The Digital Pabular

The Magazine of Close-up Magic

The Digital Pabular

and

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THE DIGITAL *PABULAR*

Introduced by Martin Breese

The first issue of *Pabular Magazine* appeared in September 1974 and I was a subscriber from the first issue to the very last. It is probably the finest magazine of British close up magic that has ever been published and is a true reflection of a very great era in British magic. The list of contributors includes some of the greatest names in magic.

Nick Bolton was the publisher and the editors were Fred Robinson, Walt Lees and Steven Tucker. Eric Mason — my close friend — was the art editor and his outstanding graphic designs enhanced the brilliant tricks and ideas and thoughts that appeared on every page. A few months ago I was able to purchase the copyright to the magazine from Nick Bolton and I have decided, with his approval, to reproduce the magazine in this digital form. To all those who made this wonderful magazine possible, I extend my warmest thanks.

Ian Keeble, whom I have known for many years, compiled a comprehensive index for *Pabular* and this, with his kind permission, has been reproduced here.

The introduction is also by Ian Keable and it very accurately sums up the contribution made by *Pabular* to the world of close up magic.

Martin Breese, London
January 2002

PABULAR MAGAZINE

Ian Keable

The indexing of *Pabular* did not arise out of any altruistic or financial considerations: it purely arose because many times I had attempted to find something in my own *Pabular*s which I vaguely recalled but could not place. Eventually I got so frustrated that I sat down and indexed the entire magazine — the result of which you now have in front of you.

It may be of interest to mention one or two points about *Pabular* that those who have picked up copies over the years might be unaware. *Pabular* was the brain child of three people — Fred Robinson, the first and longest serving editor; Eric Mason, the illustrator and Nick Bolton who ran all the administrative side, including the printing and publishing.

Fred Robinson came to writing on magic very late in his life and rather to his own surprise found himself to be a gifted writer. In London he was always the first port of call for all overseas magicians: to those who did not know him, attempting to witness his legendary dealing; to those who did, just to hear him chat and tell his, oft-repeated, stories.

The strength of contributions to *Pabular* rested entirely with Fred Robinson: he had the kudos and the reputation to draw out the best from the best in the world. However it is noteworthy how very much a British magazine *Pabular* was. The vast majority of contributors came from these lands and confirmed Fred's belief that the British tended to underestimate their own skills and innovation when it came to close-up magic. Certainly contributions from the likes of Alex Elmsley, Roy Walton, Jack Avis, Peter Kane and Gordon Bruce, to name just a few, would seem to confirm this.

If Fred had a fault as an editor it was to create "magazine heroes" — a fault, it must be said, that the majority of magic magazines tend to make. Mind you, Fred Robinson chose his heroes carefully: Fred Kaps, Ricky Jay and Juan Tamariz were three of his favourites whilst John Ramsay, the great Scottish magician, was beyond all objective criticism.

Fred was in essence an extremely modest man. However he was especially proud of two particular pieces that he wrote in *Pabular*: one was his write-up of Tamariz's Oil and Water (Volume 4, Number 3, Page 484); the other his appreciation of Fred Kaps in one of his Oasis columns (Volume 6, Number 4, Page 830). The latter he always insisted should be read in conjunction with one of Kaps' own rare pieces of writing which was reprinted in *Pabular* (Professional Views On Doing Professional Magic For Laymen — Volume 1, Number 7, Page 82).

If the content of the magazine lay with Fred Robinson, the look of the magazine was undoubtedly that of Eric Mason. Eric Mason was one of the few genuine artists, as opposed to illustrators, that have turned their attention to the insular world of magic magazines. From the distinctive logo, through to the generous spacing and onto the free and easy drawings, *Pabular* looked like no other magic magazine before it.

Eric himself made many contributions to the magazine of his own unique tricks and sleights - ones it must be said that very few other magicians could possibly get away with. Not because they were technically particularly difficult but because they were so imbued with his own misdirection and flair that they were almost impossible to imitate.

Unlike Fred Robinson, who on his own admission was no great close-up performer, Eric Mason most certainly was: he was the supreme amateur, in that he only performed for the love of it, rarely for the money. In the Marlborough Arms, a pub around the corner of the old Magic Circle at Chenies Mews and the unofficial "office" of *Pabular*, Eric Mason would regularly weave his magic every Monday night.

Maybe memory plays its own tricks but watching Eric Mason perform his vanishing pack of cards under a wallet, a glass penetrating the closed fingers of a spectator's hands (Moniker — Volume 3, Number 2, Page 313) or his colour changing packet tricks that seemed to go on and on until the spectator just could not believe that any more changes could take place (The Problem Is… — Volume 4, Number 10, Page 585 followed by Beau Ideal — Volume 4, Number 12, Page 606), I have never felt more uplifted as a magical spectator. All that, and his charming and winning smile too — it makes the close-up workers of today seem like pygmies in comparison.

It was not just Eric Mason who tried out his *Pabular* contributions in the Marlborough Arms. Many other contributors demonstrated their own creations within its crowded walls: in particular I recall Barry Richardson had people gasping with disbelief at his magnetised pencil (Volume 4, Number 4, Page 504); Tommy Wonder achieving something which was totally beyond explanation with his torn and restored cigarette (Volume 7, Number 4, Page 1018) ; and Kevin Davie analysing to the ninth degree the theory of misdirection with the top change (The Lollipop Trick — Volume 6, Number 4, Page 835).

Fred Robinson always saw *Pabular* as a magazine of practical close-up magic that could and would be performed: certainly whilst he was Editor, that is precisely what it was. There is no doubt that with the replacement of Fred Robinson by firstly Walt Lees and then Stephen Tucker, the magazine did gradually lose its distinctive style. Fred, I suspect, stepped down partly because of age and partly because he felt he had said everything that he had to say. He had kept it going for over 5 volumes (66 issues — he stood down in Volume 6, Number 6). Walt Lees was editor for 17 issues before handing over to Stephen Tucker (Walt said his farewell in Volume 7, Number 12 — an issue which he credited to Stephen). I must here express a personal interest as I mentioned to Walt, on hearing of Stephen Tucker's appointment, that I might have wanted to become the Editor. Walt replied that I should have asked! I was that close to becoming *Pabular* editor. Walt has always been a literate man and this he put to good use in his short reign as Editor. His editorials and some of his articles still bear re-reading. I have always in particular liked his creation of the "magically sophisticated layperson" (Iconoclasms No. 3 — Volume 5, Number 9, Page 736).

By the time Walt had handed over to Stephen Tucker the magazine was on its last legs: it still managed to keep going for a further 10 "British" issues but the magazine had lost direction and, more importantly, its heart. Contributions were clearly less forthcoming as demonstrated by the inclusion of tricks and letters that were found in the back files of Walt Lees and Fred Robinson (ones that had perhaps originally been "passed over" for publication).

It was in New York that the final two issues of Volume 8 were published, still under the editorship of Stephen Tucker — these came out in 1989 and 1990.

Many purchasers of this index may be slightly surprised at hearing of the existence of these final two issues. Certainly paid-up subscribers to the magazine (of which I was one) never received copies of them — I managed to track down my copies with the kind assistance of Keith Bennett. I have included them in my index for the sake of completeness but as they are of a slightly smaller size and of a different texture to the other *Pabular*s, they cannot really be considered to be part of the true *Pabular*.

Taking it even more up to date, in 1992 there was published Volume 9 Number 1 — an issue devoted to George Schindler, written by him and with illustrations by Delvin. The logo and format of the magazine remains the same. However without the drawings of Eric Mason, the Pat Page column and a British editor, it is *Pabular* only in name: in any event my index makes no reference to Volume 9.

I would like to finish by thanking Shiv Duggal who painstakingly checked my index correcting errors and omissions. Any remaining mistakes are, of course, entirely mine. I would be grateful if any reader would point them out to me.

Ian Keable,
September 1997

THE *PABULAR* INDEX

by Ian Keable

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EXPLANATION OF *PABULAR* INDEX

The *Pabular* index has been divided into two main sections, which can be categorised as Trick and Non-Trick indexes.

TRICK

All Tricks are under two indexes:

1 Name Index: The contributors are listed alphabetically starting with Alker, Doug and finishing with Zavis, William. The title of each trick is stated and then the category (see below) in which it has been placed. Within each name, the tricks are listed in order of sequence of *Pabular*. Where there is more than one contributor to a trick, both have been listed. In all my references, I have just referred to the Volume (which is strictly the Volume and Number) and Page and not the date. The first *Pabular* was dated September 1974 and kept going in monthly succession until the end of Volume 4 (August 1978). For the first issue of Volume 5, the date jumped to January 1979 to catch up on the backlog. By the end of Volume 6 (December 1980) the magazine was once again appearing long after its cover date. From the start of Volume 7, dates were abandoned on the cover of the magazine.

2 Category Index: The category listing is a subjective one drawn up by the compiler. It goes from Alarm Clock through, rather neatly, to Watch. Sub-categories have been provided for Card Sleights (abbreviated to CS), Card Tricks (CT), Coins and Mentalism (M). For some tricks, where it was considered necessary (with the exception of card effects - see the next paragraph), the trick is listed under more than one category. Within the category index a very brief description of the trick has been given to provide a feel for the effect described. Each has been cross referenced to the name of whoever contributed the trick.

By far the greatest problem lay in the categorisation of card tricks. I hope my sub-categories, although somewhat arbitrary and subjective, do make broad sense. For many card tricks there was inevitably an overlap between one effect and another (for instance an Oil and Water trick can also be a Packet trick). What I have tried to do is list the trick under the principal effect.

NON-TRICK

This index covers all non-trick items in *Pabular*.

1. General Articles: These have been listed alphabetically by the author of the article. The title of the article and a brief description of what it contains has been included.

2. Book And Lecture Note Reviews: These have been listed- alphabetically by the author of the book or lecture note. No reference has been made to the name of the reviewer, because in the majority of the cases he was not mentioned. It can be taken that normally the issue's editor was the reviewer.

3. Lecture And Convention Reviews: These took place from time to time - sometimes within the Editorials or Oasis and Focus columns. These have been listed alphabetically by the reviewer, together with what event it relates to.

4. Focus and Oasis: These were effectively Fred Robinson's editorials. For this index the broad subject headings have been stated.

5. Editorials — WaltLess/Stephen Tucker: Again the broad subject headings have been listed.

6. Happenings — O'Bie O'Brien: This was a short lived, irregular column written from America.

7. Prints From Bob Read Collection: These are copies of 12 prints, in two series, belonging to Bob Read. For those who love spotting these things two of the prints are the same!

8. The Page Boy Speaks — Patrick Page: This was the only regular column throughout the life of *Pabular* lasting, with one exception, from Volume 1 No. 1 through to Volume 8 No. 10.

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Hamilton, Bob

Bent Upon Deception	Trick - Key, M: Moving And Bending	1	5	58
Extra	Trick - CT: Four Ace	1	8	95
Soft Spot	Trick - Coin: Through, Glass	1	10	120
Think-Arise	Trick - CT: Rising Card, Handkerchief	2	4	197
Where There’s Smoke	Trick - Glass	4	10	588
OUCH	Trick - CT: Reversal	5	3	650
For Nudists Only	Trick - CT: Coloured Backs	5	12	768

Hamilton, Steven

Ferly Defragmentation Etc	Trick - CT: Torn, Envelope	6	3	811
Trans Collection	Trick - CT: Collectors	6	7	876
Going Going .... Gone	Trick - CT: Vanishing	8	8	1260

Hawkins, David

Human Error	Trick - CT: Prediction, Calculator	7	8	1082

Haxton, Francis

Paired Choice	Trick - CT: Matching	1	5	60

Heins, Jan

Firewater	Trick - Glass	3	4	343
Teragram	Trick - CT: Discoveries	3	5	358
Where There’s Smoke	Trick - Cigarette, Match, Wooden	4	3	490
Where There’s Smoke	Trick - Cigarette	4	10	589
Piep-Piep - A Jan Heins Gag	Trick - Sight Gag	4	12	609
The Sexbomb	Trick - CT: Rising Card	5	4	664
Oasis	Trick - CT: Discoveries	5	5	674
The Lady Vanishes	Trick - CT: Transposition	6	6	863
Splash	Trick - CT: Discoveries	7	8	1080

Herron, Carl

Marksman Extraordinary	Trick - CT: Discoveries	2	8	245

Hird, Percy

Where There's Smoke	Trick - Cigarette	4	4	505

Hooper, Jim

Your Autograph Please	Trick - CT: Prediction	3	11	437

Horwitz, Basil

Clairvoyant Chicanery	Trick - M: Cards And ESP	2	5	201
The Third Eye	Trick - M: Mental Matching	3	12	445
A Passing Thought	Trick - M: Cards And ESP	5	4	661
Lucky Joker Prediction	Trick - M: Cards And ESP	5	12	769

Howarth, Mo

Hat Gag	Trick - Hat, Sight Gag	6	7	878
Wallet With Dressing	Trick - CT: Wallet	7	8	1090

Hudson, Charles M

On Faro Felon	Trick - CS: False Shuffle, CT: Sandwich	2	6	217

Jack, Gentleman

Pickpockeyt	Trick - M: Number/Object Prediction	8	3	1189
Ladies And Gentlemen	Trick - CT: Packet	8	3	1195

Jennings, Larry

Festive Fun	Trick - Bottle	2	4	194
Coins And Handkerchief	Trick - Coin: Through, Handkerchief	3	3	325
Happenings	Trick - CT: Transposition	5	7	701

Johnson, Les

Micro Magic	Trick - Calculator, CT: Discoveries	7	10	1118

Johnsson, Rick

Yours, Mine & Ours	Trick - CT: Transposition	6	8	887
Rip Off	Trick - Bank Note	6	8	893
Pradl/Prudl	Trick - CS: Double Lift	6	9	910

Johnston, Johnny

Cointraption	Trick - Coin: Through, Sponge Ball	6	11	936

Kane, Peter

Slow Motion Ring Release	Trick - Ring, Finger	1	1	6
Focus	Trick - Bank Note	1	5	63

Kosky, Gerald

Computer Discovery	Trick - CT: Spelling And Counting	4	12	612

Kuske, Steven

Double-X-Posure	Trick - CT: Transposition	3	3	328
OOTW	Trick - CT: Separation	4	6	526
Sharp Sharp	Trick - CT: Gambling Theme	6	6	862
Location	Trick - CS: Control	7	6	1053

Kuskie, Steve

Grandma’s Triple Cut	Trick - CS: Flourish	6	5	843
Oil Colours	Trick - CT: Oil And Water	6	8	896

Land, Ian

Snap Count Lost Ace	Trick - CT: Reversal	7	5	1042
Getting Lost In The Shuffle	Trick - CT: Reversal	7	5	1044
Proteus	Trick - CT: Four Ace	7	7	1072
Interlaced Jump	Trick - CT: Collectors	7	11	1128
Second Direction	Trick - CT: Collectors	7	11	1131
....A Mouthful Of Air	Trick - CT: Assembly	7	11	1133
Back Palm	Trick - CT: Transposition	7	11	1135
Technicolour Departure	Trick - CT: Reversal	7	11	1137
Alpha Minus	Trick - CT: Gambling Theme	7	12	1151
Technicolour Departure	Trick - CT: Reversal	8	1	1164
Quatemity	Trick - CT: Discoveries	8	10	1290
One By One	Trick - CT: Reversal	8	10	1291
One by One (Another One)	Trick - CT: Reversal	8	10	1292

Lashbrook, Ron

Double Repeat Turnover	Trick - CT: Reversal	7	7	1075
Triangle Prediction	Trick - Dice	7	10	1120

Lauchli, Carl

Firewater	Trick - Glass	3	4	343

Lees, Walt

Cul-A-Separation	Trick - CT: Separation	1	4	46
My Blue Aces	Trick - CT: Four Ace	1	6	70
Crocodile Tears	Trick - CT: Other	1	11	133
Perpetual Elevator Routine	Trick - CT: Ambitious	2	3	174
The First Elevator	Trick - CT: Ambitious	2	3	174
The Cold Elevator	Trick - CT: Ambitious	2	3	175
Triumph Plus	Trick - CT: Triumph	2	3	176
The Small Packet All Backs	Trick - CT: Packet	2	3	177
Coinjuring	Trick - Coin: Change	2	3	179
Finale	Trick - CT: Ambitious	2	3	179
The Winning Hand	Trick - Sight Gag	2	3	183
Dice-O-Metrics	Trick - Dice	2	7	232
Assignation	Trick - M: Mental Matching, Key	3	2	320
Stranger Than Fiction	Trick - CT: Tom	5	1	623

New Finish .... To Larry Jennings' Coins Through Handkerchief	Trick - Coin: Through, Handkerchief	5	1	624
Clean Collectors	Trick - CT: Collectors	5	1	626
Four Card Surprise	Trick - CT: Discoveries	5	1	629
In Jokes	Trick - Sight Gag	5	2	637
Irish Poker	Trick - CT: Gambling Theme	5	6	690
Even Break	Trick - CT: Prediction	6	7	873

Lewis, Trevor

Simplicity	Trick - CT: Prediction	1	4	47
A Las	Trick - CT: Packet	1	6	69
High Jacked	Trick - CT: Packet	1	10	116
Transpo Plus	Trick - Coin: Change	2	5	205
Double Riffle Control	Trick - CS: Control	2	5	205
Zarrow Shuffle	Trick - CS: False Shuffle	2	5	205
Palm Conscious	Trick - CT. Gambling Theme	2	5	205
Middle Diddle	Trick - CT: Gambling Theme	2	5	205
Its In The Bag	Trick - CT: Discoveries	2	5	206
Ladies In Waiting	Trick - CT: Triumph	2	5	206
Card Shark Too	Trick - CT: Torn	2	9	258
LIAR	Trick - CS: Palming	3	3	333
Latest Gag	Trick - Sight Gag	4	7	547
Time Flies	Trick - Coin: Change	5	8	720
Time Flies	Trick - Watch	5	8	720
Add On Plus	Trick - CS: Double Lift	5	10	749

Ljunberg, Gay

Christmas Cards	Trick - CT: Packet	8	3	1189
Sympathy	Trick - CT: Coloured Backs	8	3	1190
Murder Game	Trick - M: Living And Dead	8	10	1288

Long, Marv

Extra Climax Card In Wallet	Trick - CT: Wallet	5	11	761

Lovell, Simon

Jack Catch	Trick - CT: Sandwich	4	5	515
Riffle Two	Trick - M: Memory	4	7	547
Handy Aces	Trick - CT: Four Ace	4	9	577
Atomic ESP	Trick - CT: Vanishing	4	12	614
Two Faced	Trick - CT: Other	5	10	750

Macfadyean, Alex

Switchback	Trick - Coin: Change	2	7	235

Magini

Improved Travelling Coin	Trick - Coin: Across, Glass	1	3	27

Manfred

Oasis	Trick - Puzzle	4	11	601

Marlo, Ed

Dribble Coincidence	Trick - CT: Matching	1	2	13
Dribble Concept Continued Splitting The Aces	Trick - CT: Four Ace	1	3	29
Spectator Cuts To 4 Aces	Trick - CT: Four Ace	2	8	244

Martino

Roll Away	Trick - Coin: Vanish	4	10	589

Mason, Eric

Striker	Trick - Match, Wooden	1	1	7
Arise Comrades	Trick - CT: Rising Card	1	10	118
Eca Tuoba Ecaf	Trick - CT: Coloured Backs	2	11	277
Moniker	Trick - Glass	3	2	313
Cubism	Trick - CT: Discoveries	4	1	458
I Say Dots Impossible	Trick - M: Number/Object Prediction	4	1	458
On Reflection	Trick - M: Book And Newspaper	4	1	459
Billet-Doux	Trick - Envelope, M: Cards And ESP	4	1	460
Caboodle	Trick - CS: False Count	4	1	461
Brainwave	Trick - CT: Coloured Backs	4	1	463
Kineto	Trick - Ring, Finger	4	1	464
N.C.R.	Trick - Envelope, M: Number/Object Prediction, Wallet	4	1	465
A Pound With A Bottle	Trick - Bank Note, Bottle, Coin: Through	4	9	574
The Problem Is....	Trick - CT: Packet	4	10	585
Beau Ideal	Trick - CT: Packet	4	12	606
The Pit-A-Patter Of A Tiny Feat	Trick - CT: Rising Card	5	6	692
Amason	Trick - Coin: Change	5	7	703
Make A Note Of It	Trick - Bank Note	5	8	716
Anything For A Change	Trick - CS: Palming	5	9	733
Put And Take	Trick - CS: Palming, CT: Other	5	11	762
Pop	Trick - Thumb Tip	5	12	772
Overture	Trick - CS: Palming	6	2	796
Sublimason	Trick - CT: Transposition	6	2	796
For Johann	Trick - CT: Four Aces	6	2	797
Cul Bono?	Trick - CT: Matching	6	2	798
Fred Trick The Great	Trick - CT: Prediction	6	8	893
Newspaper Mind Reading	Trick - M: Book And Newspaper	7	7	1066

May, Leslie

Focus	Trick - M: Book And Newspaper	1	6	75
Spotting The Spot	Trick - CT: Discoveries, Paddle	2	5	208

McDuff, Algonquin

Penatring	Trick - Ring, Finger, Rope	6	8	892

Mcfadzean, Alex

Quadruple Inflation	Trick - Coin: Production	6	3	820

McIntyre, Archie

Rip It Up	Trick - CT: Torn	4	8	562

Merelle, Stanley

Where There’s Smoke	Trick - Cigarette	4	6	530

Monaghan, Frank

The Flea	Trick - Sight Gag	1	4	44

Monmoine, Pascal

The Domino Effect	Trick - CT: Discoveries	8	6	1227
Forceful Revelation	Trick - CS: Forcing	8	6	1228
Card Through The Table.... From A Distance	Trick - CT: Other	8	6	1229
Shattered	Trick - Coin: Through, Glass	8	6	1230
Chameleon	Trick - CT: Coloured Backs	8	6	1231
The Irresistible Force	Trick - CS: Forcing	8	6	1232
Card In Pen	Trick - CT: Tom, Pen	8	6	1233
I’ve Seen A Rubber Band	Trick - Elastic Band, Match, Wooden, Thumb Tip	8	6	1234
Staircase	Trick - CT: Ambitious	8	6	1235
And Finally	Trick - CS: Control, CT: Four Ace, Thread	8	6	1236

Ostin, Bob

Vampire	Trick - M: Living And Dead	1	4	39
Focus	Trick - M: Number/Object Prediction	1	6	75
Focus	Trick - M: Living And Dead	1	7	87
Fan Hide Move	Trick - CS: Control	1	9	110
Tickets Please	Trick - Ticket	1	9	110
Off The Handle	Trick - Cup	2	7	234

Page, Pat

The Page Boy Speaks	Trick - Coin: Sleight	3	5	355
Take Three	Trick - Coin: Sleight	3	7/8	373
Where There’s Smoke	Trick - Cigarette	4	7	548
The Page Boy Speaks	Trick - Watch	5	6	697

Palmer, Archie

Intrigue Two	Trick - CT: Packet	8	7	1248

Pargeter, Andrew

Simplified Spin Pass Aces	Trick - CT: Four Ace	4	6	527
Multi-Count Technique	Trick - CS: False Count	5	8	718
Multi-Count Technique	Trick - CS: False Count	5	9	731
Tenkai Cop	Trick - CS: Palming	6	9	911
Card-Trek	Trick - CT: Transposition	7	6	1050

Pladek, Oscar

The Reunited Match	Trick - Match, Paper	5	11	758

Rae, Oswald

Oasis	Trick - Watch	4	11	600

Ramsay, John

Coin And Jam Jar Routine	Trick - Coin: Through, Glass	2	7	230
Coin Vanish In The Air	Trick - Coin: Vanish	2	7	230
The Cig Trick	Trick - Cigarette, Ticket	2	7	232

Ray, Geoff

Double Exchange	Trick - Coin: Across	1	6	68
Lap Flick	Trick - CS: Palming	1	11	132
Close-Up Quickly	Trick - Coin: Change	3	3	329

Read, Bob

Bob’s Business	Trick - Handkerchief	1	1	5
Biting The Glass	Trick - Coin: Gag And Betcha, Glass	1	2	19
Business For Card In Wallet	Trick - CT: Wallet, Bank Note	1	3	25
Bob’s Business	Trick - Coin: Gag And Betcha	1	4	37
Bob’s Business	Trick - Coin: Gag And Betcha, Calculator	1	4	51
Impromptu Sight Bits Business	Trick - Sight Gag	1	6	72
Business For Roll Of Notes	Trick - Bank Note	1	7	81
Box Clever	Trick - CT: Other	1	8	91
Bob’s Business - Noes Galore	Trick - Sight Gag	1	10	122
Business For The Four Coin Assembly	Trick - Coin And Card	2	1	152
Business For Knife Through Coat	Trick - Pickpocketing, Sight Gag, Wallet, Watch	2	2	167
Business For Knife Sharpening	Trick - Sight Gag	2	4	195
Handkerchief Through Glass	Trick - Glass, Handkerchief	5	6	694

Richardson, Barrie

678	Trick - M: Number/Object Prediction, Wallet	1	1	10
Impromptu Mental Divination	Trick - M: Number/Object Prediction	1	11	128
Thoughts In Transit	Trick - Envelope, M: Cards And ESP	2	9	260
From A Mentalist’s Notebook	Trick - M: Other	2	10	265
Pseudo-Psychometry In A Paper Bag	Trick - M: Mental Matching	3	9	400
Lock And Key Mystery	Trick - Key, M: Mental Matching	3	10	413
One In A Million	Trick - M: Book And Newspaper	4	4	498
Memorable Memory Stunt	Trick - M: Memory	4	4	500
Coin In Bottle Mentalism & Molecules	Trick - Coin: Through, Bottle	4	4	501
Think Hot Think Cold	Trick - M: Cards And ESP	4	4	502
The Clean Second - Card Force Concept	Trick - CS: Forcing	4	4	503
The Magnetic Force	Trick - M: Moving And Bending, Pencil	4	4	504
The Undisturbed Deck Prediction	Trick - M: Cards And ESP	4	4	505
A Gestalt Revelation	Trick - M: Cards And ESP	5	8	715
The Three Chair Enigmastion Or The Lazy Mentalist Demonstration	Trick - M: Number/Object Prediction	5	10	748

1-2-3 Card In Wallet	Trick - CT: Wallet	6	1	782
Almost Real Mindreading	Trick - M: Cards And ESP	6	7	875
Dollar Divination	Trick - Bank Note, M: Number/Object Prediction	7	5	1034
Newspaper Mind Reading	Trick - M: Book And Newspaper	7	7	1066
The Strange Key Stunt	Trick - Key, M: Moving And Bending	7	9	1096
Alphabet Mentalism	Trick - M: Mental Matching	8	2	1177
Pocket Dictionary Book-Tests	Trick - M: Book And Newspaper	8	4	1205
Do You Wish To Continue	Trick - CT: Matching	8	7	1240
Less Is More	Trick - CT: Discoveries	8	10	1287

Riding, Joe

Mission Accomplished	Trick - CT: Separation	2	9	262

Robinson, Fred

Perfect Faro Shuffle	Trick - CS: False Shuffle	1	1	8
Icebreaker	Trick - Cigarette	1	2	16
Spectator Magician Plus	Trick - CT: Matching	1	3	33
Ambitious Riser	Trick - CT: Rising Card	1	8	92
Edge Spinners	Trick - Coin: Flourish	1	9	106
Smash And Grab	Trick - Match, Box	1	9	106
Focus	Trick - CT: Gambling Theme	1	9	111
Blind Date	Trick - Coin: Prediction	1	11	131
Behavioural Bluff	Trick - CT: Prediction	2	1	156
The Ascanio Spread	Trick - CS: False Count	2	2	168
Circulating Coins	Trick - Coin: Flourish	2	4	190
More For Less	Trick - CS: False Count, CT: Packet	2	5	206
Up The Sleeve	Trick - CS: Palming, CT: Gambling Theme	2	8	243
Dropit	Trick - Coin: Sleight	2	9	258
Kniphofia	Trick - CT: Gambling Theme	3	2	318
Double Lift Drop Switch	Trick - CS: Double Lift	3	3	332
Double Denial	Trick - CT: Discoveries	3	7/8	387
Where There’s Smoke	Trick - Cigarette	4	2	472
Where There’s Smoke	Trick - Cigarette	4	3	489
Where There’s Smoke	Trick - Cigarette	4	3	490
Where There’s Smoke	Trick - Cigarette	4	6	530
Thimble-O	Trick - Thimble	4	9	569
Where There’s Smoke	Trick - Cigarette, Handkerchief, Match, Box, Pipe	4	9	576
Oasis	Trick - Alarm Clock	4	11	601
Where There’s Smoke	Trick - Cigarette, Match, Paper	4	11	603
Where There’s Smoke	Trick - Kettle, Match, Wooden	4	12	609
Oasis	Trick - Nut And Bolt	6	1	788
Fumdubulators	Trick - Thread, Handkerchief	6	4	836

Ronnay, Magic

The New Oil & Water Routine	Trick - CT: Oil And Water	8	1	1161

Rovi

Book Choice	Trick - M: Book And Newspaper	5	6	691
Ivor’s Control	Trick - CS: Control	6	1	789

Simplicity Card In Wallet	Trick - CT: Wallet	7	2	989
Double Force	Trick - CS: Forcing	7	2	990

Roxy

Surprise Follow The Leader	Trick - CT: Separation	7	3	1002
Transposition ‘71	Trick - CT: Transposition	7	5	1036
Zig Zag Prediction	Trick - CT: Prediction, Dice, Envelope	7	8	1089

Sagan, Dorion

Taking The Plunge	Trick - CT: Rising Card	3	10	419
Half Through	Trick - Coin: Through	3	12	452

Sanderson, George P

Colour Psychology	Trick - Envelope, M: Just Chance	1	7	85

Sargent, Dennis

Rip It Up With Unprepared Deck	Trick - CT: Torn	5	2	641

Schmidt, Joseph

Joseph Schmidt Writes	Trick - CT: Gambling Theme	7	3	1011

Schuman, Ed

Festive Fun	Trick - Puzzle	2	4	194

Schwartz, Sam

Omega Count	Trick - CS: False Count	7	6	1060

Scudiery, Mark

Faro Felon	Trick - CT: Sandwich	1	8	94
Focus	Trick - CT: Sandwich	1	10	123

Setterington, Arthur

Disc-O	Trick - Bottle Top	1	3	30
Chop Coin	Trick - Bank Note, Coin: Vanish	1	8	94
Headline Hit	Trick - M: Book And Newspaper	2	8	241
Animal Magic	Trick - Handkerchief, Kettle	3	7/8	382
Diception	Trick - Dice	3	9	408
Take Three Plus	Trick - Coin: Sleight	4	6	535
Whodunnit	Trick - M: Living And Dead	4	9	568
Tube Off	Trick - Elastic Band, Handkerchief	4	10	583
Thanks For The Memory	Trick - M: Memory	5	3	655
Oldfinger	Trick - CT: Discoveries, Finger	5	12	773
Back Hander	Trick - Coin: Vanish	6	7	878
Sandwich Escape	Trick - Bank Note	6	11	942
Whats In A Name	Trick - CT: Discoveries	7	2	992
Thimble Finger	Trick - Thimble	7	6	1051

Shiv (See also Duggal)

Exchange Collectors	Trick - CT: Collectors	5	10	745

Sinclair, Brian

The Cards Across	Trick - CT: Transposition	5	9	728

Smith, Al

Where Have All The Aces Gone	Trick - CT: Gambling Theme	5	8	724
Seconds Out	Trick - CT: Matching	6	2	803
Krix	Trick - CT: Reversal	6	5	846
Asque	Trick - CT: Sandwich	6	9	908
Pointing The Way	Trick - CT: Sandwich	7	7	1070
Error Error Error	Trick - CT: Sandwich	7	11	1139
Fresh Sliced	Trick - CT: Triumph	7	12	1147

Snooks, Fred

Where There's Smoke	Trick - Match, Wooden	4	11	603
Oasis	Trick - Coin: Gag And Betcha, Drink Betcha	5	4	663
Fumdubulators	Trick - Match, Box	6	4	836

Somerville, Neil

In Anticipation	Trick - CT: Prediction	6	6	864

Specht, Henrik

One More Chance	Trick - CT: Sucker	8	3	1188
The Kangaroo Spots	Trick - CT: Packet	8	4	1202
The Test Tube Child	Trick - CT: Packet	8	5	1215

Spencer, Horace

Smash And Grab	Trick - CT: Discoveries	7	5	1040

Stammers, Peter

Colour Changing Knives Without A Paddle	Trick - Match, Box, Paddle	1	12	137
Impromptu Coin Dropper	Trick - Coin: Gimmick	2	2	167

Stephens, Bob

Psychic Exposure	Trick - CT: Discoveries	2	11	284

Tamariz, Juan

The Oil And Water Of Tamariz	Trick - CT: Oil And Water	4	3	484
Black Days	Trick - CT: Prediction	5	7	705
Tamariz Ambitious Double	Trick - CT: Ambitious	5	12	776
It's A Pity	Trick - CT: Gambling Theme	6	6	856
The Tamariz Turnover	Trick - CS: Double Lift	7	1	970
Mental Blockbuster	Trick - CT: Matching	7	3	1006

Trixer, Hans E

RSVP	Trick - CT: Discoveries, Envelope	4	6	528

Tucker, Stephen

Nil Separaturn Est	Trick - CT: Transposition	7	10	1114
Ambidextrous	Trick - CT: Tom	7	12	1144
Shear Magic	Trick - Rope	8	1	1166
Under Control	Trick - CT: Transposition	8	2	1175
Think	Trick - CT: Packet	8	3	1193
Departure Lounge	Trick - CT: Sandwich	8	4	1206
The Deluxe Chink Box	Trick - Coin: Through	8	5	1216
The Incomplete Deck	Trick - CT: Spelling And Counting	8	5	1220
A Devil's Dozen ....Plus Two	Trick - CT: Spelling And Counting	8	7	1247
Card-Warper	Trick - CT: Tom	8	7	1251
Literally Spelling The Aces	Trick - CT: Spelling And Counting	8	8	1264
....I Met A Card That Wasn't There	Trick - CT: Discoveries	8	8	1266
The Maneaters	Trick - CT: Collectors	8	8	1268
Spondulies Plus Mentalism	Trick - Coin: Prediction, M: Number/Object Prediction	8	10	1286

Turpin, Dick

Turpin's Turnip	Trick - Glass, Hat, Swede	6	9	902
The Drinks Are On Me	Trick - Coin: Production, Glass, Handkerchief	6	11	946
More Reflections Of Horace Spencer	Trick - Bank Note	7	3	1005

Vernon, Dai

Dai Vernon's Centrepiece	Trick - CT. Gambling Theme	6	6	863

Victor, Edward

Eye Count	Trick - CS: False Count	5	2	639

Viswanathan, Anath

Coin Through Hand	Trick - Coin: Through	4	10	591

Walton, Roy

The Witch Doctors	Trick - CT: Vanishing	1	1	3
Obsolete Prediction	Trick - CT: Prediction	1	4	40
Tearaway	Trick - CT: Tom	1	7	78
Carousel	Trick - CT: Transposition	1	8	97
Earthbound	Trick - CT: Separation	1	9	103
Past Help	Trick - CT: Spelling And Counting	2	2	170
The Card Shark	Trick - CT: Tom	2	6	213
Correction to Card Shark	Trick - CT: Tom	2	8	252
Inflated Ace	Trick - CT: Ambitious	3	1	303
A Martian Plot	Trick - CT: Sandwich	3	1	304
Your Very Own	Trick - CT: Separation	3	1	306
Chiefly Yours	Trick - CT: Gambling Theme	3	1	307
Denary Deceit	Trick - CT: Separation	3	1	309

Ambitious Move	Trick - CS: Flourish	3	1	310
Truth And Consequence	Trick - CT: Spelling And Counting	3	1	311
Baker Street Re-visited	Trick - Calculator	3	4	338
A Straight Shuffle	Trick - CT: Gambling Theme	3	7/8	392
USA Trail	Trick - CT: Four Ace	3	10	418
Twice Two	Trick - CT: Prediction	3	12	454
NOSFERATU	Trick - CT: Four Ace	4	5	510
Card School	Trick - CT: Spelling And Counting	5	6	689
Oasis	Trick - CT: Spelling And Counting	5	7	704
Detective Story	Trick - CT: Packet	6	1	786
Ferly Defragmentation Etc	Trick - CT: Torn, Envelope	6	3	812
Outward Bound	Trick - CT: Transposition	6	5	844
End Game Plus	Trick - CT: Matching	6	7	872
Through The Centuries Of Time	Trick - CT: Discoveries	6	9	907
I'd Give My Right Hand	Trick - CT: Tom	8	4	1202
The 229-224 Trick	Trick - CT: Prediction, M: Number/Object Prediction	8	5	1212
Rainbow Road	Trick - CT: Coloured Backs	8	7	1246
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A Card To Be Thought About	Trick - CT: Prediction	7	12	1152
Blushing Jumper	Trick - CT: Wallet	8	1	1159
The Trevor Lewis Card To Wallet	Trick - CT: Wallet	8	2	1179
The Joker Folds Up	Trick - CT: Discoveries	8	4	1203
The Trojan Deck	Trick - CT: Matching	8	5	1219
For Susan	Trick - CT: Assembly	8	7	1243
1, 2, 3 & 4 Queens	Trick - CT: Transposition	8	7	1248

Glenan, Al

Over The Top	Trick - Ring, Other, Rope	3	9	405

Glover, Brian

Transpo Aces	Trick - CT: Four Ace	5	2	642
The Red Aces	Trick - CT: Sandwich	5	4	666
Oasis	Trick - CT: Sandwich	5	6	689

Goldstein, Phil

Your Choice	Trick - M: Other	3	3	335
Counter Revolution	Trick - CT: Separation	3	4	340
Taking The Plunge	Trick - CT: Rising Card	3	10	419
Mexican Geometry	Trick - M: Mental Matching	3	11	434
Half Through	Trick - Coin: Through	3	12	452
Card In Mind	Trick - M: Cards And ESP	4	5	521
Simplified Follow The Leader	Trick - CT: Separation	4	7	540
Alter-Ego	Trick - M: Number/Object Prediction	4	11	594
Cry Wolf	Trick - CT: Packet	4	11	595
Immediate Aces	Trick - CT: Four Ace	4	11	596
Back Gammon	Trick - CT: Packet	4	11	597
Negative Intruder	Trick - CT: Sandwich	4	11	597
Snap Turn Count	Trick - CS: False Count	4	12	614
Territory	Trick - M: Cards And ESP	5	3	654
Intimate Spirit	Trick - M: Spirit Writing	5	4	667
Wolf Trap	Trick - CT: Packet	5	7	702
Synch-Cerely	Trick - M: Cards And ESP	5	8	720
The Basic Twink	Trick - CT: Matching	5	11	754
Twink Plus	Trick - CT: Matching	5	11	755
Twink Aces	Trick - CT: Four Ace	5	11	756
Further Twink	Trick - CT: Matching	5	11	756

Two Deck Twink	Trick - CT: Matching	5	11	756
Psychia-Twist	Trick - CT: Reversal	5	12	775
Ringleader	Trick - Ring, Finger	6	2	802
Data	Trick - M: Number/Object Prediction	6	5	848
Dai Vernon’s Centrepiece	Trick - CT: Gambling Theme	6	6	863
Amulation	Trick - Ring, Finger	6	7	879
Precoinition	Trick - M: Number/Object Prediction	6	11	944
Simple Oscar	Trick - CT: Packet	6	12	954
Simple Thornton	Trick - CT: Packet	6	12	958
Either Aura	Trick - M: Number/Object Prediction	6	12	959
Jan-Ken-Pon	Trick - M: Cards And ESP	6	12	960
37th Parallel	Trick - M: Number/Object Prediction	6	12	962
Brasso Profundo	Trick - Nut And Bolt, Ring, Finger	6	12	962
Spirit Count	Trick - CS: False Count	6	12	963
Necktie Second	Trick - CS: Dealing	6	12	964
Packetrainer	Trick - CT: Packet	7	3	1012
All For Nought	Trick - M: Number/Object Prediction	7	5	1040
Casanova	Trick - CT: Gambling Theme	7	6	1060
Tenting Trip	Trick - CT: Transposition	7	7	1066
Oddment	Trick - CT: Packet	7	10	1117
Avanture, Avanture II, Avanture III, Avanture IV	Trick - CT: Four Ace	8	2	1172
Short Circuit	Trick - CT: Packet	8	4	1201
Tag Team	Trick - CT: Matching	8	9	1272
Queens And Water	Trick - CT: Oil And Water	8	9	1273
Stand Up And Be Counting	Trick - CT: Separation	8	9	1273
Greetings	Trick - CT: Packet	8	9	1275
Paper Chase	Trick - M: Living And Dead	8	9	1276
Eye-Cue	Trick - M: Mental Matching	8	9	1276
Brackets	Trick - CT: Packet	8	9	1277

Goodwin, Alf

Twin Beds	Trick - Paddle	1	12	143
The Legpull	Trick - Pulls	2	12	296
The Magician’s Four Aces	Trick - CT: Four Ace	7	8	1084
The Maneaters	Trick - CT: Collectors	8	8	1267

Govan, Barry

The Bending Key	Trick - Key, M: Moving And Bending	1	10	115
Variation On A Circle	Trick - Coin And Card	1	12	144
Match Card	Trick - CT: Vanishing, Match, Book	2	1	152
Match Card - 2	Trick - CT: Matching, Match, Book	2	4	189

Grierson, M B

Lost Fumbulators	Trick - Envelope, Sight Gag	8	8	1265

Grismer, Ray

HIP ESP	Trick - M: Cards And ESP	6	8	891

Haines, Bob

Four Gone Conclusion	Trick - CT: Transposition	2	9	256

Hallas, Paul

Concealment	Trick - CS: Control, Coin And Card	7	1	978
Card In Calculator	Trick - CT: Discoveries, Calculator	7	3	1006
Repeat Bluff Sandwich	Trick - CT: Sandwich	7	8	1083
Forcing A Date With Cards	Trick - CS: Forcing	7	12	1146
More Dangerous	Trick - CT: Discoveries	8	2	1181
Mexican Spectator Change	Trick - CT: Transposition	8	10	1293

Hallema, Flip (See also Flip)

Transfo Transpo	Trick - CT: Packet	3	7/8	377

Hamilton, Bob

Bent Upon Deception	Trick - Key, M: Moving And Bending	1	5	58
Extra	Trick - CT: Four Ace	1	8	95
Soft Spot	Trick - Coin: Through, Glass	1	10	120
Think-Arise	Trick - CT: Rising Card, Handkerchief	2	4	197
Where There’s Smoke	Trick - Glass	4	10	588
OUCH	Trick - CT: Reversal	5	3	650
For Nudists Only	Trick - CT: Coloured Backs	5	12	768

Hamilton, Steven

Ferly Defragmentation Etc	Trick - CT: Torn, Envelope	6	3	811
Trans Collection	Trick - CT: Collectors	6	7	876
Going Going .... Gone	Trick - CT: Vanishing	8	8	1260

Hawkins, David

Human Error	Trick - CT: Prediction, Calculator	7	8	1082

Haxton, Francis

Paired Choice	Trick - CT: Matching	1	5	60

Heins, Jan

Firewater	Trick - Glass	3	4	343
Teragram	Trick - CT: Discoveries	3	5	358
Where There’s Smoke	Trick - Cigarette, Match, Wooden	4	3	490
Where There’s Smoke	Trick - Cigarette	4	10	589
Piep-Piep - A Jan Heins Gag	Trick - Sight Gag	4	12	609
The Sexbomb	Trick - CT: Rising Card	5	4	664
Oasis	Trick - CT: Discoveries	5	5	674
The Lady Vanishes	Trick - CT: Transposition	6	6	863
Splash	Trick - CT: Discoveries	7	8	1080

Herron, Carl

Marksman Extraordinary	Trick - CT: Discoveries	2	8	245

Hird, Percy

Where There's Smoke	Trick - Cigarette	4	4	505

Hooper, Jim

Your Autograph Please	Trick - CT: Prediction	3	11	437

Horwitz, Basil

Clairvoyant Chicanery	Trick - M: Cards And ESP	2	5	201
The Third Eye	Trick - M: Mental Matching	3	12	445
A Passing Thought	Trick - M: Cards And ESP	5	4	661
Lucky Joker Prediction	Trick - M: Cards And ESP	5	12	769

Howarth, Mo

Hat Gag	Trick - Hat, Sight Gag	6	7	878
Wallet With Dressing	Trick - CT: Wallet	7	8	1090

Hudson, Charles M

On Faro Felon	Trick - CS: False Shuffle, CT: Sandwich	2	6	217

Jack, Gentleman

Pickpockeyt	Trick - M: Number/Object Prediction	8	3	1189
Ladies And Gentlemen	Trick - CT: Packet	8	3	1195

Jennings, Larry

Festive Fun	Trick - Bottle	2	4	194
Coins And Handkerchief	Trick - Coin: Through, Handkerchief	3	3	325
Happenings	Trick - CT: Transposition	5	7	701

Johnson, Les

Micro Magic	Trick - Calculator, CT: Discoveries	7	10	1118

Johnsson, Rick

Yours, Mine & Ours	Trick - CT: Transposition	6	8	887
Rip Off	Trick - Bank Note	6	8	893
Pradl/Prudl	Trick - CS: Double Lift	6	9	910

Johnston, Johnny

Cointraption	Trick - Coin: Through, Sponge Ball	6	11	936

Kane, Peter

Slow Motion Ring Release	Trick - Ring, Finger	1	1	6
Focus	Trick - Bank Note	1	5	63

Kosky, Gerald

Computer Discovery	Trick - CT: Spelling And Counting	4	12	612

Kuske, Steven

Double-X-Posure	Trick - CT: Transposition	3	3	328
OOTW	Trick - CT: Separation	4	6	526
Sharp Sharp	Trick - CT: Gambling Theme	6	6	862
Location	Trick - CS: Control	7	6	1053

Kuskie, Steve

Grandma’s Triple Cut	Trick - CS: Flourish	6	5	843
Oil Colours	Trick - CT: Oil And Water	6	8	896

Land, Ian

Snap Count Lost Ace	Trick - CT: Reversal	7	5	1042
Getting Lost In The Shuffle	Trick - CT: Reversal	7	5	1044
Proteus	Trick - CT: Four Ace	7	7	1072
Interlaced Jump	Trick - CT: Collectors	7	11	1128
Second Direction	Trick - CT: Collectors	7	11	1131
....A Mouthful Of Air	Trick - CT: Assembly	7	11	1133
Back Palm	Trick - CT: Transposition	7	11	1135
Technicolour Departure	Trick - CT: Reversal	7	11	1137
Alpha Minus	Trick - CT: Gambling Theme	7	12	1151
Technicolour Departure	Trick - CT: Reversal	8	1	1164
Quatemity	Trick - CT: Discoveries	8	10	1290
One By One	Trick - CT: Reversal	8	10	1291
One by One (Another One)	Trick - CT: Reversal	8	10	1292

Lashbrook, Ron

Double Repeat Turnover	Trick - CT: Reversal	7	7	1075
Triangle Prediction	Trick - Dice	7	10	1120

Lauchli, Carl

Firewater	Trick - Glass	3	4	343

Lees, Walt

Cul-A-Separation	Trick - CT: Separation	1	4	46
My Blue Aces	Trick - CT: Four Ace	1	6	70
Crocodile Tears	Trick - CT: Other	1	11	133
Perpetual Elevator Routine	Trick - CT: Ambitious	2	3	174
The First Elevator	Trick - CT: Ambitious	2	3	174
The Cold Elevator	Trick - CT: Ambitious	2	3	175
Triumph Plus	Trick - CT: Triumph	2	3	176
The Small Packet All Backs	Trick - CT: Packet	2	3	177
Coinjuring	Trick - Coin: Change	2	3	179
Finale	Trick - CT: Ambitious	2	3	179
The Winning Hand	Trick - Sight Gag	2	3	183
Dice-O-Metrics	Trick - Dice	2	7	232
Assignation	Trick - M: Mental Matching, Key	3	2	320
Stranger Than Fiction	Trick - CT: Tom	5	1	623

New Finish .... To Larry Jennings' Coins Through Handkerchief	Trick - Coin: Through, Handkerchief	5	1	624
Clean Collectors	Trick - CT: Collectors	5	1	626
Four Card Surprise	Trick - CT: Discoveries	5	1	629
In Jokes	Trick - Sight Gag	5	2	637
Irish Poker	Trick - CT: Gambling Theme	5	6	690
Even Break	Trick - CT: Prediction	6	7	873

Lewis, Trevor

Simplicity	Trick - CT: Prediction	1	4	47
A Las	Trick - CT: Packet	1	6	69
High Jacked	Trick - CT: Packet	1	10	116
Transpo Plus	Trick - Coin: Change	2	5	205
Double Riffle Control	Trick - CS: Control	2	5	205
Zarrow Shuffle	Trick - CS: False Shuffle	2	5	205
Palm Conscious	Trick - CT. Gambling Theme	2	5	205
Middle Diddle	Trick - CT: Gambling Theme	2	5	205
Its In The Bag	Trick - CT: Discoveries	2	5	206
Ladies In Waiting	Trick - CT: Triumph	2	5	206
Card Shark Too	Trick - CT: Torn	2	9	258
LIAR	Trick - CS: Palming	3	3	333
Latest Gag	Trick - Sight Gag	4	7	547
Time Flies	Trick - Coin: Change	5	8	720
Time Flies	Trick - Watch	5	8	720
Add On Plus	Trick - CS: Double Lift	5	10	749

Ljunberg, Gay

Christmas Cards	Trick - CT: Packet	8	3	1189
Sympathy	Trick - CT: Coloured Backs	8	3	1190
Murder Game	Trick - M: Living And Dead	8	10	1288

Long, Marv

Extra Climax Card In Wallet	Trick - CT: Wallet	5	11	761

Lovell, Simon

Jack Catch	Trick - CT: Sandwich	4	5	515
Riffle Two	Trick - M: Memory	4	7	547
Handy Aces	Trick - CT: Four Ace	4	9	577
Atomic ESP	Trick - CT: Vanishing	4	12	614
Two Faced	Trick - CT: Other	5	10	750

Macfadyean, Alex

Switchback	Trick - Coin: Change	2	7	235

Magini

Improved Travelling Coin	Trick - Coin: Across, Glass	1	3	27

Manfred

Oasis	Trick - Puzzle	4	11	601

Marlo, Ed

Dribble Coincidence	Trick - CT: Matching	1	2	13
Dribble Concept Continued Splitting The Aces	Trick - CT: Four Ace	1	3	29
Spectator Cuts To 4 Aces	Trick - CT: Four Ace	2	8	244

Martino

Roll Away	Trick - Coin: Vanish	4	10	589

Mason, Eric

Striker	Trick - Match, Wooden	1	1	7
Arise Comrades	Trick - CT: Rising Card	1	10	118
Eca Tuoba Ecaf	Trick - CT: Coloured Backs	2	11	277
Moniker	Trick - Glass	3	2	313
Cubism	Trick - CT: Discoveries	4	1	458
I Say Dots Impossible	Trick - M: Number/Object Prediction	4	1	458
On Reflection	Trick - M: Book And Newspaper	4	1	459
Billet-Doux	Trick - Envelope, M: Cards And ESP	4	1	460
Caboodle	Trick - CS: False Count	4	1	461
Brainwave	Trick - CT: Coloured Backs	4	1	463
Kineto	Trick - Ring, Finger	4	1	464
N.C.R.	Trick - Envelope, M: Number/Object Prediction, Wallet	4	1	465
A Pound With A Bottle	Trick - Bank Note, Bottle, Coin: Through	4	9	574
The Problem Is....	Trick - CT: Packet	4	10	585
Beau Ideal	Trick - CT: Packet	4	12	606
The Pit-A-Patter Of A Tiny Feat	Trick - CT: Rising Card	5	6	692
Amason	Trick - Coin: Change	5	7	703
Make A Note Of It	Trick - Bank Note	5	8	716
Anything For A Change	Trick - CS: Palming	5	9	733
Put And Take	Trick - CS: Palming, CT: Other	5	11	762
Pop	Trick - Thumb Tip	5	12	772
Overture	Trick - CS: Palming	6	2	796
Sublimason	Trick - CT: Transposition	6	2	796
For Johann	Trick - CT: Four Aces	6	2	797
Cul Bono?	Trick - CT: Matching	6	2	798
Fred Trick The Great	Trick - CT: Prediction	6	8	893
Newspaper Mind Reading	Trick - M: Book And Newspaper	7	7	1066

May, Leslie

Focus	Trick - M: Book And Newspaper	1	6	75
Spotting The Spot	Trick - CT: Discoveries, Paddle	2	5	208

McDuff, Algonquin

Penatring	Trick - Ring, Finger, Rope	6	8	892

Mcfadzean, Alex

Quadruple Inflation	Trick - Coin: Production	6	3	820

McIntyre, Archie

Rip It Up	Trick - CT: Torn	4	8	562

Merelle, Stanley

Where There’s Smoke	Trick - Cigarette	4	6	530

Monaghan, Frank

The Flea	Trick - Sight Gag	1	4	44

Monmoine, Pascal

The Domino Effect	Trick - CT: Discoveries	8	6	1227
Forceful Revelation	Trick - CS: Forcing	8	6	1228
Card Through The Table.... From A Distance	Trick - CT: Other	8	6	1229
Shattered	Trick - Coin: Through, Glass	8	6	1230
Chameleon	Trick - CT: Coloured Backs	8	6	1231
The Irresistible Force	Trick - CS: Forcing	8	6	1232
Card In Pen	Trick - CT: Tom, Pen	8	6	1233
I’ve Seen A Rubber Band	Trick - Elastic Band, Match, Wooden, Thumb Tip	8	6	1234
Staircase	Trick - CT: Ambitious	8	6	1235
And Finally	Trick - CS: Control, CT: Four Ace, Thread	8	6	1236

Ostin, Bob

Vampire	Trick - M: Living And Dead	1	4	39
Focus	Trick - M: Number/Object Prediction	1	6	75
Focus	Trick - M: Living And Dead	1	7	87
Fan Hide Move	Trick - CS: Control	1	9	110
Tickets Please	Trick - Ticket	1	9	110
Off The Handle	Trick - Cup	2	7	234

Page, Pat

The Page Boy Speaks	Trick - Coin: Sleight	3	5	355
Take Three	Trick - Coin: Sleight	3	7/8	373
Where There’s Smoke	Trick - Cigarette	4	7	548
The Page Boy Speaks	Trick - Watch	5	6	697

Palmer, Archie

Intrigue Two	Trick - CT: Packet	8	7	1248

Pargeter, Andrew

Simplified Spin Pass Aces	Trick - CT: Four Ace	4	6	527
Multi-Count Technique	Trick - CS: False Count	5	8	718
Multi-Count Technique	Trick - CS: False Count	5	9	731
Tenkai Cop	Trick - CS: Palming	6	9	911
Card-Trek	Trick - CT: Transposition	7	6	1050

Pladek, Oscar

The Reunited Match	Trick - Match, Paper	5	11	758

Rae, Oswald

Oasis	Trick - Watch	4	11	600

Ramsay, John

Coin And Jam Jar Routine	Trick - Coin: Through, Glass	2	7	230
Coin Vanish In The Air	Trick - Coin: Vanish	2	7	230
The Cig Trick	Trick - Cigarette, Ticket	2	7	232

Ray, Geoff

Double Exchange	Trick - Coin: Across	1	6	68
Lap Flick	Trick - CS: Palming	1	11	132
Close-Up Quickly	Trick - Coin: Change	3	3	329

Read, Bob

Bob’s Business	Trick - Handkerchief	1	1	5
Biting The Glass	Trick - Coin: Gag And Betcha, Glass	1	2	19
Business For Card In Wallet	Trick - CT: Wallet, Bank Note	1	3	25
Bob’s Business	Trick - Coin: Gag And Betcha	1	4	37
Bob’s Business	Trick - Coin: Gag And Betcha, Calculator	1	4	51
Impromptu Sight Bits Business	Trick - Sight Gag	1	6	72
Business For Roll Of Notes	Trick - Bank Note	1	7	81
Box Clever	Trick - CT: Other	1	8	91
Bob’s Business - Noes Galore	Trick - Sight Gag	1	10	122
Business For The Four Coin Assembly	Trick - Coin And Card	2	1	152
Business For Knife Through Coat	Trick - Pickpocketing, Sight Gag, Wallet, Watch	2	2	167
Business For Knife Sharpening	Trick - Sight Gag	2	4	195
Handkerchief Through Glass	Trick - Glass, Handkerchief	5	6	694

Richardson, Barrie

678	Trick - M: Number/Object Prediction, Wallet	1	1	10
Impromptu Mental Divination	Trick - M: Number/Object Prediction	1	11	128
Thoughts In Transit	Trick - Envelope, M: Cards And ESP	2	9	260
From A Mentalist’s Notebook	Trick - M: Other	2	10	265
Pseudo-Psychometry In A Paper Bag	Trick - M: Mental Matching	3	9	400
Lock And Key Mystery	Trick - Key, M: Mental Matching	3	10	413
One In A Million	Trick - M: Book And Newspaper	4	4	498
Memorable Memory Stunt	Trick - M: Memory	4	4	500
Coin In Bottle Mentalism & Molecules	Trick - Coin: Through, Bottle	4	4	501
Think Hot Think Cold	Trick - M: Cards And ESP	4	4	502
The Clean Second - Card Force Concept	Trick - CS: Forcing	4	4	503
The Magnetic Force	Trick - M: Moving And Bending, Pencil	4	4	504
The Undisturbed Deck Prediction	Trick - M: Cards And ESP	4	4	505
A Gestalt Revelation	Trick - M: Cards And ESP	5	8	715
The Three Chair Enigmastion Or The Lazy Mentalist Demonstration	Trick - M: Number/Object Prediction	5	10	748

1-2-3 Card In Wallet	Trick - CT: Wallet	6	1	782
Almost Real Mindreading	Trick - M: Cards And ESP	6	7	875
Dollar Divination	Trick - Bank Note, M: Number/Object Prediction	7	5	1034
Newspaper Mind Reading	Trick - M: Book And Newspaper	7	7	1066
The Strange Key Stunt	Trick - Key, M: Moving And Bending	7	9	1096
Alphabet Mentalism	Trick - M: Mental Matching	8	2	1177
Pocket Dictionary Book-Tests	Trick - M: Book And Newspaper	8	4	1205
Do You Wish To Continue	Trick - CT: Matching	8	7	1240
Less Is More	Trick - CT: Discoveries	8	10	1287

Riding, Joe

Mission Accomplished	Trick - CT: Separation	2	9	262

Robinson, Fred

Perfect Faro Shuffle	Trick - CS: False Shuffle	1	1	8
Icebreaker	Trick - Cigarette	1	2	16
Spectator Magician Plus	Trick - CT: Matching	1	3	33
Ambitious Riser	Trick - CT: Rising Card	1	8	92
Edge Spinners	Trick - Coin: Flourish	1	9	106
Smash And Grab	Trick - Match, Box	1	9	106
Focus	Trick - CT: Gambling Theme	1	9	111
Blind Date	Trick - Coin: Prediction	1	11	131
Behavioural Bluff	Trick - CT: Prediction	2	1	156
The Ascanio Spread	Trick - CS: False Count	2	2	168
Circulating Coins	Trick - Coin: Flourish	2	4	190
More For Less	Trick - CS: False Count, CT: Packet	2	5	206
Up The Sleeve	Trick - CS: Palming, CT: Gambling Theme	2	8	243
Dropit	Trick - Coin: Sleight	2	9	258
Kniphofia	Trick - CT: Gambling Theme	3	2	318
Double Lift Drop Switch	Trick - CS: Double Lift	3	3	332
Double Denial	Trick - CT: Discoveries	3	7/8	387
Where There’s Smoke	Trick - Cigarette	4	2	472
Where There’s Smoke	Trick - Cigarette	4	3	489
Where There’s Smoke	Trick - Cigarette	4	3	490
Where There’s Smoke	Trick - Cigarette	4	6	530
Thimble-O	Trick - Thimble	4	9	569
Where There’s Smoke	Trick - Cigarette, Handkerchief, Match, Box, Pipe	4	9	576
Oasis	Trick - Alarm Clock	4	11	601
Where There’s Smoke	Trick - Cigarette, Match, Paper	4	11	603
Where There’s Smoke	Trick - Kettle, Match, Wooden	4	12	609
Oasis	Trick - Nut And Bolt	6	1	788
Fumdubulators	Trick - Thread, Handkerchief	6	4	836

Ronnay, Magic

The New Oil & Water Routine	Trick - CT: Oil And Water	8	1	1161

Rovi

Book Choice	Trick - M: Book And Newspaper	5	6	691
Ivor’s Control	Trick - CS: Control	6	1	789

Simplicity Card In Wallet	Trick - CT: Wallet	7	2	989
Double Force	Trick - CS: Forcing	7	2	990

Roxy

Surprise Follow The Leader	Trick - CT: Separation	7	3	1002
Transposition ‘71	Trick - CT: Transposition	7	5	1036
Zig Zag Prediction	Trick - CT: Prediction, Dice, Envelope	7	8	1089

Sagan, Dorion

Taking The Plunge	Trick - CT: Rising Card	3	10	419
Half Through	Trick - Coin: Through	3	12	452

Sanderson, George P

Colour Psychology	Trick - Envelope, M: Just Chance	1	7	85

Sargent, Dennis

Rip It Up With Unprepared Deck	Trick - CT: Torn	5	2	641

Schmidt, Joseph

Joseph Schmidt Writes	Trick - CT: Gambling Theme	7	3	1011

Schuman, Ed

Festive Fun	Trick - Puzzle	2	4	194

Schwartz, Sam

Omega Count	Trick - CS: False Count	7	6	1060

Scudiery, Mark

Faro Felon	Trick - CT: Sandwich	1	8	94
Focus	Trick - CT: Sandwich	1	10	123

Setterington, Arthur

Disc-O	Trick - Bottle Top	1	3	30
Chop Coin	Trick - Bank Note, Coin: Vanish	1	8	94
Headline Hit	Trick - M: Book And Newspaper	2	8	241
Animal Magic	Trick - Handkerchief, Kettle	3	7/8	382
Diception	Trick - Dice	3	9	408
Take Three Plus	Trick - Coin: Sleight	4	6	535
Whodunnit	Trick - M: Living And Dead	4	9	568
Tube Off	Trick - Elastic Band, Handkerchief	4	10	583
Thanks For The Memory	Trick - M: Memory	5	3	655
Oldfinger	Trick - CT: Discoveries, Finger	5	12	773
Back Hander	Trick - Coin: Vanish	6	7	878
Sandwich Escape	Trick - Bank Note	6	11	942
Whats In A Name	Trick - CT: Discoveries	7	2	992
Thimble Finger	Trick - Thimble	7	6	1051

Shiv (See also Duggal)

Exchange Collectors	Trick - CT: Collectors	5	10	745

Sinclair, Brian

The Cards Across	Trick - CT: Transposition	5	9	728

Smith, Al

Where Have All The Aces Gone	Trick - CT: Gambling Theme	5	8	724
Seconds Out	Trick - CT: Matching	6	2	803
Krix	Trick - CT: Reversal	6	5	846
Asque	Trick - CT: Sandwich	6	9	908
Pointing The Way	Trick - CT: Sandwich	7	7	1070
Error Error Error	Trick - CT: Sandwich	7	11	1139
Fresh Sliced	Trick - CT: Triumph	7	12	1147

Snooks, Fred

Where There's Smoke	Trick - Match, Wooden	4	11	603
Oasis	Trick - Coin: Gag And Betcha, Drink Betcha	5	4	663
Fumdubulators	Trick - Match, Box	6	4	836

Somerville, Neil

In Anticipation	Trick - CT: Prediction	6	6	864

Specht, Henrik

One More Chance	Trick - CT: Sucker	8	3	1188
The Kangaroo Spots	Trick - CT: Packet	8	4	1202
The Test Tube Child	Trick - CT: Packet	8	5	1215

Spencer, Horace

Smash And Grab	Trick - CT: Discoveries	7	5	1040

Stammers, Peter

Colour Changing Knives Without A Paddle	Trick - Match, Box, Paddle	1	12	137
Impromptu Coin Dropper	Trick - Coin: Gimmick	2	2	167

Stephens, Bob

Psychic Exposure	Trick - CT: Discoveries	2	11	284

Tamariz, Juan

The Oil And Water Of Tamariz	Trick - CT: Oil And Water	4	3	484
Black Days	Trick - CT: Prediction	5	7	705
Tamariz Ambitious Double	Trick - CT: Ambitious	5	12	776
It's A Pity	Trick - CT: Gambling Theme	6	6	856
The Tamariz Turnover	Trick - CS: Double Lift	7	1	970
Mental Blockbuster	Trick - CT: Matching	7	3	1006

Trixer, Hans E

RSVP	Trick - CT: Discoveries, Envelope	4	6	528

Tucker, Stephen

Nil Separaturn Est	Trick - CT: Transposition	7	10	1114
Ambidextrous	Trick - CT: Tom	7	12	1144
Shear Magic	Trick - Rope	8	1	1166
Under Control	Trick - CT: Transposition	8	2	1175
Think	Trick - CT: Packet	8	3	1193
Departure Lounge	Trick - CT: Sandwich	8	4	1206
The Deluxe Chink Box	Trick - Coin: Through	8	5	1216
The Incomplete Deck	Trick - CT: Spelling And Counting	8	5	1220
A Devil's Dozen ....Plus Two	Trick - CT: Spelling And Counting	8	7	1247
Card-Warper	Trick - CT: Tom	8	7	1251
Literally Spelling The Aces	Trick - CT: Spelling And Counting	8	8	1264
....I Met A Card That Wasn't There	Trick - CT: Discoveries	8	8	1266
The Maneaters	Trick - CT: Collectors	8	8	1268
Spondulies Plus Mentalism	Trick - Coin: Prediction, M: Number/Object Prediction	8	10	1286

Turpin, Dick

Turpin's Turnip	Trick - Glass, Hat, Swede	6	9	902
The Drinks Are On Me	Trick - Coin: Production, Glass, Handkerchief	6	11	946
More Reflections Of Horace Spencer	Trick - Bank Note	7	3	1005

Vernon, Dai

Dai Vernon's Centrepiece	Trick - CT. Gambling Theme	6	6	863

Victor, Edward

Eye Count	Trick - CS: False Count	5	2	639

Viswanathan, Anath

Coin Through Hand	Trick - Coin: Through	4	10	591

Walton, Roy

The Witch Doctors	Trick - CT: Vanishing	1	1	3
Obsolete Prediction	Trick - CT: Prediction	1	4	40
Tearaway	Trick - CT: Tom	1	7	78
Carousel	Trick - CT: Transposition	1	8	97
Earthbound	Trick - CT: Separation	1	9	103
Past Help	Trick - CT: Spelling And Counting	2	2	170
The Card Shark	Trick - CT: Tom	2	6	213
Correction to Card Shark	Trick - CT: Tom	2	8	252
Inflated Ace	Trick - CT: Ambitious	3	1	303
A Martian Plot	Trick - CT: Sandwich	3	1	304
Your Very Own	Trick - CT: Separation	3	1	306
Chiefly Yours	Trick - CT: Gambling Theme	3	1	307
Denary Deceit	Trick - CT: Separation	3	1	309

Ambitious Move	Trick - CS: Flourish	3	1	310
Truth And Consequence	Trick - CT: Spelling And Counting	3	1	311
Baker Street Re-visited	Trick - Calculator	3	4	338
A Straight Shuffle	Trick - CT: Gambling Theme	3	7/8	392
USA Trail	Trick - CT: Four Ace	3	10	418
Twice Two	Trick - CT: Prediction	3	12	454
NOSFERATU	Trick - CT: Four Ace	4	5	510
Card School	Trick - CT: Spelling And Counting	5	6	689
Oasis	Trick - CT: Spelling And Counting	5	7	704
Detective Story	Trick - CT: Packet	6	1	786
Ferly Defragmentation Etc	Trick - CT: Torn, Envelope	6	3	812
Outward Bound	Trick - CT: Transposition	6	5	844
End Game Plus	Trick - CT: Matching	6	7	872
Through The Centuries Of Time	Trick - CT: Discoveries	6	9	907
I'd Give My Right Hand	Trick - CT: Tom	8	4	1202
The 229-224 Trick	Trick - CT: Prediction, M: Number/Object Prediction	8	5	1212
Rainbow Road	Trick - CT: Coloured Backs	8	7	1246
Triple Alliance	Trick - CT: Spelling And Counting	8	8	1256
Sum Trick	Trick - CT: Spelling And Counting	8	8	1259

Waters, Ray

Moniker Modified	Trick - Glass	3	10	423
The Secret Of Shhhh	Trick - CT: Discoveries, Bottle	3	11	429

Wentworth, Peter

Where There's Smoke	Trick - Match, Wooden	4	12	609

Weston, Mark

The Calculator Business	Trick - Calculator	1	12	140
Multidie Box	Trick - Dice	2	6	215
Supreme Glimpse	Trick - CS: Flourish	2	10	270
Continuous Ball Pen Production	Trick - Pen	2	10	273
The Spinners	Trick - CS: Flourish	2	11	286
Move To Show Both Sides Of A Card Blank	Trick - CS: Flourish	3	7/8	375
Move To Show Both Sides Of A Card Blank	Trick - CT: Prediction	3	7/8	376
Club Night Twins	Trick - CT: Ambitious	3	7/8	378
Fancy	Trick - CT: Spelling And Counting	3	9	404
Splitz	Trick - CT: Matching	3	11	433
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Double Exposure	Trick - CT: Discoveries	4	7	541
Under My Foot	Trick - CT: Discoveries	5	3	649
Spectator Unexplained (After Vernon)	Trick - CT: Prediction	5	12	770
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Hong Kong Visible Release	Trick - Coin: Through	6	11	942
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Comb Vanish	Trick - Sight Gag	7	12	1148
Coin Caper	Trick - Coin: Gag And Betcha	7	12	1150

Willmarth, Phil

Biddle Kardyro Cased	Trick - CT: Transposition	6	8	894

Wonder, Tommy (See also Bema)

Coins Across - A Presentation	Trick - Coin: Across	5	2	634
Coins Across - A Presentation	Trick - Coin: Across	5	3	652
One In The Eye	Trick - Coin: Through	5	4	660
Oasis	Trick - Coin: Through	5	7	704
Ring On Stick	Trick - Ring, Finger	6	1	784
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Pocket Slate Routine	Trick - M: Spirit Writing	6	5	842
Everywhere And Nowhere	Trick - CT: Sucker	7	1	979
Torn And Restored Cigarette	Trick - Cigarette	7	4	1018
Elizabeth 3rd	Trick - CT: Matching	7	6	1055

Woods, Roger

Roger Woods Writes	Trick - CT: Other	5	10	747

Worsley, Bill

Back To Back	Trick - CT: Packet	7	4	1028
Intrigue Two	Trick - CT: Packet	8	7	1248

Wright, David A

Elmsley Out Sexed	Trick - CT: Packet	1	10	113
Seduca Deck	Trick - CT: Other	2	1	150

Wye, Phil

Obsolete Encore	Trick - CT: Prediction	1	11	134
Blank Faces	Trick - CT: Packet	2	2	166
Half & Half	Trick - M: Mental Matching	3	9	406

Zavis, William

Up Down And Around	Trick - CT: Ambitious	1	4	42
Kings Over Queens	Trick - CT: Ambitious	1	6	73
Kings Over Queens II	Trick - CT: Ambitious	1	7	80
Gone Sandwich	Trick - CT: Sandwich	1	8	98

Pabular

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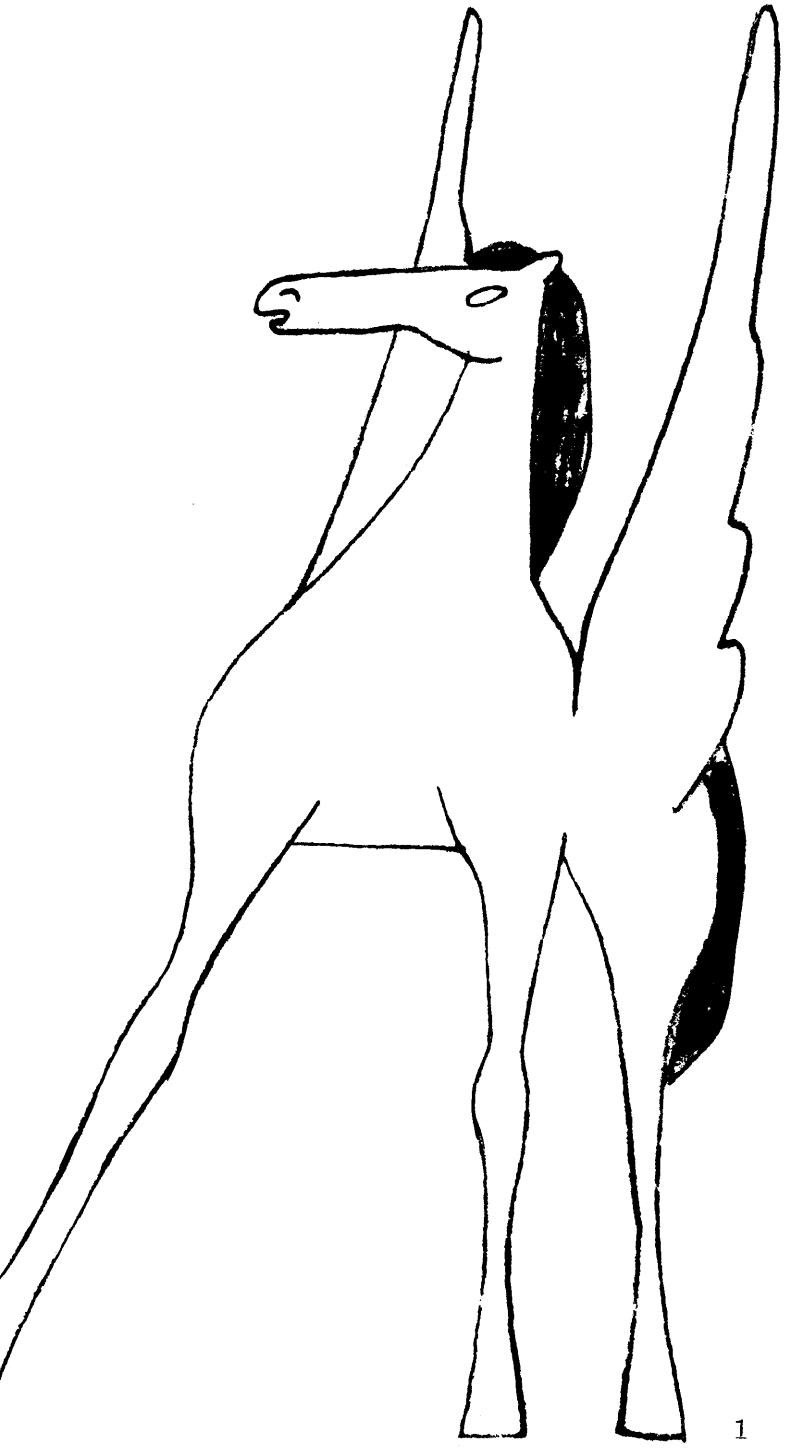


PEGASUS COIN

andrew galloway

This effect requires two coins, one copper, and one silver. A coin is shown in each hand, the silver on the left and the copper on the right. The latter lies at the base of the middle fingers in readiness for finger palming.

(1) Place the silver coin between the lips, and at the same time turn the right hand so that the fingers are pointing leftwards.

(2) The left hand now apparently picks up the copper coin from the right. The fingers cover the front edge of the coin towards the spectators, and the thumb at the back edge towards you. The left hand then moves away apparently holding the coin at its fingertips, at the same time the right turns with its back to the spectators concealing the coin in the finger palm position.

(3) Close the left hand and remove the silver coin from the lips with right thumb and forefinger. Display the coin for a second, then put the right hand behind your back. Once there, turn the hand palm up and bend the thumb and forefinger inwards positioning the silver coin directly above the copper.

(4) Look at the closed left hand and lower it as if to make a throw upwards.

Editorial....

Starting Pabular has been like pushing a snow-ball down a hill. Some time ago I gave the push and Pabular began to roll; the help and goodwill of very many magicians has kept it moving and, like the snowball, it has become bigger and better as it goes along.

I want to thank all those people who have given help and encouragement — it has meant a great deal. Space does not allow me to name them all here and I hope they will understand. Three people I will mention, however, because in a way they *are* Pabular.

Firstly, Fred Robinson has taken on the job of Technical Editor with such enthusiasm that I could not have stopped him even if I had wanted to. Apart from being one of the world's top card men Fred knows Magic and Magicians and is universally liked and respected. He has opened doors for Pabular that might otherwise have remained closed.

The layout and design are from the mind of Eric Mason. He is a fine Close-up performer and along the way has invented and become known for the 'Boon' thumb-writer. He is a full-time artist and I think the magazine you will now be reading shows his talents.

Thirdly, Tony Faro, the magical live-wire. As well as talking, performing, eating and drinking magic (probably sleeping it as well, but I don't know), his incredible collection of books, playing cards and prints must be one of the best there is. He has literally let us reach into his magical chests and pull out curiosities from Magic's past.

About Pabular itself I would prefer to say very little (though I could say much). Read the pages that follow and I think you will see what the magazine is about. It has developed itself — in pubs, Chinese restaurants, the Magic Circle Club Room and on the telephone. It has managed to stir up our enthusiasm and it has been great fun. When we started someone said "You need three months' material in hand." We have much more (thanks to the contributors who have also been caught up in Pabular's web). Someone else said, "You need the names to write for you."

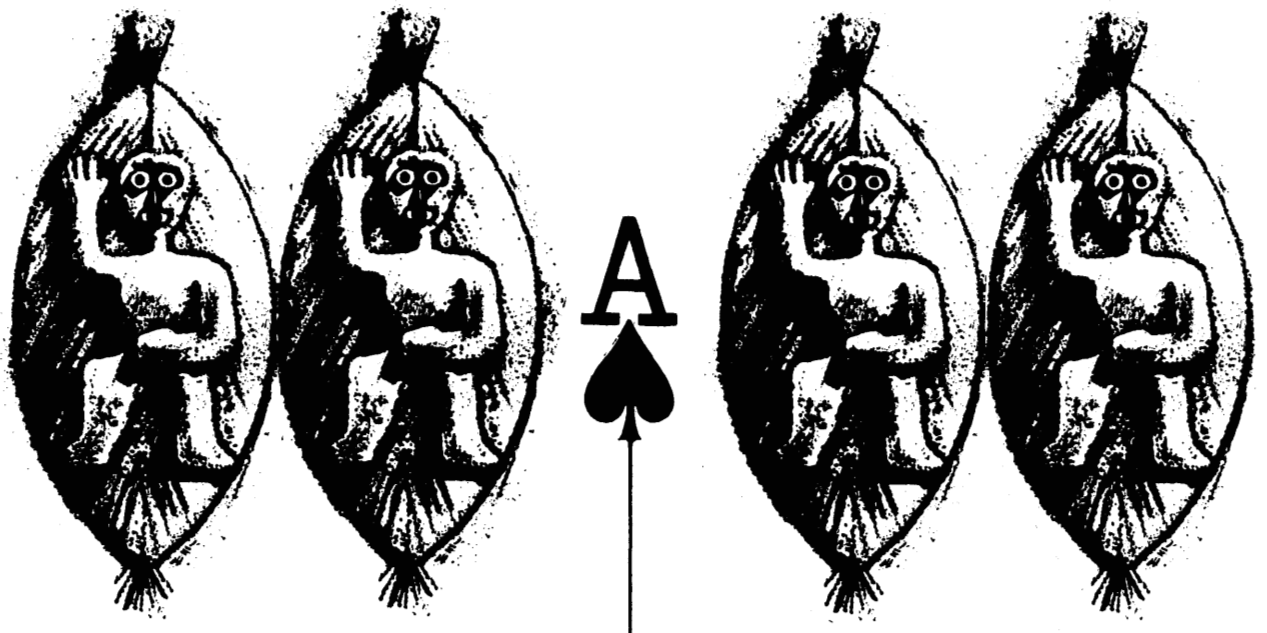
We have the names. I hope you like what they have written and we have produced.

THE PEGASUS COIN

Now look up towards the ceiling, pause, then raise the left hand to its former position.

Look at the left hand again, lower it and for the last time look up at the ceiling. Now make the throw with the left hand opening it and letting the spectators see it empty. But you continue to gaze at the ceiling as if wondering where the coin has gone.

(5) The right thumb and forefinger now release the silver coin allowing it to drop onto the copper with a loud clink. When you hear this, look at the audience, and as silently as possible flip over the coins bringing the copper to the top. All that remains to do is bring the hand from behind the back and show the coins to the spectators.



THE WITCH-DOCTORS

Roy Walton

EFFECT:-

The performer tells a story of an explorer who meets a gang of witchdoctors and expresses doubts about their powers. They demonstrate the error of his view-point by shrinking him to a fraction of his original size.

ROUTINE AND PRESENTATION OUTLINE:-

You will need a miniature card about one-eighth the size of a normal one. It should be a spot card and it is preferable that the back matches the pack you are using. An easy way to make the card is to stick a section from the Joker on to the back of the miniature card, and then trim it carefully so that the edges line up exactly. The missing white borders can then be added to the back of the miniature card by using a ruler as a guide and scraping the back design off with a razor blade along the four edges. The card should be kept in your pocket until ready to present the effect, choosing a pocket from which the right hand can easily obtain the small card when required.

When ready to present the effect the right hand secretly obtains the miniature card and grips it between the ends of the second and third fingers, the fingers being curled in towards, and actually touching the palm of the hand. The right hand third finger is against the face of the card. (1)

The main pack is now spread face up between the hands as you look for the duplicate of the miniature card (in my case the Ace of Spades, so I will use this as an example from now on). When you find the AS cut the pack and slip it to the top of the pack and then reassemble the pack in its original order and proceed to locate the four kings and place them one by one as you find them on top of the pack. Throughout the spreading and locating action the second, third and fourth fingers are kept curled in towards the palm. Only the first finger and thumb of the right hand take any active part in the spreading and locating. The pack is turned face down and the order of the cards will be the four kings followed by the AS.

Spread the top five cards and flip them face up as a group on top of the face down pack which is held in the left hand. As they fall onto the pack take a left hand little finger break below them. Again only the right thumb and first finger assist in the action. Square up the cards in the left hand, maintaining the break.

At this stage you start to expand on your patter theme and explain that the AS will represent the explorer and the Kings the four witchdoctors. Bring the right hand over the pack and place the first finger on the far short end of

the face up cards and the thumb on the near one. Move the block of cards above the break to the right gripped between the thumb and forefinger but retain the AS in position above the main pack by a light pressure on its face with the left thumb. As the AS falls onto the pack, retake the left little finger break below it. Bring the right hand with its cards back over the pack until it is squarely above the AS. Grip the AS between the right thumb and forefinger but keep it flush with the cards above it at the far short end. A small break is taken above it at the near short end. The left thumb rests lightly on the face king and as the right hand moves its group of cards to the right, including the AS, the king is retained on top of the main pack and a break taken below it with the left little finger.

The right hand moves back over the pack with its cards and the left thumb again draws the face king off and onto the main pack, but this time the AS is loaded back onto the pack, under cover of the king being retained. The remaining two kings in the right hand are drawn off in the same action as already described. Thus in showing the AS and four kings you have secretly rearranged their order to read K,K,K, AS,K, from the face. A break is held below the group of five cards with the left little finger.

In line with the preceding actions you have explained that the four Kings represent the four witchdoctors.

Bring the right hand over the pack with the same grip as before and lift up the complete group of cards above the break very slightly at the near short end with the right thumb. Let two bottom cards drop off the thumb and lift the cards above them away from the pack and place them carefully squared, face up on the table. Do not rush this action, remember it should look as if you are lifting up the four kings by breaking them off the pack with the right thumb.

Point to the AS, which is still face up on the pack and say "Remember the AS represents the explorer." Turn the AS face down, really turning two cards as one, an action aided by the left little finger break.

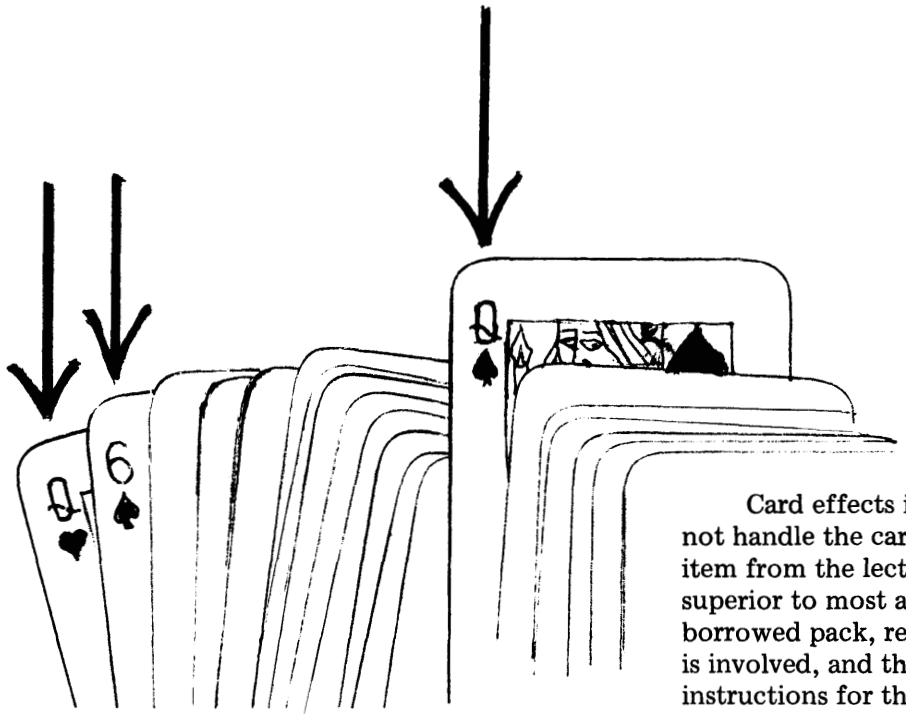
Push the top card of the pack slightly with the left thumb and take it into the right hand at the same time extend the right second and third fingers loading the miniature card beneath it. Place the card face down on the table with the small card secretly hidden under it. Place the main pack aside well out of the way so that an uncluttered appearance is presented for the climax of the trick.

Pick up the packet of kings, turn them face down and use the Alex Elmsley Ghost Count to show that there are apparently four cards. Say, "Remember the Kings represent the witch-doctors."

Place the Kings face down on top of the AS (actually a king) the cards being carefully squared. Continue your story about the explorer doubting the powers of the witchdoctors and challenging them to give a demonstration.

Take the cards from the packet one by one from the top and place them in a face up line on the table as shown — the size of the AS will come as a surprise to the audience.

Finally, say that the explorer looked around and said, "Well, you may be able to make yourselves into giants, but you can't do anything to ME."



SPECTATOR MAGICIAN

tony faro

Card effects in which the performer does not handle the cards are comparatively rare. This item from the lecture notes of Tony Faro is superior to most as it can be performed with a borrowed pack, requires no set-up, no counting is involved, and there are no complicated instructions for the spectator to follow.

An ideal occasion on which to perform this effect is when you are asked to 'show a trick'. You reply to this request by suggesting that someone shows you one. Hand the pack to a spectator telling him that you will instruct him what to do. He is told to shuffle the pack and fan them out faces towards you. Taking one place it face down on the table, saying he will eventually discover its name in an unusual manner.

The card you take is determined by the first two cards on the left of the fanned out pack. Assuming they are the Queen of Hearts and the Six of Spades you would take the Queen of Spades.

This card is put face down on the table not allowing the spectator to see its face. How you decide which card to take will become clear as the explanation continues.

He is now told to deal the cards singly from the top of the pack face down into a single pile, and to stop dealing whenever he wishes. When he stops dealing request him to put the undealt cards aside, and to make two piles of the others by dealing them singly, again face down. The last card dealt will be the Queen of Hearts and the top card of the other heap will be the Six of Spades.

Inform him that he is now able to find out the name of the card you selected. Ask him to turn the top card of either pile face up. Supposing he turns over the Queen of Hearts tell him he now knows the Value of the card, and if he turns over the top card of the other heap he will also know its suit. When both cards are face up, point to the Queen saying, "If this card is a Queen and this card is a spade (pointing to 6S) what is the name of the card I chose?" When he names the card and not before, turn your card face up. It is preferable that he, and not you actually names the card.

BOB'S BUSINESS

for the handkerchief rabbit

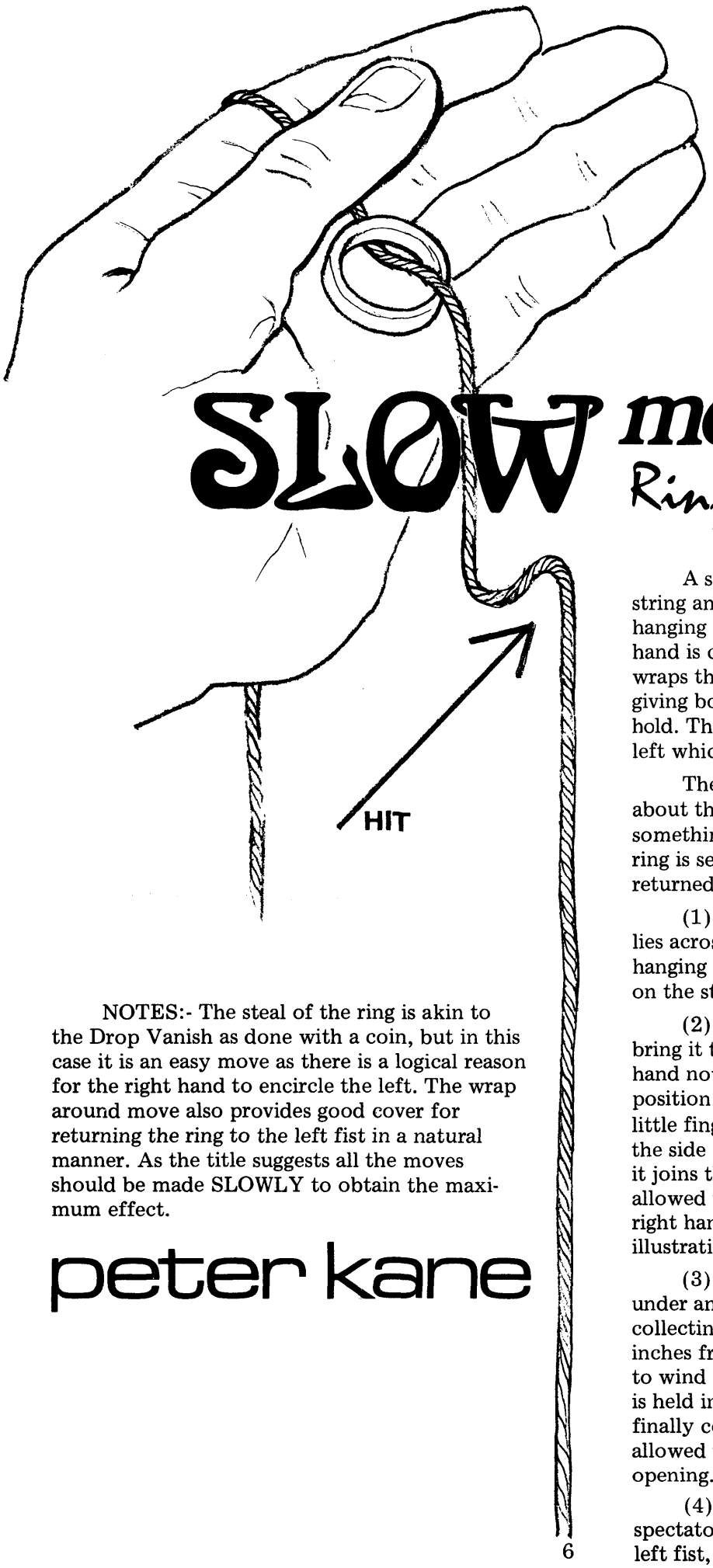
Bob Read

This is an addition to the 'rabbit' described in Bert Allerton's book.

Prior to making the rabbit over the right hand, cop a handful of Maltesers (round chocolate sweets) or similar sweets in the left hand.

Make 'Percy' the rabbit, and explain that Percy loves lettuce — the green stuff. Whereupon the 'rabbit' nuzzles into the left outer breast pocket and emerges with a £1 note — the 'green stuff'.

The rabbit eats the note and you pause for applause. Shake the handkerchief out over the left hand, as though trying to retrieve the note. Remove the handkerchief keeping the note in its folds, and expose the Maltesers, or chocolate raisins on the left hand muttering "the dirty little . . . . .".



SLOW motion

Ring Release

A signet ring is threaded onto a piece of string and held in the left hand with the string hanging down on each side of the hand. The hand is closed into a fist and the right hand wraps the string around the left fist, finally giving both ends of the string to a spectator to hold. The right hand now makes a pass over the left which opens and the ring falls free.

The only requirements are a piece of string about thirty-six inches long and a signet ring or something similar, the heavier the better. The ring is secretly removed from the string and returned to the left fist in the following manner:-

(1) The left hand is palm up. The string lies across the hand with about sixteen inches hanging down on each side. The ring is threaded on the string and lies on the palm.

(2) Close the left hand into a fist and bring it to the front of the chest. The right hand now comes under the left fist in a cupped position and grips the string just below the left little finger between the tip of the thumb and the side of the index finger at the point where it joins the palm. Simultaneously the ring is allowed to fall into the cupped fingers of the right hand. The position is now as shown in the illustration.

(3) The right hand now moves forward under and around the back of the left fist collecting the other end at a point about three inches from the left thumb and then continues to wind both ends round the left fist. The ring is held in the loosely cupped right hand until it finally comes free of the string when it is allowed to drop into the left fist via the thumb opening.

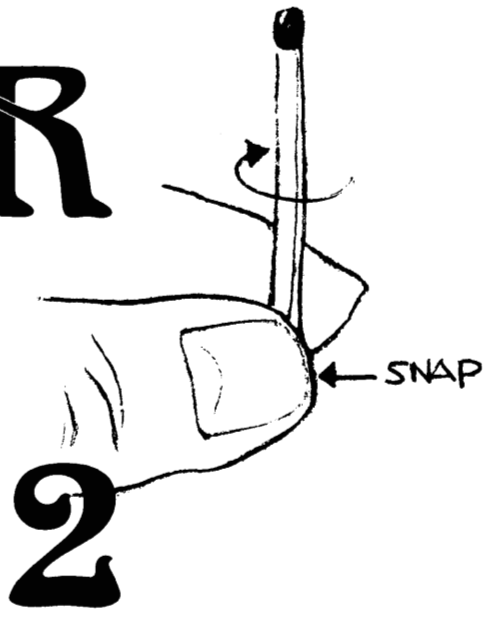
(4) The two ends are now handed to a spectator, and a magic pass is made over the left fist, which then opens allowing the ring to fall free.

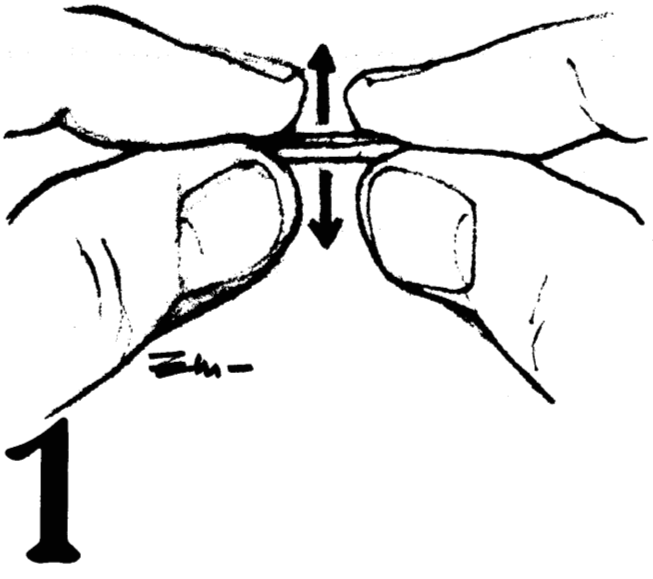
NOTES:- The steal of the ring is akin to the Drop Vanish as done with a coin, but in this case it is an easy move as there is a logical reason for the right hand to encircle the left. The wrap around move also provides good cover for returning the ring to the left fist in a natural manner. As the title suggests all the moves should be made SLOWLY to obtain the maximum effect.

peter kane

eric mason

URJKER





You will need three boxes of matches. These will give you one box of faked matches if you follow the procedure and preparation. You will be lucky to get more than 15 to 20 perfect fakes from one box of matches.

To make a fake hold the match as in (1) keeping a firm hold with both sets of fingers break the match both ways without parting the fingers keeping the match pressured together. You will hear it snap (if you do not hear a clear snap throw the match away and start again with another one). Break the match in the direction of the arrows, both ways, parting the fingers carefully — if you can see where you have broken it, throw it away. You will notice that some matches either bend or split. Discard these. The match must be broken cleanly; a break made this way will still be held together by its other two sides and will be invisible.

So what do we do with it? The GELLER FELLA is a natural. Talk about how you have found out that friction applied to wood warms it up enough to enable you to interfere with its resonance by giving its timbre (!) a shock wave. Roll the match between the finger and thumb a few times (2) then gently snap the bottom of the match a few times with the nail of the second finger. IT WILL SLOWLY BREAK IN HALF!

Keep a box full with you at all times together with a box of ordinary matches. You could gimmic a box to house fakes and genuines but I haven't troubled. One last thing — you can allow someone to 'do as I do' at the same time and they will match what you do with complete safety.

The PERFECT Faro Shuffle

Not only is the perfect faro shuffle one of the most difficult sleights to do, it is not easy to explain the reason for the varying degrees of success experienced during practice.

There are those who never seem to 'get off the ground', and others who become reasonably proficient but cannot *guarantee* a perfect faro shuffle. Being unable to discover the cause of these failures they discontinue their efforts. This article is an endeavour to explain the reasons for their lack of success, and to describe a method that enables the objective to be achieved every time.

Using unsuitable cards is the first possible, and probably most frequent reason why British cardmen fail to master the sleight. Aristoc, Tally-ho, Bicycle and Fox Lake brands, all manufactured in the U.S. will give the required results. The last mentioned can usually be obtained from the shops and railway bookstalls of W.H.Smith and Son under the name 'Delesi'.

Another cause of failure could be the condition of the cards. New cards do not 'mesh' readily and require a certain amount of handling to smooth and round off the edges. Cards in poor condition are useless, even cards that are clean in appearance but do not 'square up' easily should be discarded.

Finally, the pack, and both halves when divided, must be kept PERFECTLY SQUARE from the start and during the action until the shuffle is completed. Failure to observe this rule is the direct cause of 'breaks' appearing in the side of one, or both halves, of the pack during the action. They are a sure sign of impending failure. Occasionally it may be possible to rectify this by 'easing out' the interlaced cards and re-weaving them. Any success achieved by this action is purely fortuitous and therefore pointless. The problem will not occur if the cards are held firmly and kept perfectly square. The manner in which the cards are held during various positional changes in the method now to be described make this possible.

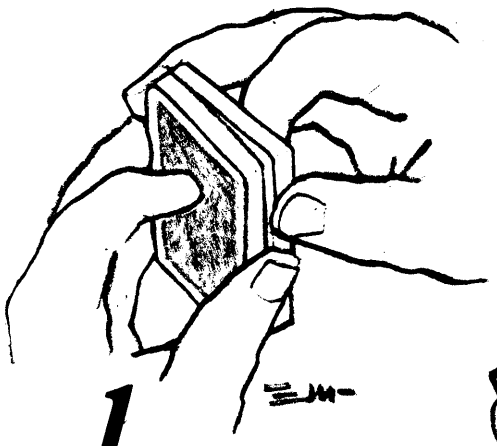
With a known card at the twenty-sixth position acting as a key to indicate the centre, square the pack and open it bookwise at the estimated centre about a quarter of an inch (1). Check if the card exposed at the opening is the key, if not, the thumb on the larger portion, this is ascertained by comparison, releases cards singly until the key card is reached. The thumb on the smaller portion collects the released cards, adding them to its packet. At no time during this adjustment must the thumbs relax their hold on the cards, except those released.

With the opening now at the centre, the right hand slides its half forward to the position shown in (2) where it is held with the left hand enabling the right hand to take up a new position as in (3).

It is now the turn of the right hand to hold both halves allowing the left to move to the position as in (4) with the thumb parallel along the side of its half, the corners, not visible in the illustration, fitting snugly at the base of the left thumb and the little finger.

The two halves are now moved apart and the half held in the right hand is tapped a few times on the end of the other half as in (5), varying the point of contact with each tap. This action ensures that the ends are square. Tapping the ends can be phased out gradually as the ability to keep the cards square increases.

Bring the two halves together with the near corner of the top card of the right hand half making contact with the near corner of the left hand half between the top and second cards



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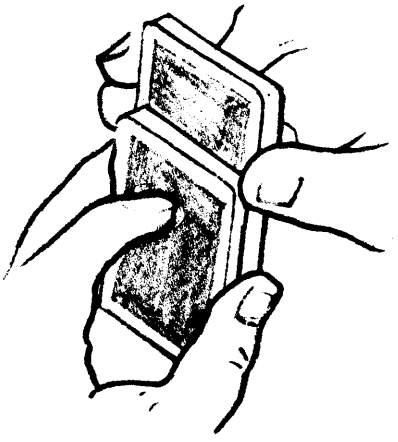
fred robinson



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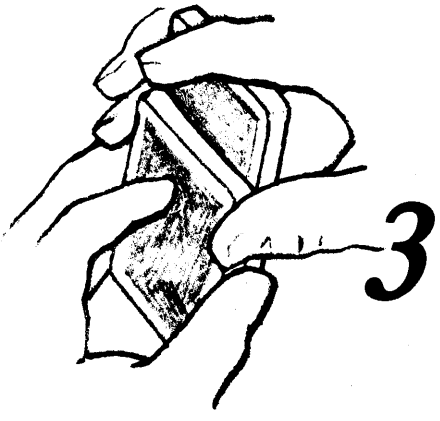
(6) in readiness for an 'out' faro. The left forefinger pressing on the backs of both halves acts as a guide for this action. If the cards are lined up accurately and the following actions carried out simultaneously the cards will start to mesh.

The right hand lightly presses the ends of the two halves together and makes an almost imperceptable lateral movement, during which, the left second finger presses lightly on the outer corner. Immediately the first few cards begin to mesh stop the inward pressure, but continue to bring the remaining cards of both halves into contact when they will continue to interlace completing the perfect faro shuffle. All the pressures during these actions are minimal. The use of force or excessive lateral movements in an attempt to encourage the cards to start interlacing is a major cause of failure as both tend to push the cards 'out of square'.



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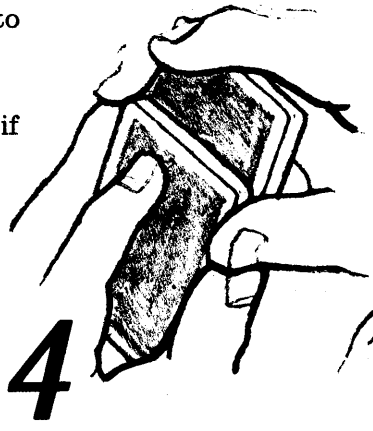
Having fulfilled the objects of this article there remains only one piece of advice to give if you wish to master the *perfect* faro shuffle — get weaving.



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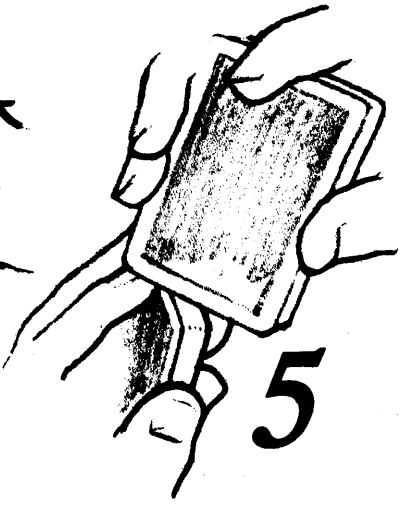

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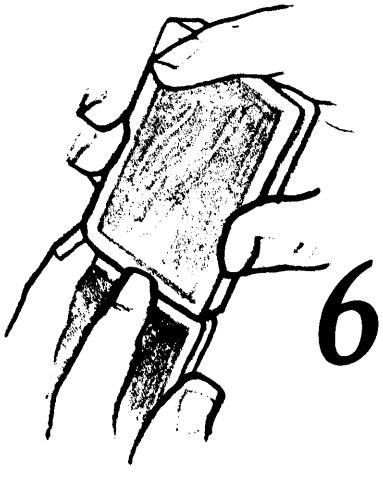

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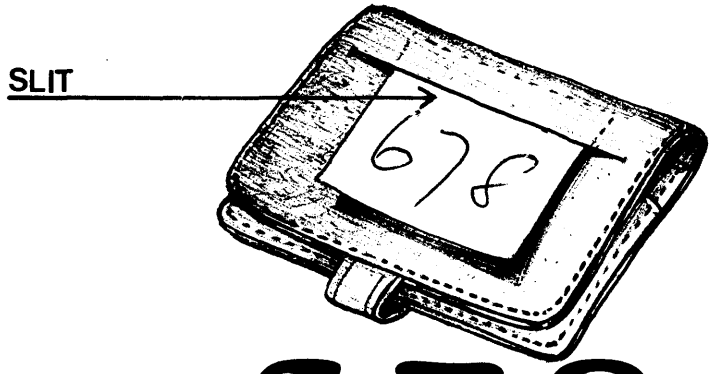

678

EFFECT:-

The magician mentalist pulls out his wallet, flips through his bills and asks some person sitting across the room from him to please remove from his wallet a note of any denomination. The performer during this interim has closed his wallet and placed it casually on the table.

"Will you please read the last three digits of the serial number on your note." A number such as 678 is called out, and a puzzled look appears on the face of the mentalist. "You won't believe this, but I had a strange day-dream — a sort of premonition a few weeks ago. I saw you sitting just where you are now holding a £5 note, and I could see quite clearly the last three digits. You know what I did? I scribbled these three digits on the back of a card, and didn't think of it until a moment ago when I opened my wallet and felt as if I had been in this very same place before. You have had a similar experience, haven't you? Will you help me to find the card?" Saying this the performer opens his wallet, reaches in and pulls out all the cards, letters, receipts etc. and throws them haphazardly on the table. The spectator turns over several cards and examines several slips and finally finds a card in the middle of the pile which has the three numbers written on it — 678. The performer shakes head and comments that experiences like this happen to him frequently and he has no explanation for it.

barrie richardson

THE METHOD:-

I have been doing this trick with several variations for six years. The presentation and method explained here seems to be the most direct. You will require a nail writer and a wallet. I use a hip pocket wallet, however, the breast pocket type works even better. The wallet is slit with a razor (see illustration). The card which is to be discovered in the pile of cards is pushed halfway through the slit from the inside. The slit should not be much wider than the card. You will find the wallet makes an excellent base for nail-writing.

The writing takes place right after you hear the number. You lean forward with the wallet in your left hand, the the exposed card next to the body as you say, "You won't believe this, but . . ." The person not knowing what is about to happen and since you are looking him right in the eyes he will never catch you writing. The wallet is casually placed on the table and you continue with the story.

The writing need not be too neat. This is covered by the patter. I suggest you use a nail writer that leaves a dark pencil mark. Personally I use a small pencil stub glued to a metal band. The 'Boon' type also leaves a dark line.

The wallet should be flipped open casually and the contents removed in an unhurried manner. You are not doing a TRICK but ACTING out a story. The card is easily pulled back into the wallet as the contents are being removed, and just as easily mixed with them as they are spread on the table, Instead of using a blank card it is a good ruse to use a train ticket, hat check or anything similar which may normally be found in a wallet.

There it is. Nothing particularly new in principle, but the presentation may appeal to performers who enjoy acting.

FOCUS

Mike Skinner, winner of the Magic Castle Close-up Performer of the Year award visited our shores recently breaking his journey en route for the Monte Carlo Convention. He lectured to some of us at Ken Brookes Magic Place and gave us two hours of practical magic, superbly performed. We don't have enough space to list all the effects — even if we could remember them — but one plum stands out: Edward Victor's Eleven Card Trick. We had not seen it performed before. If you entertain laymen with cards this one is a winner. Among the card sleights a flourish-type false count aroused considerable interest. To sum up: a good evening by a very talented performer.

NEVER FORGOTTEN . . .

It is appropriate that the first issue of Pabular starts with an acknowledgement to the man who gave so much pleasure to lovers of Close-up magic for so many years: Johnny Ramsay. The first trick in this issue, 'The Pegasus Coin' by Andrew Galloway, is a simple coin vanish — but it contains a valuable lesson on how to vanish something MAGICALLY. Andrew, a friend of the late J.R. and author of 'The Ramsay Legend', is perhaps the only person who fully understands the great man's magic. All Johnny Ramsay's effects have been published but we will be saying more *about* his methods in a future issue.

THANK YOU PETER KANE . . .

AND BAYARD GRIMSHAW

Peter Kane's 'Slow Motion Ring Release' first appeared in the IBM British Ring Budget, May 1965. Thanks to Bayard Grimshaw for giving permission for it to appear in our pages.

THE MAGAZINES – CLOSE-UP

We especially liked 'The Spectator Peek Force' by Jack Avis in the New Pentagram. In the June issue of the same magazine are two action palms by the same author. Close-uppers reading a recent Genii should not have missed a neat use for the perfect faro in which odd things happen to a name stamped on the side of the pack. For the coin man a couple of copper silver effects — one by Way Wong and the other by Barry Price. The latter also contributes a startling production of an ash tray or dinner plate when seated at a table.

IN PRINT SOON . . .

"Entertaining with ESP" by Tony 'Doc' Shiels should be out in November — and if we know him at all (and we do) it should be good. His approach to mental magic is different from that of the average performer — you will be finding out some of the reasons why when Pabular number two drops through your letter box.

And so what about next month? Ed Marlo gives us a fine routine called 'Dribble Coincidence' and Ted Danson has a new method for doing a just chance type routine. There is also a neat mental routine by Stanton Carlisle and an article by Tony 'Doc' Shiels that should set you thinking. Plus quite a lot more but we don't want to give it all away — just enough to tempt you. While we are talking about 'Pabular' (and why not?) we'd like to hear from **YOU**. If you like what we are doing write and tell us — we'll love it. If you *don't* like it let us know and please give us any helpful suggestions you may have. Letters are coming in already wishing us luck and we really appreciate them — perhaps next month we'll bring out some of the things they say.

The Page boy speaks....

REFLECTIONS IN A BLOODSHOT EYE

The above heading is no joke. If I may steal a line from Bob Orben, I now have, after a short visit to the USA, patriotic eyes, they're Blue, with Red Whites. The S.A.M. Convention in Boston was a four (or five ???) day affair, twentyfour hours a day. The great thing about Boston was that everyone seemed to be there, Vernon, Slydini, Kaps, Thompson, Neilson etc. etc. Goshman, Bongo, Salisse, Flosso, etc. etc.

In terms of close up, the most interesting was David Roth and Del Ray, mainly because I hadn't seen either of them before. Roth does things with coins which are just that little bit different. Don't ask me to describe what he did, several items are linked together in such a way as to defy a clean cut description afterwards, and come to think of it, I'm not too sure that that's a good thing. Suffice to say, he works very well, clean as a whistle, is on the way to becoming very original and will fool the pants off you.

Continued on next page

The Pageboy Speaks

Del Ray is a different proposition. A pro of many years standing, he knows exactly what he's doing, and why. Apart from being an excellent cardman Del has a number of novelties which really have to be seen to be believed. A tiny bird which answers questions etc., a mouse which finds selected cards and obeys his commands and last but not least a pair of dice which will do ANYTHING. You throw them and whatever two numbers you ask for will turn up.

From Boston, a quick dash to New York to catch the MAGIC SHOW starring Doug Henning. This is a must for every magic nut. No close up, but you have just GOT TO SEE IT.

On to Los Angeles and of course, the Magic Castle. The two gentlemen performing in the Close Up Gallery were Jules Leniere (I hope the spelling is right) who performed the Flying Eagles a transposition coin effect and a couple of card items. Very competent and very direct. The other close up man was Danny Rouser, to whom I award top marks for one of the most unusual card effects I've ever seen. After several attempts to find a selected card, each one more humourous than its predeccesor, he eventually produces a goldfish bowl, with a live goldfish swimming around in it and the selected card standing upright in the centre of the bowl.

While in Hollywood I stayed with a very good friend of mine, Mrs Nancy Caldwell, with whom I am secretly in love. Nancy has a husband, one Mike Caldwell, who doesn't do close up, because he has never been able to get close up to anyone. Mike suggested we take a trip to Las Vegas for a couple of days, which proves he'll do anything to get me away from Nancy. Las Vegas, it's all you have read about it, and more. We saw several shows with magicians, but as this is Pabular, we'll stick to the close up men. I saw two. Daniele, a barman in the Desert Inn. French, tall, handsome, charming, impeccably dressed, in fact, the guy looks like a film star. He did two tricks for me, a Jack Avis dice routine called (I think) POKER POT, and a version of Kaps' Floating Cork using a seahorse and actually has it dance on the spectator's hand.

I'll remember Las Vegas for a long long time.

P.S. I haven't mentioned Johnny Paul. We'll save it for next time.

PATRICK PAGE

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NOTE TO MICKY HADES

Micky H we ain't forgot,
we're printing now upon your Spot.
All the things you want to say
we'll put in here another day.

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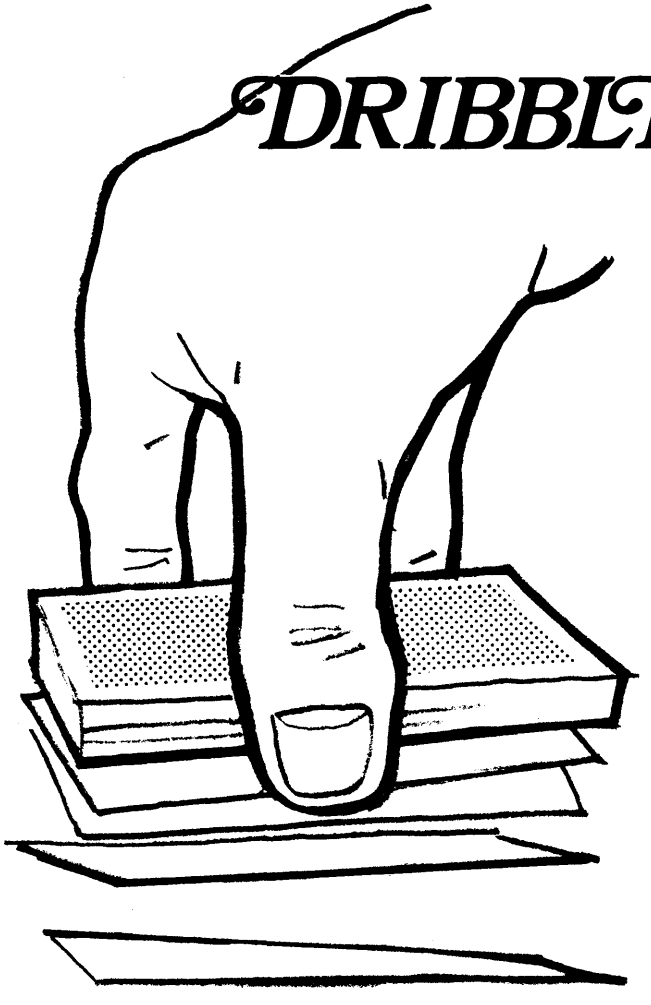
Vol. 1 No. 2 Oct. 1974

DRIBBLE COINCIDENCE

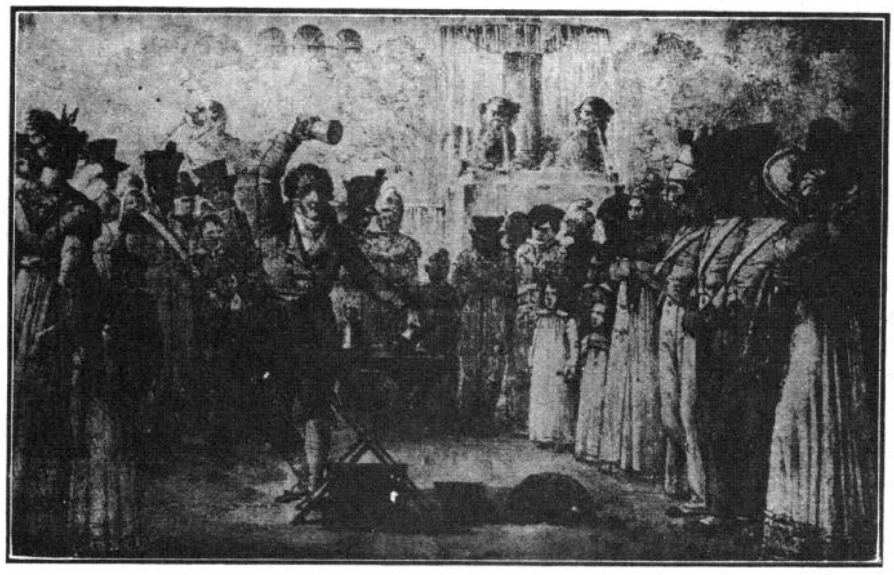


edward marlo

EFFECT:-

Taking two decks, which have been shuffled and cut, the cardician holds one in each hand, from above by the ends, about a foot or more above the table. He dribbles the cards onto the table as he requests a spectator to call "Stop." Turning the portions he has remaining in his hands the face card of each is the same. This same procedure is then repeated with two selected cards, one from each deck, with spectator calling "Stop" when the face cards of each remaining portion are shown to be the selections. For the climax it seems the performer has missed. However, on turning over the top cards of each tabled half it is found they match in suit and value.

The above effect came about years ago when strictly by chance it happened to work. For awhile, that is, the way I did it, taking a chance I would be lucky. More often it just didn't happen, therefore I started placing mate cards at duplicate positions in each deck, then using an estimated dribble hoped it would come out the same at each point. Again, while the percentage of success increased, it did not work out much too often. Then crimps were tried and while this worked out on one deck at a time it did not assure this for both decks at the same time which is what makes the effect strong. Later, short cards and long cards were experimented with and here again it was only a sometime thing. Finally, I hit upon a solution that made the effect work every time, thus making it practical to the point that a routine was formed to get the most out of the effect, and at the



same time indirectly prove, to a layman or a magician, that what you performed was not just chance, or luck. The secret is a thick card, or two cards rubber cemented together. Make two such cards, one from each deck, making sure that the face of each is identical. For example the 7S can be the face card of each thick card. Naturally you will make one for a Red deck and one for a Blue deck. In order to have all the values you will of course, cement jokers on to the backs of the 7S cards. You will find that the thick cards can be anywhere in either deck, yet by letting them riffle off the bottom (here both right and left first fingers press down onto the top of each deck as left and right second finger tips and thumbs in the usual springing action let cards escape from between the fingers and thumbs which hold the ends of each deck) you will encounter a sudden stop as the thick cards fall off the bottom onto the tabled portions. It will make no difference if the positions of these thick cards differ from each other. Practise so that you will get a fairly soft stop as compared to a sudden 'plop' sound. This will mostly be how much downward pressure you exert with the curled first fingers on top of each deck. Once you get the feel you can then set-up for the following routine:-

1. Set up each deck, from face to top, with a 10C at the face of each deck. Second from the face or bottom are the thick cards. In this example both showing a 7C. This is a simple and easy set-up to make during the course of other effects in which you may be using the thick card as a locator.

2. Riffle shuffle each deck keeping the two bottom cards of each intact. If you prefer an Overhand Shuffle, merely hold back, with the left fingers, the bottom few cards as you go into the shuffle. With both decks tabled ask a spectator to cut the deck and complete the cut. Try to get him to cut about half or less so that the thick cards become more or less centralized at least on this phase of the effect.

3. Pick up one deck in each hand from above by the ends. Dribble off onto the table each deck as you say, "When I do this I want you to call 'stop'." By this time both decks should have been completely dribbled off since this first time it actually is dribbled not sprung. This ensures no 'stopping points' as you pass the thick cards. It also gives you a sense just where each thick card lies.

4. Square each deck again taking them as before in order that spectator may call 'stop' as you dribble the decks onto the table. This time, however, you RIFFLE off or sort of spring the cards of each deck as they fall onto the table. There is little in the way of timing as you will find the spectator will say "Stop" fairly soon since he doesn't want you to run out of cards. In fact, if he stalls and you have passed your thick card, then just let all the remaining cards riffle off, practically dropping them onto the table. Look at him and say, "One more time." Resquare each deck and get set to riffle off the cards as before. This time he is sure to stop you just as the thick card falls onto the table and the riffle off just stops automatically.

5. At this point I have debated whether it is better to turn both hands and disclose the face of each card at the same time, or to first turn one hand palm up, call attention to the card stopped at, then turn the other hand to show the coincidence. Try it both ways, then use the way that gets the best reaction for you.

6. You have concluded the first phase. The cards from your hands are placed face down onto the dribbled cards. Next square up each deck and table it in front of yourself for a riffle shuffle. Lightly riffle upwards with either right or left thumb until you feel the thick card go past. Cut off the cards above the thick card to either left or right and riffle shuffle leaving the thick card on top. Repeat with the other deck. Thus you have a thick card on top of each deck.

7. You will now go into the second phase dealing with selected cards. You must get the selections controlled so they go on top of the thick cards. There are many ways to do this and here is only one way. Cut each deck so the thick cards go into the centre of the decks. Pick up one deck and spread it between both hands as you request a card to be selected. After it is removed you continue spreading the cards until the left fingertips and thumb can feel the thick card. Break the deck at this point, holding a SPREAD of cards in each hand rather than two squared halves, so that the selection goes BELOW the thick card. Square up and place this deck aside for the moment. Repeat the above selection and return with the other deck.

8. You have a thick card ABOVE each selection. Pick up the deck with the first selection. Table it in front of yourself for a tabled riffle shuffle. Locate the thick card, as already explained in Step 6, then riffle shuffle leaving the thick card and selection on top. Pick up the deck and in an Overhand Shuffle run off the thick card, and the selection followed by shuffling off the rest of the deck. The thick card is now on the bottom with the selected card ABOVE it. Table the deck and have spectator cut it completing the cut. Repeat the same control sequence with the other deck. The thick cards are now in the centre of the deck and above them each selection.

9. Here repeat the dribble procedure as in the first phase, except in this case, since one spectator may cut shallow, and the other deeper, you may find that the packets remaining in your selection may differ greatly from each other. Point this up by calling attention to this fact. Somehow it makes an impression and adds to the mystery. Eventually disclose the first spectator's card and then the second spectator's card. Dribble off the cards onto their respective halves. The thick cards are somewhere in the deck and you are all set for the third phase.

10. Try and get a spectator who Overhand Shuffles a deck. In this case you can hand him a deck telling him to freely shuffle. Take the deck and merely table it. Repeat with the other deck. In the event you may be apprehensive about this part, then you Overhand Shuffle. Make it clear you are not controlling any card or cards but do not say this. In fact, if you do an Overhand Shuffle, then hand it to a spectator saying, "Here, you shuffle it in case you don't trust me." Chances are he will Overhand Shuffle. If he starts to table it quickly say, "No, shuffle it." At the same time indicating with your hands an Overhand Shuffle. As a rule they will follow suit as most card men know.

11. Take a deck in the left hand and lightly riffle upwards with your right thumb to ascertain the position of the thick card. It it's fairly near the centre leave it there. If not, give a casual cut to centralize it. Repeat with the other deck. All that remains is to go through the dribble procedure as already detailed. This time, when both hands are turned over the chances are that you will not have a coincidence, if you do, stop right there. (This can happen if you managed to get mates above each thick card and take a chance that the cards will remain together during the spectator's Overhand Shuffle.) In this case you say, "No, not here, but here," as place the cards in hand aside and turn the top cards of each tabled portion to reveal the coincidence. The routine is now ended, but your use of the thick card need not since it makes an excellent locator.

The Page boy speaks....

Well now, where were we? Yes, Johnny Paul. Like most British readers of magical magazines I had preconceived ideas and notions of Johnny Paul. I had read in the now defunct Sphinx Magazine an article, complete with photographs, describing his beginnings in the magic game, his years behind a bar in Chicago, the gags, the stunts, the zany ideas he would come up with to please the paying customers, but nothing I had read or heard about this man prepared me for my first and so far, only, meeting with Mr. Paul. A big man, (to me, everyone is big) a handsome man, white hair, pink complexion, steel-rimmed spectacles, and a charming (and disarming) personality.

There I was, stuffing coins into the mouth of a one armed bandit in the Showboat, Las Vegas, when Mike Caldwell (that's the one who doesn't do close up, but has a wife I'd like to) walks in from another room and tells me there's someone he'd like me to meet. As I followed his footsteps with visions of Vegas showgirls going through my mind, I suddenly come face to face with this man who looked like a successful business man. How right I was. He knows his business better than anyone I know. "Meet Johnny Paul", says Mike.

After a few pleasantries, he asked if he could borrow a bill and at that moment I realised that Mike had set me up. For those of you who have never read a description of Johnny Paul's bill trick, may I say that he does practically everything it's possible to do with a bill. He tears it up, he restores it, it gets bigger, it gets smaller, it stretches, it jumps off the floor, the only thing that didn't happen was that President Jackson's picture didn't produce a dove, and if it had, I wouldn't have been surprised one little bit. After the bill trick, cards. The only way to describe Johnny Paul doing card tricks is to say, incredible skill and unbelievable misdirection. When you watch a man like this and try to describe it later you suddenly realise just how limited your vocabulary is. (I know that YOU realised it after you read my last article). He doesn't actually do tricks, they happen. He will top change at the drop of a hat, steal a card thirty seconds after you think he has it, then discover that he didn't, but has, when you know he couldn't have.

Let me explain it like this. After kicking a deck of cards around for ten minutes or so, he had me select a card, replace it, after which he leaned the deck against a glass, and the card rose out of the deck. I KNOW it was a Devano deck and I KNOW I had shuffled the deck previously, therefore I KNOW he must have switched the deck on me, but I swear to God that when I saw that card rise all I could say to myself was WHEN?????? That's Johnny Paul.

I have now run out of space, but before I do, may I mention that the British Ring IBM Convention has just finished. No doubt you will read all about it elsewhere in this offcolour, sorry, offwhite publication but I wonder if mention will be made of a trick which I didn't see anyone perform but consider to be one of the highlights of the Convention, wherein a picture of a selected appears on a photograph on a Magic Club membership card, plus plus, plus. It's a good, good, good, good.

Patrick Page

When you are ready to perform and nobody except you knows it you have two options. One is to wait and see if you are asked to do something; the other is to take the initiative and lead into it yourself. Bearing in mind we're not all Slydinis or Vernons the former choice can sometimes take quite a while . . . So what you need is an

icebreaker

Which is what it says — something to break the ice in company and make it possible for you to lead into your magic and bamboozle the pants off them. Here is a good one from Pabular's Fred Robinson who works it to perfection. Cunningly steer the conversation to the subject of predicting the future, saying that you can sometimes predict human behaviour. As you speak take out a packet of tipped cigarettes, and putting one cigarette on the table you write a prediction on one side of the pack not allowing anyone to see what you write. Place it face down on the middle of the table, or bar, mentioning that you feel you have written about something soon to happen. Pick up the single cigarette and feel about in your pocket for matches or a lighter, which you fail to find. Catch the eye of someone who smokes and ask for a light. When he is ready you put the *wrong end* of the tipped cigarette between your lips keeping your eyes off it as you do so. Lean towards the proffered flame as if to light up. At this point someone is sure to point out your absent-mindedness.

Say nothing, but reach over and turn over the cigarette packet to show your prediction of two words: "I KNOW".

ted danson

GIVE ME A RING....

"There is a destiny that shapes our ends" — or so the Poet tells — but is it Fate, Luck or just Chance? An interesting question to which we'll try and find an answer. Three envelopes each containing a treasury note, only one of which is genuine. Two are counterfeit notes — play money. "Madam, Sir, given a choice which will it be — fate, luck or chance — the decision is yours etc. . .etc. . ." When opened the envelopes chosen by two members of the audience are found to contain imitation banknotes, whereas that of the magician contains the genuine one.

The plot will be familiar to you, not so I hope the method! Three envelopes each containing an imitation banknote are sealed to within an inch of their right-hand corners (to facilitate opening) and are boldly marked FATE, LUCK, and CHANCE respectively on the address sides. The genuine note, assuming pound or dollar size, is folded once lengthwise and then concertina pleated to fit snugly underneath a loose-fitting finger ring worn on the third finger of the left hand. Experiment will determine the size of ring to be used, remembering that it has still to be worn after the note is removed. In practice you will find the note is adequately concealed by the natural curl of the fingers, thus permitting a considerable freedom of handling, allowing the envelopes to be spread fan-wise at the fingertips and freely passed from hand to hand during the course of your patter.

Immediately before opening, the magician's envelope is held at about the centre and wedged between the note and underside of finger. To reveal note, thumb of right hand tears open flap and in one continuous movement second finger is inserted inside envelope, whilst first finger and thumb move down the outside grasping the

note (see illustration) and immediately it is clear of the ring, fingers and thumbs of both hands start to unfold it, using the cover provided by the partially crumpled envelope to prevent the audience seeing the note in its tightly folded state. When fully opened, note is displayed at the fingertips, and the envelope casually tossed to one side.

stanton carlisle

COLOUR-PSYCHOLOGY

Here we offer a close-up effect which can be presented equally well by the magical entertainer or the mentalist.

The effect, briefly described, is that four pay envelopes are exhibited and placed on the table. Each is already sealed and the only noticeable difference between them is a coloured paper-gummed seal affixed to each, and each is of a different colour.

Three spectators who sit around a table with the performer are given the choice of the numbers 1, 2, 3 or 4. They may each choose a different number but the one remaining will be the performer's. There is no force.

Once the spectators have made their final choice of their numbers, having been given the opportunity to change their minds in the time-honoured manner, the performer shows four cards bearing the numbers 1, 2, 3 and 4 respectively. The number which has been chosen by each spectator is laid before him, and the remaining card of whatever number is placed in front of the performer.

Each spectator in turn, (say, clock-wise around the table) is asked to turn his card over and on the reverse is a coloured seal identical with one of the envelopes. He takes the envelope with the same coloured seal that his number card duplicates. All three have an envelope and open them in turn to find, as one possible denouement, 'Hard Luck' messages. Finally, the performer's envelope is opened, either by the performer or a spectator, and is found to contain a five pound note.

Alternatively, a chosen card turns up in the performer's envelope. We have no doubt that the reader will find sundry other uses for this 'non-force' force.

The 'mechanics' are simple as no sleight of hand or clever moves of any kind are required.

You will require a number of different coloured gummed stickers, four envelopes, and sixteen blank faced playing cards. On the envelopes different coloured stickers are attached, say red, blue, yellow and green. In one of the envelopes put the 'fiver', it could be anyone, but we will assume it is the one with the green sticker attached. Consolation messages are inserted in the other three, and all four are sealed.

Divide the playing cards into four sets of four, numbering each set with a single digit one to four on the blank face. Coloured stickers similar to those used on the envelopes are stuck on the backs of the playing cards as follows:-

Set 1: No.1 Green — No.2 Red
No.3 Yellow — No.4 Blue

Set 2: No.1 Red — No. 2 Green
No.3 Yellow — No.4 Blue

Set 3: No.1 Red — No.2 Yellow
No.3 Green — No.4 Blue

Set 4: No.1 Red — No.2 Yellow
No.3 Blue — No.4 Green

Sets 1 and 2 go into the inside right jacket pocket divided by a piece of post-card larger than the cards to prevent a mix-up. Sets 3 and 4 go into the inner left jacket are similarly kept apart.

It goes without saying that whatever number the performer is left with after the spectators have made their choice he removes the corresponding set number from his pocket, e.g. if they have chosen No's 1, 2 and 4 he removes his No.2 set.

By placement as we have indicated, this is an almost instantaneous action and gives no reason for suspicion.

As in all effects of this nature, the 'talk' IS the effect. It is therefore up to the reader to interpret his 'timing' to either indicate that the cards were in evidence beforehand or to deliberately state, 'I have some numbered cards in my pocket' and take them out quite openly. This is a matter for personal decision the outcome being the same in any case.

Quite obviously, by preparing the colours on the backs of the numbered cards in the manner suggested and then taking the correct set, no memory work as such is called for. It also follows that no matter what colour stickers appear on the backs of the spectators numbered cards, the performer must of course, triumph.

We would suggest the 'patter line' be along the lines of colour-psychology, hence the title, and the performer can stress, at his option, to have placed the colours on both especially for this entertainment due to some 'premonition' or whatever that indicated to him the need to place the fiver in the yellow envelope and to fix its twin to the numbered card . . . thus indicating that he knew in advance which number he would be left with.

If the reader really wishes to come on strong by doing exactly the same thing he can claim, should he wish, that this meant he knew which THREE NUMBERS WOULD BE CHOSEN.

Having never had any problems arising from performing this effect as described, I see no real reason to alter it, but depending on the number of pockets available, one can place set one and two in the right and left jacket pockets, and sets three and four in the trouser pockets.

Purists may feel that the sets should be kept in small photographic wallets or even pay envelopes so that they seem to be a set carried for a particular purpose. If the idea interests the reader, he may choose for himself. No Force.

bob read

BOB'S BUSINESS for biting the plate

Remember the old gag with the coin under the plate? It's snapped against the plate as you pretend to take a bite.

Well, the variation is to do the same thing with a glass of beer.

The coin is clipped to the side of the glass with the right second and third fingers. It is held away from the glass with the forefinger, and when released it snaps against the side of the glass. This sounds exactly as though you have bitten a piece from the edge of the glass.

This is startling enough, but an addition that really makes the stunt is this.

Have a few ice cubes in the beer to start with. Cop a mouthful of these before you pull the stunt, click the coin, and when all eyes are focussed on the glass, which is now at your mouth, slowly remove the slivers of 'glass' (really ice) from your lips.

This is an old stunt buried in a magazine — I can't recall which, and published I seem to remember before 1920.

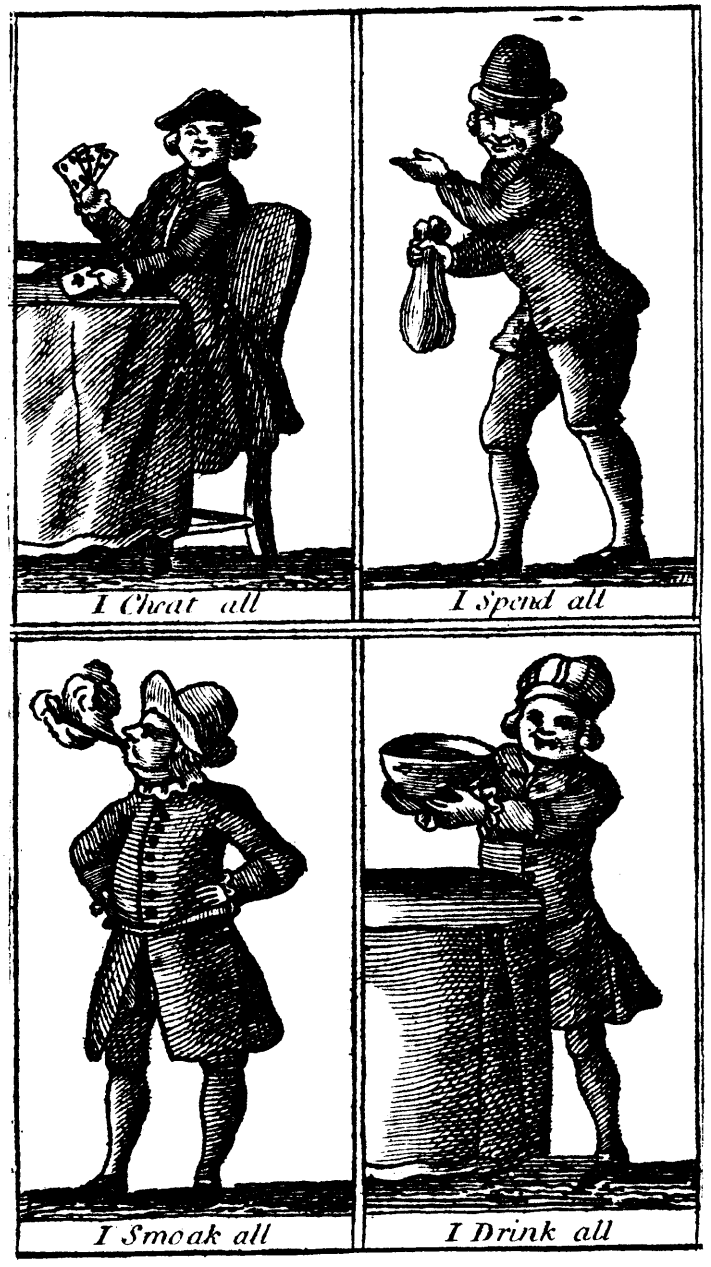
tony 'Doc' Shiels
THE CASE FOR COZENAGE

'What strange things are brought to passe by naturall magicke' (Reginald Scot).

I am an unforgivably wicked man, in the eyes of many 'magicians', because I am far too fond of magic. The exploits of someone like, say, Uri Geller are, to me, far more entertaining and enjoyable than the embarrassing posturings of the average 'Great Bummo' and his peachy-poodles or dayglo-dyed doves. When it come to books, I would regard something like 'SUPER-NATURE', by Lyall Watson, as being worth at least a dozen publications of the 'FARO SHUFFLES ARE GOOD FOR YOU' kind . . . and Blatty's 'THE EXORCIST' is, in my opinion, vastly superior to any piece of literature, so far written, which features magic-as-illusion.

Because I am so fond of magic, I like people to believe in it, to respect it, even to be slightly frightened by it; so I tend towards mentalism rather than 'straight' conjuring . . . and applaud, with affection, the crazy, defensive morality of someone like Madame Moyer, in the 'Memoirs' of Dan Mannix, when she says: 'Those debunkers who claim all mind readers are lazy crooks ought to see the time we've spent steaming open envelopes, listening in for hours on party lines, and digging in garbage heaps for old letters.' Conversely, I would offer a loud raspberry and the sign of the horns to such self-righteous witch-hunters as James Randi and William Rauscher who consider it 'ethical' (for a few pieces of silver) to shout from the roof-tops that mentalists are fakes and liars.

People should be given their money'sworth, and a person is more likely to be satisfied by something in which he or she has a certain amount of faith . . . especially if the thing is personalized. Because of this, a fairground



fortune-teller would appear to give better value, in terms of pure mystical enjoyment, than the ubiquitous feather-flower merchant. However, most of our magical 'brotherhood' would put cold-readers and working 'seers' in the same pigeon-hole as pickpockets and highwaymen. The reason being that most 'magicians' are, basically, anti-magic.

Magic is the art of producing surprising effects, either (according to my dictionary) 'by means of the occult powers of nature, or by the application of natural causes, whose operation is secret'. Given a quick reading, that appears like a pair of separate and essentially different definitions; the first applying solely to the fairy-tale wizard-figure, and the second to the show-biz trickster. But the word, 'occult', means 'secret', and 'nature' means that which is natural; so we have a single definition of magic, with just one all-important meaning: the art of producing surprising effects by secret means. To hell with 'method', 'effect' is everything. That particular homily has been repeated time and again, over the years, by some of the wisest men in the business . . . Ted Annemann, Bruce Elliott, Al Koran, and many more. Perhaps repetition has blunted its power in the minds of many 'magicians'. This would seem to be so, because, even though it contains the true essence of magical philosophy, its message is constantly and boringly ignored.

A magical effect is surprising because it plays havoc with the average spectator's ideas of what is logically possible. In much the same way that recent scientific discoveries have dealt a body-blow to Newtonian physics, magic knocks the stuffing out of 'safe' normality. The 'performer' who is constantly reassuring his audience that 'it's only a simple trick', whilst

Continued on next page

'THE CASE FOR COZENAGE'

insulting everyones intelligence with his boringly 'fun-packed' grotesquery, should be stripped of the title, 'magician', and re-named 'Twit', or something similar but stronger. Personally, I think that most of the characters who call themselves magicians are light-years away from the real thing.

Because I have this terrible liking for magic, any list of my favourite modern wonder-workers would include such assorted names as Ray Harryhausen, Herbie Brennan, Paul Huson, Georges Franju, Israel Regardie, Immanuel Velikovsky . . . and others of their kind; names which mean little or nothing to most dedicated take-a-cardsters.

I love the idea of a mysterious mountain being made out of a mundane mole-hill, and I sincerely believe that the little old lady who sees signs and portents in the damp tea-leaves at the bottom of her cup is a more magical personality than the dinner-suited, amateur 'entertainer', with his gaudy props and gag-book patter. The old lady is an authentic part of the age-old thaumaturgical tradition, but the fellow with the conjuring tricks is just another third-rate 'turn'.

If you want to understand the true nature of the magician, study the tarot card that bears his name. He is Mercury . . . Hermes and huckster in one . . . Arlecchino . . . mountebank and magus . . . manipulating the cups and balls in a way that demands more than mere sleight of hand. He is the master of surprises, the archetypal cozener and spirit of pure sorcery . . . the MAGICIAN.

FOCUS

On the 38th Annual IBM Convention

For Close-up magicians the convention began when they reached Hastings and stepped out of their cars or trains (for many it probably began even before that.) In a hotel bedroom, bar, pub or in the street it doesn't matter: the action begins.

Pabular was there and through a haze of cigarette smoke and alcohol at the Queens Hotel we saw some really good Close-up magic. Gala show headliner **John Calvert** showed he could hold his own with the best at close-up too, doing superb sleeving whilst stealing a spectator's wrist-watch. Beautifullly done, leaving the helper absolutely clue-less. It's good to have the big names mixing with the rest and it was obvious that both he and us enjoyed it. Whenever the Dutch boys are around there's something new. **Bob Driebeck** took our photo with a lot of funny business that we can't describe for space reasons. **Tony (Anverdis'** assistant) showed a two pack effect in which he and spectator pushed a card each out of their cards and they matched. Then he did it again. And then again, *with Tony pushing his card out first.* This caused a lot of head scratching. We think a pack switch must have been there somewhere but it was a wonderfully clean routine with a knock-out effect. He also showed a 'prediction' with a 1 inch die and box - whichever way you put the die in the box it lifts out with a predicted number on top (- not the one you put in!). No moves, no hurry, no switch and you can examine everything. **Frans Biemans** suspended a light bulb in a handkerchief which lit up over a chosen card and only went out when the invisible wire was 'cut'.**Peter Kane** stretched a Queen of Clubs placed crossways between two other cards. **David Wright** has been reading'Sex and the Single Magician' and has devised a couple of effects which he has given to Pabular — if we can get them past the censor. **Ken Hawes** has not been the same since he saw **Andy Galloway** perform some time ago and has analysed some of the reasons why Ramsay was successful. If he comes on like this he will really have something of value for both himself and us who enjoy being deceived. **Bob Ostin** is good company and is full of ideas (often about tricks *we* are doing).

We've probably left some good names out - we're writing immediately after the event and future thoughts may remind us of some important things we saw. We'll leave the last mention to **Frank Giles** who had a beatiful method of performing the Coins through Table - without a table! He does it on any board or menu card standing up, surrounded. Great.

CLOSE-UP COMPETITION

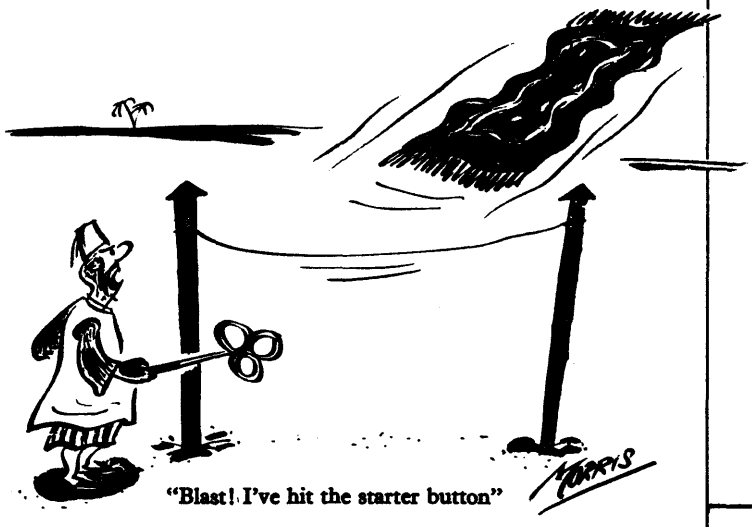
The Close-up Competition was watched by a full house - showing how popular this branch of magic has become. The standard in general was good and those there will not have been disappointed. Competition winner was **Christopher Payne** with a smooth flowing act with plenty of variation in both effect and method. Very good. **Jean Fiahlo** came second with the most novel act of the competition (and dare we say it - of the whole convention.) 4 discs placed at each corner of the table move around without effort on the part of the performer. Finally they still do it despite one being nailed to the table! It brought the house down. Third was **Dave Carre** with smooth routines requiring above average skill. The apparent ease with which he did them made his act a real pleasure to watch. Also taking part were **Phil Wye, Mike Cassidy** and **Mike Gancia** - the latter unfortunately exceeding his time at one table and spoiling his chances. **Francis Haxton, Peter Scarlett** and **Tony Shelley** filled in (if that is the expression to use) and helped make this event one of the best of the Convention. We congratulate **Don Lees** and his helpers.

From the dealers at the Convention came so many close-up items that we'll have to mention just a few that stood out to us. RAR Magic have Will Dexter's Ultimate Prediction Wallet again - it was previously unobtainable. Davenports showed 'Clipsation': the method is as intriguing as the effect - or are they both the same? Kovari is selling Bruno's Needle Trick - a clean method worth considering if you want to do this trick. Ken Brooke told us his new version of the Wild Card (from Hans Trixer) had sold out (and we are not surprised - with KB behind a good trick it must sell!) Of course there was more - but space in this column seems to be decreasing in size as we write.

To sum up: a really good Convention.

Reaction to Pabular

Space is our enemy: we haven't room to give details of comments about Pabular. They are a mixed bag — happily mostly good. We've been told we'll take our place amongst the aristocrats of magical publications (which we liked reading) and a brief revue in 'Abra' implies we are typescript sheets (which we are not and didn't like reading). One final point: Pabular No1 has sold out and we are having to reprint — there has therefore had to be a short delay for some subscribers. Please accept our apologies.



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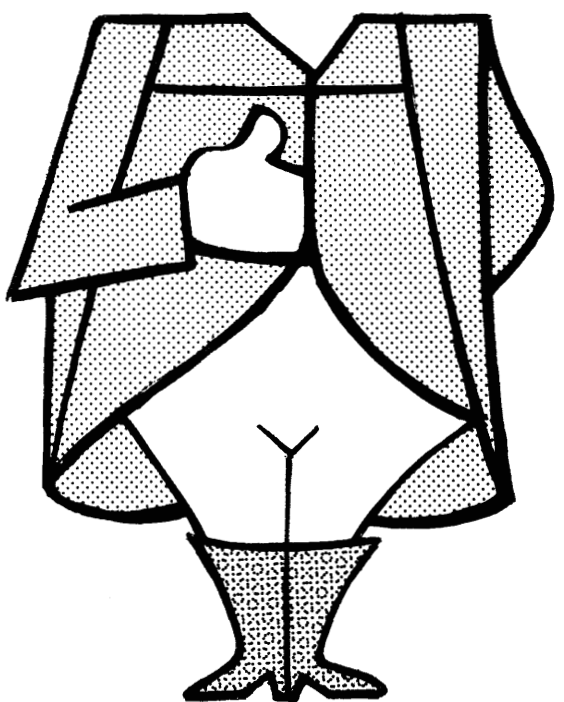


THE BUSINESS FOR THE CARD IN WALLET

bob read

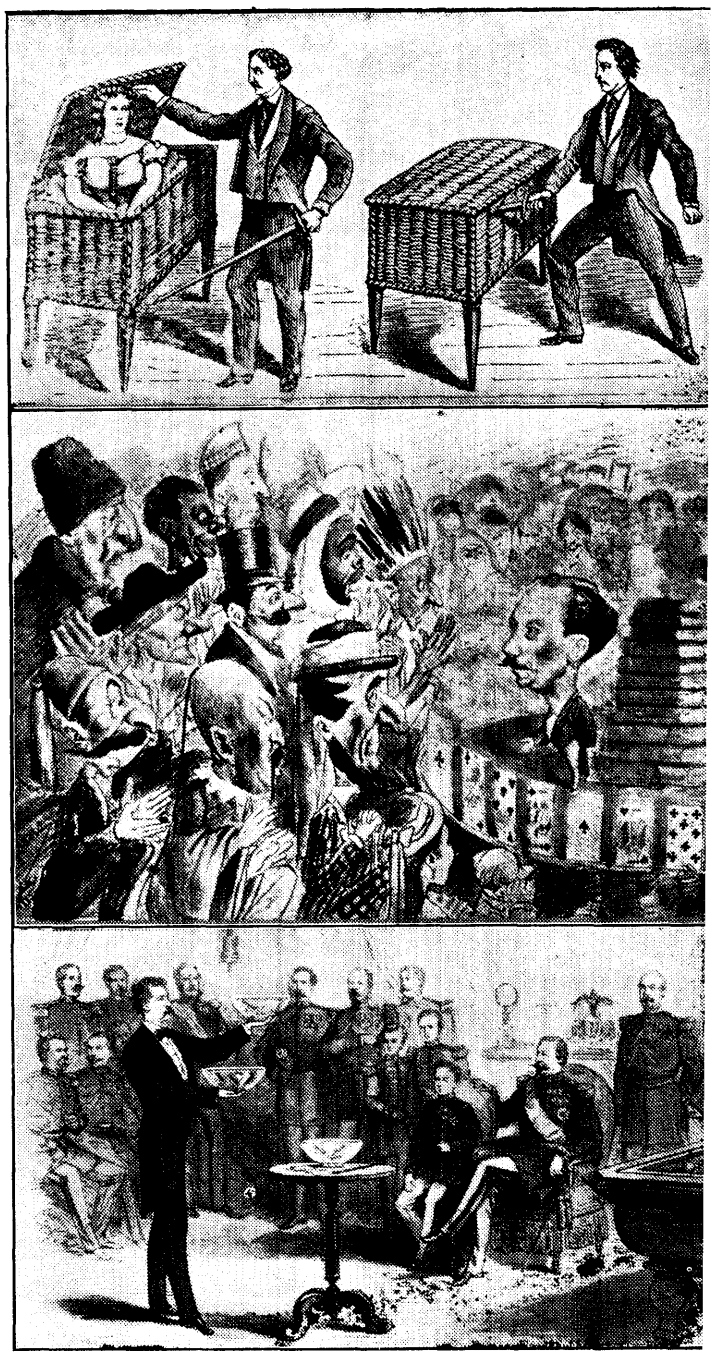
PREPARATION

A £1 note folded and secretly inserted three-quarters of the way down the pack. The usual wallet is in the inside jacket pocket.

PRESENTATION

The patter story I use is self-explanatory. "You've heard of these magic shops where it's possible to buy tricks — sawing a lady in half £50, sawing your mother-in-law in half £500. Have you wondered how they arrive at the value of magic spells? Well, I've just been sold a trick that is worth a quid — so they told me — and the invoice was made out like this — " Have a card selected and ask spectator to look at and remember it, quote "To eyesight and memory test 28p" Shuffle off a quarter of the cards into the left hand and have the chosen card replaced. In-jog the next card and shuffle off a further quarter of the pack and throw the balance on top. Cut to the in-jog which brings the chosen card to the top and the £1 note to the middle. As you do this, say "To exhibition of juggling 30p" — "I want you to cut the cards, anywhere, about half will do." Grip the cards firmly so as not to show the break and casually showing the right hand empty. Take the cards with the right hand and place them on the table in front of the spectator. Do not let go of them until he is about to cut the cards. Time this so that when you release the pressure the cards will automatically rise slightly creating a break at the note. "To audience participation 32p — that makes 90p, Oh yes, value added tax 10p — there you are — it's worth a quid." Time this so that the £1 note is exposed by the spectator just as you finish the line.

1. COLONEL STODARE
2. CAZENEUVE
3. NICOLAY PERFORMING BEFORE NAPOLEON III AND THE PRINCE IMPERIAL



THE BUSINESS FOR CARD IN WALLET

"And there's the quid." All eyes will be on the £1 note, extend your left hand to receive the top half of the cards from the spectator. Say "I'll bet you've cut to your card — obviously there's a pound on it." Take the cards from the left hand with the right hand, palming the top card in left hand in the process. Place the cards on the table and pick up the note. The left hand meanwhile goes to the inside pocket ostensibly to remove the wallet to allow you to put the note away. Naturally you take the opportunity to load the card in the wallet through the slit you've previously cut in the back. From here it's all plain sailing, start to put the note away as the spectator turns over the card cut at, which is the wrong one. Remove his card from the zippered portion of the wallet.

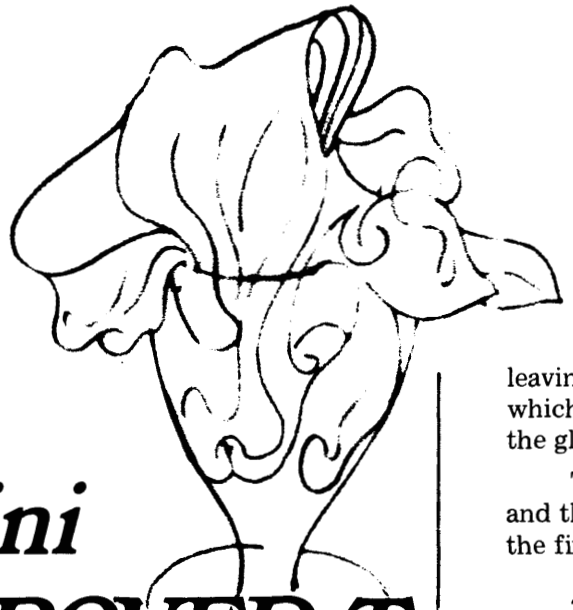
There are several strong points to this routine — the patter line is engaging, the hands are demonstrably empty, and the cards leave the performers hands for the spectator to cut. The spectator actually hands you the packet of cards with the chosen card on top, and the mis-direction for the palm is exceedingly strong.

Incidentally, for magicians I have a wallet with two slits, the lower one having a zip fastener. After the trick is finished I turn over the wallet, the left fingers covering the usable slit, point out that the strong feature of the trick is that even the slit on the back of the wallet is zip fastened.

Editor's Note

It is of course obvious who first performed the Card in Wallet. Students of history will instantly recognise the pose on page 25 as being that of none other than Napoleon. It is clear that he adopted this attitude for reasons other than simply keeping his hands warm.

Modestly, Pabular refrains from taking credit for this revelation.



magini
IMPROVED Travelling coin

Effect:- A marked, borrowed coin is wrapped in a piece of paper and given to a spectator to hold. A pocket handkerchief, which may be borrowed, is rolled up and placed in a glass. The performer now tears up the paper packet. The coin has vanished. With an obviously empty hand the performer slowly pulls the handkerchief from the glass, and the coin is heard to fall therein. It is tipped onto the hand of its owner who verifies it as his own marked coin.

Method:- Yes, it is our old friend the coin fold, but with a difference. As the borrowed coin is being marked a duplicate coin is secretly introduced underneath the paper which is held in the left hand, thumb on top and fingers beneath. The marked coin is now placed on the paper directly over the duplicate beneath. The coin is now wrapped in the paper in the usual 'coin fold' manner, taking care not to expose the duplicate. The marked coin is allowed to slip out of the paper packet into the right hand, and the paper given to someone to hold. They will feel the duplicate coin and thus think they have the borrowed one.

Now, with the coin finger palmed, the performer takes the handkerchief with the left hand and shakes it out, holding it by one corner. The right hand now approaches and slides the thumb and fingers down the hem on one side, from the corner held in the left hand, to the adjacent corner. At this point the handkerchief is displayed with the coin held against the corner and concealed by the fingers of the right hand. The left hand lets go, leaving the handkerchief hanging from the fingers and thumb of the right hand. It is then loosely rolled around the right hand fingers, which are then removed leaving the coin in the folds of the handkerchief, which is taken by the left hand and placed in the glass.

The paper is next taken from the spectator and the coin is stolen from the reverse end of the first steal. (This will be obvious on handling).

The paper is burnt or torn up, and the handkerchief is slowly pulled from the glass, releasing the coin, which is tipped out onto the spectators hand.

The nice part of this effect is that the spectator feels the coin until the last moment, and a duplicate is, or should not be suspected.

Although I have used the word 'glass', a glass of the stemmed variety (Goblet) looks best. These details and correct dressing of an effect make for entertainment.

The above was originally described in The Magic Circular, Vol.49 No.548 and appears here with the kind permission of its Editor.

Since then Magini has devised an alternative ending which he considers superior. The glass is dispensed with and the borrowed coin is discovered in a knot tied in the centre of a borrowed handkerchief.

Proceed exactly as explained above until the point is reached where you're holding the handkerchief by the adjacent corners and the borrowed coin is finger palmed in the right hand. Retaining the hold on these corners flick the bottom edge of the handkerchief over the top edge forming a kind of tube. A single knot is tied in the centre of the handkerchief, and during this action the coin is allowed to slide down to the centre and is automatically trapped within the knot.

The knotted handkerchief is handed to the spectator in exchange for the coin in the paper, which is destroyed as in the previous version. The spectator now unties the knot and discovers his coin which seconds before he handed to you folded in the paper.

alex elmsley

One at a time collectors

Three chosen cards appear, one at a time, reversed among the four aces.

Although this trick was suggested to me by Roy Walton's 'Collectors', the effect is rather different. Perhaps you could use it if asked to repeat the true 'Collectors'.

ROUTINE

Take the four aces out of the pack and place them to one side.

Ask the spectators to choose the three cards. Have the cards returned and bring them to the top (e.g. using the Hindu Shuffle Control, Royal Road to Card Magic chapter XV). Let us suppose that the three cards are on top in reverse order, the third spectator's card being uppermost.

Spread the pack saying, "Your cards are somewhere here. To find them I need the help of the aces." Square the pack into dealing position in your left hand, taking a left little-finger break under the three top cards as you do so. Pick up the aces and display them face-up, using both hands. Roughly square the aces, secretly adding the three face-down chosen cards beneath. Hold the combined packet for a moment in your right hand as you place the rest of the pack aside with your left, and square the packet (still with the aces face-up) into the left hand.

Now count the aces from the left hand to the right, reversing their order and naming the aces. The first three are taken singly and fairly — the last is taken with the three chosen cards concealed beneath it. Then turn the whole packet over and put it back in your left hand with the aces face-down. Take the top two cards in your right fingers and flash their faces as you say, "the aces will find your cards", and replace them face down under the others.

The cards in your left hand should now be, from the top: face-down ace, three face-up chosen cards, three face-down aces.

With your right thumb at the inner end raise the top three cards of the packet and get a left little-finger break beneath them. Do this as you turn to the third spectator and ask him to name his card.

When he names it, you show it face up among the aces by counting the cards from left to right as five. Take all three above the break as one, on top take the face-up card so that it projects forward about half its length, followed by another (single) face-down card level with the first, but jogged to the left about half its width. At this, pause to display the face-up card. The thickness of hidden cards is well concealed.

Turn the two cards remaining in your left hand face up for a moment to flash their faces. Then apparently put these two cards face-down under the others, but in fact, buckle the lowest card of those in your right hand with your right fingers, and place the two cards from your left hand between the buckled card and the rest.

Square the packet, and now ask the first spectator to name his card. Reveal it by again counting from left to right, reversing the order and showing six cards. The count is fair except that the last two are taken as one. Jog the face-up cards forward when counting, to display them better.

Square, and ask the remaining (second) spectator to name his card. This time just fan all seven cards out fairly and the spectator's card shows. Turn the fan over to emphasise that the chosen cards are interleaved among the aces. Conclude by laying the fan on your table with all the chosen cards showing.

DRIBBLE CONCEPT CONTINUED

edward marlo

This is a further use of both a regular thick card and a double-back thick card in a routine I call

"SPLITTING THE ACES"

EFFECT:-

1. Two shuffled decks are dribbled onto the table as spectator calls 'stop'. It is found that at the face of each deck are two Red Aces and the top two cards of the tabled portions are Black Aces. A total of eight Aces.

FIRST METHOD:-

My original method was to use two thick Aces of Clubs, one in each deck. The set-up was AS — Thick AC — AH — AD. from the bottom. up. This was duplicated in the other deck. Riffle shuffle above the set-up. The spectator cuts decks and completes the cut.

2. Pick up each deck and do the dribble procedure. Eventually disclose two Red Aces at face of each of packet and two Black Aces on top of each tabled portion.

SECOND METHOD:-

1. Eventually decided it would be better if the eight disclosed Aces could be used in any follow effect. This meant that the four Aces had to be regular cards. The problem was solved by using a thick double-back card.

2. The set-up at the bottom of each deck is, AS — AC — double-backed thick card — AH — AD. Retain set-up at bottom during shuffles and have spectator cut the decks.

3. Do the dribble procedure. This time do not show the cards in the hands. Instead place these portions face down on the table. Pick up one of the tabled packets. Square it and hold in the left hand as for dealing. Thumb over two cards, the thick double backer and one Ace, at the same time also pushing third card far enough for left little fingertip to obtain a break beneath it at lower right corner.

4. Having displayed two face down cards you apparently turn them face up onto the packet. Actually as you square the two cards, against the packet, the card above the break is also taken and three cards turned over. Since the top card was a thick double-back card only two regular single Black Aces will be thumbed off. Repeat identical procedure with the other tabled half. Conclude by turning the two packets, which have the Red Ace at the face, face up, then merely spread the face cards of each packet to reveal the Red Aces. End by saying, "This is what is known as Splitting the Aces."

5. Since the Aces are ungimmicked they can be used for other effects. Using a thick double-back card in each deck as above, you can have two selections made from each deck making sure that you have the selections returned one on each side of the thick card. It is now a simple matter to use the same splitting procedure as with the Aces, except here you will be "Splitting the Selections". If you do not want to use a double backed thick card, you can, of course, use a thick card with a face, but you will have to force each thick card on two spectators using any riffle force technique in which the card is not handled by the spectator. The other two selections of course, can be free ones which should be controlled on top of the thick cards. From here proceed to split the selections.

Three standard close-up effects have been trimmed to make a slick, smooth running routine, requiring some white bottle tops, referred to as 'discs', and a Chinese coin.

DISC-O

arthur setterington

PRESENTATION:-

"I have a Chinese magician friend, whose favourite mystery is one using two white discs." (Two discs are placed on a close-up mat, one at the lower left corner, and the other at the upper right corner.)

"He covers the discs with his hands, but when he removes his right hand, the disc has disappeared. When he takes his left hand away, there are two discs." (The hands are removed showing the disc has travelled to the opposite corner.)

"Not content, he repeats the process." (The right disc is replaced and the same procedure carried out, but this time the two discs appear under the right hand.)

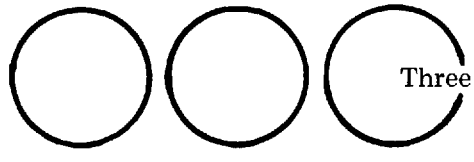
"Not only does he cause the discs to travel through space, but through solids." (The discs are placed on the centre of the close-up mat, one on top of the other. The right hand covers the discs. The left hand goes under the table. The right hand presses lightly on the discs, and when it is removed, only one disc is left on the mat. The other is produced from under the table with the left hand.)

"He goes one step further." (The disc is taken in the right and placed under the table. The left hand covers the other disc. When the left hand is removed the disc has vanished. The right hand appears from under the table holding both discs.)

"My friend then places the two discs in his left hand, and says, 'Two discs in my left hand. I take one away, what have I left?' I say, 'One white disc, that's logic.' He says, 'No. Two white discs, that's magic.' (The left hand is curled into a fist, and the two discs are inserted by pushing them between the curled thumb and forefinger. One is removed, and placed in the pocket. The left hand is opened revealing the two discs.)

"Again he places the discs into his left hand, and then asks the same question. 'Two discs in my left hand. I take one away. What have I left?' Remembering what occurred the first time, I say, 'Two white discs.' to which he replies, 'No, one Chinese yen.' (The discs are placed in the left hand, and one is taken away and placed in the pocket. When the left hand is opened, the discs have disappeared, and in their place is a Chinese coin.)

REQUIREMENTS:-



Three white discs.

A Chinese coin.

PREPARATION:-

The Chinese coin is in the right jacket pocket. One of the discs is concealed in the left hand. It is held at the base of the hand. The disc can be easily gripped by a slight contraction of the hand, without the hand being held unnaturally.

WORKING:-

1 The two discs are placed in position on the close-up mat, and covered with the hands. The right hand presses on the disc, and grips it at the base of the hand. The disc in the left hand is released, and left alongside the other disc. The hands are removed to show the transposition.

2 The discs are put in their original positions, and covered with the hands. The left hand grips the disc, and the right releases the concealed disc. The hands are removed and the left hand disc is seen to have travelled to join the other disc.

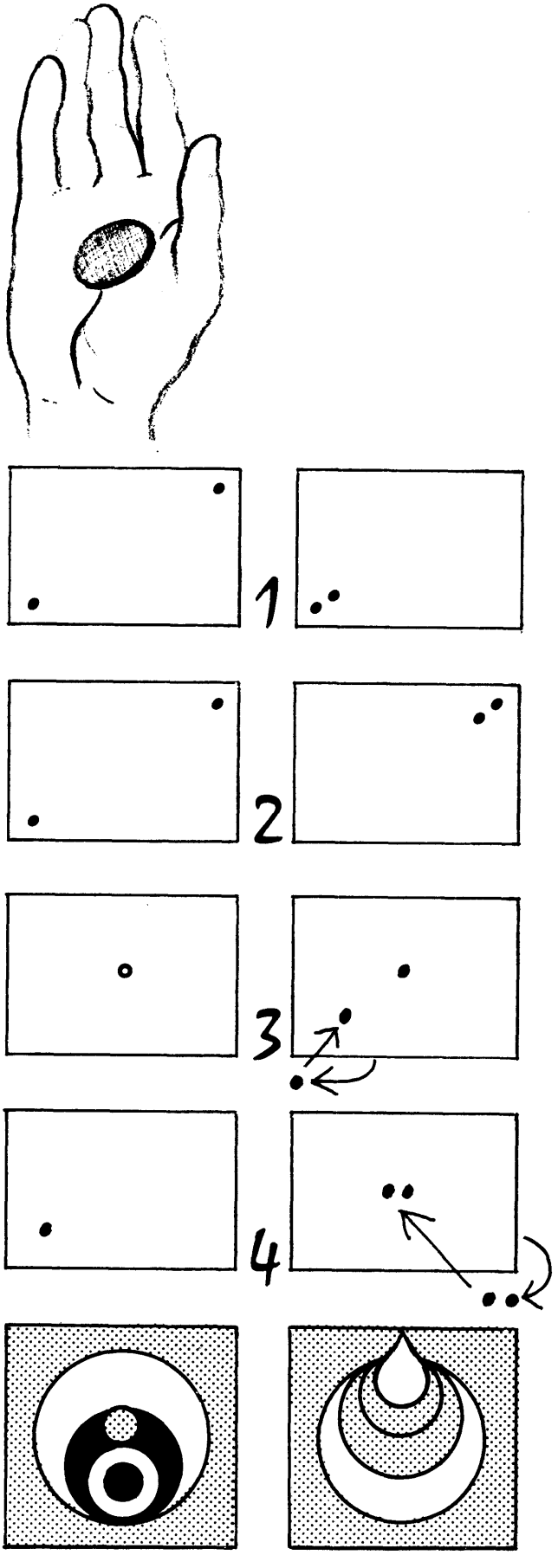
3 One disc is placed on the other in the centre of the close-up mat. The left hand, holding the third disc goes under the table, and the right covers the discs on the table. When it is removed, there is only one disc on the table. (The right again grips the other disc.) The left hand comes into view holding the concealed disc, which is placed on the mat.

4 The right hand, holding the hidden disc, picks up the disc just produced, and holds it under the table. The left hand covers the remaining disc, and grips it, so that when the hand is removed, there is nothing on the mat. The right hand now brings the two discs from under the table.

They are placed one at a time into the left hand, as explained in the presentation. One disc is placed in the right jacket pocket, and at the same time the Chinese coin is obtained and concealed in the hand. The left hand is opened to reveal the two discs.

The discs are placed on the table, and picked up one at a time and apparently placed in the left hand. Actually one disc is picked up, and the right thumb enters the interior of the cap. As it is about to enter the hand it is brought into view very quickly with the words, "Oh yes, it really goes in." The performer has drawn attention to the disc, because he has during the action thrown the Chinese coin into the left hand. The 'jerky' movement of withdrawing the disc affords a natural cover.

The disc is replaced in the hand, but under cover of the right fingers, the thumb draws back the disc into the right hand, which immediately picks up the remaining disc. It is placed in the left hand where it 'clicks' against the coin. It is then placed in the right jacket pocket, where both discs are left, and all that remains is to show the Chinese coin in place of the two discs.



The Page boy speaks....

Let's start off this week with one or two complaints. In the last issue of Pabular, reference was made to the lack of space. Several readers have said to me 'there's nothing-else but space in Pabular' and looking through it again they may well be right — there seems to be enough blank space in the magazine to cut it up and satisfy a fair-sized public convenience in Charing Cross Station. It is most frustrating to be reading articles in which you suddenly become interested, to find the editor saying 'I'm sorry we can't explain all of what took place because space forbids'. *

Why doesn't he cut out a lot of the illustrations — particularly those used in the article by Tony 'Doc' Shiels — The Case for Cozenage? Although come to think of it I think I would rather look at the illustrations than read all he has set forth in print. It is many years since I have read such an article. This is the sort of thing that crops up once every so often in all magic magazines, when a guy goes overboard for fortune-tellers, escapologists, sword swallowers, market grafters, charlatans and thieves — they have a certain glamour for a certain type of person. Tony says that magicians put mentalists and such-like performers in the same brackets as pickpockets and highwaymen; he is quite wrong. Dr. Giovanni and the late Vic Perry were pickpockets, and they were also great entertainers, amusing and amazing their audiences by their skill and audacity. Al Koran, Maurice Fogel, David Berglas, the Piddingtons, and many others have all held the respect of most magicians throughout the world. They have performed for two reasons, perhaps three: money, entertainment purposes, and perhaps to flatter their own egos. But they could not be called crooks — they were honest tradesmen plying their wares. Now we come to the little old lady who invites the housewives in for a 'cuppa tea' plus 50 pence in return for which she will pretend to foretell the future. She is nothing but a con-artist. He quotes Madame Moyer as saying 'Those debunkers who claim all mindreaders are lazy crooks ought to see the time we've spent steaming open envelopes, listening in for hours on party-lines, and digging in the garbage heaps for old letters'. Ugh. What some people will do to make a dollar.

Tony is perhaps correct, and I agree with him, in one instance only in his article and that is that people should be given their money's worth. We obviously disagree on the methods.

Change of subject. One thing is probably missing in the battery of the modern magician's armoury. New magic effects. Just how long is it since you actually saw a new effect? A completely brand-new different effect? A few years ago Alex Elmsley produced the 'Elmsley Count' or the 'Ghost Count'. Since then there have been a thousand variations on this theme — the sleight has been used for countless oil and water routines, dirty deal routines, you name it every one's played with it. This was a new *method* which resulted in quite a number of new effects. Is it possible that someone can give us a new effect that will produce a new *method?* I know that the method isn't really all that important and as the old fashioned magicians will say 'it is the effect that counts' but if a method such as the Elmsley Count comes along and is responsible for so many different effects, perhaps it is about time someone invented a new method.

One other thing interests me, and that is the experience of performers in doing close-up Magic. I probably perform a standard act as often as most people throughout the year but very rarely do I ever perform Close-up Magic for money. At parties and such-like I will no doubt do the odd card trick or something similar but I'm not sure of the conditions or what to expect when one is being paid to perform Close-up Magic. By this I don't mean that I have never performed Close-up Magic for money, I have, but not on very many occasions. And sometimes I came up against one or two problems that at the time appeared almost insurmountable.

Perhaps one or two of our readers who have more experience in the close-up field than I have can tell us the kind of problems they come up against and how they overcome them. I am at this point talking about performing and not the selling of the act to a prospective agent or booker. What I am interested in is the performing of Close-up Magic for money. An American visitor to these shores, one Ben Martin from Chicago, who performs Close-up Magic professionally, made a point to me that Close-up Magic in the United States seemed to blossom faster when the places to perform standard magic acts in had disappeared. If this is so, let's hope that it doesn't happen here. It seems to me that there should be room for both. The 'hospitality room' seems to be something that is much more prevalent in the USA than in this country. It appears that many professional magicians work in those places, whether it is a trade show, bank or anything else. Come on you Close-up Pro's — tell us! Where do you work and what do you do? Not the effects because we can probably guess these if we know you. But we would be very interested to hear anything about the performance of Close-up Magic in this country for money.

---

* *Unfortunately space does not allow me to comment* — **Nick Bolton**

#3

fred robinson

SPECTATOR-MAGICIAN PLUS

This is a routine of three effects in which the spectator takes the part of an expert card magician. It was inspired by, and is an extension of, the SPECTATOR-MAGICIAN, by Tony Faro.

Magicians who place the emphasis on entertainment will see the possibilities in this direction. The degree of success achieved depends mainly on the performer's ability to persuade the spectator to act the part of the 'expert', and how well the situations which arise are exploited. That there are no new 'miracles' in the routine is not important, and therefore requires no apology. Its merit is in the novelty of the theme and entertainment potential.

Arrange the pack with the QH on top, the 6S second, the QS in the fifth position, and the remainder of the pack in alternating colours red, black, red, black throughout.

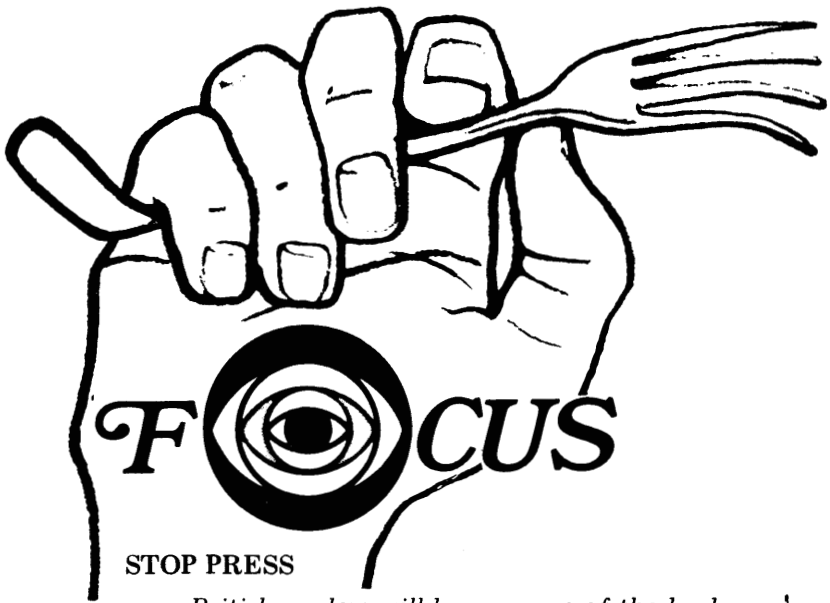
Commence by asking someone if they would like to become an expert card magician. Having secured a volunteer seat him at the table and hand him the pack, saying "The first thing a real expert does is to allow someone to shuffle the cards," making sure it is you who does the shuffling. It is a false one which does not destroy the arrangement. Hand back the pack to the 'expert' asking him to fan them out face down for you to choose one.

You appear to be undecided when making the choice, suggesting that maybe he is trying to make you take a particular card. Finally you take the QS which is fifth from the top and place it face down on the table, taking unnecessary care that he does not see the face of the card. To what extent you carry out this play-acting will be determined by the reactions and behaviour of the volunteer. Continue as in the SPECTATOR-MAGICIAN until the two cards are face up on the piles. Point to the QH saying "Of course, you know by this card that the one I selected is a queen." If he has entered into the spirit of the game he will say "Yes." You continue "And this card the 6S tells you it is a spade." Thus encouraged he will be able to name the QS as the card you selected. Turn the QS over and congratulate him on his expertise.

You ask the 'expert' to get someone else to help with his next trick. This again provides a situation for fun, by getting your volunteer to shake hands with his assistant, thanking him for coming to help etc. How far you go with this business is entirely a matter for judgement depending largely on how your assistant reacts to your suggestions and the atmosphere in which you are performing.

When they are both seated hand the 'expert' the packet of cards not used in the previous trick, these are in the red, black, red, black order, and tell him to deal them into two piles one for his assistant and one for himself. This completed, they are both told to shuffle their cards taking care they do not see the faces of each others cards. This prevents anyone from seeing that one has all red cards and the other all blacks. You now set up markers for 'Out of this World' using cards from those used in the previous trick. The 'expert' deals his cards onto these markers. Further markers are set up and the assistant deals his cards onto these. The cards are now turned over showing they have succeeded in matching the markers. You, of course, turn over the 'wrong' pile. The 'expert' now dismisses his assistant and you suggest he tries a spot of mindreading. The cards are gathered up and you instruct him to fan them out faces towards you for you to think of one. You now ask him to look at the cards and remove the one he feels you are 'thinking' of and place it face down on the table, without you seeing its face. Name the card you 'thought' of, say AS. The tabled card is turned face up and seen to be the AS. The secret is simple, the pack is marked, and you name the card he takes from the pack.

No apology is offered for using marked cards. The ends justify the means, the end being the entertainment of the audience with a novel theme in which one of their members becomes a magician.



STOP PRESS

British readers will know some of the background to this article: that press and TV coverage has been given to the fact that David Berglas has offered £5000 to any person able to produce a 'Geller-type' phenomenon that withstands investigation by both scientists and himself under test conditions, and that this is now being widely publicized by the Daily and Sunday Express. This is the first time that David Berglas has spoken to the Magical Press about this and in this article he explains the offer and some of the events leading up to it — **Editor.**

I have received numerous reports over and over again, some of these first-hand, some second, third and even fourth-hand, that there are people here in Great Britain, Holland, Sweden and many other countries where Uri Geller has made TV and personal appearances, who can duplicate his incredible feats of affecting metal objects. Knives, forks, spoons and keys have been said to be affected merely by concentration or by rubbing gently with two fingers. Many of these reports assure me that the object actually continues to bend even after it has been replaced on a table or, even more fascinating, that the bending took place without any actual finger contact. All of these phenomena have been reported under "strictly scientific test conditions" or to having been observed in well-known laboratories including The Stanford Research Institute in the States and here in London by Professor John Hastead of Birkbeck College, University of London and especially by Professor John Taylor of King's College. Both these eminently respected and acknowledged professors stood up at a Press Conference at the Savoy Hotel given by Uri Geller on 30th October and spoke out on behalf of 'science' to testify that not only had they conducted the above mentioned test with Uri Geller himself but also with a number of children who are still being investigated. Prof. Taylor has since shown me some staggering and very impressive evidence of these tests. About a year ago the popular, but serious-minded, magazine "The New Scientist" asked experimental psychologist, Dr Christopher Evans, well-known to millions of TV viewers, to form a panel of experts in various fields to investigate the Geller phenomena which were playing havoc with all known scientific laws and causing head-line making news all over the world. Clearly this had to be investigated fully in the interest of science. Dr Evans, with whom I had cooperated on various projects previously viously was already aware from me that skilled magicians would be able to bamboozle any TV interviewer, journalist or even scientist with methods known only to a select few.

In fact, he later stated "that one master magician would be more qualified to detect fraud in any test than an Albert Hall full of scientists". So we formed the New Scientist Panel. At that time we already had a personally written letter from Uri Geller agreeing to be tested, but he was not aware that I was part of the Panel. Incidentally, the Panel was very surprised that I wanted no conditions to be set for Geller's test at all. In particular Bernard Dixon, Editor of the New Scientist, and Joe Hamlon the writer of the article (both physicists), disagreed with me. I said at the time that if I made conditions Geller would not turn up. In the end conditions were made and he did not come. I am sure that if they had listened to me and said he could have come along on his own conditions we could have still detected any fraud, (and he would have continued with the research). But the other way we lost him.

After it became known that I was on the Panel various delays and excuses arrived at the New Scientist's office from the Geller camp. Finally, they point-blank refused to have him tested because there would be a professional magician on the Panel. (Incidentally, during the Press Conference that I referred to just now, he mentioned this professional magician a number of times little realising that I was sitting in the audience in heavy disguise!)

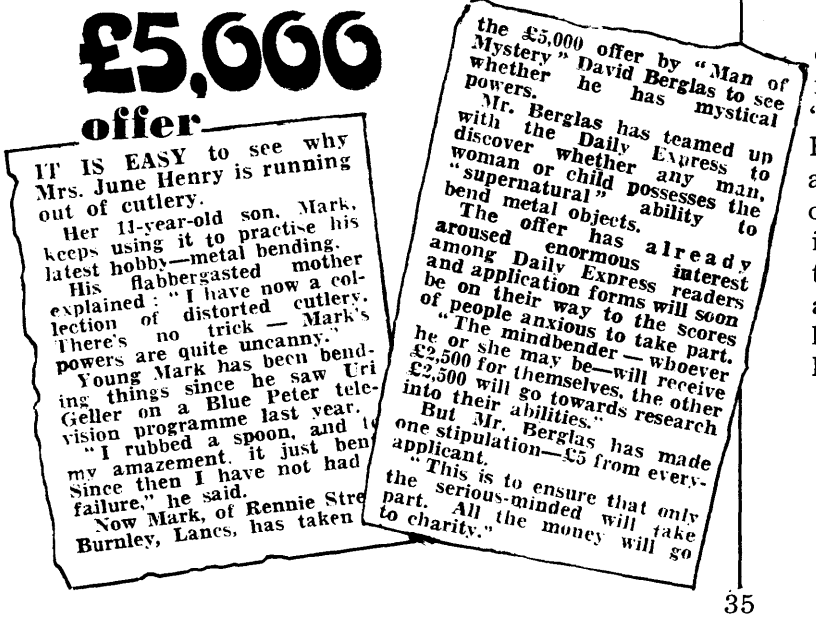
To this date, although I have met and talked to Uri Geller he has constantly refused to perform or be tested by magicians whom he calls negative influences to his powers. Far from being a disbeliever or a 'negative influence' I am desperately interested in anyone who can demonstrate any or all of these subjects in which I deal as an entertainer to succeed. It is vitally important to find the truth and as so far no one has demonstrated in front of me I have decided to pay a reward of £5000 (a large amount of money for myself), to the first person who can demon-

strate any or all of the following effects purely by some unknown or inexplicable methods i.e. mind or super-natural power. Preference will be given to more advance tests such as merely looking at the object without touching but failing any of these more spectacular effects I will be satisfied and will pay out if the metal object merely becomes pliable, bent, moves or breaks even whilst held lightly by thumb and forefinger of one hand and rubbed gently with the other hand as demonstrated by Geller.

Any applied physical force, conscious or unconscious by the "operator" will, of course, disqualify. The various categories, in order of preference but not conditional will be as follows:-
1) an examined metal bar, piece of cutlery or key moves slightly without being touched.
2) same as (1) but bends instead of moves.
3) Bends whilst touching. 4) Breaks etc.

This is a genuine offer made to help Finally Settle a World-Wide Controversy once and for all but, of course, has certain simple conditions attached. It will be necessary to safe-guard that the winner will be available for some research, and this point will be made to each person who wishes to participate, and will be a condition of receiving the money.

I am fully aware that many people feel that they could only achieve success with these strange powers under their own conditions and not always "at will". In order to find the answer I will try to make the conditions as simple and convenient as possible for each person. Of course, the best place would be a room (say in a Hotel), Hall or even Science Laboratory with independent observors and cameras present. Failing this I will, with perhaps one other observor, attend any place convenient and mutually agreeable. Should any further tests be necessary these will be discussed and agreed with the parties involved.


£5,000 offer

IT IS EASY to see why Mrs. June Henry is running out of cutlery.

Her 11-year-old son, Mark, keeps using it to practise his latest hobby—metal bending.

His flabbergasted mother explained: "I have now a collection of distorted cutlery. There's no trick — Mark's powers are quite uncanny."

Young Mark has been bending things since he saw Uri Geller on a Blue Peter television programme last year. "I rubbed a spoon, and to my amazement, it just bent. Since then I have not had failure," he said.

Now Mark, of Rennie Street, Burnley, Lancs, has taken the £5,000 offer by "Man of Mystery" David Berglas to see whether he has mystical powers.

Mr. Berglas has teamed up with the Daily Express to discover whether any man, woman or child possesses the "supernatural" ability to bend metal objects.

The offer has already aroused enormous interest among Daily Express readers and application forms will soon be on their way to the scores of people anxious to take part.

"The mindbender — whoever he or she may be—will receive £2,500 for themselves, the other £2,500 will go towards research into their abilities."

But Mr. Berglas has made one stipulation—£5 from every applicant.

"This is to ensure that only serious-minded will take part. All the money will go to charity."

On November 2nd the Magic Circle gave an evening of Magic, open to members and guests. It was a great evening and we left feeling that we had seen more good magic in a short four hours than we will see for a long time. Close-uppers had their own part of the evening and those watching were more than lucky to be there. **Alex Elmsley** showed his tremendous routine 'Dazzle' which really does what it says: the back designs of five cards change and change and change and change and the climax is a knock-out. This is a beautiful effect that will appear in the book he is now writing. (You may have to be patient, because he has been several years writing it. All we can say is that it will be worth waiting for.) **Mike O'Brian** registered very strongly with Pricking the Garter, Find the Lady etc., and really made his mark, especially with the lay people present. **Ken Hawes** performed with sponge balls and money items. He prefers performing to lay audiences which probably explains why a lady guest found his act better than anything else she saw that evening. Unfortunately we did not see **Bob Read** at our table — but we did catch a glimpse of him packing what seemed to be half the contents of a butcher's shop into a carrier bag! It was left to **Eric 'Boon' Mason** to present what we considered the high-spot of the evening (the fact that he is Pabular's Art Editor has nothing to do with this opinion!) Assisted by eight people from the audience he succeeded in levitating a large table, and then made it travel round the Magic Circle Club Room at an alarming rate. The strength of this effect was considerable — ask any of the visitors brought to the show by Tony Faro! Eric was introduced by **John Calvert** who performed close-up — not during the show , but in the Wimpey Bar after the evening had 'finished'. (If you think you can sleeve, watch HIM!)

Close-up magicians within striking distance of London should keep Sunday 15th December free. Ron MacMillan has arranged another 'International Stars of Magic' day at the Empire Rooms, Tottenham Court Road. This is always a good day for anyone interested in Magic and of course Pabular readers will especially be interested in the Close-up sessions. We don't think they will be disappointed — performers appearing will be Alex Almsley, David Carre, Pat Conway, Walt Lees, Bob Read, Bob Swadling, Phil Wye and Fred Robinson.

Wanted: The Card Magic of Le Paul.
State price and condition.
Alex Elmsley, 6 Smith Terrace,
Chelsea, London SW3.

Magic books by post, 21 Ravenhill Road, Lower Knowle, Bristol BS3 5BN. Lists 10p refundable.

Old and unusual magic wands required by collector.
Peter Batkin, 79 Wembley Park Drive, Wembley, Middx.

Magical apparatus made to order.
Fred Snook, 47 Dartington House,
Senior Street, London W2.

Thanks to Pepys, a fifteen minute act with props found in any home or pub. The tricks include the production of a full bottle of wine from a handkerchief. Complete with patter (over 100 one liners) 60 pages, 50 photos. Just a few left. Direct from Bob Read, 32 Regal Way, Kenton, Middx. £2.50 post free.

WANTED

Pentagram Vol. II No.4
Gen Vol. 24 No.4
Jonson, Mr. Smith's Guide to Sleight of Hand
Warlock (Ed), Come a Little Closer
Baron (Ed), My Favourite Close-up Trick
Trixer, Conjuring Trix
Farelli, Convincing Coin Magic
Farelli, Coin and Cylinder
Howorth, Winners All

Reply Airmail to D. Hardy, 424 North Lake Ave., Pasedena, California 91101.

NEXT MONTH

Christmas is with us and Pabular will be living up to the occasion. Roy Walton, Bill Zavis, Bob Read, Bob Ostin have given us some really first class material. There is also a lot more, including four extra pages of ideas, tricks and stunts that are particularly suited to this time of year. We think you will like it — we have really enjoyed putting it all together!

TEN THOUGHTS ON CLOSE-UP

by patrick page

NO MIRACLES, BUT TEN THOUGHTS ON THE CLOSE-UP THEME. SOME NEW, SOME OLD, ALL PRACTICAL.
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Popular

The Magazine of Close-up Magic

Vol. 1 No. 4 Dec. 1974

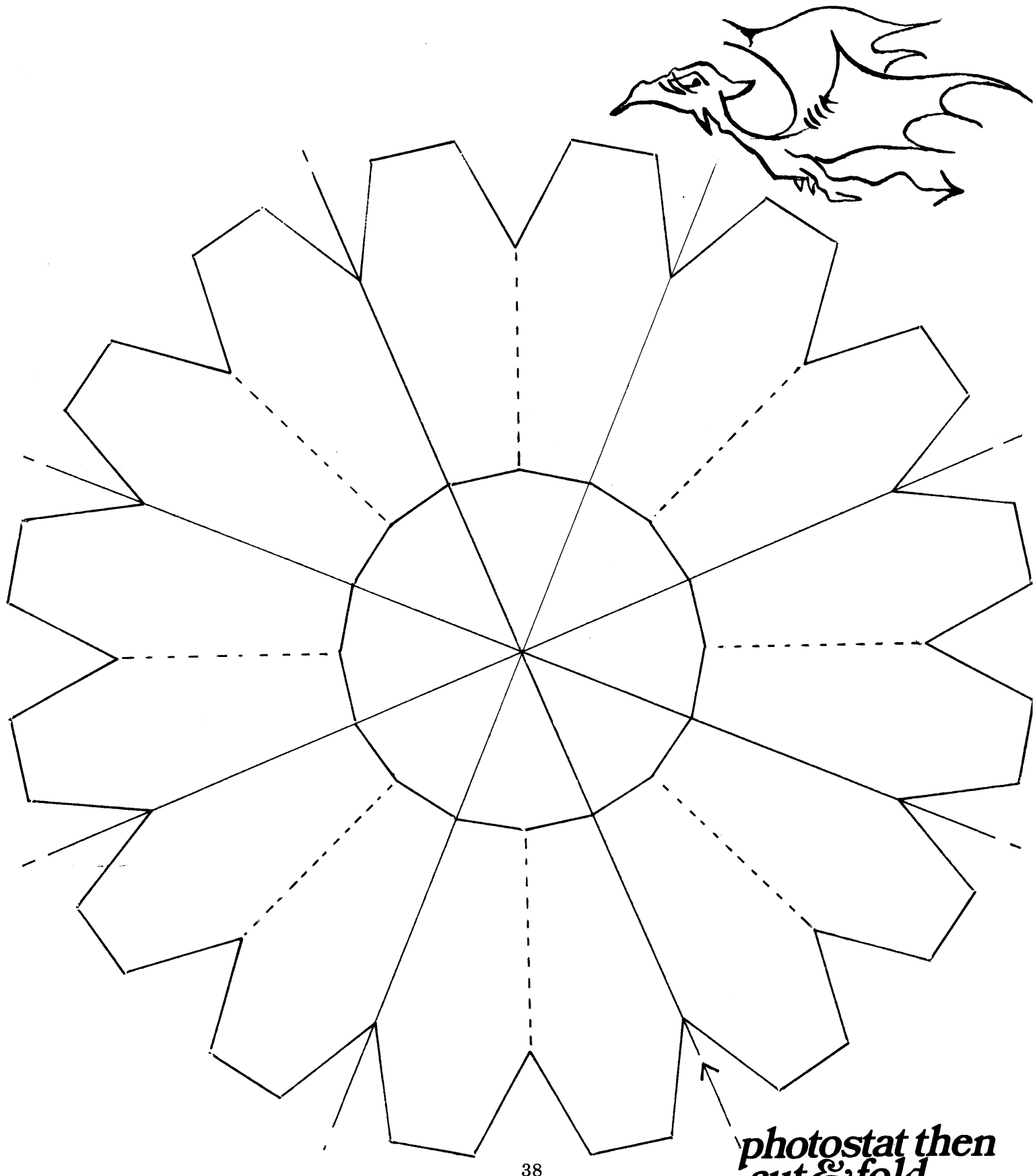
BOB'S BUSINESS for coins through table

Count four coins into the left hand. Close into a fist and smash the coins onto the table top. Profoundly say "Something unusual is about to happen." Remove the left hand and it is seen that the four coins are still on the table — "well that's pretty unusual." Stare at the coins and remove the right hand from under the table. It is seen to have become horribly grotesque, with long nails and is covered in warts and hair. Oblivious to this dreadful transformation for a few seconds, you slowly look down and do the TV commercial "Doctor. I've been using Dermasil for four weeks and I no longer get sores, cracks or abrasions between the fingers, the only trouble is I can't do this trick when there's a full moon."

The how:

Prior to the commencement of the trick, you have lapped a monster hairy rubber hand available at the joke shops. The right hand is inserted in this whilst you talk about the coins in the left hand. Believe me, it will get more reaction than your normal 'coins through' routine!

Bob Read

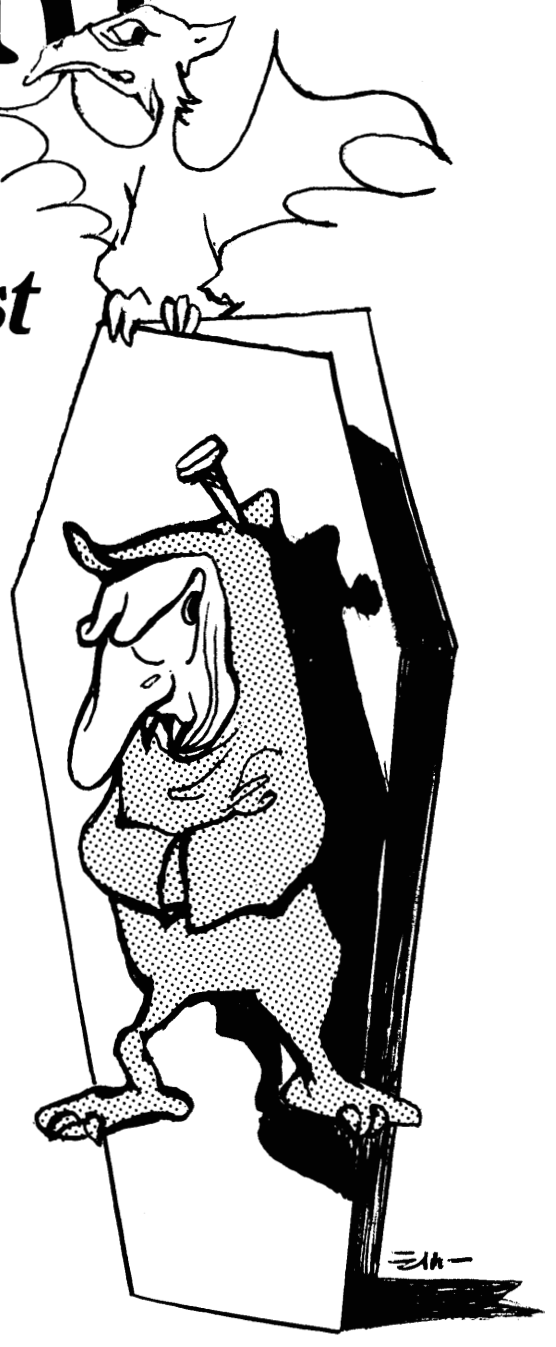


photostat then cut & fold

bob ostin

VAMPIRE

a method for a living & dead test



A spectator is handed a number of small white cards and is instructed to write the word "Vampire" on *any* one of them and to fold the card in half so that the "Vampire" is hidden. This being done the card is stapled together so that it cannot be opened. The remainder of the cards are now also folded and stapled, and they are then thoroughly mixed so that no-one knows where the Vampire lies. All this has been done whilst the performer's back is turned. The performer now states that one of the staples will have been driven through the Vampire's heart and that he can tell which card conceals the Vampire by listening to the scream (Nasty isn't it!). Each card is taken in turn and listened to, one is retained - and on being opened is found to be the Vampire.

METHOD - and notes for further development.

The first staple in the stapler is marked! Just a small dot made with a felt tip pen. I bought a pocket stapler of the type which can be opened to expose the staples without having to take them out of the machine. It is then a simple matter to mark a staple, and be sure that it's the *first* one. In presenting the effect as described I *do not look* for any marks when I pick the first slip up, *all* the emphasis is on the "listening", but whilst I'm listening to the one I picked up, I'm *looking* at the balance on the table. If I don't see the Vampire I know I'm listening to it. If I *do* see it I stop looking and remember its location. As far as possible I try to give the impression that I'm not *looking* at all.

This idea is capable of much further development. For instance, it does not have to be the *first* staple which is marked. More than one staple can be marked in sequence, so that *the order* in which slips or envelopes were stapled could be divined, or how about the first staple being attracted by a magnet, whilst all the rest are not? Is this possible? Perhaps other readers will make something from the bones of the Vampire!

Final thought - If you are worried about the stapler jamming on the first staple. Mark the first three. If it still jams, buy a new stapler. The effect is worth it.

OBSOLETE PREDICTION

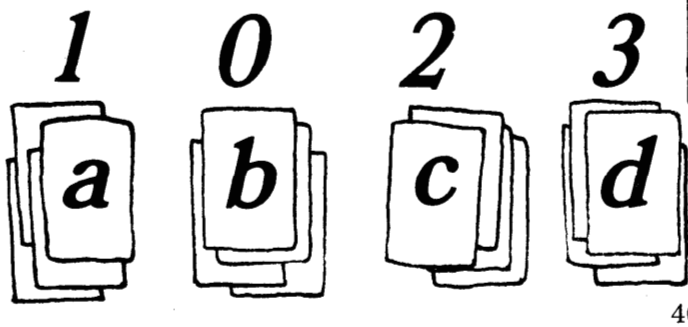
EFFECT:

Four packets of four cards each are placed in a face down line on the table, and the performer explains that each of these packets is in a unique order. A further packet of four cards is removed from the main pack, the performer remarking that this packet will act as a prediction. A spectator makes a free choice of one of the four packets, and the colour order of the cards in this packet are found to coincide exactly with the prediction packet. The remaining three packets are shown to be in completely different orders. The effect can also be done with E.S.P. cards to give the effect a mental flavour (whatever mental tastes like) and a note regarding this variation will be included in the working details.

WORKING AND PRESENTATION OUTLINE:

Four groups of four cards each are removed from the main pack and are placed face down on the table at positions A - B - C - D and the colour order of each group reading from face to back must be the same as shewn in the diagram below. Suits are not considered, just colours.

The easiest way to get the cards into the correct colour order without mental strain is to think of the A position as 1, the B position as 0, the C as 2, and the D as 3, in other words 1-2-3 from left to right excluding the heap in position B. As you remove each group of four cards from the pack arrange them all in B-B-R-R order from face to back. When you place the group at position A, cut one card from back to face before placing it in position. Place the group in position B without any adjustment (0 in your remembered sequence). Place the heap at position C after cutting two cards from back to face, and the final one at D after cutting three cards from back to face.



No secret is made of the fact that you are arranging each group in a particular order as you place them down, as this is what you are supposed to be doing, and is covered in your patter about each group being in a unique sequence.

Finally, remove a fifth group of cards from the pack, again in B B R R order from face to back. Hold this group in a face down fan in the left hand, mentioning that it represents a prediction. Discard the remainder of the pack.

From now on in the effect you must remember the heaps as 1 0 2 3 reading from left to right. This is exactly the same code used to get them into the correct colour sequence at the earlier stage of the effect.

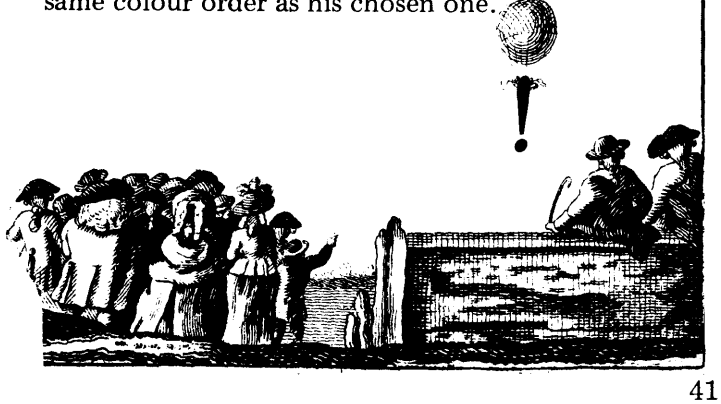
Ask a spectator to carefully consider the four face down packets and then turn anyone he wishes face up. As he reaches for his choice you note whether it is 1 0 2 or 3 and depending

roy walton

on which one, take a little finger break under this quantity of cards in the prediction group held in the left hand. The right hand comes up to this group and squares up the slight spread i.e. If the third heap from the left is chosen you would get a break under two cards, if the second heap no cards. This heap is given the designation 0, because this is the one normally chosen, and therefore in the majority of cases, no move at all need be made. As the chosen heap is turned face up by the spectator and displayed on the table you make some remark about the colour order of his choice and carry out the classic two handed pass with the prediction group at the break (if you have one). It is important that the pass is timed correctly — Just as the spectator turns his choice face up and you verbally call attention to the colour order. Correct timing gives adequate misdirection

The right hand places the prediction heap just below the spectators choice, still face down.

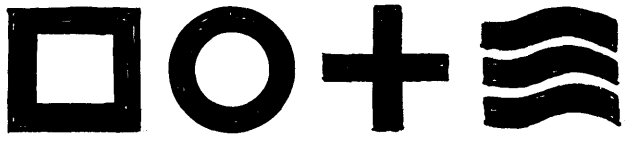
Each of the other heaps are turned face up one by one and attention drawn to the fact that each is a unique colour order. After these have been displayed, gather them up and replace on the main pack. This leaves only your prediction heap face up to reveal that it is in exactly the same colour order as his chosen one.

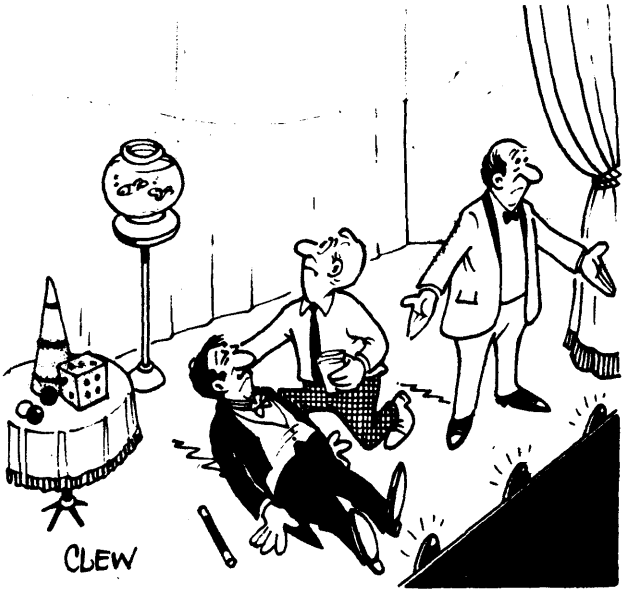


E.S.P. VERSION:

Needed are twenty E.S.P. cards with any four ESP symbols repeated throughout the stack, i.e. square, cross, circle, wavy lines and so on.

Proceeding exactly the same way as the card version, getting the four tabled groups into the correct order by cutting 1, 0, 2, or 3 cards from top to face as you place each one down. Continue following the description already given for playing cards, and you will end with your prediction heap being in exactly the same symbol order as the chosen one.





"He's picked a great time to be taken ill!"

UP DOWN & AROUND

EFFECT:

Four black cards penetrate, reverse themselves among and change places with a number of red cards.

METHOD:

Openly remove the Ace, Deuce, Trey and Four of Spades, plus six middle value red cards from the deck. With the packet face up, arrange them with the Spades (in order, Ace on top) at the face of the packet, followed by the red cards. Do not call attention to how many red cards you have.

2. Spread the cards face up, displaying them and calling attention to the A-4 of Spades. Hold the last two red cards together as one so that only five reds are shown. Point out that five red cards are used, but do not call attention to their values. Square up the packet, getting a break with your left little finger under the first red card following the blacks. Packet is still face up.

3. Lift all the cards above the break with the right hand. At the same time, the left hand turns palm down and places its packet, face down, on the table. Spread the cards in your hand, showing the A-4 of Spades again and emphasising their order. Hold the last two cards together as one to conceal the extra card behind the 4S.

4. Square the packet and turn it face down. Deal the top three cards on to the table face down, reversing their order. Holding the last two as one, turn them face up, flashing the face of the AS, then drop them face down on top of the red packet.

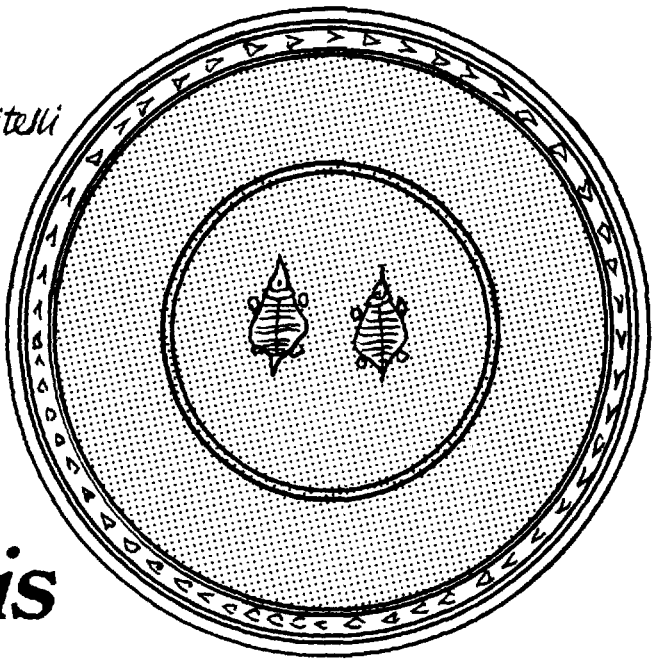
5. Immediately pick up the red packet and turn it face up. Say that in a moment you are going to put the AS on the bottom of the packet and make it pass, one card at a time, back to the top again. As you say this, spread the packet face up, holding the last two cards as one, to show five red cards followed by the AS. Then square up the packet, turn it face down and take it in the left hand.

6. Remove the top card and apparently place it on the bottom of the packet. Actually, buckle the real bottom card slightly with your left forefinger, opening a break at the inner right corner of the packet, and insert the top card into the break.

7. Snap your fingers, whistle Dixie or do whatever you like to work the magic. Flash the face of the packet to show that the Ace is no longer there. Turn over the top card to reveal the Ace. Deal it off on to the table. As you point out that the Ace leaves no trace of the way it came, spread the cards face down between your hands, holding the last two together as one, to show five cards. With the cards still spread, take the top three in the right hand, retaining the bottom two (actually three) in the left, and turn your hands over showing five red faces. Then turn the cards face down again, replace the right hand cards on top of the left and square the packet.

8. Take the next card from the packet on the table, miscalling it the Deuce of Spades, and drop it on top of the packet. Say that the Deuce will penetrate in the opposite direction, travelling from the top of the packet to the bottom and ending up below the.....of .....(name bottom card). As you say this, pull the bottom card out from under the packet and show its face. Then apparently replace it on the bottom, but actually buckle the bottom card with your left forefinger and replace the named card into the break, just as you did before.

tarocchini- guiseppe maria mitelli



william zavis

9. Work the magic, then double lift and turnover the apparent top card of the packet. It will be red. The Deuce has apparently vanished. Leave the card(s) reversed and turn the whole packet over to show the 2S on the face. Deal it off on to the table with the AS.

10. With the packet still face up in your left hand, spread the cards, thumbing them over to your right hand which takes them. Do a buckle count on the fourth card. This will leave a single face down card in your left hand. Flip it face up and add it to the back of the cards in your left hand, showing five red faces. As you display them, take off the two top cards in your right hand, retaining three (actually four) in the left. In squaring the packet up again, replace the right hand cards underneath those in the left hand. Turn the packet face down and replace it in the left hand, getting a little finger break under the top card.

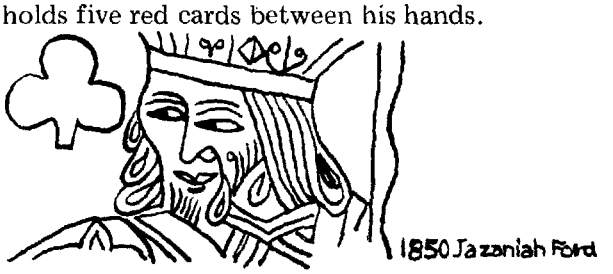
11. Remove the next card from the face down packet on the table, miscalling it the Three of Spades. Put it on top of the packet. Say that the 3S does not penetrate the cards in either direction, it has a different sort of talent. Cut the two cards above the break to the bottom, apparently cutting the 3S into the middle of the packet.

12. Spread the face down packet between your hands, holding the last two cards together as one. The 3S will show up reversed in the third position. With the cards still spread, take the top three in the right hand, retaining the bottom three (actually four) in the left. Turn both hands over, showing the faces of the red cards and the back of the 3S. Everything appears as it should. The 3S has apparently turned over in the middle. Turn the cards face down again and drop the 3S on to the table with the Ace and Deuce. Replace the right hand cards on those in the left and square up the packet.

13. You have now one card, believed to be the four of spades left face down on the table. Ask a spectator to hold out his hand. Deal the two top cards from the packet in your hand on to his hand, turning the cards face up. They are both red cards, of course. Pick up the presumed 4S from the table, miscalling it as such, and drop it face down on top of the cards in the spectators hand. Deal the next two red cards face up on top of it. Ask the spectator to cover them with his other hand.

14. If the spectator has any doubts in his mind you now dispel them by turning the last two cards - held together as one, of course - face up, showing what appears to be a single red card. Hold it face up in the right hand at the inner edge, thumb on top and first two fingers underneath. Stick the card(s) into your outer breast pocket (turning it back outwards as you do so) but do not push it all the way in, leave it sticking out for about half its length. Or so it appears to the spectators. Actually your thumb pushes the face card down into the pocket, leaving the back card protruding.

15. Work the magic one last time. Withdraw the visible card from your pocket and show that it is now the 4S. Spectator will find that he now holds five red cards between his hands.



The FLEA

frank monaghan

Your friends are sitting round a table enjoying themselves. Then you arrive. You discover an unguarded chair and as you sit down you notice that all conversation has stopped. People are looking at you sheepishly. It is obvious that they have run out of amusing anecdotes and that now they expect you to do something; so you pluck a flea from behind your neighbour's ear. You crush it between your thumb-nails and drop it on a sheet of paper lying on your knees. Immediately the poor besotted creature comes to life darting in an erratic demented fashion all over the paper while you do your best to catch it. In the meantime your neighbour acquires a complexion which indicates a heart condition and he explains, that this is what happens when you leave your coat in the cloakroom of a magical society.

Of course you finish up by assuring everyone that it was all a joke and that the tiny piece of animated dark stuff was just a bit of plastic. Your friends will be so amused that they will all go to the bar and buy each other drinks thereby tactfully giving you the opportunity to set up your next trick while their backs are turned.

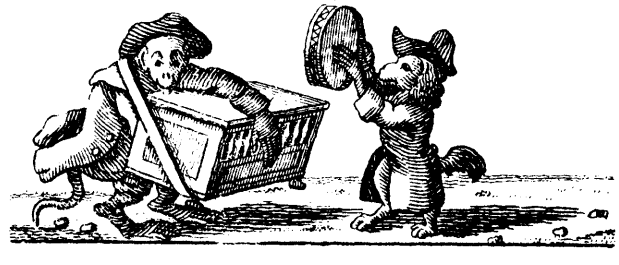
To do the flea routine you will first have to take off your trousers and sit on a nice warm chair. Cross your legs so that the left knee is over the right knee. Do this with care to avoid a painful accident. Take a fairly long piece of broad surgical tape, to the centre of which a flat circular magnet (about the size of a shilling) has been fastened with another smaller piece of the same tape, and stick it onto your left leg so that the magnet now lies on the *highest point of your leg* near your knee.

You will also require a small length of dark brown plastic magnet from which, using your thumb-nail, you can gouge out a tiny piece about the size of a flea. Leave it adhering to the larger piece of plastic magnet in your pocket. The only other thing you need is a fairly firm sheet of paper. You are now ready to perform but before you do, it will be necessary to put your trousers on again, otherwise your gimmick might be noticed.

When you are in company seated as before with your legs crossed and the paper on your lap, you pretend to take the flea from behind your victims ear. After crushing it take the edge of the paper with your left hand and hold it above and resting on the magnet attached to your leg. With your right hand drop the flea onto the paper directly over the magnet. Now, by a combination of slight movements of your legs and of the paper in your left hand the flea will appear to dart about the paper in a quite realistic way. To disguise these movements your right hand should hover above the flea as if you are trying to catch it.

This is sufficiently amusing to be well worth including in your repertoire in case you get a booking to appear at an entomologist's convention or at a doss-house Christmas party.

I am sure that you will be glad that I have finished, because I know you will all be itching to try it. So good luck to you!



The Page boy speaks....

Merry Yuletide to one and all. This is the time of the year when we pull Christmas crackers, roast chestnuts, do all sorts of things — silly things, funny things, things that make us happy, things that amuse our children. Have you ever wondered how many of these customs began? For instance, not many people realise that the well known old English custom of roasting chestnuts dates from the time that Santa Claus climbed down the chimney and discovered the fire was still going.

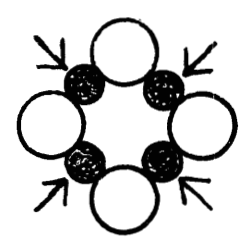
No doubt on some of the other pages you will find tricks, stunts and jokes that have been put in this magazine to enable you to amuse your friends and relations over Christmas. I wish you luck. But, whilst we're on the subject I recently had a conversation with Trevor Lewis, a Welshman, (but this we don't actually hold against him; he is really a nice guy, and I like his wife too). Trevor mentioned an effect that I think would perhaps be suitable for the Christmas period and he generously gave me permission to incluse it. I'm not going to describe the whole thing in detail but just give the general idea. You require a set of dominoes, and the effect is that they are mixed up face down, someone picks one up, looks at it and mixes them around again, all this while you are out of the room or with your back turned. When you come back or turn around you say 'that was the one you selected.' The method is very simple and utilises a principle that has been used before. Each of the dominoes has one of the spots covered with luminous paint. As long as the faces are kept face down away from the light the luminous paint will not be affected, but, as soon as one is turned up the face absorbs the light and when replaced face down on the table, and mixed around, there will be one spot that will be glowing like a beacon when looked at.

Now, there are one or two snags with this — and if you recall I said this was just an idea from Trevor — and thinking a little more about it perhaps a better way would be to use a set of dominoes that children have in which all the spots are of different colours. Reds, yellows, blues and greens etc. Now, if one of the spots (the white one) was painted with luminous paint no one would notice anything wrong. Back to the beginning. If all the dominoes are in their cardboard box (face upwards of course) the top layer can have normal faces, also the one underneath, but the bottom layer has one spot on each domino treated. The spectator sees the domino staring up at him, and as you talk you lift them out one or two at a time and then eventually turn the box over, dumping the remaining ones in a sort of stack on the table. All you do is remove the bottom layer (which will now be the top layer) and push them forward onto the table and ask someone to mix those ones up while you turn your back. You direct them to pick one up, remember it and show it to their friends who are sitting around (this gives you a little time, and the domino plenty of time to absorb the light). From then on work it out yourself. Thanks Trevor.

The newspapers have once again been featuring Uri Geller who has recently been in this country. (In fact he may still be here.) One of the big time disc jockeys jumped on the band wagon and invited Mr Geller to come along to the studio and select 12 of his favourite records. I was rather disappointed in the chat that went on between the playing of the records. Uri Geller was asked maybe 25—30 questions about how he did his things and he evaded practically all of them with bland statements about this power that he had, — and that everyone had, — but that only he had been able fully to realise it.

With one exception I didn't like his choice of records either.

Patrick Page



walt lees

CULL-A-SEPARATION

A borrowed pack is freely shuffled by a spectator. Two members of the audience each chose a card — one red, one black. These cards are inserted into the pack at different points. Instantly all the red cards gather round the red and the blacks around the black one.

This effect is just one of the many practical applications of a novel system of colour separation. Many others will suggest themselves once the system has been understood. So before explaining the detailed working of the above effect, here is a description of the basic system.

It is a way of secretly separating the red cards from the blacks, under cover of apparently removing a small number of cards (say the four aces) from a shuffled pack.

When handed the pack, quickly spread the cards towards yourself and locate an ace. Cut it to the top of the pack and square the cards.

The right hand takes the pack face up, in the Biddle position and the left commences to thumb off the cards one by one. State that you are looking for the aces.

The first card that the left hand takes (assume it is a black one) is allowed to fall into the left palm. If the second card is also black it is allowed to fall on top of the first. Continue in this way until you come to a red one. When one appears on the face of the right hand packet take it with the left hand, but hold a break between it and the black cards below. If the following card is black, take it with the left hand, at the same time "biddling" the red card to the rear of the right hand packet. If, however the next card is also red, allow it to fall on top of the first red one and continue in this way until the next black shows up. When this happens, "biddle" the entire block of reds as the left hand thumbs off the black. It is just as easy to "biddle" a small packet of cards as to "biddle" a single one. So continue in this manner, stealing off the reds, until you come to an ace. As soon as you do, pull it off with the left thumb and toss it onto the table.

When you reach the fourth ace, drop all of the cards in the right hand onto those in the left and toss the ace down. The position will now be, that all the red cards are together in one half of the pack and all the blacks in the other. The whole operation should take about half a minute to complete.

To help attain the maximum speed with the system, the following points should be born in mind.

1) Always watch the right hand. In this way you will see the cards the instant they appear and can get ready to "biddle" or not as required.

2) Get used to working to a set pattern. For example, if you always make sure that the face card of the pack is black, before you start, then you will always be "Biddling" reds. You will soon develop the habit of stealing reds the instant they appear, without having to think about what you are doing.

3) Do not let the right hand move at all.

4) Maintain a relaxed manner and keep talking. Remember that as far as the audience are concerned, no actual trick is taking place when you are doing the move, so nobody is paying close attention to you. Do not try to hide anything, just plough in and do it.

Now to return to the original effect, described at the outset. Just one application of the system.

SIMPLICITY

trevor lewis

Take a shuffled pack, containing a joker. As soon as you are handed the pack, locate the joker and cut it to the top.

Hold the pack face up in the Biddle position and begin to go through the cards, secretly separating the colours. As you do so, request a spectator to call stop. When he does so, have him remove the card he stops you on. Next request a second spectator to stop you too, but on a card of the opposite colour. Continue separating the colours as you go. When he calls stop, have him remove his card. After he has done so, state that you need the joker and carry on until it shows up.

As soon as the joker appears, drop all the cards in the right hand onto those in the left, but hold a little finger break between the two halves.

Insert the joker face down into the face up pack at the point where you are holding the break. Push the joker right in and release the break.

Have the spectator holding the red card, insert it reversed into the red half of the pack and the spectator holding the black, put it reversed among the blacks.

Do a couple of Zarrow or Shank shuffles, retaining the order of the pack, then ribbon spread it face down across the table. Break the pack into two halves at the joker and flip each half face up. The red card has attracted all the reds and the black card all the blacks.

Post Script

The use of the Biddle move for culling is by no means new. The Biddle move for colour separation in a small packet is described by Bruce Elliott in one of his books. The idea of applying the principle to a full pack came after reading Harry Lorayne's "The Great Divide".

EFFECT:-

Performer shows Ace to Five of Spades and invites the ever suffering spectator to think of one and name his choice. The card is removed from the fan and placed face up on the table. The remaining four cards are shown to be blue backed and the selection is shown to be the only red backed card.

REQUIRED:-

Ace, two, five of SPADES (Blue backed). Three and four of spades (red backed).

METHOD:-

If the Spectator thinks of the 3 or 4

Remove selection from fan, square cards and turn them face down. Emsley Count showing four blue backed cards.

If Spectator thinks of the Ace, Two or Five

Remove selection from fan and arrange cards so that the two red backed cards are at the bottom (cards are face up). Pull off the top two cards (Hindu Shuffle) flashing the red back of the bottom card. The remaining two red backed cards can be shown fairly on both sides. Although the effect has been illustrated with Ace to Five of Spades, the method can be adopted to other five card versions for example, Dai Vernon's Five card mental force.

FOCUS

John Calvert informs us that he will be appearing at the Collegiate Theatre, Jan 7th to 11th. This is the week following the Magic Circle Christmas show at the same theatre. John has been a good friend to magicians during his stay here and the many who have enjoyed his hospitality on 'The Magic Castle' can return the compliment by taking their friends to see his excellent show.

BOOK REVIEW: FRED ROBINSON

THANKS TO PEPYS Bob Read £2.50

Anyone seeking a routine of practical magic entertaining to magicians and laymen alike, which can be performed under any conditions with a minimum of preparation this book will fulfil their requirements. Having seen the author perform many times at lectures, conventions, in restaurants and bars using this material your reviewer is in a position to guarantee the effectiveness and practicality of the entire contents. There are no pipe dreams or padding, and the preparation prior to performance is minimal. Neither is it necessary to pick a spot in which to perform. Just wade in wherever you are standing.

The value of the book is in the choice of suitable effects and the accompanying bits of business gags, and one-liners. Ten tricks described are:- The penetration of a handkerchief through the handle of a beer mug, Coins across, vanish of four coins from a handkerchief and their subsequent appearance, the production of a bottle of wine, knife through coat, all backs, and the hats and corks. The bottle of wine production is undoubtedly the highspot and the reader who adds this to his repertoire will have an item worth considerably more than the cost of the book.

Everything has been made easy for the reader working on the effects — the moves and description being on the left hand page and the patter, which includes over one hundred one-liners, on the opposite page and in line with the moves it accompanies. There are fifty photographs bound into the book plus a duplicate loose set, an arrangement making it possible to have the description, patter, and illustrations in view at the same time.

If you are one of the many who have felt the need for an entertaining impromptu magic act and have not got around to it this may be the book for which you have been waiting.

TEN THOUGHTS ON
CLOSE-UP
Patrick Page
(L.Davenport & Co.)
80p. 3 dollars US inc airmail

When someone with the practical experience of Pat Page decides to release some of his thoughts on tricks one can be assured that the material is of value and the seven pages of typescript giving ten of his 'thoughts' on different effects will enable most purchasers with some experience to add to or improve on one or more effects in their close-up repertoire.

There is a climax to Vernon's SPELL-BOUND, a novel production of a single coin, a new effect in which a cigarette lighter passes through the table, a switch of several coins with the aid of a purse and a sponge ball move. For the Cardman a very good double under-cut a variation on Larry Jenning's OPEN TRAVELLERS, a four ace and colour change combined, and an unexpected appearance of a previously selected card. Over the years we have seen all the above effects performed and can recommend it to performers of close-up tricks who have some facility with basic sleights.

ENTERTAINING WITH ESP
Tony 'Doc' Shiels (David & Charles)
£2.95

This book on sale to the general public is for the enthusiastic amateur who wishes to entertain his family and friends. To this end some thirty effects are explained. There are in addition seven pages on presentation and a small bibliography of books and magazines on mental magic. Inevitably there are exposures of magical principles and these include forcing, one ahead, mnemonics, and contact mindreading. No mention is made of the swami gimmick, centre tear or impression methods.

The actual effects are of an elementary nature and it is unlikely that any non-magician will connect the secrets contained in this book with the effects being performed by mentalists of the calibre of David Berglas, Maurice Fogel, Kreskin etc. In fact, the unsophisticated will probably conclude that they do possess paranormal powers.

The knowledgeable magician will not find much in the way of secrets that he does not already know, but the chapter of Presentation may quite well prove to be of value.

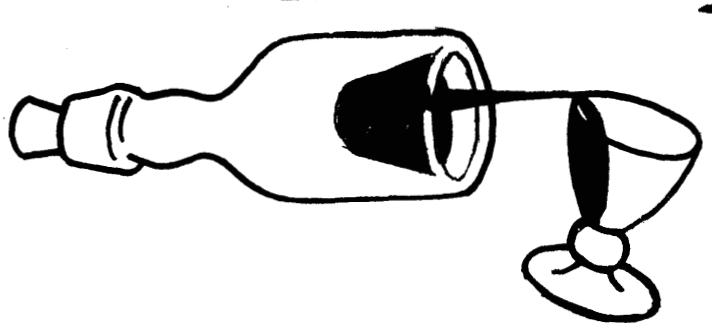
The reader who has no prior knowledge of the methods used by mentalists will be unable to separate fact from fiction. He is informed that the hoary old sex-dector, and the ability to find a hidden thimble by contact mindreading

is evidence of genuine PSI. Furthermore the author claims to have bent coins and thimbles without touching them, and without a shade of hocus-pocus. We look forward to the time when some young reader of this book achieves a high rate of success in finding the hidden thimble, and becomes the subject of intensive tests by some eminent (?) professor, (and the author of this book is the recipient of the £5000 currently being offered bv David Berglas).

THE MAGIC CIRCLE

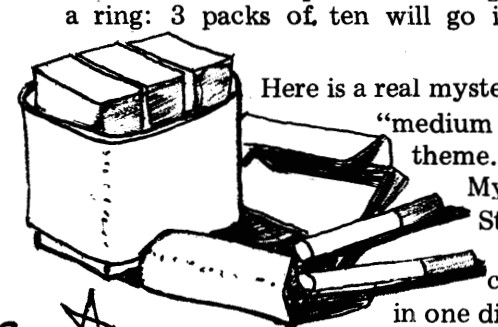
At the closed meeting Monday 18th November Cy Endfield entertained with card magic and chat. We learned that Jay Bedsworth who never divulged his methods was the inventor of the Plunger Aces. Cy saw him perform this effect, worked out the method, and Dai Vernon, unaware that it was known only to 3 people published a further idea on it and the trick thus became the property of us all. Remarking that the aces were the cards mostly used in tricks requiring four cards, he had four other cards selected and marked, which vanished one at a time and appeared on the top of the tabled pack. Finally they changed to the aces. He used a new Elmsley count, which in deference to Alex who is using it in one of his effects he did not explain. (Maybe it will be in the long awaited book). Once asked by the 'Professor' what he did when handed a pack and asked to do a trick, and aware that this gentleman did not ask idle questions, he worked on it and showed us the results. A different handling on the Biddle move, some observations on the Bluff Pass were among the many other tips given. A good and instructive evening for the card workers.

Nine members of the Magic Circle competed in the close-up competition on November 25th. This was won by Christopher Pratt with a smooth flowing act performed with effortless ease. Dave Carre was second with effects requiring above average technical skill in a confident manner which can only be achieved by a performer who is completely master of the sleights involved. David Beckley and Ken Hawes shared the third place.



Christmas is coming and the next pages are Pabular's contribution to the festive period. If you are crazy on sleights and moves you won't find them here – but we hope you will find some fun for yourself and, what is perhaps more important, some things that will help you give entertainment to others. They aren't difficult and they can be learned quickly. If you do magic we are sure you can build them into something worthwhile. So put on your Christmas hat and try some of the following — some are new, some are old — and we don't know where they all came from (— but it doesn't matter does it?)

If any 10 and 20 sized packets of Players cigarettes are handy (The drawer type *not* flip-top) take one of the large 20 packs and remove the cigarettes and the 'slide part' that holds them. The question: How many 10 packets will go into the larger pack? The answer is shown below — open out the larger one into a ring: 3 packs of ten will go inside.



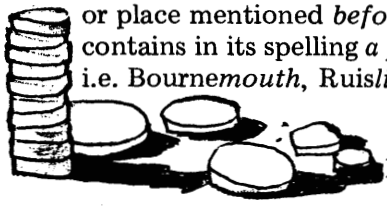
Here is a real mystery on the "medium leaves the room" theme. We'll call it 'The Mysterious Walking Stick'. (It can be any object that can be seen to point in one direction.)

A pack of cards is spread out on the table, haphazardly, face down. The medium leaves the room, doors are closed, secrecy prevails. Anyone turns up any card, showing it to all. Taking a walking stick the magician's assistant lays it across the cards on the table. The medium is told to come in, (no words need be spoken at all) and then looks at the stick and the cards. After a suitable dramatic pause "Six of Diamonds" is announced — and of course it is correct. Out he goes and again it is repeated. Each time he is right, no words are ever spoken and even if you are a magician you will have trouble working this one out.

Imagine a clock face on the table, with twelve o'clock against a definite position. Ace to Queen are the hours at which the point of the stick points. The suit is shown by the assistant having his hand in left or right jacket or trousers pockets (4 options using CHSD code) If a King is turned up the assistant keeps the pocket code for suits but has his jacket buttoned and the stick is ignored. For the follow-up the the imaginary clock-face is moved round through 90° and so on.

Back to the Medium leaving the room idea here is a clever one from Tony Faro. Without the 'medium' being present the name of any town or place in the world is mentioned. When he or she comes back in the straight man starts to rattle off name after name of places and towns in any order as fast as he can (or as slowly, it really doesn't matter). Right in the middle of this verbal stream the medium suddenly announces the name of the town initially chosen. The whole thing can be repeated as often as you like and the secret probably will remain unfathomed.

How? Again it's easy but clever: the town or place mentioned *before* the chosen one contains in its spelling *a part of the body* i.e. Bourne*mouth*, Ruis*lip*, *Foot*scray, *Liver*pool.



Here is a quick riddle from Ken Brooke — take 10 single 1p coins and spread them out behind the other coins. Say "If I put all these coins on top of one another which is the lowest value coin in front of you that will have its diameter equal to the height of the pile? (We won't give you the answer — try it and surprise yourself).

Here is another good one when young children are present and it is ideal to do when you are all seated round the table. Pick up any small object, turn to the person on your left and say "Wong How was a Chinaman. He had two eyes, a nose, a mouth. Pass it on!" The recipient has to do exactly the same thing to the person on his or her left. The riddle is to repeat *exactly* the actions of the performer, words and all. Most people will not be able to do this because they are concentrating on the *words*. The secret is simply to pass on the object with the *left* hand. Normally this won't be done because the article will be taken with the right hand and then the person is involved with the words.

While still at the bar, and after you have enjoyed the free drink earned from the last feat follow on with this one. It will win you another drink and make Christmas a happy event (At least for *you*) It requires some initial capital expenditure — enough to buy 3 pints of beer and 3 whiskies.

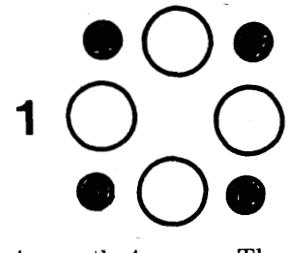
Place the 3 pints of beer in a row on the bar, and opposite them the 3 whiskies. Say "I'll bet you that I can drink the 3 beers before you are able to finish the 3 whiskies. I only ask that you do not touch any of my beer mugs whilst I drink." When your financier has agreed to this, set the scene for the start of the race. At the word 'go' immediately grab your pint. Drink it very quickly indeed (you may wish to use half pints for this one!) and as soon as you have finished it place it *upside down over his last glass of whisky!* He cannot finish his drink without touching your glass. (It is sometimes advisable to depart fairly quickly after you have done this trick).

Keeping with the 'medium and assistant' idea here is an intriguing effect from Tony Faro which we will call "The Hand Resteth." With the Medium blindfolded (or out of the room, or both) the 'straight man' touches or points to any one person present, without speaking. To perform the effect he then holds his hand above different people, saying each time "The Hand Resteth." He says nothing more, and each time he says it in the same way. When the chosen person is underneath his hand he says "On whom does the hand rest?" Immediately the medium names the person. (It doesn't even have to be a *person*. Tony says it has been done with a pet budgerigar and a dog who happened to be looking on at the time!)

The secret is very good and so simple! *It is the last person (or animal!) to talk or make a sound before the Medium leaves the room or is told to concentrate again.* Knowing this the partner only has to touch or point to the appropriate person and can proceed to say his lines as described. (You can see now how the budgerigar and dog got in on the act!)

When the time is ripe he repeats the line 'On whom does the hand rest?" The Medium, of course, is able to give out the correct name.

Ken Brooke gave us this puzzle too, again with coins — any denomination will do but you'll need two sets of 4 coins with one lot being worth twice as much as the other set. (e.g. 4x1p and 4x2p). Lay them out as in (1)



Like this each side is worth 4 pence. The problem? In 4 moves make a square with the sides being 5 pence in value instead of 4. A move is described as moving one coin in a line without touching another, (and of course you can't take any away). The answer is at the foot of page 45. (Foreign readers please note — you can work this how you like provided the coins in one set are twice the value of those coins in the second set).

Next time you are in a bar, try this one. It works, and you can win a drink from it (— and isn't that a good recommendation?) Ask for a full, unopened bottle of brandy and place it in front of you on the bar saying, "I'll bet you that I can drink a measure of brandy from this bottle without uncorking or unsealing it."

When your audience gives up you prove you can do just what you said. How? Look at the bottom of page 49!

BOB'S BUSINESS

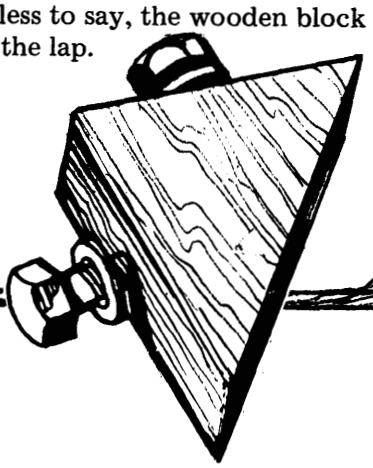
for coins through the table

Bob Read

Instead of a coin penetrating the table, pull out a triangular block of wood, complete with two iron bolts from beneath the table.

This should look just as though you have pulled away the corner support between the table top and the table leg.

Needless to say, the wooden block was resting on the lap.



Bob Read has pointed out an idea with a pocket calculator that appeared, we believe, in Time Magazine. We think it is too good to pass by and give you below the details and a brief story idea given to us by Bob:-

Crossing the desert by camel some oil sheikhs met at their rendezvous to hold a meeting about how much they should charge for their oil in the coming year. They entered their tent, leaving their camels outside. ("you know what a camel is — a horse designed by a committee.") Over their bowls of sheeps' eyes they discussed the proposed price of a barrel of oil. One said:

"We'll charge 142 dollars a barrel" (press up 142 on your calculator).

Another quickly intervened:

"Not enough — we've got to allow for inflation. It's got to be at least 154 dollars!" (Add on 154 to the total 142 already recorded thus giving you a figure of 142154)

Another interrupted:

"What about the poor countries in South America? They can't afford much — and in any case they only pay us in coffee beans."

So they decided to charge them 69 dollars. (Notch up 69 onto the 6 digits already recorded, thus now giving you 14215469.)

A fourth Sheikh has his say:

"Look, this isn't going to last for ever. We've got to make money while the going's still good. Let's increase the price by 5 times just to be sure!" (Multiply the total showing by 5 — totalling 71077345.)

They all seemed to agree on this and sat back to think about their profits.

Finally one of them said:

"This really seems a lot of money. Where are all the profits going to go?"

(Turn your calculator upside-down and you'll have the answer!)

Editorial....

Pabular number 4 already and time has really flown. It only seems a week ago that we were launching our first issue, wondering what would happen and whether it would be accepted.

It has. In a few weeks we have gained a larger readership than we had expected; Pabular is now read in more than 20 countries. From Norway, Australia, Japan and America magicians have written to us. We want to thank you for being one of them and supporting us.

Within a few months we will be producing the first of several special issues. The first will be a tribute to the late Johnny Ramsay. So many have never seen him and know him as a legend. Those who did watch him will never forget it and will understand why he has a place amongst the greatest of all close-up magicians.

As soon as we can have them, we want more pages — we certainly don't lack good material to fill them. Of course this depends on several things, not least our readership, but a larger Pabular may not be too far away.

Perhaps within these extra pages we will introduce more advertising; not so much that Pabular becomes dependant on it because that is not our policy, but because advertisements, particularly in magic, show what is happening and give ideas even if you never buy anything.

For the moment we have probably said enough. One thing we know we will do, because we believe in it, is to make Pabular the best magazine we can.

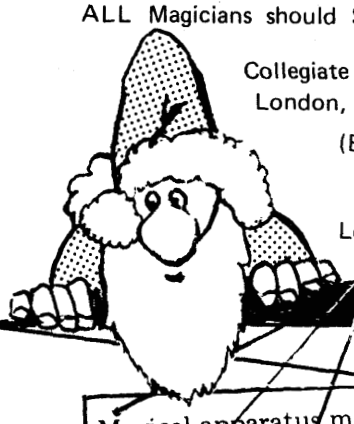
NICK BOLTON

FRED KAPS
is in this year's
MAGIC CIRCLE SHOW

28th December–4th January
(except 29th & 31st Dec)

That ought to be enough to attract Pabular readers yet there's also JAY MARSHALL, DICK ZIMMERMAN, PIERRE BRAHMA, AL CARTHY and other superb acts

ALL Magicians should SEE THIS GREAT SHOW



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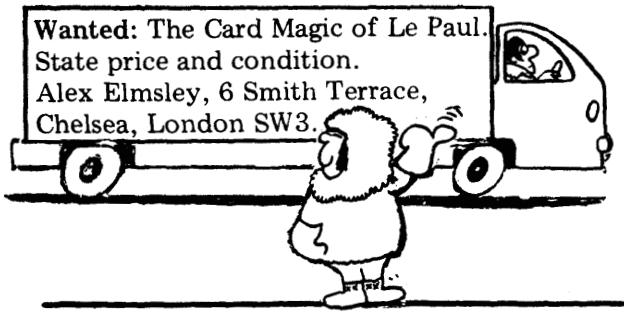

TEN THOUGHTS ON CLOSE-UP
by patrick page

NO MIRACLES, BUT TEN THOUGHTS ON THE CLOSE-UP THEME. SOME NEW, SOME OLD, ALL PRACTICAL.
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Pabular
The Magazine of Close-up Magic
Vol. 1 No. 5 JAN. 1975

AD INFINITUM

This is a prediction effect with numbers that can be performed close-up or to a large audience. It requires no preparation and is comparatively easy to perform. You will only need a sheet of paper and a pen, or blackboard and chalk.

Effect:-

You ask any spectator for a 3 figure number and write it down so that it is clearly seen by everyone. A second and third person give two more 3 figure numbers which are written underneath the first.

"If I said that I could predict the total of these 3 numbers you would not be amazed because you could think that I was quick at figures and had added them up as you chose them.

"But if we take all these figures and I ask you to completely rearrange them you must agree that no-one could know the total they will make."

Nevertheless, you do make a prediction, leaving it unseen with a spectator. The audience themselves now rearrange the figures, making three entirely different numbers. Despite the fairness and freedom of choice, the new total obtained is shown to have been accurately predicted.

Method:-

Although this is not difficult it is necessary to think carefully. (So that you may follow this explanation easily we will use the numbers in our illustration).

As you write the first three figure number down you *mentally add up the sum of its figures and add two zeros:*

e.g. 9 + 4 + 2 = 15 + 2 zeros, giving 1500.

You repeat this with the second number chosen but adding only *one* zero:

e.g. 3 + 6 + 4 = 13 + 1 zero, giving 130.

The last number's digits are added and *no* zero is added:

e.g. 5 + 1 + 8 = 14

You now add these 'secret' numbers together:

1500
130
14

1644 = Total

This is your prediction number which is written and given to a spectator. (Although done is your head the addition of these 3 numbers is not difficult because they are added up as you go along).

You now have to have the numbers rearranged and this is done as follows:

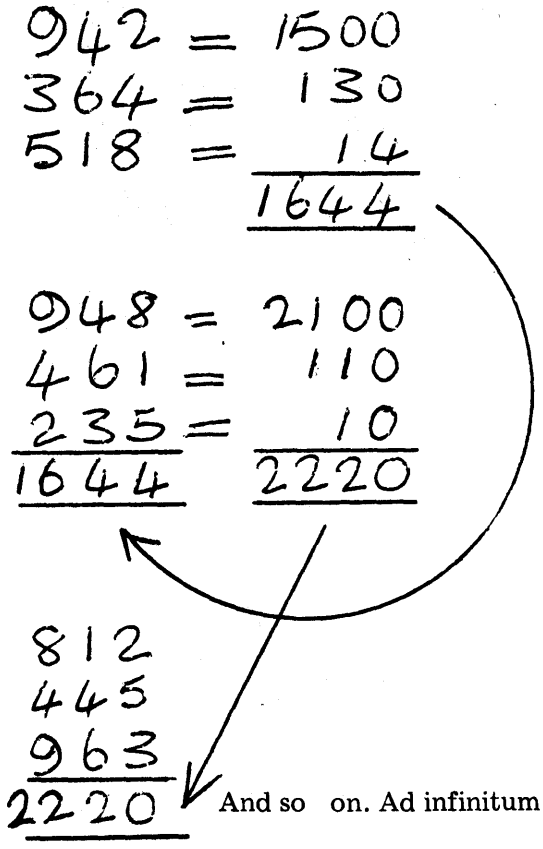
Have any person choose any digit from the first row (9 in our example) and record this as being the first figure of a new number. Have a second person choose any figure from the *second* line (4). A third person chooses from the third line (8). This now gives you the first number: 948. (As you add up the digits cross them off your original rows so that each is only used once).

Repeat this procedure to obtain the second new number (461) and finally the third (235) (which in fact selects itself from the only figures left). These total 1644, your prediction.

To repeat the effect use new numbers that have just been selected and work exactly the same formula. To check that you understand the system, the new prediction would be calculated as follows: 2100 (2 zeros)
110 (1 zero)
10

2220 = New prediction

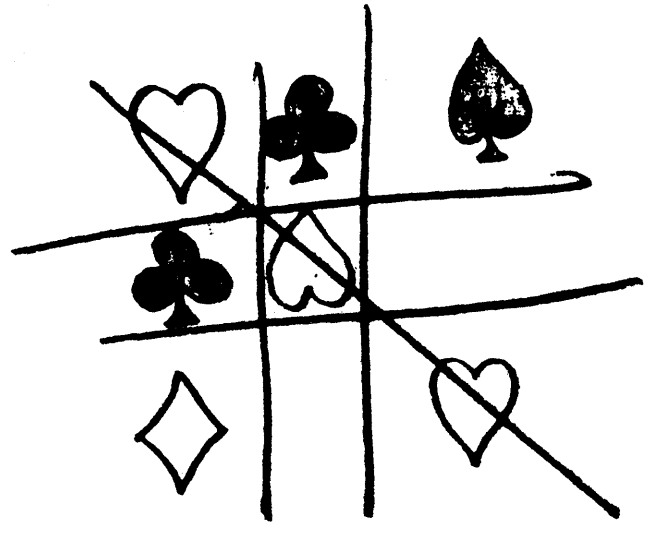
(Although this has been described as a separate operation the preparation for the follow-up prediction is actually done as the *first* part of the trick is being performed. In this way the prediction is made apparently without stalling. This helps make the effect very impressive especially if further repeats are done).



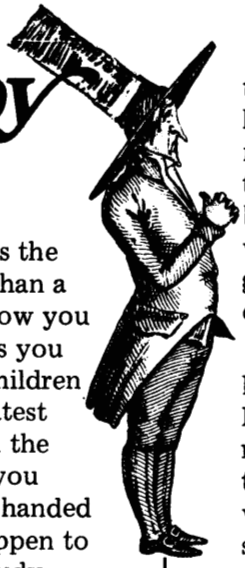
Editors' Note

This is the first trick that David Berglas has contributed to any magazine since 1952 and we are very pleased that Pabular is publishing it. The idea for this effect developed from a recent discussion with James Randi.

David makes the point that the effect does not necessarily have to be a prediction: once the principle is understood it could be used for a book test or an effect with cards etc. The reader can choose.



The Page boy speaks....



No doubt by the time you read this the Christmas period will be nothing more than a pleasant memory for most of you. By now you will have read and reread all those books you have told your wives, sweethearts and children to buy you for Christmas. And all the latest miracles you have been reading about in the magazines and earmarking, I hope that you were suitably surprised when they were handed to you. I was lucky myself because I happen to be both a Circus Nut and a Punch and Judy Idiot. From New York Al Flosso sent me a book about American Circus that I had found impossible to obtain and that I think has been out of print. On looking through it there is a picture of a small group outside a circus. And lo and behold, right bang in the middle is a very young Al Flosso.

Surprisingly, Al never mentioned the fact that his photograph was there. Friend Jim Dodding, a drama teacher residing in London but who has recently been to the US and Canada, surprised me with a nineteenth century print of a figure of Punch and Harlequin in the forms of marionettes. Of course they were intended for cutting out, pasting on cardboard and stringing. Needless to say they look much nicer as they are and will one day be suitably framed.

You may remember that in a recent issue of Pabular I was asking about Close-up Performers — where they work and what they do etc. Within a few days of this going into print I had a phone call from a friend asking me to go along to a shindig in a restaurant in Oxford Street, pretend that I was a Western-type gambler, and do a few tricks. Naturally the Pageboy jumped at this opportunity (the fact that he was to be paid for it may have had something to do with it). Eventually I rolled up and the place was decorated like a Western saloon with 'Wanted' posters on the wall etc., etc. Some of the guests turned up in cowboy hats and similar gear but most didn't. The guy who booked me to do the show (believe it or not he lives in London and is an Honory Sheriff of some county in Texas) was in charge of the entertainments. We had a rope spinning act in Western garb and a girl dancer who was similarly dressed and kept firing a gun and frightening everyone. My brief was to wander around doing tricks when I felt like it. The room should perhaps have held about 120 comfortably, but in fact there were probably 250 there. There were very few tables; most of the people were standing around drinking and there was some idiot with a two-headed machine he called a 'disco' who kept pumping out loud music all evening. For the record I wore dress trousers and a fancy brilliant green and black brocade waist-coat and a very tall 'foil' hat which someone thought looked like western gambler's hat. I felt like an idiot but surprisingly everyone was suitably impressed.

Midway through the evening there was a little bit of a floor show in which the Sheriff MC did a few gags, the rope spinner spun his ropes, the girl dancer frightened everyone and the boy-wonder did his miracles. The area in which we worked was about the size of a postage stamp and the show went accordingly. Enough said. For those of you who may be interested, the most effective trick from an audience reaction point of view was most definitely the Sponge Balls.

The trick that made them think I really could handle a deck of cards was the Ambitious Card (more or less the Vernon routine with perhaps a couple of other things sneaked in somewhere). What really shook them was a straightforward colour change using a Hofzinzer top change as described by Cy Endfield in the Gen many years ago. Fortunately, due to the situation, I only needed to do a couple of tricks to the one or two people I happened to have collared. (Surprisingly this wasn't very difficult because eventually they were following me around and pulling me over to their friends. I felt like a real star).

A little later in the evening when I felt that the people there had seen most of the tricks I was doing (in fact I was wrong because new guests were arriving all evening) I thought I would change one or two tricks. From my little suitcase hidden in a corner I took out Devano's rising cards, some coins and a silk etc., and rejoined the melee. An interesting thing occurred when I did Devano's cards: two people offered to buy "the trick". This surprised me until I realized that all evening I had been told how skilful I was, and that somehow they now realized that a card rising out of a deck had nothing to do with me. It had to be a gadget or a gimmick of some sort — "a trick". This shook me and after performing it perhaps three or four times I hid it back in the case.

I discussed this with Fred Kaps and he thought that if I had done several other tricks with the same deck and then gone into the rising cards it may have helped because they would not have suspected a trick deck.

He may well be right but it still worries me.

Patrick Page

A Spirit Detection

In "Greater Magic" John Hilliard devote's a little more than twelve pages of the "Old Wine In New Bottles" chapter to the effect he calls The Miracle Divination. Many others, E.Joseph, G.Blake, J.G.Thompson and T.Sellers to name but a few, have also published their thoughts on this effect.

As with most routines based on mathematical principles the main difficulty is in finding a presentation which will hold the interest of the spectators up to the climax.

The following is a presentation which has been found of value, and perhaps some of "PABULAR'S" readers will be tempted to give the routine a trial run.

First we will detail the routine and props used in the close-up or pocket trick version, and then suggest how to dress the routine and give it a little more eye appeal.

The patter presentation is based on the holiday traveller's attempt to bring back that little extra duty free item over and above his allowance, and his fear that the customs officer using his psychological skills will be able to detect his little secret. You offer to demonstrate how these skills could be put to use and ask for the help of three spectators to act as amateur smugglers. Each assistant selects an envelope which contains a card on which is typed certain information.

Here are the three cards

IF YOU HAVE VISITED
ITALY take the WHISKY
FRANCE take the VERMOUTH
HOLLAND take the WHISKY

3

IF YOU HAVE VISITED
FRANCE take the VERMOUTH
HOLLAND take the GIN
ITALY take the SHERRY

2

IF YOU HAVE VISITED
HOLLAND take the BRANDY
FRANCE take the BRANDY
ITALY take the SHERRY

1

The cards are not numbered as shown, but the performer must be able to distinguish each envelope. A secret mark on each envelope to denote 1, 2 and 3 is all that is needed. The card shown as number one goes into the envelope with the secret marking for one, and cards two and three go into their correct envelopes.

When the envelopes are chosen note the number of the envelope and in your mind asign this number to the person who selected it. A number of cards are next removed from another envelope and these cards are spread out on a table. Retain the envelope in your hand.

jack avis

A SPIRIT DETECTION

The cards you place on the table are marked as follows:-

ITALY	FRANCE	HOLLAND	GIN
WHISKY	VERMOUTH	SHERRY	BRANDY

After you have turned your back, ask the spectator who you know holds the number one envelope to go to the table and select one of the three countries, FRANCE, HOLLAND or ITALY.

When he has made the selection ask him to remove the card he will find inside his envelope and follow the instructions given. He is then to put the three cards he is now holding back into the envelope and then return to his seat.

Call on spectator number two to follow the same procedure and then have spectator number three make his selection.

When all assistants are seated return to the table and pick up the two remaining cards and place them into the envelope you are still holding. You of course note which two items have been left. At this point it must be explained that on the back of the envelope you are holding you have penciled in the following information.

Key	1	2	3
BRANDY GIN	ITALY SHERRY	FRANCE VERMOUTH	HOLLAND WHISKY
BRANDY WHISKY	ITALY SHERRY	HOLLAND GIN	FRANCE VERMOUTH
GIN SHERRY	HOLLAND FRANDY	FRANCE VERMOUTH	ITALY WHISKY
SHERRY VERMOUTH	FRANCE BRANDY	HOLLAND GIN	ITALY WHISKY
GIN WHISKY	HOLLAND BRANDY	ITALY SHERRY	FRANCE VERMOUTH
GIN VERMOUTH	FRANCE FRANDY	ITALY SHERRY	HOLLAND WHISKY

To make use of this chart, look down the Key column and locate the pair of items you have returned to the envelope.

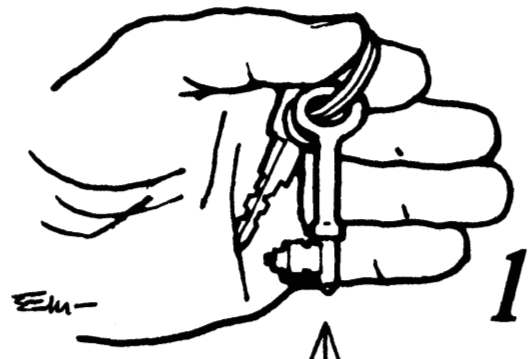
Having found these, move to the right, the pair in the First column belong to spectator one, the next pair to spectator two and the last pair to spectator number three.

This information you now reveal in as entertaining a manner as possible, you will find plenty of scope to play act this part to the hilt.

The props for this pocket version may be as simple as a few pieces of white card with the names typewritten in, or a nice looking set may be made up with "Lettra" dry type.

Mention was made of presenting this routine during a more formal show. The three envelopes used by the spectators remain the same, but in place of the printed cards used to denote the places and objects substitute three coloured travel folders, obtainable from any travel agent, and use five of the miniature bottles of spirits obtainable at most wine stores.

The KEY chart is written on the back of a clip-board, and clipped to the front of the board you have a mock customs declaration form. Each assistant is asked to read the declaration and of course you have ample time to read off what information you require. When the routine is finished give each assistant a miniature bottle of spirit as a memento of his first and, we hope, last attempt at smuggling.



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bob hamilton

BENT UPON DECEPTION...

The David Berglas article has prompted me to write up a method for bending borrowed keys which I came upon almost by accident.

As I'm sure you know it is so often possible to improvise an effect when performing close-up magic that has an astounding impact on the spectators. The working conditions and atmosphere providing the cover and misdirection to enable you to make the critical move that makes the impromptu miracle possible. After the event it is very difficult to define precisely the method because of the numerous variables involved. What I'm trying to say is that what follows is a principle which can be used when the conditions are right.

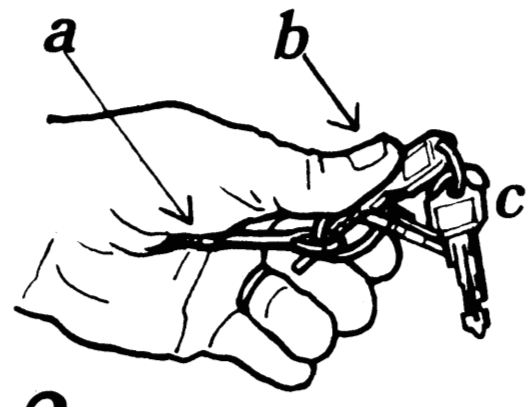
As so often happens in this 'Geller age', talk at the club or pub gets around to his (I almost put a capital H!) special powers. Knowing that I dabble in the magical arts I was asked if I could perform a 'bending' effect. In typical Geller style I stated that I could, but not necessarily just when *I* wanted to — the powers were not completely in my control, however I would be prepared to try!

I asked the assembled group if they had a bunch of keys, to throw them on the table. (Plenty of scope here for bawdy humour e.g. "Is this how wife swapping really began!!").

Taking up a couple of bunches of the keys, I noticed that one of them had a household 'back door' type key on. See Fig. 1. As I toyed with the keys (maintaining an incessant flow of Gellerisms) I managed to position the end of a Yale 'front door' type key into the opening of the 'back door' key. See Fig. 2. All this was done under cover of the curled fingers of course. I now had a simple lever system, all I had to do now was to put pressure on key B, end of key A was 'locked' under the ball of the thumb. Whilst examining one of the other keys, C, I applied pressure to the end of key B by using the heel of this hand. See Fig. 3. It's difficult to describe this exactly and, of course, there must be sufficient misdirection to cover the application of pressure. The sort of remark I made was — "By the way sometimes the key actually breaks — so I hope this isn't the key to a chastity belt!"

I think that if you play around with the lever system described you'll come to get the idea. There has to be some movement of the hands in order to hide the pressure.

End of A 'locked under ball of thumb



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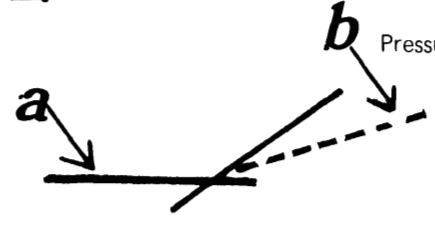
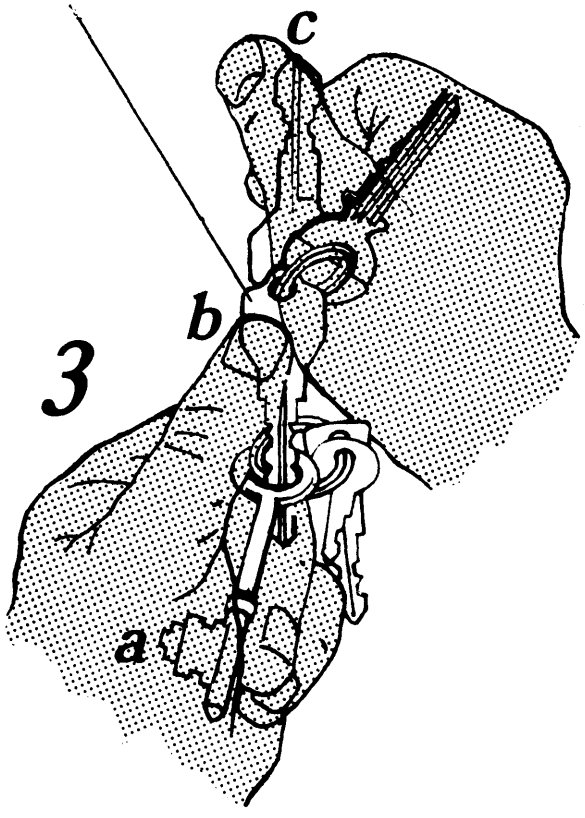
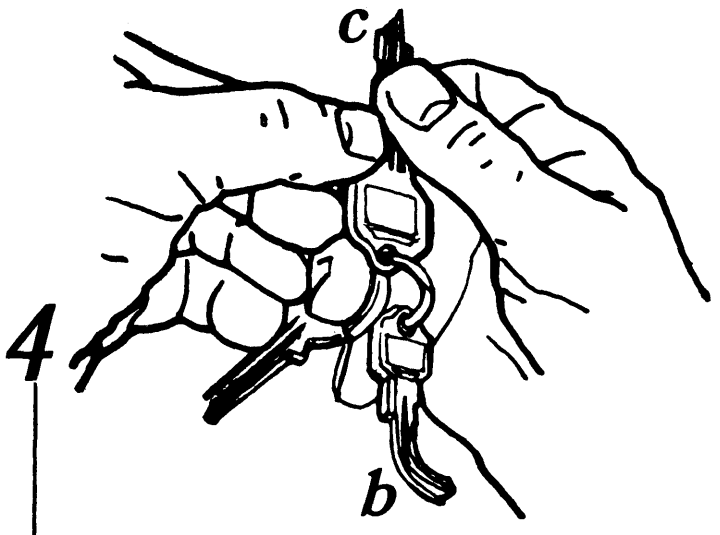
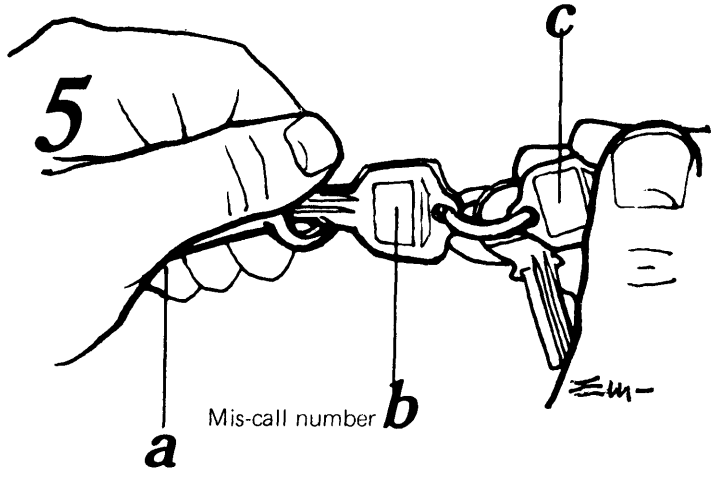


Pressure on end of 'B' applied with heel of hand as thumb and fingers rub key C

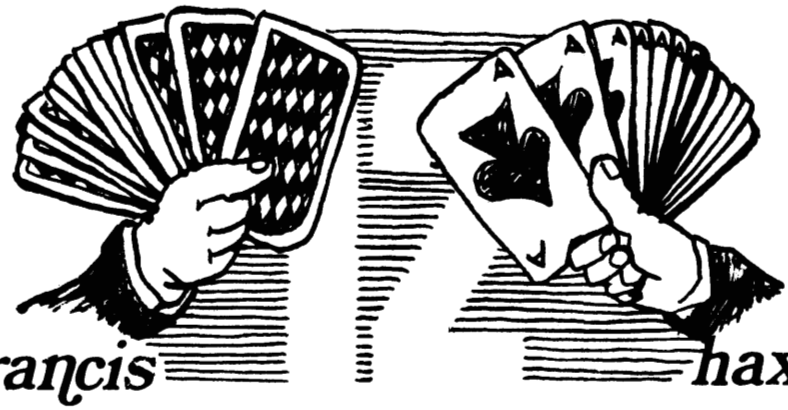






After bending the key (it was still concealed by curled fingers) I began gently rubbing key C, after a few seconds I remarked that I wasn't having much luck with that key. I pulled the bunch of keys from the hand, Fig. 4, making sure that the bent key was well covered and asked who the keys belonged to. I then dumped the keys into the hand of the owner asking him/her to hold them in a closed fist. With suitable patter about the power being sometimes generated by the owner of the keys, I placed left hand above and right hand below their closed hand and asked the person to close his eyes and think "BEND". I clicked my fingers and asked him to examine his keys — I acted very surprised, a la Geller saying, "Look, look one has bent".

The above is a sketchy outline of the method I have used many times now and have found I could put in other bits and pieces. E.g. when rubbing the key C I would call out the number of the key B, the one being bent, asking them to remember the number, this miscalling can only be used when the keys are similar i.e. B & C. When the bending is finished and the keys dumped into the spectators hand the impact of the named key being bent gives the effect added punch (see Fig. 5).



francis haxton

PAIRED CHOICE

As an effect this is not original, being another coincidence effect. However this method may appeal to many performers since there is no noting of any positions or counting to special numbers, or indeed looking at the face of any cards. The method is extremely straight forward and does not call for any intricate moves so loved by some card workers. You will of course need to practice but it is not difficult.

EFFECT:

A deck of cards may be thoroughly shuffled and handed to the performer, who then spreads for a card to be selected, noted, and returned to the deck. The cards are squared and cut, following which the performer asks another spectator to either give him a number, to which he will count for a second selection, or he can call stop as the performer counts the cards from the top of the deck. Once again the second card is noted and the counted off cards replaced on top, the deck cut and handed to a spectator to deal into two piles.

Following this the performer removes a card simultaneously from the top of each packet and turns it over, dealing the cards side by side on the table, face up. The spectators who selected the cards are asked to call stop when they see their cards. In fact they both call stop at the same time, showing that their selected cards turned up at the same position in each packet.

METHOD:

There is no preparation, so if you wish the cards may be shuffled at the beginning of the effect. On receiving the cards back the performer commences to run them from left to right, requesting a spectator to remove and note any card he wishes, and return it to the deck. When he has done this it is necessary to bring the chosen card to the top of the deck. The performer may have his own favourite way of doing this, but if not then an easy way is to hold a break above the returned card when replacing the top half, and double cutting the cards bringing the chosen one to the top. Now with no further moves the performer requests another spectator to give him any number and that he will count down to that number which will become the second chosen card. On being given the number the performer pushes the first card into his right hand, followed by the next card which goes under the first and so on until the number given has been reached. After the second card has been pushed off, under the first and chosen card, the deck can be slowly raised as you continue counting until the cards are facing the audience. As you push the card off at the number given by the second spectator, the first chosen card is pushed back onto the deck (see postscript). When the card at the chosen number has been noted, replace the counted cards back on top of the pack and square the cards.

Now if the number given was an even one, you do nothing further. On the other hand if it was an odd number you double undercut one card to the bottom of the deck.

The cards are now handed to a spectator to deal into two heaps, the cards being dealt alternatively to each heap.

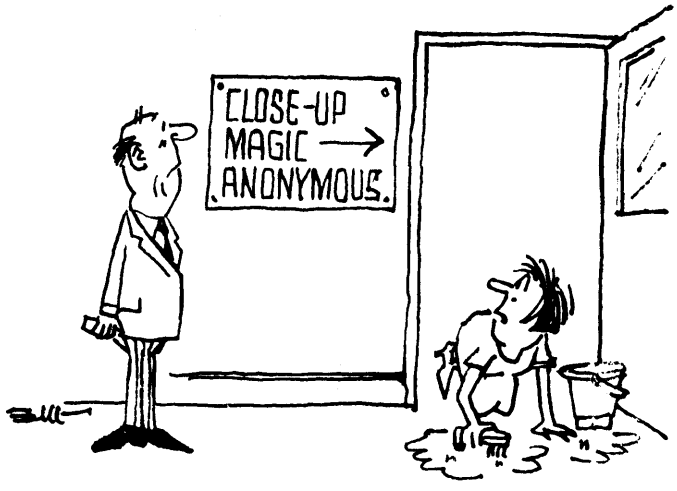
The performer now removes a card at a time from the top of each heap, turning the cards face up and asking the spectators to call stop when they see their cards. Of course he is stopped by both at the same time.

NOTE:

It is better when turning the cards face up to expose one slightly in advance of the other. Performed in this manner when the first selected card is seen and the spectator calls stop, the card from the other packet can be turned over slowly to point the coincidence more effectively.

POSTSCRIPT:

This move I have used in many of my published effects, so the reader may be familiar with it. I first saw it in Brian MacCarthy's Slow Sleights, but it goes back to Stanyons Magic 1907. I also gave a description of the move in the Pentagram Vol. 1, No. 7 which involved a double lift not required in this effect. It will be readily seen that if the move is handled smoothly a spectator can stop you at any time during the count instead of asking for a number.



The Doc brief....

Pat Page . . . a word in your shell-like ears, if I may . . .

So, the old lady who charges 50p for a tea-cup 'reading' is nothing but a con-artist? And the likes of Al Koran, Vic Perry, Maurice Fogel, the Piddingtons etc are 'honest tradesmen plying their wares', respected by magicians throughout the world? I'm sorry, Pat, but I cannot see the logic of your argument. It seems to contain a grossly unfair double-standard and, apart from that, your statement about magicians' 'respect' is open to question as the mentalists named above have all been involved in what many magicians seem to regard as con-artistry.

Al Koran's name has been used as the 'author' of more than one ghosted book of pseudo psychic 'self-improvement' of the kind which makes our magician friends see red. Vic Perry is on record as having said and done things which caused magicians to shriek with horror and accuse Vic of being (I quote) 'a cheat, a phoney, and a disgrace to the profession'. Maurice 'Fortune Formula' Fogel was in the centre of a storm of controversy, twenty five years ago, about the 'ethics' of fooling the great British public. Fogel's arch enemy, at the time, was Arthur Helliwell, of 'The People' (famous for its high moral standards) who, shortly afterwards, started sniping at the Piddingtons. The Australian telepaths were constantly attacked by magicians, including big wheels in the Circle, who took exception to the fact that so many 'innocents' seemed to believe in the Piddingtons as genuine mind-readers. Now the same old story is happening all over again with magicians moaning about Uri Geller . . . who is, I'm sure, well pleased with the resulting publicity.

My article was certainly not concerned with praising thieves. Read it again, Pat, and you'll find that the main point was magical *effect* . . . and my personal liking for authentic mystery and showmanship.

I hope I'll be forgiven if I keep the arguments simmering by leaving you with a few assorted quotes from some of the top names in the business . . . .

'Learn the art of cold reading and you can forget all the rest'. *(Bill Larsen Snr.)*

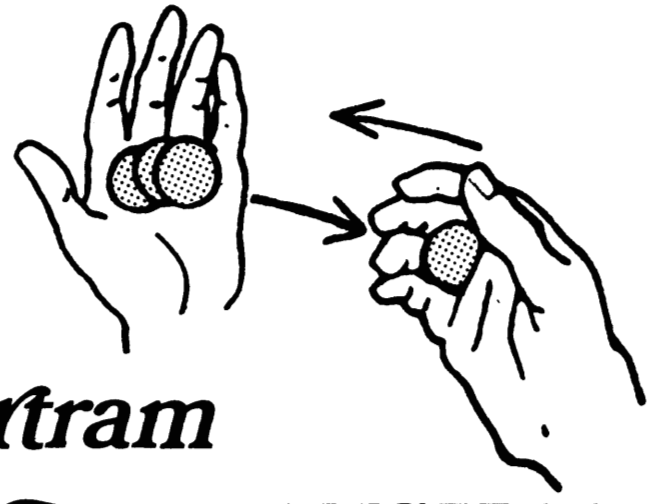
'Dai Vernon is possibly the finest mechanic of all times. Ed Marlo is extremely clever and works well for magical audiences. But neither is a showman'. *(Vic Perry)*

'There are dozens of young men in London who can run rings around me with flourishes and sleights . . . but I get the engagements'. *(Charles Bertram)*

'The public doesn't want to learn that their heroes have feet of clay. Audiences want magicians to do magic, not tricks'. *(Bascom Jones Jr.)*

'This thing is impossible, yet you stand there and you do it! You are so confident, it's obvious you must have some power that the ordinary human being lacks. I don't think that is overstating the case'. *(Al Koran)*

'The sole purpose is to make people think that they are witnessing the impossible. That's magic'. *(Dunninger)*



ross bertram

COINS THROUGH THE TABLE

EFFECT:

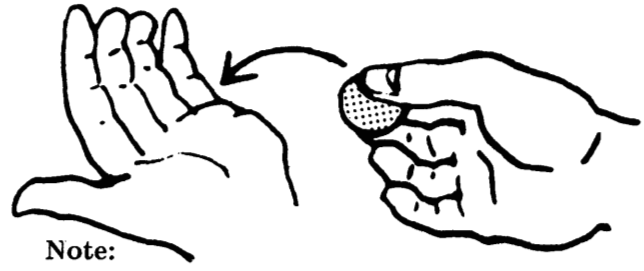
Four coins are taken in the left hand, and four in the right. The right hand is placed under the table, and the coins in the left hand pass through the table and join those in the right hand.

INSTRUCTIONS:

Lay the coins on the table in two vertical rows of four each. Pick up the first coin in the left-hand row, holding it between the right thumb and fingertips. Hold the left hand palm up, the fingers flat and fingertips almost touching the edge of the table. Throw the coin into the left hand, the hands swinging towards each other during the action. Count "One". The coin rests at the base of the left fingers as in the finger-palm position. Throw the second coin and third coin similarly, counting "Two" and "Three". Pick up the fourth one and hold it with the greater portion of the coin resting on the right fingers. As you start the same swinging motion as before, with the right thumb draw the coin back into finger-palm position. Apparently toss the coin into the left hand, but actually retain it in the right and throw the three coins in the left hand back into the right catching them in the finger-palm position. Count "Four".

With the right hand, which has the four coins finger-palmed, casually reach for the first of the four coins in the right hand row. Pick it between the thumb and the first and second fingertips, counting, "One". Turn the hand with the palm up to display the coin, the four palmed coins being concealed by the curved fingers. Place the first coin on the second, pick up the two and place them on top of the third; then pick up the three and place them on top of the last coin. Count "Two", "Three", and "Four" as you assemble the coins. Tilt the group of four coins on its side and hold it between the thumb and the first and second fingers. Draw the coins up into the hand, on top of the finger-palmed group of four, and hold the eight coins as one stack. Clench the right hand and turn it with fingers up. You may, if you wish, open it briefly again to allow the audience to get a quick flash of the coins.

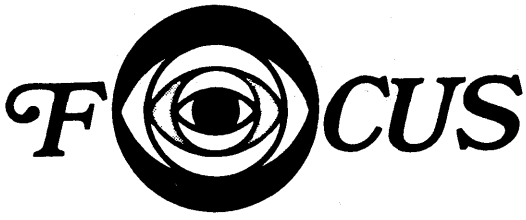
Place the right hand underneath the table, and the left fist on top of the table, over the right hand. With the right thumb lift up three or four coins and allow them to fall back on the remaining coins with a click representing the audible passage of one coin through the table top. Move the hands to another position, and apparently pass another coin through the table. Do this twice more, then open the left hand and show it empty. Bring the right hand from under the table and slowly open it. Cascade the eight coins onto the table.



Note:

This sleight can be utilized for the complete vanish of several coins as a dramatic conclusion to some other effect. Have a miniature wand or magic talisman of some kind in the right coat or trousers pocket. After, apparently toss all the coins, one at a time, into the left hand, place the right hand with its finger-palmed coins into the pocket and bring out the talisman, leaving the coins behind. Rub the left hand with the talisman, and show that the coins have disappeared.

We will soon be publishing an issue dedicated to the late Johnny Ramsay — probably in April. If any readers have relevant information, anecdotes, photographs or perhaps even a trick by him we would like to know about it. Please send any contributions to Fred Robinson (address on back page).



Those who have watched Bob Read perform his Cups and Balls routine will welcome the news that it has now been published. Based on the Vernon routine it uses one standard cup, a mug with a handle, and a paper cup. In addition to standard moves the tip of a wand vanishes, appears under a cup, is screwed back on the wand, appears at the other end and finally returns to its proper place. The final production is 'meat and 2 veg' during which a wrist watch disintegrates. There are many other 'bits of business', over 20 good patter lines and 83 photographs. As in 'Thanks to Pepys' the moves and patter are in line on opposing pages. It is entitled "The Penultimate Cups and Balls."

From **Peter Kane** comes a good tip for anyone performing a routine that requires two bank notes to have the same number and has difficulty in making the necessary erasures clearly.

Obtain two notes with exactly the same numbers except for the last digits. These should be 4 and 1.

To change the 4 into 1:

Cover the upright and the right hand side of the 4 with a piece of selotape (self adhesive transparent tape). Leave the left hand side of the number uncovered. Erase the uncovered portion with a razor blade. Remove the tape and repeat the operation with the right-hand side. Careful use of the tape will provide a perfect fake.

Fred Kaps Lecture

This lecture on Sunday 29th of January was probably the high-spot of the close-up magician's year: a wonderful and rewarding three hours.

Fred Kaps mystified, entertained and explained many of the items from his professional repertoire to a score or more lovers of close-up magic. The lecture was held at Vic Pinto's studio off Farringdon Road, London, and all who were present surely benefited.

He talked about misdirection and his ideas on presentation to lay audiences. Of the tricks performed the following were of special interest: a silver coin and a copper coin held at the fingertips of each hand transpose, change to two copper, then become two silver. Remarking that we may suspect that more than two coins were used, Fred agrees and two coins fall from each hand. Each of the four is Chinese, with a square hole in the middle and the original coins are no longer there! We offer no solution. A selected card vanishes from the pack and is discovered with two jokers that are on the other side of the table and were removed earlier on. Most of us can control a card and palm it, but what kind of magic is used to add it to the jokers unseen by a room-full of magicians intent on seeing how it was done? Such is the power of misdirection in the hands of a master.

We also saw Edward Victor's Eleven Card Trick performed with dollar bills, "Hornswoggled" (originally published in Hugard's Magic Monthly), two versions of a trick in which a signed card appears in a small box, and much more.

We ran out of superlatives for this occasion. Ken Brooke, who arranged the lecture, introduced Fred Kaps as the best all-round magician in the world and surely there are very few who would question this.

Fred Kaps has kindly allowed Pabular to print part of his lecture notes entitled "Professional Views on doing Professional Magic for Laymen" and to anyone who respects their craft this is valuable guidance. We are indebted to Jay Marshall for permission to publish this in the near future.

Vic Pinto, incidentally, has a trick that Pat Page regarded as being the high-spot of the Hastings IBM Convention (see Pabular No.2). It requires your presence and Vic's camera to produce and if you are interested he will be at the Blackpool Convention on Sunday 23rd February (as will Pabular).

A Final Thought:

Next time you feel like criticizing a magician imagine that you are going to perform next.

Wanted: The Ramsay Legend, Johnny Ramsay's routine with the Cups and Balls, Cylinder and Coins, Triple Restoration. State price and condition. Also required: any books or data relating to cheating at gambling, card sharping etc.
Fred Robinson, 1 Crescent Court, 24 Crescent Road, New Barnet, Herts.

Magic books by post, 21 Ravenhill Road, Lower Knowle, Bristol BS3 5BN. Lists 10p refundable.

Magical apparatus made to order.
Fred Snook, 47 Dartington House, Senior Street, London W2.

Thanks to Pepys, a fifteen minute act with props found in any home or pub. The tricks include the production of a full bottle of wine from a handkerchief. Complete with patter (over 100 one liners) 60 pages, 50 photos. Just a few left. Direct from Bob Read, 32 Regal Way, Kenton, Middx. £2.50 post free.
(USA $8.00 inc. Airmail)

Thanks to all readers who have sent us comments and suggestions about the magazine with their subscription renewals. They are all useful and are being noted — though we can't promise to put them all into practice because quite a few cancel each other out!

Those who have asked us for back numbers and have been disappointed please note that later in the year we will be reprinting out of print issues and advertising them through Pabular. (To do this at the present time is too early as we cannot yet measure demand).

Renewals

We would appreciate hearing from those who intend to renew their subs but have not yet done so. This will greatly help us with our mailing list which we want to transfer to an automatic addressing system as soon as possible.

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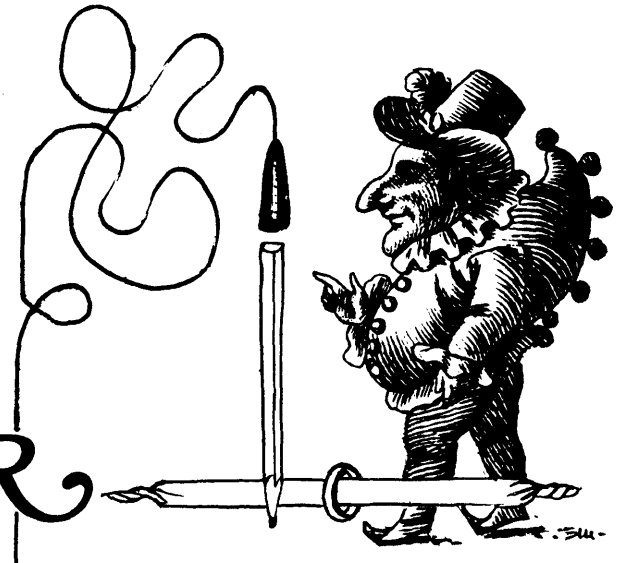


EFFECT:-

A gold finger ring, a silver paper tube and a pencil are shown. The ring openly penetrates the tube and pencil in an unexpected and amusing way, the pencil vanishes and is produced from the performer's inside pocket, or wherever else he may choose. If wished, everything may be examined before and after the effect.

GOLDFINGER

trevor dawson

WORKING:-

You require a normal full length pencil, a gold ring, and beforehand you make from a piece of silver coated decorative paper, a tube slightly greater in diameter than the pencil and ¾" longer.

You also require a ball point pen cap which will fit snugly onto the end of the pencil. To the cap is fixed a length of weakish elastic to make a pull. The elastic is anchored well down the right sleeve with a view to vanishing the pencil up the left sleeve. I prefer an elastic pull to a non-stretch wrist-to-wrist pull because of the greater freedom of action permitted and less need to do the trick at or near the beginning of your performance. The pull is then set up with the cap tucked back down the watch strap on your left wrist. Credit for the biro cap vanish belongs, I believe, to Cecil Tebbitt.

This trick is an ideal follow-on to the Ring off Pencil. You may wish to refer to Dai Vernon's routine in the Stars of Magic, or a recently published routine by Oscar Weigle in Pallbearers, June 1972, deserves your attention.

At the end of your previous effect, or whilst the ring is being examined after the Ring off Pencil effect, you secure the pull cap from the watch strap with the kind of offhand mannerism people have when they are moving their watch and strap slightly. The right-hand leaves the cap in the left finger palm. Your right hand picks up the pencil and places it casually at the left finger tips. Deliberately as you talk your right first finger pushes the pencil slightly into the left fist and unbeknown to your audience securely into the cap. You may think this is rather obvious, but if you play around for a few minutes with a pencil in your hands you will soon find that at some point that you end up pushing the pencil into the fist.

Trevor Dawson

Your right hand now displays the silver tube — through which your audience look so appreciative! You drop the tube over the pencil, which the left hand now holds semi-vertical. You point the tube and pencil at the audience if necessary for a moment so that they can see the pencil in the tube. The left hand now moves the tube and pencil horizontal and the right hand twists the right end of the tube as though closing off the end. Whilst this is happening you release your left hand hold on the pull and the pencil goes up your left sleeve. Once the pencil has gone and the right hand end of the tube has been twisted, your right hand grasps the twisted end and the left fingers twist the left end of the tube.

Holding the tube horizontal at the left end, your right hand picks up the ring and places it onto the centre of the tube. You now ask a spectator to hold both ends of the tube and ring. He believes of course he is holding the tube with the pencil inside it. You explain that you are going to remove the ring visually. You do this by either tearing the tube in half at the centre, or preferably, and this comes with a greater surprise, by cutting it with a pair of scissors, causing the ring to drop off in a totally unexpected manner. Once it has registered that the pencil has vanished, you produce a duplicate from your inside coat pocket, or if your pull is so arranged you can produce the vanished pencil, apparently from your left inside coat pocket, but in reality from a point by your left armpit if the pull has been fixed to stop at this point.

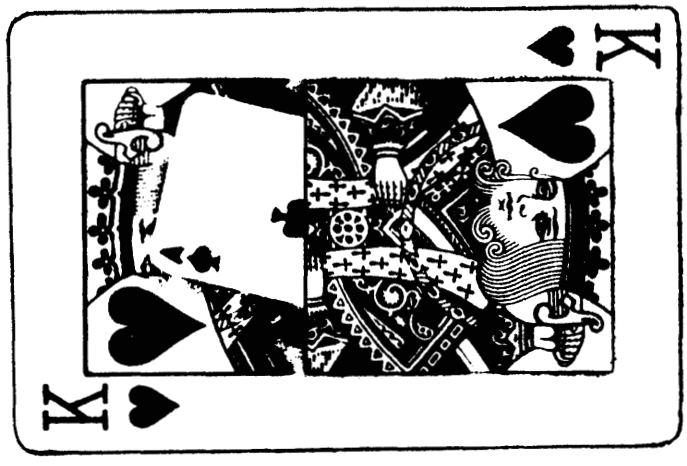
bob driebeek on the 'Witchdoctors'

Flying back home I started reading your wonderful new magazine. Quite a collection of very useful material!

The plot of Roy Walton's "Witch Doctors" especially appealed to me. The final punch-line of the explorer "You may be able to change yourselves into giants but you can't do any harm to me" gives the clever effect a very amusing climax.

Since I'm no clever manipulator I found difficulty keeping the small card concealed in the right hand and handling the cards with thumb and index-finger only in an unsuspected way — so I developed the following ruse:-

I prepared one of the Kings as sample enclosed. Look at the card. You will notice a small pocket which in short distance is quite



invisible. Pull yellow strip of cardboard into view. You will see now the small card (Ace of Spades). By the way, Eddy Burke of Magic-Tricks sells transfers to prepare the card. The cardboard-strip is to keep the pocket open when not in use! If you put the small card in the pocket it slides easily out if you turn the card with open end of pocket downwards.

Load small card in pocket (face to the front) and perform the Walton-routine (the order of the 5 cards is from face to back: Ace of Spades, prepared King and the 3 other Kings.

After putting the supposed "Explorer" (Ace of Spades) face down on the table, "Ghost"-count the 3 unprepared Kings and lay them face down on the supposed Ace of Spades (in reality the faked King — open end of pocket towards the audience!)

Turn the packet vertically with the backs towards your audience and knock them on the table as to square them. The small card slides out and must be covered neatly with the four Kings.

You are now ready for the climax!

Another suggestion is this:-

I have a close-up table with a magnet in the top.

I now have a small card made, cut out from enclosed metal label (using my wife's scissors!!!). (A split card with a piece of razor-blade between will do as well).

For the finish you don't have to square the packet of 5 (?) cards by knocking at the table. Just place them on top of the concealed magnet and push the 4 Kings forward towards the audience. The small card remains on the very same spot. To spectators you only push the 4 Kings off the diminished Ace of Clubs.

It works perfectly!!

The Page boy speaks....

First of all a couple of omissions from the last article. I mentioned a gentleman who was an honorary sheriff of a county in Texas. Well, the other day I showed him the article and he was most annoyed to be described as an 'honorary' sheriff; apparently he is the genuine article. His name is Danny Arnold and incidentally he does the odd magic trick for kids shows.

Secondly, in mentioning my Christmas presents, (and you'll have to forgive me for harping on the subject but they did please me) I forgot to say that the staff (?) of this magazine clubbed together their hard-earned cash to purchase the Boy Wonder a book called '100 Years of Circus Posters.' It's beautiful, I love it. I love you all staff.

Two or three years ago, a friend of mine, Michael Vine who is a professional magician, told me he had seen an Indian street magician performing in the West End of London. During the last couple of years or so I have heard about this guy several times. It appears he occasionally just turns up.

Until a few weeks ago I had never been able to catch him, then I spotted him in the Charing Cross Road not more than fifty or sixty yards away from a bunch of guys working the Three Card Monte. He was elderly, perhaps 65 or 70, and he apparently did three tricks (though I only saw him do two). Firstly the Miser's Dream using a beat-up old tin can, and some very dilapidated old coins. He was at great pains to explain to the crowd who had gathered around that the coins were not real money. He kept remarking they were Indian Coins, they were Magic Coins, they were specially for magic, they were not real money, you couldn't spend them etc. No doubt this was to impress those watching that he didn't have much money and that he was only using theatrical props. The second trick was the Cups and Balls, using three ice-cream cartons. This actually was performed on the pavement (side-walk to you Americans) in a squatting position which is a little difficult to describe. Imagine him with both feet soles and heels planted firmly on the ground with his two arms forward between his legs doing the trick just in front of him. It was interesting in that he used only three moves that I could catch. To vanish a ball it was apparently placed in the other hand but actually retained in the classic palm position, rather than the finger palm as used by most Western magicians. He also did a steal from one of the cups clipping the ball between two fingers, and the third and remaining was loading the ball under the cup straight from the classic palm position. This was a little odd in that most Indian magicians use a cup with a little knob on the top that when held between the fingers positions the cup perfectly for loads from the palm. He did not use this type of cup, but the inverted ice-cream cartons, and he clipped the top (or bottom) of the cup between his first and little finger. In raising it up off the pavement he tilted it backwards so that the ball could be loaded when replacing it. He didn't, unlike most modern performers, finish with a production or load at the end. He merely did several moves and passes and then apparently replaced the ball in his pockets making them re-appear under the cups as his finale. The effect on the spectators for both tricks was very very good. He knew how to handle them very well indeed. The Miser's Dream enabled him to get lots and lots of laughs. He gathered coins from here, there and everywhere — spectators hats, pockets (maybe he lifted other things out of the pockets — I wouldn't be in the least bit surprised!)

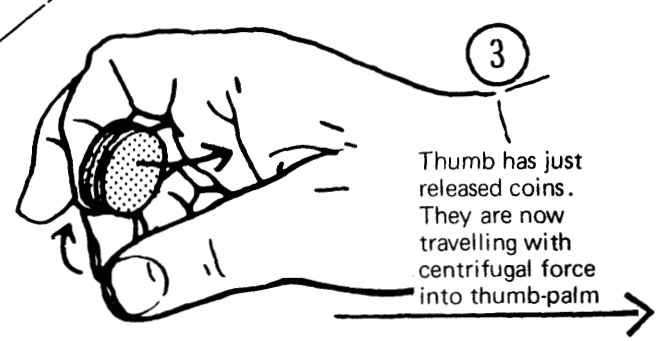
He also had the most beaten-up deck of cards I have ever seen in my life but he did no tricks with them and so what he does with them will have to remain a mystery until another time. Maybe he did them before I arrived.

After the Cups and Balls he made a collection. I don't know what he made but I would think he would be better off learning the three card-trick and joining the boys further up the street. I'm sure they made a little more than he did.

On the subject of street entertainers, there was a programme on TV devoted to London both old and new. In a trip around the City the cameras took us to Tower Hill. This is a patch of ground situated more or less outside the famous Tower of London. For centuries this has been a favourite pitch for street entertainers, and on this occasion we had the pleasure of watching two performers, one of whom was an escapologist. The latter was placed in a mail bag and chained up with a couple of swords stuck through. Needless to say he got out in time for his partner and he to take a collection. Let's hope the cameramen chipped in because it was well worth it. It looks as though there may well be a resurgence of interest in street entertainers in London because currently there appear to be a lot of them. There are performers with trained budgerigars, or musicians wandering all over the place. Who knows — we might get more of them who do magic tricks.

Bye.

Patrick Page



geoff ray

DOUBLE EXCHANGE

Four silver coins are twice magically transposed with four copper coins above the table.

The routine which is original with me contains no unnatural moves and was used in my act when winning the close-up trophy at the I.B.M. Convention held in Hastings 1970. It contains a multiple switch which is original with me.

It requires a small leather bag which has a ring attached by a small leather chain. Four copper coins (old pennies), and four silver coins (ten pence pieces) are placed in the bag and the ring is put over the opening. Four extra ten pence pieces (silver) are put into the neck of the bag above the ring and held by a clip. The clip is fastened inside the jacket near the pocket on the left side. (1)

ACTION

Take the bag by the top from the clip with the right hand. Hold the bottom of the bag with the left hand and tip the bag into the right allowing the four silver coins to fall into the right hand where they are finger-palmed. The first finger and thumb ease the ring off the bag allowing the coins inside to fall onto the table.

The left hand places the bag into the left pocket and the right, which must remain relaxed, places the coins in two rows about eighteen inches apart, the copper on the left and the silver more central than to the right. (2)

With the first finger and thumb pick up the four copper with your right hand one at a time. First the nearest, laying it on the next, then pick up these two and place them on the third, then these on the last picking up all four.

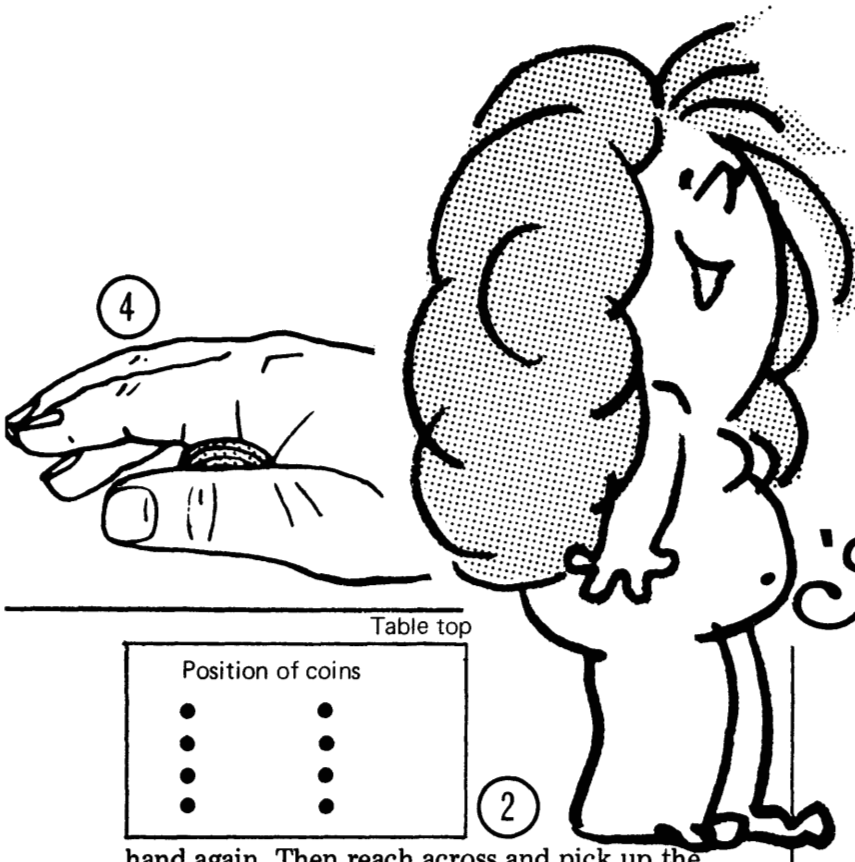
The four coins are now apparently thrown into the left hand. Actually they are thumb-palmed in the right hand and it is the four silver which are allowed to fall from the finger-palm into the left hand.

During the throwing action and as the right hand moves backwards the right thumb releases its hold on the coins and the index finger curls inwards. (3) As the backwards movement ends and the forward action of the throw towards the left hand begins, the momentum will make the copper coins fall automatically into the grip of the thumb-palm position.

At the end of the throw the right hand fingers must be kept open to shield the silver coins until the left hand closes over them. The right hand then swings towards the body from the elbow and rests on the table with the fingers in a straightened relaxed position (4). Say "Four copper". Pause and say, "No you weren't watching close enough. There are four silver in my left hand". Slam down the coins dragging them in as straight a line as you can towards you. Do not show your left hand empty but let it be seen there is nothing palmed by keeping the hand relaxed with thumb upwards.

Now slam down the copper coins that are in your right hand taking care not to dislodge the four silver that are held in the thumb-palm. Again do the dragging action with your right hand towards your body leaving the coins in a straightish line.

After a very slight pause say, "I'll do that again, watch", pick up the copper coins again as before, do the same thumb-palm switch a second time, throwing the silver into the left



hand again. Then reach across and pick up the silver coins that are on the table, repeat the throwing motion and switch the positons of the coins ready to show the exchange.

Say, "Remember four copper" raise your left fist, "And four silver" raise your right fist, shake your head and say "No the four copper are now in my right" with this, slam down the copper coins, again watch that you do not strike too hard and dislodge the thumb-palmed coins. Again drag them towards you in a straightish line and swing your right arm from the elbow towards the body to rest in a position so that the thumb-palmed coins can be dropped into the lap, as you say, "And the four silver are in my left" slamming these on the table let the thumb-palmed silver coins in your right fall simultaneously into the lap. Properly timed the sound of the coins falling into the lap will be drowned by noise of the other coins being slammed onto the table.

That concludes the silver-copper double transposition with both hands empty and the coins on the table. To clean up lean back naturally letting the hands fall onto the lap and pick up the lapped coins with the right hand, and lean forward again, picking up the coins with the right hand and place them in the inside pocket. The throw covering the switch should not be a large movement, just a little toss. If done naturally and casually the sleight will be unsuspected and undetectable.

trevor lewis

'A LAS'

EFFECT:-

Spectator gives Magician a small number. From a shuffled pack cards are dealt face down on to the table to the stated number. This selected card is set aside. Pack is shuffled and the above repeated on three occasions. The four cards are turned face up and are shown as an odd collection of numbers. Performer states that this is the telephone number of the local nurses home and whether spectator agrees with him or not inquires "How do you know?" Performer verifies the truth of his statement by showing that the four cards are now four queens.

PREPARATION:-

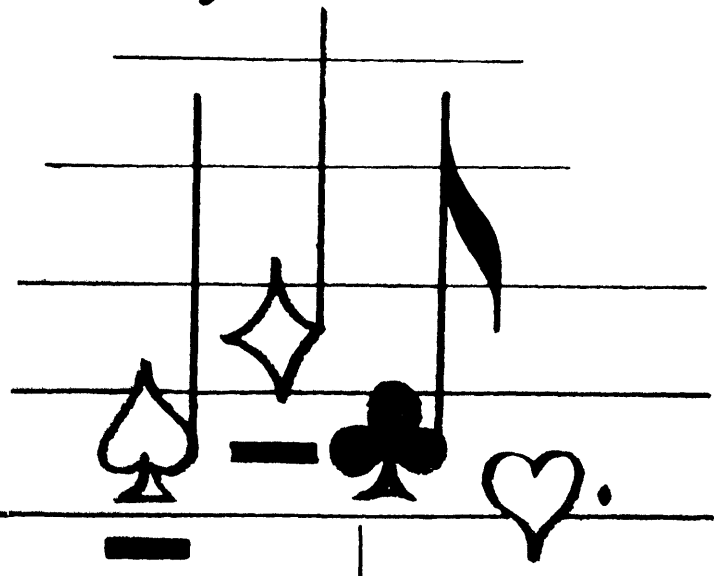
The effect depends on a four card switch and for this four Queens are face up at the bottom of the deck. Directly above the Queens is an indifferent card face up followed by another indifferent card face down.

Other switches may of course be used such as the Multiple Change described on page 263 of Harry Lorayne's Close Up Card Magic or some of the Marlo switches.

METHOD:-

With the pack set up as above ask spectator for a small number and deal off the cards to this number, place this card aside. Shuffle the top few cards as though setting them up in a certain order and repeat. Do this four times in all acting out the moves as though thinking out some complicated formula. The better the acting, the more will be the let down when the four cards are shown as most spectators will imagine that they will be the four aces. Let the spectator turn the four cards face up, this gives you the opportunity to cut the bottom six cards to the top. Hold a little finger break below these six cards and when the four cards that represent the telephone number are handed to you and placed on top of the pack, on the spoken line "How do you know?" perform a ten card turn over and slowly deal off the four queens face down. You then verify your statement by turning over the cards and showing the four queens. Showing the queen of spades you say "I think this one fancies you 'cause she's looking at you."

'my blue ac-es'



Now that everybody is doing the "Invisible Travellers" effect, a slow motion four ace trick may seem somewhat quaint. Even so, this one — based on a Nick Trost idea, may still be worth a whirl.

The effect is of the aces passing one at a time and being shown to arrive separately in the last pile, using blue backed aces and red backed indifferent cards.

Most of the moves are variations of the Elmsley count, which is too well known to require describing here. Anything else used has been described in the text.

SET UP

Required are two packs of cards with different coloured backs, say red and blue.

Take the blue pack first and remove the four aces. Put the ace of spades on top of the pack (out of the way). Next take the AS from the red pack and put it with the blue ones. These are now distributed throughout the blue pack, with the red backed AS second ace down from the face. Now, when you come to spread the pack to remove the aces, the AS will be the second one you come to.

Next take the red pack. To the face of this, add three blue backed spot cards. Remove the red backed duplicates of these cards together with the three remaining aces and place them all on top of the pack — out of the way.

Return both packs to their cases and you are set to go.

PERFORMANCE

Introduce the red pack first. Fan it quickly to show the backs — taking care not to expose the extra blue cards on the bottom.

Take the pack face up in the left hand, secretly obtaining a little finger break below the third card down from the face. Tell the audience that you need twelve cards. With the left thumb push off the top card and take it into the right hand, counting it as number one. Push off the next two cards as one — this is easy and certain because of the break held below them. Count this card(s) as number two and take it in the right hand below the first one. In other words do not reverse the order. Push off the next card, counting it as number three and take it below the others. Continue in this way until you reach a total of twelve. You will now be holding thirteen cards in your right hand, the top three having blue backs.

These cards are placed face up on the table, while the rest of the pack is laid aside, face down.

Pick up the blue pack and fan it to show the the backs, Take care not to flash the red backed ace, which should be near the front.

Turn the pack face up and remove the four aces, one at a time. Drop them face up onto the packet of cards on the table as you do so. Because of the order in which the aces were arranged, the second one will have a red back, so take care not to expose it. On the other hand, you should make sure that the audience catch a glimpse of the backs of the other three.

Pick up the packet of cards from the table. It should consist, (from face to rear) of two blue backed aces — red backed AS — one blue backed ace — three blue backed spot cards — ten red backed cards. Spread the cards face upwards, showing that there are only four aces used (a point not so far mentioned). At the same time, get a break with the left little finger, below the three blue backed indifferent cards, separating them and the aces from the red backed ones. Square up the packet, keeping this break.

The right hand now lifts all the cards above the break clear of the left, which immediately flips the remaining ones face down. Without a pause the right hand turns its cards also face down and drops them back on top of those in the left. The left little finger keeps a break between the two packets, whilst the right hand deals the four top blue backed cards onto the table in a face down row. The last one dealt will be an ace. The other three are indifferent cards. This whole sequence should be carried out fairly rapidly and in a casual manner; as though simply re-affirming that the aces have different coloured backs and laying them out.

Cut the cards above the break in the left hand to the bottom of the packet and hold them there, whilst you give the cards a few more cuts. This again should be done in a manner that suggests that you are casually emphasising the difference in colour. At the finish you should have the three aces at the bottom of the packet, with the two blue ones on the very bottom and the red backed AS above them.

Adjust this packet of thirteen cards in the left hand, to the Elmsley count position — obviously it would not be possible to do the count with all of those cards, but it is essential that all the different counts look alike.

With the right hand thumb off three cards singly, reversing their order. Square them up and drop them on the first indifferent card on the table. Put three cards on each of the other two supposed aces in a similar manner.

You are left holding four cards in the Elmsley position. These must be counted as three and only two of them must be seen in the process.

To do this, draw off the top card of the packet as in the Elmsley count. As the right hand returns to take the second card, the first one is retaken by the left as in the count, whilst the left thumb pushes all the other cards in a block into the right hand. Finally the last card is taken on top of these. This boils down to a slight variation on a standard move, usually used to show two cards as three.

This block of four cards is squared neatly and placed on top of the real ace on the table. This packet is then placed a slight distance apart from the other three.

THE FIRST ACE PASSES ACROSS

Pick up one of the indifferent card packets from the table. Without showing the face of the blue backed card, insert it into the packet so that it is second from bottom. Square up the packet, snap it with the forefinger of the right hand and then perform the Elmsley count, showing four red backed cards. Turn the packet face up and deal the cards onto the table from right to left — letting it be plainly seen that there are only four cards and none of them are aces. The one on the extreme right will have the blue back. Pick up the ace pile ie the one which already has all the aces in it. Thumb off the top three cards into the right hand, without reversing their order. They will consist of two red backs and one blue. Remaining in the left hand will be two cards with blue backs, held squared as one. Momentarily turn the left hand back up, showing the face of this card(s) to be an ace. Take it (them) face down on top of the three in the right hand. Square up the packet and return it to the table.

THE SECOND ACE PASSES

Pick up one of the indifferent packets and vanish the ace as before. Deal the four cards face up on top of those already face up on the table, making sure that the blue cards go into the same pile.

Take up the ace pile in the Elmsley count position. The right hand thumbs off the first two cards, which will both have blue backs, reversing their order. The left thumb pushes off the next two cards as one, on top of these and the last card, which is blue backed is placed on top. You appear to have three blue cards and one red one. Square up the packet and turn it face up in the left hand. With the help of the right hand, spread the cards keeping the bottom two together as one. This will show three aces and one indifferent card. Lift off the first ace and use it to gesture towards the other two. Replace it on the bottom of the face up packet. Square up the cards and return them face down on the table.

THE THIRD ACE PASSES

The vanish is exactly as for the other two aces. Once more the four cards are dealt face up on top of the others, keeping all the blue backs in the same pile.

This time, when you pack up the ace pile, you perform the Elmsley count, keeping an extra card hidden. The right hand draws off the

MY BLUE ACES
Walt Lees

top card which is retaken by the left on the count of two, simultaneously the left thumb pushes off a block of three cards, instead of the usual two. Continue counting the last two cards and you will seem to have all blue backs. Turn the packet face up. The AS should be the face card. Keeping this ace and the indifferent card below it in perfect alignment, spread out the aces on the bottom of the packet.

Draw off the aces one at a time into the right hand, reversing their order. The AS and the indifferent card below it are kept together as one card.

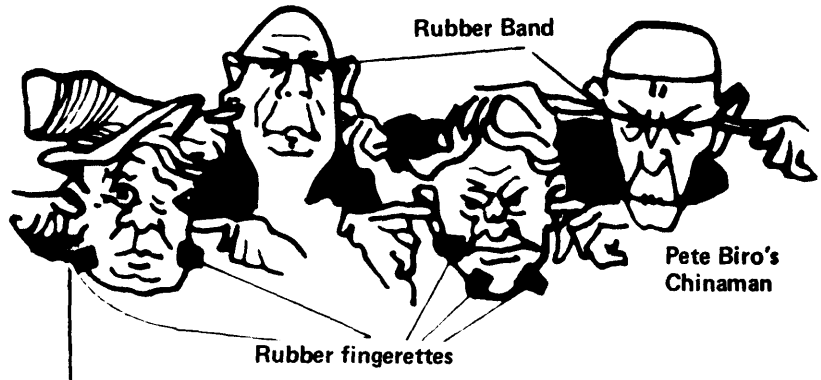
At this point the routine is over as far as the audience are concerned. However there is still the problem of :—

TIDYING UP

Drop the four (five) cards in the ace pile, face up onto the left hand pile of indifferent cards. Pick up the whole packet and drop it onto the adjoining one. Pick up all of these cards and drop them onto the next pile. At the same time the right hand picks up the extreme right (blue backed) pile and drops it face up on top of the lot. Without pausing turn the whole packet face down and quickly thumb off all the red backed cards, dropping them onto the red pack. Drop the blue cards onto the blue pack and cut them in and you are left completely clean.

ACKNOWLEDGEMENTS

The whole routine was inspired by Nick Trost's "Four Red Backed Aces" described in "Card Problems". My only real contribution being to make the aces go one at a time.



"Doc – you got anything for warts?"

bob read

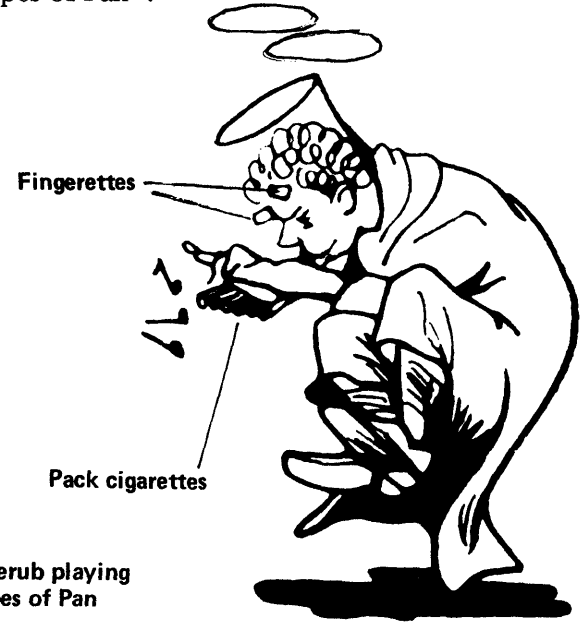
IMPROMPTU SIGHT BITS BUSINESS

Pete Biro, that funny man from Oakland, showed me a Chinese gag. It consists of stretching a rubber band around the head so that the eyelids are compressed — sticking the hands in opposite sleeves and shuffling around chanting "Ah so".

Well, even Pete hasn't seen this next bit. Cop a couple of the fingerettes, (the type used by cashiers and magicians practising the card spin), squeeze out the air, and attach them by suction to the side of your face — with the line "Doctor, have you anything for warts?"

Which reminds me of the man who walked into a chemists and said "Have you anything for loss of voice?" and the chemist said "Good morning sir, can I help you?"

The same fingerettes, plus a cigarette packet can be used for a quick impression of the "Pipes of Pan".



Cherub playing Pipes of Pan

The four Queens are placed in different parts of the deck. One at a time, in the order chosen by a spectator, the four Kings are rubbed on the top of the deck. Each King draws to the top the Queen of the corresponding suit.

As an optional additional effect, the Kings are then placed face up in different parts of the face down deck. The performer passes his hand across the top of the deck and a King appears face up on top. This is repeated for each of the remaining Kings.

william zavis

KINGS OVER QUEENS

METHOD I

1. With the deck face up, run through the cards, upjogging each Queen for half its length and tossing the Kings onto the table face up. Square up the deck and withdraw the Queens. Arrange them in bridge order — QC, QD, QH, QS — from face to back and hold them fanned, face up, in the right hand. The deck is held face up in the left.

2. With the left thumb, riffle down about half way and hold an opening at the outer left corner of the deck at that point. Insert the Queen of Spades into the opening for about half its length. Riffle down a little further and insert the QH. Repeat for the QD and QC. Push the Queens into the deck and control them to the bottom, using either a multiple shift or a diagonal palm shift.

3. Turn the deck face down, thus bringing the Queens to the top. Take the top card in your right hand and, using it as a pointer, indicate the four Kings on the table and ask the spectator to name one. Be careful not to flash the face of the pointer card.

4. At this point the procedure varies slightly according to the spectator's choice. If he names the King of Clubs, replace the pointer card on top of the deck and give the cards a casual false cut in the hands. Then place the KC face up on top of the deck. If any other King is named, use the pointer card to scoop up the chosen King and deposit it face up on top of the deck, then drop the pointer card — face down, of course — on the table, as if you had no further use for it.

5. Rub the face up King against the top of the deck, then remove it and stick it, still face up, into the middle of the deck, letting it protrude from the outer end for about half its length.

6. If the chosen King was the KC you have only to turn the top card face up and show that the King has apparently attracted the QC to the top. Then flip it face down again and leave it on top of the deck. If the chosen King was the KD the procedure is the same since you will have left the pointer card — the QC — on the table and the QD will now be on top of the deck. If it was the KH, do a double lift and turnover; if the KS, a triple lift and turnover. In all cases, the card(s) is turned face down again after being displayed and left on top of the deck.

7. *Note:* The multiple lift technique that I find very suitable in this routine is the one I described in the July 1968 issue of **The Gen** (p.49) under the title, **The Flip Double Lift and Turnover.** Briefly, the left thumb riffles off one card. The right hand comes over the deck so the right forefinger can engage the card at its outer left corner. As the right hand covers the front end of the deck, however, the left thumb quickly riffles off a second — or a second and a third — card and the right forefinger engages them both (or all three, as the case may be). The forefinger is then drawn across the front edge of the deck until it reaches the outer right corner. This raises the whole front end of the top card(s) and heightens the impression of there being only one. The card(s) is then grasped at the outer right corner between the right thumb on top and first two fingers underneath and turned face up on top of the deck. I prefer

to have a hit technique to turn it back face down again. If using this handling of the multiple lift with the Queens, then of course the Kings should be picked up in the same way after being rubbed on top of the deck. The left thumb then riffles down in the deck and holds an opening for the King in question to be inserted.

8. At all events, one Queen has been attracted to the top and displayed, then turned face down again. The corresponding King is stuck face up into the outer end of the deck. If this was the King of Spades, you now pick up the pointer card from the table, use it to indicate the remaining Kings and ask the spectator to name a second one. Before he can do so, however, return the pointer card to the top of the deck.

9. If the first King chosen was any of the other three, however, proceed as follows: Pick up the pointer card, use it as an indicator and have a second King named. If this choice is the KC, return the pointer to the top of the deck. If it is any of the others, leave the pointer card on the table. The chosen King is picked or scooped up and placed face up on top of the deck. The same rubbing procedure is performed, then the King is placed into the middle of the deck along with the first one (at a different spot, though). The top card is turned over or a multiple lift performed according to the choice to display the corresponding Queen.

10. The same procedure is repeated for each of the remaining Kings. The principle to bear in mind is simply this: Once the KS has been chosen and the QS has been shown on top (via a triple lift) the pointer card should be returned to the top of the deck. The only reason for indulging in the stratagem of removing it is to obviate the need for a quadruple lift to display the QS, since that much edge thickness is difficult to conceal. Conversely, whenever the KC is chosen, the pointer card must be returned to the top of the deck if it is not there already. The ideal situation is for the KS to be chosen first, and to enhance the chances of that happening I place it third from the spectator's left in the line of Kings on the table. Note also that if you do not intend to use the added effect about to be described, the Kings can be returned to the table or, even better, inserted face down into the deck and lost, instead of being inserted face up and left protruding.

11. Assuming you do wish to perform the added effect, you now have the four Kings outjogged face up at different points in the deck. These must be pushed into the deck and controlled to the top with one face down card above them. Without going into great detail, I control them first to the bottom, keeping a break above them, release one card onto them, then cut the packet to the top.

12. You now perform the colour change which is described by Erdnase as the first method under his section of two-handed Transformations (p.151 of most editions). Vernon also describes this change on p.49 of **Inner Secrets of Card Magic**. You can also find it described in detail, with a minor variation that makes for smoother handling, in the trick, "It's Up His Sleeve", in my book, **Divers Deceits**. It has the effect of transposing the top and second cards, thus causing a face up King to suddenly appear on top of the deck. The contrast between the face up King and the face down deck is especially striking. Toss the King onto the table and rapidly repeat the move three times to bring the other Kings to the top. I do this as a quick cod explanation of how the first part of the trick was done, showing that the face up cards can be brought to the top of the deck without even using any other cards to attract them.

Now you see her, now you don't! Old crone or Edwardian maiden?

FOCUS

Book Review

When someone with a lifetime of performing experience decides to publish his effects and bits of business the results are almost certain to be of value. This proved to be the case when Eddie Fechter allowed Jerry Mentzer to publish his material entitled 'MAGICIAN NITELY' the book contains effects that Fechter has been using to entertain his guests in the bar of his hotel for many years and are therefore of particular value to close-up performers.

Card tricks predominate and include Card on the Ceiling, Brainwave, a couple of Ace effects, Slip cut, Jog control, Throw change, Bluff pass and a particularly valuable chapter on Peeks and one outstanding item in which a spectator finds he is sitting on a thought-of card. Non-card effects include torn and restored cigarette and a practical Coins Across which can be performed either standing or seated.

There are some fifteen effects plus many sleights in the 148 pages and it is adequately illustrated with photographs. For the close-up performer requiring practical, entertaining material this book is recommended.

As this is now our sixth issue it's not surprising that we have had quite a bit of correspondence about the tricks so far published. As this is often comprised of ideas or different slants we thought it made sense to run some of them together in this column.

Bob Ostin has a different version of "Ad Infinitum' by **David Berglas** and writes:

I've worked out a method which I believe is faster, easier, and also enables the thing to be extended to five, six or more figures with comparative ease.

Here it is — instead of adding noughts, start with the bottom row and add them across from left to right putting down the final digit as the unit figure in the prediction total and carrying the balance up to the second row from the bottom which is added likewise, the last digit thus being the "tens" figure in the prediction total. And so on up to the top of the sum. Here is an example using four figures:-

Row (4)	9837		
Row (3)	4291		Prediction
Row (2)	8673		(28) 8 6 1
Row (1)	5268	Row:-	(4) 3 2 1

Add the 5, 2, 6 and 8 which equal 21. Put down the 1 and carry the 2. So, you now add row (2) which is 2 (that was carried) plus 3, 7, 6 and 8, and now equals 26. Put down the 6 and again carry 2 — Into row (3) where 2 is added to 1, 9, 2 and 4, and this time equalling 18. The 8 is put down and the 1 is carried to the top row which is added and equals 28 which is put down as the first two figures in the prediction.

One final point, I think it advisable to delete the figures completed from the original 'sum' as they are re-arranged by the spectator making it impossible for them to check.

A couple of days after receiving the above a letter describing a similar way of arriving at the "Prediction" was received from **Bob Driebeek** who pointed out that it was only necessary to give the sum a quarter turn in an anti-clockwise direction and a simple addition was all that was necessary.

Peter Kane's Slow Motion Ring Release (No.1) also came in for the Driebeek treatment. In fact he has made a new trick of it. In addition to the string and ring you will require a long pencil or small wand to be in the outside left breast pocket. Proceed as in the Kane effect to the point when the ring secretly drops into the right hand. Instead of dropping the ring back into the left fist request a spectator to hold both ends of the string, the right hand with ring hidden takes the wand or pencil from the pocket secretly sliding the ring over the end. During this action a spectator on the right is requested to hold the ends of the wand. On opening the left hand the ring is seen to have vanished and the right drags over the ring causing it to spin on the wand showing the transposition.

Something we didn't know about issue 2 is that it has a built-in trick. **Leslie May** spotted it and came up with the following:

I find that the issue (No.2) has a 'built-in trick' as follows:

Tear a sheet of paper into small pieces and number each with a page No. from Pabular 2. i.e. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. (twelve in all) turn them face down, mix, and lay out in a row in pairs, ENSURING THAT Nos. 16 and 19 are paired. Eliminate all other pairs by conjuror's choice method. Tell assisting spectator to take remaining two (16 and 19) and to pick up either. He is then to turn to page in question — glance over it quickly and concentrate on anything that stood out or struck him in any way. Do a bit of thought-reading, get the impression of 'cold', small quantities of something cold etc., etc., and finally announce you get impression that he noted (either consciously or subconsciously) something to do with small pieces of ICE.

Providing the force of the correct pair has been carried out you can't go wrong as on page 16 the most noticeable item is *ICEBREAKER*, and on page 19 the penultimate paragraph deals with *SLIVERS OF ICE!*

George Blake has sent us another solution for one of the Ken Brooke coin puzzles in the Christmas issue:-

Being a puzzle fiend, I naturally tagged on to Ken Brooke's coin puzzles and regarding the 4-1p and 4-2p puzzle and without looking at Page 45 (honest) I solved it. But I was wrong, AND YET I WAS RIGHT! You see, instead of pushing the 4-1p's between the 2's, I pulled the four 2's out to form a larger square, so, there are two ways to solve the puzzle. If you like a follow-up to this puzzle here it is:-

Replace the coins as they were originally and then invite the victim to move four coins and still leave a square the value of which shows *6p on all sides.* **Simply pick up each 1p and place it on top of a 2p, that's all.**

About "Vampire" in the same issue:-

I liked Bob Ostin's "Vampire", but unfortunately all my Bambi staples are coppered, and a felt-tip pen mark wouldn't show. So, I took a sharp pointed knife and scraped away some of the copper coating and although it isn't as plain to be seen as an ink mark (which *could* be an advantage) it can be seen by gently tipping the papers to catch the light.

Blackpool Convention

We will be there somewhere — probably with a table tucked away amongst the dealers. Please meet us if you don't know us already — and if you do, come anyway. (We may have the early back numbers reprinted by then if you are one of those without them).

Anyone reading Pabular's last issue could be forgiven for thinking we had gone into the crystal-ball business. Publishing on about January 20th we somehow managed to describe the Fred Kaps lecture 9 days before it took place! Of course it was a mis-print — the lecture date was *December* 29th.

Wanted: The Ramsay Legend, Johnny Ramsay's routine with the Cups and Balls, Cylinder and Coins, Triple Restoration. State price and condition. Also required: any books or data relating to cheating at gambling, card sharping etc.
Fred Robinson, 1 Crescent Court, 24 Crescent Road, New Barnet, Herts.

MAGIC INFO

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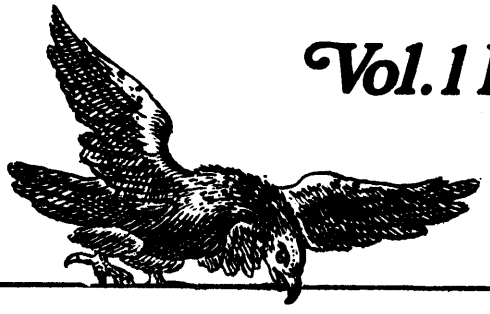


FLIGHT FOUR

mike cassidy

EFFECT:

Four coins pass one at a time from the left hand in a glass held in the right hand.

REQUIREMENTS:

A glass and four coins, preferably silver, with a loose fitting shell and the ability to palm one coin.

ARRANGEMENT:

The routine is performed standing with the table on your right. The glass and four coins, one of which is covered with a shell, are on the table.

METHOD:

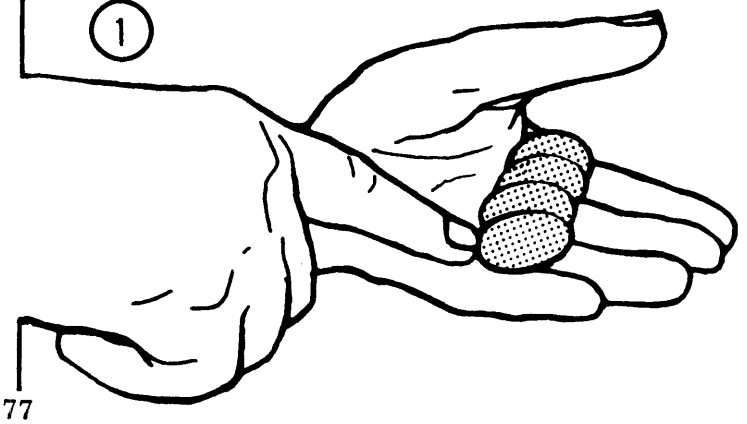
With the right hand pick up a coin holding it by the edge between the thumb and fingers and place it on the open left hand, which is held at an angle allowing the audience to see the coin. Repeat with the second and third coin. Pick up the coin and shell as a unit and display with shell facing the audience. The shell is placed on the left hand with the three coins and during the action let the nested coin fall onto the right second, third and fourth fingers in the finger palm position. As the three coins and shell are placed on the left hand it should be kept open, with palm in view the whole time. The coin in the right hand is now classic palmed and the index extended and used to adjust the coins into an overlapping line with the shell on top (Fig one).

The left hand fingers now close over the coins and shell forming a fist, and turns back uppermost. The second coin next to the shell nests into the shell during this action. The right hand now picks up the glass with the tips of the fingers and thumb round the rim (Fig 2).

The left hand now makes a little throwing gesture towards the glass and the right hand releases its palmed coin, which falls into the glass.

The glass is now placed on the table and the left hand is opened to show only three coins.

The three coins (one covered with shell) are taken singly with the right hand and counted onto the table.



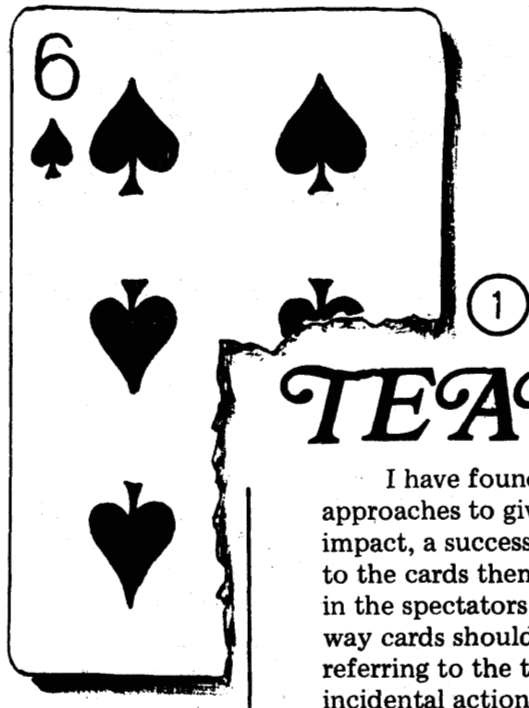
FLIGHT FOUR (2)

Continue to pass the second and third coins using the same procedure. When the third coin has passed and the left hand opens to disclose the fourth coin (actually coin and shell), do not count it onto the table, but display it in right fingers allowing the coin to fall into the finger palm position as before and place the shell onto the open left hand, which close over it and turns over.

The coin in the right hand is palmed and the glass picked up from the table as previously. The left hand makes the throwing gesture and the fourth and last coin falls from the palm into the glass. Give the glass a shake causing the coins to jingle in the glass and tip them into the left hand which open to receive them, taking care not to expose the shell.

Drop the coins with shell back into the glass and take your bow.

This method of performing the Coins to Glass is clean, convincing and not too difficult and has been used regularly by me in professional engagements and at magical gatherings during the past couple of years.



(1)

TEARAWAY

I have found that in trying to find new approaches to give card tricks the maximum impact, a successful method is to do something to the cards themselves that does not fall within the spectators normal understanding of the way cards should be handled. Here, I am not referring to the trick itself, but rather to an incidental action that links up the effect being performed. The trick that follows is an example of this idea.

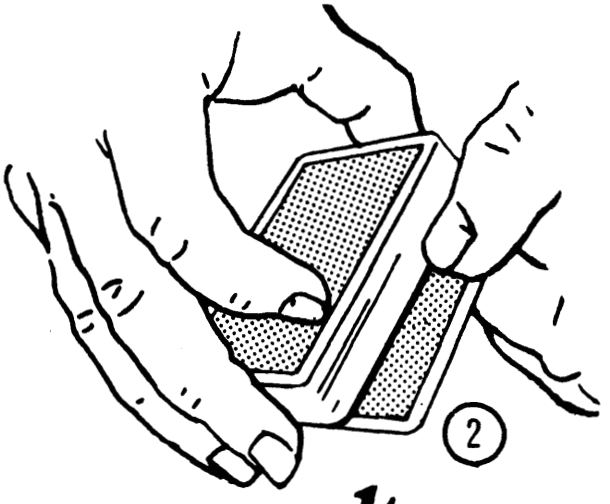
PREPARATION:

Take any card from the pack and carefully tear a neat index corner quarter from it. Make sure that you make the tear as neat as possible and that the piece you remove is about one quarter of the card. Seal the corner in a small envelope and place it in your pocket. You will be left with the remainder of the card as in (1). Place this on the face of the pack and put into the case and you are all set.

HANDLING AND PRESENTATION:

Remove the pack from its case keeping the faces of the cards away from the audience. Position the pack in the left hand face down with the torn out corner at the left hand inner corner. Give the cards a casual overhand shuffle, retaining the face card in position by pressure with the left finger-tips. Replace the cards in the left hand position. Note that this starting position to the trick can be easily obtained *after* you have done a couple of other tricks. The missing corner acts as an excellent locator - you simply riffle the left inner corner upwards with the right thumb until you feel a jump, and then lift the torn card from the top of the lower half to the face of the upper half with the thumb-tip, finally giving the pack a single cut at this point bringing the torn card to the face.

Remove the envelope from the pocket and hand it to a spectator saying "This contains something valuable and if you can play a simple



roy walton

game successfully the contents will be yours." Ask him to put the envelope into his pocket for the moment.

Bring the right hand over the face down pack from above, fingers at the outer end - thumb at the inner end, the thumb being positioned near the right inner corner. Lift the pack away from the left hand for a moment. With the left hand finger-tips draw the apparent face card about half an inch out of the left side of the pack. Actually, it is the card above the torn face card that is side-jogged because you positioned your left finger-tips at the left inner corner, where the corner of the torn face card is missing. Hold the pack in this position for a moment with the card side-jogged (illustration 2)

Say "For this game we will use the face card of the pack." Place your left thumb on the long edge of the jogged card and the left fingers on the fingers extended and together on the face of the torn card covering the missing section. Keeping both hands in position, twist the pack upwards so that its face is towards the spectators. As you do this the left thumb pushes the jogged card square with the pack. The left hand now moves the torn card to the left away from the pack, its fingers covering the missing portion. The right hand now places the remainder of the pack aside, it no longer being required. As you do this say "The value of the card is not really important in this game." This three-quarter card is now torn into quarters as if it was a whole card. This is done convincingly using the following handling:

Twist the left hand slightly, so that the cards are in a horizontal position but still facing the audience. Bring the right hand to the card, fingers on the thumb at the rear and tear the card neatly in half. You are of course only really tearing half a card because of the missing corner. Twist the hands away from each other, the right hand moving clockwise and the left counter clockwise until the two sections line up along the centre torn edges. Bring the hands together and place the left hand section on the face of the right hand one, so that it lines up approximately with the left hand end of the larger section. Now tear neatly down the centre to form quarters. Really you are only tearing through a single thickness of card but the illusion is perfect, the fingers giving adequate cover for the tearing action. Place the single quarter in the right hand on the face of the two in the right hand and hold all three in a neatly squared condition, between the fingers and thumb of the left hand.

Remove the top quarter with the right hand and show its face to the spectators saying "An index corner." Turn it face down and replace it below the others neatly squared. Take the next top quarter and show it saying "A non-index corner." Turn it face down and replace beneath as before. Repeat the action saying "A non-index corner" and finally "An index corner." You have apparently shown all four sections of the torn card.

Ask the spectator with the envelope to hold his hand palm up. Place the torn pieces on his hand the request him to cup his other hand over them and shake the pieces up to mix them. Say "The idea of the game is for me to say go, and for you to re-assemble the pieces face up on the table rather like a jig-saw within thirty seconds. I should point out that up to now no-one has succeeded in doing it. If you are successful you will receive the valuable contents of the envelope I gave you earlier."

Say "Go."And the spectator will try very hard to assemble in time, but he will be surprised to find that a corner has vanished. Say, "That's why nobody has done it before, but you can have the contents of the envelope anyway." When he opens it and finds the missing corner say "I told you the contents were valuable."

KINGS OVER QUEENS

METHOD II

This makes use of some handling borrowed from Derek Dingle's "Royal Collectors".

1. As in the first method, remove the Kings from the deck and toss them on the table while upjogging the Queens. Then arrange the Queens in bridge order — CDHS — insert them into the deck — both Queens and deck held face up — and control them to the bottom. Turn the deck face down, which brings the QC to the top.

2. Pick up the Kings with the right hand. As you do so, get a break under the top card of the deck with your left little finger. Holding the Kings face up and using both hands, arrange them in the following order from face to back: KD, KS, KH, KC. Square the face up packet against the left thumb, stealing the top card of the deck beneath it as you do so.

3. Hold the packet in the right hand in the usual Biddle grip — thumb at the inner end near the right corner, second finger at the outer end, first fingertip resting on top. Most of the face of the top King is visible. As you explain that in a moment you are going to ask one of the spectators to name one of the Kings, carry the packet away from the deck in a casual gesture. At the same time, get a left little finger break under the new top card of the deck.

4. As if to better display the Kings for the spectator to make his choice, the right hand brings the packet back to the left. The left thumb peels off the top King onto the top of the deck but overlapping it to the right for about half its width. The right hand returns again to pick up this King — the King of Diamonds — underneath its packet. What actually happens is that the packet is slid under the ball of the left thumb until all but about half an inch or so — the index and a bit more — of the KD is covered. The packet is square with the KD, not fanned.

5. The left thumb holds the KD and the packet in place for a moment so that the right hand can readjust its grip, retaking the packet (and the KD under it) near its outer and inner *left* corners. The packet is now moved to the left until the KD is square with the top card of the deck (under which you are still holding a break, remember). The left thumb then peels off the next King — the King of Spades. Simultaneously the right hand steals the top card of the deck underneath the KD and moves back to the right;

6. The right hand returns to the deck and picks off the KS underneath the KD and side-jogged to the left of it. The left thumb reaches across and peels off the KH onto the top of the deck and the right hand moves away to the right. From the audience's point of view you are now displaying a spread of three Kings — clubs, diamonds, spades from face to back — in your right hand, holding them from above, Biddle-fashion. The KH is displayed on top of the deck in your left hand. Actually, you have stolen the QC face down under the KC and the QD face down under the KD. The QH and the QS are still on top of the deck beneath the face up KH.

7. As you offer the Kings for the spectator to name one, push the KH part way off the deck, also pushing the top face down card a little way off beneath it. Then pull both cards back square on the deck, getting a little finger break beneath them.

8. The procedure now begins to vary according to which King the spectator names. The easiest case is the KH. You merely release your break, rub the face of the King with your left thumb, then deal it off onto the table. Using the spread of cards in your right hand, flip the top card face up. It is the QH. Deal it onto the table with the King.

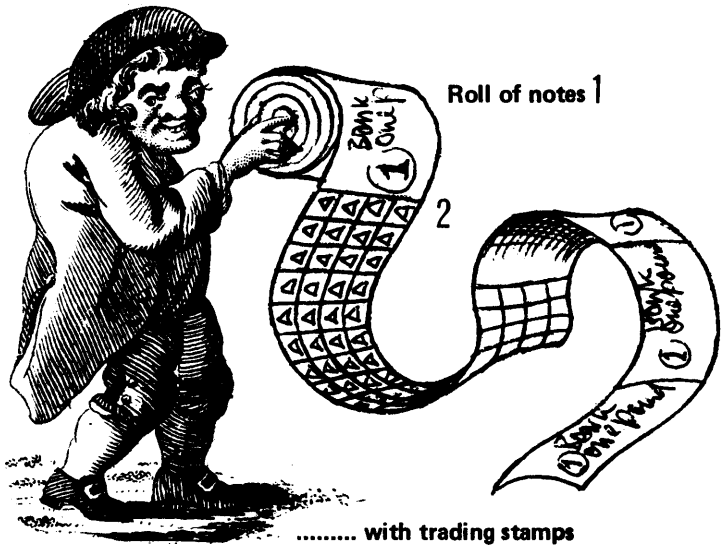
9. If the KD is named, slip the KS back on top of the deck, then the KD (and the card hidden beneath it) on top of that. Retain the little finger break under the QH throughout this and the following moves. Rub the face of the KD with your thumb, deal it onto the table, then use the QC in your right hand to flip the face down card that has appeared on top of the deck face up. It is the QD. Deal it onto the table with the King. Retake the KS in the right hand, under the KC (and the card hidden beneath it) and side-jogged to the left.

10. If the KS is named, bring the spread of three cards in your right hand over the deck and pick up the KH (and the card beneath it) under the KD and side-jogged to the left of it. At the same time, the left thumb reaches across and draws the KS onto the top of the deck as the right hand moves back to the right. Rub the face of the KS with your left thumb, deal it onto the table, then use the spread to flip the top card face up. It will be the QS, which you deal down beside the King. Retain the spread of cards in the right hand.

11. The most difficult case to handle is if the spectator names the KC. It is not very likely that he will, since this card is on the end of the line and mostly hidden by the back of your right hand. If the KC is named as the first selection, however, you can use the following handling: Drop your break under the QH and with your left thumb riffle down about half way into the deck and hold an opening at that point. Being careful not to let the cards separate and reveal the hidden face down Queens, insert the spread into the opening and pull it around so that the cards, still spread, are protruding from the outer right hand corner of the deck. They should be stuck far enough in to be securely gripped, however. Remove the KC (and the card hidden beneath it) with the right hand and place it on top of the deck. Then retake the rest of the spread with the right hand in the Biddle grip and pull it out of the deck. You can now go through the rubbing business, deal the KC onto the table and use the spread to flip the QC face up on top of the deck. Deal it down with the King and also regain your little finger break under the second card from the top of the deck.

12. I will not detail the handling for all of the subsequent choices. If you try this out you will quickly see which of the techniques described above you will need to use in any given case. The main points to remember after the first King and Queen have been dealt with are these: If the KS is named before you have dealt with the King and Queen of Hearts, you will need to use the handling described in step 10 above; once the King and Queen of Hearts are out of the way you don't need to hold any more breaks with the left little finger (unless the KH is the first choice and the KC the second, in which case you will have to hold a temporary break under the QD while you deal with the King and Queen of Clubs, so that you can remove it cleanly again under the KD). You won't need to use the special handling given in step 11 unless the KC is the first selection. Any other time it is selected you merely put all the cards on top of the deck — similar to the handling in step 9 above — and hold a break beneath them if necessary.

13. This reads much more complicated than it is in practice. Once you try it out with cards in hand you quickly see which handling you need in any given case, and once you get through the first choice of two the remainder is quite easy. The main points to watch are to keep the hidden cards carefully aligned with the Kings covering them, and to keep the spread in the right hand angled slightly downwards so the spectators cannot see the edges too well, since back to back cards do have a tendency to separate at the edges.



BUSINESS FOR THE ROLL OF NOTES
Bob Read

It was, I believe, Bert Allerton, who made much use of the roll of treasury notes stuck together end on end. He used to invite a spectator to keep all he could cut off — with a pair of no-cut scissors.

I've had a deal of laughs with the notes, and tell of the value of money decreasing so rapidly the banks are distributing it in its most usable form. Hold up the roll and the inference is obvious (1). "Of course", you continue, "the idea may be slow to catch on so as an incentive with every £20 you receive a sheet of Green Shield stamps" (2).

By the way, did you hear about the man appearing in court for sticking trading stamps on his insurance card? Judge gave him five years — and a nice little electric kettle.

Fred Kaps.

PROFESSIONAL VIEWS ON DOING PROFESSIONAL MAGIC FOR THE LAYMAN

I am a professional and I am concerned with professionalism in magic.

I believe there are two kinds of magic:

1. The magic of the magic club, in which members fool one another or show tricks to one another, and there is nothing much at stake. Some excellent magic has been developed through these channels, and I am anxious to see it continue. I enjoy taking part in magic club magic, but when I do, I will probably do things I would never do in a professional act.
2. The magic of the paid engagement, in which you are doing magic for the public, for money, and your entire reputation is at stake — or at least, being built-up.

The magic of the magic club, good though it may be, is still amateur, and if you think that way, it will be reflected in what you do. If you plan to be a professional, you must start thinking and doing magic as a pro, and every aspect of your magic must fit professional standards.

Nobody pays any attention how you get in front of the crowd when you are doing magic club magic. Professionally, however, being on stage is a trade, an art, that must be studied, starting with the point where you walk on stage. The professional studies his props and tables — he is careful to avoid overcrowding or conditions where anything could mar the performance. Every table and prop is in the same relative position each time it is used — the professional doesn't want to think about tables and props when he is performing. He is too busy being a pro. He wants attention on HIM, not on his surroundings.

Amateurs get very involved in methods, which is right, at their stage of the study of magic. But later, methods, having been learned, must be put in a lesser position to make room for accent on effects. Methods are important, but when you are a professional, effect is more important. Start by studying all the methods for your tricks to find the best one for the effect you want, and then concentrate on that. Make sure the effects are the best you can find — a professional must be using the best effects he knows.

Think about that in your own magic life — what are the best effects YOU do?

In the amateur field, it's easy to be the life of the party — tell a joke, sing a song, do a little trick. Lots of amateur magicians, getting the applause of their friends, let it go to their heads. It doesn't really mean they are ready for the stage because they are the life of the party. It isn't easy to be a professional. A good working magician doesn't get that way by accident — it isn't luck alone! Study the professional and see why he is successful. Get to a point in your magic life where you aren't too lost in appreciation of slights — start spending more time on effect.

Good professional magic is never involved — most really successful methods are SIMPLE. Think how some of our best and most popular effects are produced: a shell fits over a ball — a metal ring has a cut in it, etc.

Many tricks have the same finish — a large ball, a giant cigar, giant cards, large die, etc. A SIMPLE idea, but proved to be very successful and therefore continued to be kept in use in magic.

Think "simple" for best results in professional tricks.

In selecting tricks — consider that to the layman, four coins, four balls, four cigarettes, four thimbles — are all the same effect! If your professional act is to be really professional you must avoid too much of the "same effect", even though different objects are used.

Think of magic as an art. For instance, I can buy a piano, I know exactly how a piano works, but I cannot play it until I have studied, practiced, polished and perfected my music. So it is with magic.

About YOU. Perhaps one of the most common faults of magicians is trying to be somebody else. You see many lecturers, for example, but take and absorb from them only the knowledge of methods and effects. Don't try to copy their talk, personality, peculiarities, etc. Be yourself. Anybody copying Slydini, for example, can only be a second rate Slydini. How much better to be a first-rate YOURSELF. There is no way to copy fine performers with success.

Your own personality and character enter into your professionalism. Behave like a man — not like a boy showing off his toys. The "challenge", where you practically dare the audience to find out how you do it, has no place in professional magic. Just because you own and "have" all this stuff isn't going to impress the public. What are you going to do with it to make yourself an entertainer, and to entertain them?

Whatever character you select (or finally arrive at after study) — stay in it. That is how reputations are built. Think of all the famous pros you know, and remember how, from performance to performance, they are still in character. They created it, and they stay with it. This is important.

Along the same line of thought, if you select to be a Chinese magician, don't you use tricks that no Chinese would know about, or have, or use — for instance, a top hat, a cane, etc. If you are going to work in a business suit, stay away from the Oriental effects. You can carry on this analysis by going over your tricks and making these comparisons for yourself. There is one 'out' — you can get out of character without marring the performance if you have a GOOD EXCUSE for it. A man in a tail suit could produce a Chinese umbrella — wrong by most standards — but corrected by the fact that he explains how he became a magician — he was shipwrecked on a Chinese Island, etc., etc., — the story covers it up and makes it possible.

Remember that you can't give excuses like that in a silent act!

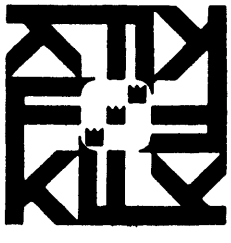
A professional knows his work so well he doesn't have to be thinking about it all the time. He can devote his time to winning over his audience and being a professional entertainer. For instance, when palming (actually hiding) an object, forget about it! You should not be conscious of the fact that you have an object palmed. It is easier to hide an object than to actually palm it, and a pro finds it best to do things the simple, easiest way, even when it comes to sleights.

A pro always has an 'out'. After many years in the business, you see me doing the same tricks over and over again. Almost nothing can happen or go wrong any more, because I think everything has happened already — but if something did, I make it a point to have an 'out'. If I never have to use it — Good!

Amateurs always like to have and do something NEW. They need this because they are still learning their magic. Professionals don't worry about something new — the audience doesn't know new tricks from old tricks, and you can't be a pro by continually changing and adding to an act. I find I have thrown away much more than I have ever used — sometimes a fine move, a great trick or routine has to be dispensed with for the sake of continuity or effect of the whole. This is professional thinking and it has to be done eventually if you are going to make a professional act out of all the magic knowledge you have accumulated.

I will be glad to welcome you to the professional ranks whenever you are ready. Best wishes!

FRED KAPS



The Page boy speaks....

First of all, let me say thank you to some of the people who have taken the trouble to drop me a line regarding anything I may have said in the past in these pages. Note that I have said SOME, not all, and by that I mean those of you have been complimentary. I have no intention of replying directly to anyone but will eventually get round to mentioning most of them here. To be truthful, I don't even write to my dear old mother in Scotland and she is much more interesting than some nut in Crimping by the Sea who wants to know how Kreskin does his miracles.

Come to think of it, I wonder how many mothers actually know how their offspring really make their bread? Mine knows I'm in the magic business, and apart from a very few TV appearances, and one kid show in a public park in Scotland years and years ago, she has absolutely no idea of the mental anguish her youngest of seven has had to go through before drunks, callgirls, pimps, gangsters, and I've even worked a few clubs where they specialize in catering for men who look like girls, and before you get the wrong idea, I must point out, very quickly, that I don't always get those kinds of audiences. Once in a while I actually get the chance to meet real people. Hold on a minute, do you think maybe I'm wrong and the people I have been describing ARE the real people and all the others are the product of a decadent civilization?

Do you want to know why I have brought the subject up? (That's English for the benefit of foreigners) — I'll tell you. Looking back over the years, I think of the many occupations I have followed, including a little more than two years in the Royal Navy, and I suddenly realise that the magic buffs I have met are probably the nicest group of all. Is there a reason for this? Yes, there is. Will you explain? Alright I will.

If you work on a building site, or in a factory, or drive a truck for a living, or are president of a large banking concern, consultant engineer in a peanut butter factory or whatever, the chances are that the majority of the people you are going to meet in your lifetime are going to be involved in the same line as you are. The chances of a counter clerk in a department store meeting the president of a large company socially, are pretty remote. But not if he is a magician, and especially not if he is a good one. Go to any magic convention practically anywhere in the world and you will see them sit down and swap moves together as if they had been friends all their lives. Now, I have a question to ask. Why is it that this rule applies more to close up magicians than stage magicians? This rule is not one hundred percent accurate but it is pretty close to being a fact that closeuppers are more closeup than the others, and despite what many of them may say or think, they spread their secrets around more openly than the others.

To get back to my original point (I think I had one) I think the reason for the magic men being the nicest group I have had the pleasure of operating with is that they come from all walks of life, and I can think of no other group who can match this. There are stamp collectors who are dustmen who will never ever get the opportunity to see the millionaires collection, but in the magic game, there are very few doors closed to anyone. In the old West the colt was the great equaliser, today, an interest in magic will do exactly the same thing for you on another level.

Everything I've said so far could have been said before (and probably was) but my reason for saying it again was simply to state the fact that I'm glad I'm in the magic business one way or another and I'm very happy to have made your aquaintance.

You have given a very small Scottish boy the opportunity to crawl halfway round the face of this earth (I stole that phrase from Goshman) and meet people and see places that he never dreamed existed. He has opened his eyes wide in wonderment at how some people live. I like you.

Patrick Page

Pssssssss. It's possible that most of you will know that I am associated with a magic shop. Wellllllll, in the course of rooting around in the cellar I cam across some old note-books of the late Lewis Davenport. In one of them were some notes he had made about magical performances he had seen. He had made a list of the effects that were performed by other professional performers of the period, which was in the early nineteen hundreds.

Some of the descriptions are a bit sketchy but I think they might be important to someone, and that being the case, I intend to include a description of one act in each issue for the next few months under the heading of

From the notebooks of Lewis Davenport

STARTING NEXT MONTH

George P. Sanderson on Colour Psychology

On first reading I must admit I was not impressed with the effect under the above title by Stanton Carlisle in the second issue of "Pabular". However a few days later I read it through again and realised that its simplicity of plot and *apparent* absence of any force could make it a strong item of mental magic, subject of course to suitable presentation. The one feature I did not like was that the key cards associating numbers with colours were taken from the pocket only after the audience's selection of numbers was known. To me, and no doubt some others would think like me, this was a weak feature. However my interest was aroused and I set the old brain box to work to see if I could overcome this weakness. The result, having now been audience tested with gratifying success, may induce others who passed it by to try out Stanton Carlisle's excellent effect.

The plot remains the same but the routine is slightly changed as follows. FIVE identical sealed envelopes are introduced and four of these are placed separately on the table. Retaining the fifth envelope in his hand the performer states that this contains four cards each bearing a number 1 to 4 inclusive. Three members of the audience are invited to choose one of the cards by number. This done, the performer without any hesitation slits open the envelope, withdraws the four cards and lays them out face upward on the table. It is now seen that the number on each card is set in a background of different colours — Green, Yellow, Red and Blue. Patter along the theme of Colour Psychology follows and it is pointed out that by the use of the number cards three members of the audience have each chosen a colour without being influenced by personal colour preference (which at least provides a more or less plausible reason for the intervention of the numbers). The one colour not chosen by any one of them will be the performer's.

The four sealed envelopes lying on the table are now turned over to reveal, for the first time, that each has a coloured sticker on what has thus far been its underside and these colours correspond with those on the number cards. Each person takes the envelope bearing the sticker of his/her chosen colour, opens it and reads his consolation message. A fourth person is invited to open the envelope left for the performer and removes the £5 note!

METHOD:-

Three envelopes are prepared by inserting appropriate consolation messages, sealing the flaps and sticking discs coloured respectively Red, Yellow and Blue like seals across the edge of the flaps. The fourth envelope is similarly treated but this receives the £5 note and bears the Green sticker (this can of course be any colour but I am sticking to the arrangement of colours established by Stanton Carlisle). The fifth envelope has six cards inside it and is sealed down but has no colour sticker. The first four envelopes are placed sticker side down on the table without the colours being disclosed.

The six cards which go into the fifth envelope are double sided and each side of each card has a coloured panel with a number printed in the colour panel (or, if preferred, it can have a circle or square of colour with a number above or below on the white ground). Either way it associates one colour with a particular number. Two of the cards are cut slightly longer than the other four (between 1/16" and 1/8"). The colours (indicated by initial letters) and associated numbers and the order of the cards are given in the following table:-

	Short Card 1	Short Card 2	Long Card 3	Long Card 4	Short Card 5	Short Card 6
Side 1	Y2	G1	R3	B4	G2	Y1
Side 2	G3	B4	R1	Y2	B3	G4

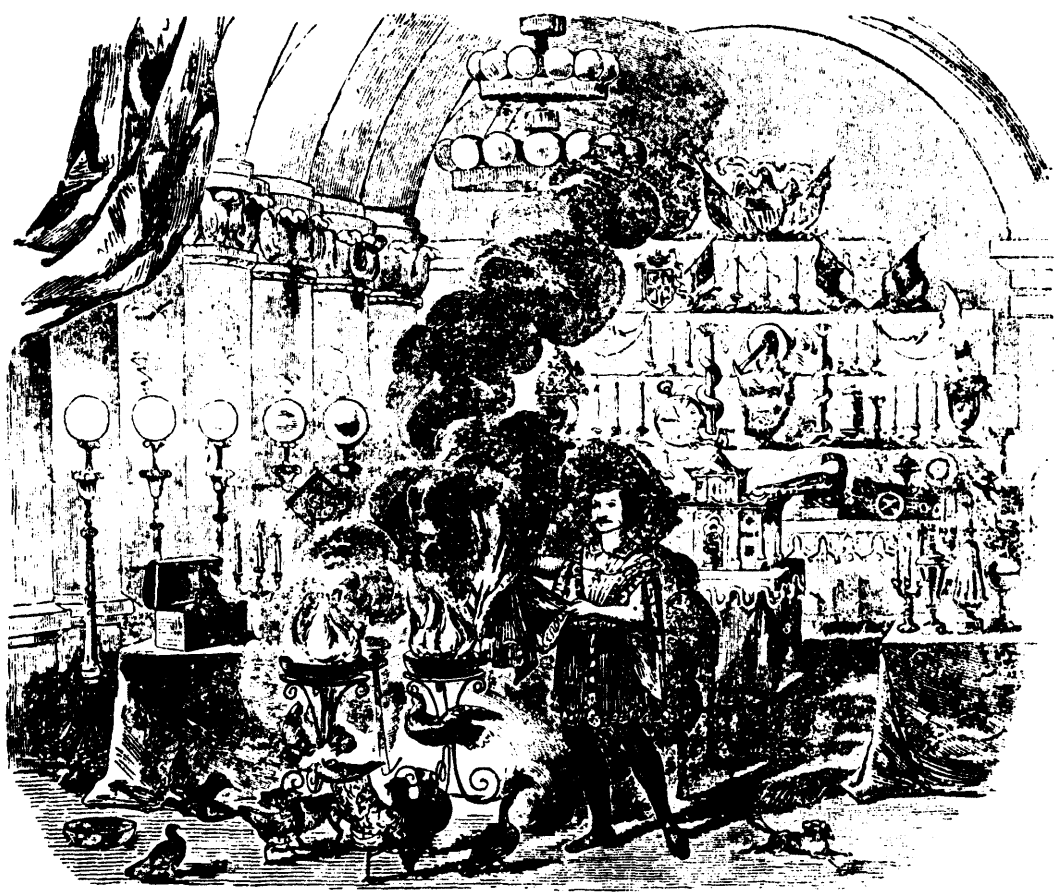
It will simplify re-assembling the cards correctly after use to put a small pencil dot in one corner of Side 1 on each card. Assemble the cards in the above order 1 to 6 and with Side 1 facing you in every case. The packet is then placed in the envelope with Sides 1 facing the flap and Sides 2 facing the address side. Seal the envelope and note that this is important for when it is slit open the cards inside will then be equally well concealed whichever side faces the audience.

Before the members of the audience are asked to choose their numbers the performer is already holding the envelope (and nothing else) in his hand and has already told them that it contains four cards each bearing a number. When their selection has been made he knows which number remains for him and he now has to slit the envelope open and withdraw the four cards

which will associate the colour Green with that number. This must be done quickly, cleanly and without any fumbling or peeking in order to convey the impression that only the four cards were in the envelope whereas in fact two cards are to remain therein. The arrangement given and the use of the long cards makes this sure fire and easy to accomplish.

The audience must not know that there are other designs on the reverse sides of the cards and they must therefore be withdrawn from the envelope with the required sides facing the audience. If Green is to be associated with 1 or 2 the flap side must face the audience and the address side must face them if it is to be associated with 3 or 4. If 1 is required the four cards to be withdrawn are the two long centre cards together with the two on the flap side and if 2 is required the two long cards are withdrawn with the two shorts on the address side. If 3 is to be Green the two long cards together with the two shorts on the flap side are required and for 4 the two longs with the two shorts on the address side. It is very simple to remember and any combination can be withdrawn without any fumbling and without looking due to the fact that the arrangement has been designed so that the two centre long cards are always needed and it is quite easy to bring these out with either the two shorts in front or the two shorts behind, leaving the other two cards in the envelope. There is no reason at all for the audience to handle these cards and whilst they are busy opening their envelopes the cards should be quietly gathered up and slipped into your pocket or close-up case.

If one prefers, as I do, to use larger cards and "court" style envelopes instead of the wage packet type, the two centre cards should be wider than the other four instead of longer. Finally a tip on withdrawing the cards: it is best for the tip of the right forefinger to enter the envelope first to locate the edges of the long cards and separate them from the two shorts which are not to be withdrawn whilst the thumb goes outside the two required shorts. Whether the shorts infront or behind are required the hand position must be the natural one for the circumstances. This is easily assured by the following simple means. The envelope should be held in the left hand and to the left of the body. If you want the shorts from behind hold the envelope vertically with the opening at the top. If however you want the shorts from the front tilt the envelope to an angle of about 45 degrees so that the opening is pointing leftward away from you. Thanks to Stanton Carlisle for an interesting effect and I hope that he and other readers will like this modification.



We have just heard that Ken Brooke has received an award from the Magic Castle as a tribute to his services to Magic. At the time of writing we know no more. He is certainly worthy of an award and we congratulate him.

FOCUS

We are continuing to gather material for our 'Tribute to Johnny Ramsay' issue but still have space for anything of interest connected with this great close-up performer. Originally we intended to publish in April but we have now decided to produce it later in the year: we want it to be good and do not want to hurry things too much. We intend to post this issue from Johnny Ramsay's home town which should make it of special interest to collectors. Thanks to **Bob Read** who gave us this idea.

From **Bob Ostin** further thoughts on his Vampire Living and Dead Test in the Christmas issue: He writes:-

I make a little 'nick' in the staple with a penknife and this can easily be felt afterwards with the ball of the thumb making it possible to present the effect completely sightless.

It may also be possible to cut notches in the chopper blade of the stapler which would correspond with little blobs of Araldite (or something similar) placed on the appropriate staple or staples.

I have tried the knife marking idea but have not as yet experimented with Araldite.

Bob Byrne from California has also sent us an idea for Vampire — he simply shortens the ends of the first staple of the stack. (This can be done without dislodging it). When used this staple can of course be distinguished because the gap between the closed ends of the staple is larger than the others.

SHELLOIL

The pocket calculator gag in the December issue has come up for comment; **Dr Brum Antonioli** from Zurich asked us if we knew that ESSOOIL (7100553) could also be shown (we didn't). This type of stunt has certainly been doing the rounds and we know that different themes have been appearing in other magazines. New slants on this will be welcome — we'll be happy to pass them on in Focus should they come along.

Bob Ostin has written to us on another topic — the Pageboy's article on the Indian performer in last month's issue. He was, he says, reminded of the hours spent about twenty years ago watching a young Indian on the blitzed sites in Liverpool. He also did the Cups and Balls and the Miser's Dream and had a very clever bit where he placed a small ball in his fist, made a whistling sound, and a bird's head popped out!

Fred Lowe, who lived in Liverpool at that time eventually talked him into explaining how he did it. It was really quite simple. He had cut off a real birds head and having removed the inside, turned the skin back over the beak so that when briefly looked at it resembled the crude balls he was using. Once in the fist a poke with the finger turned the head the right way round again and the beak and feathers appeared most effectively out of the hand. (Some trick!)

Bob wonders if that was the same man seen by Pat Page.

Fred Kaps, recently in London for the Magic Circle Show, showed the following effect that is both intriguing and unusual. Asking if we had seen the 'Coin through Bottle' effect he placed a small coin into a borrowed beer bottle and started to shake from side to side. After about 30 seconds there was a sudden 'plop' and the coin was seen to have made a hole in the bottle and be lying on the floor. (British readers will have difficulty with this trick because no UK coin will go into a beer bottle in the first place: the one used was Dutch).

Dick Koornwinder was there and said that if a nail was placed in a bottle, a similar movement would cause the bottom to fall out of the bottle. Where do we go from there? Any comments from readers would be welcome.

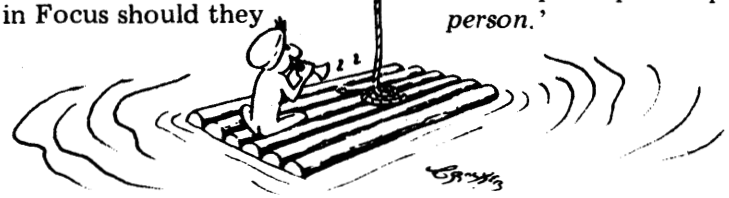
Nearly every Monday of the year is club night at the Magic Circle and the number of these meetings devoted to some aspect of Close-up Magic continues to increase.

On September 1st Pabular will be responsible for providing an evening and any of our readers wishing to participate will be welcome. Just drop us a line.

Final Thought

We leave you this month with an extract from the British lecture notes of Fred Kaps and we print it here with the permission of Ken Brooke and Frank Farrow:

'The greatest strength of a performer doing Close-up at a private party is his *behaviour as a person.*'



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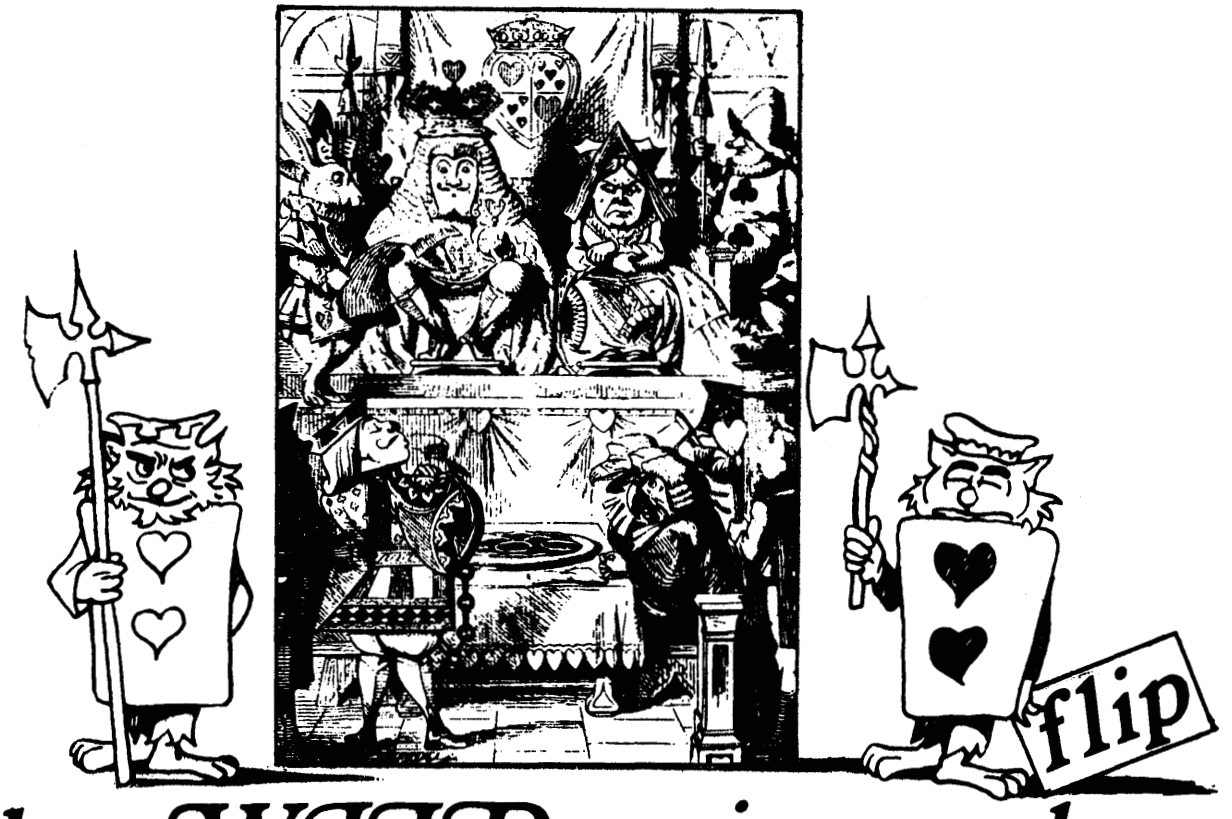


be—WILD—ering cards....

Most wild card routines are nice to do for magicians, but too drawn out for a genuine party-audience: too much repetition of the same move, slow tempo and no climax, while the trick cries for being performed in crescendo.

Forgetting for a moment that one of the cards in the packet seems to be wild, the *plot* of changing the faces of a whole bunch of all the same cards into replica's of another card, is great, because of the impression of abundance it leaves on the spectators, when the cards are scattered over the table.

It would be not so difficult, to change just one packet of all the same cards for another of same cards, but this would not be a very elegant solution: too direct.

Using the standard wild-card set would be good, but the principle of the fake cards and set-up involved is too good to give it another 'funny-cardtrick' treat.

In my opinion you should create a reason for doing this routine at all, provide a logical solution why you use a packet of all the same cards, and then build several little effects into an applause-getting climax to finish your close-up cardmagic demonstration psychologically strong.

Be-WILD-ering cards!

In my routine I do not introduce one card being wild: I think because the joker is already the wild card in many card games, this is the card that should be used in the normal routine, but as I already have many tricks proving the joker is wild, I do not use this theme here.

Several well known magicians who have seen my routine, have praised it, and my lay-audience — who are the criterion — love it.

My theme is this:

Near the end of a series of card tricks, the performer remarks: "It's strange, but every time I do these tricks, there seems to have developed in some persons a strange affection for one card. Maybe because they have seen all the cards many times by then, it is a matter of psycho-cybernetic deduction, I do not know how, but it works. Now Sir, you too I think have this paranormal affection, this deck has been shuffled, please say 'Stop' anywhere you like.' Spectator chooses a card (say the King of Clubs), which is shown to everybody except the magician, and put back into the deck. Next the magician produces a packet of 9 cards, which he claims, were taken from decks he had used for previous demonstrations of this phenomenon, and which he will use to prove his proposition to be right, but the 9 cards are, although identical with each other, not so with the chosen card. That's a mistake and therefore the magician proposes to do something else. In dealing them, front and back of the nine cards are shown, four of them are dealt face-down with a request to two spectators to place one hand over each card, and four cards are dealt face up in a pile in front of the performer. One card remains. Say "All these cards are the eight of Hearts."

Performer picks up deck and asks "Which card did you actually take?" and at the same time the spectator answers, the remaining eight of Hearts changes into the chosen King of Clubs. First surprise. This card is put on top of the face-up 8h-pile and these cards instantly change into the kc, except the last 8h, which is shown front and back and put face down centre table. Surprise 2.

Spectators are asked to turn over their cards: they have changed into the King of Clubs. Surprise 3. And for the knock-out, the reluctant remaining eight of Hearts too has been changed into the King of Clubs, when turned over! Surprise 4!

The whole routine has tempo, audience participation, sucker, and effects that build into a wallop and, what's most important, lets them applaud!

METHOD:

You need a standard wild-card set, but the last, 'wild' card replaced by a regular duplicate of the eight 'other' cards. In our example the cards would be: four double-facers consisting of the eight hearts/king clubs, four duplicate regular king of clubs, one regular eight of hearts. Their order from the face would be: 8h/kc, -kc, -8h/kc, -kc, -8h/kc, -kc, -8h/kc, -kc, -8h. In addition to this you need a matching deck, from which the last 8h was taken. Topcard of the deck should be King of Clubs. Put the nine cards in a neat envelope or folder, to keep them clean, although it does not matter when they look a *little bit* used.

Shuffle the deck, retaining kc on top. Take deck in left hand, riffle with left thumb, until told to stop. Cut at that point, push top card of lower half on top of upper half, put top half back in place, double lift showing kc to everybody except yourself. Place card back into pack in waiting left hand, draw off top card of top packet with left thumb onto lower half, but let it protrude one inch, top half on top of lower half and let somebody push in 'chosen card, (chosen card remains on top). Deck tabled face-down.

Introduce the packet of nine cards face down and turn over and show face: 8h cards in glide-position. With right thumb separate first and second card and push forward as one card, so people see next 8h turn down, glide, and take protruding card (kc) away. Face down in front of spectator, who puts hand over it . . . show packet face up, deal 'next' card face up by pulling it towards yourself, and the next 8h becomes visible. Turnover, glide, kc is placed face down to be covered by other hand of spectator. Same procedure for second spectator, until two cards are left, and turned face-up. The bottom, face up (regular) card is drawn away by the right fingers, the remaining fake 8h put on top of the face up pile.

Pick up deck with left hand, hand palm up, deck face down, left thumb along left long side. Put 8h-face up on top saying "It's a pity, I've tried. We have to do something else to regain our reputation. What's the name then of the card you freely chose and put back into the deck?"

During this the 8h is turned over, double lift made and turned over at the exact moment spectator calls out: King of Clubs. Now the two cards should protrude one inch diagonally to the right, so you can take the right outer corner(s) with right thumb and first finger. Slide the two cards as one towards the tips of your left fingers. Turn your left hand over. Now two things happen

at the same time. Your right fingers put the King of Clubs onto the face-up 8h pile, while the tips of the left fingers pull the 8h back onto the deck, which is tabled. Pick up face-up pile with right fingers, place in left hand and square. The right thumb now should be at the left inner corner, right second finger at right outer corner, right first finger slightly curled over centre outer short side. Take the cards away and up, at the same time turning the cards over with help of the first finger, which is possible due to the axis thumb/second finger. Put the cards back into left hand. "Did you see it happen?" No one has, because this turnover is invisible if well done, and the face of kc is still showing. "It happened, look!" Right thumb and second finger are at right inner and outer corner, while left thumb pulls off the kings into left hand, retaining a break under last king, when last, face down card shows. This card is put on top of pile, top cards turned over as one, and 8h shows up. Packet closed and fanned out, showing four kings and the eight.

"Sorry for the eight, but kc is your card isn't it? Not bad for a start." Saying this, the cards are closed again, double lift and turnover of top cards, showing back of top card, supposedly eight, and is put face down at centre table. The remaining four kings spread out face up in front of you.

"So, your card is the kc! Please turn over your cards." The two spectators turn over their cards, and much to their surprise, they find them also to be kings of clubs now! Quickly take the cards from them and add them to your own spread. "Oh, by the way, your card wasn't the King of Clubs by accident, was it? It is unbelievable, but some people seem to have a strange attraction for that card, as I told you before." Turn the last card over, showing kc. Not bad for an end — this will stop the show — and so it does!

As they applaud scoop all the kings with this last one, and put them back in the envelope. Don't forget to put one of the regular kings in to the deck again, later on.

Of course, if it suits your personality, you could go on and act like mad, producing all Kings of Clubs out of all your pockets, "Some people have a strange affection for the King of Clubs!"

BOB'S BUSINESS

BOX CLEVER

EFFECT:

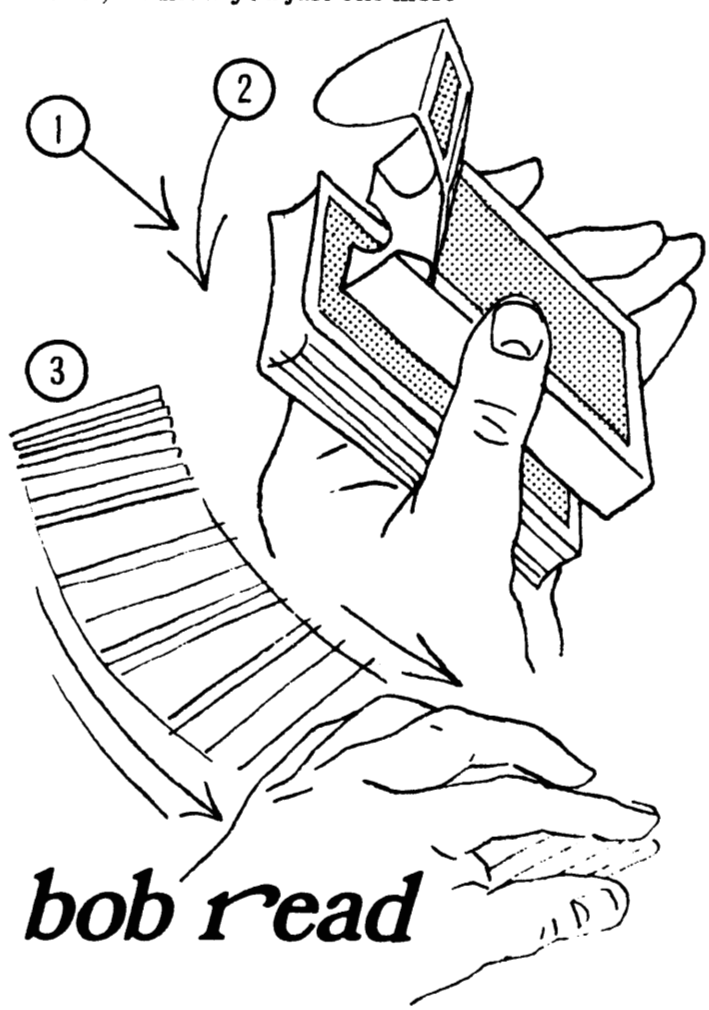
Performer finishes routine, places cards in card case but immediately the cards are seen to be still in the hand and ready for use.

Finish your penultimate trick and gather the cards together. Square up and carry out the usual motions of tapping the pack square on the table with the right hand. Left hand picks up card case and the cards are slid between the case and the left palm. As the cards are supposedly slid into the box, the left hand turns over in an anti-clockwise direction and finishes with the back of the hand parallel to the table (2).

The flap of the case is then closed and right hand lifts the case and deposits it to the right Keep your attention on the right hand and the case.

As this happens the left hand turns towards the body, hiding the cards, and stretches forward. Ribbon spread the pack on the table toward you (3).

Move into your last trick with the phrase "O.K., I'll show you just one more"

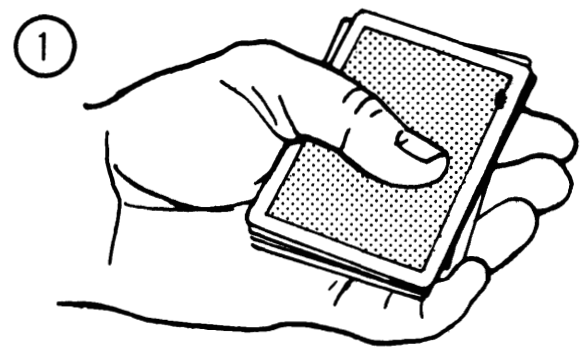


fred robinson

AMBITIOUS RISER

This method of causing a card to rise from the centre of an ordinary pack is completely impromptu and can be performed entirely surrounded. It has formed part of my Ambitious Card Routine for many years, hence the title.

The card to rise is pushed halfway into the outer end of the pack and brought to the bottom using the multiple shift move. Hindu shuffle until about half the pack remains in the right hand. These are dropped onto those in the left hand making a step at the inner end. The right hand now squares up the pack with the thumb at the inner and the fingers at the outer end, creating a break at the step. The card to rise is immediately above the break. Any moves made to reach this position can be used, but I have found that the above has a 'flow' and can be performed in a casual manner with hardly a look at the pack.



The tip of the left little finger-tip is now inserted into the break on the right side of the pack near the inner right corner, and presses on the face of the card above, pushing it to the right, causing its corner to project about one-eighth of an inch proud of the pack. The tip of the little finger now moves to the corner of the projecting card (Fig one). The right hand now bevels the pack diagonally outward and to the right, the little finger still remaining on the corner of the card. The left thumb now moves from its position across the middle of the pack to a position nearer the outer end of the pack (Fig two). In the interest of clarity the right hand has been omitted from both illustrations.

The right hand is now removed from the pack which is now changed from the horizontal position to an upright one in readiness for the card to rise. The right hand is now closed into a fist with the index finger extended. This finger is placed beneath and in contact with the bottom of the pack (Fig three).

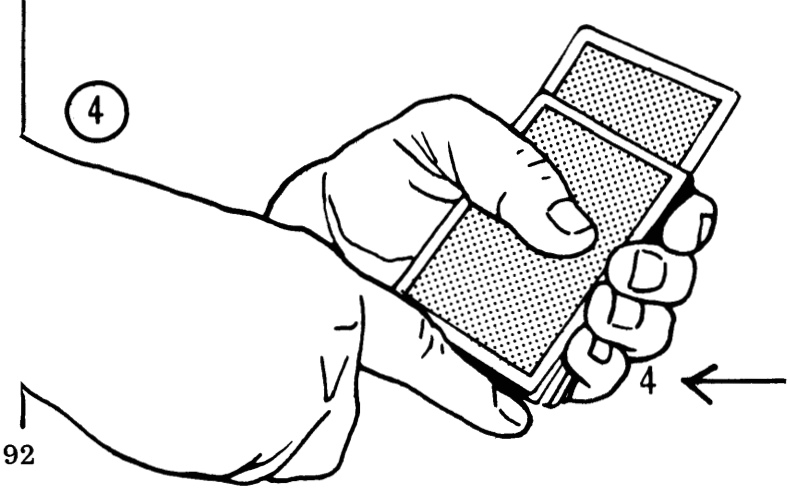
The left hand relaxes its grip on the pack letting it rest on the extended index finger. To cause the card to rise move the index finger back and forth with a sideways motion, causing the pack to 'rock'; at the same time the left little finger closes up gradually to the third finger, carrying with it the card resting on its tip. During this action the pack loses its bevel, becoming more or less squared.

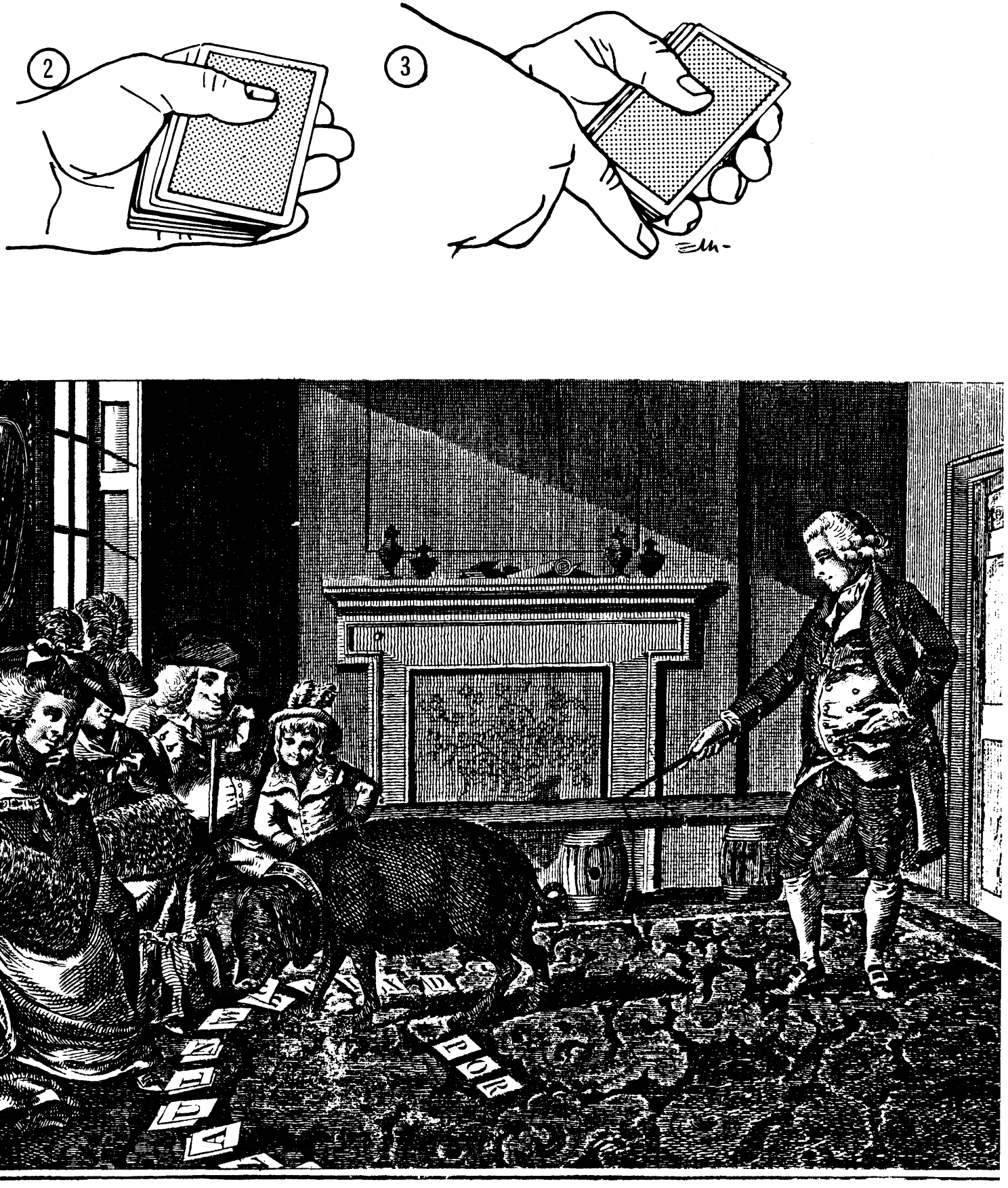
It is possible to raise the card until about a third of its length extends above the pack, before the little finger closes up to third finger (Fig four).

The card can be caused to rise still further by allowing the third finger-tip to take over from the little finger-tip and continuing the rocking movement. It is necessary to pause in the action for the changeover to take place and during this pause the left thumb presses on the back of the pack to prevent the jogged card going flush with the pack and the little finger losing contact with the corner.

During the rocking movement and as the card is rising, the pack should be held well away from the body and moved round in a semi-circle allowing the spectators to view the pack from all sides.

After some practice it will be found that the extent to which the card is jogged can be reduced until the corner is barely proud of the side making the method used undectable.





The WONDERFUL PIG of KNOWLEDGE.

EFFECT:

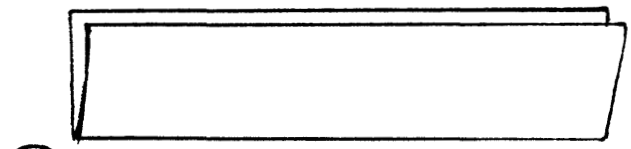
A Chinese coin, and a 10p piece, are wrapped in a five pound note which is secured with a small bulldog clip. The clipped note is placed onto a chopstick.

Holding the chopstick at the both ends, the performer asks a spectator to name a coin. Assuming that the spectator selects the Chinese coin, the performer twists the chopstick, causing the note to revolve.

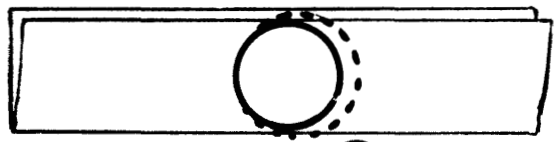
The spectator is asked to remove the note; when it is unwrapped he discovers that the Chinese coin, the one he selected, has disappeared leaving only the 10p piece.

CHOP-COIN

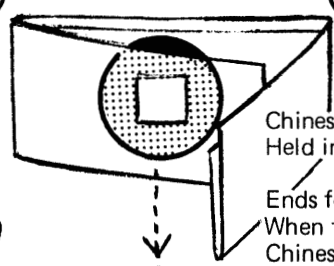
arthur setterington



1 Folded to within 1/8" of top. This makes it easier for coin to be placed within the fold.



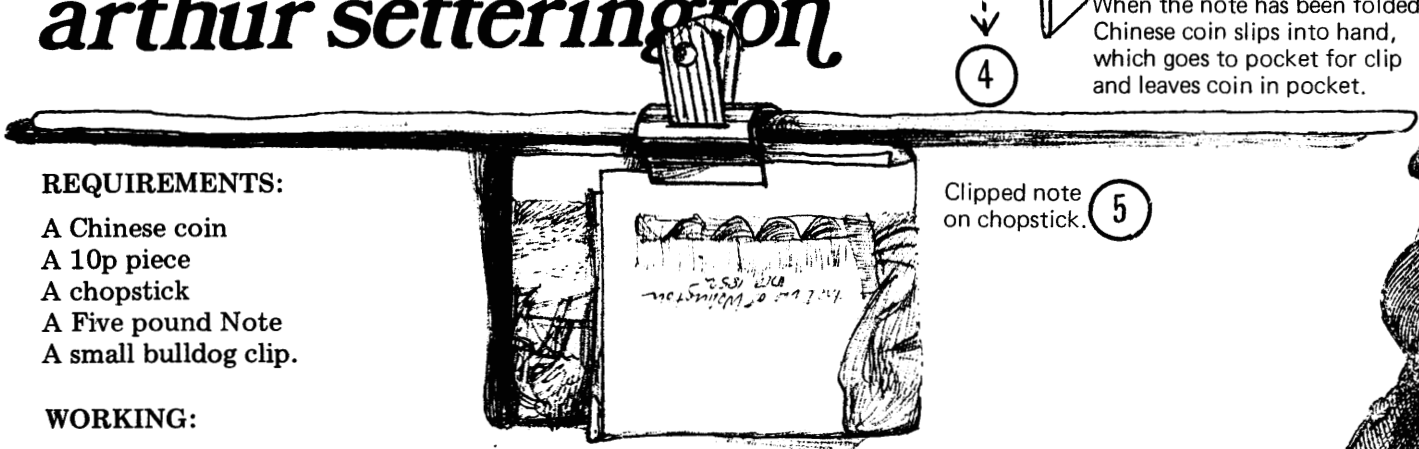
2 10p piece inside folded note. 3



Chinese coin on outside of note. Held in position by left thumb.

Ends folded over. When the note has been folded, Chinese coin slips into hand, which goes to pocket for clip and leaves coin in pocket.

4



Clipped note on chopstick. 5

REQUIREMENTS:

A Chinese coin
A 10p piece
A chopstick
A Five pound Note
A small bulldog clip.

WORKING:

A five pound note is folded in half lengthways. Actually, it is better if the bottom edge is creased a about an eighth of an inch below the top edge, so that the coin can be easily inserted (Fig.1).

The 10p piece is placed in the folded note and apparently the Chinese coin is placed with it (Figs 2 & 3). In fact, the Chinese coin is placed immediately behind the 10p piece, outside the note (Fig.3), and is held in position by the left thumb. The ends of the note are folded over (Fig.4), and the Chinese coin is allowed to slip into the hand, which feels in the pocket for the bulldog clip.

The clip is taken, and the coin left in the pocket. The top of the note is clipped, and the clip is slipped onto the chopstick, which is held at either end (Fig.5).

The spectator is asked to name one of the coins. If the Chinese coin is named, the performer claims that he will cause that coin to disappear. If the 10p piece is named, the performer says that he will cause the selected coin to remain in the note, and cause the Chinese coin, which the spectator rejected, to disappear.

FARO FELON

1. Remove both black kings and place them face up on the table.

2. Out faro and push the cards together for about an inch as if about to make a giant fan.

3. Place the deck in left hand faces towards the spectators and riffle the upper end of the pack with the right hand asking spectator to call stop at any time and remember the card.

4. As the spectator is noting the card, the break may easily be extended to the lower packet and held with the left little finger in the usual peek control fashion.

mark scudiery

5. Strip out the upper half which contains the selection and drop them face down onto the table. Cut the half in the left hand at the break and drop them on the tabled half. The selected card will now be twenty fifth in the fifty card pack.

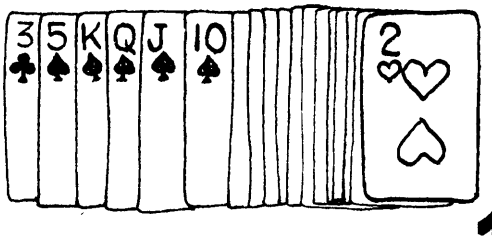
6. False shuffle. I do a couple of Zarrow shuffles, but any false shuffle will suffice.

7. Have the spectator pick up the black kings and place them face up on top of the pack, cut, and complete the cut.

8. You must now give the pack one perfect Faro shuffle. However, the type of faro, out or in, depends on where the kings lie in the pack. Since they are face up it is easy to tell at a glance whether they are in the top or bottom half. If they are in the top half then you must our faro. If they are in the bottom half then you must in faro. If they appear to be dead centre have the spectator cut again and proceed as above.

9. Ribbon spread the pack face down on the table. The face up kings will have card between them which will be the selection.

NOTES: The out faro is step two must be perfect. The patter which is rather lengthy has been omitted revolves around two detectives apprehending a criminal. Performed without hesitation the effect is startling. I hope that the readers of Pabular will have as much fun with it as I have had.



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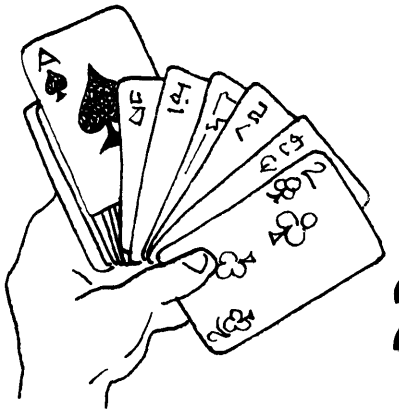

2

EXTRA
bob hamilton

ADDITIONAL CLIMAX for VERNONS 'CUTTING THE ACES'

This is my extra climax when performing the 'Cutting the Aces' routine (Stars of Magic — Series 2 No.2). As you know the effect is that the Aces are distributed throughout the pack. Magician shows how he can cut to each Ace and does so with three — however an indifferent card turns up instead of the fourth Ace. (This is where my finish comes in). Cards are dealt off corresponding to the value of the indifferent card, which is a five, four cards are dealt and the fifth turned to reveal the last Ace. Saying 'You may just think that was pure chance..... but what are the odds against these cards..... (turn over the first card it's a King of same suit as the Ace) making..... (turn over second card, the Queen) a Royal..... (turn over third card, the Jack) Flush?..... (turn over fourth card, the ten)!

Nothing earth shattering but the effect really looks impressive to the spectators.

SET-UP:

In looking for the Aces get the 5,K,Q,J,10 of Spades to the top of the pack and an indifferent card on top of all — see diag.1. Aces placed face up on table as found.

PRESENTATION:

1. False shuffle pack retaining top stock. Cut pack into four face up piles, top stock in pile to your left.

2. Pick up left hand pile, fan and insert Ace of Spades to the right of the ten of spades. Take care not to expose set-up — this can be done by inserting the Ace as shown in diag.2 — which effecitvely masks set-up and, although not essential, the fan can be shown to spectators.

3. Square up fan and continue with routine as described in the Stars of Magic until all Aces are 'lost'.

4. Cut to the AD, AC, AH as described.

5. Saying "I never fail to find the AS that's why I leave it till last", cut the cards and reveal the 5S. Express dismay then say that the five is really an indicator and deal off top four cards (th K,Q,J,10 of S) face down and slowly turn over the AS. Place the 5S into pack.

6. Now using the patter theme above turn over the face down cards slowly and deliberately to complete the Royal Flush.

The Page boy speaks....

A friend of mine suggested to me that when I wrote the column last month I must have been drunk. This is extremely unlikely as I happen to be a non drinker, one of those completely tee-total people who go through life getting their kicks without alcohol. What he may have meant, in fact did mean, was that I was perhaps a little maudling. This month things are going to be different — and I'll tell you why. I have stopped smoking — something that some of you will know has been a life-time habit with me. In the last couple of weeks or so there have been two TV programmes shown here in England (I think there are more to come) about the horrors of smoking. Well, seeing them didn't actually put me off, but they reminded me that it was about time I stopped. Now this lead me into thinking what would happen if they showed a TV programme of all or some, of the bad magic acts we have seen on TV in recent years. Would they have any effect, and if it did who would it affect? The viewing public who would make up their minds there and then, like I did about smoking, never to watch another magic act again? Or, would it convince magicians there are certain things they must not do or say when performing in public? Which of the two do you think would be affected — the public or the magicians themselves?

Personally, I don't think it would affect the magicians one little bit. They would probably go on doing the same old tricks (just as I do) making the same mistakes over and over and over again year in year out for all time. Why should this be so? What is it about magicians that makes them think that they really know what is right and wrong about the performing arts? Why is it that they will sit in the magic clubs and discuss show business (?) and describe what is right or wrong or should be done and yet put practically any one of them on a public platform and say do 10 minutes and what you will witness will be a travesty.

We have been rather fortunate in London recently with the quality of the public performers we have been having here. Johnny Hart has just finished rather a long run with the Danny La Rue show at the Prince of Wales Theatre. This act is a very fine example of what is good and acceptable in this type of production. It is fast and flashy with good music, a pleasant personality, lots of skill demonstrated, with the occasional surprise and several cute bits dependant upon the fact that audiences think budgerigars (parakeets to the Americans) are cute in themselves. We have Jerry Bergman at Showboat Restaurant for quite some time now, and what is more, he is being held over for the next production and as each one runs for 6 months Jerry will have been appearing for over a full year.

Jerry has always been one of my favourite magicians. He opens with a fast moving pantomime bit that lasts for about nine minutes, during which balls appear from his mouth he does a comedy rope trick, he does the multiplying golf-balls and several other small sized but extremely funny bits. At the climax to his nine minutes he makes a false exit, comes back and starts to talk and does perhaps another 6 or 7 minutes with the aid of two gentlemen from the audience. Lots and lots of laughs with a minimum of verbal jokes. Thus, although it must be close to 25 years ago that I first saw him, he is still doing more or less the same act, with minor variations, according to whether he is working on a large stage or a small cabaret. And I still think he is one of my favourite magicians.

Every amateur or semi-professional magician should go and watch some of these acts and learn. These are the guys who are making a living out of our hobby. They don't know all of the answers, but they do know most of them.

Now, why is it that the amateurs and the semi-professionals (jeez — I wish I had a cigarette) don't seem to know the difference between a smooth act and a crooked one? (Did you know that Robert Harbin is a non-smoker but he does a cigarette routine in his act?)

What, for instance, do you think the average professional will think of this advertisement that appeared in a newspaper within the last week or so. Roy Walton spotted it and passed it on to me. Listen:

"Magician/Ventriloquist. Decorations and sweets supplied. All round entertainment. £2.00 per hour. Tel. etc etc."

I am almost ashamed to mention that it actually appeared in a Scottish newspaper.

I have to leave you now as I am off to the shops to buy a newspaper. And some cigarettes. And maybe some food. And some cigarettes.....

Patrick Page

FROM THE NOTEBOOK OF LEWIS DAVENPORT

DE BIERE & CO., TIVOLI, LONDON
Mar 12 – 1904

1 Bird Then Two Vanished In Cage / 1 Ball To 3 Then Vanished / Watch Passes / Rice Bowls And Fish / Thumb Tie And Hoops / (Fan Illusion Went Wrong) / Egg Bag / Flyto Illusion / Paper Tearing / Chinese Illusion / Clock Dial

CAROUSEL

roy walton

The effect of this trick is more or less a transposition — it is based on an effect in the book 'Scarne on Card Tricks' called 'Perplexity', said to be a favourite of George Delaney.

HANDLING DETAILS:

Run through the pack and remove the Queens, placing them in a neatly *squared* pile, face up on the table. Position them so that they are well forward on the table top. Also remove the two black aces and place them face up on the table away from the Queens. Hold the remainder of the pack face down in the left hand.

Place one of the black aces face up on top of the pack and then Slip Cut it to the centre by drawing the upper half of the pack to the right with the right hand and keeping the ace in position by light pressure with the left thumb. Continue moving the upper half of the pack to the right until it is completely held by the right hand and the ace has dropped on top of the lower section. Get a left little finger break below the ace and replace the right hand section back onto the main pack.

Place the remaining black ace face up on top of the pack and repeat the procedure described in the previous paragraph, taking all the cards above the break when you cut the ace to the centre.

From the audiences viewpoint the black aces have been cut face up into the main pack but really they are both together at the centre, and you have a left little finger break below them. The Slip Cuts do not have to be skilfully executed in fact they can be done quite slowly.

Conclude with a classic Erdnase cut, by placing all of the cards above the break onto the table, then about half of those remaining in the left hand on top of these, and the final section on top of all, a single three section running cut. Pick up the complete pack and hold it squared in the left hand. The aces are secretly face up at the bottom.

Move both hands towards the Queens, the right hand a little in advance of the left and spread the Queens out using the fingertips of both hands, until they are all separated in a casual face up display. To do this the left hand will have to turn inwards at the wrist until the palm of the hand is towards the table and the pack is automatically turned over. As you spread the Queens say "Would you please select one of these Queens." Whilst the choice is being made, place the pack quietly on the table with the left hand. The pack still appears to be face down but really only the top two aces are face down.

Take the chosen Queen and place it face down on top of the face down pack. Pick up the pack and hold it 'face down' in the left hand.

Pick up the remaining three Queens from the table and place them *face up* below the face down pack. Point out that the selected Queen is at the top and the remaining ones face up at the bottom.

Say "remember the three Queens face the remainder of the pack", and as you say this, twist the left hand inwards so that the fingers are now uppermost and the thumb is nearest the floor. Now take the pack into the right hand with the thumb on top and the fingers nearest the floor and repeat the twisting action with the right hand this time, so that the fingers come to the top and the thumb faces the floor. Take the pack into the left hand once more and repeat the twisting action already described and then finally, twist again with the right hand. The pack has been revolved four times and ends up the same way as it started. There is no need to mentally count four as you revolve it — just make sure it ends in the *right hand* with the fingers uppermost and the thumb nearest the floor. The twisting procedure is a quick one and only takes a second or so, and is carried out in time with the patter line mentioned at the beginning of this paragraph.

Place the pack into the left hand and with the left thumb push over the top three cards until the face up one shows below them. Casually take the top two face down cards into the right hand for a moment, and then take the remaining face down card on top of them. Replace the three face down cards on top of the face up pack, but outjog them for about one inch.

State that you will now cut the three reversed Queens into the centre of the pack and do this by pulling out about half of the cards from the *face* of the pack with the right hand and dropping this block on top of the face down 'Queens' to sandwich them in the centre. Square the pack and place it face down on the table.

Tap the pack a couple of times for effect, and mutter your favourite magic spell. Slowly turn the top three cards of the pack face up one by one and place them in an overlapping spread on the table, revealing the three Queens.

Now spread the remainder of the pack in a face up down spread to reveal the chosen Queen face up at the centre with the aces trapping it on either side.

william zavis

A nitpick over "Sandwich to Go" by Jerard Hartman in his book, Means and Ends

GONE SANDWICH

Two like cards are inserted face down into one half of the deck which is held face up. A card is then selected and returned to the centre of the other, face down half. The face up packet is placed on top of the packet containing the selected card. The two like cards vanish from it and reappear on either side of the selection.

METHOD

1. Deck face up in left hand. Start to spread the cards in search of two like cards — say, the two red Aces. Injog second card from face of deck, then continue spreading until first red Ace appears. Place it on face of deck, even with other cards. Continue spreading until second red Ace is reached. Place it on face of deck — i.e. on top of first red Ace — but injogged for about half its length. Square cards maintaining injogs.

2. Right hand comes over deck, thumb at inner end of injogged Ace, fingers at outer end of deck, in order to pick up Aces and turn them face down. In actuality, right thumb pushes in on jogged Ace until it hits lower injog (the original second card from face of deck). Thumb continues to push in but also lifts up so that when all cards are squared on face of deck right thumb is holding an open break, apparently below the two red Aces but actually below four cards.

3. Right fingers now move backwards to inner edge of cards. Packet above break — 4 cards — is gripped between fingers above and right thumb below at inner left corner. Right hand draws packet back off rear end of deck, then moves forward again, turning the packet face down and replacing it on top of face up deck. (NOTE: This method of handling is both very clean and open and also keeps extra thickness of packet concealed as it is being turned over.)

4. Without pause, right forefinger presses on back of top card and draws it inwards about an inch. Right thumb then contacts inner edge of card. At same time, right third finger presses on back of exposed second card. Top and second cards are slid forward together until right thumb hits inner end of deck.

5. Right hand now changes grip in order to lift top two cards off of deck. Right thumb moves to outer right corner of top card. Right forefinger goes under cards and presses upwards against thumbtip near outer right corner of deck. As right thumb and forefinger grip the two cards and lifts them slightly, left hand turns palm down, bringing deck backs up and concealing reversed cards now at bottom. Right hand continues to hold its two cards — apparently the two red Aces — face down as the left hand carries the rest of the deck to the table.

6. Left thumb riffles up about half way and lower half of deck thus separated is dropped, back upwards, on table. Left hand then turns over again, bringing its half face up.

7. The two cards in right hand are placed, still face down, on top of face up packet in left hand and squared. Left little finger catches break beneath them. Double undercut packet, apparently losing the face down cards in the centre but actually bringing them to the bottom. Place packet on table, still face up.

8. Pick up face down half and spread it between hands, inviting spectator to point to a card. Be careful not to flash reversed cards on bottom. Split the spread so that the spectator's card is on top of the portion in the left hand. Roughly square up portion in right hand and thumb off selected card onto top of right hand packet, but overlapping as much as possible off the outer left corner and held in place by the right thumb on the inner right corner of the card. Raise right hand so spectators can see face of card. At same time left hand squares its packet.

9. Lower right hand again so cards are backs upward. Right hand moves toward left in order to slip the selected card underneath the left hand packet. Buckle bottom card of left hand packet with left forefinger so that a gap is created above it at the inner right corner of the packet. Slip selected card into this gap, then immediately release the buckle and, in continuation of same movement, slip rest of right hand packet beneath bottom card of left hand packet. Make sure spectators see right hand packet going in below selected card. Whole action should look as if selected card is simply being returned to centre of packet. Square up packet and place on table.

10. Pick up face up packet and place cleanly on top of face down packet, making it obvious that you aren't doing anything sneaky in the process. Tap top of deck or carry out whatever other nonsense you like to work the magic.

11. Spread face up cards. The two reversed cards have vanished. Spread face down portion. The two red Aces appear face up with a face down card between them. Turn over to reveal the selected card.

FOCUS

Sometime ago **Ken Hawes** told us of a barman who could roll a coin the full length of a long bar and cause it to return by putting a reverse spin on the coin. We mentioned this to **Ken Brooke** who demonstrated the method and told us that he had used it regularly as a flourish in his Coins through the Table routine. Some weeks later we saw **Jack Avis** cause a coin to spin on the table using a method we had not seen before. Subsequently we introduced the subject of coin-spinning during a session with **Jack Avis, Alex Elmsley, Pat Page** and others, and we produced between us a dozen or so different bits of 'coin-spinning' business. That none of the group claimed to know every item shown gave us the idea of running a series of articles using objects in everyday use to produce effects i.e. bending a pencil, breaking a pencil with a pound note, swallowing a knife, etc. These are of course well known, but there are embellishments to items even as familair as these, and access to a comprehensive list would, we are sure, be welcomed by readers of this magazine. We would be happy to include anything of this nature you care to send along — they need not necessarily be magical in effect.

M. White writes from Aughton, Lancs:-

I have found an excellent way of storing and indexing PABULAR is by the simple means of a 'Boots A4 Slide Binder'. These are sold in 40p packets of 10 and as each slide holds 6 issues this is a very cheap means of storage. An investment of a few pence on two pieces of card and a few minutes making an index transforms the Pabulars from magazines to a very useful book.

(In fact we are looking into the possibility of a Pabular Binder (or Box) to hold 12 issues and will let readers know about this as soon as we have any definite information. We want to find something that holds the magazine neatly, without punching holes or 'pinching'. — Ed)

Anytime you have a few minutes to spare and if playing about with words interests you see how many words containing at least four letters you can make out of the word CONJURES. Plurals and proper nouns are not allowed, and no letter may be used more than once in any one word. Maybe a list so obtained, (and there are over forty possibilities) could be used in a mental effect, added interest being obtained by explaining the source of the list.

We predict a revival in the once popular colour changing penknives with some confidence, as the 'BOOK OF KNIVES' has now been translated into American. The author, **Ascanio**, is already well known for the 'spread' and is a close up performer of some distinction. In addition to his own material routines by **Fred Kaps** and **Lewis Ganson** are included in this worthwhile contribution to the literature of close up magic (Look out soon for a fine article on Knives by Peter Stammer in a future issue).

Any Pabular reader who drives and has recently visited a **Total** Service Station might take time to look around in the accessory shop. We have found a range of key rings (made in Canada) with a leather-backed metal 'tag' that comes in a variety of versions — the best so far discovered being a rabbit. There are about 20 different subjects and anyone with a magic-orientated mind must find possibilities here.

Uri Geller is back in the news.
The colour supplements of the *Sunday Observer* for the 6th and 13th of April contained extracts from 'SUPERMINDS' by John Taylor, distinguished physicist and professor of mathematics.

He suggests that the inability of Sir William Crookes, Sir Oliver Lodge, Lord Rayleigh and other great scientists to explain ESP in scientific terms was due to their wishful attitude towards spiritualism. Could it be that Professor John Taylor and other researchers into these 'phenomena' have a too wishful attitude towards ESP?

We await the results of the researches that David Berglas outlined in Pabular to bring us back to earth.

During the past few weeks your Technical Editor has been the guest on a London Broadcasting radio phone-in programme and has made appearances on TV programmes 'Pebble Mill at One' and 'Lunch Hour'. His gambling expertise and card sharping knowledge have also been featured in two half page articles in the *Sunday People*. Pabular readers will be interested to know that Fred Robinson is sprightly, silver haired and has twinkling eyes. He also could have been a millionaire — but chose instead to take the honest path and become, amongst other things, our Technical Editor.

We leave you this month with something we remember reading many years ago and have searched for it since with no success.

It concerns a magical hobbyist visiting a professional just prior to his performance for which he had tickets. He asked the pro. what he regarded as the piece de resistance of his act. To which the pro. replied 'What would you like it to be?'

Look — A gem from the jungle

Visible, almost unbelievable close up effects with cards are indeed hard to find. This establishment is notes for both the quality and the impact of the tricks we sell. Here, adding to our 'money back guarantee' range, is a 'magical pearl'.

The effect can be dismissed in very few words.....

TEN BLUE BACKED JOKERS VISIBLY CHANGE TO RED BACKED CARDS!

We introduced this fine routine of Hans Trixer's at the I.B.M. Convention, it sold out within a few hours of opening. (See 'Pabular' No.2).

Strange as it may sound, no particular skill or sleight of hand is required. Each change is different from the previous one. Often, they change in the spectator's hands.

A four page, well printed instruction tells you what to do, when to do it, what to say and, when to say it. Beautiful art work by Sid Lorraine makes it all enjoyable to learn and puts a magical masterpiece within the reach of all with a genuine interest.

Supplied complete in neat carrying wallet. Satisfaction is included in the price.

England £1.25 Europe £1.40 USA Air mail $5.00

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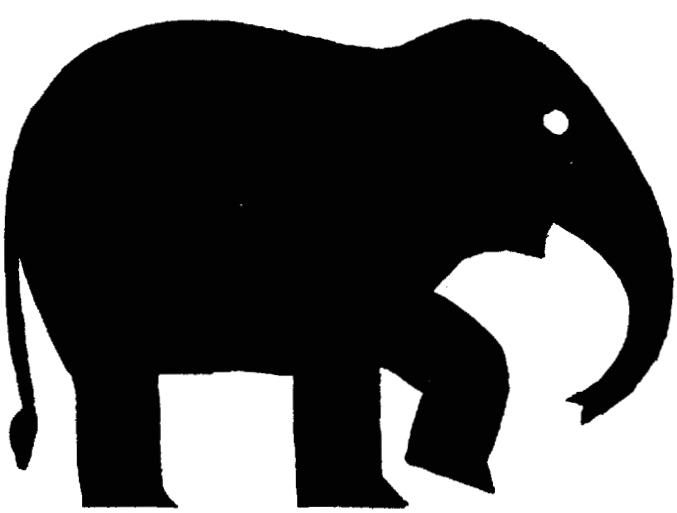

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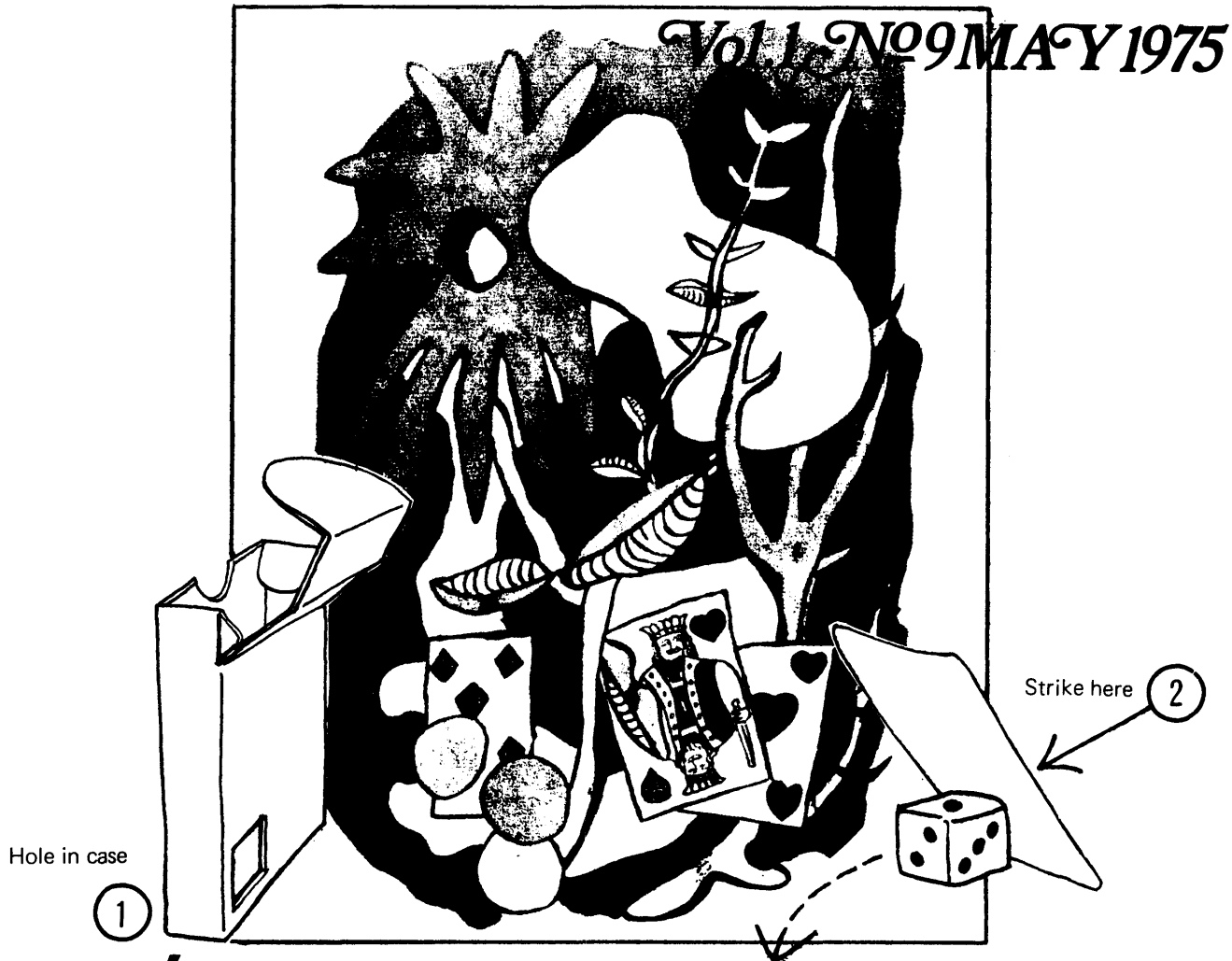


WE'LL RING YOU.... kevin fox

The performer chats about seeing an advertisement for a croupier at the (localise) casino. He tells what happened when being interviewed for the position. Asked what he knew about cards and dice illustrates by taking a pack of cards from his pocket and removes the cards from the case, and from the same case tips out a die. Holding the pack face up he cuts to the Ace of Spades which is seen to have a blue back as it is placed face down on the table. Spreading the pack face down on the table the backs are seen to be red. Remarking that the Ace of Spades is a money card a silver dollar is found underneath it. Subsequently the back of the Ace changes to red thus matching the rest of the pack, the die suddenly disappears, and finally the coin vanishes.

Besides the cards the routine requires a dollar and a die as large as possible that will go into the card case. The latter has a square hole in it large enough for the die to pass comfortably (see fig. one).

WE'LL RING YOU

Kevin Fox

To prepare arrange the pack with the Ace of Spades on top of the face down red backed pack and a duplicate blue backed Ace of Spades second from the bottom. The pack so arranged is put into the case so that the back of the top card is visible through the hole. With the coin, die and pack in the left outer jacket pocket, you are ready to start the routine.

Commence by taking the pack out of the pocket with the die concealed beneath it in the left hand. With the right hand open the case and let the pack slip out into this hand and put them on the table taking care not to expose the colour of the backs. As this is being done position the die at the hole in the case and feed it into the case, and after a pause let it fall onto the table, As you replace the case in the pocket the left hand brings out the coin, finger palmed.

Pick up the pack from the table and riffle shuffle retaining the two aces of spades in position and taking care not to flash the backs of the cards or the coin. Square up the pack and position them in the right hand in readiness for the slip cut. Slip cut into the left hand, the cards falling therein concealing the finger palmed coin. The slip cut is explained on page 30 of 'The Stars of Magic' series and it gives the impression that with a throwing action to the left the right hand releases the bottom half of the pack. In actual fact it is the top half that is released with the exception of the top card which is retained in the right hand with the bottom half of the pack. The position now is that the left hand holds the half pack with the Ace of Spades at the face and a coin concealed underneath, and the right hand holds the remainder of the pack.

The left thumb now pushes the exposed ace to the right, and the right positions its cards under the edge and flips it over showing it to be a blue backed card. Remember this is the first time that the back of any card has been seen.

Again push the ace to the right and put the right hand packet square on top of the cards in the left hand leaving the face down Ace side jogged to the right.

The right hand now removes protruding Ace at the same time stealing the finger palmed coin from the left hand keeping the coin concealed beneath the card place both on the table. During this action do not alter the position of the left hand on the pack but grip more frimly with the thumb and first finger and release the pressure of the other fingers to facilitate the steal which is made with the right middle finger which goes under the card and between the third and little finger of the left hand.

Mentioning that the Ace of Spades is a money card spread the pack face down on the table showing the backs to be red as distinct from the face down Ace of Spades which has a blue back. Gather up the pack and square up and take a break under the top card (red backed Ace of Spades). Pick up the blue backed Ace exposing the coin, which holds their attention as you put the card on top of the pack which is in the left hand. You now have the duplicate Aces on top of the pack with a little finger break beneath them. The right hand now turns over the coin, simultaneously the left hand turns over and pushes the second ace (the red backer) face up on to the table with the left finger tips. The right hand now picks up the tabled Ace and taps the dice with it and turns it over showing it has changed to red backed card.

With the left hand pick up the die and hold it it in front of you about eight or ten inches from the edge of the table. Bring the card in front of the die holding it from the audience and let it lean on the die (Fig. 2) at the same time left hand releases its hold on the die and moves a few inches to the left and remains there giving cover for the next move, which is the vanish of the die and is executed as follows:

With the right hand strike the card at the point indicated by the arrow in Fig. 2, which will cause the die to shoot into the lap. Lift up the card showing the die has vanished. Clean up by returning the cards to the pocket and picking up the coin, make it disappear — that's it — you started with nothing on the table and finish with nothing on the table.

The patter theme I use is based on "Do you know about cards Mr. Fox? No — Well what about dice", and finishes with "I think we had better forget about dice and the cards, and the job". These last lines are said in unison with the die vanish, putting away the cards and the disappearance of the coin.

My thanks are due to Peter Kane who gave me the idea of having a hole in the card case to produce the die.

EARTHBOUND

roy walton

This is a small packet offshoot of the 'Out of this World' effect using just ten cards. Several conjurers have already given us condensed versions of the Paul Curry classic, two notable versions being by Jacob Daley and Alex Elmsley.

In the version that follows a classic sleight is used to achieve the desired result and its use may seem a little bold to the reader but upon trial it will be found comparatively easy to do, with adequate mis-direction built into the routine. Other technical approaches will suggest themselves, the first one to come to mind, being the use of a pull down technique, but for me the following version has become my favourite.

PROCEDURE AND PRESENTATION OUTLINE

Run through the pack and remove five red cards and then five black cards. Place the remainder of the pack aside as it is not used in the effect.

Say that you will mix the group of cards up so that no one is aware of their order. Do this by placing the cards below the table, or if not seated at a table, behind your back. Move your hands as if mixing the cards up but really just thumb off the top five cards and palm them in the right hand.

Bring out the cards remaining in the left hand, carefully squared and face down. Hold them so that the back of the top card is towards the spectators. The five cards being held in the left hand are all of the same colour.

Use the right hand fingertips and thumb to transfer cards from top to bottom of the left hand packet, one by one, inviting a spectator to call stop on any card he wishes. Move the cards from top to bottom fairly slowly and pause for a moment with each card in the right hand, before placing it on the bottom of the left hand group. Try to replace the card as neatly as possible below the other ones if it is not selected.

Continue to transfer cards from top to bottom until three cards have been designated by the spectator. As he chooses each one, drop it face down on the table to form a small pile.

You now have only two cards remaining in the left hand and you still have to transfer cards from top to bottom for a final one to be selected, and it is therefore essential that the two cards are *absolutely square* between each transfer. To ensure this, as you place the card in the right hand below the one remaining in the left, jog it forward slightly and then use the left forefinger to push it square with the other card. Repeat this procedure for each transfer until the spectator stops you on a card. Drop this on top of the three already on the table to form a face down heap of four cards. The timing of the *next* stage is important.

Request the spectator who selected the four cards to lift them up from the table, still keeping them face down. *As he lifts the cards up* and attention is drawn to his movement, bring your right hand above the single card in the left hand, so that the upper short end of the palmed cards lines up with the upper short end of the left hand card. In a continuous action, add the palmed cards to the one below them and move the right hand thumb to the centre of the back of the top card so that the complete group of six cards is now gripped between the right thumb on the back and the right fingers on the face. The right hand curves outwards around the outer short end of the packet to facilitate this action. The right hand now completes the action by turning the packet face up and depositing it in the left hand. It is turned face up by pulling the outer short end up, then towards you, and then down. The complete palm addition is a fast smooth action and appears as if you have simply turned the face down packet, face up into the left hand.

Press the thumb and fingers of the left hand together slightly to bend the cards along their length, and thus straighten out any curvature left in the palmed cards that have been added.

Thumb off the face card of the left hand group and drop it still face up on top of the four face down cards on the table.

Twist the left hand over so that the cards are now back uppermost and then slide out the face card with the right hand, turn it face up, and continued holding it in the right hand. Drop the four face down cards from the left hand on the table and then the face up one from the right, on top of them. They should be positioned a small distance away from the other pile of five cards.

Talk about the face up cards influencing the ones above them and then turn the spectators chosen cards face up one by one to show they are all of the same colour. Repeat this procedure with the other group.

Well, the David Nixon Show is back on our T.V. screens again. The format is much the same as before, a pleasant mixture of show-business personalities, a few effects by David, usually including one largish illusion type effect, and one guest magician. I suppose that by now, pratically every performer in the country has appeared on this show which still remains one of the best showcases for a magic act.

The Page boy speaks....

Why, (the man says) is he talking about T.V. magic series? O.K. I'll tell you. There is to be a new series on T.V. soon based on magic. No, that isn't quite right. It isn't based on magic, it is using magic acts in a way in which they have never been used before. For the last two or three years, we have had a series called The Comedians. This is a show in which they use a number of comedians in an oddball way. They stand them up in front of an audience with a camera on them and let them go for thirty minutes or so. They may tape several comedians one after the other in this fashion. As far as the comedian is concerned, that's it. The tapes are now put into the hands of an editor (who must be a genius) who chops them around so that the final product is perhaps ten comedians rattling out one joke after the other, giving the impression that there is more than one comedian appearing at the same time. Another similar show is Who Do You Do? which consists of nearly every impressionist in the country doing his party pieces for the benefit of the editor. Now then, both of the shows we have just mentioned have been winners in a big way, and both of them have thrown up several performers who have since become household names because of those very programmes.

Would you believe that they are about to do the same thing with magicians? At least that's what looks as if it is about to happen. The pilot programme has been done and was apparently successful, but there appears to be a conspiracy of secrety about it. It seems that the show is definitely going to appear and is slotted for six weeks, initially. It has been announced in the national press accompanied by a photograph of a beautiful girl with a big bust, (or wat it a big girl with a beautiful bust) who is going to be a regular on the show. No date has been announced, no names have been mentioned but the grapevine says, mid July, Terry Seabrooke and Paul Daniels.

Terry is one of our funniest magic acts who has been due for a break (I hope it's his neck) for quite some time. Unlike many so-called comedy magicians, Terry is actually funny in himself and doesn't depend entirely on his material. He will shortly be taking off for the United States to appear at the IBM Convention at Little Rock, so giving our U.S. friends an opportunity long denied them.

Paul Daniels is quite a different kettle of fish. I remember Paul appearing at an IBM Convention many years ago in the Shield Competition (I think) doing a double act with his wife in which they performed in unison, Billiard Balls, Card Fans and similar stuff to the accompaniment of Rock & Roll music, with appropriate body movements. Paul has come a long way since those days. Comedy is his forte now with a beautiful throw-away style. After an almost sensational T.V. appearance on The Wheeltappers & Shunters Club recently, something just had to break for him and this could be it. The show incidentially, is to be called "And For My Next Trick".

And now, for a change, can I tell you that there is still another T.V. magic series about to be launched. This one, under the title "Magic Circle" is to be taped in The Magic Circle Clubroom, 9—12 June and so far, they plan to tape several shows on those days and have not as yet signed up all the acts. Ray Alan is to host the show which is produced by Derrick Sherwin, and one of the masterminds in the background is Clifford Davis who tells me they are still looking for acts, so if you read this before the above-mentioned dates you can still make it. *Call him.* The show is planned for worldwide distribution so if you do dialect jokes forget it, they want silent visual acts.

Patrick Page

FROM THE NOTEBOOK OF LEWIS DAVENPORT

KAHN & KAHN
PARAGON – MARCH 16, 190?

Van. Stick and produced from Pocket.
Flag in between Handkerchief (probably 20th century – P.P.)
Handkerchiefs Paper Tube
Flower from Cone.
1 Ball to 4. Ball Box.
Troublewit.
Handkerchiefs Under Plate.
Paper, Bouquet Ribbons
Fan of Flags & 4 Flags on Staffs.

DICE-CARD

des colgan

As a professional close-up performer, I am always looking for out of the ordinary effects and unusual presentations, for my act. I think that DIARY DICE-Card is such an effect as it combines two of the oldest methods of Fortune Telling, Dice and Cards, and has a real impact climax.

EFFECT:

The Performer places a Diary in full view on the table. While his back is turned, the spectator rolls two dice a couple of times to arrive at a freely selected number. He then counts off this number of cards from a shuffled deck, looks at the last card and remembers it. He then opens the Diary at the day's date and finds written in the appropriate space....."to-day you will choose the six of spades". Naturally this is the card he selected.

METHOD:

The Diary, dice and cards are unfaked; To prepare, look at and remember the card in the 21st position from the top of the deck. Write the name of this card opposite the appropriate date in the Diary. With Diary, dice and cards in your pocket, you are ready to perform.

Remove Diary from pocket and place in the centre of the table. Hand the two dice to spectator and allow him to roll them a few times. Explain that while your back is turned, you want him to roll the dice and add the numbers on the top together. Have him pick up any one of the dice, add the number on the bottom to his first total and roll this die again. The top number now showing is added to make a grand total (supposing 1 and 5 were the first numbers rolled and the 5 was picked up. Its bottom number 2 is added to the first total. The die is rolled again and a 4 comes on top. Grand Total = 1+5+2+4 = 12.)

At this point, unsuspected by the spectator, you actually know his total. All you have to do is turn back to face him after he has made his final throw ... glance at the die and add the top two numbers showing, PLUS SEVEN..... and you have his total. Subtract his total from 21 to form your key number.

Now take out the deck of cards, giving them a false-shuffle if you wish (keeping the top 21 cards in order) and demonstrate what you want him to do. Say to him "I want you to count off the number of cards that you freely selected by throwing the dice. For example, if your total is six (QUOTE THE KEY NUMBER) count off six cards, face downwards on to the table and remember the last card" You actually count off the six cards and then place them on the bottom of the deck and hand the cards to him. This automatically places the force card in the correct position for him to select.

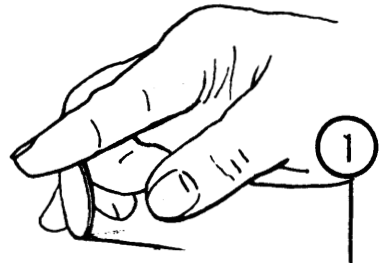
He now counts the cards, one at a time, face downwards on to the table until he reaches his number. He looks at the last card put down. On opening the Diary, at the day's date, he finds that the prediction is correct.

POINTS TO REMEMBER:

- Place force card in the 21st position from the top.
- Add 7 to the total of the two dice and subtract this number from 21 to give you the key number.
- Demonstrate what you want him to do and count off the key number of cards.

I discovered some time ago, that by using Tarot Cards instead of Playing Cards, the effect was more interesting and entertaining to the audience.

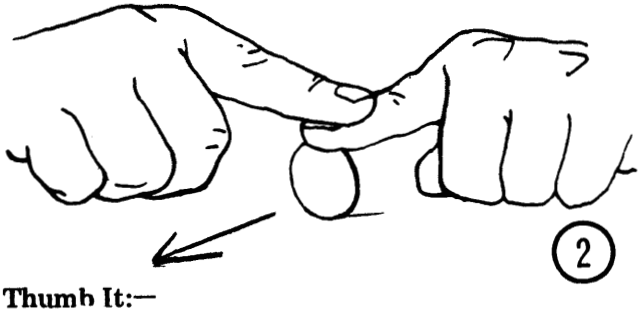
EDGE SPINNERS



Finger Flicker:—

A coin held upright on its edge with the index finger is seen to spin on its edge when the finger is raised.

(1) shows thumb pressing on second fingernail in a 'flicking' position and the coin is caused to spin by the second finger striking the coin as it snaps off the thumb. If the coin is brought into the position shown without assistance of the other hand and done casually without calling attention to what is about the happen the effect is quite puzzling.



Thumb It:—

Unlike the previous method attention is called to your hands as the position shown in (2) is adopted. The right fingertip strokes the back of the left index finger from nail to base several times, slowly at first, gradually increasing speed until it finally runs off the end of the left finger. As it does this the tip of the right thumb strikes the face of the coin near the edge and the left finger tip is raised allowing the coin to spin.

Tri-Van:—

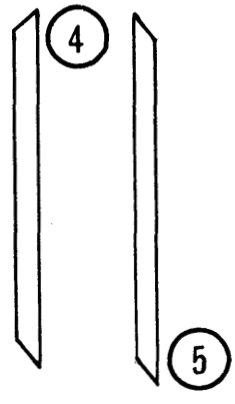
Either of the above methods can be used to cause a coin to vanish using the momentum of the spinning coin to this end. The hand makes a grab at the spinning coin the fingers hitting into the lap, up the sleeve, or under the other hand which is resting palm down on the table a few inches away.

Bottoms Up:—

A small coin is placed on the bottom of an upturned tumbler (3) and by blowing is caused to spin on its edge. This is achieved by forming the lips as when playing a flute and by blowing directing a stream of air on to the bottom of the glass just in front of the coin. When the coin starts to 'wobble' continue to blow but alter direction of stream of air off centre of the coin until it is spinning on its edge. This is a difficult feat to acquire but once mastered the coin can be kept spinning for a considerable time. The bottom of the glass being recessed prevents the coin from going over the edge.

Nicked:—

If the raised rim on the edge of a coin is nicked with a fine file it is possible to tell by sound alone with the back turned which side up the coin came to rest after being spun on its edge on a smooth surface. This difference in sound becomes noticeable just before the coin comes to rest.



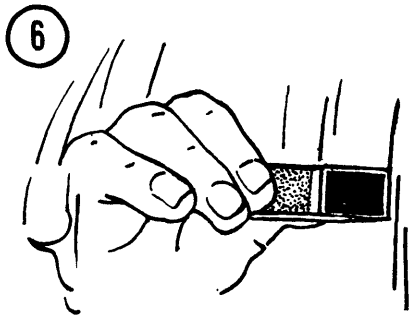
Off Balance:—

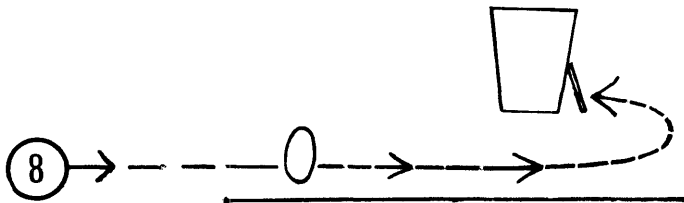
A coin spun on its edge can be made to fall the same side up every time if the edge is bevelled making the circumference of one side smaller. A coin so prepared will always fall with the larger sized circumference face up. Fig (4) shows edge view of such a coin.

A little known extension of the above principle in which a coin when spun on its edge can be made to fall either heads or tails at will is to bevel half the circumference on one side and the other half on the other side (5). Which side of the coin falls face up is determined by spinning the coin on the proper half of the edge to bring about the required result.

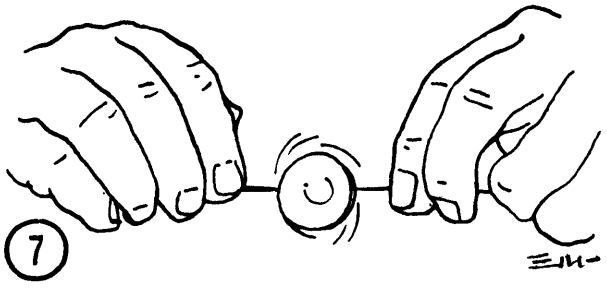
Smash and Grab:—

A small coin is spun on the table and a matchbox held as in (6) is smashed down onto the spinning coin which vanishes. If a wooden matchbox is used and the drawer is mouth down the action of bringing the box down sharply onto





the revolving coin will cause it to penetrate the cover of the matchbox and end up inside, having apparently vanished. Wooden boxed being no longer freely available the following ideas may be worthy of experiment. Obtain a matchbox with a drawer which is fairly loose fitting. With the box again held as in (6) tilt the outer end of the box up allowing the drawer to slide about halfway out of the cover and in smashing the box down aim the open part of the drawer at the coin, and as the box makes contact with the table push the drawer into the cover with the heel of the hand, or laternatively, with the fingers pull the cover back over the drawer. A second idea is to have duplicate coin already in the box and kick the spinning coin into the lap with the box as it hits the table. Either of these methods could puzzle those who are conversant with the old method, especially if a small slit is made in the cover of the box used.



For Two Pins:—

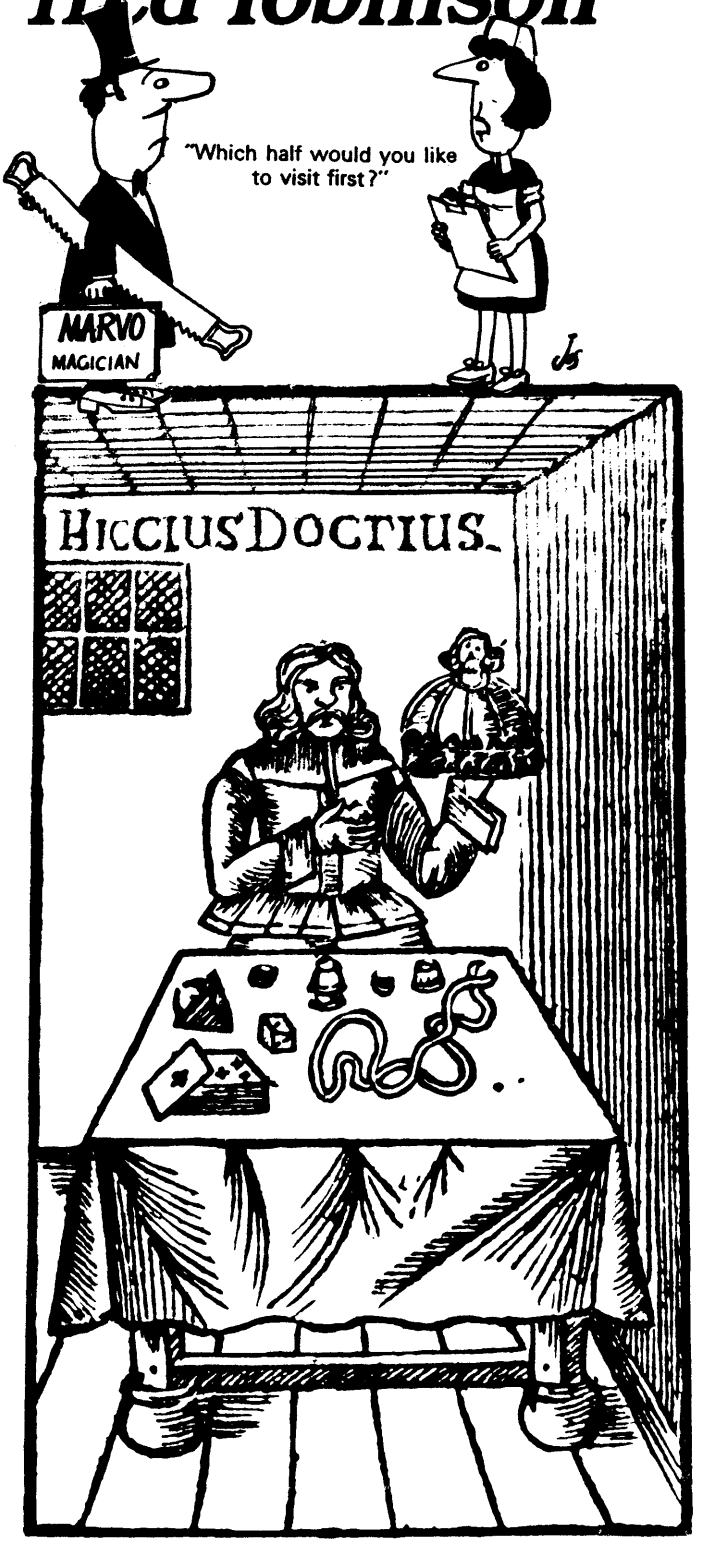
Pick up a coin between two pins as in (7) and blow on the face of either the upper or lower half of the face of the coin — it will revolve at a surprising speed. A coin with a milled edge is best, and if the coin is placed on a match box or something similar it will be easier than picking it up directly from the table.

Skittled:—

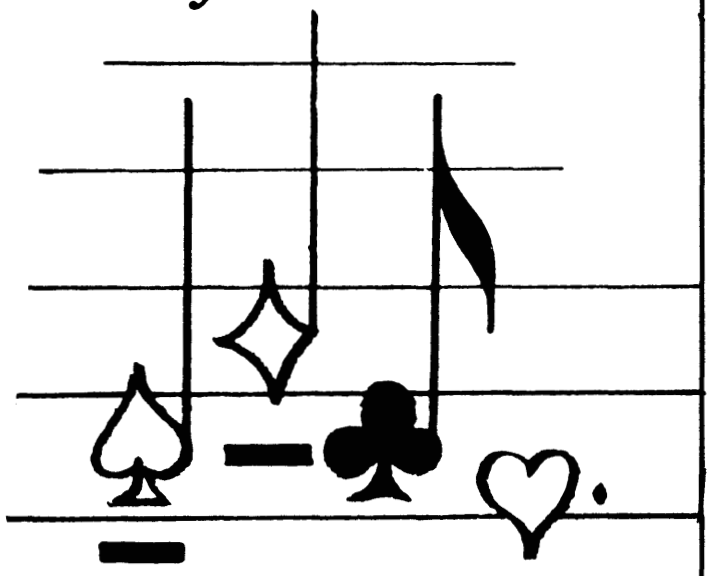
Place a glass on the table about a foot away from the edge and rest a coin on its edge behind the glass and challenge anyone to knock the coin over with another coin. The secret is simple, and is achieved by spinning the coin on its edge, which in addition to spinning on its axis also moves in a circle. With a little judgement the spinning coin can be made to knock the coin over. (8).

collated by

fred robinson



'my blue ac-es'



AGAIN.....

michael austin

A variation of the Walt Lees version which appeared in Pabular for February.

EFFECT:

To suitable cardsharping patter four blue aces are dealt face down in a row on the table, on top of each of these four red backed cards are placed, making four five card hands for poker. In turn the aces vanish from their piles to appear one at a time in the hand at the end of the row. The climax is reached when the final hand is turned over to reveal not four but five aces to the tag line 'The cardsharper made one fatal mistake he died of a disease called five aces'.

SET-UP:

Take the four blue backed aces and the red backed ace of spades and deal with them as in the original version.

Add to the face of the red pack three blue backed spot cards. Remove the duplicates of these cards and the remaining aces and put them on top of the pack except for the ace of hearts which goes between the pack and the blue backed cards on the bottom of it. The set up of the red pack from face to back being:— three blue backed spot cards, red backed ace of hearts, the pack, the remaining aces and the duplicate spot cards.

PERFORMANCE:

Introduce the red pack, fan it to show the backs without exposing the blue backed cards on the bottom. Take the pack face up in the left hand and obtain a break below the ace of hearts, being careful not to expose the face of the ace. Tell the audience that you need sixteen cards. With the left thumb push off the top card and take it in the right hand, counting it as number one. Push off the next card counting two. Push off the next two cards as one counting three. Continue in this way until you reach sixteen (actually seventeen). Each card is taken below the previous one so that their order is not reversed. These cards are laid face up on the table and the pack is laid aside.

Pick up the blue pack and display the backs without flashing the red back of the ace of spades. Take the aces from the pack as in the original version. Pick up both the red backed packet of cards and the four aces, place the aces face up on the face of the red packet. With the cards in the left hand obtain a break between the blue backed spot cards and the ace of hearts. Take all the cards above the break in the right hand and turn both packets of cards over simultaneously making certain that you do not expose the face of the ace of hearts. Drop the cards from the right hand onto those in the left hand keeping a little finger break between them. The right hand now deals the top four blue backed cards in a row on the table the last one being an ace. Cut the cards above the break in the left hand to the bottom as in the original version.

Adjust the packet of seventeen cards in the left hand so that they may be taken by the right in theHamman count position because this is the count that is predominate in this version. With the left hand thumb off the top four cards and place them on the first blue backed card. Repeat this for the second and third blue backed cards. Place the remaining cards from the right hand onto the remaining blue backed card (ace).

The first ace passes;

Pick up one of the indifferent packets of cards and place the blue backed card second from bottom without showing its face. Now perform the Hamman count showing five red backed cards. Turn the packet over and fan the cards to show that the ace is missing. Pick up the ace packet in the Hamman count position thumb off the top three red backed cards then the first blue backed card leaving the other two blue backed cards in the right hand, these are then placed as one on the other cards. Square the packet and return it to the table.

The second ace passes;

Pick up the next indifferent packet and vanish the ace as before.

Pick up the ace packet in the Hamman count position and with the left hand thumb off the top

three blue backed cards then the first red backed card and finally the last two red backed as one. Before replacing the cards on the table cut two blue backed cards from the bottom to the top of the packet.

The third ace passes;

The vanish is exactly as for the other two aces.

Pick up the ace packet once again in the right hand and Hamman count to show four blue backed cards with a red backed card in the middle of them.

The climax;

Square the cards, turn them over and holding them in the left hand obtain a little finger break. While reciting the tag line mentioned in the description of the effect fan the five aces, the break enabling you to hide the one indifferent card behind the second ace.

Unfortunately there is no easy way to sort the red from the blue backed cards, so I suggest that the ace packet be put in the card case with the blue pack and the other cards with the red packet.

SUPERTRANSPORTATION

ian baxter

EFFECT:

Four kings shown and placed on table. Four aces also are shown and placed in a pile away from kings. A king is taken from its heap and dropped on ace pile; likewise an ace is shown and placed with other three kings. On command, the kings and aces 'follow their leaders' and change places. NO faked cards are used.

SET-UP:

From face to rear, AS, AH, AD, AC, KH, KS, KC, KD. Ace of Spades is face card and King of diamonds top card.

ROUTINE:

1. Fan eight cards face up. Split fan taking aces in right hand, kings in left. Show backs of cards, show faces again, then place into one fan and square. Keep packet face up.

2. Packet placed in dealing position in left hand.

3. Right second and third fingers at outer end, near right corner, right thumb at inner right corner.

4. Now using left third finger, buckle KD slightly and obtain a break which is held at outer right corner by right third finger. Break is held at this corner only.

5. Left thumb now peels off AS into left hand ala Biddle move, returns and slides of AH, (AS goes under packet during this action) then AD, in smooth counting fashion.

6. Now for the crucial move. When AC is taken, three things happen at once.
(1) Three aces already in left hand go under right hand packet, in so doing, right third finger and thumb seize these cards and square them with the KD. This is facilitated by the break, making it easy.

(2) Packet is thus momentarily divided in half, separated by right third finger break. Right second finger, (right first finger is on face of packet throughout), very slightly swivels top half to the left, pivoting on right thumb at inner end.
(3) The AC and three kings with it go into left thumb crotch and the move completes itself as the two packets separate.

It must be clearly understood that above stages are blended into one smooth action — no hesitations, no stalling, no mechanical handling. To spectator you are simply counting off the aces with the left hand.

7. The move completed, drop right hand packet on table to your right, keeping it squared. KD is only card of 'king' packet showing.

8. Turn attention to 'ace' packet and neatly flipcards face down, dealing them one at a time onto the table to your left.

9. Flip AC (last card) face up on top of pile.

10. Now reach for the 'king' packet and repeat same process, ending by neatly flipping KD face up on top of tabled packet.

11. For the climax, pick up AC and openly slide it under the 'king' packet. Do the same with the KD, placing it with 'ace' packet. Snap your fingers or whatever and show kings and aces have transposed.

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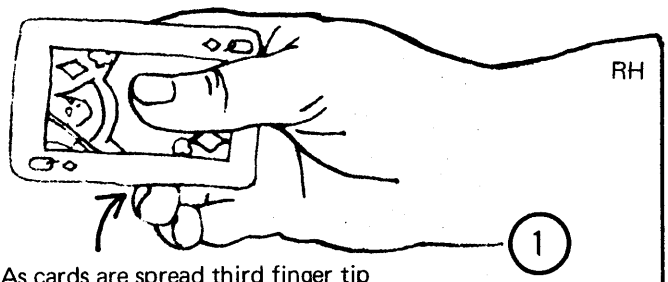
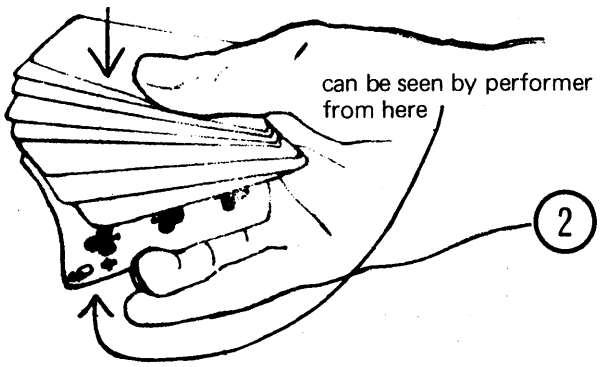


As cards are spread third finger tip pulls downwards — (side/back of finger is touching cards)

"Pulled down" card cannot be seen from here — BUT



The cards are fanned one handed and the third finger pulls down at the same time.

BOB OSTIN'S THE "FAN HIDE" MOVE

Here is a way of hiding a card when fanning a small packet of cards. For instance having used the Buckle count to show say five cards, when actually there are six. The move can follow up as a convincer before proceeding with the effect. I use it for Skullocation — fanning the cards for a last check just before they are placed in the skull's mouth.

Hold say — six cards face up in the right hand as in Fig.1. The side of the third finger by the top joint is pressed against the edge of the packet.

Now, the cards are fanned — one handed — the right first and second fingers moving to the left beneath the packet, and the thumb moving to the right above. At the same time the third finger pulls downwards, this causes the bottom card to bend downwards *out of sight of the spectator* — although in full view of the performer! as in Fig.2.

The main thing to remember with this move is that no conscious effort should be made to separate this bottom card — just fan the cards — pull down — and it happens of itself.

Points of interest are:—

1. You don't need to know how many cards are in the packet.
2. You can glimpse the hidden card in a natural way.
3. The card in its "pulled down" position could easily be slid beneath another packet, envelope, etc.
4. Being one handed it seems casual and beyond suspicion.

TICKETS PLEASE

My good friend Dick Simonds who died recently used to pull a very funny stunt some years ago when travelling on the buses in Liverpool. Here it is. Every time Dick bought a ticket he would roll it into a little ball and clip it between his fingers and there it would remain until he reached journeys end, when he would drop it in his overcoat pocket.

Now, eventually the pocket had quite a collection of balled up tickets, but sooner or later an inspector would get on, and it was *then* that the stunt was pulled.

"Tickets please" called the inspector, and Dick, looking absent minded and a little confused would reach into his pocket and produce his collection of tickets. He then fumbled amongst them and apparently selected one (it was of course the current one clipped between his fingers), this was carefully opened and handed to the inspector!

I reckon this is the sort of thing Clarke Crandall would love.

bob ostin

Kattenfelt

Should you by any chance be cycling in Scotland and find yourself freewheeling uphill you will most certainly be on Electric Brae where the configuration of the landscape creates what is Britain's best known optical illusion.

FOCUS

You will also be within a few miles of Ayr, the venue of the 24th Annual Convention of the Scottish Association of Magical Societies an event which most certainly lives up to the words of President Bill McBrinn as being 'The Friendly Convention'. We were made most welcome, being introduced as representing 'PUBULAR' which is probably more descriptive of our methods of production than the existing title, which is 'food for thought'. When, following our introduction, the chairman announced that 'Bob Read will now lecture' we realised who was responsible for the twist on our title. Based on his book 'Thanks to Pepys' with some bonus items which included some of his 'Bits of Business' from 'PABULAR', he proved the practibility of his printed material. For the close-up performer, and, possible for others, this was undoubtedly the highlight of the Convention.

Readers may also be aware that Ayr is also the home town of John Ramsay who Peter Warlock described in the Souvenir Programme of the Convention as 'the greatest international close-quarter magician these islands have produced'. Andy Galloway took us on a guided tour and pointed out the little grocer's shop which Ramsay had owned and the door through which some of the 'greats' had passed to be mystified and entertained by this master of misdirection. And he showed us the cul-de-sac just round the corner where Johnny watched the buskers and learned their tricks.

He also observed that 1977 would be the anniversary of Ramsay's birth, an event that most certainly will be commemorated and what better than with a close-up convention in Ayr?

The Gaming Board for Great Britain in their annual report regret that 1974 may well be noted as 'the year of the cheat'. Properties found during police enquiries included inks for marking cards, glasses and contact lenses. It seems that amateur sharpers are appearing on the gambling scene. No mention is made in the Report that patrons of casinos are being lured from these places into hotels and other places for a 'friendly' game and taken for a ride. Maybe you think this is confined chanced to mention that a certain card player was extremely lucky and never seemed to lose. It appeared that this lucky(?) player invited some acquaintances back to his home for a few drinks after a session at the local casino and after a while a school was in progress — and the host was being the lucky player. At our suggestion our friend managed to bring away one of the aces from the pack used. It happened to be of a pattern readily obtainable and it was easily possible to see even without being compared that it had part of the pattern scratched off. In this particular case this marking was crudely done but there are methods that are extremely subtle. We have in the past been invited to examine a pack for evidence of marks and after a couple of hours failed to find any, finally admitting defeat and be shown. The method of marking used, has not, as far as we know appeared in print, and the ends of the pack could be riffled until the 'cows come home' without the pattern dancing as it does with most methods of marking cards.

Probably the most effective thing that can be done with a pack of cards before an audience of card players is to create in their minds that you have the ability to deal yourself a winning hand as and when required. Here is a simple method for showing how to win at Pontoon or Black Jack. It requires a set-up as follows. From the top, the first four cards must be any other than aces, tens, or picture cards, followed by the four aces, then sixteen comprised of face cards and tens, and then the remainder of the pack. Request someone to say how many players, five, six, seven, or eight. False shuffle retaining the stack, at the same time saying you are setting up a good hand for yourself. Deal out the cards face up into the requested number of hands and you will receive an ace and a ten or picture and being the banker will win. The stack of twenty cards can be in the bottom half and remain there undisturbed while performing a few tricks with the upper section of the pack. When ready to perform the above simply turn the pack face up and cut at four cards to the left of the aces.

First magician: 'I saw old so-and-so's show last night.'
Second magician: 'What did you think of it?'
First magician: 'Not much.'
Second magician: 'What did he do?'
First magician: 'All the old stuff, die-box. egg-bag, rings etc.'
Second magician: 'Did the audience like it?'
First magician: 'Oh, yes but ....

It's worth a thought.

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Pabular
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Vol 1 No 10 JUN 1975

ELMSLEY OUT-SEXED

This trick is based on the original "Elmsley Four Card Trick" by Alex Elmsley, put out as a dealer item by John Henley. The handling of the cards is almost the same but the climax is different. The trick is particularly aimed at attractive young ladies in the audience for obvious reasons.

REQUIREMENTS:

1. 4 blank faced red black cards. On front of one card print SEX and on the reverse print
   I DON'T GET
   IT EITHER (see Fig.1)
using Letraset or Patterson Blick Magic Letters sheets 3 & 4. Black letters show up better on red cards than on blue. If blue cards are used the patter should be adjusted.

2. A young lady to act as spectator.

PREPARATION:

All cards face down. SEX card is third from top.

1. Fan cards slightly face down (not too far, otherwise printing will be exposed) (see Fig.2)
Patter:— "These are my mind reading cards".

2. Elmsley count the cards face down (sending the SEX card to the bottom).
"They are red because your mind is about to be read."

3. Thumb 2 top cards off with left thumb into right hand. Flash their faces to audience and replace them UNDER cards in left hand. Say "They are blank".

4. Turn cards face up and Elmsley count showing blank faces. "— like my mind is most of the time — particularly when I've had a few (to drink)!"

5. Continue patter:— "Think of any even number between 5 and 7. Concentrate hard on that number. Think about it!"
Now Elmsley count face up revealing SEX card as third card which ends up below face card.
"You're thinking about it tonight!"

david a wright

ELMSLEY OUT-SEXED

David A. Wright

6. Point out location of SEX card.
"This is a sort of aptitude test — Where is the printed card?"
Wait for reply and close up cards and turn them face down. Ask again "Where is the printed card now?" Make sure they know it is third card down or second from bottom.

7. "I'll reverse their order."
Elmsley count face down sending SEX card to the bottom.
Ask "Where is it now?"
They should reply "Second from the top".

8. Turn cards face up to reveal the SEX card on the face. "Look the SEX card is on the bottom."

9. Spread cards and get break under second card from face (see Fig.3). Close fan.
Double lift and hold two cards as one face down — thus apparently the SEX card has a normal back.
Say "I'll make it easier to follow, I'll reverse the printed card".

10. Buckle bottom card in left hand and slide two cards in right hand as one into break. (see Fig.4).

11. Turn packet in left hand face down.

12. Thumb top face down card to side to reveal SEX card face up. Replace top card (See Fig.5).
"Look the printed card is second one down."

13. Close cards and Elmsley count face down, injogging last two cards counted so that SEX card is revealed face up.
"I'll reverse the order so that the second card is now one—two—three cards down."

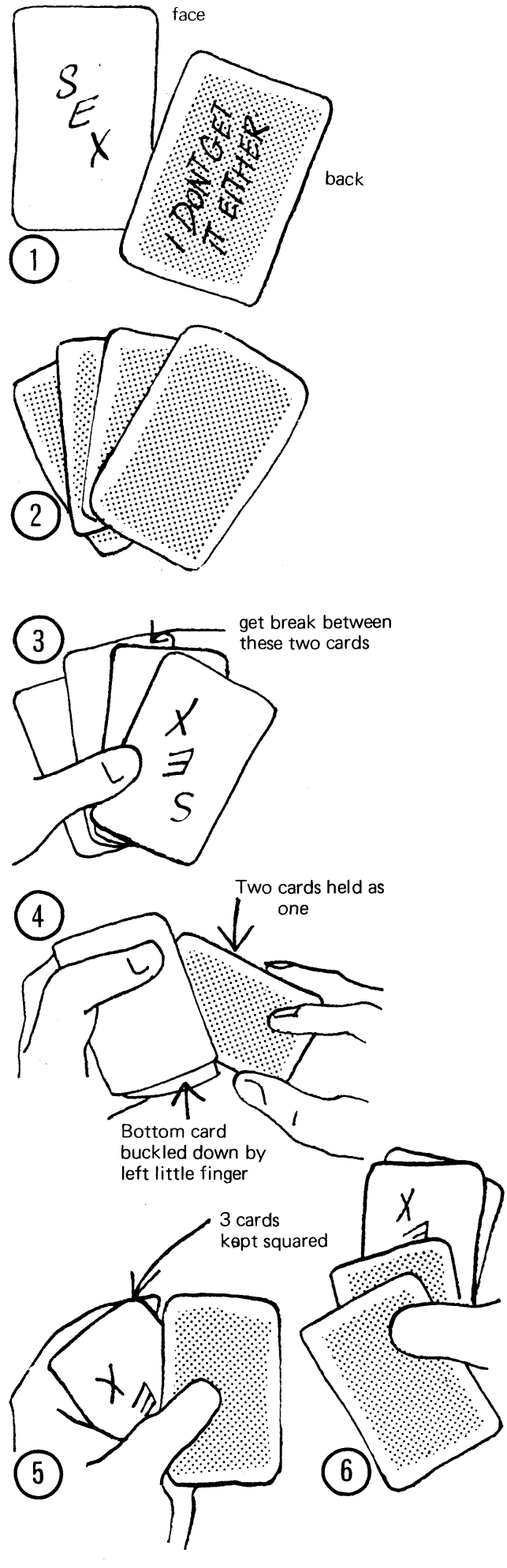
14. Close up the cards and ask
"Where is the face up card?"

15. They say "third from the top"
Say "Correct" as you Elmsley count. This time the third card appears to have changed to a blank. Outjog it. (SEX card is concealed.)

16. Pull out out-jogged blank card, turn it face down and place it under the packet.

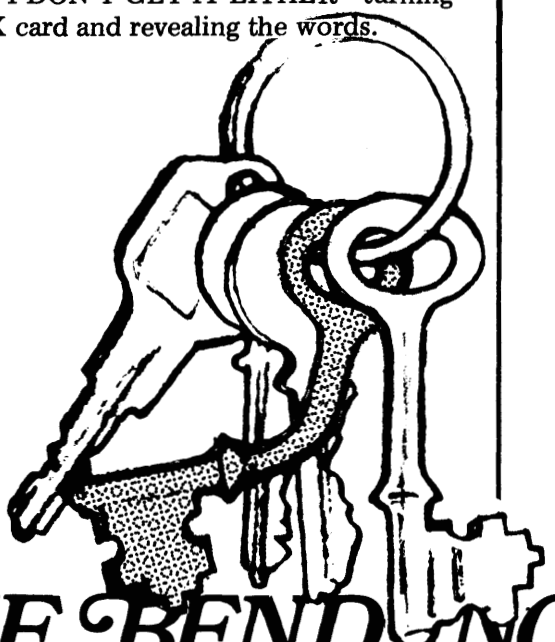
17. Elmsley count face down cards (all cards appear face down).
"You're having difficulty following the printed card."

18. Elmsley count again, this time SEX card appears face up. Pull it out of fan and place it on top. Fan cards.
"You shouldn't have had any difficulty because one, it's face up and the three others are face down".



Turn the three face down cards face up and say "and secondly, the others have no printing on the faces."
Ask the spectator "DO YOU GET IT?"

19. If she replies NO say "THAT'S MY TROUBLE. I DON'T GET IT EITHER" turning over the SEX card and pointing to the words as you say them.
If she answers YES say "I MEAN'T THE TRICK NOT THAT. I DON'T GET IT EITHER" turning over the SEX card and revealing the words.



THE BENDING KEY

barry govan

A stunt that will still cause a lot of talk amongst laymen is the key-bending demonstration a la Uri Geller. This version uses the performer's own keys.

EFFECT:-

Performer shows a bunch of keys on a key-ring. One key is examined by a spectator. After this performer rubs key and shows it has bent considerably. Keys and ring can be examined.

SET UP:-

Have a key-ring with about five keys on it. On this ring are two duplicate keys of which one is bent. Have the bent key at one end of the other rings and the straight one at the other.

PERFORMING:-

1. When about to perform secretly slip the straight key off the key-ring and into the finger-palm position of left hand. Point of key should point to first finger.
2. Take the bunch of keys from the pocket, and holding them by the ring, jingle the keys. The bent one will not be noticed.
3. Now in one action let keys flop into left hand, points towards left-first fingers at the same time left hand comes up with fingerpalmed key. All that happens is that the bunch of keys cover the single key. Now IMMEDIATELY grasp all keys with right hand, thumb on top and first finger underneath and lift them to eye level. Situation should be that the bent key is facing you, then the bunch of keys, then the straight key. Straight key is facing audience.
4. With the right finger acting as a fulcrum left hand comes over and fans all keys slowly to the left. (Like a reverse card fan).
5. Most of the keys will still show slightly, but make certain that the bent one is hidden now behind right hand.
6. Audience now think that the straight key is on the ring but in reality it is loose but held to the other keys by the right fingers.
7. Right hand now slowly shows audience the straight key side on so they see that it is a normal key.
8. Now bring left hand up back to audience, fingers cover key for a fraction of a second and during this action right thumb levers the bent key up and first finger and thumb take hold of it at the bend. (About half the key is visible but the fingers covers the bend at this time).
9. Immediately lift left hand holding the key up and to the left of the body. The straight key is allowed to drop into fingerpalm position of right hand, which falls to the side as left hand rises.
10. All attention is on the key in left hand.
11. Now pretend to bend left hand key, while doing this, pocket straight key.
12. Bring bent key into view and give ring and keys to audience to examine.

NOTES:-

A good idea is to have all the keys on the key-ring made of brass except the two keys which are used in the trick. This prevents a spectator thinking on the lines of a switch etc.

Also make sure that the bent key has rather a severe bend in it. From 30 to 45 degrees at least. Also have the keys used made of hard material otherwise spectators may try and bend it back into shape.

THE FAKIR OF OOLU.

HIGH-JACKED

SET UP:-

1 Blank Face Card	**4** King of Diamonds
2 Jack of Spades	**5** Joker
3 Queen of Diamonds	**6** Ten of Diamonds

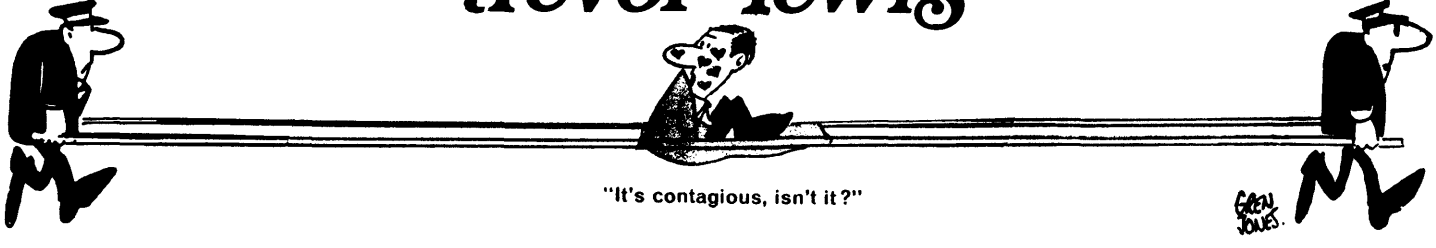
THE STORY:-

Now once upon a time there was this plane (show the blank card) which was about to be hijacked (show Jack of Spades) by this one-eyed coalman (one-eyed Spade) who said "If I don't get a bag of diamonds by the time the sand goes out of this modern timer (show hour glass in Jack of Spades hand) I'll (raise both cards to mouth) blow up this plane. (Place both cards face up on table).

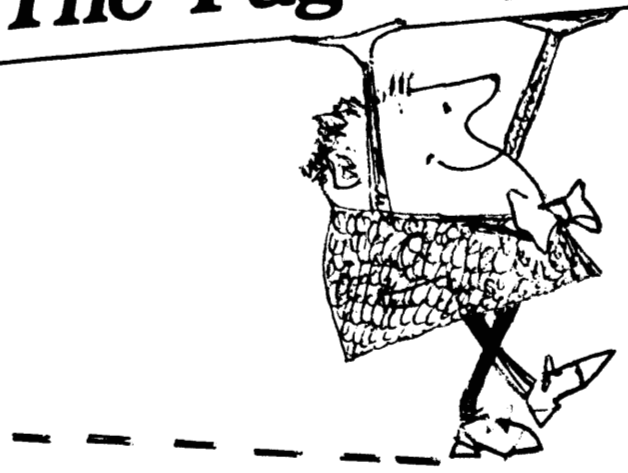
Now the pilot of this plane was an old chap whose only experience was flying choppers. (Double lift showing King of Diamonds and indicate axe in his hand). He said "Either you stop this nonsense or I'll turn round and fly home. (Double turn over and place the Queen of Diamonds on to the tabled cards).

The hijacker repeated his threat "Either I get a bag of diamonds or I'll (raise cards to mouth) yes, that's right, blow up the plane. They looked here and there (double cut top card — King of Diamonds to bottom) and finally found some diamonds. (Double lift showing ten of diamonds) and under cover (turn cards face down and put top card (Joker) on to tabled cards) smuggled them aboard — on to plane. The hijacker fled (keep hand on the blank card and blow the other three cards across table) but when he inspected his ransom all he found was some Joker with a Bag of diamonds (show Joker and Queen) and they lived happily ever after.

trevor lewis



The Page boy speaks....



Well, what do you know? After mentioning Paul Daniels last month I sit down to watch The David Nixon Show on TV and who should pop up on the screen as his guest but P.D. And surprise, surprise he was performing a Patrick Page routine, namely the card in wallet. And he almost performed it as well as I used to — the main difference being that he got more laughs. I think the technicians turned up the volume. It was either that or as I sat there and watched him I imagined the laughter was getting louder and louder, and I thought I'd grow to hate him. No that's not quite correct. The laughs *did* get louder and I *do* hate him.

The guest spot on the same show was filled last week by Fred Kaps who made two appearances — one close-up and one stand-up with two spectators in which he performed an excellent version of Edward Victor's Eleven Card Trick, the last part of which fooled me badly.

Dionne Warwick, the US Pop Singer (?) has been doing a short tour of England doing one-nighters with a supporting bill that included Miss Terri Rogers, well known ventriloquist with a liking for performing close-up magic. But my question is 'Why is it that the vents seem to have succeeded where the magic acts have failed?' Only rarely does one see a magic act on the same bill as a big international star and when one does it is usually an imported act. Is it that the clubs in this country demand time from their acts that does not lend itself to polishing up that sharp 10 or 12 minutes? Everyone these days, from comics to jugglers, break their necks to fit audience participation into their routine and the reason is always the same: TIME. The clubs are insisting on a minimum of 25 minutes for each of their acts and the average speciality act cannot cope with this length of time. Result? No first class, fast 'Speciality' (or as our American friends would have it 'Flash') acts.

There used to be a night club here called the Embassy and it existed for very many years right in the heart of London, and it used to use magic acts regularly. It closed down about a year ago and then re-opened recently, calling itself the 'Time and Place' and for the first time in many years around the London area they had a magician to do close-up work at the tables, namely one Mike Cassidy. Mike left a couple of weeks ago to spend five months in the Channel Islands entertaining the Tax Dodgers. This week the Time and Place closed down. It seems that this was neither the time nor the place for Michael Cassidy and his timing was excellent because he moved out just in time — if he'd stayed on for another week or two he'd have been out of work just like all the other magicians — and sitting at home watching the ventriloquists making a lot of money on television.

FROM THE NOTEBOOK OF LEWIS DAVENPORT

SYDNEY LEE
BEDFORD MUSIC HALL,
LONDON – MARCH 9, 1904

Tambourine and Two Rabbits
One Egg Passes
Pack of Card Passes
Five Card Passes
Coffee and Cups
Duck Pan
Card Throwing

Want to hear something funny? A gentleman whose name unfortunately escapes me does a mind-reading act which uses very little other than perhaps a nail-writer, a pencil, a pad and a few envelopes. He arrives in a nice car, dresses well and walks in with nothing and does his act. And usually, when he comes, the client at first gets a little worried because she doesn't see any equipment and she expects performers to have something — and of course he doesn't have anything. So recently he has been arriving with a small expensive executive type brief-case which he places on the floor as he meets the client and has a chat. Eventually he goes on and does his act as normal, (leaving the case exactly where it is), finishes, picks the case up, collects his fee and leaves.

The case is empty. I think that's funny and I hope you do. Until next time — Goodbye!

Patrick Page

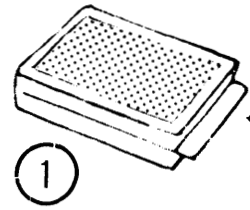
eric mason

ARISE COMRADES

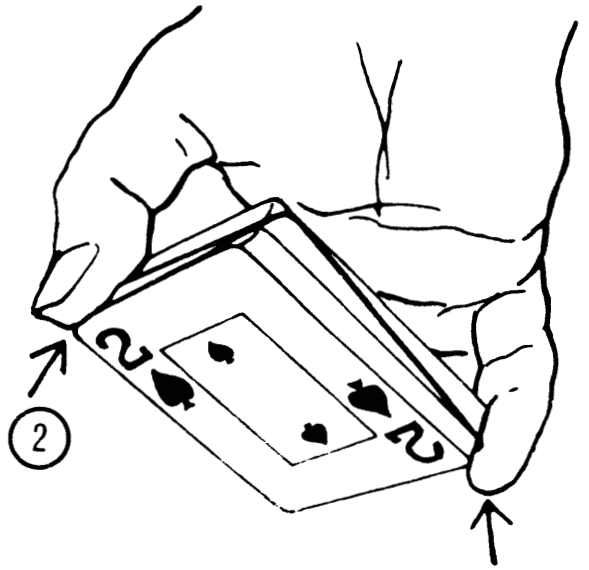
This rise of a card from the centre of a pack was stimulated whilst watching Fred Robinson 'work' through a few 'moons' — it can be presented as an effect in itself or like Fred's included in or perhaps ending a sequence to an ambitious card routine — perform the All Round Square up move by Larry Jennings, page 155 Dai Vernon's 'Ultimate Card Secrets' — or a move that leaves the selected card outjogged as illustration (1) about the centre position in the pack. If you get into the habit of having the little finger and thumb locating and holding the selected card on the diagonal as (2) there will be a greater freedom in handling the 'all Round' Square up move before the final jog.

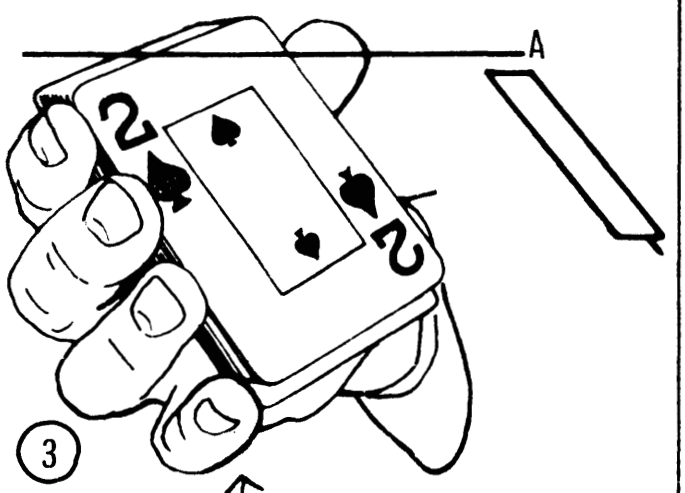
Bevel the cards also as in A(3) using both hands if necessary, then hold with the right hand only as in (3) the right first finger opposite the thumb, the back of the pack facing the right hand palm — the little finger ready to control the chosen card at the base of the pack. Allowing the Bevel to remain slightly spread the bottom two or three cards to the left (the pack also spreads slightly at the bottom) (4) the tip of the little finger (pinky) of the right hand can now be almost hidden behind the face bottom card (in our example the 2 Spades) (5). If you now lower the little finger and stretch it downwards so that it engages the jogged (4) and (5) selected card it moves it to the right long edge of the pack without losing contact. You will find that by pushing upwards you can cause the jogged card to rise out of the pack under cover of the 2 of Spades (5). Illustration (6) shows how much the little finger rises up the side of the pack. The rise looks a normal vertical one because the angle of the face card of the pack is in the same plane as the rising card (See (7)) — it only remains for the left hand to continue taking the rising card out of the pack at the same speed and tempo (8) to complete the illusion that the card rises completely out of the pack.

As always with this sort of effect a gentle but greater movement of the hands and body in performance will serve to render invisible the actual mechanics of the move and display the effect to better advantage.



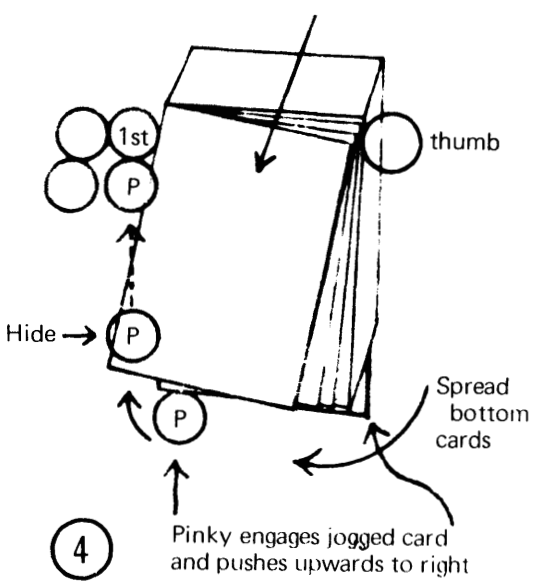
(1)

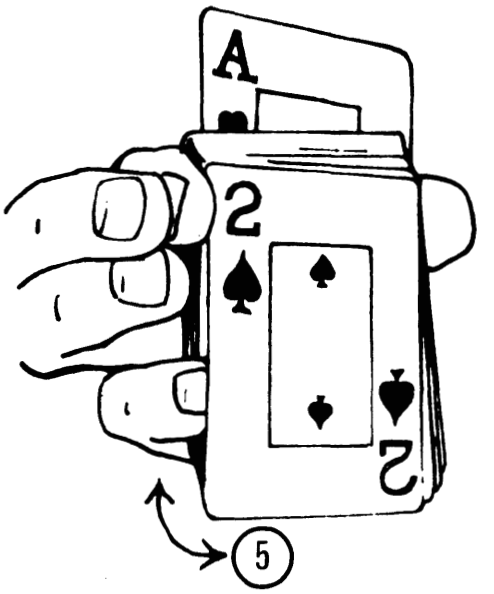


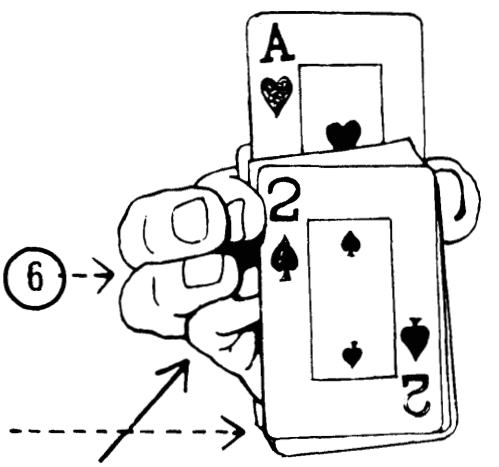


Bevel pack as A

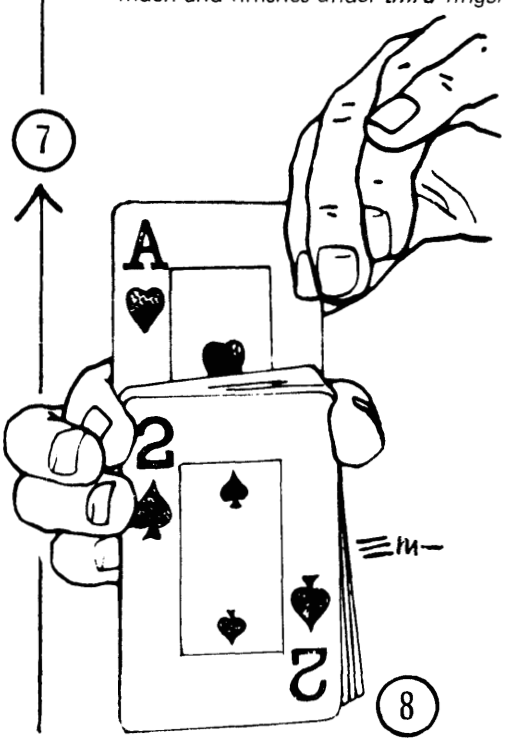
Beveled pack downwards



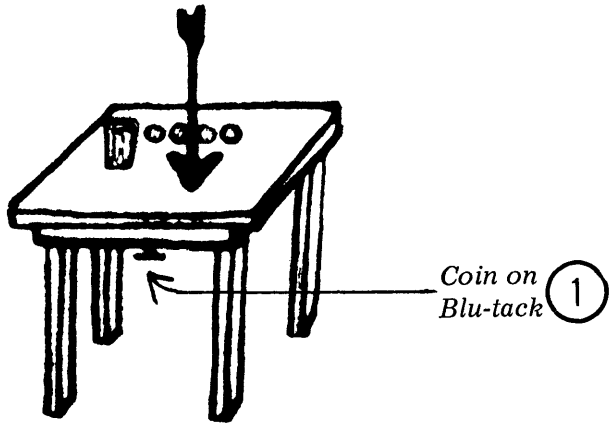




little finger raises card this
much and finishes under ***third*** finger



SOFT SPOT



Inspired by Dai Vernon's KANGAROO COINS and more recently Bob Read's COINS ACROSS, I have devised a coins through the table effect that can be performed standing at a table. The method may be original, however, I'm quite aware that the overall effect owes much to the work of many other performers.

HOW IT LOOKS:-

Four borrowed coins penetrate a table (also borrowed), one at a time, into a glass (yes, this can be borrowed as well).

WHAT YOU'LL NEED WHICH THEY SEE:-

Table, glass and four coins.

WHAT THEY DON'T SEE:-

A blob of BLU-TACK (the new kind of adhesive made by Bostik Ltd) and a coin to match the four coins you have borrowed.

TO GET READY:-

Prior to performing this minor miracle press the blob of Blu-Tack under the edge of the table nearest you. Stick the fifth coin to the adhesive — secretly. (Fig 1).

bob hamilton

THE GET SET:-

Stimulate interest by asking a few provocative questions like, "How do you treat atomic warts?" "What do molecules drink?" Before you get any smart answers say that you will demonstrate the answer to the second problem. Ask for the loan of four coins of the same denomination as the coin under the table edge, and collect them in the glass. Explain to any interested onlookers that molecules drink whisky (or whatever you are drinking at the time). Dip your finger in the drink and draw a circle on the table top. Tell the spectators that all the molecules within the circle of whisky are rushing towards the liquid and to prove this you will show that this area is now softer than the rest of the table. At this stage you have the glass containing the four coins in the left hand.

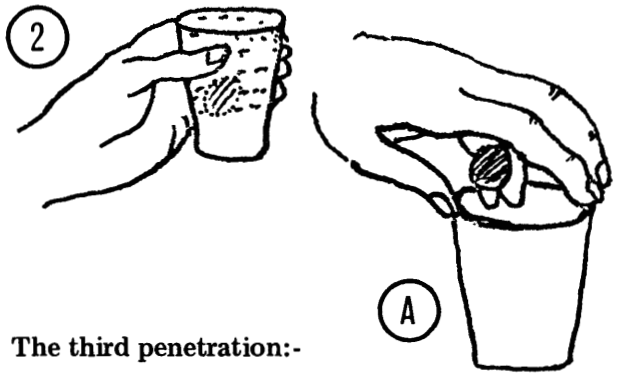
THE GO:-

The first penetration:-

Pour the coins from the glass into the right hand, the coins travel across the fingers of the left hand and the last coin is retained in the left finger palm position. Close the right fingers over the three coins, raise the right fist and say "Four coins.....watch." The left hand, with the coin positioned on the third and fourth fingers, moves the glass under the table and the glass is allowed to pivot to the position shown in Fig 2a. The finger palmed coin is directly over the centre of the glass. Lower the right fist to the table and feel for the 'soft spot', bang coins onto table opening fingers as you do so. Pause for just a fraction of a second and then release coin from left fingers — it's heard to fall. Spread the three coins on the table and withdraw glass from under table. Jingle the coin in glass and then pour it into right hand and display.

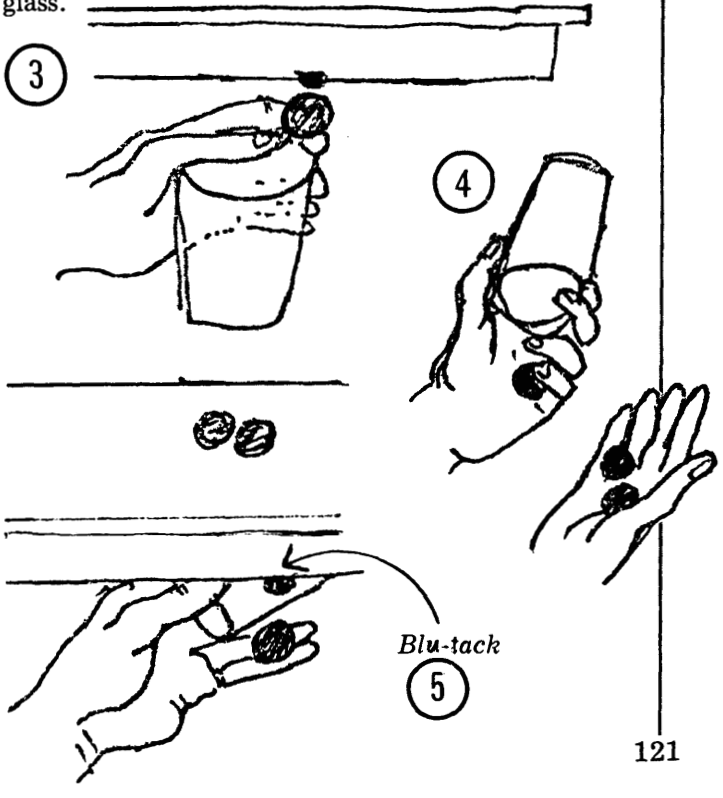
The second penetration:-

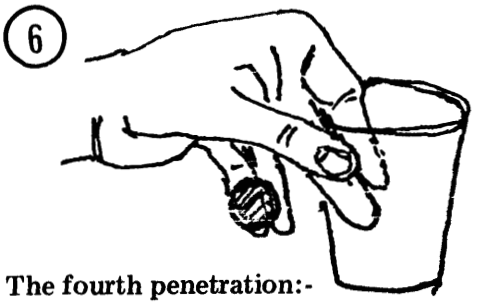
Drop the coin into the glass. Pick up the three coins from table in right hand, getting one into the thumb palm position as hand is closed. Left hand holding glass as shown in Fig 3 moves under the table and picks up the coin held on the adhesive between the first finger and thumb as shown. It is important that you do not look for the coin — concentrate your attention on the right fist as it once again feels for the soft spot. The left hand has now reached a position below the table directly beneath the soft spot. Slap right hand onto table retaining one coin in thumb palm — release coin from left thumb and first finger. Remove right hand to show the two coins on the table, taking care not to expose the thumb palmed coin, withdraw glass from under the table and jingle the two coins. Pour the coins from the glass, across the left fingers, retain one in the finger palm as the other joins the coin already in the right hand Fig 4.



The third penetration:-

This next sequence enables you to 'openly' show that only four coins are used. The position at this stage is that two coins are on the table, two coins are in right hand and one coin is finger palmed in left hand which also holds the glass. *Don't* drop the coins from the right hand into the glass, instead close hand into a fist. Move the left hand under the table and by turning the hand push the finger palmed coin onto the adhesive Fig 5. Right fist is feeling for the soft spot.'Suddenly' remember that there should be two coins in the glass — bring left hand from under the table and without over-doing it show that it contains only the glass. Drop the two coins from the right hand singly into the glass, then pick up the two coins from the table positioning one in the thumb palm as fingers are closed. The left hand goes under table stealing coin from adhesive as it goes. Slap right hand onto table taking care that the single coin doesn't clink against thumb palmed coin. Release coin from left hand into glass. Lift right hand to expose just one coin on the table as left hand appears from under table with three coins in the glass.





The fourth penetration:-

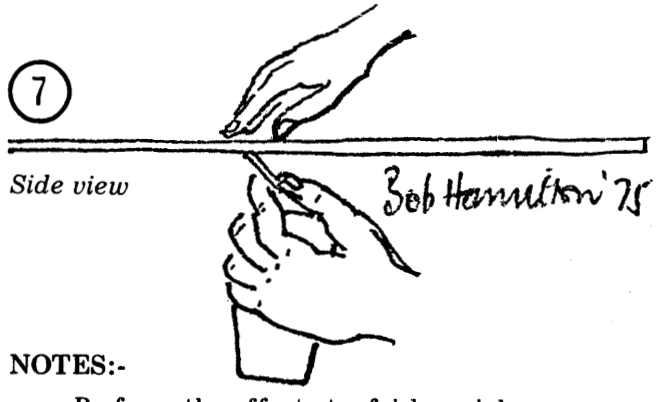
There are two methods of achieving the last penetration which will leave you 'clean'. I'll give an outline of both, you can probably devise other ways of reaching this objective.

1. Tip the three coins from the glass into the right hand to join the one there and retain one coin in left finger palm. Display the coins and then drop them singly into the glass. Pick up the single coin in right hand as left hand takes glass under table — on the way the coin in finger palm is deposited on the adhesive. This is more easily done by changing the grip on the glass as in Fig 6, the glass is held by first finger inside and second finger outside — this enables third and fourth fingers to push coin onto the blob. Say, "No. Let's try it the other way round..... Let's see if this coin will pass up through the soft spot." Bring the glass from under the table and place it on the soft spot and move the right hand with coin under the table. Bang the coin on the underside of the table, look puzzled — bang it again — withdraw the right hand, look at the coin and mutter something about it being a 'one-way' coin. Pretend to try again but when the right hand is under the table raise the left foot and lower the right hand to allow you to drop the coin into the left shoe (or trouser cuff). This is done smoothly and quickly, once the coin has been deposited bang the right finger-tips on the underside of the table. Look disappointed as you say, "Ah well! Back to the drawing board", and take the glass in the left hand and place under table, stealing coin from the Blu-tack as it goes. At the same time the right hand comes above the table as if holding coin, keep back of the hand towards spectators, and apparently places coin on soft spot. Coin in left hand is placed against underside of table (quietly) as in Fig 7. Lower arched right hand and simultaneously allow coin to slip off left thumb. Coin is heard to hit table (apparently the 'coin' in the right hand), pause for a second then allow coin to drop into glass. Slowly remove right hand from table and rotate it to palm up position as left hand brings glass into view. Jingle coins in glass then tip triumphantly onto table.

NOTE:-

Remove blob of Blu-tack as soon as conveniently possible.

2. This method is possibly simpler and more effective, try them both and use whatever suits you best. Tip the three coins from the glass into right hand, retaining one coin in finger palm as the other two join the coin already in right hand. Display and then drop the three coins singly into the glass. Move the glass onto soft spot as right hand picks up single coin. Using same patter theme as in 1 above, move right hand under table but deposit coin on adhesive as it goes. Apparently bang coin on underside of table, actually right finger tips, after failing to get coin to pass up through table place under table, coin still in left finger palm. Right hand is moved to surface of table as if holding coin and immediately slaps fingers down, left hand drops coin from finger palm into glass. Turn right hand palm up as glass is brought from under table to display coins. Pour onto table — climax. Remove coin and adhesive at opportune moment.



NOTES:-

Perform the effect at a fairly quick pace, but pause sufficiently for spectators to notice that at various points in the routine 'only' four coins are used.

Have found that the routine can be performed equally as well with half-inch dice and a dice cup. Fits nicely into a dice routine.

BOB'S BUSINESS

NOSES GALORE

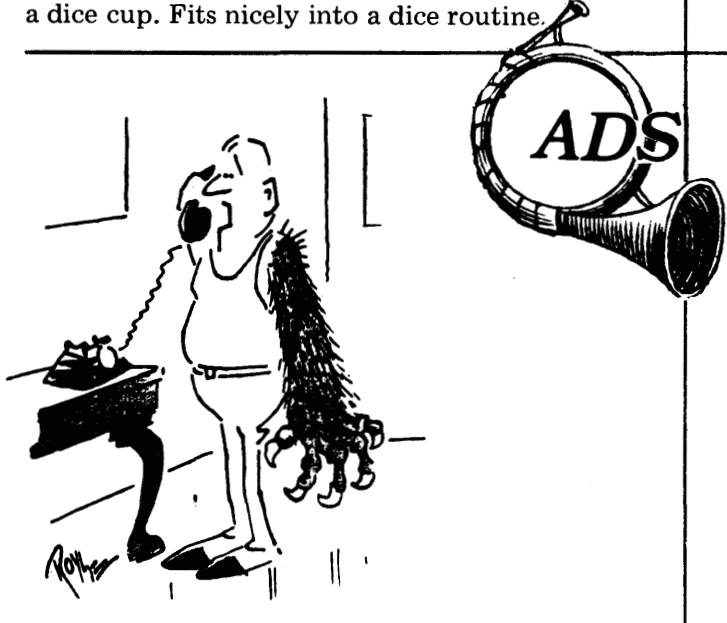
In "Thanks to Pepys" I described a bottle production from a handkerchief using the appearance of 4 coins as misdirection.

This is a comedy build-up to the same trick. Perform the haunted handkerchief — the one with the make believe hair. George Blake has a good routine in More Master Magic.

Finish the routine by opening the handkerchief over the left hand, drop a coin into it from the nose (coin concealed throughout in Right palm). Pick up coin and place in Right pocket. Cop a nest of 2 plastic noses and say "I'll do that again." Pretend to squeeze another coin from your nose and leave plastic noses stuck on it. Look up — audience will notice the addition. Say "This isn't my real nose" remove outer plastic nose — "This is my real nose" point to remaining plastic proboscis. Under cover of laugh cop the bottle as described.

bob read

Use line — "Well you'd have a nose like mine if you drink like I do."



"It's about that Bob Read trick I read in Pabular No. 4 Doc"

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News come that The Magic Club, Preston is in the process of planning a Special close-up session towards the end of the year. This is welcome news indeed for magicians whose interest lies in the close-up field. Proposed registration fee round about £15 which includes a night in a first class hotel, three meals on the Sunday plus lectures, competitions and performances by top performers from Europe and the United States as well as U.K. specialists. Cannot be bad, Pabular will be there.

FOCUS

Some time ago we decided not to report happenings in magical societies as they were not of general interest to the majority of our readers. We have to make an exception. A lecture given by ALEX ELMSLEY at the Pentacle Club and the Zodiac Magical Society was repeated at the Magic Circle in June 2nd cannot be allowed to pass without comment as it encompasses the finest straight card act we have ever witnessed. Commencing with a talk on Presentation and Misdirection lasting some twenty minutes the lecturer gave us his thoughts on these important subjects and then proceeded to prove his theories in a practical manner by performing a beautifully conceived card act full of originality, and faultlessly presented. Working seated at a card table, using only a pack of cards, a birthday book and a penknife, a helper found the name of his chosen card written at the side of his birth date. Stabbing the pack with the blade of the penknife two selected cards were found. Five previously chosen cards were found using a variety of methods. A gambling routine followed, with an interesting story. Four cards then changed their back patterns several times finally turning into Jokers. We are not absolutely sure what happened next but a visual recap took place in which all the cards involved in the previous effects were produced to be climaxed by the entire pack changing, every card have a different back design.

What followed was a catestrophe. A beautiful illusion was destroyed as Alex generously explained every detail of this superb act and we shall never again be able to sit back and just marvel. We shall always be conscious of the nuts and bolts and regret that we were present at the expose. Maybe others think differently and argue that we were given something on which to build greater magic. Our only hope is that we are around to see it. It could be quite something.

Seriously, we wonder if the time has arrived when magic has become too cheap and someone with inventiveness and performing ability should decide to keep his secrets secret and fool magicians and let them stay fooled. Maybe somewhere there is another John Ramsay. We hope so.

Many of the older generation will remember FAUCETT ROSS, a modest, retiring gentleman who accompanied 'Professor' Dai Vernon on his first visit to Britain. Last year Ross Bertram arranged a 'do' in his honour which captured the headlines in his local press, and sent us the cuttings which reported his life of magic and that he had written a book. MAGIC with FAUCETT has now been published and contains some Vernon material and a section on card magic.

We also hear that a book by Francis Carlyle is near publication, and will be handled by Ken Brooke in this country. Very little of this performers material has appeared in print. Put this among your list of 'MUSTS'.

We regret the following error which occurred in Mark Scudiery's **'Faro Felon'** in the **April** issue. "Step 5 should read 'Strip out the upper half which contains the selection and drop them face down on top of the cards in the left hand. Now cut at the break and the selection will be the 25th card in the fifty card deck." Kevin Fox also writes that a mistake occurred in 'We'll Ring You' in the May issue. The third sentence in the third paragraph on page 102 should read, "Slip cut onto the table and put the packet in the right hand into the left covering the coin. Pick up the tabled packet with the right hand, fingers at the outer end and thumb at the inner end. The left thumb now pulls the exposed Ace of Spades off the right hand packet onto the packet held in the left hand." End of correction. Disregard the remainder of this paragraph except the description of the slip cup. We promise to be more careful in the future.

A little something to think about until next month. The billing matter advertised "Professor X. One hour of magic and entertainment". Having been booked and completed his turn of one hour, the chairman announced that the Professor would now give his entertainment. Remembered from a very old Sphinx.

Your Editors are taking a holiday and will be publishing the July issue a few weeks late. We intend to produce this and the August Pabulars at the same time (though as separate issues) and mail them together towards the end of August.

✱ TOP PHOTOGRAPHER 'VIC PINTO' CREATES TWO BEAUTIFUL GLAMOUR SHOTS OF A PROFESSIONAL MODEL. BOTH IN TREMENDOUS LIVING COLOUR!

the 'pinto' showgirl

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'Pinto' built a special set in his studio, employed a beautiful model and with his creative genius turned out 'The Pinto Showgirl' — Small, exclusive apparatus which we guarantee will create havoc with the boys in the bar.

Routined by 'Ken Brooke' here, briefly, is what happens - - -

From a small wallet you remove a playing card which has been permanently sealed in a plastic container. The face of this card is not shown.

Spectator is handed a pack of cards and is asked to deal them face down, one at a time and stop dealing whenever he wishes. That card is turned face upwards. The sealed package is turned over and, believe it or not, the spectator finds a duplicate of the selected card right inside the package!

Saying this is not the trick he intended to show, the performer explains that he was rehearsing his 'big show' the previous night and his assistant picked up one of the large cards he uses and at that very moment he had a premonition that the very card she was holding would be selected tonight. So saying, the magician removes a beautifully coloured photograph of a showgirl holding a large playing card, back towards the camera — The magician states that the card is a duplicate of the card spectator stopped the deal at a few moments ago ---

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Pabular
The Magazine of Close-up Magic
Vol 1 No 11 JULY 1975

GLITTERING pete biro

PABULAR:

Typographically, Artistically — etc. second to none! Therefore I feel that a particular item that I have discovered and feature should be contributed to those that support and produce such a fine publication.

EFFECT:

A borrowed ring is destroyed(!) and makes a visible (BAFFLING) re-appearance in a burst of flame. NOTE: I have performed this effect many times, both for magical and lay audiences, and the climax never fails to bring "oh's and ah's" — and there is room for comedy situation bits too.

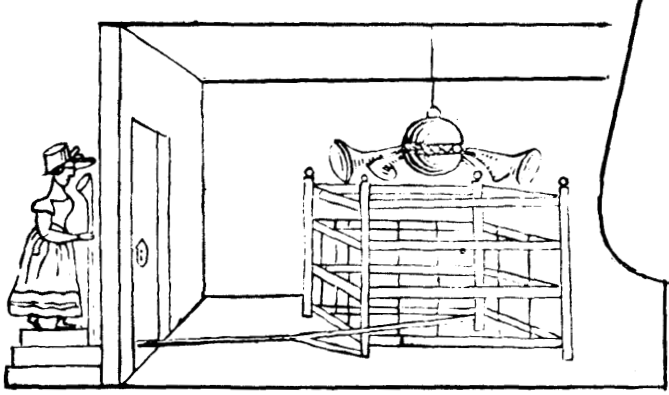
At the moment the GRINDA RING is the best vanish (destruction) of the ring particularly for platform work. You are left with a ground up mess of gold glitter. I'll leave it to individual tastes as to the gags you do or do not use when you borrow the ring. Anyway..... what you are left with is the box in hand, full of the glitter and the ring finger-palmed. You now pick up or take from pocket a 4-inch square of flash paper..... I comment on buying sheets of this paper in 1000 lots..... or sometimes just borrow the paper from the nearest W.C. Hand spectator the paper tell him (or her) to hold flat on hand and you dump

out the glitter onto the paper. Set box aside and ask spectator to twist up the package like a piece of candy..... and while said person is doing same you reach into pocket (or pick up) (there's a lot here for you to decide for yourself) a special little wire holder — mine is made from a "pointer" gotten from a stationery store (like a car radio antenae) with a bent wire hook on the end. (See sketch.) As you extend the pointer you load the ring onto the handle end (hidden in your fingers.... and the sound of the pointer being extended covers any sound of ring hitting the handle end as you load it). Ask spectator if there is anything in the package — other than the ground up "gold" and at today's prices you're ahead of what the ring must have cost!

Have spectator hook the package onto the end of the pointer..... it will slip under the hook and if you followed the sketch will stay in place. With your free hand, bring out a lighter and proclaim that the "precious metal has a memory... and a bit of heat applied will cause the pieces to RE-FORM back into their original condition..... A ROCK..... no YOUR RING..... with the stone in place!" Needless to say the flame gets too close and ignites the flash paper..... and at that precise moment you let the ring slide down the pointer and it will stop at the hook. It will appear as if materialized at the end of the pointer. The flash of flame will provide perfect misdirection. A bit of handling time will show you you can "toss" the ring out and it will move to the hook faster. **Believe me this is real magic!**

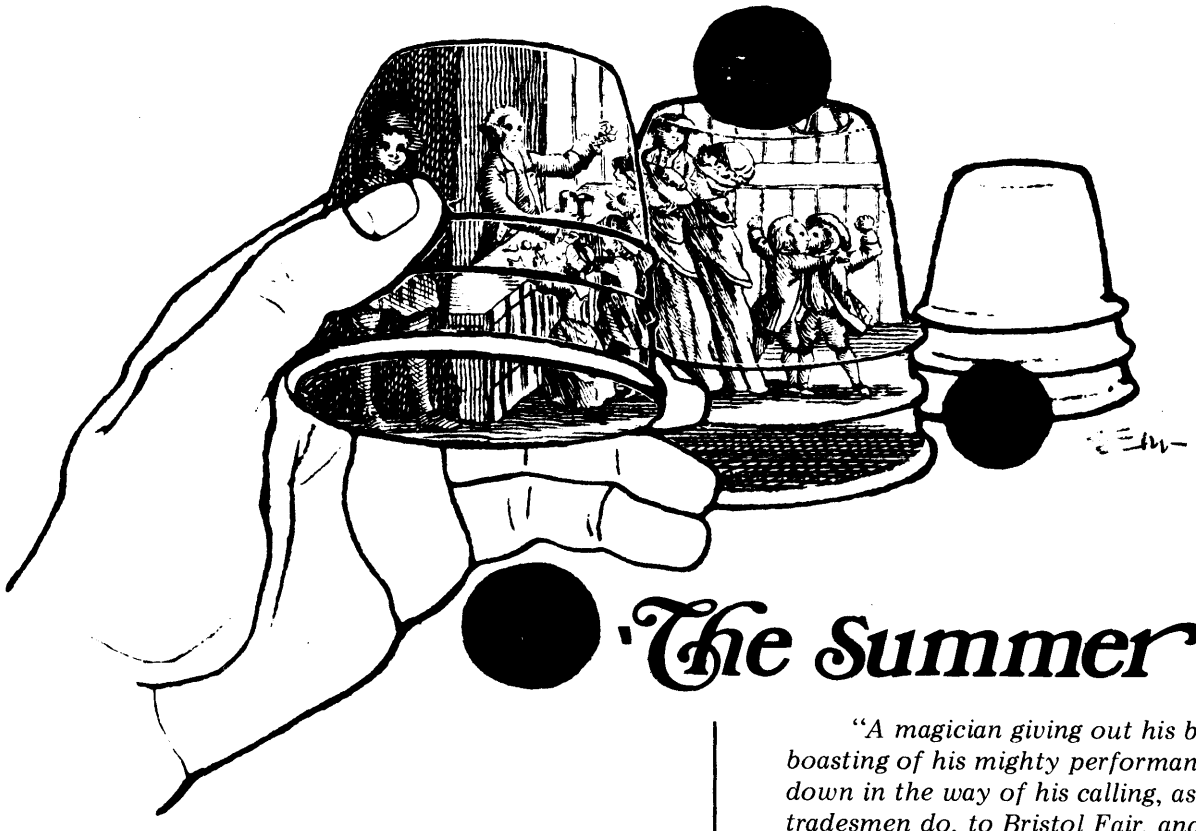
If you do not want to use the GRINDA RING prop..... perhaps a Mortar and Pestle? Or you can make a ring out of a FLASH PAPER BILL (NOTE) and have it change to a real ring? You can do sleight of hand crushing ring at the table and dropping the glitter dust a la Slydini. Do anything you want but do it.

Yours, Pete Biro esq "The Sidewalk Shuffler.... featuring the Leicester Switch!"



One of Magic(k)'s most interesting characters Tony 'Doc' Shiels is a man of many parts. Apart from working the Cups and Balls and being a 'Punch and Judy man' he performs and is involved with the 'Dog and Dragon', a pub and restaurant in Cornwall. Most of our readers will certainly know about him already. The beer mat reproduced below is of more than passing interest.

If any readers know of similar publicity examples we would like to hear from them. (Editor)



'The Summer cups'

"A magician giving out his bills, and boasting of his mighty performances, went down in the way of his calling, as other tradesmen do, to Bristol Fair, and there he did wonders."

(Daniel Defoe)

The Cups and Balls, in my opinion, is the most marvellous piece of close-up conjuring ever conceived. It is not merely a trick, but a whole programme of tricks, a complete magic show in miniature.

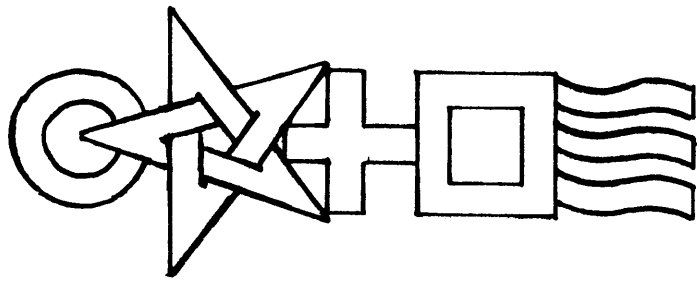
That doesn't sound like a mentalist's opinion, does it? Maybe not, but mindreaders are two-faced devils and, as I scribble these words, the sun is shining and I'll soon be on the road, packing a set of cups and a Punch and Judy show, to play my summer role around the country fairs. I use the Cups and Balls as a crowd-puller, it is perfect for the purpose and never fails to attract an eager audience.

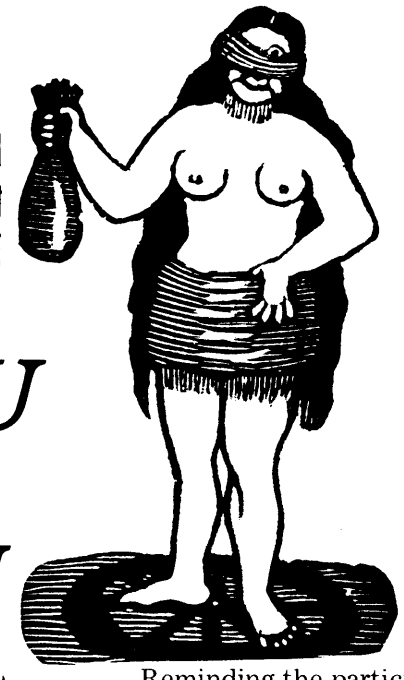
Punch showmen and their 'bottlers' (the men who drum up a crowd and collect the money) have employed the cups for hundreds of years. The word, 'bottler', is, in fact, derived from the French, 'bateleur', a trickster or sleight-of-hand man, an expert at Le Jeu des Goblets. It could hardly be an accident that Britain's king of Punch professors, Percy Press, is a dab hand with the Cups and Balls.

Last year, my sons, my wife and I took part in the great Bankside Festival of Punch and Judy, at the Globe Playhouse site near Southwark Bridge. I did the old routine there, as it happens, and spied Patrick Page, eyeing me critically from the back of the 'hedge'. On the day after the festival, I found myself in Davenports, chatting to Pat about the Cups and Balls. I mentioned that I had always wanted a set of heavy Burtini cups but that I thought the chances of obtaining such a thing, these days, were very slim. The Page boy, bless him, reminded me that nothing is impossible and promised to prove it. Within a few weeks, I received a parcel, containing — naturally — a beautiful set of Burtini cups. Patrick may disagree with almost everything I say on the subject of magic and mentalism, but he can't be all bad!

The very first cups I ever owned were an antique set, fashioned from soldered tin, which I bought from the late Charles Fitness, who used to run a magic shop, not far from Blackpool's Central Station. That would be about twenty five years ago — a quarter of a century — good grief! I have no idea where those ancient, rather battered cups are now, but it would be nice to think that somebody, somewhere, is using them as they should be used, to make magic.

tony 'Doc' Shiels





IMPROMPTU MENTAL DIVINATION

The performer requests the assistance of five persons to each collect five different small objects which are readily available in the room or in their pockets or handbags, and place them in a single heap on the table.

From the twenty-five objects, coin, cigarette, pen, wallet etc., each person selects at random five which he either holds or makes into a separate pile on the table. The mentalist then requests each one to think of one of their five objects, and to repeat the name of their choice silently three times to help them to develop a clear mental image of it.

The performer now explains the significance of the five E.S.P. symbols — circle, cross, three wavy lines, square, and five pointed star, and how they are used to test people's ability to read minds.

Cupping his hands in a fashion which will allow him to hold the items as they are placed in his hands the performer continues, saying, "I now hold a circle in my hands. Please visualise the circle, and as I come to you place one of the objects you are holding into my hands. It may, or may not be, the one you have mentally selected. Try not to give any physical clues." One object is collected from each person and all five placed on the table.

"I now hold a cross in my hands. Please visualise it and place an object in my hands." The five objects are added to the heap on the table. The process is continued with the wavy lines, square, and star in that order, at the conclusion of which, all the objects will be in a single heap on the table. During the collection the helpers are requested to remember the imaginary symbol being held when they put their mentally selected object into the cupped hands.

Reminding the participants that they must now have a clear mental picture of both the object they are thinking of, and the E.S.P. symbol associated with it, the performer asks the first person if he has any idea what symbol the person next to him is thinking. He doesn't. "Relax now — guess." No.1 says "Square." You smile, and with a knowing look at No.2 ask him, "What symbol were you thinking of? "Star" he replies. You nod knowingly and state, "Someone else is thinking of a star — who is it?" No.4 is.

"Let's try again — No.3 what symbol is No.1 thinking about?" "Wavy lines" he replies. "Yes" says No.1. "Anyone else on that path?" enquires the mentalist. "No."

The performer requests No.3 to visualise his symbol inviting the rest of the group to try to receive a mental picture of No.3's symbol. He asks No.5 to guess. No.5 says "Square." No.3 says "Right." Performer now asks No.5 if he said 'Square because it matches his own symbol. No.5 replies, "No, it just came into my mind."

The above is just an illustration of the type of discussion that takes place. The performer could use a thumb-writer and 'divine' one or two symbols. He can also ignore one or two persons and work with a smaller group. The description may sound dull. It is not. There is plenty of audience participation and scope for entertainment when the group are 'reading one anothers' minds'.

You are now able to perform what appears to be 'real mindreading' and reveal each one of the specific objects which are 'locked in the minds' of the participants.

Each revelation should be different. No.4 may stand over the table as you pass a pencil over the objects it 'taps' down on the one mentally selected. No.3 may hold your left

	No.1	No.2	No.3	No.4	No.5
CIRCLE (0)	1 pencil	2 charm	3 keys	4 spoon	5 ribbon
CROSS (5)	6 mirror	7 stamps	8 photo	9 ring	10 £1 note
WAVY LINES (10)	11 wallet	12 card	13 pipe	14 coin	15 cigarette
SQUARE (15)	16 letter	17 pen	18 gum	19 fork	20 button
STAR (20)	21 match	22 diary	23 pin	24 hanky	25 sugar lump

ILLUSTRATIVE CHART

hand and No.2 your right. They in turn find each others objects by reverse muscle reading.

You may find No.1's object by standing over the table with your eyes shut, and dramatically feel the objects and finally hold his high over your head.

The last object may be revealed by asking No.5 to draw a sketch of the object in his mind, and you with back turned draw the same object on a piece of paper.

There is considerable opportunity for showmanship and dramatisation.

The only requirements are the ability to memorise twenty-five objects using one of the mnemonic systems such as Nikola's which can be found in Ency. of Card Tricks (Holden), and committing to memory the values given to the E.S.P. symbols as follows:-

CIRCLE = 0 **CROSS = 5**
WAVY LINES = 10 **SQUARE = 15**
STAR = 20

WORKING:-

The twenty-five objects are memorised in the order collected in the cupped hands. The participants, who are always addressed as No.1, No.2 etc., must be approached in the same order when collecting each set of five objects.

When all the objects are collected and in your memory bank, proceed with the symbol guessing game, which can be a light-hearted affair or a 'serious' test of your helpers mindreading potential. Whichever style you decide to adopt the object is the same -- to ascertain which symbol each one has connected with his mentally selected object.

Once in possession of this information you find the object thought of by adding the participants number to the value of his symbol. For example No.2's symbol was a STAR which has a value of 20, therefore the object mentally selected by No.2 is the twenty-second in your memory bank. Supposing this object to be a diary, a mental picture is formed of No.2 writing in a huge diary. No.4 whose symbol was also a STAR, 4 plus 20 = 24, the twenty-fourth object being a handkerchief No.4 could be envisaged mopping his brow.

These mental pictures are formed immediately each participants symbol is known, and easily recalled when required to read his mind.

You need not go into the divination immediately all five mental pictures of your participants with their mentally selected objects have been made. You could do some other stunt and use the divination as a finale. It would also reduce the very remote possibility of any spectator connecting the symbol guessing game with your own mindreading.

The chart clarifies how the system works. The first vertical row shows the symbols with their values in brackets. Reading Horizontally gives the objects collected when carrying each imaginary sumbol.

Reading downwards from each participants number on the top line shows the five objects he placed into your cupped hands when making the collection. It becomes evident that once you know the symbol he has connected with his object you can ascertain the one he is thinking of by cross reference.

barrie richardson

The Page boy speaks....

And the man with the empty suitcase has a name, Martini, from Teeside, which for the benefit of either the ignorant, or foreign readers, (they're both the same anyway) is in the North of England. Which brings me to a point. Why is it that in this day and age magicians still persist in adding that i to the end of their name. The last man who probably made any impact with the public who used this gimmick was Houdini and he could have called himself The Great Piece Missing and still registered just as strongly. The ballet dancers were guilty of just the same offence when they adopted Russian sounding names, or the Opera singers when they pretended to be Italian, but both of those groups discarded those crutches as being unnecessary a long time ago.

One of the problems of using this crutch (I like the word) is that there are probably twenty magicians all over the country called Ronald who call themselves Ronaldo. They must need the psychological support of their crutch. Maybe their crutch needs support too, and before anyone writes in (why should I bother, they never do) and reminds me that there was a man called Cardini who didn't do too badly, may I point out that he lived in what is now another age and what's more he did a little more than add that i to his name. He changed it completely and adopted a name which partially described his act, and what's more, he was a one off. Or, to put it another way, if any of these guys (I'm talking about the crutch lovers now) can come up with an act that compares with the gentleman in question I will give them my personal permission to call themselves the Great i. Unless you are going to do an out and out comedy presentation, all of those names have got to be bad, (except Martini).

Just had a note from Pete Biro of San Francisco this morning to tell me that Al Flosso will probably be in England in the fall (that's Autumn in the U.S. of A.) Also received a note from Al Flosso to tell me that he will probably be in England in the fall. Al lives in New York and Pete lives in San Fran and next year they are going to do a mental telepathy act together describing the things that the Pageboy likes to hear. I have seen Flosso's act several times at different magicians' conventions, and once, I had the great pleasure of watching him perform for a lay audience. It was at the Carlyle Hotel in New York in 1969 and what I didn't realise then but know now is that I was priviledged to see Al perform a number of effects which he never performs at magical functions. Most American magicians have seen him perform the Egg Bag, Miser's Dream, Hat Production etc the act which runs around eighteen minutes or thereabouts. I saw him do nearly an hour, and the little man killed them stone dead, all of the time. No long waits while nothing was happening. Action action action, the most enjoyable show I've seen since the first time I saw Sammy Davis Jr live.

FROM THE NOTEBOOK OF LEWIS DAVENPORT

TRICKS SUITABLE FOR USE IN CIRCUS

Japanese Rice Bowls

Firebowl

Vanishing Glass of Water

Flag between two handkerchiefs, rope, ring and coat

Dove pan

Two chairs from one

Four eggs four glasses on tray

Table lifting

Vanishing wand

Had a note (another one?) from Frances Marshall of Magic Inc, Chicago, this is the woman and magic company who supports Jay Marshall in his old age. Now Jay is someone who really needs support ever since he did the Magic Circles Festival of Magic show last Xmas and Ali Bongo pulled his (Jay's) trouser's off with a piece of string every show for a week. Fran tells me that she may let Jay off the piece of string this September to fly to England for our annual I.B.M. Convention, buy some more books, steal some more gags, study a few of the English Cru.....no, if we are going to do a paragraph about Fran we have to keep it clean (have I been dirty? NO carry on). Fran also asked me to mention that Walter Gysden (I know I have spelt his name wrong) their shop manager, will be in England for our convention and is still hoping to pick up a few lectures around the London area. So come on fella's, Fran is doing you a favour by letting Jay come over, do one for Walter.

'bye

The Great Patsi

BLIND DATE

EFFECT:-

By sense of touch alone the performer is able to discover the dates on borrowed coins which he has never seen.

PREPARATION:-

Note and remember the date of a tenpence piece and place it in the right jacket pocket. An opaque handkerchief in the left side jacket pocket is the only other requirement.

WORKING:-

Ask anyone in the group who has loose change in their pocket if they can find by sense of touch a tenpence piece and then bring it out of the pocket in their closed fist. On no account must anyone see the coin. Remarking that you need a handkerchief both hands go to the pockets, the right bringing out the coin finger palmed and the left the handkerchief. Drape the handkerchief over the spectators fist which holds the coin and request him to push the coin to his finger tips. Another spectator is asked to take both the coin and handkerchief by gripping the coin through the cloth. You now ask the person who loaned the coin if he had any difficulty in finding the tenpence by sense of touch. Whatever the reply invite him to place his hand under the handkerchief and see if he can tell the date of the coin by merely touching it with the finger tips. He will of course have to admit failure to do so.

You now impress on him the impossibility of the feat and offer to bet him £1 that you can. Remarking that the tips of the forefinger and thumb have to be perfectly dry rub the digits of right hand (which has tenpence piece finger palmed) on the left sleeve. The left hand takes a corner of the handkerchief moving it aside ostensibly to allow the right hand to more easily reach the coin held by the spectator and 'feel' the date. When the hand is beneath the handkerchief and out of sight bring the finger palmed coin up between the thumb and finger tips and place it on the coin held by the spectator and move the fingers so that both coins are held by your fingers and thumb. Care must be taken to prevent the coins from 'talking' or the spectator feeling the extra coin. The left hand has retained its hold on the corner of the handkercheif the whole time, and continues so to do.

The moves are not difficult and any fumbling will be covered, the audience believing that the movements are due to the efforts of the performer in finding the date. Indeed the patter should convey that you are having difficulty in finding it.

You now say to the spectator who loaned the coin, "Will you bet me £1 I can't tell you the date?" Whether or not he accepts your bet is immaterial. You tell him the current day's date! This is the moment you have been leading up to. The person holding the coin believing the whole thing to be a gag will automatically release his hold on the coin and when this happens you say with some urgency, "Please do not leave go of the coin." The timing of this remark is of great importance and should be said immediately the performer feels the spectators grip relax so that there is only a split second when the spectator is not holding the coin, or rather coins, because in that time the coins are switched by simply pulling down the borrowed coin with the fingers and pushing your own coin up with the thumb, and it is this latter that the spectator is finally holding. The right hand now comes from beneath the handkerchief and as it does so it drops the coin on the fingers of the left hand which is still holding a corner of the handkerchief, and as this is happening you remark, "That's the joke, now for the magic." You now give any of the spectators the opportunity to bet with you taking your wallet from the inside pocket with the left hand leaving the coin behind as you do so. How you play the betting business is a matter for each individual; personally I pretend to get serious for a moment at this time but do not actually take anyone's bet. You now know the date of the coin under the handkerchief so play it for all your worth, finally announcing the date on the coin, if you have not forgotten it.

There may be those in a magical audience who suspect that you have somehow switched coins. The following extensions to the effect have caused some puzzlement to those gentry.

Request anyone to remove a twopence piece from their pocket and put it in under the handkerchief in the same manner as was the tenpence piece. Do not play this too heavy as someone may be aware that all twopence pieces are of the same date 1971.

There is considerable scope for entertainment in the above routine and amongst magicians, and with a confederate the following has been used to advantage.

After the date on the tenpence has been divulged replace the coin under the handkerchief and ask the spectator who has been holding the coin and handkerchief to test his sense of touch and ask if he can feel the date. Move from him to the owner of the coin requesting that he tries

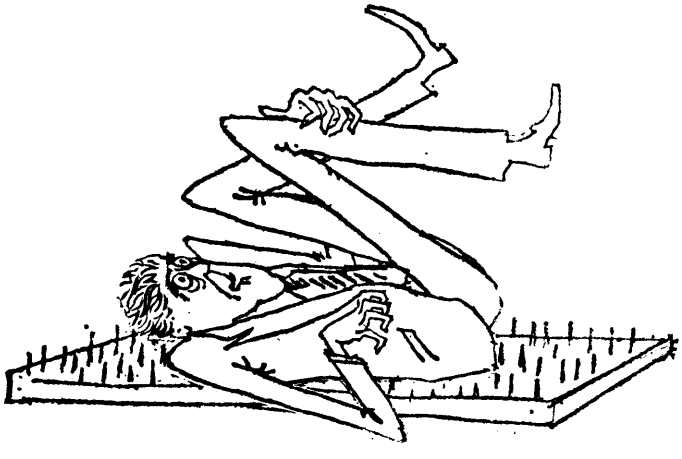
also. Not only can he not feel the date, *he cannot feel the coin because it has vanished.* It is scarcely necessary to mention that it was left with the previous spectator. Old as this wheeze is several have been caught who should know better.

Another idea uses a confederate in a rather subtle manner and is conditional upon the light not being good and the person not having first-rate eyesight.

It is often possible to spot such a person during the first two 'tests' and as a climax request him to take any coin at all from his pocket. Do the 'business' and announce the date on the coin. When the person has difficulty in checking the date you say, "Let Jim have a look." Jim has a look and verifies that you are correct!

A word of warning to close. The person holding the coin in the first test must not be the owner of the coin. He will not let go.

fred robinson



BACK NUMBERS

We have had many letters asking about back numbers of **Pabular** and on many occasions, especially with the early issues, we could not help because they were out of print. At last we have had them reprinted and, at present have a limited number of each month available. Anyone who has written for them already should be receiving them — others are asked to let us know the issues they need and we will be happy to help.

LAP FLICK

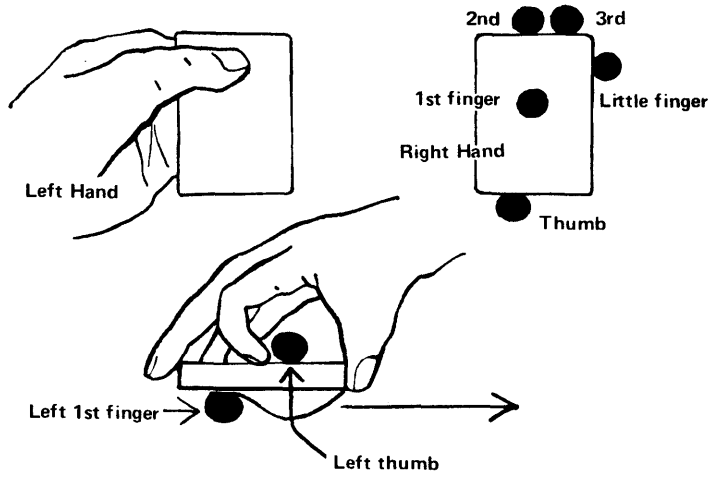
This is an original sleight that I have been using for a number of years. Its use is for lapping a card with the pack held naturally over the table. All that appears to happen is that the pack is riffled with the right thumb.

When sitting at a table in a relaxed position, resting forearms on the table pack held with both hands, card to be lapped is on the bottom having been taken there by the method you prefer.

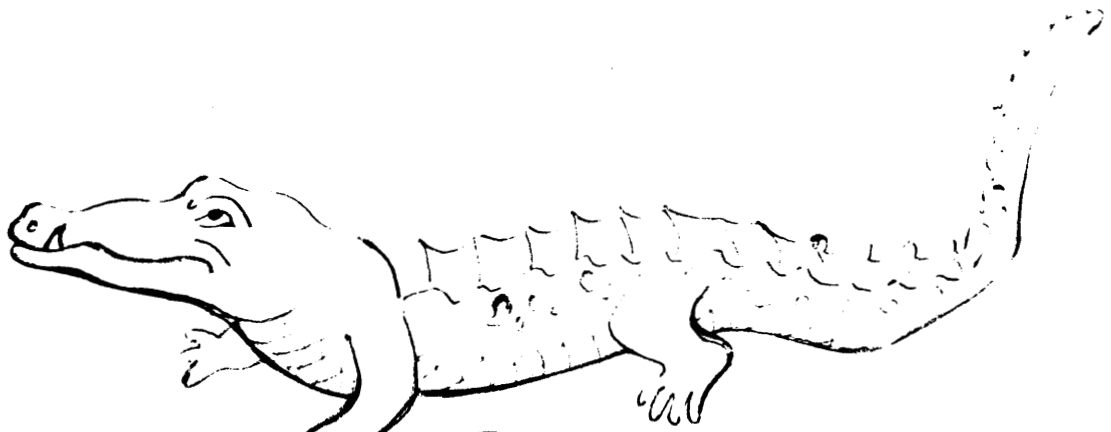
The pack rests in both hands as follows. The right hand thumb is on the short end at the centre. The first finger is curled with the nail resting on the top card. The second and third fingers hold the short end, away from you. The left hand thumb slides down the top left hand side of the top card as the first finger, underneath, engages the outer end of the bottom card. The second, third and little fingers are held together.

Now the first finger and thumb apply a squeezing pressure and slide hand towards the body, until the bottom card is buckled as in the illustration. When you are ready to release the card just riffle the end of the pack with the right thumb, and the card with practice will shoot between your arms to your lap. You can lean forward after the release of the card, to hide it.

The sleight is not difficult, and can be done (in a fashion) straight away. A tip for cleaner shooting of the card is to roll the first finger, this being done by turning the right hand little finger towards the table top. This action causes less contact with the card and therefore there is less drag.



geoff ray



CROCODILE TEARS

Britain's, the well known toy manufacturers, make a miniature crocodile with a spring loaded mouth, capable of holding two or three playing cards. It was coming across one of these that inspired the following.

Required are:-

1) Toy Crocodile.
2) Toy Roman gladiator (these are also made by Britain's).
3) A pack of cards containing one with a blank face.

The crocodile is in your pocket or case. The gladiator is held concealed in the left hand and hidden by the pack, which is face up in a dealing position. Held in this way, the gladiator is concealed from all angles. The top (back) card of the pack is the blank face.

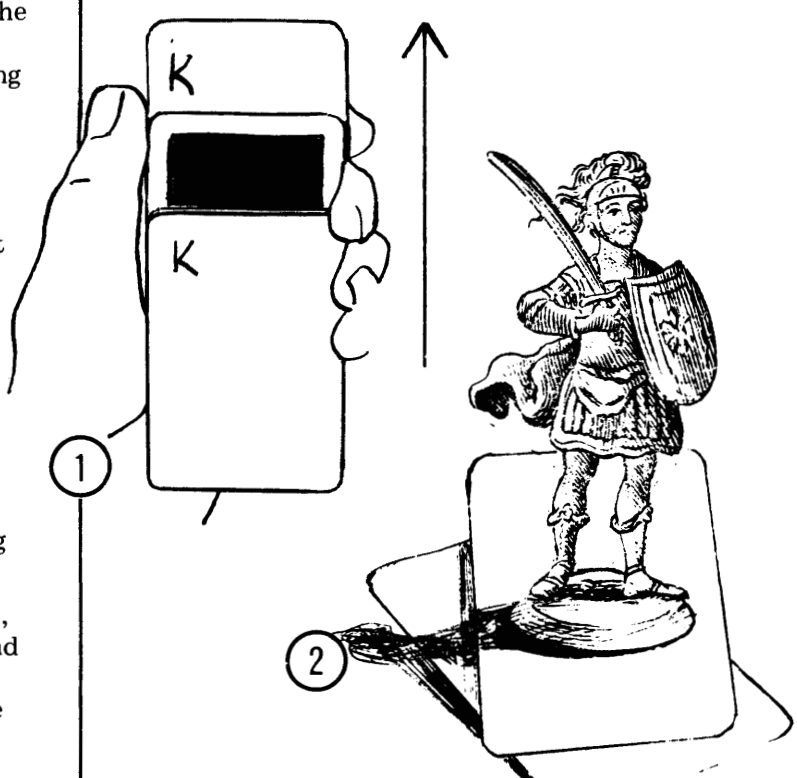
Spread the cards and locate two red kings and a black queen. Explain that these represent three explorers in the jungle. Toss them on the table, then turn the pack face down, tilting the hand to keep the gladiator out of sight.

With the pack now face down, obtain a little finger break below the top (blank) card, with the left hand, while the right picks up the three cards. With the three cards held face up, place the queen between the kings and square them on top of the pack. Lift them off, picking up the blank at the same time.

Hold the packet of cards in the right hand, from above with the fingers at the outer end and the thumb at the inner (Biddle grip). Explain that two gentlemen and one lady explorer were travelling up the Amazon. When they camped for the night, the gentlemen turned away from the lady while they slept.

So saying, draw the first king onto the pack, face up, with the left thumb. It should project over the front of the pack for about one third of its length. Next draw off the queen, turning it face down and placing it flush with the pack. Finally place the last two cards, squared as one on top, so that they project for about a third of their length to the rear. This is the position for the well known Kosky change (Fig 1).

The right thumb pushes the top king and the card concealed below it, in the direction of the arrow in Fig 1, until it lines up with the bottom king. The right hand then changes its grip, and takes the three projecting cards by the outer end and pulls them clear of the pack, leaving the queen behind on top.



The above is the Kosky change and switches the queen for the blank faced card. The three cards are spread slightly once they are clear of the pack. Put them on the table, but retain the pack in the left hand to hide the gladiator. Continue the saga of the explorers, by relating how during the night a crocodile crept into the tent and carried them off. At this point introduce the crocodile and clip the three cards in its mouth.

Explain that the crocodile found the first man too tough, so he let him go. Remove the first king and put it in the left hand face up on top of the face down pack, but overlapping for about half its length at the front. Say that the second man was also released, for the same reason. Remove the second king and put it on top of the first, but overlapping to the right. Without saying anything, casually remove the pack and put it down. The gladiator is now hidden beneath the two kings. Continue with the story by saying that the lady was eaten. Here pick up the crocodile and turn it over, revealing that the card in its mouth is now blank.

Say that the gentlemen were angry with the crocodile for eating the lady, and the lady was not very pleased either, but the crocodile did not mind as he had scrounged a free meal. Or in the words of the poet — here you recite:-

---

The gentlemen were mad he ate her,
The lady she was sad he ate her,
But the crocodile was glad 'e ate 'er (make this sound like 'gladiator).

Quickly seize the cards and the gladiator in the right hand, turn them over at the same time standing the gladiator upright (Fig 2).

Time this so that the figure is revealed on the last line of the poem.

As an afterthought: If you cannot obtain a toy crocodile that will hold cards in its mouth, a comic one can be made out of a suitably painted clothes peg.

WALT LEES

'OBSOLETE' ENCORE

phil wye

I demonstrated this for the 'Pabular' back-room boys, who liked it, so here it is.

Playing around with Roy Walton's "Obsolete Prediction", (see Pabular No.4), I came across a method for repeating this effect. By the way, when performing rhe original, I ask a spectator to place a coin on any heap (using any sort of unusual coin for this purpose) which can be referred to as a lucky coin. We shall assume that you have performed the original effect as explained by Roy Walton. You then patter along the lines that assisting spectator may think that everybody chooses that particular pile, so you will do it again, but slightly differently. (This gives you your excuse for repeating the effect). State that you will re-arrange all the piles in a different order. You do so. All you have to do is ensure that all the piles are in Black-Red-Red-Black order. You then adjust the prediction pile to Red-Black-Black-Red order (the exact opposite so far as colours are concerned). You then tell the spectator that all the piles are in the same order this time, except for one pile. You say that his job is to place the coin on the odd pile. Put your prediction pile within his reach. Say you won't touch your prediction pile this time (making a virtue out of a necessity) and ask him to turn the prediction pile face up. Pick up the chosen pile, holding a break under the two top cards, and make the pass in turning this pile face up. The net result is that prediction pile and chosen pile now match, and remaining piles are shown to be as you stated at the beginning in opposite colour order.

FOCUS

In a world fast losing individuality there is one tradition that shows no sign of waning — the British Pub. For magicians visiting London there is one Pub that is unique; it is called *'The Marlborough Arms'* and is at Torrington Place just off Tottenham Road near Goodge Street Tube Station.

Every Monday evening Magic Circle members drift into the *Blenheim Bar* before, during or after their meeting. Laymen find it a curious and uncanny place to be; introduce yourself as a Magician and you will be welcomed at once. In this bar Close-up Magic is performed, talked about and sometimes created. At the drop of a hat **Bob Read** will produce a bottle of wine and then do a trick with the hat or anything else that happens to be around. You may see **Devano** with his famous matchbox effect, **Pat Conway** with something new or **Alex Elmsley** with his latest miracle. You could watch **Frank Monaghan** place a coin on his wrist and make it jump 6 or more inches in the air.

Here **Derek Dingle** was 'held over' after closing-time to entertain friends of 'Mine Host'. Here also, **Ricky Jay** performed a routine needing a perfect Faro Shuffle and was asked if he could guarantee it every time. "No, but I can get it when I want it."

Many others will be there too, making this ordinary pub extraordinary: there is always something new or something to talk about. Perhaps, if you look through the beer-glasses, packs of cards and cigarette smoke you will see three men huddled in a corner over sheets of paper, one idly performing a riffle pass, another saying that they should try and have a 'proper meeting'. It will be your Editors, planning another issue of this magazine, and they will be delighted to meet you — especially if you are a proof reader.....

There are, of course, other pubs. In one of them last New Year's Eve, we were present when **Fred Kaps** was asked by the Landlord to 'do some tricks'. Fred agreed and without fuss or preparation sat down at the nearest table and proceeded to entertain a roomful of people who had, moments before, been quite happy to entertain themselves. Behind this fifteen or so minutes we saw the experience of thousands of performances, hours of rehearsal and intelligent practice that enabled him to gain and hold the attention of comparative strangers who had no idea what to expect and no special interest in magic tricks. Of the many lessons to be learned probably the most important was that the necessary authority to hold an audience cannot be achieved unless you and your magic command respect.

Another pub in which the period between opening and closing times seems shorter than others, is one in which we occasionally meet **Walt Lees.** Misdirection, presentation, communication, the merits of Zarrow and Shank Shuffles and other subjects of global importance are discussed.In between all this he usually fools us with a routine that we have previously shown. Magic Circle members were recently treated to a lecture in which Walt showed his flair for evolving routines — some of which will be seen in Pabular. Another who sometimes joins in is **Dave Carre** who impressed Circle members with far from self-working close-up effects.

There is a barman here who does one trick only, a story effect with a stacked deck. He cannot understand why it still worked one night after someone had shuffled the pack.

Sweet are the uses of the Zarrow Shuffle.

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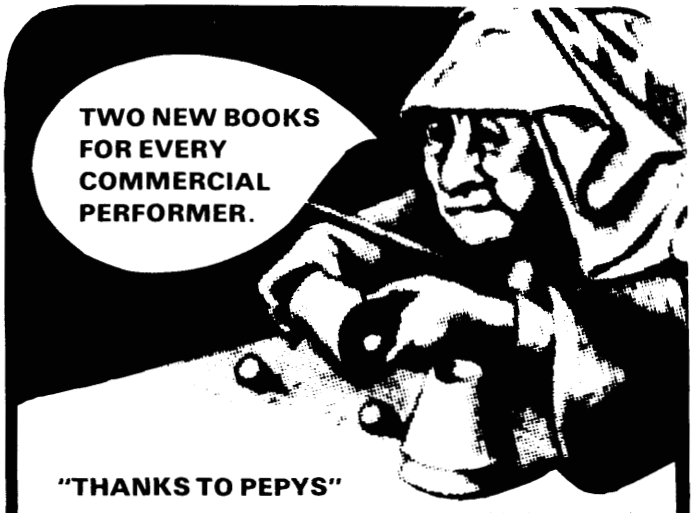

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pabular

The Magazine of Close-up Magic

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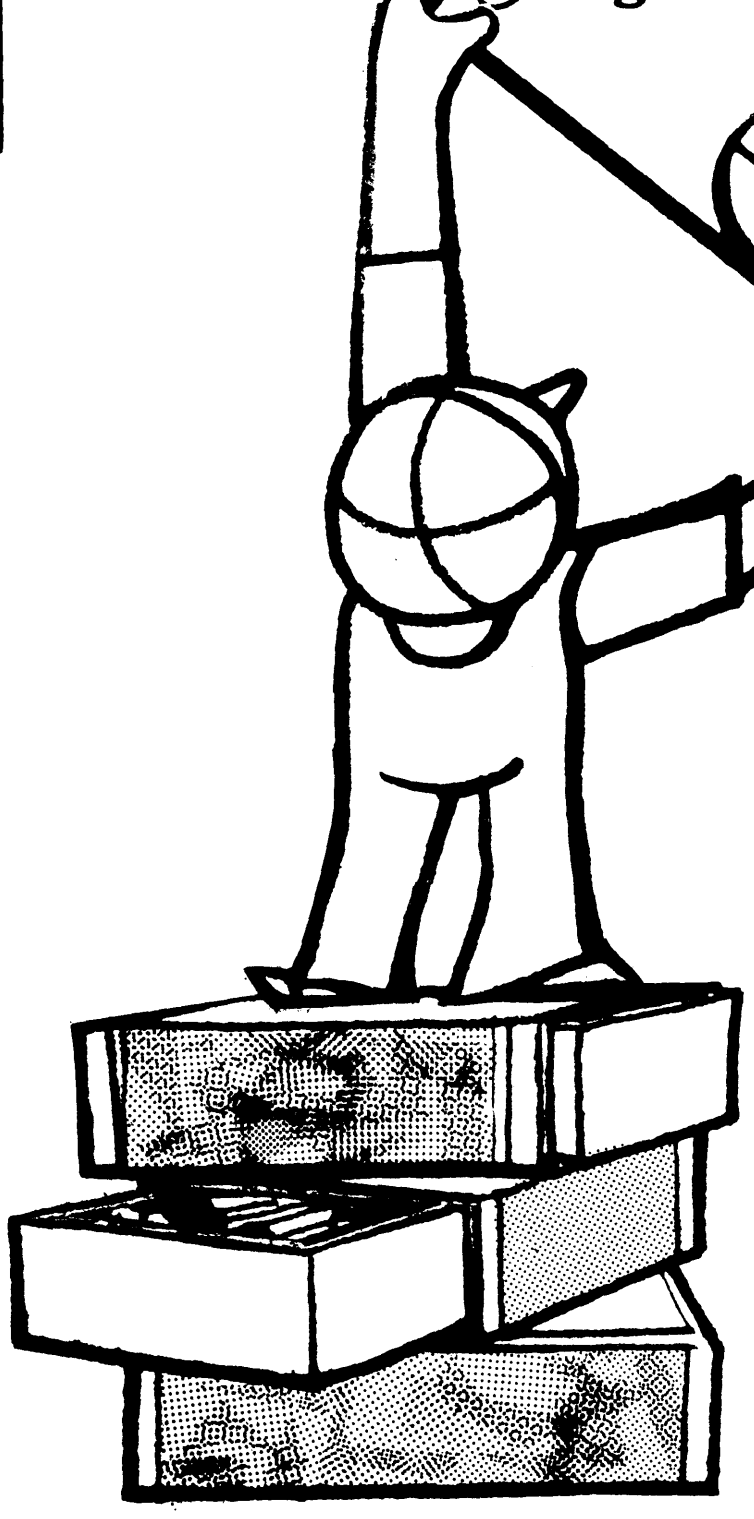


COLOUR CHANGING KNIVES WITHOUT A PADDLE!

With the exposure of many 'magical moves' these days I fear the 'Paddle Move' days are numbered and with it will go many good magical effects.

Bearing this is mind I've come up with an idea using small penknives and matchbox trays. Basically the effect is that different coloured knives are covered with a matchbox tray and the knives either appear to change places or simply they change colour, without ever using the 'Paddle Move'.

peter Stammers

Colour Changing Knives Without a Paddle!

First of all I will tell you the requirements and then break down the moves. You will need four small penknives, the type that are found on key fobs, and are 1.7/8" long, and four "BRYMAY" Matchbox Trays. I have found this particular matchbox tray's inside measurement is the same length as the knives and the depth which is important is 5/8".

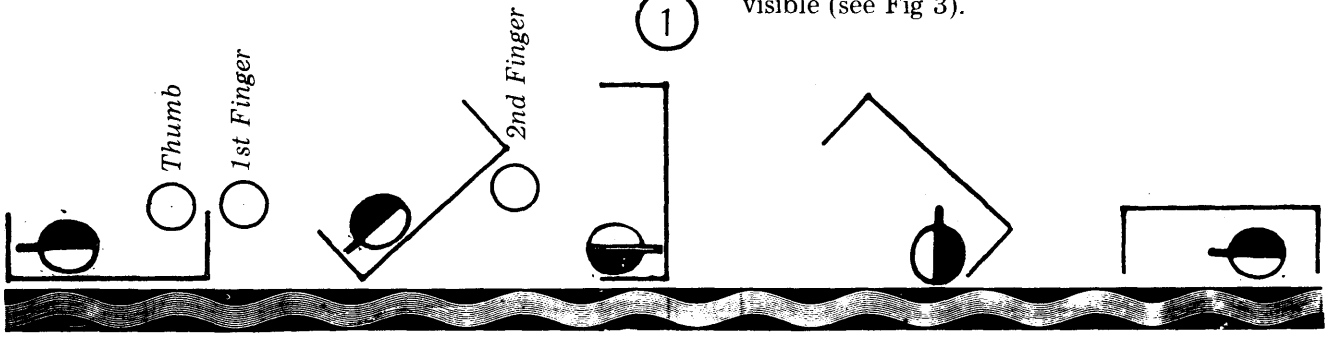
To fake the knives I use a sellotape product called "Trendymend" this is self-adhesive cloth tape which has the required grip as you'll see. You lay a piece of tape exactly over the original colour, however about 1/32" shows over the sides of the knife so I suggest you paint this part with black or silver. Having done one side with one colour you do the aother side with another colour. At the end you have four knives each knife using two colours. For example if you have four colours i.e. Red, Yellow, Green and Blue the first knife would be Red/Yellow, 2nd knife Yellow/Green, 3rd Green/Blue and the last knife Blue/Red.

The moves I have given names to and the first two are almost automatic. The others are well within the capability of most magicians.

TIP

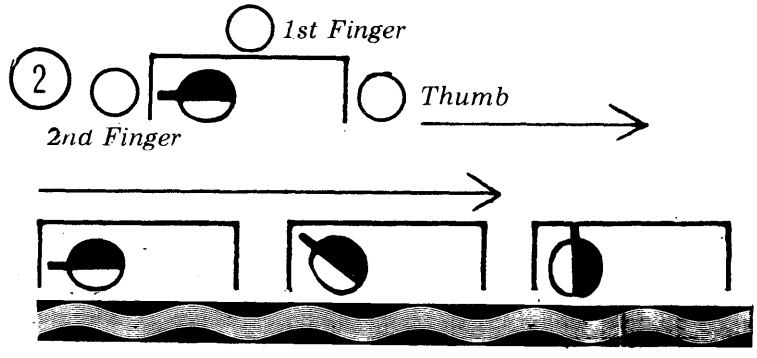
This is a move when tipping a knife out of a tray the same side is always seen giving the impression the knife is the same colour both sides.

This move is more or less self-working, however, there are a few things to remember. The knife must lay in the tray to one side with the blade touching the tray long side. Now grasp the other long side at the top with the right hand thumb and first finger, lift slightly but keeping the bottom edge of the other side (knife side) on the table. At this point place your second finger underneath the tray and push the tray until it's completely tipped over, releasing your thumb and first finger as you start pushing. This push must be steady, not rushed and at all times the long side where the knife lies must stay in contact with the table (see Fig 1).



ROCK

This is a move so that the top colour of the knife can be changed while it is underneath the matchbox tray. Again it's self-operating but you must remember a few points. When the knife is under the tray you just push the tray to one side, however, it can only be pushed one way. The push must be made so that the side which the blade is nearest meets it. What happens is as soon as the side touches the blade the knife begins to lift and in doing so turns over. The movement must continue until sufficient space has been allowed for the roll to be complete. The handling is not all that important, however I have found that pushing it with one finger the tray tends to bob up and down so I suggest that you place the thumb on one long side and the second finger on the other side with the first finger resting lightly on top (see Fig 2).



SINGLE HAND CHANGE

This is a move where one appears to show both sides of the knife casually. You lay the knife across the fingers of the left hand between the base and first joint. The blade toward the wrist.

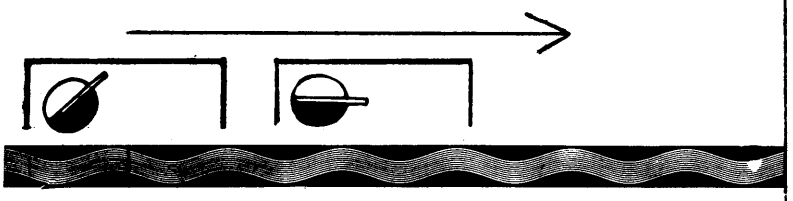
You cover the knife with a tray and then place the thumb on the top inside edge and push forward enough to turn the knife over. Once the knife has turned you carry on pushing at the same time turning the wrist inwards. By now you will find that the second finger has already slipped into the tray at the beginning of the wrist turn to secure the knife. The movement is finished by putting the tray on the table, knife visible (see Fig 3).

PICK UP

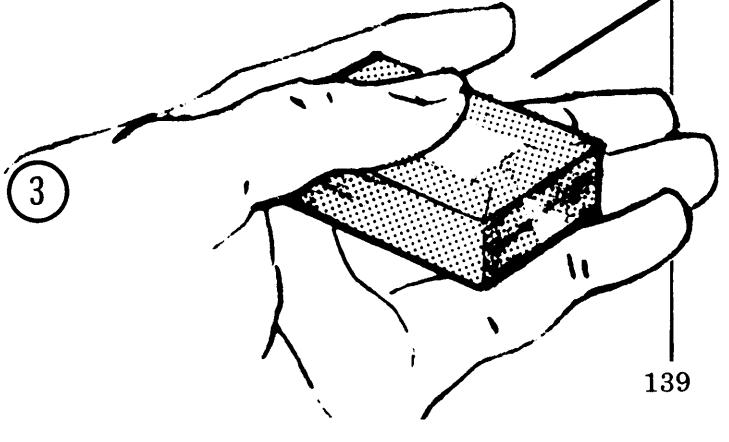
This move is important to establish as you will see. All you do is pick up the tray and also the knife while it's still inside the tray. That is by holding the tray with the thumb at one end and the 2nd finger at the other with the knife inbetween.

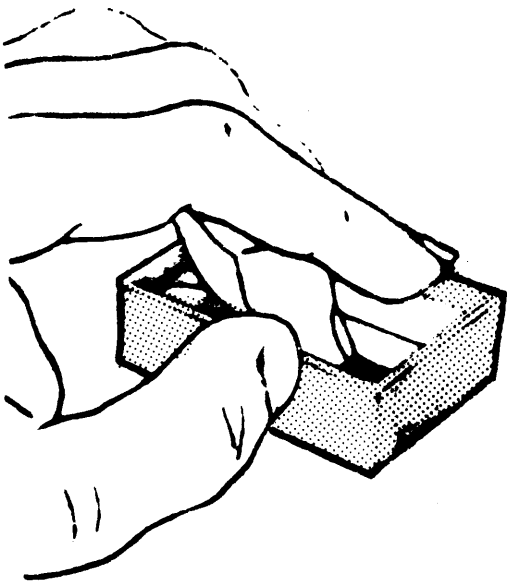
The reason to establish this action is that it offers to either hide or enhance other moves. For example if you complete the "Rock" move you can use the "Pick Up" to show the original colour by turning it over and showing the underneath. Thus the colour change will appear when you want it to. You should also use this "Pick Up" when you place the knife on your hand ready to do the single hand change. Having established this move it now can be used to change a knife for another.

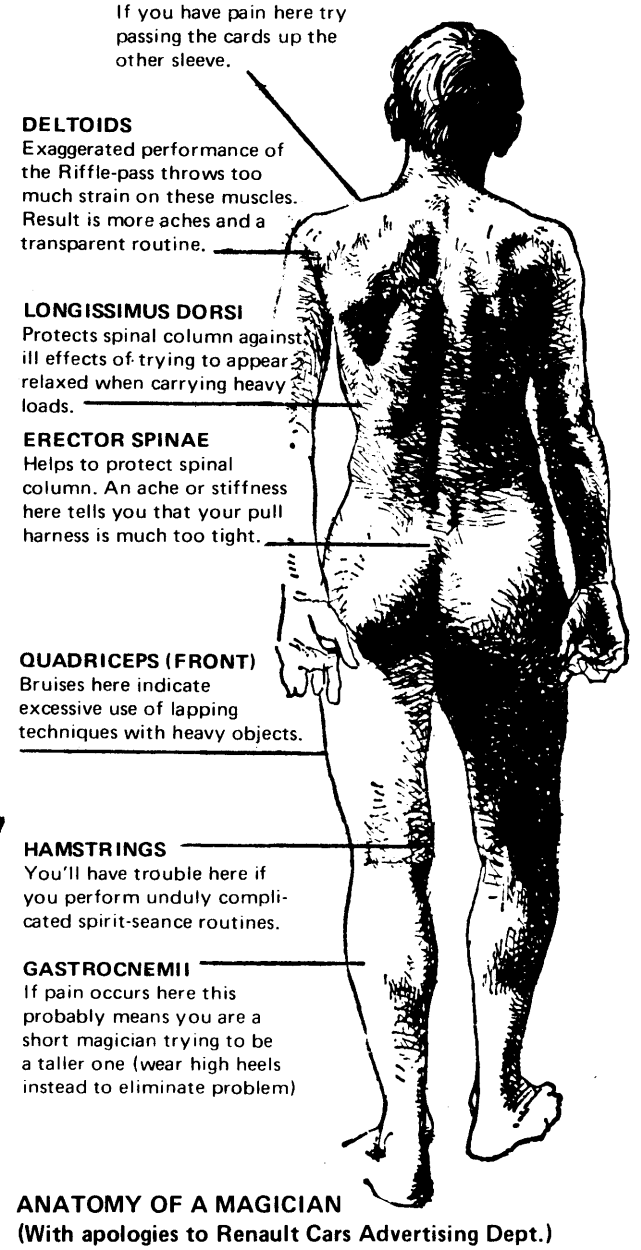
You secretly have a knife in your left hand (red face up and yellow underneath) and on the table you have a knife under a matchbox tray (red face up and blue underneath). You take hold of the tray and knife using the "Pick Up"



method and with the right hand move it towards the left, which at the moment is slightly curled holding the other knife. As the two hands meet the left hand opens and the tray in the right hand covers the knife in the left hand, and releases its hold. At this moment you have a tray in the left hand covering two knives. Your right hand returns to the left and grasps the tray in the "Pick Up" fashion *but* this time it is holding the other knife. As the right hand moves away the left drops curling the fingers to conceal the knife left in there. The right hand places the knife and tray onto the table and you are now in a position to do a further colour change. This method also is useful for changing a fake knife for a real knife which could be examined.







ANATOMY OF A MAGICIAN
(With apologies to Renault Cars Advertising Dept.)

THE CALCULATOR BUSINESS

mark weston

When using machines for entertainment as a close-up interlude, I begin with the introduction, introducing the calculator to the spectator. I then follow this with a couple of gags (calculated to get them in the right mood) using the machine and then offer perhaps a mathematical type of quick puzzle, and finally a nice baffling effect to leave them wondering. The idea is not to overdo the calculations or tend to repeat oneself too much, by careful handling one can evolve a nice little routine entertaining and pleasing to the spectator.

THE INTRODUCTION:-

The spectator should be positioned where he can see the letters appear and read the figures as words during the introduction. First place the calculator before the spectator with the window nearest him. Let me say at this stage that correct presentation is very important. I use calculators every day and one becomes accustomed to drumming the fingers over the keys — casually causing numbers to flash up and down in the window — this is the type of casual presentation to be aimed at during the introduction to give the impression of the figures appearing in a casual uncalculating manner — this enhances the presentation considerably.

With the calculator in position, drum the fingers over the keys as you say "Let me introduce you to my electronic friend — his name's LES" (during the drumming hit the cleared button then 537 fast to print "LES" in the window for spectator to see) then continue to spectator "Say hello to LES" at the same time clear calculator and hit DECIMAL 7734 = 0.7734 to read HELLO. Continue the drumming with the fingers on the keys, as you continue the patter "Les is a kindly little soul" — here your fingers clear and hit 3705 = SOLE, then continue "and where there's a soul we must have a heel." Hit 7334 = HEEL. Should you decide to break off here with the preliminaries, just go straight into the finish with your puzzle or trick, but if you wish to proceed a little further, continue as follows:-

"Les is very versatile, he plays a nice game of whist when he is alone" — hit Decimal 705 = 0.705 = SOLO. "Solo whist, and he has written a few songs in his time." Here you hit 171714 and say "Hi-Lili" "Hi-Lili" (clear quickly) then hit Decimal 714 = 0.714 = HILO as you say "HILO HILO" (this is good for laughs). On my larger machine it is possible to get twelve digits in the calculator window and therefore the HI-LILI can be placed into the machine twice thus reading "Hi-Lili, Hi-Lili". Continue "Les usually does a good deal more than this but he has been ill — (Hit 771 — ILL) lately, and the other day he was in a terrible state" (hit decimal 140 = 0.140) point to calculator as you say "OHIO", "that's a *terrible* state if ever there was one."

Continue to spectator "I hope you don't think this is all a little silly?" (Hit 17715 — SILLI) "so I'll get Les to do a couple of tricks for you."

This concludes the introduction, the foregoing can be shortened at will to suit each individual style etc. — now to the QUICK PUZZLE.

THE PUZZLE

BASIC PRINCIPLE:-

Have spectator facing machine. Place 55 into machine, ask spectator to "ADD TWO NUMBERS TO 55 and MAKE IT LESS." Method is to hit 3 and 7 to place 5537 into the machine window. When machine is turned around 5537 reads LESS. Now we understand the method, here is a presentation dressing for this effect.

PUZZLE DRESSING:-

"A man's income = £55 per week, and he is contented with this." (Hit 55 into machine) "He wins £37,000 on the pools and the interest from this brings him a steady income of £5,537 per year." (Hit 37 to register 5537 in machine

An old dog learns new tricks

I WAS fascinated by a pack of "miracle" trick playing cards demonstrated to me by salesman Walt Lees at a preview of latest Christmas toys — yes Christmas — at Hamley's the Regent Street toy shop.

Guess who purchased one of the first packs?

None other than our premier wizard Harold Wilson.

window) "However, after a few weeks he finds that he is financially poorer than before he won the pools, do you know the reason?" Turn machine around as you say "Well, 5537 is LESS."

The climax of the routine is not a new idea, and is an item I have used with all types of calculating machines for as long as I can remember, in fact it is the best effect I have seen with the machines.

THE BAFFLER

The magician places numbers 12345679 into the machine in that order, he asks the spectator to pick any number appearing in the window, a number is chosen, magician performs a quick calculation on the keys, and EVERY NUMBER IN THE WINDOW BECOMES THE CHOSEN NUMBER for example if the chosen number is 9 — the calculator window reads 999999999. This is a real shaker, on a machine the effect is quite instantaneous and surprising to the spectator.

METHOD:-

As I stated earlier this is not a new idea, but I haven't seen it used except by myself for some thirty five years in magic. The numbers placed in the machine are 12345679 — omitting the number 8, now whatever number is chosen by spectator — mentally multiply this number by 9, in our example 9 would be chosen and mentally multiplied by 9 = 81, now the numbers in the calculator window are multiplied by 81 — the resultant answer being 999999999. If the chosen number is 6, then 6 x 9 = 54 (mental calculation) 12345679 now actually multiplied by 54 in the machine = 666666666 which is the spectator's chosen number.

* The summary of the above is as follows:-

* 12345679 into machine window
Spectator calls any of the above numbers i.e. 6
Mentally multiply 6 x 9 = 54
Multiply 12345679 x 54 on machine = 666666666

This procedure is adopted for any of the numbers. Continue to hide the multiplying number from spectator as you perform the calculation.

If you carry a pocket calculator with you most of the time, you can have a lot of fun with this routine, I hope you like it and may all your calculations be 17715 (SILLI) 111111111 (ONES).

The Page boy speaks....

This column is about to be written at high speed and for several reasons. First, your Editor, the Godfather, has been screaming down the 'phone about me being responsible for holding everything up. (I never knew I was that important.) Second I have only just realised that two issues are being published simultaneously. And third, twenty four hours from now I will be on my summer holidays and travelling north to Heaven (Scotland). I describe it as Heaven not because there is a resemblance (there isn't) it's just that for a couple of weeks I will be able to do nothing and THAT my friends is Heaven to me. To be able to have a long lie in bed, not to worry about shaving, or have to get to the shop on time (which I never do) to serve some snotty nosed kid with an Evaporated Milk Jug or to smile pleasantly when someone tells me about his new routine with the Change Bag "they really love it" he says when in fact he really means "I really love ME."

I'll be able to dodge the ramblings of Bobby Bernard on a Saturday morning and I won't have to listen to Fred Robinson convince me that this time he really has found a way of doing the Faro Shuffle EVERYtime..... Yes, for a couple of weeks I am going to miss all of those things because I'm a Magic Nut, a real down to earth Magic Nut.

I was reminded of this a few nights ago whilst watching a rather mediocre magic act in the company of the aforementioned Bobby Bernard, Val Andrews and Harry Stanley. Bobby passed some remark about 'What were all the Magicians doing here tonight' (it was a non magical event) and I replied that they were naturally there to see the magician. Val turned and said "I remember the time when you would travel anywhere to see a magic act Bobby." To which we all added agreement "In fact, you've come here tonight to see one." And he was right, we had.

FROM THE NOTEBOOK OF LEWIS DAVENPORT

GOOD COMEDY JUGGLING TRICKS

Three Apples, eat one while Juggling.
Three Pots one with Paste in, on Head.
Balancing Cigarette on Nose.
Feather in Tube, Stick in Wig.
Watering Pot to Water Flowers Produced.
Spots off Dog.

Change of subject. I remember at one convention seeing an act in a competition that was dreadful (the act not the competition). At the conclusion of the act, which started on a low note and built up to a lower one, someone said "What kind of an act was that?" A voice in the dark replied "That was an act of God." I confess that the voice in the dark was mine and the line was that of Jay Marshall's late agent Mark Leddy. But it was particularly apt at that moment. There is a sequel to that happening because in the following year the same act appeared in the competition and won a prize and if anything it was worse than the year before. Which proved that God does have mercy sometimes on someone but dear God, next time pick someone who isn't guilty of cruelty to spectators. Roll on Scotland please.

Remember me mentioning a new TV show 'For My Next Trick' which was to feature magicians. Well, it has actually happened. Terry Seabrook, Paul Daniels, John Wade and a mime act in the Marcel Marceau mould are the regulars with several other magic acts making guest appearances. Sorry, there is also a resident female vocalist with a beautiful pair of lungs (we can see most of them) who also stooges for the resident team of Magus. There have been three shows so far and I have seen the first two. Somehow they have not quite hit their stride yet. Daniels and Seabrook are performing their tried and tested material which we all KNOW to be good. Unfortunately they are at the mercy of the Editor and the general census of opinion is that he is doing a less than perfect job. Terry did his show-stopping burnt and restored note routine, but we had to watch it in 3 or maybe 4 segments, with a guest magician popping up doing HIS act between them. Paul Daniels is suffering from the same problem — there is a lack of continuity about the whole procedure. I did hear that the third show was a little better and so perhaps they will get it really swinging. If they don't it will be the fault of the T.V. company involved and not the performers themselves. And if you think of it it seems a tragedy that almost the only way a performer can get into the really big money in this country at least is through Television — and by doing so he places his reputation perhaps his livelihood in someone else's hands. And further it is just possible that that someone is getting *his* big break at that moment and probably doesn't know that if he blows it he blows half a dozen good pro workers with him.

I must mention that John Wade comes across strong on the programme. He does practically nothing and does it very well indeed and looks like the father-figure he is. Let's face it he's old enough to fit the part.

Scotland, here I come.

Patrick Page

Should be revived — an oldie but a goodie.

TWIN BEDS

Three paddles are shown, one 'blank' on both sides is placed aside. A second is shown to have a picture of 'Fred' on 'both' sides, actually a drawing of a pillow with a ginger headed mans face upon it. The third a similar pinkish pillow with a dark haired girls face upon it.

The reverse of 'Freds' paddle only has a duplicate empty pillow. The reverse of 'Nellys' bears a pillow with both heads, his and hers, facing each other. The third has a pillow with three crying babes heads.

You use the paddles as the patter suggests. A bit too blue for all audiences perhaps but at the right time and at the right place a very rewarding chuckle.

The trick was shown to me by Harry Baron in 19?? (it couldn't have been that long ago), the patter came a little later and is by yours truly.

A story of a boy called Fred
Who bought himself a brand new bed.
Fred's girl friend who's called Virginia Nell
Also had a bed as well.

Virginia Nell now made so bold
To tell Fred that her bed was cold.
So Fred went round to try it out
But didn't wait for Nell to get out.

Virginia Nell began to wriggle
Then pretty soon she started to giggle
"Ooh Fred" said Nell "I can feel something bumpy,
It's round and soft and rather lumpy."

"It must be a broken spring" said Fred
And started groping around in the bed
"I've found it" said Fred and gave it a press
"Ooh Fred" said Nell you've got hold of my .....

"I like it" said Fred, then
"Nell, don't you see,
The lumps you are feeling
Are belonging to me."

Nell said to Fred "You remember I told
You a while ago that my bed was so cold"
Fred said to Nelly "What utter rot
In fact I find it too darned hot."

So Fred jumped out of bed and got such a fright, HE
Found that sweet Nell wasn't wearing a nightie
He gave such a jump — he was in his own bed
And thought he must have been dreaming instead.

Now it's happened again
And I'm sorry to say
I can't seem to get Nell and Freddie away
(Ah — I've managed it.)

Now things like this can lead to bad habits
And soon Fred and Nell were acting like rabbits
A single bed can lead to trouble.....
Especially when it's used as a double.
And Nell said one day "Fred I'm feeling quite funny,
I fancy strange things — and just look at my tummy!"

So Freddie and Nell got rapidly wed
And thoughtfully provided another bed.
The vicar said "Virginia Nell, do you take this man to be....."
"Hold it" said Fred "she's now just Nelly to me."

This little tale sometimes causes some laughter
But with magic you see there's a happy hereafter
The end of my story, (show blank paddle)
I'm glad to relate
Ended with happiness (cover with hand)
IN TRIPLICATE (reveal the kids)

alf goodwin

barry govan

EFFECT:

Using round cards, the black and red aces are placed face to face with each other. When the top aces are lifted, two coins are seen to appear between the aces. The aces are replaced and then lifted again revealing another two coins for the climax.

VARIATIONS ON A CIRCLE

THE BASIC MOVE:

Before going into the trick itself, I will describe the basic move on which the trick depends.

This is a method of loading the coins whilst showing the round cards to audience.

1. Have two coins palmed in right hand (classic palm) and two aces from a round pack face down on table at least two inches apart.

2. Left hand picks up left hand side ace and shows its face to audience, thumb behind and fingers in front.

3. As this is being done, right hand releases a coin from palm position so that it falls on the curved fingers. Right hand now reaches for tabled card thumb on top, and by lifting edge of card with right first finger from the front, the finger palmed coin slides underneath the card.

4. Holding coin with third finger, 1st and 2nd fingers now go on top of face down card and thumb now goes behind the card.

5. This automatically brings the card in a face down position to audience view. Now lift up card level to other card in left hand. Thumb is holding coin from behind. (Cards are now vertical to floor).

6. Revolve left hand card face down to audience view, briefly place on right hand card and secretly transfer coin from right hand card to left hand card using left thumb.

7. As soon as this is done, revolve right hand card face to audience. Now place this card behind the left hand card (cards will be face to face) and clip all two cards and coin with thumb behind and fingers in front and place the lot on the table. The coin is now secretly between the two cards.

SET-UP:

(a) Have ready any set of 4 cards from a round deck. (I use aces.)

(b) Two coins palmed in each hand. (Classic palm position.)

WORKING:

1. Place the 4 aces face down on the table in a square. (Have them apart.)

2. Have red aces in front and black aces behind and do basic move with the black ones first, then the basic move with the red ones.

3. Lift top card of left hand packet with right thumb and second finger.

4. As this is being done, release a palmed coin to finger palm position and under misdirection of the revealed coin, immediately place the card from the right hand onto the coin that was in finger palm position.

5. With right hand, pick up the revealed coin and drop it in front of the card, (the tabled card that is) at the same time drop card (and coin) from the left hand onto the face up ace. The sound of the forward dropped coin will cover the sound of the other coin dropping. Repeat with other two aces.

6. After first surprise has registered, lift up cards to reveal coins for climax.

NOTES:

Regular cards could be used but the sleights fit the round cards better.

If you want to you can use one coin from each hand for the first production and one from each hand for the second. Just do the sleight with the opposite hand.

TABLE TOP MOTORWAY

EFFECT:-

The spectator takes an imaginary trip in a motor car and commits and imaginary traffic offence. A prediction in the form of an endorsement on a Driving Licence is shown and proves to be absolutely correct.

PREPARATION:-

This unusual close-up effect takes a little time to make up but it is well worth the trouble. Once made up it is always ready to be worked at a moments notice.

Take ten blank cards and type or print the following message on the first two cards:-

'*You have parked your car on a traffic warden's foot.*'

Then type or print on the remaining eight cards as follows:-

CARD No.3 '*You have been stopped for exceeding the speed limit — while going in reverse.*'

CARD No.4 '*Your car has stalled in the middle of a level crossing.*'

CARD No.5 '*Your rear lights are not working — because the back of the car has fallen off.*'

CARD No.6 '*You are being breathalised, and while blowing into the bag it disintegrated.*'

CARD No.7 '*You have knocked down a lollipop man — on a pedestrian crossing.*'

CARD No.8 '*You drove in the wrong direction up a one-way street — in reverse.*'

CARD No.9 '*You have strangled yourself — with a seat belt.*'

CARD No.10 '*You have hit an animal that has escaped from the Zoo — on a Zebra crossing.*

Arrange these ten cards so that the two cards with the traffic warden messages occupy the seventh and ninth positions in the packet when it is held face down. Place the packet of cards in the wallet.

Make up a driving licence as illustrated below:-

FRONT

This licence permits the holder to take part in the table top motorway test..... provided he is not of sound mind nor nervous disposition.

BY ORDER

BACK

ENDORSEMENT

Because of illegal parking and extreme cruelty to a traffic warden.

Place this card in the other side of your wallet with the Driving Licence side showing.

LAFAYETTE.

PAUL VALADON.

AIMÉE DÉSIREE.

des colgan

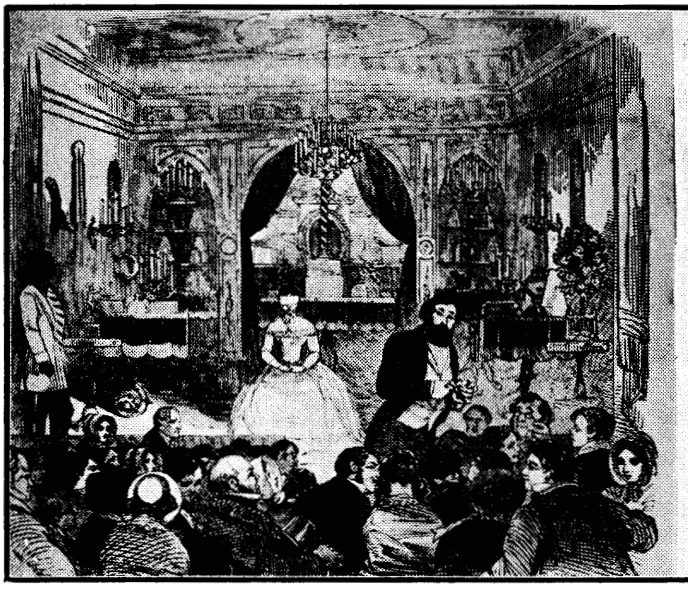
TO PERFORM:-

Explain that driving a car nowadays is a risky business and that the most unusual things can happen. Take out the ten cards and illustrate some of the possible things that can happen to your volunteer by showing him the first five or six cards (without disturbing the order). Next show him the Driving Licence and explain that he must have one before facing the perils of the road.

Say to him, "If I were to ask you for a number between one and ten, would you choose a high number i.e. between six and ten, or a low number i.e. between one and five."

If he chooses a high number (7, 8 or 9) count the cards face down onto the table, one at a time until you reach his number. A Traffic Warden card will either be this card or the next one, so you place the correct card face down in front of him. Now show the cards before and after his selection emphasising that the cards are different.

If he should choose a low number (2, 3 or 4) show that you have ten cards by counting them face down onto the table. This reverses the order of the cards and brings the 'Traffic Warden' cards into the second and fourth positions. Continue as for a high number placing the correct card face down in front of him. Ask him to turn over the card he selected and read out what has happened to him. Take out the Driving Licence and show him the endorsement which correctly predicted the card he would choose.



ROBIN IN SECOND SIGHT.

HAMILTON PRESENTING THE FIRE BOWLS.

We are now one year old and it is a suitable time to thank all those who have so readily helped us by giving some of their pet effects for publication. In particular we thank those who gave us their contributions in the months prior to our publishing date allowing us to build up a 'bank' of effects that made it possible to go ahead with confidence.

To the little fellow who every month casually chats into a mike and produces 'The Page Boy Speaks' and to **Bob Read** for 'Bob's Business' as a regular feature throughout the year, an extra special thank you.

And we are most grateful to **Tony Faro** who helps with each issue by allowing us to select from his collection of prints and drawings.

But perhaps most important of all, thanks to our readers who have encouraged us by simply subscribing to Pabular; without you none of it would be happening at all.

Another regular feature is the back page of dealer adverts. We are grateful to them not only for the support in placing their ads but also for displaying Pabular prominently in their premises when we feel they could quite easily have shown more profitable items. They helped us at the start when we most needed it and we appreciate it very much.

Still with the dealers, do magicians realise the value they receive from them? Free advice which if heeded can save you pounds by stopping you waste money on unsuitable items for your needs or ability. In what other business is professional advice given so freely or such pains taken to give customers satisfaction? When, under the name of progress, your favourite magic shop has done its last vanishing trick and is no longer there and you are wheeling your trolley round a magical supermarket not knowing what you want, where to look — or what it does or how it works — don't ask the blonde at the till. She will only be there to take your money and she won't be interested in how you 'tore 'em up' or your latest method for the vanishing cuff-links (by sleight of hand). To those who think that magic is expensive now — stop and think of the thought and work involved; think of what you get and realize that the dealer too, like you, has to make a living.

We believe that most of the dealers (in this country at least) will be appreciated only when it is 'later than you think'.

Many years back readers of the Sphinx were told who had called at their offices during the preceding month and sometimes it made fascinating reading. Not having an office does not prevent us from meeting visiting magicians and one of the most recently met was **Randi** who is quite a live wire. He has a fund of gags and heaps of experiences to relate.

FOCUS

Better known as an escapologist he has now turned his attentions to the para-normal, demonstrating his powers to gullible professors of which their seems to be an unending supply. He told us of an occasion when one of them conducted a test in which he gave a number of paper clips to boys to take home and bend "paranormally". Naturally boys being boys, the clips arrived back in various shapes. This was accepted as proof of supernatural forces *because the professor could identify the clips as the ones he gave out!*

Cyril Faranoff from South Africa called in on his way home after conventioneering in America to collect his back numbers of Pabular and leave us a present. Thanks. **Ed Eckl** from New Jersey came across and won a £5 prize at Alf Moore's crazy night at the Magic Circle and immediately went back home to write out a trick for us. Perhaps we will someday take him up on his promise to take us to **Eddie Fechters** Saloon where Eddie has allowed him to perform before ordinary people who have come to see magic (An opportunity that does not often present itself to British Magicians). **Alex Elmsley** left for the U.S. towards the end of July for a seven week holiday which will include a few lectures and audiences of about twenty five or less. We predict they will be truly DAZZLED.

The 'world's largest toy shop' is Hamleys of Regent Street, London and in a preview of new toys **Walt Lees** performed there close-up for reporters of about a dozen papers and periodicals. One of the people who bought a 'Miracle Pack' was our Prime Minister Harold Wilson. (There must be room for political comment here but we'll let it pass!) — see our cartoon on this on another page. It is always interesting to see what tricks are being performed by people whose job is Magic and here is Walt's List: A joker routine, Cannibal Cards, Spellbound, Coins Across, Dice Routine, Colour Changing Knives, All Backs and the Collectors.

We have just received the **Tony Shiels** issue of INVOCATION and readers of Pabular No. 2 will have an idea of what to expect. If you did not read this our final thought this month is taken from this magazine and we are printing it in return for the free plug just given.

"Showmen like Uri Geller... Peter Hurkos... are in my opinion worth 10 Kreskins — and one Kreskin is worth 100 finger-flinging amateur hocus-pocus twits any day of the week."

Hmm.....

DUCO'S DICE

A FANTASTIC ROUTINE WITH JUMBO–DICE AND CARDS **$12.00**

EFFECT 1.
Two dice with covers. The spectator chooses one. He puts it in its cover in such a way so he doesn't know which side is up. You do the same with the other die. Both are placed on the table. The spectator lifts the covers, THE SPOTS ON BOTH DICE CORRESPONDS!

EFFECT 2.
Now the spectator puts BOTH dice in their covers and places them on the table. HE CHOOSES one of them. Six cards with coloured spots are shown and given to the spectator to shuffle. He then spreads them out on the table. You take the chosen cover and put it on one of the cards. The spectator lifts the cover, and, turning the card, finds that the spots on both DIE AND CARD MATCH! ! !

BILL STICKLAND SAYS:
"EL DUCO has cleverly employed an old principal of Magic to produce two exellent Mental Effects. The method and the attractive props can readily be adapted to many routines.

I recommend the effect to close-up magicians particularly those favouring mental effects or dice tricks."

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MAGIC INFO

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A visible card trick which, basically, is very old indeed. The late Al Baker and many other famous magicians have had their own versions. We consider Finn Jon's the most practical of them all – THAT'S THE REASON WE SELL IT!

If you expect a cart load of apparatus for your money 'ESOTERIC' is not for you. If you want a 15 minute act, save your money. 'ESOTERIC' is a two minute, visible stunt with audience participation that will mystify, amuse and entertain. No sleight of hand required. Providing you have the interest to read and follow a simple instruction and presentation sheet you can start enjoying your purchase within a few minutes of receipt.

"HAS EVERY MAGICIAN IN NEW YORK DOING SOMERSAULTS!"

Bob McAlister of Matromedia T.V. New York City wrote those words after performing this great Finn Jon trick at The Round Table. Soon afterwards, the following letter arrived from the same city –

"We gave Tony Slydini a Testimonial Dinner on Thursday night just because he deserved it. I was on one side of the room with 'ESOTERIC' and Milt Trop on the other. So – Please air mail another eight packs." (Eli Goldberg of New York City.)

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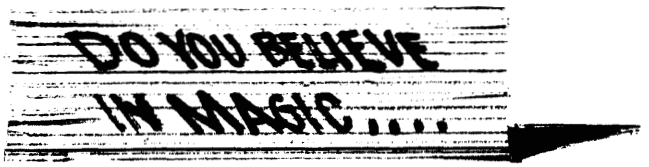
Pabular

The Magazine of Close-up Magic
Vol. 2 No. 1 Sept. 1975

SEDUCA DECK TRICK

david a wright



This was inspired by the article 'A Name Revelation with faro shuffles' by Dr Ewer in Charles Miller's Magicana in Genii Vol. No.11 Nov. '73, and subsequent letters in Genii, namely Jim Hoy's letter in Intermission Vol.28 No.2 Feb. '74.

EFFECT:-

Whilst talking to his girl-friend the magician causes messages to appear on the sides and ends of the pack by shuffling it.

PREPARATION:-

Take a new deck and set it up in Si Stebbins order AC, 4H, 7S, 10D, 4C etc from the top down.

Print with a purple pen on one narrow end with letters sloping to the *right* the following:-

---

HELLO BEAUTIFUL
YOU'RE CUTE

Now deal the deck into two face-up piles side by side. Now place both printed ends together and faro the packets together keeping the AC on top and the JD on the bottom. If you examine the deck now, the message appears on both ends, but only on alternate cards. Go over the letters on both ends with your purple pen so that the printing will be the same even if some cards are turned end for end.

Cut at the JH and out faro (keeping the AC on top and JD on the bottom). Cut at the JS and out faro again keeping the same two cards top and bottom. The purple printing on both ends becomes a jumbled message. Now, taking a green pen, print with letters sloping *left* on the narrow ends the following:-

---

DO YOU BELIEVE
IN MAGIC

---

and on the long side print in blue

'YOU AND I COULD MAKE
REAL MAGIC TOGETHER'

Deal deck into four face-up piles. Faro the two green printed ends into each other maintaining the AC on top. Thus the green printing will appear on both ends and the blue printing on both long sides.

Go over both green and blue printing again. Cut at the 6D and out faro keeping the AC on top. Cut at the 2D and out faro again. Now print the following in red on the long sides:-

---

YOUR PLACE OR MINE

Deal into two face-up piles and turn one pile round and faro so that one red printed side intermeshes with the non-red printed side so that the printing will appear on both long sides of the deck. Go over red printing with red pen on both sides. Out faro again twice. With the deck face-down it will be in the following order:-

CLUBS — A, K, Q down to 2.

HEARTS — 4, 3, 2, A, K down to 5.

SPADES — 7 down to A, K down to 8.

DIAMONDS — 10 down to 2, A, K, Q, J.

PRESENTATION:-

With the deck assembled in suits as above and spread out showing to the young lady you are entertaining that is just a normal deck of cards. Patter about it a 'magic deck' and that you are a 'magician' as you cut at the 5H and out faro, and cut at the 8S and again out faro and show the young lady the message *'HELLO BEAUTIFUL YOU'RE CUTE'* which appears printed in purple on both ends of the deck. Continue chatting her up as you cut the JH and out faro, then at the JS and out faro. Reveal the new message which has now appeared on the ends of the deck printed in green *'DO YOU BELIEVE IN MAGIC'*. Whatever she replies show her the long side of the pack on which *'YOU AND I COULD MAKE REAL MAGIC TOGETHER'* printed in blue ink. Keep pattering and cut at the 6D and out faro, and then cut at the 2D and out faro and show her the words *'YOUR PLACE OR MINE'* printed on the long sides of the deck in red. From here on, put your cards away and play it by ear. Good luck!

NOTE:-

The perfect faro shuffle is described in PABULAR No.1, Vol.1.

johnnie geddes

THE KNOWING NINE

Some time ago Ken Brooke handed us some copies of his magazine 'ROUTINE' long since discontinued, it must be a collectors item now, with the remark "If there is any item you would like for PABULAR you're welcome." We chose 'The Knowing Nine' as it seemed out of the normal run of the mill card effects currently popular with added advantages of requiring no special conditions, no difficult sleights, and required only a pack of cards which could be a borrowed one.

Anyone is given the pack to shuffle and asked to remove any card from the pack and without looking at it to place it in his outside jacket pocket. He is then asked to hand the pack to another spectator who is requested to do likewise. Regaining possession of the pack you explain that the curse of Scotland is of course, the nine of diamonds and it is also a very knowing card and this is the reason for calling it the 'Knowing Nine'. Take the nine of diamonds from the pack and place it for a moment in the pocket containing the chosen cards of each spectator in turn, finally returning it to the top of the pack. You now name the cards selected. Both spectators remove the cards from their pockets and the 'Knowing Nine' has proved its worth.

The method is very simple. After both cards have been chosen and placed into the pockets of the spectators take back the pack and look for the nine of diamonds. When you find it note the card beneath it and remember it, say the four of clubs and bring out both cards as one. Show nine of diamonds with the four of clubs behind it as one card and put it (them) into the first spectator's pocket. Leave behind the four of clubs and bring out the card he actually selected in front of the nine of diamonds,keeping both cards square.

Remember this card, say the five of hearts. Still holding the two cards as one put them into the pocket of the second spectator leaving behind the five of hearts and bringing out the originally selected card in front of the nine of diamonds as one card and return them to the top of the pack. You now name the cards selected and turn the nine of diamonds face up and THANK HIM.

The original article did not say what procedure to adopt in the event of the nine of diamonds being one of the selected cards. It could of course be secretly removed at the outset and added again when receiving back the cards after the selections have been made. To keep the trick in the 'no skill' category any one could be omitted from the patter theme until it has been ascertained that the nine of diamonds had not been removed. If it had been chosen any of the nines could be used instead.

bob read

THE BUSINESS FOR THE FOUR COIN ASSEMBLY

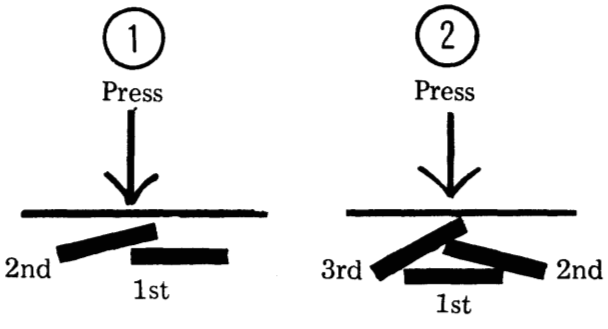
barry govan

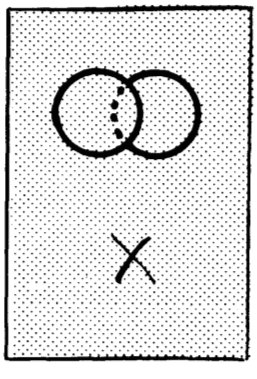
MATCH CARD

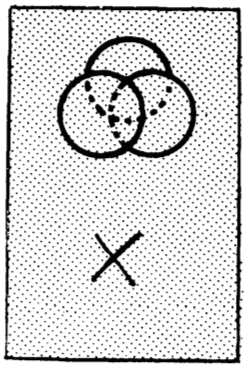
First of all have you noticed how the addition of sound effects adds an entirely new-dimension to tricks. For instance, the sliding die box, biting a plate etc.

Passing the last coin through the table is enhanced by the sound of the fourth coin being knocked against the underside of the table with the right hand as the left hand supposedly performs this action on the table top. The refinement on this is, I believe, attributable to Mr Dai Vernon and consists of scraping the "coin" along the table top — really beneath the table — before allowing it to click flat on the table.

In the four coin assembly beneath a playing or post card, a coin can be "pressed" through the card audibly by stacking the second coin on the first, and pressing it off with some force (Fig.1). If working on a mat or soft surface, stack the third on the second and first, and third coin is allowed to snap against the first coin (Fig.2). In both diagrams the loaded coin is shown as X and, of course, has nothing to do with the sound effect.







SET UP

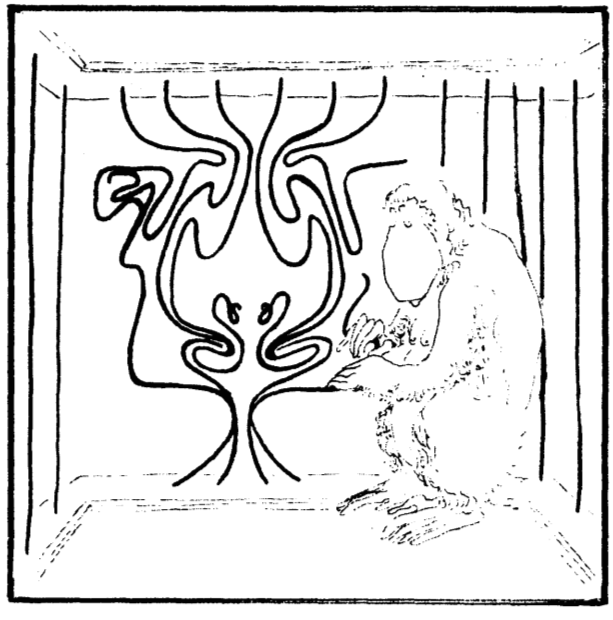
Conceal a miniature card between the two layers of matches in a booklet of matches.

TO PERFORM

1. Show the booklet of matches both sides. Also inside. (The mini card is not seen because it is in the middle of the matches. There are generally four layers to a book, so two layers conceal the card each side).
2. Give booklet to spectator to hold.
3. Force duplicate card from normal sized deck and replace.
4. Patter about techniques of making things smaller, e.g. Shrunken heads.
5. Vanish card in deck by any method. (You could just palm it off if you want to).
6. Take booklet from spectator and cleanly withdraw the mini card from between the matches. Do not let spectators see that it comes out of the middle of the layers of matches.

NOTE

If you are working on a close-up pad, climax this routine by using Dai Vernons Jumbo Card Climax from his book 'Inner Secrets of Card Magic'.



The Page boy speaks....

Well, well, well and another IBM Convention bites the dust, although in this instance it might be better to say it took a nose-dive into the mud in view of the weather. If I may steal a line or two from an Old Time Wizard no longer with us "Never before in the field (and 'field' is the right word) of Magic has it rained so much on so few in such a short space of time."

English weather is a joke in most other countries of the world, but for those visitors from abroad who were attending our Convention it was no joke, it was a tragedy. One of them asked me "How can you stay in a country like this when the weather is so unpredictable?" As his command of English was somewhat limited I refrained from mentioning that we did have other advantages like.....well.....er .....yes, I've got it — I live here. That must be an advantage to someone — and the first one who writes in and says it's an advantage to those who live abroad will be condemned to live forever in Southport with a leaky umbrella.

Weather aside it was a good Convention with several interesting happenings, one of which was the fact that the dealers were housed in a marquee (tent, to you foreigners). Can you imagine it, in that weather? Two of the dealers went home without unpacking and the majority refused to appear on the Dealers' Demonstration Show as a protest. To be fair to the Convention Committee the dealers did know they were to be under canvas and it was unfortunate that the weather made it a little more unpleasant than it would have been otherwise. As I was involved in this protest I will close the matter there, apart from mentioning the fact that the Committee bent over backwards to improve conditions by arranging for heating and a snack bar to be provided as soon as possible. To them I say 'Thank you'. Subject closed.

What else? — yes, for the very first time at an English Convention we had a Russian magician appearing and he was good, very good. Obviously a cabaret act, he was appearing on a large stage in a very large theatre. Dove productions, milk vanish with a sucker reproduction, cigarette and billiard ball manipulations were performed in classic style. He was a pro and looked it and to my shame, although I have met him several times in the past I can't remember his name, other than that his Christian name (do Russians have Christian names?) was Igor. If you read this, Igor, sorry.

In the Close-up field **Peter Kane** was there, and very able too, with a new book on cards. **Alex Elmsley** was there, attending a Convention for the first time for several years (I think) and had everyone Dazzled. **Roy Walton** wasn't there but was well represented by a new book on cards and one new small packet card trick. The Close-up Competition was cancelled because of lack of entrants and **Bob Ostin** from Liverpool stood in with a lecture.

'Flip' from Holland was there. He annoys me. He shows you a trick, fools you badly, then shows you how it is done, knowing full well that you will not be able to do it because it requires a certain knack that you will never acquire if you live to be old and bald. He was great.

Jay Marshall was there talking to his hand, and brought with him **Walter Gydesen,** the Magic Incorporated Store Manager who talked on the subject of collecting. Thank you Fran.

Philip Fiahlo from Monte Carlo was there and performed Close-up late one evening. He performed an effect which was probably the hit of the Convention. I am *not* going to describe it to you because I think it would be unfair to describe this beautiful effect in print. It's something you must see and is called the 'Vanishing Pebble' (his own words). Try if you can to find out what it is.

Harold Bronhaut wasn't there. Who? Harold Bronhaut of course. You hadn't heard of him? Frankly, neither had I, but at this very moment I am sitting with a newspaper cutting in front of me. It's from the *Daily Mail*, April 7th 1975. It contains an article on the said Harold Bronhaut. It seems that Harold is a magical inventor, in New York City and according to this article he has taken the trouble to patent a magic trick. It's a new trick wallet. Listen to this as a trick description — quoted from the newspaper: ".....a black wallet in which you slide a card on which you have written a telephone number or the name of a person. The mind reader holds the wallet and tells you what you wrote."

Harold says that no-one could make a similar wallet without the research equipment that he has as it incorporates a sophisticated electronic device. Harold also mentions that he started experimenting in magic when he was 6 years old. His first trick was to take the flame of a candle in his hands place it in his mouth and swallow it. "Then I would take the flame out of my mouth and put it back on the candle where it would continue to burn merrily."

Would you like to read that again. He did *that* when he was *six years of age?*

Will someone from New York please help?

I was there. Anyone want to buy a suit that has shrunk so much that it won't even fit me?

Patrick Page

ed eckl

MADNESS WITH THE ASCANIO SPREAD

as ascertained by ed eckl

I learned the Ascanio Spread about fourth or fifth hand. It meant nothing to me until I came up with some reasons for really learning it — reasons like the patter stories to follow. The routines are nice because they're little quickies which demonstrate a certain skill or flair, which evoke some amazement and get some laughs, and which are always ready, one of which can be done with cards from a borrowed deck.

Both use the same setup, the same moves in the same order, and the same finish. So you can't get mixed up because of varying methods. Therefore, only one explanation need be given, because the patter stories and their relation to the moves are self-explanatory.

Holding the packet of five cards face-up, the following designations will be used. The bottom face-up card will be (A). Next to the bottom will be (B). The face-down card in the middle of the packet will be designated as (X). Second card from the face is (C), and the face card is (D). All cards are face-up except for the middle card at the start of the routines.

ROUTINE

	(A)	(B)	(X)	(C)	(D)
"Alice Blue Gown"	QS-rb	QC-rb	JD-bb	QH-rb	QD-rb
"Calculator"	3	2	10	A	4 (same suit)

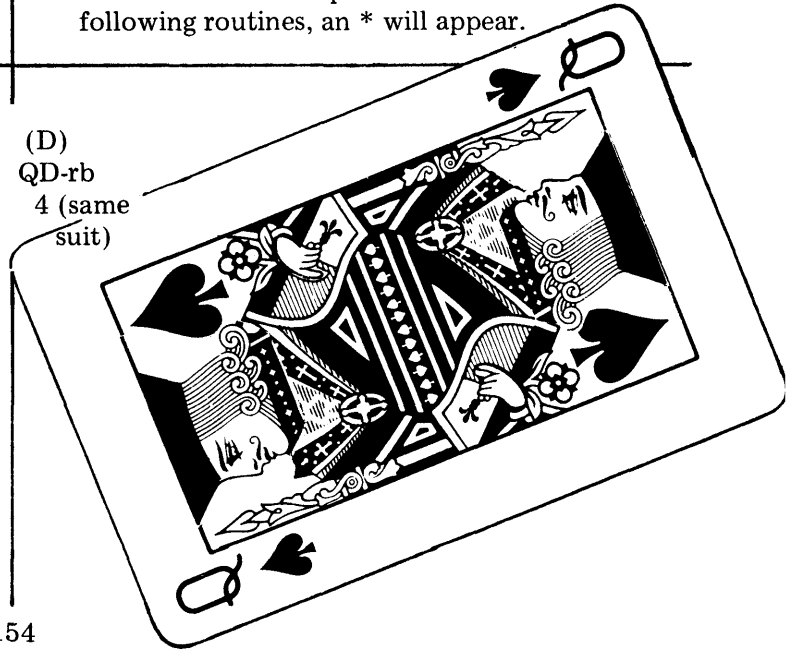
(rb = red backed; bb = blue backed)

Bring out the cards in the face-up position, and spread the cards, showing four face-up cards. Replace the double card second from the bottom, and spread the cards again. Effectively, the first card, (C), has turned face down. Again replace the double card second from the bottom, repeat the spread, and the second card, (B), has turned over. (C) is now face-up again. This time replace the double card on the bottom of the packet, and do the spread. (A) will now be face-down. Now the double card goes on the top, and when the spread is made this time, (D) will turn over. Now that all of the cards have been shown to turn face-down one at a time, place the double card back on top of the packet, and turn the cards all face-down. At the same time, move the bottom card (now face-down) to the top of the face-down packet. Spread the cards showing them all face-down. Replace the double card second from the bottom, and once again spread the cards. You will now have three face-down cards and one face-up card, which is the kicker in the routine. To reset, simply turn the packet face-up, and move (C) back to its original starting place second from the face.

"Alice Blue Gown" is my favourite, but even though the patter is very clear, I often wonder if the onlooker really understands what is happening. The kicker always got a great laugh, though. The more popular is the "Calculator". It is easy to follow, is very logical, has a "failure", and finally ends up the way it should. It comes highly recommended.

NOTE:-

Whenever the spread is made in the following routines, an * will appear.



"A XMAS CALCULATOR"

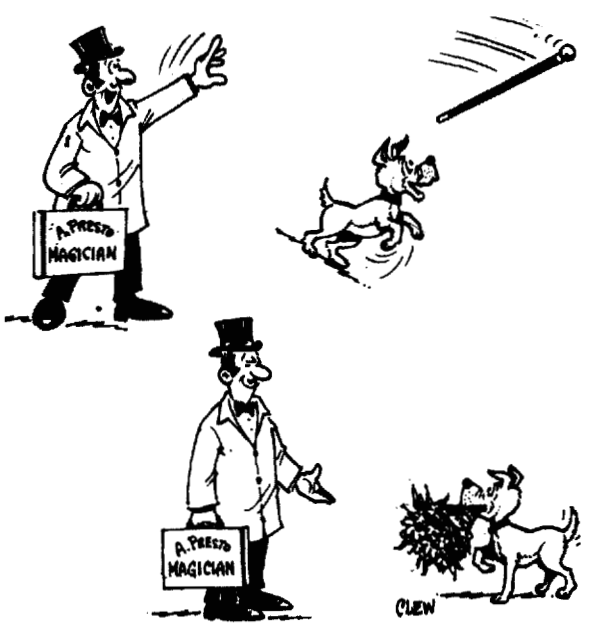
"The girls in my place of employment.... that's modern technicaleze for workhouse.... gave me a calculator for Xmas. Lovely thought. And befitting my own personality, it was a simple calculator. ....In fact, it would only add. ....And at that, it would only add four numbers: * one....two....three....and four. ....Now, you know how a calculator works, don't you? ....In order to use the numbers, you have to enter them into the works. First we enter the one. * ....And you can see the one has been entered....it's gone! ....Next we enter the two. * ....Then the three. * ....And finally the four. * ....Now, to get the final answer, we merely turn the calculator over and look at the display board. * ....Oops! ....I think I inadvertently pushed the clear button. But, fortunately, this calculator has a memory system, and there in the memory, we find the answer * ....ten. ....And thanks to those calculating females in my office, I can be a perfect little adder ....snakes alive!"

"ALICE BLUE GOWN"

This routine, apart from the others, requires a special card, but it is easy to prepare. Cut out the picture rectangle from a Jack, and roughen the back slightly with sandpaper. Roughen the picture area of a Queen of the same suit, and glue the Jack onto the Queen. When dry, this card is now known as a QUACK....or, better, a Jack in Drag! This card should have a blue back.

"This is my version of the television show. You've seen the show, haven't you? ....Oh, TO TELL THE TRUTH. Is there another? ....I do this just a bit differently, because instead of using only three girls, I use four....the four queens. *

Now, as in the show, the four girls get up and have their say. The first little gal, the Queen of Hearts, stands up and says 'My name is Alice Blue Gown,' and she turns around and shows you she is. * The next little gal, the Queen of Clubs, also stands up and says, '*My* name is Alice Blue Gown,' and likewise she turns around, and you can see her blue dress. * The third little gal is the one from the farm....you can tell her because she's usually carrying around a spade. She says,'*My* name is Alice Blue Gown,' and she turns around to show off her blue dress. * The last little gal is the little debutante, the gal with all the money, the jewels, the diamonds. She says, '*My* name is Alice Blue Gown,' and she turns around for you to see *her* blue dress. * ....Now the object is for you to guess who is the real Alice Blue Gown. ....No matter who you'd say, you'd probably be wrong, because you see all the gals were redheads. * ....The real Alice Blue Gown? Well, we'll never know, but there was a sort of weirdo hiding under the table * ....and he can best be described as a Jack in Drag!"



JEST MAGIC *as perpetrated by* **ed eckl**

fred robinson

BEHAVIOURAL BLUFF

EFFECT:-

The performer shuffles the pack and deals five cards face-down onto the table in a single heap. Picking up the cards he looks at the faces and replaces them face-down onto the table. He now writes the name of one of the five cards on a piece of paper informing the spectators what he is doing but not allowing them to see what has been written. The paper is then folded and given to someone to hold. Four of the cards are eliminated by the spectators, and the person holding the paper is requested to open it and read out what is written. The card is turned face-up and the prediction is seen to be correct.

METHOD:-

Five duplicate cards are needed and these are on the top of the pack at the commencement of the trick. Jokers from discarded packs will do nicely.

Begin by shuffling the cards *face towards* the audience retaining the duplicates in position at the top of the pack. On no account mention that they are all different, they can see that, so why raise any doubts in their minds which may lead them to think otherwise. Deal the five duplicates face-down onto the table into a single pile and put the pack on the table nearby. Pick up the five cards, glance through them and replace them onto the table and spread them out. Write their name on a piece of paper, fold it up to conceal what you have written and give it to a spectator to hold. Obviously care must be taken to prevent anyone seeing what you have written and that the cards on the table are duplicates.

A spectator is now invited to eliminate a card by pointing to it and the pack is dropped onto it. A second card is eliminated in a similar manner and the pack together with the first duplicate is picked and dropped onto this second choice. Continue in the same manner until only one card remains.

You are now holding the pack which has four of the duplicates on the bottom and these are brought to the middle of the pack by doing the two-handed pass, (who said it was obsolete) or, if you are seated at the table allow them to fall from the bottom of the pack on to the lap; you can pick them off the floor later.

The pack is now turned face-up and the first four dealt onto the table with the remark that "Any of these could have been the one face-down on the table." You now request that the paper be opened and read and the tabled card turned face-up.

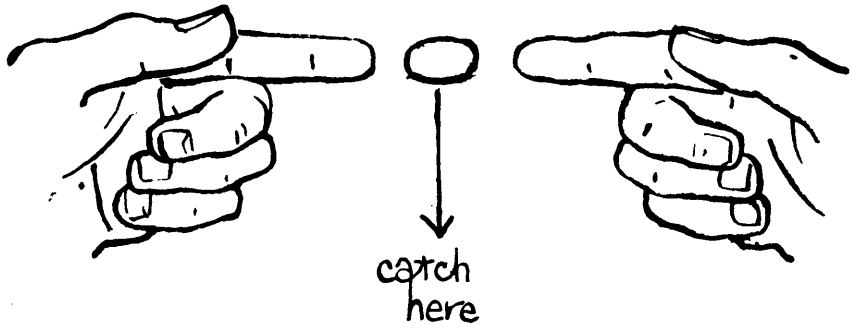
As this is being done there is ample time to gather up the four face-down cards, add them to the pack, put them in the jacket pocket and come out with another pack which is minus the card on the table.

The time is also psychologically right, the pack has served its purpose and is no longer of importance, and the attention of the audience is focused on the paper being unfolded and read and the card being turned face-up.

PRESENTATION:-

As the cards are being shuffled the performer chats about psychologists and that there are among them a number who believe there is no such thing as a free will, and that the decisions made by humans are determined by heredity, environment etc., and if this is so it should be possible to a limited extent to influence them to make certain choices by setting up conditions and making suggestions that would cause them ultimately to come to a decision that was predictable. Continue by saying that there must be some truth in it otherwise the millions of pounds spent on advertising every day is being completely wasted. Invite them to take part in an experiment to decide once and for all whether such a thing is possible and proceed as explained in the method until the point is reached where a spectator is holding the paper and you are about to have the four cards eliminated.

This is the stage where the trick is lifted out of the puzzle stage and made into entertainment by involving the spectators in the action. Invite one of the group to assist you



informing him that you will cause him to eliminate one of the cards that will help to make the experiment a success. Commence by asking him what sign of the Zodiac he was born under, whether he is left or right handed or ambi-dextrous, if he is one of a pair of twins; as you receive answers to these questions alter the positions of cards. Suddenly ask him to place one hand on any of the five cards. This card is eliminated in a similar manner using different people and using different questions which you can easily invent. How this is played is dependent on your own particular style or inclination. If you like having fun the spectator involvement gives plenty of scope in the questions you ask or even the actions you request them to perform, such as describing a spiral staircase with the left index finger before bringing it down on one of the cards. If the idea appeals to you it would be best to invent your own crazy business. Alternatively, it is possible to adopt a more serious manner and play it for real. If you do, make it your only item. To include it in a routine of card tricks it will be taken as just another card trick. Do with it what you will.

ODD OPTIC

(an Icebreaker)

To take ones harp to a party and not be asked to play does not only apply to harpists. At least it is hardly possible to get a harp into a room without anyone seeing it, but a close-up magician can have a pocket full of material without the company being aware of it. This is where the 'Icebreaker' is useful to get started, and once away you can follow with one or two of your favourite effects without having to openly ask if they would like to see a trick, always a dodgy business as someone might say "No", particularly if they have on a previous occasion been trapped into having to watch a seemingly non-stop succession of tricks completely lacking in entertainment value and from which they have been unable to escape. Even if you are not that type of performer an 'Icebreaker' should be used with discretion and only when you feel that the mood of the company is such that your efforts would be appreciated.

Place the tips of the index fingers together and bring them to within a couple of inches of the bridge of the nose and gradually move them apart. If at the same time the eyes are focused at some object beyond them a small sausage shaped object will appear between them. This is well known, but an added bit of fun can be obtained by getting someone to try it and when they say they can see the 'sausage' make a grab at it and produce an imitation sausage or a piece of plasticine as near skin colour as possible and shaped similar to the shape they see.

Instead of the index fingers this variation uses a couple of cork tipped cigarettes. The spectator brings these up to the same position as the fingers, with the cork tips of the cigarette touching. The cigarettes are separated as were the fingers, and instead of the 'sausage' a cork tip will appear. You make a grab and take this tip from between the cigarettes, of course it is one you had clipped between the first and second fingers. — End of 'Icebreaker'.

Having broken the ice you now go into the old three pellet routine wherein you have three pellets of paper in the left hand and one is removed and placed into the pocket only to return to the left hand, only in this case the cork tips are used, the one produced and two which you break off the cigarettes. The fourth one required has been concealed in the left hand from the start. You are now away and the question remains when to stop. The late Nate Liepsig ceased immediately he noticed one of the ladies was not paying attention and is probably an idea most of us could adopt with advantage.

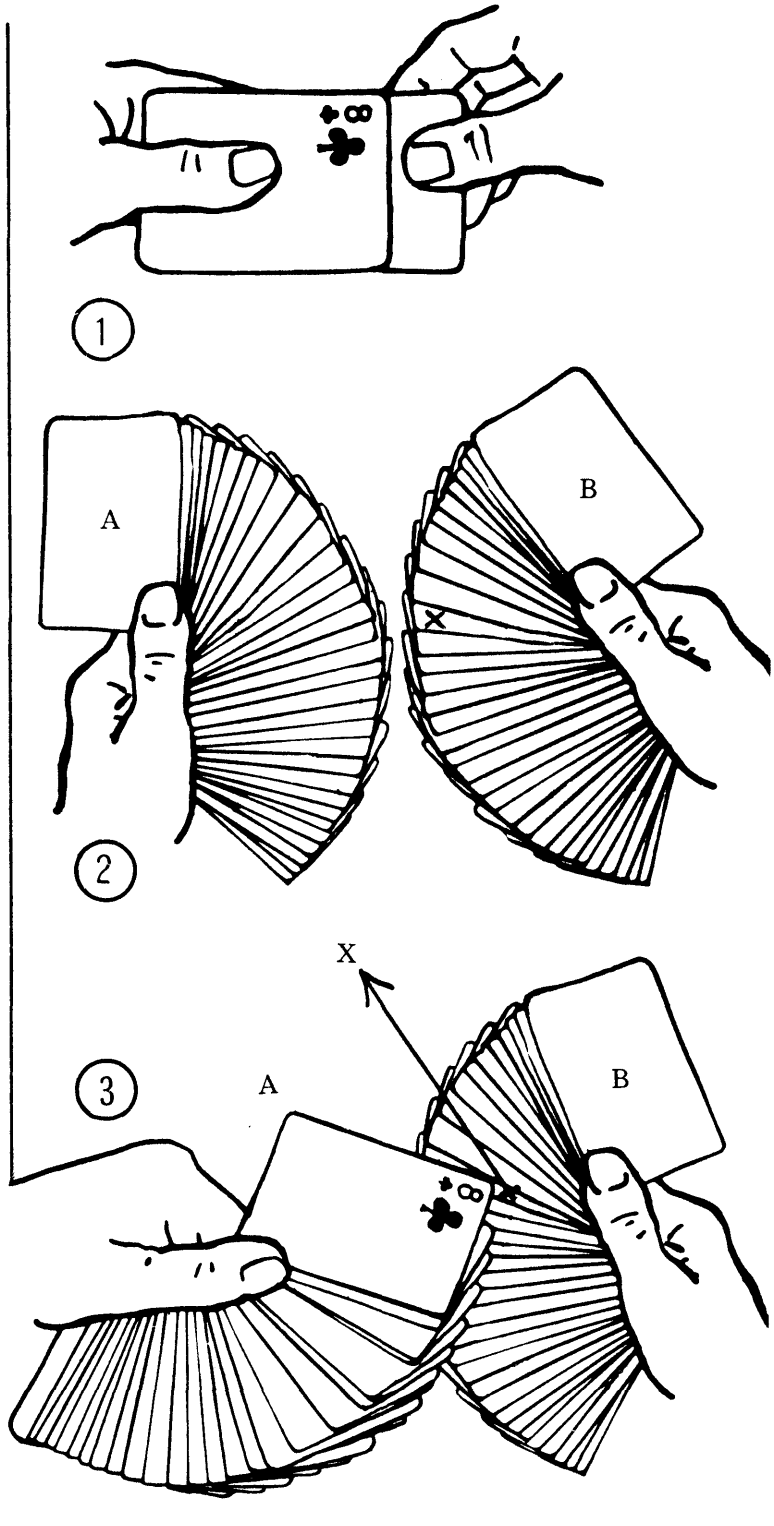
p. duffie

A FANSEE BLIND SHUFFLE

This shuffle, although rather flourishy, results in a Zarrow shuffle in the hands.

METHOD:-

Hold the pack face-down from above with the right hand in position for the Hindu shuffle. The face of the pack should be tilted towards you. The left hand approaches as per the Hindu shuffle and pulls out a block of about 26 cards from the centre of the pack, but as you pull this block out glimpse and remember the card which lies immediately above it. This glimpse can be made owing to the tilt of the pack. The block drops into dealing position in the left hand. The right hand section is now placed face-down onto the left hand section and a little finger break kept between the two half packs. Now with the right hand push the upper half, those above the break, forward for about one inch, then turn the left hand completely over so that it is palm down. Now adjust the fingers to the position shown in Figure One then separate the hands and make a one hand fan in each (Figure Two). Spot your key card which should be near the centre of the right hand Fan — B. The key card is marked 'X' in Figure Two. Fan A is now inserted into (Figure Three). As this is being done, twist the cards around a bit so that the pack ends up in an unsquared mess! Neatness would spoil it at this point. All that's left to do now is to square up the pack, with slight exaggeration.



NOTE:-

For a Red/Black shuffle no key card is needed. Do the shuffle as described without a key. Fan A is then simply inserted into Fan B at the colour division. Keep the faces towards you.

Roy Walton suggested that the centre pull-out could be eliminated in the same way as in the Zarrow shuffle, by shuffling twice. This will be apparent to those who know the Zarrow shuffle.

The Magic Circle winter programme began on Monday evening, 1st September, with members being entertained by about a dozen performers who kept up a non-stop performance of close-up magic at five tables. It was arranged by PABULAR and proved to be a popular event and drew a larger than usual crowd. Our thanks to those who performed and provided such a high standard of magic. The only criticism we heard was that there were too many card tricks, which probably came from those whose preference is for other types of magic.

On this occasion those taking part were told to perform whatever tricks they wished and it can only be assumed there is a greater interest in card magic generally, or that a larger variety of effects are possible with cards than other objects. It may well be that the time is fast approaching when those who watch close-up magic will lose a certain amount of interest unless the proportion of card tricks is reduced in similar future events. The indications are that performers with a non-card act will be in greater demand at conventions and other

events than those who have an act using cards only. It may also be that such an act will have an edge in competitions.

Speaking of these, news comes that the I.B.M. (British Ring) Competition will not take place because they have only one entrant, and that BOB OSTIN will be filling the gap with a lecture. It was Bob's 'Vampire', a method for a 'living and dead test', that created more comment and correspondence than any other article that appeared in Vol. 1. Only recently that veteran inventor of many practical effects, GEORGE BLAKE, reminded us that he was willing to purchase reprints of the 'coffins' accompanying this trick. Please let us know if you are likewise interested.

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Professional magician, magical salesman, author, inventor, producer of magical acts, mug collector and regular contributor to our favourite magical magazine PATRICK PAGE has written a play. It will open at the MERCURY THEATRE on 9th October. Avid theatre goer JAY MARSHALL is in town again and must have heard about it. Perhaps it is time to suggest to Jay that our favourite close-up magic book 'THE MAGIC OF MATT SCHULIEN' is due for a reprint. This book is essential reading for anyone aspiring to entertain non magicians, containing as it does enough material to last one a lifetime plus advice on the right approach to this kind of work and invaluable tips on misdirection. It is eye to eye contact with the audience that is necessary when working close-up if the misdirection is to be effective — and which also establishes a rapport with the spectators which can be maintained throughout the trick.

This continuous visual communication with the audience is almost impossible if the performer's mind is occupied with complicated moves which require that his eyes be focussed on the objects he is using, making them more important than the people he is supposed to be entertaining. That both he and the audience were having fun was the aim of MATT SCHULIEN when performing magic for his patrons.

RANDI made another flying visit to make a TV film which will be seen sometime in the middle of October. He disappeared again before we had a chance to get the details, but understand it is an exposure of URI GELLER who has now extended his activities beyond the bending of spoons and keys. Our attitude towards these claims of para-normal powers remains unchanged. Anything goes providing no-one gets hurt.

Recently we spent some pleasant evenings with BEN 'Side Shuffle' MARTIN who has been shuffling the side-walks of London. Ben's interest in magic is entirely professional and it must never be forgotten that it is the professionals who set the standards for us to whom magic is a hobby. He told of an instance when he overheard the comments of some magicians as they were leaving a lecture given by one of the world's top magicians. They were complaining that only a few tricks had been explained, completely missing the really important part of the lecture. Part of the lecture in question can be found on pages 82 and 83; Vol. 1 of this magazine.

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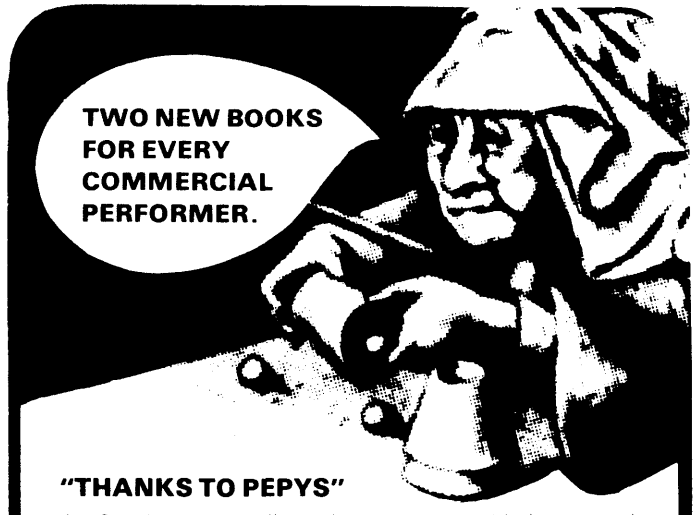

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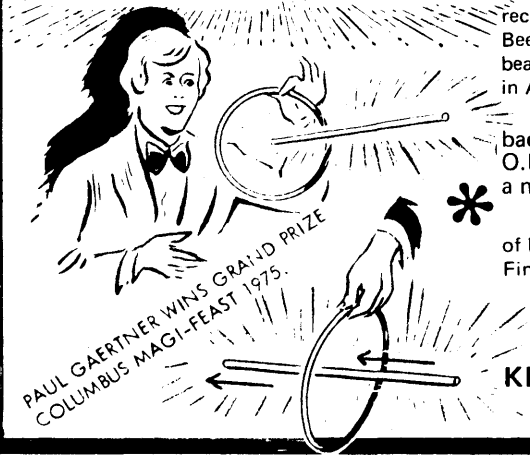

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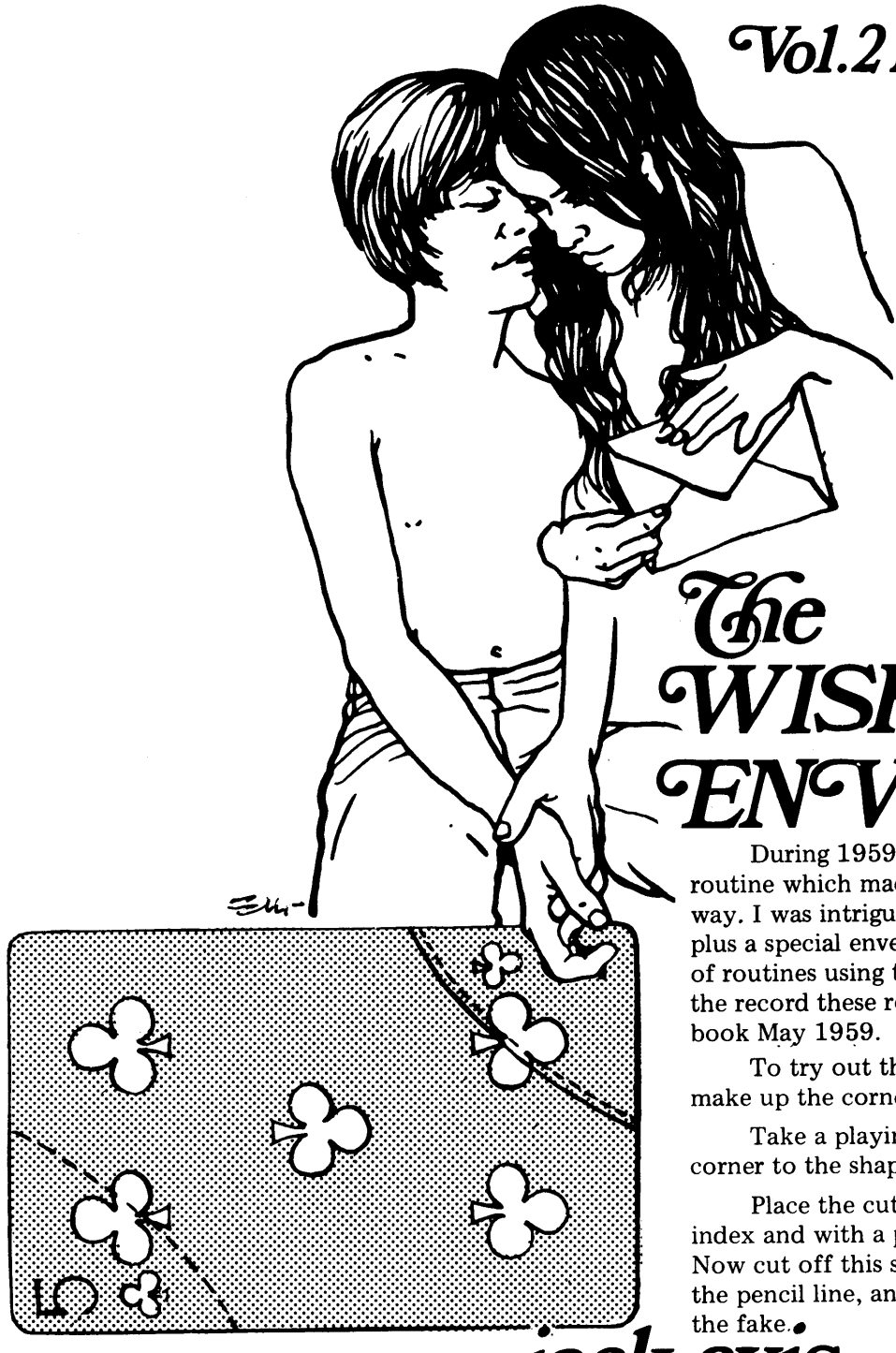


The WISHING ENVELOPE

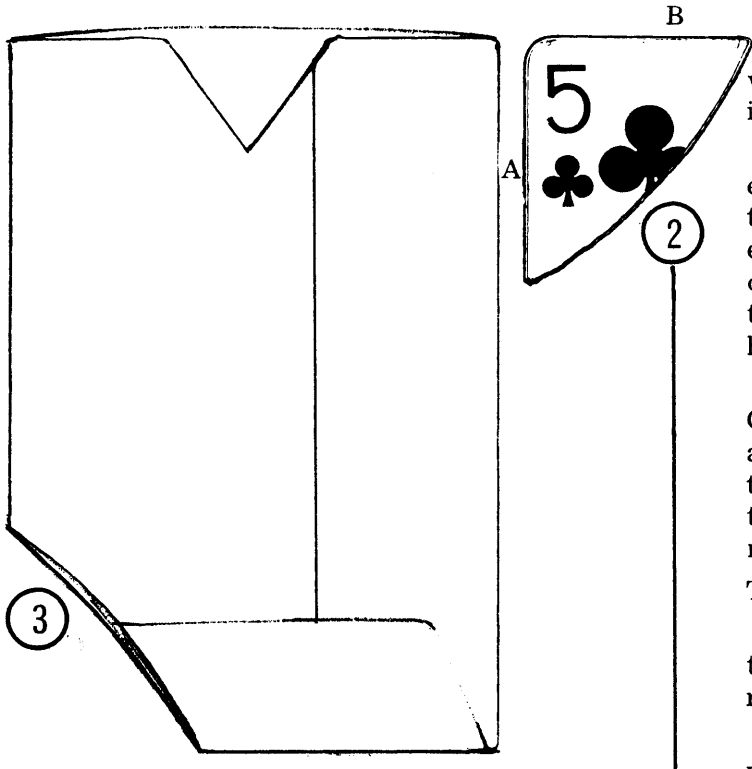
During 1959 Frank Garcia marketed a routine which made use of an old fake in a new way. I was intrigued by Garcia's use of the fake plus a special envelope and I developed a number of routines using the Garcia envelope idea. For the record these routines are dated in my note-book May 1959.

To try out these routines you will have to make up the corner fake and prepare an envelope.

Take a playing card and cut off one index corner to the shape shown by the dotted lines in Fig 1.

Place the cut off corner over the other index and with a pencil trace the curved edge. Now cut off this second index but cut INSIDE the pencil line, and use this corner as the back of the fake.

jack avis



THE WISHING ENVELOPE
by Jack Avis

With sellotape join the two corners together from the inside to form a little pocket which is closed at sides A and B and open at the curved edge, see Fig 2.

The envelope should be of the end opening type and just large enough to hold the type of playing cards you will be using. To prepare the envelope, cut off the flap and then cut a small "V" out of one of the upper edges. Next place the corner fake in line with the lower left corner of the envelope and trace the curved edge with a pencil. Now cut away this corner but be sure to cut about a sixteenth inside the pencil line. If you don't cut under the line the fake will fall out of the hole. A few trials will show you what is required for trouble-free working. Fig 3 will give you an idea of what the envelope will look like. Before describing a few routines using this outfit perhaps an explanation of the basic move with the fake and envelope will help.

The fake corner which we will assume is the Five of Clubs, is placed face down into the envelope in the position shown by the arrows in fig 4.

A playing card is taken and without showing its face slide it into the envelope making sure of course that the fake is loaded onto the lower left corner.

Push the card down to the bottom of the envelope and the back of the fake will be seen through the cut-out corner.

If the envelope is turned over the spectators will accept the card revealed as the card just inserted into the envelope.

To bring about the change, turn the envelope so that the card is again back up and then push the exposed corner back into the envelope causing the card to emerge from the open end. With the left fingers and thumb grip the fake through the envelope while the right hand removes the protruding card.

Turn the card face up to reveal the change. Of course, there would be little value in changing a card as described but, with the presentations to be detailed I think you will more than hold the interest of that unsuspecting group of laymen you have your eyes on.

The Wishing Envelope

As you are now clear on the handling of the fake and envelope I will detail the actions required for three routines.

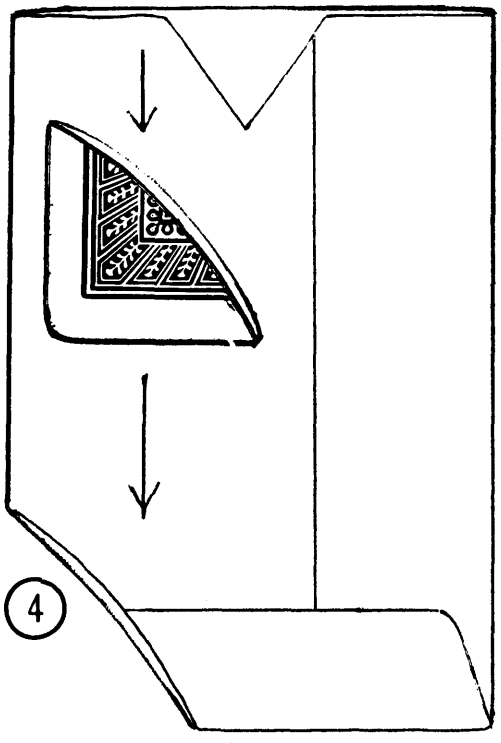
Have the envelope with fake loaded on your table.

Take your deck of cards and have two cards selected. One selection is a free choice, but the other card is forced and it must match your fake. In our routines we will assume the Five of Clubs. Both cards are returned to the deck and the free choice is controlled to the top of the deck.

Retain the deck in your left hand as you pick up the envelope with your right hand and say "This represents my Wishing Well". Replace the envelope onto the table.

Say "At this moment I wish to find out which two cards have been chosen, so I take any card, this one on top of the deck will do." Double lift the two top cards, show and replace on top of the deck. Enquire if the card shown is one of the selected cards, it is not. Place the deck onto the table and with the right hand pick off the top card. With the left hand pick up the envelope, and then insert the card pushing it with the fake down to the bottom.

Say "To have my wish come true I have only to offer the Wishing Well a piece of silver." Hold the envelope in your right hand and with your left hand remove a large silver coin from your pocket. Tap the silver coin on the exposed corner of the card, and then ask the spectator who took the force card to name his card, he says "The Five of Clubs." Turn the envelope over and reveal the exposed corner. You appear to have changed a card into the first selection. Turn the envelope face down again and say "This time I wish this Five of Clubs to change into the second selection." Tap the exposed corner



once again with the silver coin but, this time you steal away beneath the coin the corner fake. Ask for the name of the second selection, turn the envelope over to reveal the change. Put the coin into your pocket, pull the card out of the envelope and place both card and envelope onto the table. Both items are clean and one of your spectators will most likely pick up either the card or the envelope to examine them.

The Jokers Wild

The set-up for this routine is the same as for "The Wishing Envelope" but also on the table with the envelope you must place a pair of nail scissors.

Remove from the deck the JOKER and the Five of Clubs. Display these two cards and make sure the spectators are aware of the cards you are using. Turn the two cards face down and mix them up a little so that the spectators lose track of which card is which. You, however, must keep track of the JOKER. Place the two cards face down onto your close-up pad.

Ask a spectator to point to one of the two cards. If the JOKER is indicated pick it up, glance at its face and say "Oh, I was hoping you would select the JOKER, but never mind I'll use the Five of Clubs as it's your choice."

If the Five of Clubs is chosen, push it to one side, pick up the JOKER and use the above patter line.

Insert the card you are holding into the envelope and then turn the envelope face up so that the Five of Clubs shows at the corner. Turn the envelope face down again, pick up the scissors and cut the envelope into quarters.

Arrange the four sections on your working surface with all inside edges touching. Say "A simple wave of the hand and the card and envelope become restored."

Look at the spectators and at the same time with your left hand pick up the lower left hand section. Look down at the quarter section you are holding and appear to be dismayed to find the restoration has not happened. Bring the left fingers up to conceal the index corner and with the right fingers remove the card from inside the envelope and place it face down onto the close-up pad.

Be careful not to expose the face of any section you place down. With the right hand pick up the lower right section, place it on top of the envelope section held in the left hand, the fake is now concealed. Remove the second section of card and place it with the first section on the pad.

Repeat these actions with the other two sections, and then dispose of the envelope.

At this point the spectators believe you have cut the Five of Clubs into quarters and failed to restore it.

Make some comment about the damaged Five of Clubs spoiling your deck of cards, and that you knew you should have used the JOKER.

Pick up the complete card which the spectators believe to be the JOKER, wave it over the quarter sections and then snap the whole card face up. The spectators should be surprised to see the Five of Clubs spring into view. Pause, and then flip the four quarters face up revealing the JOKER.

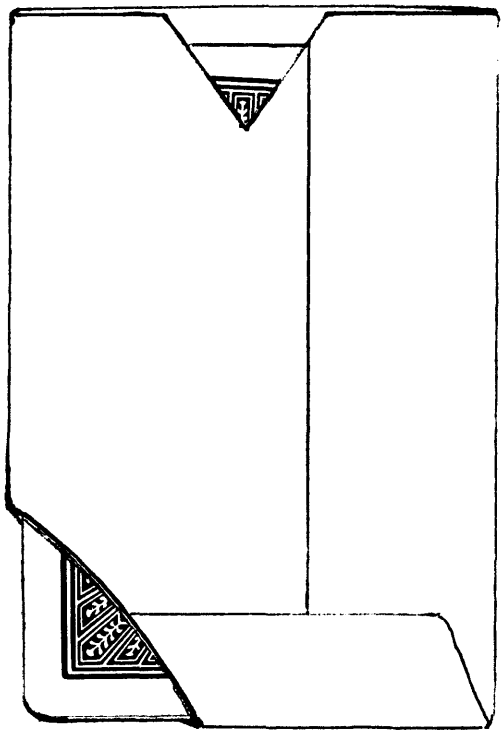
Transposed Marlo Reverse

For this routine set the fake and envelope as for the first two effects but when placing the envelope onto the table turn it face up so that the fake is face up and in the right side of the envelope. You also need to have the Five of Clubs on top of the deck.

Take the deck and have a card selected and returned. Control the card to the top of the deck leaving the Five of Clubs second from the top.

Triple lift to show selected card is not on top of the deck. Replace the card/s and explain you will cause the chosen card to move through the deck and become the top card.

Riffle the side of the deck and then double lift and display the Five of Clubs saying "Here we are, the chosen card, the Five of Clubs."

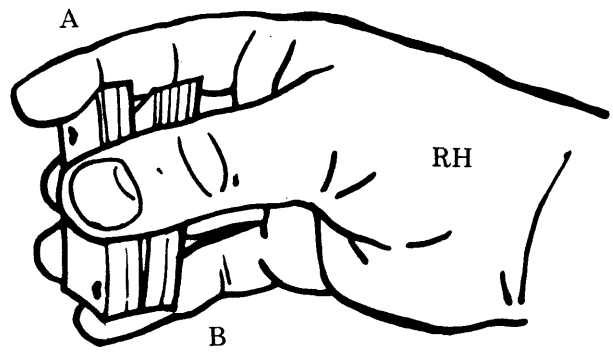


Without pause to prevent the spectator from telling you you have the wrong card, carry on with your patter as you replace the card/s on top of the deck and place the deck onto your pad. Pick up the envelope with your left hand and take off the top card of the deck with your right hand. Your patter continues "Now here is a little oddity, I'll use your Five of Clubs to demonstrate."

Insert the card you are holding into the envelope and fake but do not push the card all the way into the envelope, pause as you ask the spectator to note his card is face down, but as it's pushed into the envelope it turns face up. Suit the action to the words and the Five of Clubs will appear in the cut out of the envelope. After a pause pull the card out of the envelope and it will appear to have reversed again as it comes into view.

Look at the spectator and say "That was an oddity wasn't it?" At this point you will be told you have got the wrong card. Look up at the spectator and say "Oh well, we all make mistakes, what was your card?" The spectator tells you the name of his selection, repeat the name of his card, pause, and say "You mean this one?" snapping the card face up.

To avoid starting with the envelope already cut to shape, if you mark off the corner to be cut out and then load in the fake you can pick up the envelope when you are ready to do one of the routines and cut it to shape. This gives the impression that the envelope is empty and quite ordinary.



keith bennett

An overhand false shuffle retaining the whole pack in the same order

This shuffle creates an optical illusion of a build-up of cards by running progressively larger blocks of cards into the left hand and is best done slowly but at a steady rhythm without appearing to pay much attention to the cards.

Hold the pack in the right hand between the thumb and first finger in the position shown by packet A in the diagram. The long edge of the pack should be horizontal. Run about five or six cards into the left hand as one block as though executing the normal overhand shuffle. Bring the pack over the front of the cards in the left hand and clip the block of cards between the base of the right second finger and the right thumb while at the same time with the left thumb running a slightly larger block off the top of the pack into the left hand. As the right hand is now raised it appears that a second block has been run onto those already in the left hand. In reality all that remains there is the new block of cards and those originally there are now held in the left hand (packet B).

Now repeat this sequence of actions bringing the right hand over the new block of cards in the left hand and clipping the block underneath packet B. Carry them away in the right hand and at the same time run a further block into the left hand: this block should be slightly larger than the previous block. The shuffle continues by moving the block in the left hand to underneath packet B in the right hand and by transferring progressively larger blocks of cards from the top of the pack (A) into the left hand and from there to underneath packet B. Carry on until the Pack (A) is exhausted; then simply drop packet B (by now nearly the whole pack) on top of the cards in the left hand.

The pack is now back in its original order.

The Page boy speaks....

Can it be described as rough justice to have almost everything in the act go wrong when the most important item in the act has been lifted from another performer's routine? It happened in the IBM Shield Competition at Southport. Does this happen with other types of acts? We all know that since time immemorial performers of all types have lifted gags, little bits of business, snippets of routines from other performer's acts but I have never been able to understand the mentality of a person who will lift the feature item from another person's act. When a performer becomes so established that everyone associates one single item with him, and him alone, how is it that he can be praised by other magicians when he does a good job with it? Maybe some day I'll understand.

I don't often do kids shows, and when I do it is usually around the Christmas period. The reason for this is that I was put off performing for children some years ago when I was at a childrens' party at a private house, for perhaps a dozen or so children. These days I'll perform gladly for 50, 100 or perhaps 1,000 kids at a factory Christmas Party etc. but no longer small house parties if I can help it. However, recently I was pressed into doing one by an agent who gives me enough work to allow him to lean on me very hard to do a job, and I did this one. And in case you are wondering why I bring this up its is a question of improvisation. I was sitting on a chair surrounded by perhaps a dozen children having an average age of perhaps 3 or 4 and this just isn't my meat. At the climax to the egg-bag routine I reached into the bag and produced the egg and as I did this one child said "Can you bring anything else out of the bag?" Well as I had placed the egg into my pocket I had felt my pocket watch — so as I came straight out with this, reached into the bag and produced it. Afterwards I passed the watch around for a few minutes and they listened to it ticking. Perhaps that is not a good example of improvisation — but it did kill a few badly needed minutes for me and I know how many because the watch was staring me in the face.

Let me tell you of another situation involving the late Albert Le Bas the Irish wizard who was a favourite magician for me and many others. He was travelling in a train in a carriage holding perhaps 6 or 8 people, one of whom was a child. In the course of the journey to help keep her occupied Albert showed her one or two simple magic effects. At one stage the child suddenly piped up "If you're a magician can you make the train go backwards?"

OK, so you are magicians, how would you improvise your way out of that one? Because, believe it or not Albert Le Bas made that train travel in the opposite direction and it took him no more than 30 seconds to do it. Read that again, digest it, then try and figure out, if you can, how he made that train go backwards on the command of a child.

Have you figured it out? You are probably sitting there with baited breath saying how the heck did he do it? OK, answer coming up now. After explaining to the child that to do such a magnificent magic trick he would have to cast a spell, he said he needed her help and asked for her assistance in this. The child agreed, so Albert blind-folded her with his handkerchief and had her turn round four or five times. And during all of this he had everyone in the carriage change their seats and move their suitcases from one side to another — and when that child opened her eyes and looked out of that window that train was going in the opposite direction.

This story was told to me by one of Albert's friends and it is a great pity that it wasn't printed when he was still alive so that we could have shown our appreciation to him verbally.

You may have noticed a tiny mention in the last issue of the fact that I had written a play. Just for the record it is called One Way Ticket to Paradise and it is being performed at the Mercury Theatre Notting Hill Gate, London until November 1st. My reason for mentioning it is that so far three critiques have appeared in print, two of which like it, and one not. It's an odd feeling to read that someone doesn't like your brain-child very much when you have sweated blood and tears to get it as right as you possibly could. It's a short play and lasts only 35 minutes.

I think it's good, and my friends think so. But maybe I'm not so sure after reading the critique. If you saw it drop me a line and tell me what *you* thought!

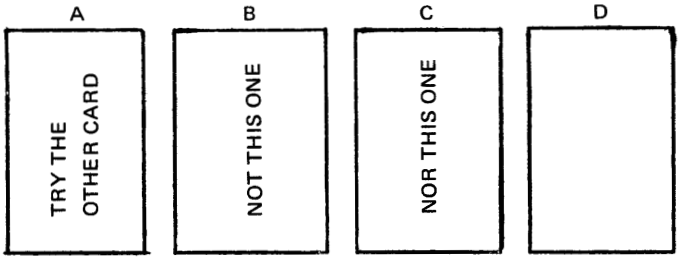
James Randi the Gabby Hayes of the Magic World has been visiting our shores again recently. If he isn't careful he will soon be getting a reputation like that of **Jay Marshall**. We seem to have seen more of them in recent times than the rest of the American Magical population put together. My reason for mentioning Randi is that he recently appeared on British Television and did one hell of a job in which he bent keys, spoons etc. etc. in the Geller fashion. All, apparently, for real. A phone-in was arranged similar to that used for Geller, and during the show lots of people rang in to say that their clocks and watches had stopped or started etc — and then at the end of the programme Randi blew the gaff and told everyone that everything he had done had been faked. He is due to appear again on our T.V. very shortly, too late for this month's column, but we will certainly mention this next time round.

phil wye

BLANK FACES

I had trouble finding a title for it. The audience reaction, or the props used; the title sums it up. This is an off-beat card novelty, using four blank cards.

The effect is that after a card has been selected (but not seen) by an obliging spectator, the magician shows four cards, blank on either side (apparently), and states that he will produce a message naming the chosen card on one of the cards. In all, three messages are produced, but they do not name the chosen card. A double blank card remains. The chosen card is then revealed as a blank card.

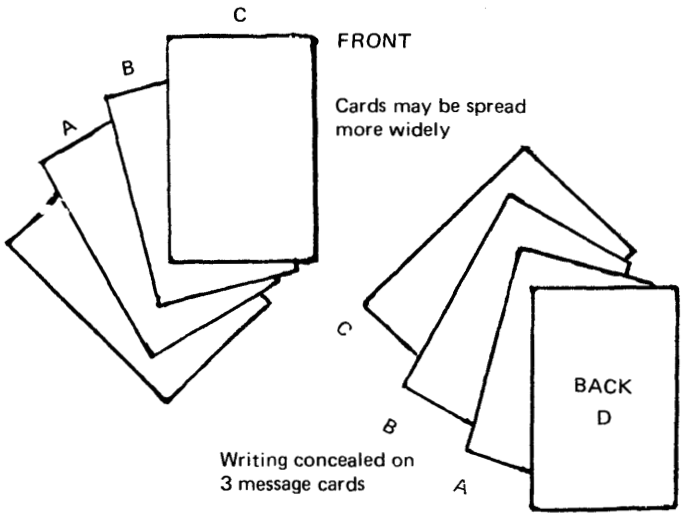


THE FOUR CARDS USED DOUBLE BLANK

You will require four cards, blank on both sides. Print on three cards, using a marker pen or Letraset, the messages: "TRY THE OTHER CARD" (A) "NOT THIS ONE" (B) and "NOR THIS ONE" (C). The messages should be printed slantwise or vertically, covering middle section of cards. The other card is left in its pristine state (D). Also have a blank face card at bottom of pack — the back need not match, as it is not seen. False shuffle, have pack cut, and put lower half on top (crossing the cut). Leave cards as they are.

The cards are arranged in A, B, C order from top, message sides towards you. Double blank (D) at face, covering writing on second card. Arrange fan so that all writing is concealed. Briefly flash fan both sides, showing as four cards, blank on both sides. Reverse cards, place in left hand. Hindu shuffle with double blank at bottom, run three cards singly, flashing bottom card each time, and show last card on both sides. Replace this card on top. Cards now lie from top in order D, A, B, C, message sides downwards.

Explain that a message will appear on one card, which will name the card chosen. Hold cards in left hand, double lift top two cards with right hand. Rub on left thumb or sleeve, turn over both cards, lift off top card revealing message A. Place on table, message upwards. Repeat to disclose message B. Take the top card of the two remaining in the right hand, last (message card) remains face down in left hand. You now act as a little confused; use paddle sleight with card in left hand, meanwhile turning right hand card normally. Audience see last two cards apparently blank on both sides. At this stage, I generally scratch nose or head with right hand card. In bringing the card down from this position, you then execute a sort of bottom change without the pack, which exchanges the relative positions of the two cards. This is covered by the patter, which is to the effect that you can't understand why it's not this one or that one (make change in pointing with left hand to two cards on table). It's certainly not this one (turn over card in left hand, normally this time). Aah, I forgot to rub this one. Rub card now in right hand, and disclose last message (C). This should make them sit up; a moment previously they saw card in right hand obviously blank on both sides. Retain card in left hand. "Well that only leaves me with this one. Perhaps we should see what card you chose." Lift top half of pack disclosing blank card at face. Comment — "Ah, well, that explains it."



I've found that the best presentation of this effect is on the lines that you can't understand what is going on. (we hope the audience will). This angle will adequately cover the various simple sleights employed. I feel that done in the manner indicated, more punch is given to the climax, when everything comes all right at the end.

When devising this effect, my first idea was to reproduce a facsimile of the chosen card on the other side of the blank. I am indebted to Hu Caddy, who suggested that the chosen card be a blank one.

This trick lends itself to a number of humourous situations. During the routine described in "Thanks to Pepys" it is possible to A - steal your assistants wallet, B - steal his wristwatch, C - button your coat to his.

All this is achieved whilst he holds his coat back-out to the audience.

IMPROMPTU COIN DROPPER

Needing a coin dropper urgently I came up with this idea using an ice lolly stick (flat type), matchbox case, two elastic bands, and a couple of paper clips, and a safety pin.

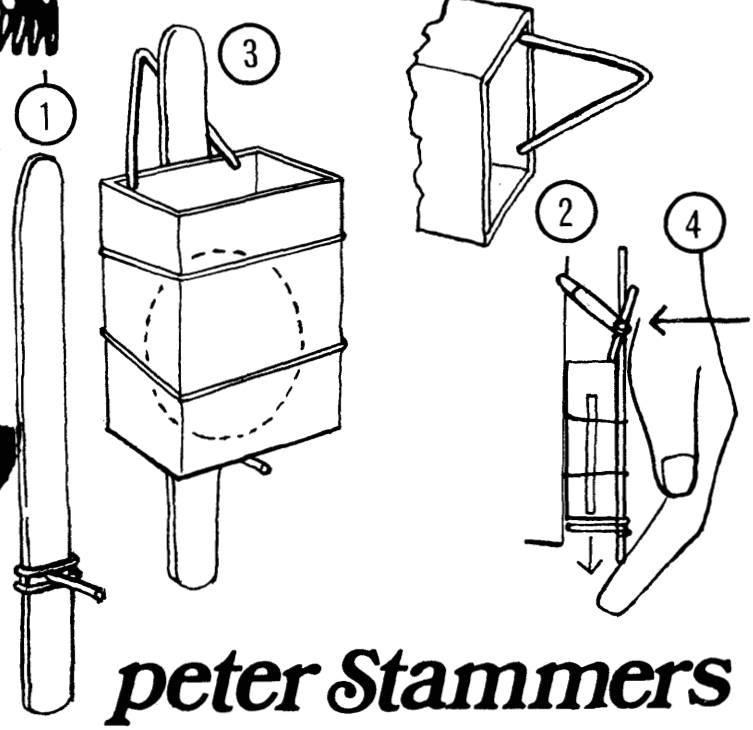
First of all straighten one paper clip and pierce it through the stick, about an inch from one end. Make sure the piece protruding is slightly more than the thickness of the matchbox case and then twist the remainder of the clip around the stick (see Fig 1).

The second paper clip is also straightened but then it is bent into a 'V' shape and fixed onto the matchbox case as Fig 2 so that it can move up and down as it will be this that secures the holder to the jacket.

Next take the matchbox base and lay it on the stick so that one end lays against the protruding paper clip and put the elastic bands around them to secure them (see Fig 3).

To fix, engage the safety pin in the 'V' shape and your jacket so that the bottom edge of the stick is in line with bottom edge of your jacket. To load, just drop the coin, (if one wants to produce more than one tie them with cotton) into the top of the matchbox.

To operate is simple. With the palm of the hand press the top of the stick which makes the bottom of the stick pivot and allows the coin to drop and be caught by the curled finger. The whole operation being supported by your leg (see Fig 4). This type of hold could also be fixed to the side of a table and be ideal for close-up performers



peter Stammers

fred robinson

The ASCANIO SPREAD

It was fortunate that I should first see this useful move performed by its originator, thus enabling me to have the pleasure most of us enjoy when we are unable to explain just how an effect was obtained. This pleasure was somewhat reduced when Ascanio himself showed me the mechanics of the sleight, because I personally enjoy being deceived, and when that occurs I am content to remain in ignorance, or perhaps more truthfully, be allowed to solve it for myself.

Variations of this sleight have appeared, and most, if not all are inferior to the original, and this applies particularly to the ones in which the packet is held by the adjacent corners of the long side. Using this hold makes the easy flowing, casual action achieved by the original method impossible.

The object of the move is to show, in a casual manner, five cards as four concealing the middle one as the cards are spread between the hands face up. As the spread is closed the hidden card can be moved into any position other than the top or face of the packet.

To follow the explanation easily arrange the Ace, two, three and four of Spades in that order with the four at the face of the packet. Put any other card in the middle of four cards i.e. between the two and the three, face down. This face down card will not show if the instructions are being followed.

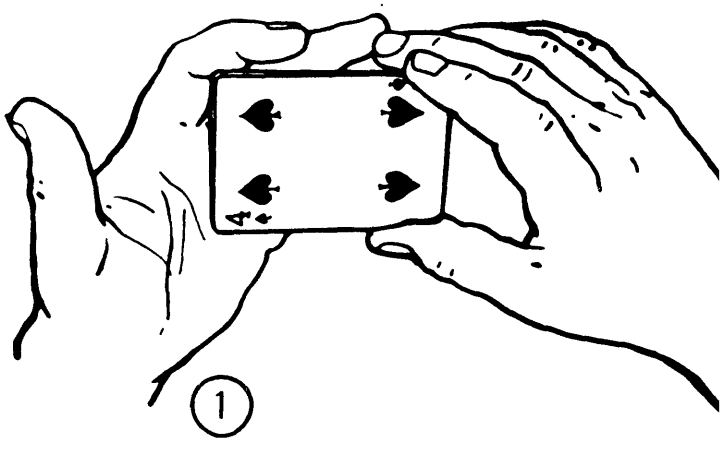
Hold the packet of five cards face between the thumb and second finger of the right hand. The fingers of the left hand go under the cards, the tip of the third finger touching the back of the bottom card, the Ace of Spades, near the corner held by the right second finger (1). The right hand draws back the packet exposing about half the face of the Ace of Spades which has been held back by pressure of the left third finger tip (2).

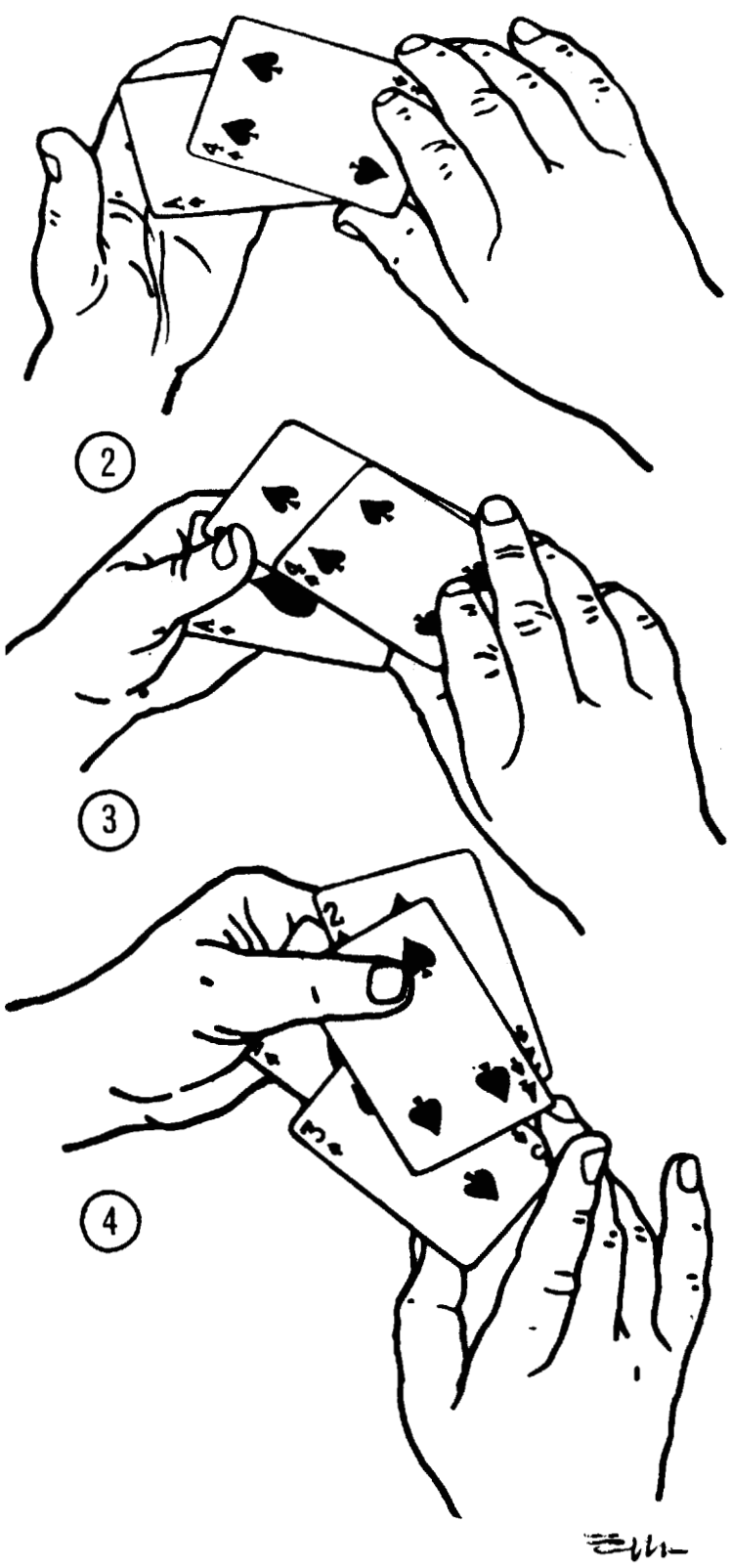
At this point the end of the Ace is in the crotch of the left thumb where it is lightly held. The right hand pulls the packet inwards and the tip of the left second finger holds back the Two as the right hand again draws the packet away. The position is now as in (3).

The right hand again moves inwards and this time the left thumb is brought down onto the face card, the Four. The right pulls back with the Three and face down card held as one card — the four being kept back roughly in line with the Ace and Two by the light pressure of the left thumb (4).

The left thumb on the face of the Four now pulls down reversing the spread and simultaneously the right second finger tip bends inwards causing the Three with the face up card beneath to move as one card to the opposite side of the spread. From this position the unseen face up card can be brought to any position in the packet other than to the top or face as the packet is squared up.

The move takes but a second or so to do and should 'flow'. The aim should be to give the appearance that the cards are spread haphazardly, in a casual unconcerned manner, and practice should be directed towards this end. If the action is stiff or appears contrived the Spectator's suspicion will be aroused and he will guess that something is taking place. In the hands of the originator no suspicion enters the minds of the onlookers. All that they are aware of is, that the performer is merely spreading the four cards for them to see the faces. This is as it should be, anything more and the move is useless.

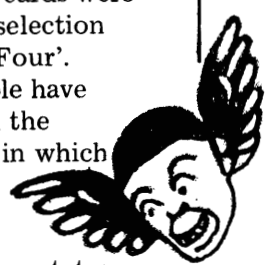




PHILLIPPE

roy walton
PAST HELP

In November of 1954, I published a trick in Genii (Vol.19 No.3) in which four cards were located by key cards present in each selection packet. The trick was called 'Mental Four'. Several variations of the basic principle have appeared in the intervening years and the following is a recent one of my own, in which no key cards are used at all.



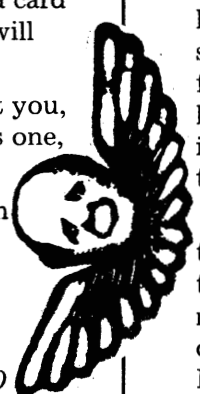
EFFECT:-

Four cards are selected by four spectators and then discovered by the performer with the assistance of four very famous conjurers. The trick is really completely self-working, but if you can carry out a simple false shuffle and cut, the effect will be considerably enhanced.

METHOD AND PRESENTATION OUTLINE:-

Explain that you would like to show a card trick in which four very famous conjurers will help bring it to a successful conclusion.

You will need four spectators to assist you, and you should think of them as spectators one, two, three and four.



Give each of the assisting spectators the name of a famous magician as follows:-

Spectator No.1 — MASKELYNE
Spectator No.2 — BLACKSTONE
Spectator No.3 — HOUDINI
Spectator No.4 — CHUNG LING SOO

Ask them to remember the names as you will have a roll call later. Some light humour can be obtained as you allocate the names i.e. Houdini — "He was famous for getting out of tricky situations, I think he would like you." Chung Ling Soo — "I think you look a little like him." Maskelyne– "He invented the pay as you enter toilet you know, perhaps you are familiar with his work." Blackstone — "He was a famous American magician, please try and act like an American."

Hand each of the spectators four cards from the pack and place the remainder of the pack aside. Ask each of the spectators to mix their group of cards and then to look through them, and commit one card to memory (i.e. each spectator remembers one card from the four he holds). Let them mix the cards again after making their choice.

Take back the four groups of cards in 1, 2, 3, 4 order, and assemble them face down in the left hand, spectator one's cards being the face group, and spectator four's the top.

Give the sixteen card packet a false shuffle and cut, so that they are left in exactly the same order. Deal out the cards into four face down hands on the table, dealing in conventional fashion as if playing cards. Turn each hand face up and spread them out a little so that the names of the cards can be seen.

Ask spectator *one* to hand you the group that contains his noted card. Turn it face down and ask him the name of his assisting magician. Spell out Maskelyne transferring cards for each letter from top to face of the packet as you do so. When you reach the last letter, hold the card face down for a moment and ask him to name his noted card. Reveal that it is correct, replace it face down on TOP of the packet and replace the packet in a slight face up spread on the table.

Ask spectator *four* to give you the group that has his selection in. Hold it face down in the left hand and spell out his assisting magician's name which is Chung Ling Soo. You will end on his noted card. Replace the card on the FACE of the group and return them to the table in a slight face up spread.

Ask spectator *two* to hand you his group. Spell out his name which is Blackstone and you will end on his card. After showing the card in the right hand, *discard it onto the table.* Show the remaining three cards to spectator *three* and say, "Does your card happen to be amongst these." If he says 'yes', spell out his assisting conjurer, Houdini, and you will end on his noted card. If he says 'no', just discard the three cards with the one already discarded, and ask him to hand you the group that DOES contain his card. Spell out Houdini, and you will end on his card.

Conclude by saying "You can see why they are famous, all four cards have been found. I wonder if I will ever be able to do a card trick that will make me famous."

FOCUS

The annual convention of the IBM British Ring held in Southport this year had little to offer those whose interest is confined to close up magic.

There were no lack of entrants for the Shield competition for which enthusiastic members spare neither time or effort to produce their acts, and as someone remarked "One could amost tell the size of their front rooms by the way they moved about the stage". Other commitments prevented us from seeing all the acts, but of those we did see it was difficult to imagine where they could be performed other than at magical functions. If these members are prepared to go to the amount of trouble and expense necessary to produce an act which they may only be able to perform a few times it is difficult to understand why the close up competition attracted only one entrant and had to be cancelled. The loss of this particular event meant that we were to have the pleasure of a lecture demonstration by BOB OSTIN who has mastered the difficult problem of showing and explaining the workings of small magic from a stage to a large audience, and doing so in such pleasant easy going manner that it was probably more enjoyable to watch than competition magic.

The real highlight was the unscheduled close-up show which took place in the basement of the headquarters hotel commencing about 12.30am on the Sunday morning and arranged by DON LEES, who seemingly had no trouble in getting performers, proving there is, as we have always suspected, a number of members ready and willing to perform our type of magic given the opportunity. No doubt this will become a regular feature at future conventions. TREVOR LEWIS set the ball rolling finding any ace called for at a selected number, and scaling cards. DAVE CARRE finding coins under cards and assembling them all under one card, and continuing with the Roll Over Aces performing it as if it was a self worker. He concluded with a one cup and ball routine. PETER 'wild card' KANE with several original card effects which we were too busy trying to work out how they were done to take notes, so we put our book away. ROVI followed with mental card effects, one of which must have used a stooge, if not, it was a near miracle and we apologise. WALT LEES coaxed a couple of ladies to help, and performed several effects which included a dice routine and his own method of the 'Cannibal Cards'. Even those who were unable to see, and there were many, could follow the effects being performed because this performer's clarity of diction and descriptive patter made this possible — a valuable asset under the conditions. The act that followed completely changed the atmosphere from what had been a comparatively sane one into one in which comedy predominated. It was BOB READ with items from his book, the bottle production, Fatima, cups and balls, and maybe one other, plus gags and bits of business. For many this was the hit of the convention and we most certainly have never seen him in better form and to us was a clear indication that even greater success will come his way if he decides to slant his act still further to producing laughs, even if it means sacrificing some of the magic. This is of course a personal opinion and not a criticism of the act which would have received a standing ovation were not most of the audience already in that position. The unenviable task of following this act fell to ALEX ELMSLEY who standing on a chair performed his 'Dazzle' card effect impeccably and no doubt increased the number of potential subscribers to his forthcoming book.

TOPPER MARTIN then struck a match on the largest ping-pong ball we have yet seen, FLIP HALEMA'S pate, and comedy was again under way, but we were completely unprepared for what was to follow when PHILIPE FIAHLO was introduced and announced that he was to give a lecture a la SLYDINI. We will not attempt to describe what followed but merely content ourselves with mention that Trevor Lewis finished up limping after acting as a volunteer assistant, a card table had a hole smashed through the top, and the audience scattered when the lecturer? offered to give them a back view of the 'Paper balls over the head'. Fortunately no one had to follow this hilarious burlesque lecture.

During the convention FRANCIS GILES was filling in his spare time cutting silhouettes of contributers to this magazine. He modestly maintains that plenty of people can do this, but it is doubtful if many have succeeded in reproducing such striking likenesses.

PETER KANE showed an item from his new book. A startling effect in which a card instantly changed into a 'fiver' and also gave us some of his ideas for publication, as did FLIP whose lectures though not angled to close up magic did contain many items which could be scaled down particularly the rope knotting, and rope and ring moves. Apart from making us a personal present of a card trick, he also described his version of 'Triple Restoration' for the JOHN RAMSAY issue which will appear in March. The effect achieved is similar to that of Ramsay's and was worked out without FLIP being aware that anyone else had previously produced an effect of this kind. The method is different and we predict that many will go to work on it, as, it has all the ingredients necessary for producing entertainment and mystery.

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WALT LEES ISSUE

The November Pabular will be devoted to tricks by Walt Lees, well-known to readers of this and other publications. It will be the first time we have presented a complete issue with the effects of a single performer and we would like to thank him for the work he has done and the time he has given to make it a very worthwhile Pabular.

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THE HUNDRED POUND PRIZE MONEY

Went to a man who borrowed a chap from the audience, performed one trick and was all through in just four minutes. Frank Farrow and Ken Brooke congratulate

TERRY HERBERT

The trick that he had linked to his personality was that which we mentioned in our advertisements last week –

Don Alans **"RINGED"**

If you would like more details we will mail you a short list on receipt of a few stamps. CATALOGUE 50p or $3.00 Airmail. On Wednesday this week we had a phone call from Canada asking for 'THE NEMO PREDICTION SLATE' invented by DAVID HOWARTH. Eariler a friend had taken one back with him and what stock we had was sold within two weeks of his arrival home. We sent the goods airmail as requested together with others asked for. This morning, two days later a cheque arrived for £50.00. Magic and Magicians are wonderful people!

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Famous industrial entertainer BUD DIETRICH spent last Friday with us. This was just one of the new original ideas he grabbed out of my hands. The card trick for the boys and suitable for adults only. Beautifully designed and produced by one of England's top fashion photographers. Living-colour pictures of a very beautiful girl. Money back if not delighted.

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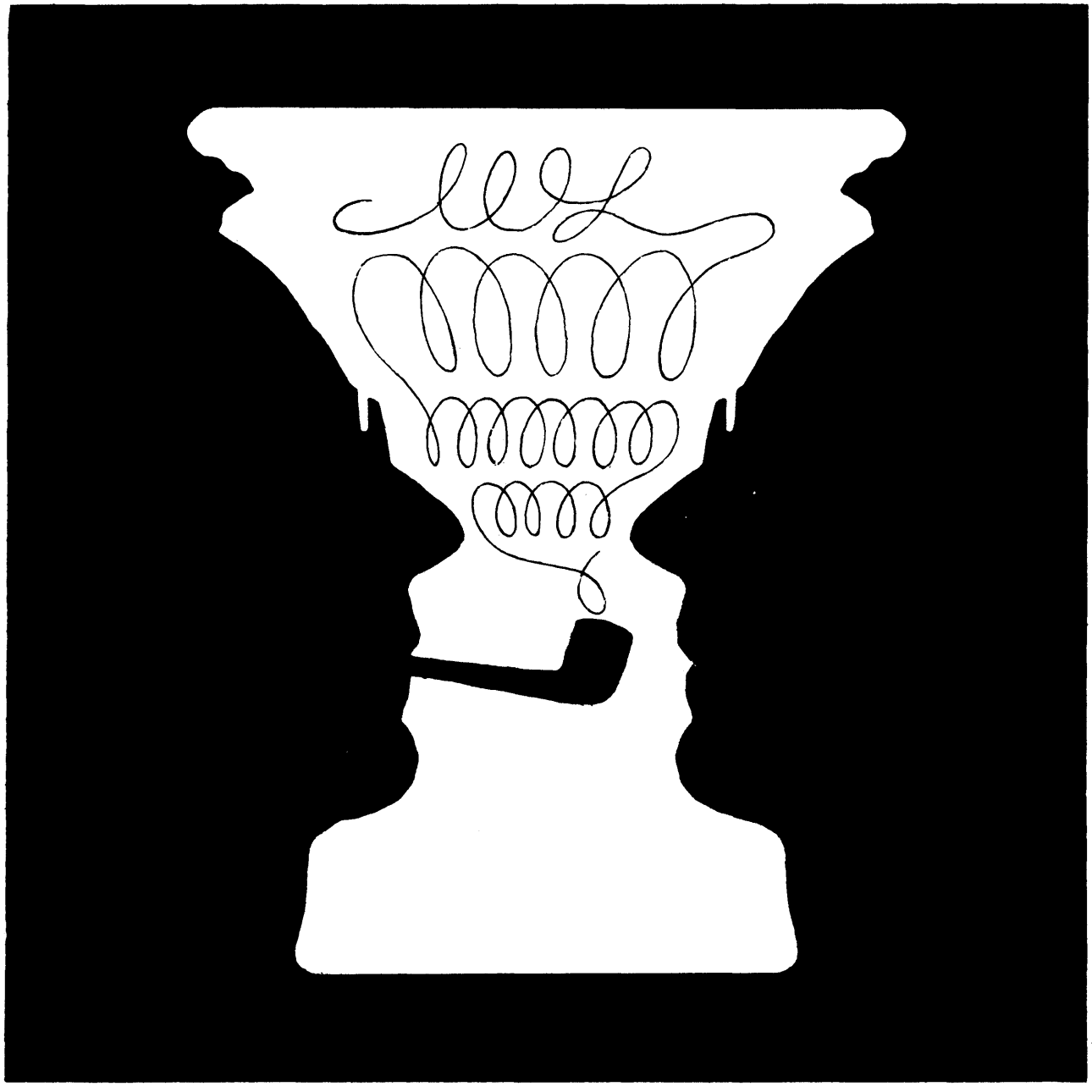
Pabular

The Magazine of Close-up Magic

Vol. 2 No. 3 Nov. 1975



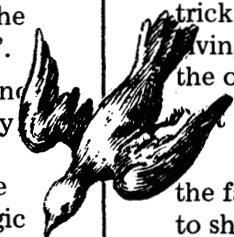
WALT LEES

The PERPETUAL ELEVATOR ROUTINE

When Fred Robinson first suggested that I contribute a complete issue of Pabular, I wondered, frankly, whether he was still in his right mind. However, after thinking things over I came to the conclusion that even if he was not, it still gave me a golden opportunity to describe in print a style of performing that I feel is under exploited at present — namely the use of routining as a psychological "weapon".

Anybody who has seen me lecture, or kn my work, will have realised that I build all my tricks into routines. This gives me several advantages over the chap who just does single tricks. One obvious advantage is that the magic flows, without any hesitation on my part. I do not have to keep stopping to think what I can do next. Also there is a technical advantage, for with a little thought it becomes possible to set up one trick, while performing another — a great psychological throw off for the knowing ones! Most important, it is a commercial approach. The whole thing becomes a complete entertainment, with a start a finish and a middle. In addition, the audience, being given little time to think, stop worrying about how things are done and abandon themselves to enjoying the effect.

So much then for the basic preamble. Here is a routine of five card effects blended together to form a complete ten minute act, which has comedy, surprise and entertainment. You can of course perform any of the tricks separately, but take my tip and do the whole routine as described, it is far more effective that way.

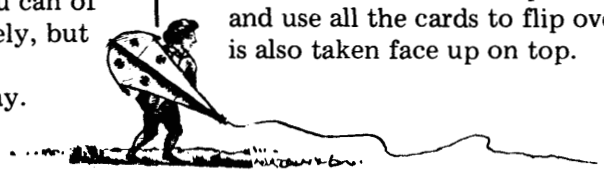


Perform seated at a table, with a spectator (preferably a lady) to your left. The pack has been shuffled and you are ready to go. The first effect is the Marlo Elevator as described in the "Cardician". Those who are familiar with this need not really study this part, as they will be able to pick up the routine from the second trick. However for completeness sake, I am iving my handling, which varies slightly from the original.

t 1 — The First Elevator

Take the cards and run through them with the faces towards you, saying that you are going to show your version of the three card trick. The difference is that your version uses fifty-two cards! As you say this, quickly locate a red three and cut it to the top. Assume that it is the 3H. Now continue running the cards and upjog the 2H, AH & AD. This last card (AD) could really be any indifferent card but I always use it just in case the audience catch a flash of its face at this point. The three cards are placed on top of the pack face down, so that the AD is the top card, the AH is below it followed by the 2H & 3H.

Explain that for this demonstration you need the ace, two and three of hearts. Double lift the two top cards showing the ace. Hold these face up and use them as a lever to flip over the 2H. Take this face up on top of the ace(s) and use all the cards to flip over the three, which is also taken face up on top.



Display the block of four cards as three, then reverse the above sequence of moves, as the left thumb draws the cards one at a time from the right hand and replaces them face down on the pack. Attention at this point must be drawn to the order of the cards. It must be made clear to the audience that the ace is the top card, th two below that and the three underneath.

Deal the cards face down in a row from right to left saying as you do so, "Ace, two, three." In reality the cards will be as shown

The three is on top of the pack. Take the pack in the right hand, holding it from above, with the fingers at the outer end and the thumb at the inner (Biddle Grip). Hold it directly over the supposed 3H and about six inches above it. Allow the cards to dribble from the right hand onto the supposed three until only one card remains. Snap this one face up and show it to be the three. This is an uncanny effect, the three having apparently risen magically through the dribbled cards into the right hand. Place the three face down but about nine inches in front of the other face down cards.

Pick up the pack, square it taking care not to flash the 2H on the bottom. Take the pack in the right hand in the same grip as for the dribbling action. During the transfer of the pack from the left hand to the right, slightly separate the bottom card (2H) at its inner end. Hold this break with the right thumb. Take the supposed 2H (really the ace) and place it face down on top of the pack. Tap the pack smartly with the left forefinger at the same time releasing the bottom card with the right thumb. The pack should be held about a foot above the table top during this part of the effect. When the card lands on the table, turn it over and show the 2H. It appears to have magically penetrated the pack. Place the two face down alongside the three.

Finally take the supposed AH (really the AD) and push it into the centre of the pack. Now take the cards in the dribble position and dribble them onto the table from a height of about six inches. When only one card remains in the right hand, snap it face up and show it to be the ace. Place this face down along with the others.

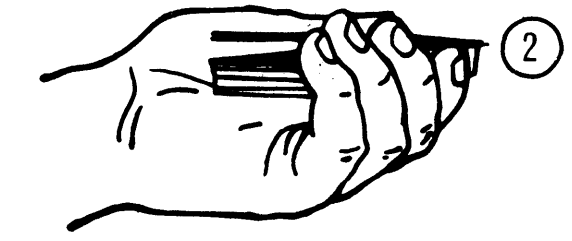
This concludes the first part of the routine. No originality is claimed for the method, but the dribbling business and dropping the two are my own. At the conclusion of this effect you have the ace, two and three of hearts on the table in a face down row. You are now ready to repeat the effect using a completely different method. This is:-

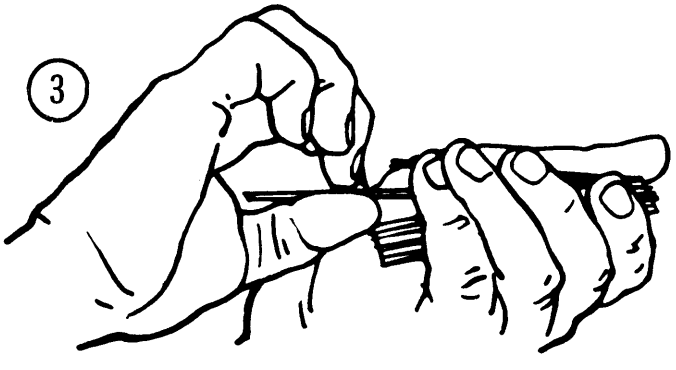
Part 2 — The Cold Elevator (So called because it does not require you to be one ahead)

This is one of the variations on the "Elevator" theme, which I have worked out over the years. It has two points in its favour. Firstly you do not have to get one ahead before starting, secondly the finish leaves you one ahead in readiness for a repeat of the previous trick.

At the finish of the first "Elevator", the AH, 2H & 3H are face down on the table. Take the rest of the pack in a dealing position in the left hand, getting a little finger break below the second card from top. I normally accomplish this by thumb counting down with the left hand, under cover of the larger action of the right drawing the three tabled cards slightly nearer. The left thumb takes a break below the two top cards. This break is transferred to the little finger.

When you have got the break, allow it to open at the rear to a width of ½" as shown in fig.2. This is done by allowing the back end of the pack to drop slightly. The gap is only visible from behind.





This is the position for the well known, and very deceptive Vernon Tilt. From the front it will look as though a card pushed into the gap is entering the centre of the pack. The illusion can be further heightened by slightly disturbing the cards at the centre of the pack with the right thumb. This action is shown in fig.3. The dodge was first shown to me by Fred Robinson.

In this particular instance you pick up the ace and insert it into the gap as in fig.3. There will be two cards above the gap. Do not show the face of the card just prior to pushing it home. Just give them a flash of it as you pick it up from the table. That is enough. As the ace is pushed home the left little finger holds a break below it. Square up the pack, at the same time closing the gap, but keeping the break below the ace. Now riffle the outer end of the pack, then turn over the top three cards as one. They should be layed face up on top of the pack and square with it. The ace has apparently returned to the top.

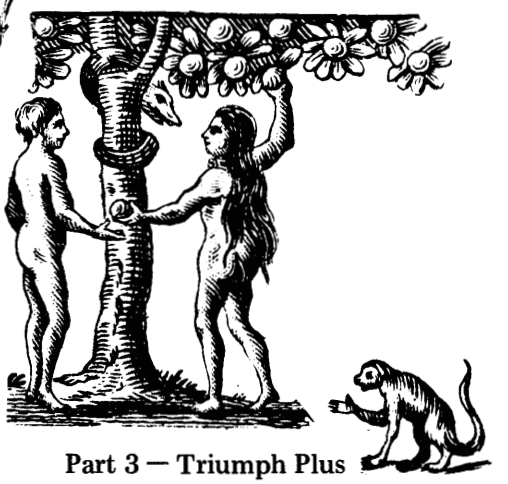
With the ace face up on top of the pack and two face up indifferent cards beneath it, you carry out the following action in one continuous movement. The right hand apparently deals the ace off the pack and turns it face down at the same time, placing it on the table. In reality you deal a second, placing the indifferent card on the table instead of the ace. As the second is dealt, both hands turn over simultaneously, holding the pack and the supposed ace back outwards. As the right hand puts the card down, the left deposites the face up pack on the face down 2H. The left hand does not release the pack, but picks up the 2H and turns over showing it face up on top. There are also two other cards face up, which are hidden by the two of hearts.

Turn the top three cards face down as one. Remove the top card and insert it into the pack. Copy exactly the movements made when doing the Vernon Tilt. Riffle the pack, then double left the top two cards showing the 2H back on top. Turn the two cards face down as one, place the top card (supposedly the 2H but really AH) on the table.

The left hand picks up the three, copying exactly the action used in picking up the two previously. The three is turned face down and during this action a break is obtained below the 2H on top of the pack. The pack is then positioned for the Vernon Tilt, putting the 3H directly below the 2H. Riffle the pack, then double lift showing the three back on top. Turn the two cards face down as one and deal the 2H (supposedly the 3H) onto the table.

At this point the cards will be face down on the table in the positions shown in fig.1, except that there will be an unknown card in place of the AD. In other words you are all set to quickly repeat the first "Elevator" sequence from that point. Do this rapidly as a climax to the first part of the routine.

Execute all of the above well, and by the third repeat of the effect you should have lost even those magicians who use the Elevator Cards themselves.



Part 3 — Triumph Plus

At this point in the festivities the spectator is brought into the action, as you perform a version of the "Triumph" effect. This is similar to the Garcia version described in "Super Subtle Mysteries", using the Zarrow shuffle. But there is a little more to it, because during the course of the trick you secretly set up the pack for the one which follows.

Collect up the three tabled cards in the following manner. Turn them all face up. Place the ace on top of the three then put both on top of the two. Put all three face down on top of the pack. As far as the audience is concerned you have finished with them.

Give the pack a quick shuffle, retaining the top three cards in position. Take the pack in the left hand in a position for the spectator peek. Have the lady peek at a card. Keep a little finger break below it. Hold the pack face down in the left hand. With the right cut off half the cards above the break and drop them casually face down on the table. Try to get them to spread about a bit as they land. Now cut to the break and drop the cut portion onto the tabled cards. In doing so, contrive to slightly side jog the bottom, — selected card — card of the packet to the right. This card should project from the tabled cards, but will only be noticeable if you know how to look for it, because of the haphazard way in which the cards have landed. Continue cutting off small packets and dropping them onto the tabled portion until the whole pack is exhausted.

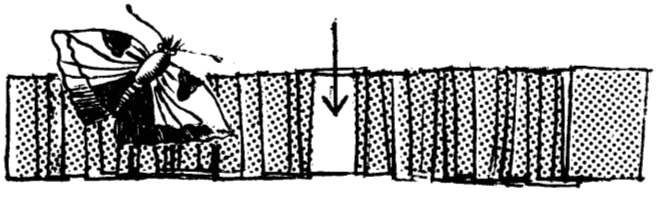
Pick up the pack and cut the side jogged card to the top. Immediately below this card will be the 2H followed by the 3 & A. Place the pack face down on the table.

Undercut half the pack, turn these cards face up and Zarrow shuffle them into the face down packet. Work the Zarrow so that the face up cards go in immediately below the AH. Square up the pack. Locate the point at the centre

where the face up cards meet the face down ones. This is easily located by the natural bridge that forms there. When you have found this point, undercut all the face down cards, turn them face up and really riffle shuffle them into the others. Take care not to let the faces of the cards be seen during this shuffle, otherwise the audience will notice that none of the cards are face down. Also do not disturb the four card set up on top of the pack. At the completion of this shuffle there will be a four card set up on top of the pack, face down, followed by the balance of the pack face up. Square up the pack and do a table slip cut, taking the top (selected) card to the centre.

Pick up the pack, secretly getting a break below the top two cards. Double cut them to the bottom. This double cut simply appears to be a way of showing that some cards are face up and others face down. After the double cut get a break below the two new top cards and cut them to the bottom in the same way. At the completion of this sequence the position will be that the entire pack is face up, except for the selected card, which is reversed in the centre, and the A, 2 & 3H which are face down on the bottom, hidden by an indifferent card.

All that remains is to make a few magic passes, then turn the whole pack face down and ribbon spread it across the table, revealing the face up chosen card. Care must be taken to keep the last few cards bunched so as not to expose the A, 2 & 3H, which are ready for the next trick.



Part 4 — The Small Packet All Backs

This is based on something that I saw Derek Dingle do some time ago. I was unable to reconstruct the exact effect, but in the process evolved the following:-

At the conclusion of the previous effect, square the pack and do a quick slip shuffle, faces on to the audience, getting rid of the indifferent card which was masking the set up. Also the spectator's card should have been left out on the table.

Take the pack in the right hand, from above, in the Biddle Grip, as described earlier. The cards are face up, except for the three on the bottom. The left thumb draws the cards off the face of the pack in small bunches and the lady is invited to tell you to stop at some point. Time it so she says stop somewhere near the centre. When she does so, have her place her card face up on the left hand packet. Get a little finger break below it. Now drop the right hand cards on top of it and square up, keeping the break. The whole pack should be face up in the left hand, which holds a little finger break below the chosen card. Directly above this card are the A, 3 & 2H.

At this point it is a good idea, although not strictly necessary, to cut to the break, bringing the four cards to the top. Shuffle retaining them there, then cut them back to the centre once more, retaking the break with the left little finger.

Announce that you have three special cards in the pack, which you use for this particular effect. Spread the pack between your hands until you come to the first face down card. Split the pack at this point and place all the cards in the right hand face down on the table.

Keep the cards in the left hand square. With the left thumb push the first face down card into the right hand. The second face down card is pushed off onto the first. Finally, because you are still holding the break with the left little finger, it is a simple matter for the left thumb to push off the last face down card, together with the selected card beneath it as one. These are taken on top of the others in the right hand. The left hand now deposited all its cards face down on top of the other tabled portion.

Explain that the three special cards have backs on both sides. Now in rapid succession carry out the following:-

a) Double lift the top card(s). Turn the two over as one. Do not turn them back again. Place them on the bottom of the packet.

b) Take the packet in the Biddle Grip. Turn the right hand slightly palm upwards to flash the bottom card of the packet for a fraction of a second. Turn the hand palm down again. With the left thumb draw off the top card into that hand. As the card clears the packet the right hand repeats the business of flashing the bottom card. The left hand then draws off the second card. The right hand, holding its two cards as one repeats the flashing business. I have called this move the optical count because, when correctly executed it gives the impression that all the cards have been seen on both sides.

c) The left thumb pushes the top card of its two slightly to the right. The right hand inserts its two cards as one between the two in the left. The top three cards of the packet are turned over and placed underneath the remaining card. The whole packet is then turned over and back again.

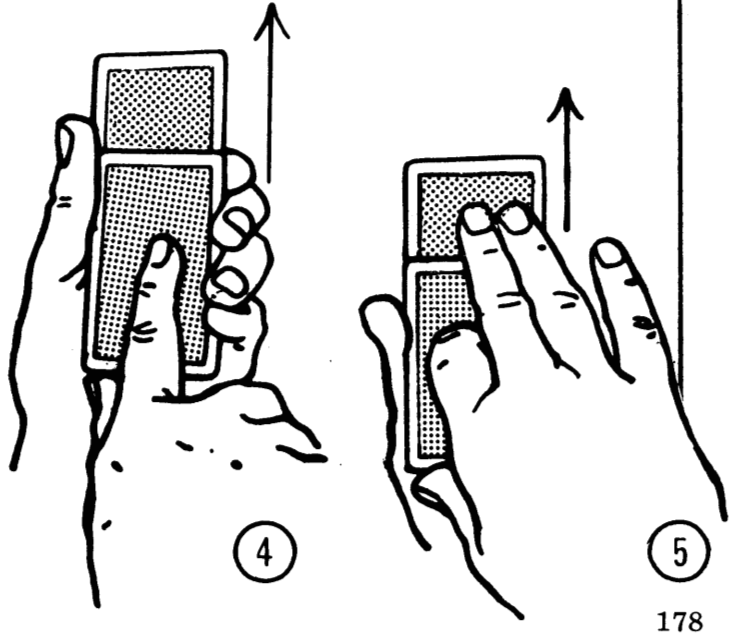
The above sequence a) b) & c) should be performed in one smooth, continuous series of

actions at a fairly brisk pace. Performed in this way it will look as though you have shown three double backed cards and turned them this way and that while mixing them about. In fact, you should have, reading from top to bottom, 3H, AH, both face down followed by selected card and 2H both face up.

Rub the packet with the right forefinger. Spread off the first two cards with the left thumb, keeping the last two squared as one. It will appear as though one of the double backers has changed into the chosen card. Square up the two face down cards and replace them on top of the face up one(s). However, leave the face up card(s) projecting for about half its length.

Seize the projecting card(s) between the right thumb and forefinger at the outer end. Pivot them over the ends of the face down cards, so that they fall face down on top. Hold the whole packet square in the left hand. The right forefinger is placed on the centre of the top card — supposedly the one just shown — and moves it up and down with a rubbing action on the card below. This is a bit of by-play, which the audience take to be magical mumbo jumbo. It does, however, serve two purposes. Firstly it justifies placing the card on top of the others, secondly a similar bit of business will be used to cover a move in a few moments.

The top card is now slid off the packet and placed face down on the table. Take care not to flash its face at this point. The new top card of the packet is turned face up and shown. This looks as though a second double backer has changed to the chosen one. This card is turned face down and replaced below the other two in the left hand. These are of course being held together as one. The selected card projects at the outer end of the packet as in fig.4.



The right hand pushes up the two indifferent cards as one, in the direction of the arrow in fig.4. The cards are pushed up until they line up with the selected one. The top one only is then pulled back to the fig.4 position. This and the following move should be made to appear to be a repeat of the rubbing business indulged in earlier.

Now bring the second finger of the right hand up to rest on the back of the top projecting as in fig.5.

Now push both visible cards forward in the direction of the arrow in fig.5, but keep the lowest (chosen) card static. In other words the visible cards slide over the top of the concealed one. The left fingers and base of the thumb keep them lined up at this point. When the right thumb butts against the bottom card the action changes but there must be no hesitation. At this point the thumb and forefinger release their hold, but the hand continues to move forward until the second finger has pushed the projecting card clear of the other two. This card is allowed to fall face down on the table and should land on top of the one already there. To the spectators it should look as though you simply took the chosen card, rubbed it against the underside of the double backer and then dropped it on the table.

Turn over the last two cards in the left hand as one, showing that the last double backer has also become the selected card.

Turn the last card(s) face down. Pick up the two cards from the table. Do not show their faces: and keep them in the order they are in. In other words pick them up together, not singly. Place them on top of the one(s) in the left hand. Now comes a quick repeat of the optical count described earlier and used to show the all backs. Take the packet face down in the right hand Biddle Grip. Draw off the top card with the left thumb counting one. At the same time slightly turn the right hand to flash the face of the bottom card of its packet. Draw off the next card counting two, at the same time flashing the two cards held as one in the right hand. Finally drop these face down on top counting three.

Snap the back of the packet with the right forefinger, then turn it face up. Now use the buckle or push off count to show that the ace, two and three of hearts have returned and the selected cards have all vanished. During this count reverse the order of the cards.

As stated earlier, this effect was inspired by something that I once saw Derek Dingle work. What I finally evolved is quite different. The main thing is to keep going at a brisk pace, which while not appearing to rush, does not give the

audience too much time to think about the illogicallity of your having three double backers and three cards the same in a normal pack.

Part 5 — Finale

At the conclusion of part four you will be left with a small packet of cards in the right hand. There are four in all, although the audience are aware of only the AH, 2H & 3H. The three is on the face of the packet, the ace at the rear and the fourth card, a previously chosen one is between the ace and the two.

Place the packet of cards face down in the left hand in a dealing position. Deal the top card (AH) face down in the centre of the table. The second card (The Spectator's) is dealt face down to the left of this. The last two cards, held as one, are turned over to show the three, then placed face down on the tabled pack. Pick up the pack getting set for the Vernon Tilt, below the second card 3H.

Take the top card, supposedly the 3H but really the 2H and without showing its face push it into the gap. Riffle the ends of the pack, then turn over the top card and show the three. Put this face up on the table to the right (yes the right) of the face down ace.

Now hold the pack by its outer ends and dribble it onto the face down AH. Dribble the cards until only the two remains in the right hand, then flip it face up. Pick up the pack and place the two face up between the 3H and the selected card on the table.

Square up the pack and take it in the right hand, from above, by the outer ends. Get a break with the right thumb immediately above the bottom card (AH). Pick up the last face down card and without showing its face place it on top of the pack. Tap the top of the pack with the left forefinger at the same time releasing the ace from the bottom. As the ace flutters face down onto the table, the left hand reaches over and turns it face up and places it in line with the 2H & 3H. While this is happening, the right hand executes a one hand top palm stealing off the spectators card. The pack is quickly dropped on the table, while the performer produces the chosen card from his pocket. — Finish.

Post Script

The above is a routined sequence that I have featured regularly for some time now, and has been used to entertain laymen and magicians alike. Lack of space in a magazine must of necessity prevent me from going into all the details of presentation etc. It would take too long to describe all the bits of business and finer points of misdirection.

I like this routine because it is tightly worked out, rather like a piece of classical music. A basic theme is created with the Elevator effect and taken through with variations. Halfway though there is a change of tempo brought about by Triumph and The All Backs, before returning to the basic theme at the end. The final production of the card from the pocket makes a last chord and ties up the loose ends. (The pun was unintentional).

COINJURING!

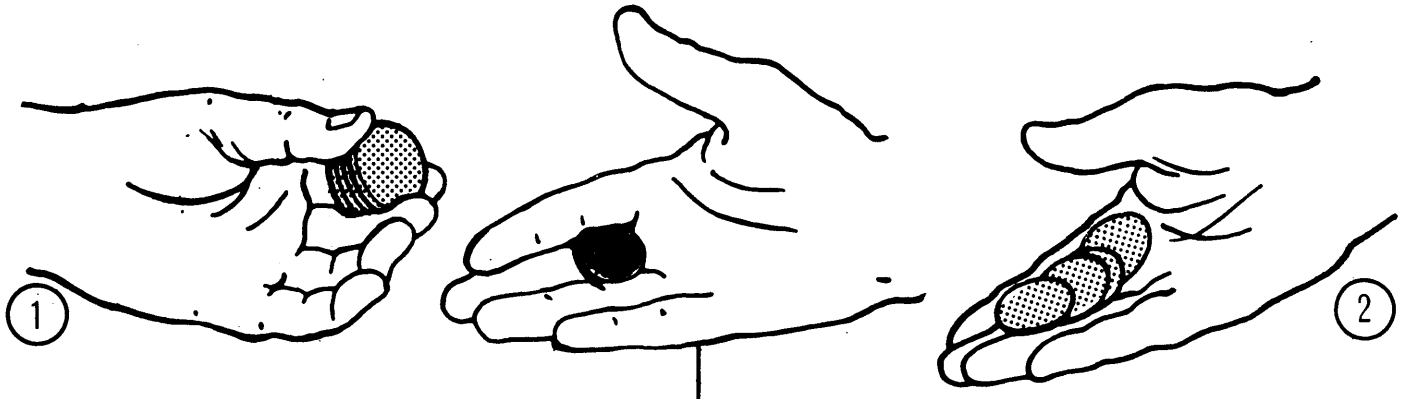
Here is a favourite coin routine of mine. Nothing greatly original is involved, just a few standard ideas combined to create an entertaining sequence.

Required are four silver coins of 10p size (American half dollars) and one copper coin of approximately the same size — English 2p. For the finish a Chinese coin is used. If one of these is not available there are several effective alternatives, which will be described later.

Begin by having the silver coins in the left coat pocket. The copper coin and the Chinese one are in the right.

Place both nands in the pockets at the same time. The left hand comes out with the four coins. The right obtains the copper coin and gets it into the purse palm (see fig.1). The left hand has the four stacked as shown in fig.1.

Keep the right hand tilted slightly towards yourself, while the left spreads the four coins along the fingers of the right so that they completely cover the copper coin and effectively hide it, fig.2.



Do not relax the grip on the copper coin.

Now tilt the right hand to display the coins to the audience. The copper coin will be out of sight, and both hands will be seen empty except for the four silver coins.

Call attention to the coins, then toss them back into the left hand. Retain the copper coin in the right. In the tossing action, the right hand turns back upwards, then it picks the coins one at a time off the left and lays them on the table in a neat row.

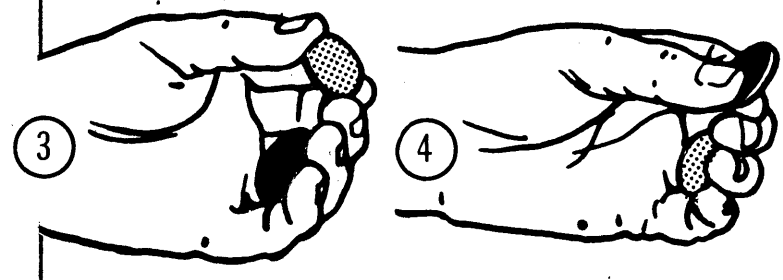
The left hand picks up one of the coins, getting it in position for Vernon's "Spellbound" as described in "Stars of Magic". For completeness, a brief outline of the move is detailed here, but I would suggest that look up the original if you do not already know it.

The silver coin is held in the left hand as were the four shown in fig.1. The right hand with the copper coin purse palmed passes in front of the silver coin and back again, as in the colour change of a card. As the right hand passes in front of the coin, the right thumb goes behind it and clips it in the thumb pinch. Then as the hand withdraws, the coin in the purse palm is taken by the left, in the position previously occupied by the silver coin. The effect is of an instant transformation from silver to copper. The change can be made to look even more effective by opening the right fingers as the hand withdraws. This lettle touch was suggested to me by David Carre, and certainly enhances the effect.

Point at the coin with the right forefinger, at the same time allowing the clipped silver one to drop onto the curled right second, third and fourth fingers. From here it is a simple matter to slide it into the purse palm with the right thumb. Do this as you drop the right hand to rest on the table. At the same time allow the audience to see that there is nothing in the left, except the copper coin.

Now repeat the transformation from copper back to silver, in exactly the same way.

Do the transformation back to copper once more, but this time the procedure is altered in a subtle way. As the right hand passes in front of the left, the silver coin is not picked up by the right thumb. Instead it is allowed to drop onto the left fingers as in the French Drop. The copper coin is still taken by the left, as before. The position is as shown in fig.3.



The left hand is angled so that the audience cannot see the silver coin. Care must be taken to get the angle right.

Do not make a song and dance about showing the right hand empty after this action.

The right hand picks up the three coins from the table, getting one in the classic palm position. At the same time the left thumb squeezes the copper coin, snapping it into the position shown in fig.4.

Make a tossing motion towards the left hand with the right, at the same time allowing the copper coin to fall into the left hand, where it clinks against the silver one hidden there. Immediately the left hand opens out, showing that one of the silver coins has arrived there.

The right hand, retaining one coin in the classic palm, casually drops the other two onto the table.

Without any hesitation, the left hand apparently tosses both its coins into the right. Really the silver is retained by the left fingers, and only the copper is tossed across. The right hand is opened out, displaying the silver and copper coins there.

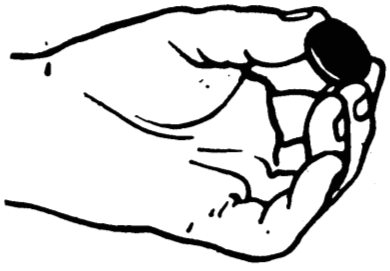
The left hand picks off the copper coin in the fig.4 position. The right hand then deposited the silver coin on the left palm, taking care that it does not clink against the concealed one in the left fingers.

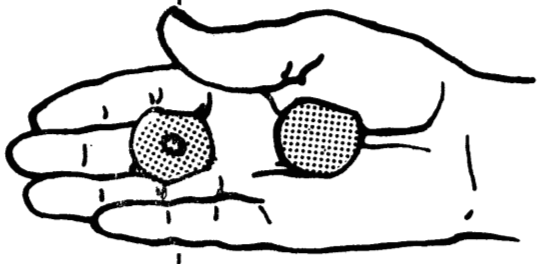
Pick up the two tabled coins with the right hand, getting one in the palm position. Make a

tossing motion towards the left, at the same time allowing the copper to drop into that hand. Open the left hand showing two silvers and one copper. At the same time, the right casually drops one of its coins onto the table and retains the second in the palm. Immediately the left tosses its coins into the right, but keeps one silver back in the finger palm position.

The right hand extends, displaying the three coins, while the left reaches across and picks up the copper in the fig.4 position. The right deposits the two silvers on the left palm.

Explain that the trick becomes more difficult if you put the last coin in your pocket. So saying, pick up the silver coin from the table and apparently place it in your pocket. Classic palm it just before the hand enters the pocket, then quickly seize the Chinese coin and purse palm it as the hand leaves the pocket. This will give you two coins held in the right hand as in fig.5.





A split second after the right hand enters the pocket to cop the Chinese coin, the left hand allows the copper to drop down into the hand and chink against the coins there. Then the left hand opens, showing that the coin has arrived.

By now the right hand is clear of the pocket. It comes over the left hand and picks off the silver coins, placing them on the table. Finally the right hand picks up the copper, displays it momentarily then replaces it in the "Spellbound" position as in fig.5.

The right hand passes across in front of the copper as in "Spellbound". As it does so, the copper coin is allowed to fall on the left fingers (as the silver did in fig.3), while the left fingers take the silver coin from the right palm to replace it. The right hand withdraws allowing the silver to be seen; now the right hand return and passes in front of the silver. This is clipped in the right thumb grip position explained earlier. As the hand withdraws the left takes the Chinese coin to replace it. The right withdraws revealing the Chinese coin, creating a sort of three way "Spellbound" effect.

✻ Post Script

The above routine is both startling and entertaining. I get a lot of laughs by using a miniature policeman off a key ring instead of the Chinese coin for the finish. This is an old gag. You show the copper, change it to silver and back to copper (here the policeman makes an entrance).

Sometimes, when working for magicians, I use a sea shell instead of the policeman. Here the tagline is, "I do it the easy way.....I use a shell!" as you produce the shell.

David Carre does "Spellbound" with a coin and a key. The same idea could be applied here. Produce the key at the end. "This is the key to the mystery!"

Credits for the ideas used in this routine are various. The Vernon "Spellbound" is too well known to need any mention from me. A similar change is described in Victor's "Magic of the Hands" published in 1936.

The idea of changing one coin to a copper one, and then using the extra silver coin for the coins across, instead of ditching it, was shown to me by Albert Goshman several years ago.

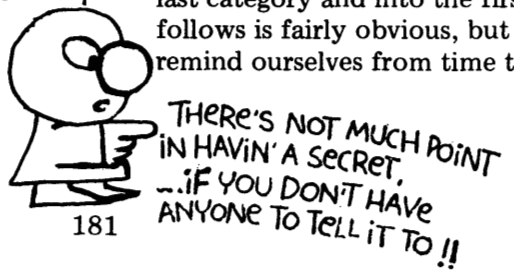
David Carre gets credit for the idea of concealing the copper coin under the silvers at the opening.

PONTIFICATION

Magic can be divided into three basic types:-

✻ That which the public find entertaining.
✻ That which magical audiences find entertaining.
✻ That which the performer finds entertaining.

Here is a series of guidelines that may help one or two readers to prise their work our of the last category and into the first. Most of what follows is fairly obvious, but it may help to remind ourselves from time to time.



***Choosing commercial material**

The best tricks are very simple in effect. Things appear, disappear, float, change etc.

99.9% of all published magic is of no commercial value whatever. This is because it is too complicated. The realistic performer knows that the only effects worth bothering with are the ones which are easiest for the audience to follow. This does not mean that they are the easiest to perform. The opposite is often the case. It means that they must be direct in effect. Your audiences will not always be intelligent, often they will not be sober and none will expect to be made to work. Tricks that involve memorising cards/numbers for long periods, excessive counting, dealing or writing things down are all out.

***Keeping the effect simple and coherent**

A magical effect is like a funny story or a play. It has a start, a finish and a plot. It is a progression from A to B. You must analyse your magic and be clear in your own mind exactly what the effect is supposed to be. Only then can you begin to communicate the idea to the audience and give your work the stamp of crystal clarity. You must make sure that they can see the point of what you are doing.

Ensure that what you do has a definite finish and does not fizzle out. People will remember the climax long after they have forgotten the rest.

Do not indulge yourself by including a lot of fancy business just for its own sake. Everything that you say and do should further the action.

***Trying to involve the audience**

A trick where you sit down and do clever things may be very impressive. But at best it is merely a display of skill — or showing off! The audience realise that you are seeking admiration rather than trying to entertain. They are not there for the purpose of admiring you. It is not their job to flatter you and boost your ego. On the contrary, it is your job to flatter them and boost theirs.

If you thrust a pack of cards at somebody, with a curt demand to take one, that person knows that he or she is just being used. People are not card taking machines.

The ability to give their audiences a real sense of involvement in what is taking place has been the big secret of all the best close up workers. It is an essential ingredient of this sort of performance. Your function is to give your audiences a good time. They will enjoy themselves best if drawn into the action. Let them be a part of the show. Try to create a party atmosphere.

***Making Magic Fun**

When the average magician does a trick, he sits hunched up at the table, staring intently at his close-up mat. When he speaks, half his remarks are never even heard by the spectators at all.

The late Senator Crandell once suggested that most close-up workers could earn a fortune advertising toupees.

You must look at people..... You must talk to people..... You must do your magic TO them not AT them!

***Knowing your magic**

If you perform a trick in public, when you are not absolutely sure of it, then you are a fraud. You are trying to kid people, yourself among them, that you are a better magician than you are.

Never attempt a trick before an audience until you have thoroughly mastered every detail. For instance, you should be able to do all of the moves without watching your hands. Remember that, when you drop your eyes from the audience, you lose contact with them.

You must also know exactly what you are going to say. If you have to fight for words, you will at best slow down the action and ruin your timing. At worst you will become confused and nervous. Many inexperienced workers go to pieces in this way. It is very difficult to talk entertainingly and perform secret moves at the same time. Thorough rehearsal is essential.

***Being diplomatic**

In close-up magic the audience are as much a part of the show as the performer, so learn how to handle them. You need their co-operation if you are to get the best out of your material.

Your audience will not like you, and will not co-operate if you insult them. This should be obvious, but for some reason it is not.

Remember also, that you are insulting them if you presume to foist upon them something that is under rehearsed or in any way inferior.

***Getting started**

How you do this depends entirely on your personality. Some magicians get to work straight away with a few quick visual tricks and go on from there. Others prefer a more conversational, indirect approach. The best approach is the one that you can make work. Only experience will tell you what it is.

First impressions count. Getting off on the right footing is important. You are the central character in your performance. You must take the lead from the word go.

***Being reserved**

Do not push your magic at all and sundry. This merely cheapens it. Not everyone wants to watch you.

Only work if you are sure of your audience. Avoid becoming a bore.

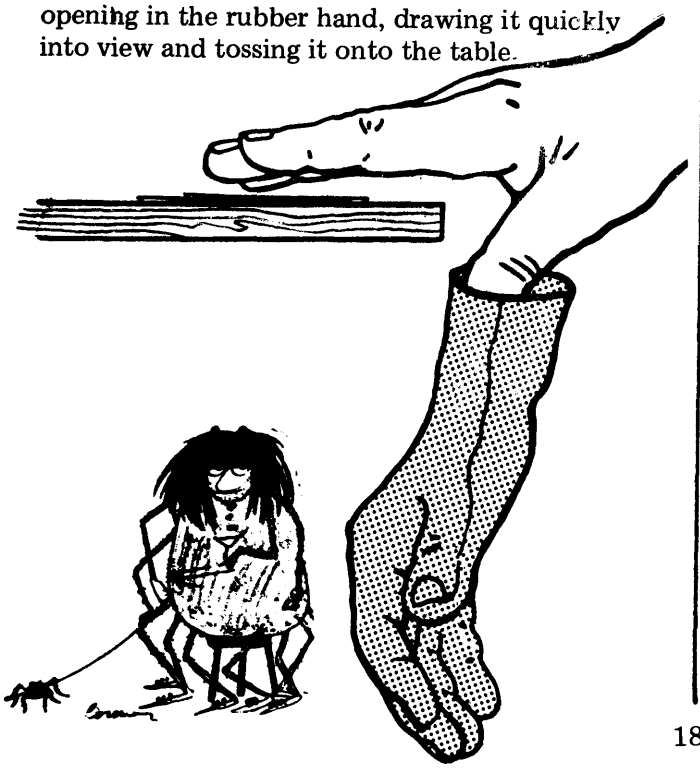
Finish while their interest is at its peak. Do not overtax their ability of willingness to concentrate. Always leave them wanting more.

The WINNING HAND

Here is a bit of business, that should be good for a laugh or two. You will need one of those rubber hands that are sold in some novelty shops. This is on your lap, held between the knees, with the opening just below the level of the table top.

Take a pack of cards and begin to do a series of showy shuffles and cuts. Then offer to show how to deal a good hand.

Deal out four hands of cards on the table. Point to the one nearest yourself and say "This is the best hand." As your right hand starts to draw the cards towards yourself and turn them face up, the right thumb is inserted into the opening in the rubber hand, drawing it quickly into view and tossing it onto the table.



The ½ Page boy speaks....

Who is Walt Lees? Well, Walt hails from the City of Lincoln and saw his first magician when he was only six years of age and by the time he was twelve he had done his first show for money, at the local police station where they probably paid him in coppers. He had a fondness for folk-groups and amateur dramatic societies, being a member of both, and he also performed in working men's clubs. In between this he somehow managed to run his own joke shop. A stint back-stage at the Lincoln Theatre Royal gave him an insight into the theatrical aspects of performing rather than the magical side.

In 1968 he started working for Ron Macmillan demonstrating in stores and exhibitions — places that are designed to tear one's heart out week after week. Walt's forte is probably routining and he performs most of his effects in routines. He started the serious study of close-up magic around five or six years ago and he became so skilled with his handling of a deck of cards that he was featured in a T.V. programme in this country called 'Aquarius'. He has edited 'Magic Info' magazine for over two years and in 1974 he entered the Magic Circle Close-up Competition and walked off with the first prize.

Walt is probably the only magician I know who actually rehearses every single day for one hour — and what's more he does it before he goes to work in the morning, and this should tell you what kind of a magic nut he is.

OK, so now you know what he has done and where he has been. So what about him as a person? Walt is tall, slim, quite good-looking (that's another reason I hate him); oh yes, he is a prolific writer — in fact he is so prolific that he has practically squeezed me out of this issue.

Most magicians have amusing stories about themselves that they can relate and Walt has a humdinger. A while back he was demonstrating the Svengali deck in Hamley's Magical Department when he looked up and saw a face he thought he recognised, one of his relatives. Midway through the dem' he remarked "Hello Auntie" and carried on working. When he has finished and was passing the decks out and taking the money, he looked again for the lady. Seeing her he suddenly realised he had been addressing Her Majesty Queen Elizabeth!

She had what can only be described as an inscrutable smile, probably thinking that Walt had been the result of a misdemeanour of one of her relatives somewhere along the line.

Patrick Page

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Pabular

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THE POWERS OF DARKNESS

by Tony Corinda

Many years ago I encountered an old effect wherein a solid steel ring was passed on to an arm whilst the hand was held by another person. It was presented as a mediumistic trick, the ring supposedly materialising on the arm. The effect in itself was powerful but lacked interest as it was necessary to put out all the lights in order to perform it. For the seance room, that was alright, but for use in the field of magic it was impractical. Because of this I more or less forgot about the trick.

Some time later, my good friend Sid Emons happened to be in my Studio and having some visitors present, he decided to show them an old stunt which would be entertaining. It turned out to be a modification of the ring on arm but this time it was presented as an effect performed on one person — and whilst that person was completely baffled, the rest of the audience — though not baffled, were indeed very amused. It seemed too incredible for words that anyone could be fooled so easily. It became apparent that what the trick lacked in one sense (it did not fool all) it certainly made up for in another (it entertained everybody). Having seen this, I decided to work on it.

One day Jon Tremaine came in to see me and we discussed the ring on arm. For five hours we experimented with the trick; every variation that was known was tried, new ideas were tested. Out of the many abortions came two or three strong ideas, and later, given more time to work those ideas I founded the basis of this routine.

The Powers of Darkness can hardly be called a new magical effect. The fraternity have been cluttered up with rings on sticks, off sticks and through sticks for many years. *What is new is the approach.* The routine is presented as a demonstration of *psychology* — not conjuring. It is devised to show how a man can be deceived when deprived of one of his senses — that of vision. The name of the routine explains that in the dark, the performer is gifted with new powers. The subject or spectator having his eyes closed is in the dark. If the routine was presented when the subject could see, it would look silly and fool nobody. But under the cloak of darkness, without vision, the spectator would be sure to gamble a fortune that you could not achieve what you do! To them, there is no explanation.

The audience will see what you do and how you do it. If any one of them is able to go away and do the same it will be exceptional. First they must have the equipment and second, having seen you do it only once — they must know move by move how to proceed. There are many moves and any one of them omitted will quite probably fail the trick. It becomes a curious position; you show the audience what to do and how to do it. and after that they cannot repeat the same! If any man has ability to remember every move you make, and has the necessary equipment to do the effect and that man wants to do it — he will be as successful as you. But it will take a clever man to remember the routine on one show.

Before the demonstration begins, a suitable opening address should be given. As a preliminary, the subject chosen is seated and then asked if he thinks his senses (i.e. that of sight, hearing, smelling, feeling and taste) are normal. To "test" the important senses you hold a coin up and ask him "Can you see this?" and then take copper and silver coins and giving them both to the subject say "Will you feel which one is the copper one and give it to me?" Then you drop either one or both and ask "Can you tell by sound which coin I have dropped on the floor?" These tests, all being easy, will result in correct replies from the subject. You appear satisfied with the results, explain that you were indeed testing his senses to see if they were normal and say they are. You now propose to demonstrate how normal senses can be deceived; how you can be made to feel something, when there is nothing there, to hear something when all is silent and so forth.

The subject is seated in a chair and you sit opposite him. (Under special conditions, the routine may be performed whilst both stand). You want him to be at ease, so you explain very clearly that you are going to perform a few simple tests. These tests will not hurt in any way and no embarrassment will be caused. He is to close his eyes when you tell him to do so, and to keep them tightly closed until told to open them. Explain that you do not want to use a blindfold so you will trust him to keep his eyes closed. You may add that he will enjoy the experiment much more if he plays the game and does not peep — it will not be amusing for him if he looks.

ROUTINE

Please note that this routine is given in every detail, no unnecessary moves are made. Not one sleight is used, every part is accomplished by way of misdirection. It is this misdirection which is of the utmost importance — every word, every move as given must be said and done at the exact moment stated. The routine describes word for word the method I use for presentation — alter it only if you can find misdirection that is equally as powerful.

PREPARATION

The chair you sit on should have a cushion on the seat under the cushion place a solid (9" diameter) ring. It is as well to put a newspaper on th chair first to stop the metal ring making any sound on the wood during performance. The ring can be slipped quietly between the sheet of newspaper and the cushion.

On a table or chair behind the subject place a similar ring with a break ("Key Ring") and with it the rod. The key ring may be covered with a folded newspaper if necessary. That is all the preparation which is needed. The third and only visible ring is held in the hands.

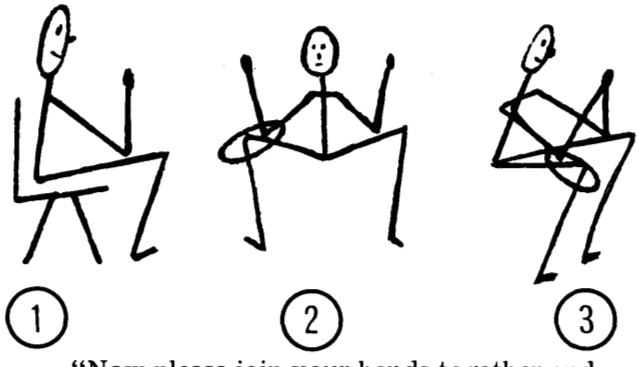
PART ONE: THE RING GOES ON

"Now we are ready, please make yourself comfortable. I want you to sit upright and this ring I shall place over your knee."

1. *Do not ask to have the ring examined, simply show it casually and then place it over his left knee. He sits facing you and your chairs should be fairly close together.*

"Now I want you to put your elbows on your knees — that's right, over the ring for the moment please."

2. *He must put his elbows on his knees and "trap" the ring with his left elbow. Please note, when I say "Left or Right" I mean as you see it facing the subject. In actual fact it is his right knee but it is the one on your left. The drawing shows the first steps:-*



"Now please join your hands together and hold them tightly closed. We are about to begin the experiment, so I shall ask you to close your eyes now, and remember what I have said, you will enjoy this if you do not look, there is nothing much to see anyway. Close your eyes please and from now on listen to me and I will tell you what is happening."

"I am going to take the ring off your knee and try the first test. I am pulling it off now and — oh! you should have examined it so will you please take it in your hands and feel it all round, it is strong metal."

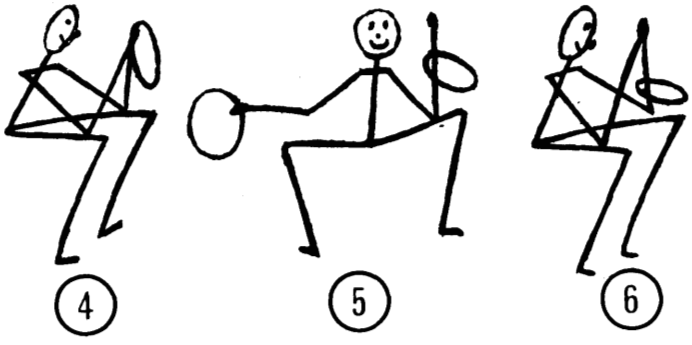
3. *With the left hand, pull the ring off the knee and he will feel it go. At the same time, with the right hand, reach under the cushion (go between your legs) and pull out the other solid ring. As soon as the ring is free from his knee you introduce the patter "Oh! you should have examined it" and immediately push the left hand ring into his hands telling him to feel it. You make sure that he takes hold of it with both hands, if necessary saying, "Take it completely and feel all round."*

"And Hold it tightly — grip it, I'm pulling it so you can tell it is strong metal, you can feel it right?"

4. *With your left hand you take hold of the ring he is holding and push it into his left hand (your side again) making him grip it. Now pull fairly hard, drawing his hand away to the left and in effect forcing all his attention on this hand. At the same time pass the ring in your right hand over his right arm which you will find conveniently sticking up in mid air.*

The drawings show the position occupied by the spectator. Number five shows the arm being pulled to the left to allow the second ring to be passed over the right. As soon as it is over the right arm, stop pulling and say:-

"Let go now please, let me have the ring and rejoin your hands."



5. *They rejoin their hands and in doing so enclose ring number two on their arm. The effect is accomplished, the presentation and misdirection continues.*

"Now, I am going to touch this ring to your forehead (DO SO) do you feel it? And I will bang it here on your . . . . sorry dropped it."

6. *The touch on the forehead is powerful misdirection because they feel it and still think it is free so as to speak. Next we resort to misdirection by sound. As you say "And I will bang it on your . . " holding it in the left hand, deliberately take it within three inches of the floor and drop it — they hear it on the floor a long way from their hands! All this time, which is really only seconds, you are holding the other ring over their arm very carefully in the right hand. At no time must you knock this ring against their arm. Do not drop it from a height of more than three inches because it may roll away and you cannot go and fetch it back!*

"I'm getting clumsy! As I was saying, I will bang it on your arm just about here — can you feel it?"

7. *As you pick up the ring with the left hand, take it to the cushion, stand slightly and tuck it underneath. At the same time with the right hand, holding the ring tightly, bang it on their arm between the wrist and elbow by pulling down sharply two or three times. It is impossible to tell that the ring is over the arm when this is done.*

"Right, you can feel it so your senses are still normal, now I am going to surprise you — when I count three open your eyes and I will try to do something that you cannot feel. Keep your hands tightly locked all the time, don't give me a chance to cheat you!!"

8. *Count three and as you say "Three" bang the ring fairly hard on their arm and swing it and let go. They open their eyes and look and sit their with their hands joined and the ring on their arm. Give them a moment to understand what has happened and then, before they have fully recovered, prepare for the next step in the routine.*

PART TWO: THE RING COMES OFF

"Take the ring off please, you see it is solid, let me have it. Now I will try something else, let me see — I need some sort of stick — perhaps that rod would do — excuse me a moment."

9. *Holding the ring, get up and quickly go to the back table. Put this ring down and pick up the key ring and the rod and return. In the meantime, our subject will note the empty seat you sat on just in case they thought you were sitting on an extra ring.*

"This rod should do — but it might not be suitable. Will you hold it by both ends please — at the very tips — that's right."

10. *Draw all attention to the rod and away from the ring. However, as you say "The very tips please" hold the key ring up with fingertips supporting it at each side as though to demonstrate what is to be done with the wand. The right first-finger and thumb conceal the gap and you have shown the ring without having it examined.*

"Now let me pass the ring over the rod please, thank you. For this test I am going to knock ten times on the rod, each time I knock I will ask you to count out loud one, two, three and so on; when I reach ten, as I say it, will you call out 'ten' as usual and at the same time open your eyes and look — only as I say ten you open your eyes and then you will see what I will do — the counting is only to 'condition' you."

11. *The ring is held in the right hand threaded over the rod. The gap is concealed from view pinched between the thumb and first finger. As you speak about knocking ten times, slowly and deliberately knock by tapping the ring on the rod to demonstrate what is to happen.*

"Right, we will begin. so once more close your eyes please and remember open them quickly as I say ten."

12. *The right hand begins to knock slowly and deliberately. The left hand reaches under the cushion and quietly removes the solid ring left there from the earlier trick. It brings this ring over the rod and as you reach the count of four, instead of knocking with the key ring, knock with the solid one and continue to do so whilst you slip the gap round with the right hand key ring, when in the right position, you gently slip*

the key ring off the rod, which is best done at the same instant the other ring hits the rod for one of the counts. The sudden jar of the ring on the rod hides the slight sound that might occur as the key ring comes off.

"Keep counting out loud, remember you must only count when I knock so you must pay attention."

13. *The key ring should be off by "Six" and is taken with the right hand and pushed under the cushion. Be careful that a finger-ring does not cause it to sound when being handled. As soon as it is under the cushion, the right hand takes the solid ring from the left and the count is continued. However, as you reach "Eight", instead of knocking on top of the rod, move to the front of the rod and knock, then for "Nine" come a little lower and for "Ten" the ring is knocked* upwards *on to the rod.*

"We are nearly there, be ready to open your eyes as I say ten."

14. *For the last cound, the ring is held just so:- In the right hand, index finger (first) extended along the top of the ring, fingernail upwards, and the ring supported between the thumb and second joint of the curled second finger. All other fingers being curled. As you come to knock for the tenth time, bang the ring upwards and immediately slip the index finger* over the rod, *wait a brief second for the subject to open his eyes and as he does so, grip the ring on to the rod and pull towards you and in a slightly upwards direction. The illusion is created of the ring passing through the rod. As the subject has had his eyes closed for quite some time, he cannot focus them quickly on what he sees and for a second he will see the ring on the rod and then see you pull it off.*

"Look! you see the rod is strong — the ring is solid and you are holding both ends — yet it is free, please take it."

15. *Hand the ring to the subject and leave him with the rod. He will examine both and find they are solid, again there is no explanation.*

"You look perplexed and I am not surprised! What you must now decide is did it happen — or was it your imagination. Perhaps the ring was never on, perhaps I made you think it was, perhaps it was on your arm all the time and you couldn't see it or feel it — take it over to the light and have a look for a join — perhaps it is a trick."

16. *Whilst he goes over to the light, you calmly reach under the cushion and pull out the other ring — this, you push under his chair or down your trousers.*

YOU HAVE ACHIEVED MUCH BY THE POWERS OF DARKNESS

tony corinda

MATCH CARD 2
by Barry Goven — Graham Etherington

SET UP

Take the matches out of a booklet by removing staple. Glue in three matches at one end. Staple now on the front side of the match booklet only. Slip in the rest of the matches and you are set. Have a piece of double sided sticky tape on your left thumb (conceal this from audience).

TO PERFORM

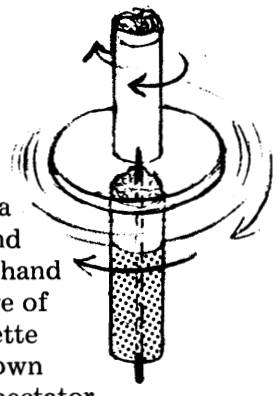
1. Hold packet in left hand and show booklet of matches.
2. Close lid with right hand at the same time left thumb presses on the loose stock of matches and removes them under cover of closing the lid.
3. Go to pocket for deck of cards at the same time dropping the match stock and double sided tape.
4. As you do step 3 you also throw the booklet of matches onto the table with the three matches facing the audience. They suspect nothing as they think they can still see all the matches in the booklet.
5. Take out the deck of cards from the case and force a three spot onto a spectator. Tell him to tap the match packet with the card.
6. Tell spectator now to lift the lid of the booklet and hand it to you. Very slowly shoe audience that now there are only three matches left, corresponding to the three spot held by the spectator.

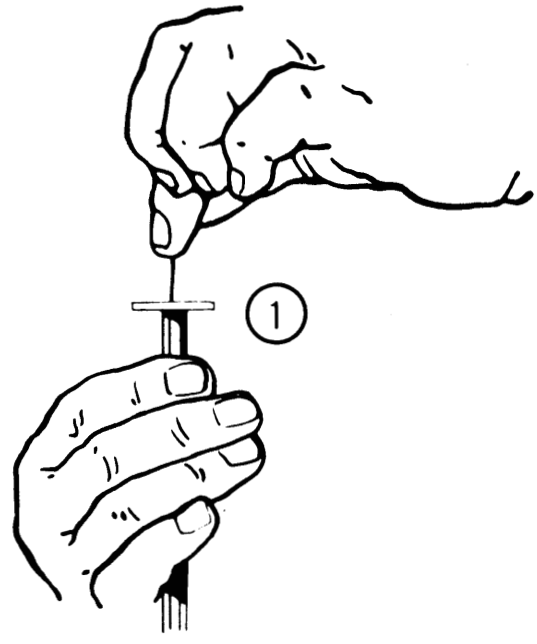
CIRCULATING COINS

(spinning, tossing and rolling)

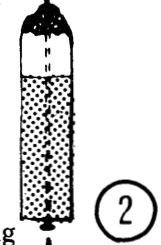
SPINNING:-

To make a coin spin on the point of a needle hold cigarette or pencil in right hand and place tenpence piece on top. The left hand takes a needle and puts point on the centre of coin (1). Invert both hands bringing cigarette uppermost. If you turn the page upside down figure 1 will show how it appears to the spectator. By giving the cigarette or pencil a twist between the fingers and thumb the coin will spin on the point of the needle.

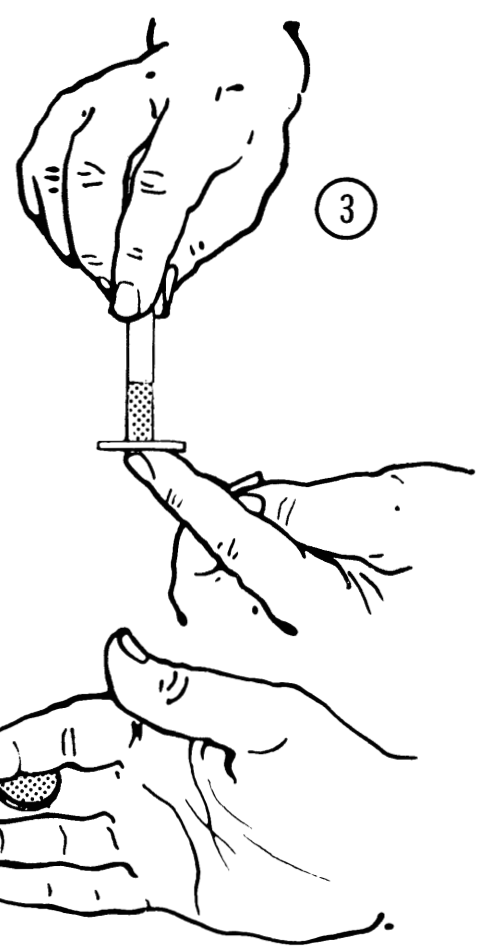




A similar effect may be achieved by seemingly causing a coin to spin on the end of a partly smoked cigarette by pushing a needle point first into the filter and leaving about one eighth of an inch of the eye end protruding. Sandwich coin between this prepared stub and another cigarette as shown in (2). Press protruding end of needle until it makes contact with the coin and twist upper cigarette making coin appear to spin on the burnt end of the partly smoked cigarette. If the tip is moistened it is possible to balance it on the table whilst it is spinning.

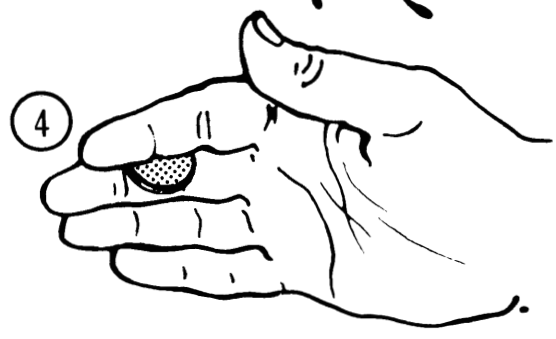


A coin may also be made to spin on the tip of the forefinger (3) by cheating a little. The coin is covered with a shell and it is this shell that revolves on top of the coin which remains stationary on the tip of the finger.



TOSSING:-

A coin tossed into the air can be made to fall head or tail up as desired. Place the coin on the hand with the side you require to fall uppermost with the index finger just over the edge (4). Throw the coin up letting the index finger catch the edge as it leaves the hand in a manner which causes it to 'wobble' without actually turning over. This wobbling movement can be made to resemble a genuine spin and except on the odd occasion will fall with the desired side face up.

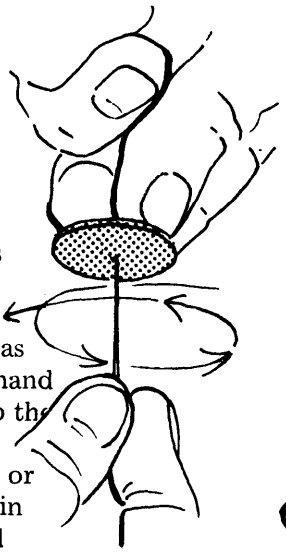


A small coin is flipped up with the right hand which catches it and slaps it down onto the back of the left hand. On the right hand

collated by

fred robinson

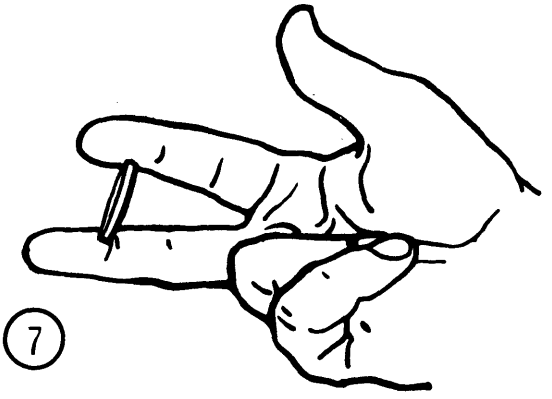
being removed the side of the coin face up is seen to be opposite to the one called. As the hand catches the coin the thumb pushes it between the first and second fingers (5) and as it is slapped down onto the back of the left hand the performer notes which side is adjacent to the index finger as the right hand opens. It is a simple matter to make it appear either heads or tails as desired by keeping the edge of the coin in contact with the back of the left hand and moving the right away either forward over the knuckles (6) or backwards towards the sleeve, the fingers releasing their grip on the coin at the same time.



5 6

ROLLING:-

Hold a large coin between the first and second fingers as in (7). With the hand close to the table top make a throwing motion away from the body and simultaneously press down with the index finger forcing the coin out through the back of the fingers. When the force of the outward throwing action is exhausted the reverse spin imparted by the index finger will take over and cause the coin to return to the performer. The distance a coin can be made to return in this way is considerable and can be controlled by the pressure of the index finger and the throwing action.



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Holding a mixing bowl on the left hand the right throws a large coin inside and causes it to roll round and round the inside of the bowl on its edge in a manner similar to that of a motor-cyclist in the wall of death. For the best results the bowl should be about fifteen inches across and fairly deep. The bowl which is glazed white on the inside and yellow on the outside can, or could be, found in most households is just right for the purpose being fairly deep, but reasonable results can be obtained with smaller bowls, but not being so deep there is a tendency for the coin to run over the edge. With the bowl seated on the left hand hold the coin in the right as in (8) and bring it within an inch or two of the inside of the bowl, and with a flick of the wrist release the coin allowing it to roll off the end of the forefinger. The spin imparted by this action will cause the coin to roll round the inside of the bowl in an ANTI-CLOCKWISE direction, and a gentle, almost imperceptable rotary action with the left hand will keep the coin rolling at a fair speed.

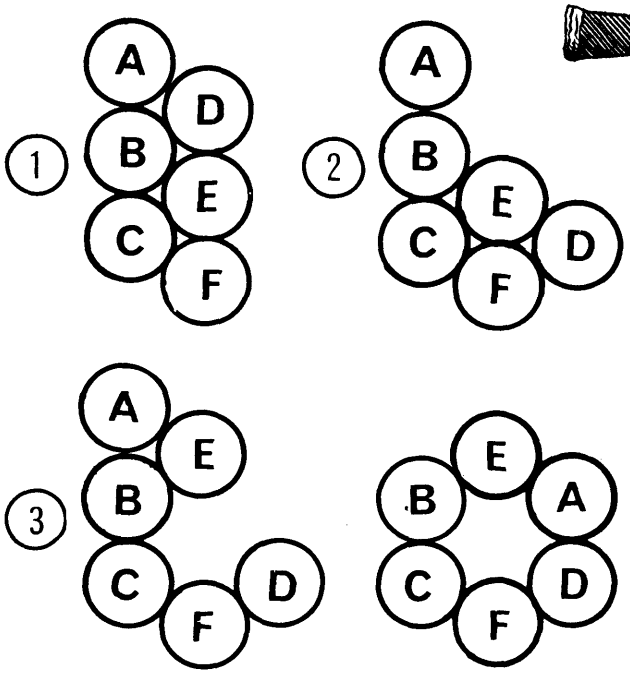
8

FESTIVE FUN

The Festive Season having come round again, here are some stunts and puzzles to fill in those blank spots between drinks. As with these pages last year most of what follows has been in print before in one guise or another, but you will have a varied mixture from which to choose. So here goes.....

Some time ago we saw **Alex Elmsley** do a coin puzzle that we liked and we'll use it to start. Arrange six coins of the same denomination as in (1). The puzzle is to form a circle with them by moving three coins. They must be moved separately and at the end of the move must be in contact with two of the other coins.

Figs. 2, 3 and 4 show how you do it. Even someone who manages it will have trouble repeating it again.

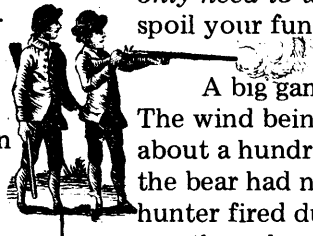


✱ Ask someone to write down the sentence 'It is two miles from the Marlborough Arms to the White Horse Inn.' Now you ask him to write down 'There are two two's in the above sentence'. As we have written this it is grammatically incorrect; spoken out loud the sentence seems easy — try and write it and you will find you have a sentence that cannot be written.

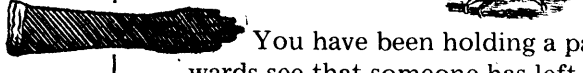
✱ Puzzle-minded readers may like the following:

You have twelve identical objects in appearance, but one of them is the odd man out — it is either lighter or heavier than the other eleven. Problem — you have to find out the odd object and ascertain whether it is lighter or heavier than the others but you only have a set of scales *with no weights*.

Solution: First divide the objects into 3 sets of 4, calling them X, Y, Z. Balance X against Y, Y against Z. If, for example, X and Y balance odd man out must be Z. Next balance Z against X or Y and if Z descends it must be heavier — and obviously vice versa. With two weighings we have found in which group of 4 the O.M.O. is in and whether it is heavier or lighter. To find which one of the four — *you only need to weigh once more*. Not wishing to spoil your fun we'll leave it with you .....



A big game hunter sees a bear to the east. The wind being in the west the hunter moved about a hundred paces north during which time the bear had not moved. Taking careful aim the hunter fired due south and killed the bear. What was the colour of the bear? You will find the answer in Focus.



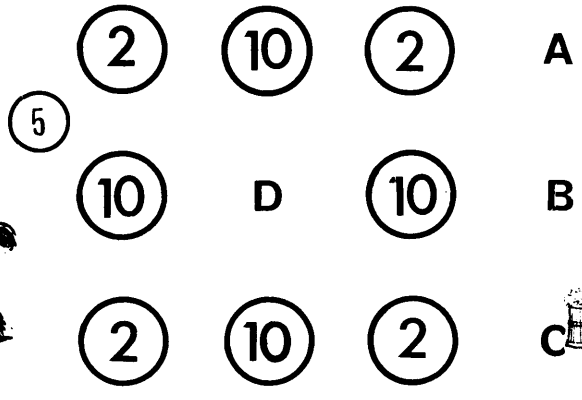
✱ You have been holding a party and afterwards see that someone has left a glove behind — you know it belongs to one of two one armed guests who buy and share a single pair of gloves, each having lost a different arm. The trouble is that they can only be contacted by phone and neither knows his 'left' from his 'right'. The problem: how do you ring them up and find out the owner without using the words 'left' or 'right' or referring to anything else except the glove?

✱ The following effect, although having been around for many years, is seldom seen — and yet nearly every magician you meet knows something about it when mentioned. Strip off the striking surface of a box of safety matches, put it in a saucer, and set fire to it. The result will be a gummy residue. Now put some of this on the pads of your left index-finger and thumb. When you rub them together wisps of smoke can be produced. Follow this by saying "There is no

smoke without a fire" and pass your right hand over the rising smoke causing it to burst into flame. How? Well, you have a concealed wad of flash paper in your right hand and of course this is ignited by your lighted cigarette. The impact produced by combining these two items will only be realised by those who actually try it.

9

✱ Last year **Ken Brooke** gave us a coin puzzle that generated some correspondence (see Pabular Vol 1 No.4, page 50) and **Tony Faro** has come up with another answer to the same thing. Arrange four ten pence and four two pence pieces as in (5). Disregarding the letters each side of the square has, when added, a total value of fourteen pence. The object is to move four coins only in straight lines without disturbing any of the others, and form a similar square in which each side totals twenty-two pence. Before reading on, close the page and try it. If you remember the original version given last year it won't help as this version is completely different!



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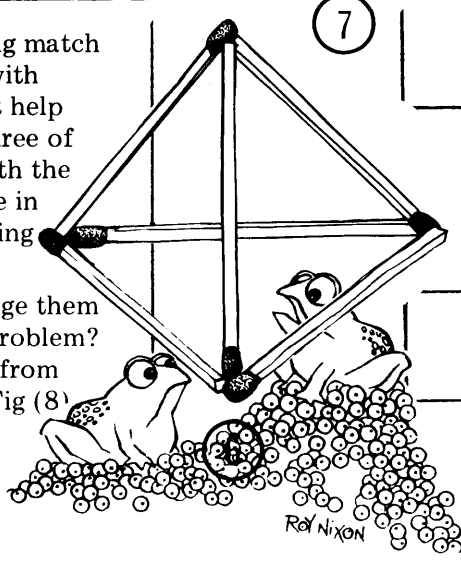
Here is the solution. First, move the 10p in the middle of the right hand side across to A. Now move the 2p at the bottom of the L.H.S. to B and then the 10p on the L.H.S. to C. Finally, move the remaining 2p on the left side to D. You may now open the page and carry on reading.

✱ Tony Faro also gave us the following match problems. Can you make four triangles with only six matches? Lateral thinking won't help you. Make a triangle on the table with three of the matches then make a kind of tent with the remaining three, one end of each of these in the triangle corners, the other ends meeting together at the top (6).

Now take fifteen matches and arrange them in five squares as illustrated in (7). The problem? You must reduce the number of squares from five to four, only moving *two* matches. Fig (8) gives you the answer.



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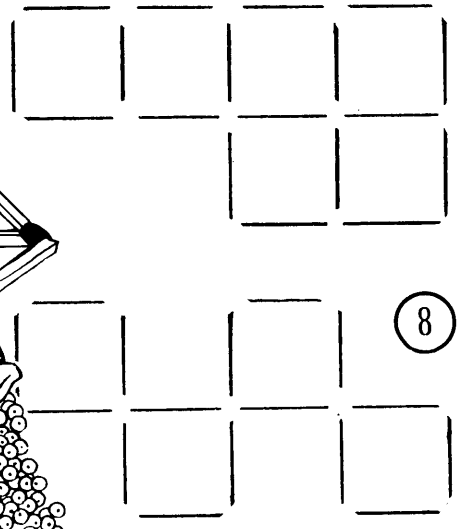
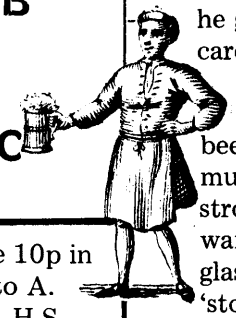


8

✱ Variations on the theme of a chosen card being revealed after the confederate/medium returns from outside of a room are many, but the following is neat. Remove the Ace to Nine of any suit and whilst your partner is outside have a card freely chosen from these and then mix this card with the other eight again, face down on the table. When the Medium returns you tap your finger on the back of each card in turn and then turn it face up. Naturally the chosen card is named. The secret is how you tap the first card — Fig.9 shows the code arrangement. As the audience will usually want it repeated you next use a method which should destroy their ideas of how it is done should they get that far. The next time you do not see the face of the card chosen and the *person who selected the card does the tapping.*

✱ This time you know the card because you are using a *marked deck* and as the cards are being spread around you contrive to get the chosen card into a position previously agreed with your partner. To enhance the effect further have the Medium fail to succeed with the cards face down but succeed with them face up when he grasps the hand of the person who taps the cards.



When next in a bar, remark casually that all beer tastes alike to you and you think that this must apply to most people. The immediate strong reaction you will receive is just what you want for the following stunt. Set up one or two glasses on the bar, one full of beer, one full of 'stout' (a dark beer). Blindfold each of those present in turn and handing them one of the glasses ask them whether they have 'beer' or 'stout'. The result is surprising — only about one in ten are correct!

"We're hoping for a boy."

✻ **Ed Schuman** flew in recently from the U.S., left us with the memories of a good evening, and flew out. He also showed us the following numbers puzzle:

Write down beneath each other:
1000
20
1030
1000
1030
20
Your total?
No, Not
5000
IT IS
4,100.

Present it as an addition sum, covering all the numbers with a piece of card etc. and lowering it row by row, asking the spectator to mentally add the numbers as they are revealed. Most normal people produce a total of 5000 but it should of course really be 4,100. (Try it — it works — we were 'normal'!) Ed emphasised that this was not original with him but that it has been arround in one or more versions for a long time.

✻ A few years ago **Larry Jennings** paid us a visit and told of a stunt that was puzzling magicians. The fellow pulling it would take an empty bottle and *stick in on the wall* where it would remain suspended without visible support! The problem was solved for us at least who were in the Blenheim Bar one Monday night when **Mike** who kept his surname a secret did this stunt exactly as described.

There are no gimmicks. Just press the bottle firmly into the wall corner and move it upwards an inch or two. It stays there! That's all.

COLLECTED THOUGHTS

john bragoli

An old card effect receives a new dressing in the following thought transference routine for the mentalist and his assistant.

EFFECT:-

Having been introduced to the audience by the performer the medium retires to another room.

Spectator A thinks of the first word on any line of any book.

Spectator B remembers a card cut to in a pack of playing cards.

The performer exits from the scene of the operation and the medium returns. She correctly divines the thoughts of both spectators.

METHOD:-

An extra card is required, blank faced, with a back to match the rest of the pack. Beforehand, place an elastic band around the cards and have them in your jacket pocket with the blank card at the face of the packet. With a small pencil stub in the same pocket you are ready for action.

From the host's bookcase remove, apparently at random, about four books, including one which you previously decided to force. This same book is forced on spectator 'A'. Now have a page number and a line number called and invite spectator to think of, and remember the first word on that line. While he is locating the word drop your hand into your pocket, grasp the pencil stub and write the page and line numbers on the face of the blank card. This done, pull off the elastic band and transfer this same card to the top of the pack. Have the four volumes returned to the bookcase.

Produce the cards from your pocket and give them a brief shuffle, retaining the extra card at the top. Hand the pack to spectator 'B' requesting him to pull out a packet of cards from the centre of the pack and to note the face card of this packet and then drop the whole packet on the rest of the pack. Give him the elastic band and instruct him to slip it around the cards and put the pack on the table.

You now exit and the medium returns to the room. Pausing before the bookcase she studies the contents and finally removes a single volume. It is acknowledged by spectator 'A' to be the book used in the experiment.

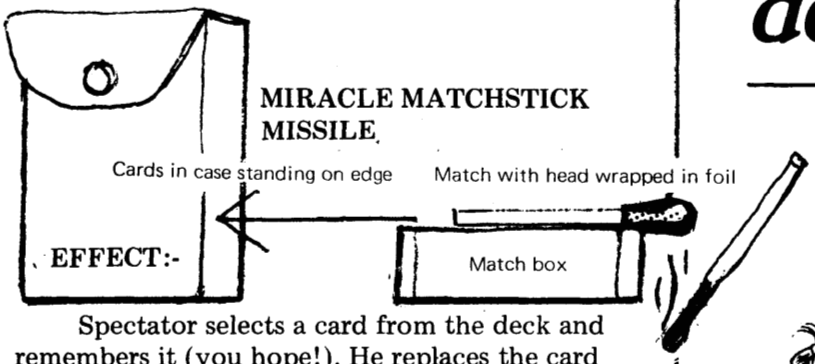
Saying "I'll return to you in a moment" the medium hands him the book and moves to the table where she picks up the cards. Now facing spectator 'B' she fans the cards, faces towards herself, and appears to concentrate, while actually memorising the pencilled figures on the previously blank card. A moment later she removes and displays the card immediately to its left, which spectator 'B' verifies as the card of which he had been thinking.

Returning to spectator 'A' the medium tells him she can now devote her full concentration to determining his mentally chosen word. Taking back the book she riffles slowly through the pages finally stopping at the selected page and revealing the chosen word.

Some readers will favour the use of a nail writer in place of the pencil stub. The choice rests with the individual performer.

The book may be forced by 'conjurers choice' or any other method the performer prefers.

If the performer has some facility with the nail writer the forcing could be eliminated. Spectator 'A' could be asked to stand in front of the bookcase and concentrate on any title and remove the book the performer secretly writing sufficient information on the blank card to enable the medium to find the same book. The initial letter of each word in the title should, in most cases suffice.



MIRACLE MATCHSTICK MISSILE

EFFECT:-

Spectator selects a card from the deck and remembers it (you hope!). He replaces the card and puts the deck back into the case.

Magician fires a matchstick 'bazooka' at the deck and when spectator examines his selected card it is found to have a hole burnt right through it.

PREPARATION:-

Take a duplicate of the Two of Hearts and burn a neat round hole in it. Place this card third last from the bottom of the deck. Place the undamaged Two of Hearts fifth card down from the top of the deck. Have a box of 'friendly' matches (the red ones) in your pocket and a piece of gold foil from a cigarette packet handy.

METHOD:-

The unfaked Two of Hearts is forced by placing the pack in front of a spectator and inviting him to cut the pack into five nearly equal heaps. Watch where he puts the heap which contains the top five cards of pack, and hand him this heap and ask him to deal one card face down onto the top of the other four heaps. He is now asked to look at the next card and remember it (this will be the 2H). Put all the heaps together and let him push his selected card into the middle. Bring this card to the top and palm it off. Hand him the pack and ask him to return it to the case. As he does so, go to your pocket and bring out the matchbox leaving the palmed card in the pocket.

Take two matches from the box and close it, placing it on the table near one edge. Wrap one match head very tightly in a small piece of gold foil (about one and a half inches by two inches). Place this prepared match flat on the box with the head protruding over the side about half an inch. Place the deck of cards standing on its edge about nine inches away from the match-box and light the other match. Hold it under the wrapped head of the match on the box. After a few seconds the 'bazooka' match will suddenly explode with a nice flash and bang, and will fly towards the pack of cards.

When the spectator opens the card case and finds his card he will discover it has a hole burnt through it.

des colgan

Business for KNIFE SHARPENING

bob read

Remember the plate/knife grinder? — attributed to Nate Leipzig and described in Phonex and Gen and sundry mags. I'ts a great gag.

If you can't get a plate with a plain surface turn a patterned one round and use the back.

Anyhow next time Ken Brooke's has stock of those finger rings that squirt fire and brim-stone cop a couple (one for me — they're as scarce as hens teeth) and as the knife touches the plate let out with the pyrotechnics — looks great.

Use the line "Used to be a knife sharpener but couldn't stand the grind."

The Page boy speaks

OK, What do we talk about this time? Last time they didn't give me much space because the two-faced character on the front of the magazine took up all there was. Who have I seen since then? Yes, I remember —Mark Wilson. Who is he? Mark Wilson is the man responsible for, well, ... yes, 'The Magic Land of Alakazan'. And for the benefit of British readers that was a long-running American T.V. Magic Series and Mark was the man at the helm. Since then he has learnt another two tricks and these plus the ones he knew before seem now to keep him shooting back and forth across the Atlantic as often as I go to lunch.

Last time I was in the U.S. I had the pleasure of catching Mark in one of his long T.V. Spectaculars (one hour long, I believe) in a circus setting in which he performed quite a number of spectacular illusions plus one or two smaller effects and the overall result was almost excellence. Actually Mark was in town recently to organise a magic act that has been touring Europe for the last several weeks. By the time you read this the tour will probably be over and those concerned will have flown back across the Atlantic with their saddle-bags full of gold.

The act mentioned was headed by one Greg Smith, tall, dark, young and handsome, another guy called Chuck, and a beautiful blond whose name I have forgotten and she will hate me forever. The show was headlined by the British Pop Star 'Cat' Stevens. The tour took in Basle, Munich, Frankfurt, Gothenberg, Paris, London and Southampton, etc. Although it was a pop show, Greg + Co did a magic act of around 15 minutes.

Let me put on record my thanks to several people, namely Brian Miller, Alex McKeown and one El Don Diego. When Mark hit London he needed a habit of 8 doves and there was a problem. And there *was* a problem. You probably haven't thought about it, but in England doves only breed in the summer, whilst in California they breed all the year round. The problem, therefore, is buying doves in England, especially when you want *eight*. One or two, OK. But eight, in December? The three named above managed to scrape together the necessary amount of birds. Come to think of it I wish he had wanted another type of bird — I could have managed some of them. I can only guess at the success of the tour but I know that the London shows at the Albert Hall and the gigantic Odeon Cinema Hammersmith were complete sell-outs. Come back again Greg, and do tell me the blond's name.

So let's sneak another name in. Brian Buzzing. Do you know him? I'll bet the answer is no. I have known him for quite a few years. Brian is one of the few English performers who do close-up magic for money and currently he is appearing in a restaurant in Tunbridge Wells, about 35 miles outside London. (For the last two weeks I have been studying Harry Lorayne's book on memory development and I can't remember the restaurant's name.) However, for the last few months Brian has been appearing there every Friday evening and the result has been that the place is packed. If you want to sneak in and see him working you will have to book ahead. Talking to Brian recently he now says that the management want him to come on Tuesdays as well. The conclusion is obvious — Brian Buzzing is a draw — or if you like, close-up magic is a draw in a restaurant. Brian does the whole gamut of close-up — you name it, he does it. Restaurant patrons come back again and again with friends to see him and the result is that though it may be wrong to say his repertoire is second to none, he certainly has a lot of tricks.

Let's talk about me, and in case you wonder why I think I'm more interesting than anyone else I've mentioned so far, apart from the blond that is, just recently I had the pleasure of appearing at the Show Boat Restaurant, right bang in the heart of town. Apparently a singer who was to come from Israel to appear there was held over for a couple of weeks and fortunately for me, I was asked to fill in until he arrived. Luckily for me he still didn't arrive after the two weeks and I was asked to continue, which I did and enjoyed it immensely. The result was a show consisting of 3 comedy acts and a line of girls which, according to *The Stage* created some kind of a first in London night-life. Unfortunately for me, however, the powers that be eventually decided that they did need a vocal act and after the fourth week they found a very beautiful young girl singer who is being very successful in the show. Apparently, however, I was a success because the management asked me to continue,

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THINK-A-RISE

EFFECT:-

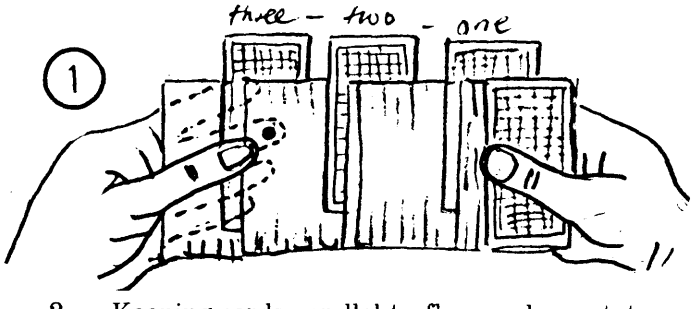
Magician spreads a borrowed shuffled pack of cards between his hands and asks a spectator to pull three cards out of the pack for about 2/3 of their length. Spectator nominates a card which he is shown and the pack is cut several times to lose the chosen card. Talking about the power of thought, the magician wraps a handkerchief around the bottom of the pack, pushes the protruding cards into the pack and asks spectator to merely think of his card. The thought of card rises from shrouded pack.

PREPARATION:-

A small pellet of Blu-Tack is positioned on the nail of second finger left hand.

PROCEDURE:-

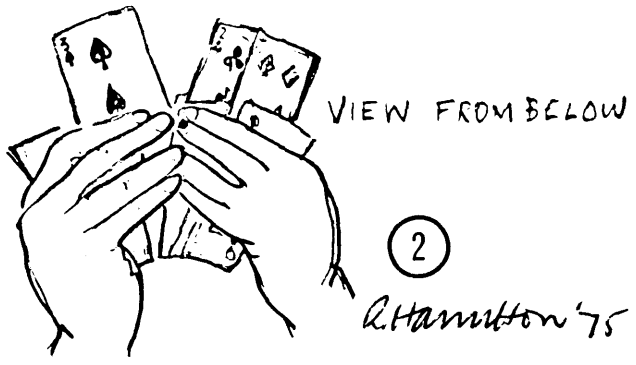
1. Spread borrowed shuffled pack face down between hands and ask spectator to pull out any three cards for 2/3 of their length (it could be 4 or 5 cards but we will use three for this example). Try to get cards pulled out so that there are about at least half-a-dozen cards between each selection. Position will now be as in Fig.1, where the dot represents pellet of Blu-Tack.



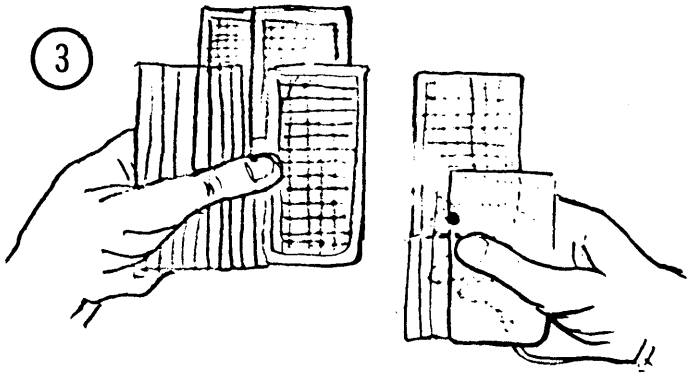
2. Keeping cards parallel to floor, ask spectator which of the three cards he wishes to *think* of, (keep stressing that he has 'thought' of a card during the whole of the effect), numbering them 1—2—3 from your right to left.

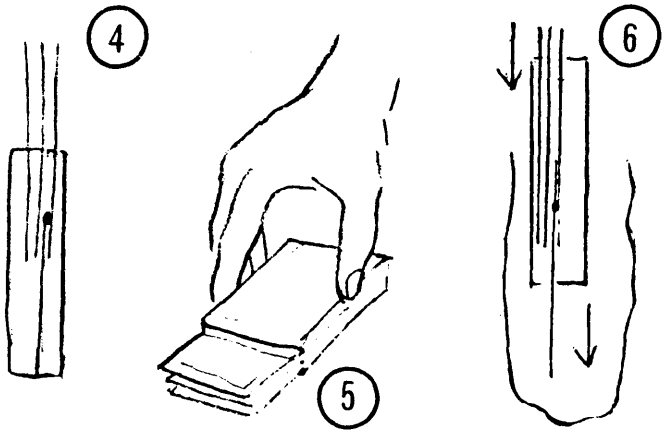
3. When he tells you, separate the cards to leave selected card at face of cards in right hand and as you do so roll the pellet of Blu-Tack from the nail onto the face of his card using the right second finger-tip. Fig.2 shows this just about to happen. Fig.3 shows position after separation with the pellet hidden beneath right second finger-tip.

4. Keeping left hand cards face down rotate right wrist to show spectator his card and ask him to *think* of it. Now replace right hand cards on top of left hand cards, square-up but keep the out-jogged cards in position. Fig.4 shows diagram of cards at this stage. Note how pellet of Blu-Tack attaches the card below to the selection.

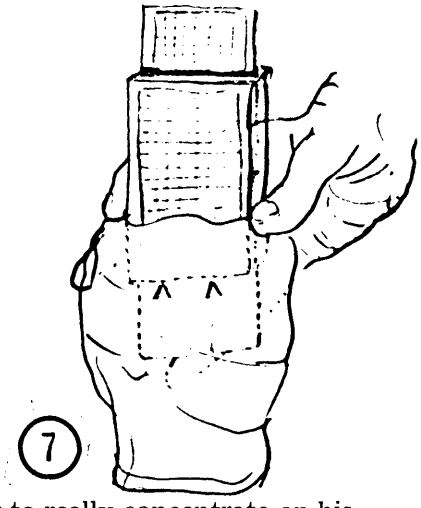


5. Just to add some confusion you announce that you will cut the cards several times so that the position of the thought of card will be unknown. Place cards face down on table and perform a series of complete cuts, cutting between the out-jogged cards, Fig.5. It doesn't matter where the chosen card ends up.





6. Explain that by using the spectators 'thought waves' the merely *thought* of card will reveal itself. Take an opaque handkerchief and wrap it around the lower end of the pack, leaving sufficient space beneath the pack to accommodate the 'plunger' card. With the pack wrapped as explained and held by the sides in the right hand (backs of cards to audience at all times) push the three cards into the pack until flush with bulk. Fig.6 shows how, when cards are pushed in, the 'plunger' card i.e. the card attached to the selection, is automatically pushed into the handkerchief 'bag' and is thus unseen.



7. Ask spectator to really concentrate on his card — holding the pack as in Fig.7 stretch the little right finger so that it contacts the 'plunger' card through the hank and gently and slowly push up this card. Naturally the chosen card will be pushed out at the top of the pack. Ask spectator for the name of the card and withdraw the card from the pack as follows:-

8. Cards are held in right hand, backs to spectator, on the right hand side of the body. Left grasps projecting card and tilts the card to the left, then withdraws it from the pack. This action tends to leave the pellet of Blu-Tack in the pack. Glance at the face of the card in the left hand, if no Blu-Tack showing toss face down onto table asking spectator to confirm that it's his. If the pellet of adhesive is attached to the card use the left thumb to scrape it off as you toss wrapped pack onto table. Pull the card from left hand and show spectator that his thought waves produced his card.

bob hamilton

ADS

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THE PAGEBOY SPEAKS, Contd.

in a different restaurant, upstairs, The Medieval Restaurant — and that is where yours truly is currently appearing every Thursday, Friday and Saturday. It's an odd situation — the room is not too large and probably seats 120 people at long tables, perhaps 20 to a table. The evening starts at about 8.15 pm, when the guests are greeted by a King Henry VIII character who introduces the entertainments after each course. I come on after the main course (top billing?). Being a medieval type banquet there is a certain amount of noise and rowdyism when the Page Boy appears. But we get by, fairly successfully.

Well that's all for this time, but may I wish you and yours a very happy Christmas and a very prosperous New Year.

Patrick Page

P.S. I named one, two ... anyway, quite a few people this month. That should sell a few copies. Oh, I forgot — the Blond can't read ...

P.P.S. Goodbye.

FOCUS, Contd.

Readers of this magazine will soon have a complete index of Volume One — which we will be sending out shortly with the January or February issue.This has been made possible sooner than expected by the kindness of a Dutch reader, **Eric Eswin**, who has sent us a copy of his personal index. He has promised to repeat this for subsequent volumes and we are very grateful to him.

It is now apology time. In the haste of meeting our publishing dates for the last issue, we omitted to give credit to **Francis Giles** for providing the cut-out silhouette of Walt Lees used to design the front cover. He has also given us several others for future publication and these will appear as appropriate — they are beautifully done and we would like to put our thanks to him on record.

If you have ever been present when a friend has given a particularly bad performance **Alex Elmsley** has collected the following selection of comments you could make:

"Was THAT a show?"
"You'll never do better!"
"Well, you did it again."
"That was a great trick you just did."
"Tell me, was that your regular show?"
"GOOD isn't the word."

P.S. If you are searching for the problem of the bear hunter, he was at the North Pole where all bears are Polar Bears and are therefore white.

FOCUS

This being the final Pabular of 1975, we will permit ourselves a short look back over the year, the magicians we have met, the letters we have received. Quite a few of the latter contain moves or effects that are variations on tricks previously published and **Roy Walton**'s effect Past Help which appeared in October was singled out for comment by **Leslie May** who writes: "... the names of Maskelyne, Houdini and Chung Ling Soo were greeted like old acquaintances, but the name of Blackstone, I am afraid, met no response. Seeing that a *known* name of 10 letters is required, I suggest DAVID NIXON is used. There is scope for humour here ..." He suggests the line: 'She was only a conjuror's daughter ... but she preferred Maskelyne ways." (Any readers who missed this trick might have another look as it is too good to pass by.)

Bob Haines visited us recently — and followed his visit with a letter in praise of two new publications from **Paul Curry**, 'Out of this World and Beyond' and 'Never in a Lifetime'. This last is a new red-black effect and Bob claims it is a thunderbolt for the spectator producing total shock — probably even more than 'Out of this World'. **Ed Schuman** from Colorado visited us briefly (beating inflation by changing pound notes into dollar bills), and, also from the US, **Daryl Smith** the Card Detective, consultant to several Casinos, showed us several moves with cards that left us puzzled--as did his statement that anyone who holds cards in the conventional manner when dealing should be suspected of cheating. He tells of watching some Greeks playing cards, who held the cards in the *Biddle Position* for dealing — which was from the bottom only. Supposedly this was to prevent second-dealing from a marked deck. If this method of dealing caught-on, it would raise some interesting possibilities. With the Biddle Grip the normal hold, card experts would have to practise dealing *from the top.*

Gordon Bruce, (who plays in the Scottish National Orchestra and is currently on tour in the U.S.) has promised us some effects for these pages. Someone who shall be nameless (though he had all of last month's issue to himself) said he thought Gordon was 'pretty good'. He can say that again!

The Magic Circle was recently honoured by a trip to their headquarters by **Prince Charles.** He was presented with the Jewel and Diploma together with the Circle's Silver Wand.

CONTD. 198

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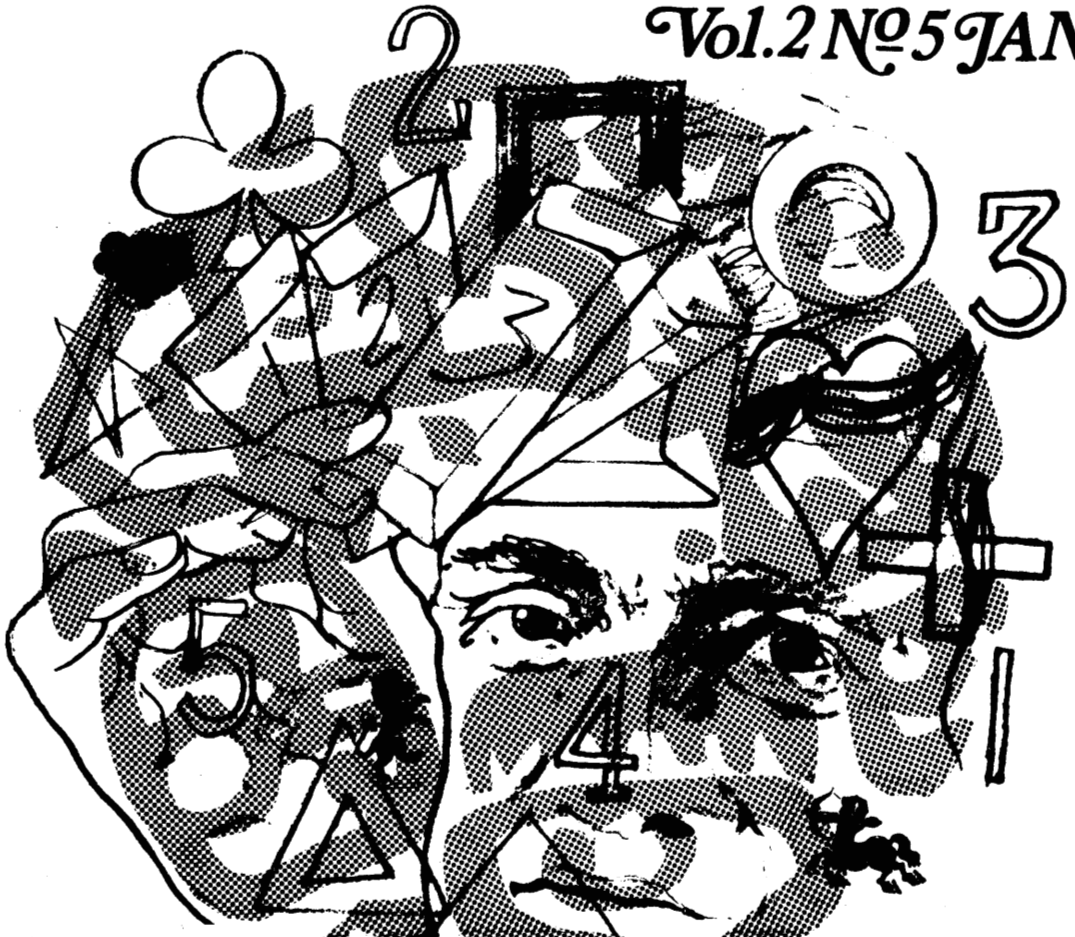
pabular

The Magazine of Close-up Magic

Vol.2 No.5 JAN. 1976



CLAIRVOYANT CHICANERY

basil horwitz

In many tricks there is a move which is 'a bit of a fumble', and BASIL HORWITZ just in from South Africa who specialises in mental magic takes a particular interest in ironing out these kind of snags. It is efforts of this kind that bring about genuine improvements by making the presentation smoother and relieving the mind of the performer of the nagging doubt that someone may suspect that something is happening which they are not supposed to see. We have seen performers literally struggling to destroy the knots in the sympathic silks, or frenzidly fiddling to hook a finger ring on to a pull! These and other problems have been successfully solved and no doubt our readers have overcome similar difficulties. If so, why not let us know so we can pass your solutions on to other readers.

EFFECT

With eyes closed and back turned a spectator successfully divines which envelope contains a card bearing an E.S.P. sign freely chosen by another spectator.

CLAIRVOYANT CHICANERY

REQUIREMENTS:-

Five cards each bearing an E.S.P. sign i.e. Circle, Cross, Wavy Lines, Square and Star. For close work the cards could be about the size of a playing card and for stage or platform large enough for the spectators to distinguish the different symbols. Five envelopes of a size to take the cards, one of which is marked with a pencil dot. A pencil in an inside jacket pocket, and in the same pocket a wallet to which a 'BOON' writer using Blu-tak for its adhesive is stuck near the top in a position from where it can easily be stolen when returning the pencil to the pocket.

WORKING:-

Invite two spectators to assist with the experiment, a lady to take the part of the clairvoyant, and a man to choose one of the symbols. Position the lady with her back to the proceedings and request her to close her eyes and keep them closed until you snap your fingers. Hand the E.S.P. cards to the man and turn your back on him.

You now ask him to select one of the cards and holding out the marked envelope behind your back request him to place his selection inside and seal the envelope taking care that nobody can see the sign on the card. This done, hand him the remaining four cards still with your back turned, ask him to put the remaining four cards, one into each envelope and seal them, again taking care that no-one sees the design on the cards. He is now told to mix the envelopes and put them into your hand which you extend behind your back for this purpose. Immediately the envelopes are in your hand turn and face front keeping the envelopes in view of the audience. It now becomes necessary to bring the marked envelope to the bottom of the packet. A simple way to accomplish this is to spread the envelopes out fanwise as you emphasise the impossibility of anyone knowing which E.S.P. sign was chosen other than the man who chose it, and no-one can know which envelope contains it as they have been mixed. During this recap note the position of the marked envelope and cut it to the bottom, if not already in that position.

Take the pencil from the inside pocket remarking that you will number the envelopes one to five to enable the clairvoyant to choose one without touching or seeing them. This is done fairly until you reach the fifth which is the marked one containing the chosen symbol, when you pretend to write the number five, actually writing nothing. Let the assistant who chose the symbol see the numbers on the first two or three envelopes as you write them gradually turning the packet preventing him from seeing what you are writing as you reach the last envelope. In any case when he has seen you write the first two or three numbers he will cease to be interested and assume that all is fair. Turn the packet face down and mix the envelopes but retain the unnumbered one at the bottom; mixed this way eliminates the possibility of the assistant from seeing the envelope without a number. Replace the pencil in pocket and steal the 'BOON'.

You are now ready to go into the finale. Request the 'clairvoyant' to name any number from one to five as you snap your fingers. Whichever number she calls out you secretly write on the envelope which has no number and contains the chosen design. Hand this envelope to the male assistant and ask him to name the symbol he chose. He opens the envelope and discovers his originally chosen symbol proving the lady has clairvoyant powers.

CASH MATCH

will dexter

There are some tricks that are limited by time and circumstance to a short life only. I think this is going to be one of them. So let's make the most of it while we can.

A simple effect — magician produces a small handful of mixed coins; spectator does likewise. Magician (drawing attention to the fact that HE is making the first move) takes a coin from spectator's hand and holds it tightly closed in his fist. Spectator is told to choose one of magician's coins and hold it similarly concealed.

"What," says the magician, "are the chances that we have both picked coins bearing the same date? The odds must be thousands to one.... yet I think I have influenced your choice by pure will-power."

(What liars we are! The odds — even playing fair — could hardly be more than 70 or 80 to one. Work it out for yourself — which, of course, the spectator does not get time to do!)

So, both of you lay your coins down, and sure enough, both coins bear the same date.

It's certainly an odd coincidence, for both of you have offered for choice a handful of assorted coins of different values. And on later inspection, if anyone is nosey enough to demand proof, the coins are found to be of different dates.

The method? As simple as the effect. At the time of writing, it is a fact that ALL BRITISH TWO-PENNY PIECES BEAR THE DATE 1971. This does not seem to be generally known to the public — bless them for their trusting ignorance! How long we shall be favoured by this oddity of British coinage I don't know. But when they start making 2p pieces with other dates on them, this trick is a dead duck.

So . . . the magician's coins *all* bear the same date — 1971. It doesn't take long to collect a mixed bag of such coins minted in 1971. My own little lot consists of three 10p pieces, three 2p, three 1p, and a half-penny. I also have a Kennedy half-dollar dated 1971, which I sometimes use. More of this later.

These coins I carry in one of those leather bags with a ring round the neck. In a similar bag, I carry ten or a dozen similar coins BEARING DIFFERENT DATES. When a half-dollar is needed, I have one dated 1964.

You're ahead of me by now, surely. All you have to do when you choose one of the spectator's coins is to pick a 2p piece. Whatever coin he picks from your hand simply must bear the date 1971, unless you've been careless enough to use the bag of fair coins, and you wouldn't do that, would you? .... Or would you?

Having laid down your coin (his 2p piece) on the table or bar counter, slip all the other 1971 coins back into the bag and pocket it. Later, if anyone wants to examine your coins (it has never happened to me yet) bring out the bag of fair coins with your well-known nonchalance and let 'em rummage among them.

One word of advice, learned from bitter experience: carry a pocket magnifying glass with you. The date on these 1971 coins — just behind the Queen's head — is so small that it's hard to see.

Second word of advice: don't do this trick unless you KNOW the spectator has at least one 2p piece. Watch his money when he's buying drinks at the bar, and watch the change he gets. Or do another trick with coins first and see what he has (as the actress said to herself when the Bishop visited her).

That Kennedy half we mentioned above — you are probably wondering where it comes into the act. And so we pass on to.....

INFLATION SENSATION

It seems to me that the only people in Britain who are likely to have a half-dollar in their pockets are magicians. And there's not much doubt that the only ones who carry one of those giant half-dollars sold by the dealers, are also magicians.

Assuming you have a giant half and a 1971 Kennedy half, you'll need a Kennedy half with the date 1964, to match the jumbo. The normal Kennedy half (1964) is in the bag with your fair coins. The 1971 is in the bag of 1971 coins. The giant half is in your ticket pocket, or anywhere else handy enough to be picked up in the right hand easily.

Now — if you include the 1971 half among the coins for Cash Match, it is almost a certainty that it will be selected by the spectator, as it looks so different from your English coins.

If he does pick that one, good. While he is examining it afterwards, reach for your giant half and bring it out held against the heel of your right hand by the third and fourth fingers. Don't try to palm it cleverly; there's no need, as this grip conceals it quite satisfactorily. Rest your hand on the table top, palm down, thumb towards yourself, hand canted a little.

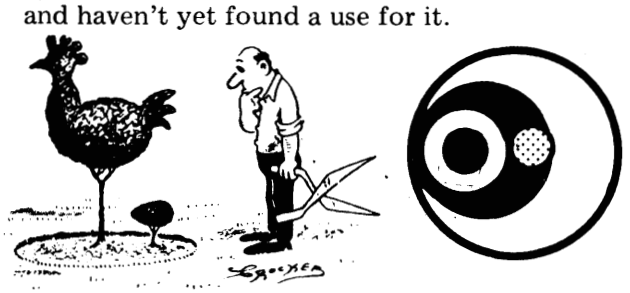
When the spectator has finished examining the normal half dollar, take it from him in left finger and thumb and lay it on the ends of the left first and second fingers. Look at it, turn it over a time or two, and comment: "They do say that inflation in USA is even worse that it is here"

Saying this, advance right hand to left as though to pick up the normal half with right thumb, forefinger and second finger. Turn left hand palm in towards you, continue leftward movement with right hand (which has closed thumb and forefinger as though picking up the smaller coin), and drop the giant coin on the table. As it falls with a clang, continue: "...and I believe them."

No doubt you (being a reader of Pabular) have your own two-handed switch for coins. If so, use it. If not, try my easy method. It HAS to be easy, if I'm to be able to do it, as I am most definitely dreadful at sleight of hand.

Going back to the spectator's choice of coin: if he doesn't pick the half-dollar, not to worry. When you bring out your bag of fair coins, tip them out on the table, and spread them. Someone is bound to pick up (more likely to grab than merely pick up) the American coin. *Then* you go ahead with the same patter and same switch. But this time you can draw attention to the date on the two coins.

Now I'm waiting for someone else to come up with a short easy routine using the giant Indian head one-cent piece. I've got one of those, too, and haven't yet found a use for it.



The Page boy speaks..

It is more than likely that a large number of the people who read this magazine knew that for quite a number of years I have been associated with a Magic Dealer, namely L. Davenport & Co of London. This, unfortunately, has come to an end. I have received so many letters and telephone calls from people in a panic, or worrying etc., that I thought I would mention here that I am no longer in this employment. Reasons? No reasons, though I must point out that I have spent 13 of the happiest years of my life standing behind a magic shop counter. Most magicians probably don't realise just how large a cross section of the public are interested in Magic. In those years I have met everyone from dustman and bricklayers to surgeons, barristers, company directors and millionaires. Even, (and you won't believe this) cabinet ministers. (For foreign readers, that is an acting member of our Government). I was actually asked not to mention that he was interested in magic and wild horses couldn't pull his name from me. Can you imagine the comments in the press when an important government decision was being made? Being able to meet people from all walks of life is an opportunity that few other occupations enjoy.

My place behind that counter has been taken by a longstanding friend of mine who prefers just to be known as 'Jake'. He is a nice guy, knows his magic and I am sure he will do well. I wish him luck and *bon appetit* — or whatever the French would say.

OK, that's that. What am I doing now? Well, for the first couple of weeks I did nothing but lie back at home and rest. I haven't quite got used to the fact that I don't have to get up early in the morning any more. Over the years there were so many things that I wanted to do but somehow never had the time. Now that I appear to have lots of time for them I find that I just haven't got a minute to myself because I am so busy doing other things that I hadn't intended doing. Like washing dishes and tidying up. (If my children were younger I'd be changing their nappies). I'm still doing a few shows here and there and just now that's all I intend to do — until something turns up — which it probably won't. Maybe I'll retire, some people think I'm that old.

Change of subject. **Jay Marshall** is back in town. Also in town for the Magic Circle Christmas Show was a whole bunch of Americans, but unfortunately space only allows me to mention one — which was one act I hadn't seen before, namely **John Shirley** from Chicago, who c: be described as 'The Wind-bag from the Windy City'. John blows up balloons for a living, which is quite different from those of us who do a little balloon modelling in our kid-shows. His act is a lesson to all performers on how to get the most from almost nothing. I remember he made a little tiny dog and had it jump through a hoop and he made a swan. That's it, I have just described his act. What I haven't described are all the little bits inbetween, the subtleties and wrinkles that can only come from a life-time's experience.

Now, a problem. We all have our weird little pipe-dreams and I have one but have no solution and so I hope someone will be able to give me one. The first time I went to Chicago **Jay Marshall** (sorry to mention him again), took me around the bars and I saw several performers working — people like **Heba Haba Al, Frank Everhart, Bobby Wonder, Jack Murray,** plus several others. They impressed me so much that I probably stole most of their bits of business and am still doing them to this day. I did not see the Daddy of them all, **Matt Schulien** but I did meet his two sons. What struck me most about all of them was that they presented what I would call 'Instant Magic' — no long drawn out routines, boring tricks: you took a card and bang, they found it. One way or another. And they did it again and again, each time in a different way, though sometimes the same way.

I have discovered that this type of magic really works for me. I am not a particularly slow performer and like everyone else, I'm always looking for something different. Back to the problem; I have devised an effect and have several methods but none are suitable for my purposes. The plot is simple — but remember this is for close-up. A card is selected and returned to the deck which is ribbon spread across the table face up. The spectator looks through them and cannot find his card. At which point you raise your left coat sleeve with your right hand and there is the card. There are several methods, like having a duplicate there already and using a force etc., but for reasons I will not go into here, it has to be the same card. The card could be palmed-off and pushed up your sleeve behind your back but that isn't right either. Close-up card men will realise that what is required is some form of misdirection — the technique is unimportant. In the book 'The Magic of Matt Schulien' there was an effect in which he stole a card, folded his arms and pushed the card into his rolled up shirtsleeve. Something like this is required: simple, straightforward, obvious and no-one sees it. Problem over !

Patrick Page

A MIXED BAG

It occurred to me, and maybe to others that with the pack stacked for thirteen cards of the same suit to fall to the dealer in a four handed game the pack could be false shuffled using the Zarrow at the same time dispensing with the usual initial strip-out. Simply make a straight cut at one of the cards forming the stack and Zarrow in under the top four cards.

Double riffle control:-

Riffle the outer end of a previously shuffled pack and ask a spectator to stop you at any point and let him peek at the card. Hold a break with the little finger and double cut to the bottom. Glimpse or mark the peeked card and shuffle it to the top of the pack.

Riffle pack again and invite a second spectator to stop and peek, holding break as before.

Cut off a section of cards above the little finger and insert them into the little finger break. Cut the pack at the break and place the bottom half on top. Both selections will now be together in the pack.

It is possible to separate the selected cards prior to disclosing them. After glimpsing the first selection and shuffling it to the top of the pack, assuming it is the seven of clubs, shuffle a further six cards on top of this card before having a second card selected. For disclosure explain that the value of the first card will find the second card. With the pack face up find the seven of clubs, the first selection, and the second selection will be seven below.

This idea can be taken further. If a block of six cards were cut into the second break and the section below the second selected card was cut to the top, the selected cards would then be seventh and eighth from the bottom of the pack. If this block of eight cards were cut to the top a third selection could be made and the block of eight cut off the top and inserted into the third break, at the same time forming a new break below the bottom card of the block. By cutting at this fresh break and completing the cut the selections would be seventh, eighth, and ninth, from the bottom of the pack.

With this information it is possible to have over forty cards selected — but then we are not all Ed Marlo's.

Middle Diddle:-

As we can't all deal from the middle, like some we know, the following fake middle might be I deal or should that be U deal.

Explain that you are going to show how gamblers, and the others we mentioned are able to deal cards from the middle of the pack. Double lift the top cards showing the face of the second card, and drop both cards as one on top of the pack. Taking the top card push it into the middle of the pack. Now second deal until requested to deal from the middle, then just deal off the top card.

Palm conscious:-

Riffle force a card, or stop the riffle at the spectators choice and glimpse. Fake palming the selection from the middle into the right palm. Request spectator to concentrate on his card and place the back of your own hand on his forehead. Explaining that the thought waves are getting through deliberately glance at your right palm, giving the spectator the impression that you are looking at his card. Name his card and watch him pounce at your right hand. He will be surprised to find it as empty as Pat Page's sporran.

Transpo plus:-

You need a ten pence and a five pence piece (Pat Page can use a two pence and a penny). Remove a five pence and a ten pence piece from the right pants pocket. Display the five pence but keep the ten pence concealed. Apparently throw the five pence piece into the left hand but perform the throw change and it is the ten pence which is dropped into the left hand. Suddenly you remember another five pence is required to perform the trick. Right hand goes into right trouser pocket and removes another five pence really the one which was already in the hand. Display the coin and close hand to match left hand which has been kept closed around the ten pence. With both hands above the table do the throw over sleight bringing both coins under the left hand so that the five pence is under the palm of the left hand and the ten pence under the fingers. Gradually move the left hand back towards the edge of the table until the five pence falls onto the knees. Explain that you are going to blow the coin under the right hand across to join the one under the left hand. Comment that

you think you have blown too hard, raise right hand showing there is no coin there then left left revealing ten pence piece.

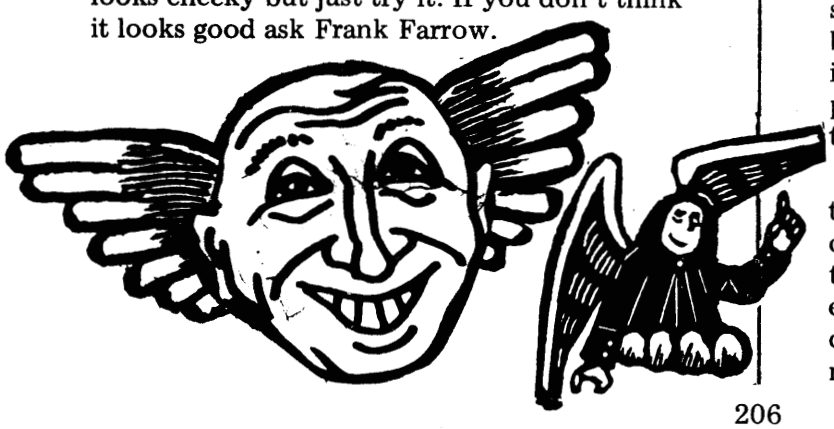
Ladies in waiting:-

Remove four Queens from the pack and drop them face up on the table, asking spectator if he can find the lady. Holding the pack in the left hand face down turn the bottom three quarters of the cards face up under the top quarter, using the half pass or other preferred method. Explaining the pack represents a block of flats show a couple of cards and comment "and you won't get many flatter than that." The four Queens represent four ladies of easy repute, one lives in the basement, (place one queen on the bottom). One lives and works on the first floor (place second queen face down in the pack). The third lady lives on the second floor (place third queen in the pack). The last lady lives in the top flat. With the left thumb riffle the pack until you get to the break between the face down and face up cards where you insert the last Queen. Hold break with left little finger and bring all the cards face down by secretly turning face-up cards face down. Comment that the police raided the flats and although the girls tried to hide, someone shouted shop and they all adopted their working positions. Fan pack and show Queens face up.

trevor lewis

IT'S IN THE BAG

You will require a polythene bag approximately 16" x 9" and a pack of cards which should be fairly new. Have card selected and put back into the pack bringing it to the top. Place the pack into the bag and as you do so palm off the selection using the one hand top palm. The pack is now squared up from the outside of the bag at the same time adding the chosen card to the pack on the outside. Wrap the bag around both the pack which is in the bag and the selected card which is outside. Hold the bag by the opening edge and let it unroll and the chosen card will appear to penetrate the bag. I know it looks cheeky but just try it. If you don't think it looks good ask Frank Farrow.



MORE FOR LESS

This technique for false counting in which a small packet of cards appears to contain a lesser amount than is actually the case is relatively simple to perform and completely deceptive in operation.

Once the mechanics are understood the sleight will become automatic after a comparatively short practise session, and no difficulty will be experienced in keeping an even rhythm, nor will there be any evidence for anyone to suspect that the performer is doing anything other than simply counting the cards.

Assuming that it is required to count five cards as four hold the packet of cards by the inner corners between the centre of the palm and the outer phalanx of the little finger of the left hand (1). Drop the thumb diagonally across the top of the packet and bring the other three fingers up to the right side of the packet. The cards are now held in what will appear to be the usual one for anyone about to deal. Reference to the left hand in (3) should make everything clear particularly the position of the left thumb.

To commence the count the left thumb pushes the top card forward diagonally and its right outer corner taken between the right thumb and index finger (2) and pulled clear of the packet in readiness to take the second card. It must be understood that all cards as they are counted are pulled off the packet diagonally i.e. in the direction the left thumb is pointing.

The second and subsequent cards are taken in a special manner. The right hand moves in and the corner of the packet slides under right thumb and above the first card taken (3). The left thumb does not push the top card forward but remains static, neither does the right thumb move its position but merely eases its pressure slightly enabling the corner of the packet to pass between it and the card. Immediately the corner is under the right thumb this member renews its pressure and the right hand moves away taking the top card of the packet.

We now come to the move itself wherein the third and fourth cards are taken together as one card. The right hand comes in and takes these two cards as one in perfect alignment in exactly the way as the second card was counted off. It is the left hand which does the work, or more precisely the pad of the left index finger

which presses upwards and inwards on the face of the bottom card just below its outer corner causing it to buckle as shown in (4) just as the outer right corner of the two cards are about to pass under the right thumb. The buckling of the bottom card does two things. The inward pressure takes the right outer corner clear of the two cards being counted off, and the upward pressure causes the right hand sides of the two cards to rise clear and out of contact with the left hand fingers making the removal of the two cards a simple matter. The last card is, of course, counted off in the same fashion.

In the initial stages of practice some difficulty may be experienced in preventing the thumbs from moving their position after the first has been counted off. The only movement of the right thumb is the slight easement of pressure to allow the corner to pass beneath it. The left thumb remains completely inert, except for exerting a little pressure when the bottom card is being buckled. Once the first card has been taken the only visible movement is that of the hands coming together as the cards are being counted. The only digit that moves at all is the left index finger as it buckles the bottom card. Even this movement is barely an eighth of an inch and is covered by the cards already in the right hand.

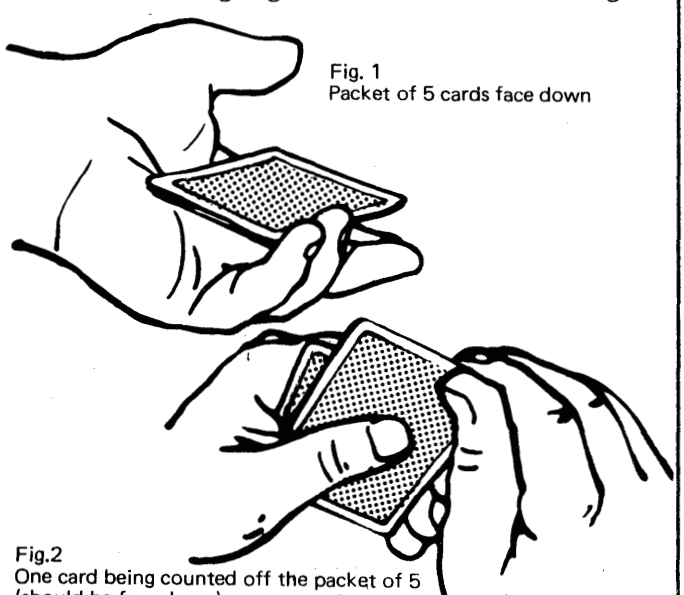


Fig. 1
Packet of 5 cards face down

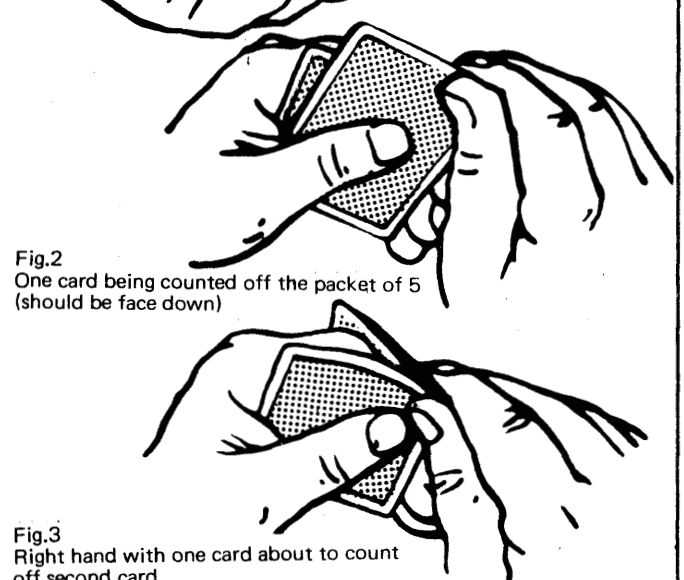


Fig.2
One card being counted off the packet of 5 (should be face down)

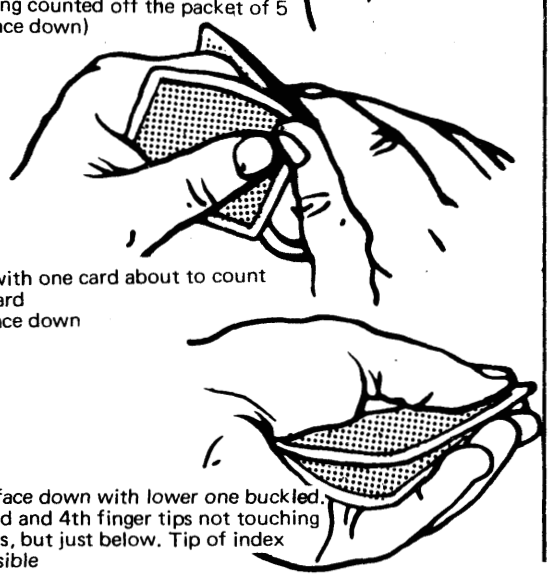


Fig.3
Right hand with one card about to count off second card
(should be face down

Fig.4
Three cards face down with lower one buckled. Note 2nd, 3rd and 4th finger tips not touching top two cards, but just below. Tip of index finger just visible

Apart from its use as a false count the sleight will be found useful in many of the small packet tricks. One example is the Xmas Calculator by Ed Eckl (see page 155 of No.1 Vol.2 of this magazine) in which it can be substituted for the Ascanio Spread, a sleight difficult to do really well. No claim is made that the routine using the 'More for Less' false count described below is any better than the original but it will provide an alternative method for those who wanted to add the effect to their repertoire but who did not care for, or had failed to master, the Ascanio move.

Arrange, Ace, two, three, four and ten, of any suit in the following order reading from the top:- two, three, and four face up, ten face down, and the ace face up. Show the cards by false counting the five as four, only the face up cards will be seen, the face down ten will remain hidden.

Take the Ace which is now at the top and push it, still face up somewhere into the centre of the packet, at least that is how it appears to the onlookers, but you make sure it goes in second from the bottom. This is a simple matter if the bottom card is buckled in the same way as during the false count.

False count the cards showing that the Ace has turned face down.

Take the two which is now at the top of the packet and repeat the moves done with the Ace, putting it second from the bottom and false counting the packet. The two will now appear to be face down and the Ace again face up.

The three is now the top card and a repetition of the moves used for the Ace and the two will cause this card to appear face down and two to re-appear face up.

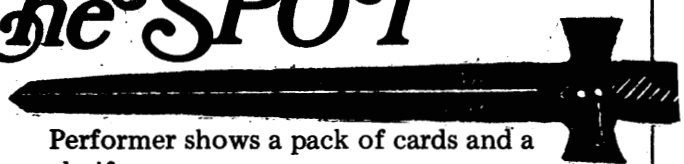
Repeat the procedure with the four which is now conveniently on top and it also will appear face down, and the three will be again face up. In this case the face down four (actually the ten) ends up at the top of the packet so it would be more logical to put it on the bottom than in the centre of the packet. It practice this is not questioned, but if desired it is not difficult to make it appear that the card is being placed on the bottom of the packet when in reality it is going above the bottom card as required in the routine. Your patter should give some reason why this particular card is placed on the bottom of the packet rather than in the middle as were the other three cards.

To return to the routine the top face down card is pushed into the centre of the packet face down, again actually second from the bottom, taking care not to let its face be seen. False count showing all four cards face up.

Turn the packet over and fan out the cards revealing the ten spot.

fred robinson

SPOTTING THE SPOT



Performer shows a pack of cards and a paper-knife.

He has the usual card chosen, shown to the audience and returned and lost in the pack.

Taking the paper-knife he attempts to find the card by stabbing it (the knife) into the pack.

Casually showing both sides of the knife he plunges it into the pack, separates it at that point and withdraws the knife with one card below it (face-down of course). He turns the card over and is amazed to find it blank.

He asks what card *was* selected and is told (say) the Three of Clubs.

He expresses surprise and then glances at the knife. Turning the blade over, everyone sees that three club pips are now depicted thereon.

The explanation is simple. The card is forced (The Hindu shuffle force is ideal in this case). The pips are already fastened on one side of the knife, which is casually shown to be normal by means of the 'paddle-move'.

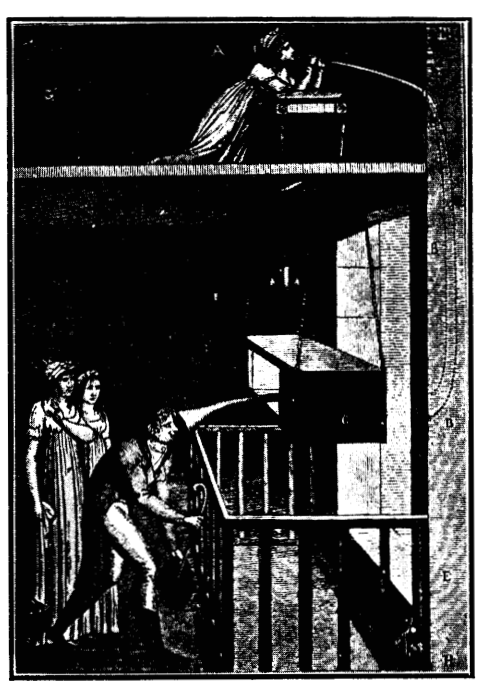
Have the three of clubs at the bottom of the pack and a blank card in centre of pack. This card has marked edges to ensure correct insertion of the knofe.

The alternative is to use a BLANK-FACED pack with exception of chosen card, which is normal.

This is returned and shuffled so that it is NOT near centre. The knife is plunged into the approximate centre of pack without any hesitation as might be required in first method above. It is therefore bound to be above a blank-faced card. The faces of the remainder of deck are not shown. And the trick ends cleanly and effectively.

There should be opportunity made for exchanging the blank-faced pack with a normal one of similar back design, but sans the forced card. This card is then added to the normal deck and used for further effects.

leslie may



ACES WITH A TWIST

EFFECT:-

Magician shows four blue backed aces. One by one they reverse a la 'Twisting the Aces'. These are then given to a spectator who also magically reverses an ace without knowing how. Offering to teach the spectator exactly how to do it the magician removes four red backed aces from his wallet. Now both the magician and spectator go through a procedure after which an ace is found reversed in each packet. Then comes the kicker finish wherein the two reversed aces change places.

REQUIREMENTS:-

Four blue backed aces and four red backed aces, and a small plastic credit card wallet in which to carry them.

SET-UP:-

Place each packet of aces face up on the table with the ace of spades second from the face in each. Transpose the two spade aces bringing the red backed one into the other blue backed packet and vice versa. Put both packets into different compartments of the wallet face down.

WORKING:-

Take out the wallet and remove the red packet, taking care that the other packet is not seen as you close the wallet and lay it on the table. Hold the packet of four cards face down — do the EC (Elmsley Count) placing the last card on the bottom. Do not refer to the colour of the backs at this stage. Flip the packet face up and spread showing that they are the four aces. Close up the spread inserting the little finger as you do so beneath the top two cards as if about to perform the classic pass. Keeping the little finger still in position turn the packet face down — do the half pass bringing the two bottom cards face up. The Automatic Half Pass explained in Epilogue Special No.2 by Ken Krenzel is excellent for this purpose. Finally bring the top card to the bottom in the form of a cut.

Tap the packet with the right fingers, EC showing an ace face up. Last card goes to bottom. Repeat the EC showing the same ace still face up, this time placing the last card on top of the packet.

Once again tap the packet and EC revealing the ace of spades face up. Explain that the ace of spades is the most difficult of all the aces because it has the most ink on it. Single buckle the bottom card and flip over the three top cards as one. Tap and EC showing a different ace face up, placing the last card to the bottom.

Now hold the packet squared in a dealing position and put the tip of the right index finger on the back of the top card near the outer end draw this top card back about an inch exposing the face up card beneath it. Still keeping the index in position put the tip of the second finger on the face of the exposed second card push the two cards forward as a unit until the top card is flush with the two bottom cards. The right thumb can be on the inner edge of top card as the cards are pushed forwards assisting in making the move and knowing, by touch alone when the top card is flush with the two bottom cards. With the face up second card now out-jogged for about an inch from the outer end of the packet tilt the cards so that only you can see the face of the jogged card and with the right hand fingers on the end of the out-jogged card secretly draw up the top card with the right thumb until it is flush with the out-jogged card and turn the two cards as one over end for end drop them onto the other two cards. The whole movement should be

peter duffie

done without pausing and without exposing the back of the third card. A trial in front of the mirror will show what is required. Again tap the packet and EC show the last ace face up. Last card to bottom. Hold the packet in the dealing position again and pull back the top card for about an inch. This time buckle the bottom card with the left fingers and withdraw the two centre cards as one, ensuring that you do not flash the underside. Now turn the left hand to bring the cards face up, and onto these deposit the two cards (apparently a single face up ace) on top. Turn the packet face down and explain that you will now do the impossible and make the most difficult card, the ace of spades turn face up again. EC showing the four cards face down placing the last card to the bottom. Act puzzled and hand the cards to spectator asking him to tap the cards and spread them face down on the table. He does so revealing a face-up Ace. Now say you will teach him how to do the trick. Remove the blue backed packet from the wallet and EC showing that you have four face down cards, putting last card on the top. Turn the packet face up and show the four aces, and lay them on the table. Explain that in order to follow how the trick works he must turn his remaining aces face up. This done, you tell him that from now on he must do exactly as you do.

Put your aces of clubs, hearts and diamonds singly on top of the ace of spades face up. The order in which these go on top is immaterial, but he will think it is important and follow you precisely. Pick up your packet and count them face up reversing the order and bringing the ace of spades to the top. Turn your packet face down and hold in the dealing position. With the right hand take the top card turning it face up place it on the bottom. Repeat with the new top card. Now turn the packet over and slide out the bottom card — turn it face down and replace on the bottom. Adjust your packet so that it is lying flat on the left hand, and cover it with the right hand. Both packets now have the ace of spades face up. You now tell the spectator he can relax as all the work is over. This is important to prevent him from continuing to follow your actions, because you now EC your packet placing the last to the bottom, remarking that you are 'Just Checking' that you have taught him correctly. This is also silently implies that his four cards are face down. Replace your packet between your palms. Telling the spectator that from now on he must again follow your actions you both spread your cards showing the face up ace of spades in both packets. Now comes the kicker as you slowly turn your ace of spades over and the spectator does likewise showing that somehow the aces have changed places.

FOCUS

On February 20th **Walt Lees** will be lecturing to the London Society of Magicians and explaining the tricks that he recently described for Pabular in the November issue (Vol.2 No.3). This has been our first 'one man one issue' feature and it is good to see that this magazine is serving a good purpose — many magazines are published and then filed away. Walt will be using Pabular as it should be used and he is the right man to do it.

This issue has brought a lot of good comment from our readers and in particular the article called 'Pontification' in which Walt outlines his personal approach to close-up magic. If comments are to be judged by number, then further articles of this nature would be useful.

Another article on a theme away from trick descriptions was contributed in Vol.1 by **Fred Kaps** and earlier this month he was in London again, on a private visit. During his stay your Technical Editor was invited over 'for a chat' in company with **Ken Brooke**. The 'chat' lasted for four hours and incredibly a pack of cards never appeared. Some coins did appear though, and during the evening Fred did a coin trick that must be the coin trick to end them all. To say the impact is strong is an understatement as it staggers even seasoned professional performers. This is not an advertisement but the trick can be done regardless of conditions, seated, standing at a bar, and is angle-proof. It has all the ingredients of a close-up classic trick. Please do not ask how it was done — it was performed twice in the evening and its method still remains unfathomed. The following evening Ken invited all the Pabular staff to join his party and we saw Fred in action again entertaining non-magicians. It was a rewarding privilege and completely convinced us that Ladies do like tricks — especially if the performer is Mr Kaps.

London is always having visiting magicians and recently here for a Parkinson TV show was **Harry Lorayne**. He memorised (?) a pack of cards and followed by repeating the names of the entire audience. It was a truly impressive feat that even amazed **Jack Avis** who was there. And that is quite a feat in itself.

Preceding the recording Harry took about thrity minutes getting the names of 200 or so guests. His finale, in which all are asked to stand

up and then sit down when their names are called, is very strong. He throws in extra bits of information for good measure and it is definitely the best presentation of a memory act we have seen.

Magicians in South Africa need not be disappointed this Easter. In fact they ought to be very pleased because the **Rand Magic Circle** have organised a **Safari Easter** with close-up performers **Ricky Jay** and **Derek Dingle** together with **Dr Peter Becker** on 'African Magic, Mystique and Mystery' — the two visitors should give a good spectacle with their contrasting styles. Derek Dingle with his superb technical skill and original effects and Ricky Jay who is able to extract more comedy from a pack of cards than probably anyone you will ever see. They are a truly formidable pair, especially when together in a close-up session. We remember well their visit to this country.

From South Africa, **Cyril Faranoff** has made an interesting 'request' — he would like to see an article on the type of magic a business-man or executive can do for clients during breaks in meetings etc. A kind of 'Businessman's Commercial Magic' that is away from simply bringing out a pack of cards which would often be inappropriate. To us it would seem that impromptu tricks with articles that are carried on the person are needed, performed in a casual manner. A 'show' would not work and special apparatus tricks would not fit in. Someone who might have good ideas on this is **Alan Shaxon** who is currently preparing for a five month cruise. One (at least), of his effects would be ideal and it is the old cigarette varnish — just the tube on a piece of elastic that everyone knows. But Alan is different. He vanishes the cigarettes one after the other, as fast as they are offered to him, and he uses just the single fake. Maybe he has an asbestos lined pocket but he certainly has the misdirection that makes the trick. **Frank Farrow** saw him do the routine and said "We had them in the studio for a few pence and couldn't sell them."

A final note, also from South Africa, from **Jack Yates**, an early Pabular subscriber. He has recently opened **'Ron Aldo's Magic Studio'**, Suite 99, 11th Floor, 191 Jeppe St, Johannesburg. We sincerely wish him the best of luck.

Our last word this month is for **Ron Macmillan**. Reported elsewhere, his 'International Day of Magic' was a great success, and deserved to be. Through his kindness we were given the chance to display Pabular which enabled us to meet some of our subscribers.

It was appreciated.

MAGIC INFO

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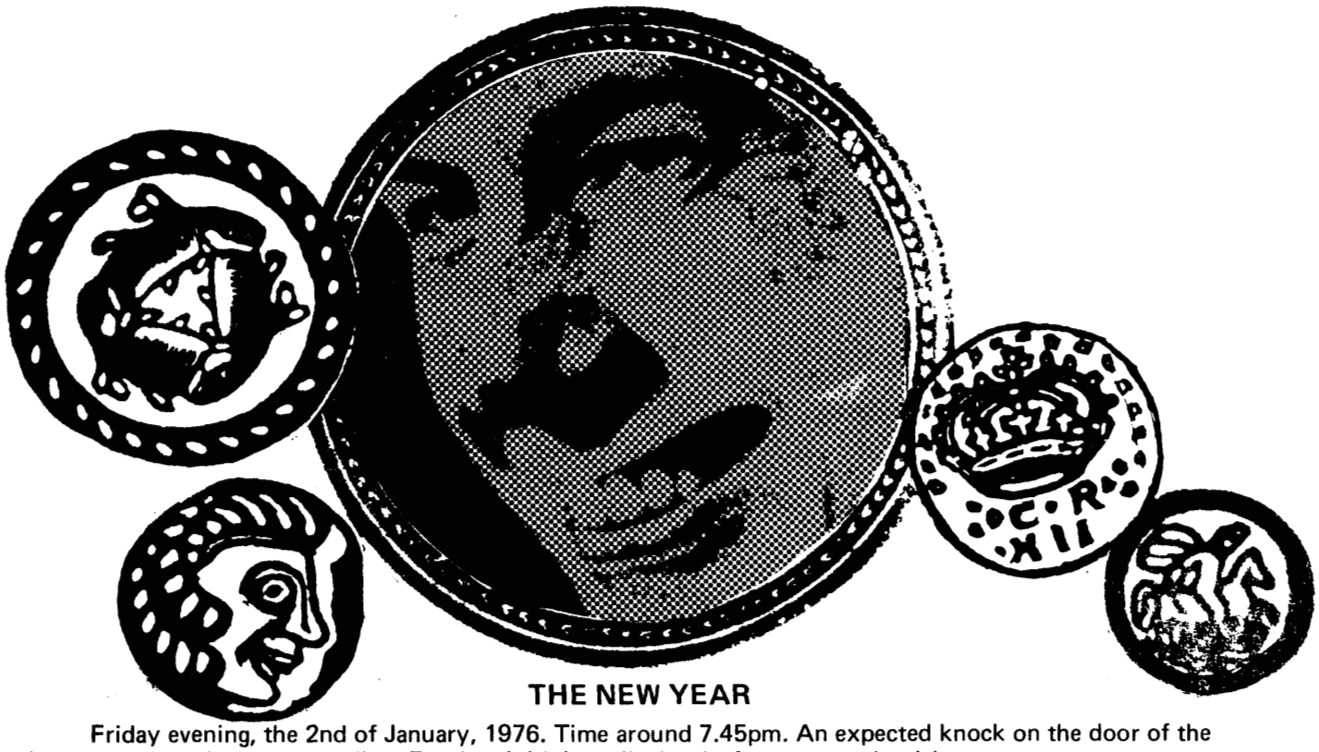

THE NEW YEAR

Friday evening, the 2nd of January, 1976. Time around 7.45pm. An expected knock on the door of the flat from a friend of long standing. Food and drink until what is, for us, an early night.

Following day, he digs around the studio looking over the bits and bobs, a pastime which I know gives him a lot of pleasure and, on odd occasions, a lucky find to add to that pleasure. Later, we talk over old, happy times when we were younger and, for me at any rate, a little more active. Another EARLY (2.45am) night.

Sunday – we walk together around St James – The Mall – The Park – Whitehall, back to the Soho pub – Lunch and a nap – Great stuff this, we both needed it – Evening time and we are joined by another fine English cardician, Fred Robinson – **Later That Evening – It Happened ! ! !**

AT MY REQUEST –

It happened again early on Monday evening. Robinson had no intention of missing a minute and we invited Terry Herbert and Vic Pinto along – **It Happened Again – Another Performance of Just One Trick –** Robinson had seen it the previous evening – For Herbert and Pinto it was the first time – The two experienced magicians *actually screamed* at the outstanding results laid before them.

GENTLEMEN –

Work on the trick I am talking about started many years ago. Recently, the man I am talking about put the final nail in the coffin and has recently added it to his stock in trade. I am indeed honoured that he has placed the trick in our hands for, in my working life, I have seen and sold much fine magic – **This Is THE GREATEST Coin Trick Ever ! ! !** – Ask Robinson – Herbert or Pinto. Have them describe their joy on this wonderful occasion.

Frank Farrow and Ken Brooke place on record their grateful thanks to the one and only –

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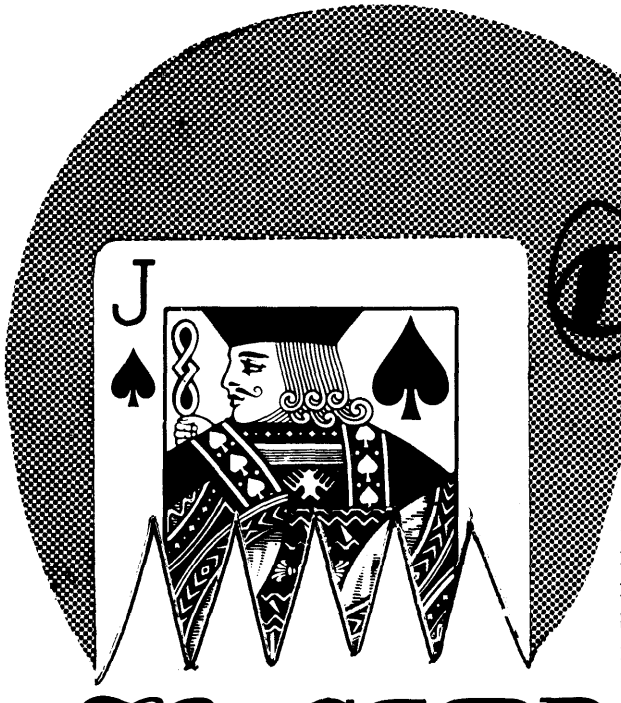


In spite of what the title may convey, this is not a gambling routine, but rather a trick illustrating the eating habits of killer sharks. Since the film 'Jaws' is the talking point of the moment, the plot cannot fail to invoke interest.

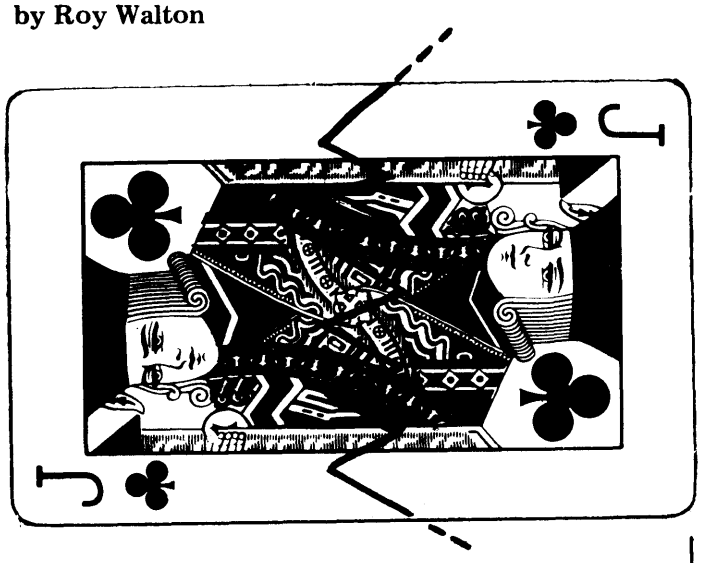
The CARD SHARK

PREPARATION:-

Remove the Jack of Clubs from a pack and with a sharp pair of scissors cut it in half across its width, using a zig-zag pattern. See (1). Place one half on top of the pack and the other half at the approximate centre position of the pack. Also arrange that the King of Clubs is immediately above this half at the centre which should be facing the same way as the rest of the pack with its back against the face of the King of Clubs. Place the pack in its case.

roy walton

CARD SHARK
by Roy Walton



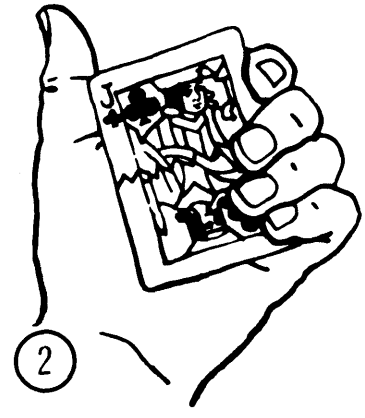
PERFORMANCE:-

Remove the pack from the case but leave behind in the case the half card that was on top of the pack. Close the card case and leave it on the table.

Tap the appropriate end of the pack on the table a couple of times, which will cause the half card to square up neatly with the end of the pack. Keep your hand positioned on the long sides of the pack to prevent the half from breaking through during the tapping action.

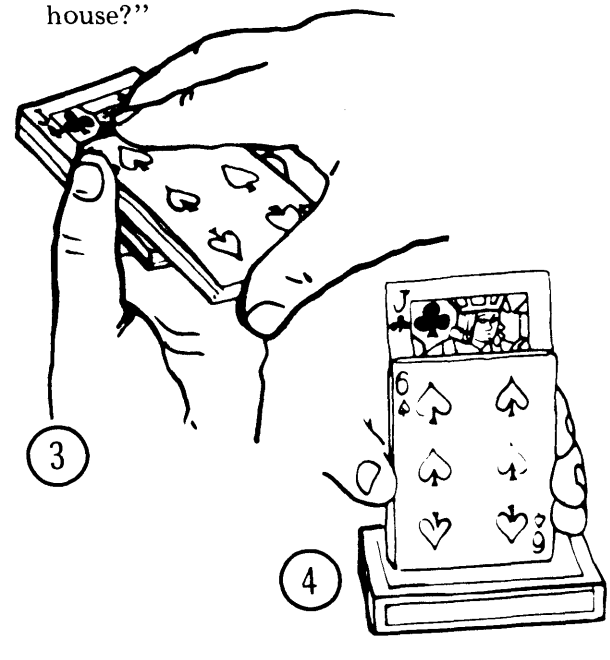
Position the pack face up in your left hand as in (2) with the third and fourth finger tips obscuring the index corner of the King of Clubs, and lower the outer end of the pack so that the face card becomes visible to the spectators. You will find that you can hardly see the zig-zag line across the centre of the cards.

Talk about the film 'Jaws' and say you would like to illustrate a sequence from the film with a pack of cards. Point to the face card with the right hand remarking "The Jack of Clubs will represent a swimmer." Twist the left hand so that the face card is away from the audience and with the left forefinger push about half the upper section of the pack down slightly causing it to injog. With the right hand remove this injogged section and replace it on the face of the pack positioning it so that it is injogged for about one and a half inches. Turn the left hand bringing the face of the pack towards the audience and place your right thumb on the short inner end of the injogged block and the tips of your fingers on the face of the Jack of Clubs, (3). Now move your right hand forward so that the injogged section is brought square with the rear portion. This action will automatically leave the Jack of Clubs outjogged from



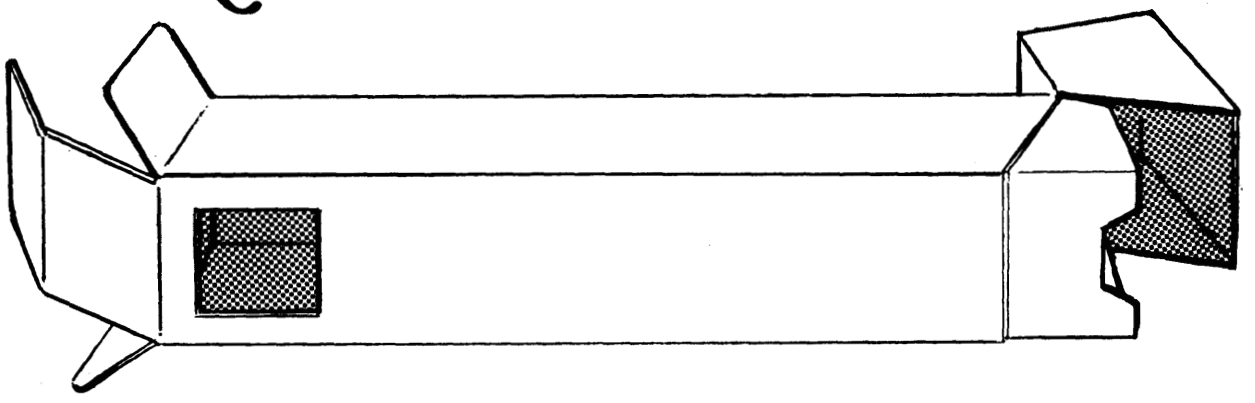
the end of the pack for about one and a half inches. Leave the pack in the left hand with its face towards the audience.

Continue your story saying "the pack represents the sea and the card case represents the shark." With the right hand slide the card case below the cards being held in the left hand and rest pack on the case, (4). Say, "the shark is at the bottom of the sea, and the swimmer is swimming in the sea. Suddenly, gobble, gobble, gobble and look what has happened." Slowly remove the protruding Jack of Clubs with the right hand revealing the half card with its zig-zag cut producing an amusing reaction from the audience. After a slight pause request a spectator to look inside shark (card case) where he finds the other half of the Jack of Clubs. Look at the spectators and say, "is there a surgeon in the house?"



MULTIDIE BOX

mark weston



The following idea has been tried and tested in the close-up arena and found to be an entertaining routine.

EFFECT:-

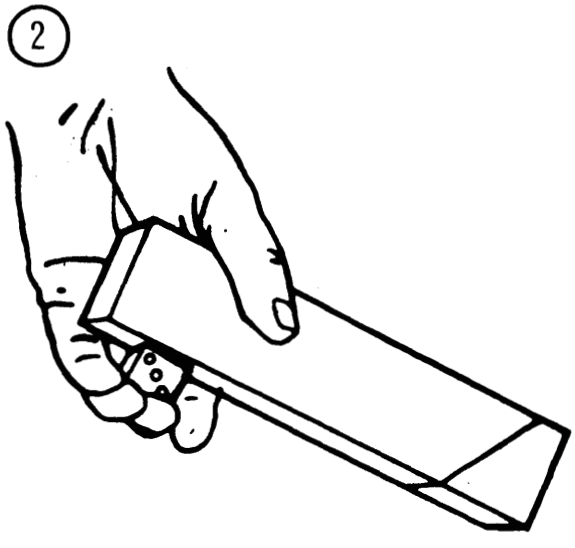
After emptying a pencil box of its contents the performer opens both ends of the box and proves it to be empty by allowing the audience to see right through. The box is then closed and a small die is rubbed along the box, and on opening one end a die falls from it on to the table. By repeating the process of rubbing a die along the top of the box the performer seems able to produce an endless supply of dice.

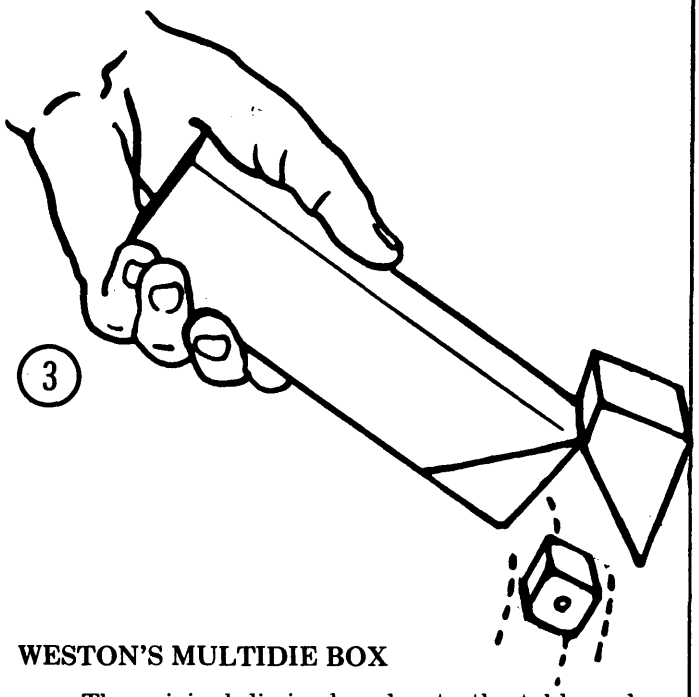
THE BOX:-

It is one that originally contained a dozen pencils. A small square opening is cut in one side in such a position that it is hidden when the flap marked A is folded back onto the side of the box. Fig.1 shows the type of box and the position of the hole in relation to the flap. The opening I use is about three-quarters of an inch square giving ample room for a five-eighths inch die to pass through. To present the routine have box filled with pencils and one die in the right outside jacket pocket and another in the left outside pocket. There is no other preparation.

Holding the box in the left hand with the fingers covering the secret opening show it all round to the audience, and with the right hand open the bevel edged end of the box and allow the pencils to fall onto the table. Open the opposite end (this end should always points towards the performers body) and hold flaps to sides of the box so that flap A hides the secret opening, allow spectators to look through the empty box from the bevel edged end. They will be satisfied that the box is empty. Close up the box and place on the table with the secret opening next to the table top.

Both hands go into the outside pockets and each bring out a die. The one in the right hand is displayed to the audience but the one in the left remains hidden. It appears to the spectators that the performers hands go to both pockets because he is not sure which one contains the die. The right hand now picks the box up from the table, and places it into the left, the opening going over the hidden die automatically loads it into the box (see Fig.2). The right hand now rubs the displayed die on the top of the box from back to front along the length of the box. The left hand tilts the box and something is heard to slide to the front end of the box. The right forefinger lifts up the end cover and the die appears and falls onto the table (Fig.3).





3

WESTON'S MULTIDIE BOX

The original die is placed onto the table and the die just produced is apparently placed into the right pocket but in reality when the hand is in the pocket it is taken between the third and fourth fingers and brought out again. There must be no hesitation in the action of putting the die into the pocket and the hand coming out again to take the original die.

The right hand picks up the original die and as it moves twoards the box to commence the rubbing action, the die concealed between the third and fourth fingers is allowed to drop onto the left hand fingers (see Fig.4). The right hand hides any movement of the left fingers as it loads the die into the box through the opening. The moves are done in a fraction of a second and are completely hidden at all times.

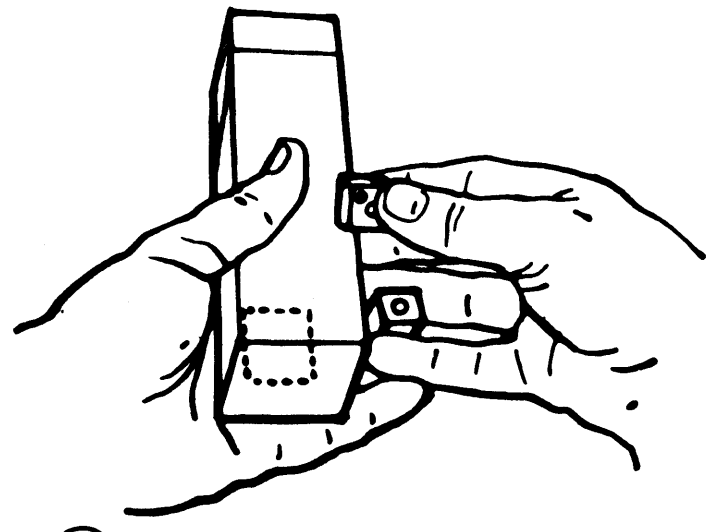
This second production is made by repeating the rubbing movement of the visible die along the top of the box and tilting it letting the die fall onto the table.

By repeating the moves for the production of the second die, the number of dice it is. possible to produce is limitless.

NOTE:-

Throughout the routine the box must be either in the left hand or on the table. It must never be taken into the right hand.

It will be obvious that the box lends itself to the production of other items providing they are of suitable size to pass easily through the opening in the box. With this in mind we offer the following idea which begins and ends with the production of dice, but in between other items make their appearance. The routine is accompanied with presentable patter lines to fit the production.



4

PATTER:-

"Here's a thing with a box and a DIE
A rub on the box — and a mighty big sigh
Watch closely now — here comes the DIE"
(Produce die)

"Thank you Len — I'll show you again."
"Bye Bye American pie — A rub on the box and here is the DIE"
(Produce die)

"There's this young lady from Brazil
All the boys know she's on the pill
(Produce pill)
Her husband is a Brazilian, but
Unlike his wife he's a bit of a nut"
(Produce nut)

(Magician now addresses lady in the audience)

"If I say you have a lovely figure will you hold it against me?"
(still to lady) "Would you like me to give you a ring?"
(Produce ring)
(still to lady) "I've only got sixpence where could we go?"
(Produce sixpence)

(Now to audience) "There was once a fella named Ghandi —
Who went into a pub for a brandy"
(Produce brandy and say "Cheers")

Audience will applaud at this stage — so continue with the die productions to conclude as you say "BYE, BYE, NEVER SAY DIE"

As you can see from the above, various items are produced during the routine — these are switched from the right coat and trouser pockets — the arrangement of these articles is as follows. One die and the pill (a small plastic pink ball) in the match pocket of the right coat

pocket. Second die in left coat pocket. In the right coat pocket proper place the ring and nut (this latter a plastic nut from a kids 'Bilofix'). Finally put the sixpence and brandy (a cocktail stick shaped to suit the hole) into the trouser pocket on the right side.

ORDER OF PRODUCTION:-

Remove the two dice as in original routine — work with these until ready to make switch for pill, leave die in match pocket and come out with pill palmed. Produce pill and leave in right coat pocket, hand coming out with nut palmed. Produce nut and place in right coat pocket coming out with ring palmed. Ring is produced and left in right trouser pocket coming out with sixpence. Ring is finally exchanged for brandy in right trouser pocket and when brandy is produced it goes into match pocket and a die is brought out to continue die production to complete the routine.

If it is felt the routine is too long it can be reduced even to the point of producing the brandy as a twist at the end, although the dice routine is strong enough to stand on its own.

Other items may be produced so here are a few that may appeal.

A Ball "Having a ball."
Cocktail watch — "Time to go etc."
Toy soldier — "Man of action."
Begin with small dice, and switch in large ones ..... water box with toy watering can.
Remember to make your switches clean at all times. The more you practise the greater the reward. Hope you like it.

ON FARO FELON

This article was received as a letter and as it contains some valuable tips for faro shufflers plus suggestions for Faro Felon by Mark Scudiery which appeared in the April 1975 issue we decided to print it in full:—

Mark Scudiery's "Faro Felon," in the April 1975 issue of *Pabular* is a good illustration of how faro shufflers will persist in using a 52-card deck for their effects when a 53-card deck (Joker added) would make things easier all the way around.

In the first place, it is easier to cut at the "centre" of a 53-card deck than it is to cut at precisely 26 in a 52-card deck. With a 53-card deck, it doesn't matter whether the 26- or 27-card portion is held by the left hand or the right, as long as you faro the smaller "half" into the larger "half" — a so-called "straddle faro."

In the second place, in almost all the faro tricks involving face-up cards (which capture chosen cards or end up next to chosen cards), you do not have to worry about whether or not the reversed card or cards are in the upper half or the lower half of the deck as you get ready to do your final faro. Just do another straddle faro ("in" or "out"), and the positioning will take care of itself.

In the third place, the use of the Marlo incomplete faro peek is fascilitated if a straddle faro is used (an odd number of cards). If a 52-card deck is used, there will be a "loose" card at the top or bottom of the incomplete faro which will have to be supported by the left fingers or thumb, making the handling a little more awkward and a little more suspect. With a straddle faro, using a 53-card deck, hold the 27-card portion in the left hand and riffle the 26-card portion with the right. The 26-card portion is held as in a kind of 'vise' by the "outer" cards of the 27-card portion, making the handling sure and casual. You can even hold the projecting 26-card portion without touching it at all with the left fingers (you can even hold the arrangement horizontal to the floor without spilling the cards!). One final advantage which many faro shufflers don't seem to know about: more often than not, it doesn't make any difference if one of the "halves" cut off just before the faro weave is not either 26 or 27 cards. The two portions can be 25 and 28 or even 24 and 29. (If it is worse than this, you need glasses!). All you have to be sure of is that the smaller portion is faroed precisely into the centre of the larger portion — that is, the "extra" or "loose" cards of the larger portion (those not meshed) are the same in number at both ends, or top and bottom. And even if you do this wrong (maybe you should do rope tricks), you can easily rectify the mathematical situation by double-cutting one or more cards from top to bottom or bottom to top, according to the position you want your chosen card to be.

(This is getting to be a treatise. I got started and can't stop!).

Doing a Zarrow-type shuffle in conjunction with the faro is, I think, bad psychology. Both shuffles belong to the same family of shuffles — interweaving the cards at the ends. Using the Zarrow and then doing a faro highlights the faro

ON FARO FELON
by Charles M. Hudson

as a special move, something you have to do to make the trick come out right. After all, the faro shuffle is supposed to be a *shuffle*, a convenient in-the-hand method of mixing the cards. Let *it* be your "false shuffle".

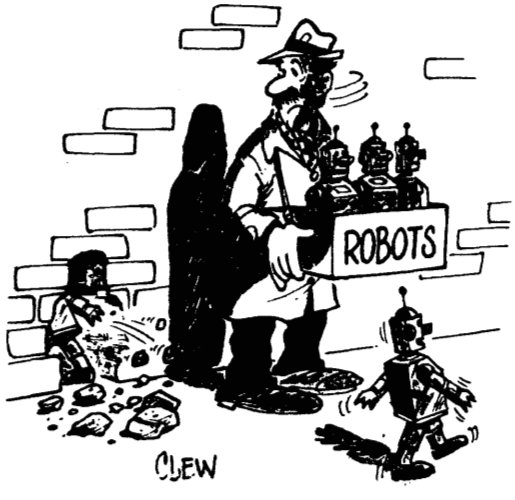
If you must do a false shuffle in conjunction with the faro, I would suggest another in-the-hand shuffle, the overhand shuffle, pulling the cards off in small batches until you reach the centre of the deck, where you run cards singly until you are safely past the chosen card.

In Mr Scudiery's effect, an incomplete faro peek and control will put the selected card in the precise centre of the deck, which in this instance is 26th (the 2 black K's have been removed). An overhand shuffle of the kind described above will keep it at 26, where it has to be for Mr S's trick to work with a 53-card deck.

Mr S's approach is by no means new, of course. Marlo has a number of fine effects in which, by the use of the faro, one or more face-up cards locate a chosen card; and Paul Swinford, in his *Faro Fantasy* describes one, called "The Seekers," which is very much like Mr S's, the only *real* difference being that the two face-up locators ("the seekers") are removed from the deck *after* the card is noted, and then they are placed on top and cut into the deck. The straddle faro follows.

But to conclude with my original emphasis: Use a 53-card deck for your faro tricks.

charles m hudson



don alan lectures

For close-up magicians there was no place like **Vic Pinto's** studio on the evening of Tuesday, January 20th and the reason was a lecture by **Don Alan**. Don, who performs in American 'Hospitality Rooms' where business executives entertain their clients and has made many T.V. appearances, gave us an evening that will long be remembered.

After a few words from **Ken Brooke**, who made it all possible, Don seated himself, placed his bag by his feet, and obtained four spectators to sit beside him, two on either side, to act as assistants. Then he immediately went to work and it was at once obvious from the manner and style in which all this was carried out that we were about to witness magic from someone who knew exactly what he was doing. Props were obtained either from his pockets or the bag, and his experienced handling of the spectators, timing and good magic made the next sixty minutes pass by without those present being aware of time.

A layman reporting the lecture would probably have described it something like this: he pushed a lighted cigarette through a coin, made chosen cards rise from the pack, passed coins from one hand to the other, stabbed a selected card from a pack which was in a paper bag, made small cards suddenly turn into a normal pack, and produced a large steel ball-bearing from a bowl that was too small to take it. He finished by producing a *huge* nut from under a hat — the kind that is normally on the end of a bolt.

The above list is a lesson in itself, because the effects produced can be explained in single sentences. Not for **Don Alan** the long drawn out complicated tricks with interminable counting of cards and lacking punch we conjurers like to show each other. The entertainment of the performance was such that one who was present confessed that after the first five minutes he could not have cared less what methods were used to achieve the effects, which again is a lesson in itself. The coins passing from hand to hand provided further lessons for those who use magic to entertain lay persons. When about to perform the trick Don took from his pocket a small container and remarking that he required six coins for this trick, removed the lid and tossed out a number of coins on to the table. To be precise there were seven. These were gathered up and placed in two rows of three coins and one thumb palmed in the process. No attempt was made to 'prove' that he was using only six coins by the use of clever moves which would only cause spectators to wonder what the performer was 'doing' and would not add one iota to the entertainment value of the trick. He merely

stated that he required six coins and 'proved' it by making two rows of three coins, no further proof being required when performing to people other than magicians. The other lesson in this particular effect, the complete absence of moves and the directness of method which was basic. When sliding three coins into the left hand singly the thumb palmed coin is added and the remaining three coins picked up with the right hand. A simple gesture is made and two coins fall from the right hand, the third kept back in the thumb palm. The left hand opens and four coins fall onto the table. The same process is repeated twice more until all three coins have passed into the left hand. The relatively simple technique required in this method makes no demands on the performer who is thus able to concentrate on what he is supposed to be about, entertaining his audience. This is the attitude of the professional and is in direct contrast to the magicians' magician who will possibly spend time borrowing coins, which have to be returned, introducing coins of a different denomination to prove something or other, and finally making each coin vanish using different methods for each. All this is no doubt very clever but does nothing to increase the entertainment value and only succeeds in confusing the spectators, whereas the effect using the same simple method we saw used by Don, without embellishment, is what is required in professional work. This particular trick has been chosen in an attempt to convey the lecturers approach to magic which is of more importance than any 'secrets' he may have revealed during the course of the evening. The message was loud and clear for anyone contemplating performing close-up magic professionally. The tricks chosen must be simple in effect and capable of being performed whatever the prevailing condition. The act must be started without any signs of preparation and must flow from start to finish without any stage waits and be entertaining throughout. The audience must be involved both mentally and physically and at no time feel they are being performed at, and two or three times during the act must be literally hit between the eyes with some astounding production.

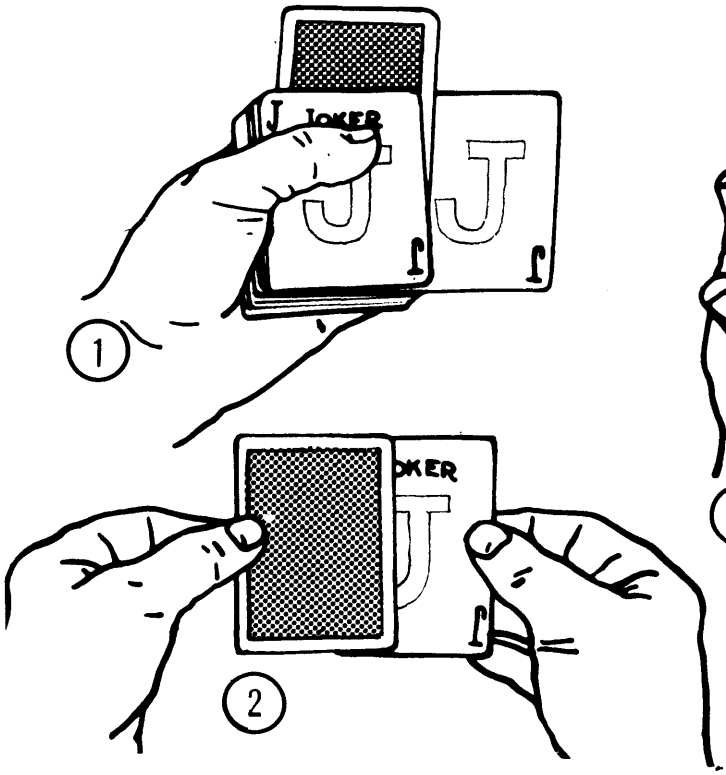
The above requirements are by no means complete but whatever has been left out it is a fair bet that Don Alan has it. It was a great evening an even greater pity that so few had the opportunity to experience what professional close-up magic is all about.

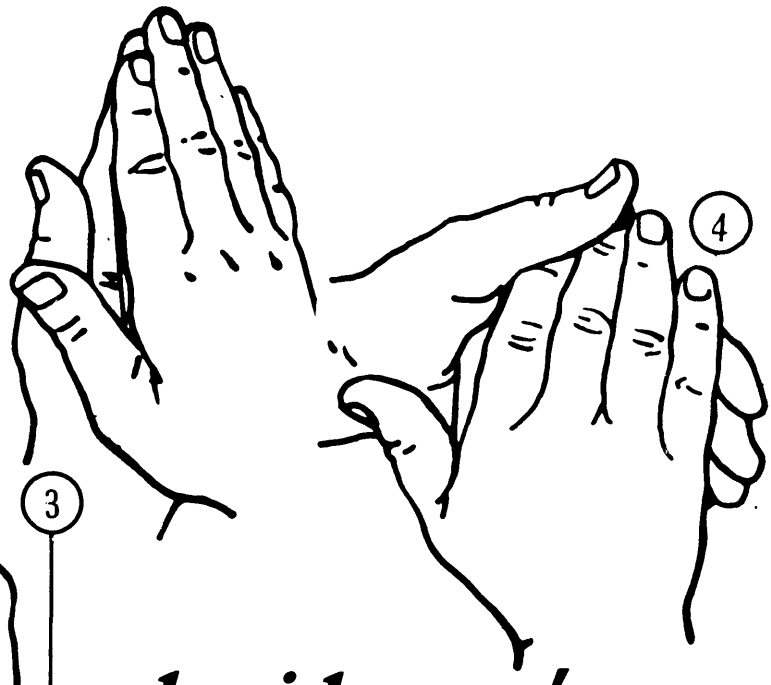
Fred Robinson

The effect in which a card is vanished only to reappear face up in the pack is not new, but this method is fairly easy and may appeal to those who liked the effect but found the previous published ways of achieving it unsuitable for one reason or another.

Three Jokers are required. One is face up second from the top of pack and the othet two face down on the bottom.

Turn the pack face up and get a break above the two bottom cards with the left little finger. Put the two Jokers at the top of the face up pack face down on the table and take the pack in the right hand with the fingers at the outer end and the thumb at the inner end (Biddle position) at the same time transferring the break from the left little finger to the right thumb. Swing cut about half the pack into the left hand, that is, lift the cards with the right index finger which swivels them to the left and toss them into the left hand. You should now have about one half of the pack in the left hand face up and the others face up in the right hand, the thumb holding a break above the two bottom cards. The left thumb now pulls cards singly onto its packet from the top of the packet in the right hand inviting spectator to call 'stop' at any time. When he does so he is asked to remember the top card of the left hand packet. Push this card about an inch over the side of the packet with the left thumb, and with the left side of the right hand packet do the secret addition move turning the selected card face down onto the left hand packet at the same time releasing the two cards below the break held by the right thumb letting them fall onto the chosen card. With the left





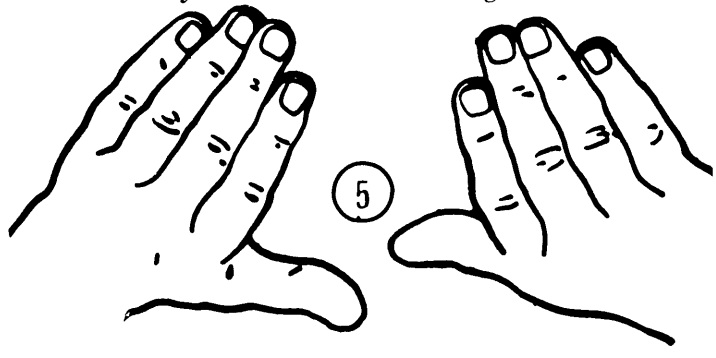
david carré

thumb push the apparent selected card face down onto the table beside the two face down Jokers, and drop the packet in the right hand onto the one in the left hand, taking care not to expose the face card of the left hand packet as you perform these two actions as this card is different from the one originally next to the selection prior to the secret addition. At this point there are three Jokers face down on the table, the spectators believing them to be two Jokers and the selected card, when actually the latter is somewhere in the middle of the pack. Turn the pack face down in the left hand and take a break with the left little finger beneath the top three or four cards. Pick up one of the Jokers and put it face up on top of the pack. Take the second Joker and apparently put it also face up immediately beneath the one face up on top of the pack, but actually pushing it into the break. Do not push it in flush with the pack but leave it jogged over the right side of the pack. Pick up the remaining Joker, apparently the chosen card, and taking care not to expose its face push it in immediately below the face up Joker on top of the pack letting it extend over the outer end of the pack as shown in (1). In the action which follows you appear to square up the three cards and remove them from the pack. What really happens is that only the two top Jokers are taken, the one which was put into the break being pushed in flush with the pack with the tips of the left fingers during the squaring action.

The pack is now placed on the table and the two Jokers counted as three cards convincing the audience that the selection is face down between two face up Jokers. Hold the two cards in a squared up condition in the left hand between the thumb and finger tips near the left side of the cards. The right hand takes the top face up Joker and as it moves in and takes the face down Joker the face up one goes beneath it and is held with the left fingers to be shown as the second Joker. Fig.2 which shows the face up Joker going under the face down one also indicates how the cards are held for this sleight which is well known to knowledgeable cardmen. This brief description is included for those who do not know it.

The two cards are now held between the palms of both hands (3) and the hands twisted to the position shown in (4) with a card palmed in each hand. The hands now part and are held backs upward as in (5) and the two cards released letting them fall onto the table, the chosen card having vanished. The pack is now spread face down across the table, revealing the selection face up in the centre of the spread.

The idea of placing cards between the palms and causing one to disappear in the manner described above was originally conceived by Alex Elmsley to whom full credit is given.



The Page boy speaks....

Well, well, well. It appears that mention of an effect last time about a card appearing up one's sleeve has provoked quite a number of responses from our readers. Several people came up with different answers to the problem and perhaps next month or the month after we'll put them together as one article and let you see the results. One or two of the methods described were not really practical from my own point of view, but they may well be from someone elses. In any case, we will include them all. I found it rather interesting that others should be as intrigued by this effect as me. You never can tell -- but we'll talk about this another time.

No doubt you will be reading on another page about the visit to our shores of one **Don Alan**, who, if my memory serves me correctly, hails from Chicago. Unfortunately I didn't have the pleasure of catching him this time as I was otherwise engaged in trying to earn a living. I've heard nothing but praise both for what he did and how he did it. I well remember meeting Don at an American convention a few years ago and being very very impressed. I think the only way to describe his type of presentation is to compare him performing close-up magic with perhaps Jack Benny telling jokes or Frank Sinatra singing and for me there can be no higher praise. It must be at least fifteen years ago that we first caught sight of Don Alan in this country when he came to appear on two TV shows, both at that time being the two highest rated light entertainment shows in the country, namely 'Sunday Night at The London Palladium' and 'Saturday Spectacular'. His Palladium act was stand-up, but on the Saturday show he performed close-up for the other stars of the show. The reaction on their faces as he performed was worth the price of the TV licence. Come again, Don Alan, and light another fire under those British magicians who came to watch. And a big thank you to **Ken Brooke** for arranging it all.

It seems that everyone was fooled by my photograph on the front page of the 'Magic Circular' this current issue. I gave that one to them quite deliberately and apparently no-one recognised me which was the intention.

Towards the end of March I shall be flying to the U.S. to do a few shows and some lectures. The full itinerary is not set yet but I will start in Chicago and finishing in New York with stops inbetween. I hope to meet, as before, many magicians, renew old acquaintances, make new friends and perhaps one or two new enemies. One rather interesting development regarding this visit has taken place. One lecture club is sending a contract that says *I will guarantee to explain any of the tricks I show.* If I remember correctly their explanation was that they had got rather fed-up with lecturers just selling their new tricks and not explaining the good ones. This is an interesting development which means that in future magic lecturers may have to beware of having to explain their pet secrets. Which means in the future they won't show them. But I can understand the magic club's point of view. It's interesting.

To finish this month, another problem. This is what is known as 'pushing your luck' as my last problem made the adrenalin flow. The effect here is classic and has been mentioned in many books and magazines. But in all my life-time I have probably only seen the effect properly performed three times. It is simply the production of a genuine glass of wine from a 'cup' — as in cups and balls, Chop-cup etc. Many years ago in this country we had a manipulator called Ericson who did a cups and ball routine in his act, finishing with a glass of wine under each cup. I also saw an amateur magician do a similar thing. On several occasions I saw the late Senator Clarke Crandall produce a glass of liquid from under a die cup as a climax to a die-stacking routine. Both the first two mentioned used trick-tables to achieve the effect. The idea behind my query is to perform it close-up, using a genuine glass of wine. Probably it would have to be loaded from the pocket or lap, rather than from behind a box on the table, like Crandall. The major problem is always how to prevent the liquid spilling and how can the load be done silently. I have played with effect over the years and have never been 100% happy with it, though I have recently been getting close to it. Let's see if we can persuade some of our readers to supply what could be the perfect answer. Maybe an idea here, and an idea there could be combined to give the solution. It would be worth it because the effect *is* unquestionably stunning. OK fella's go to it because the ball is now in your court.

Goodbye.

Patrick Page.

ACE IN THE HOLE

The performer offers to demonstrate how a cheat may operate at five stud poker. He explains that in this game each player is dealt one card face downwards and four cards face upwards.

After shuffling the cards and having them cut by a spectator the performer deals a face down card into each of the four hands. "A crooked dealer" ne observes "would deal the best hand either to himself or a confederate."

He now invites a spectator to examine secretly the four face down hole cards and to select a particular hand which he feels might prove the winning one.

The performer now completes the deal by dealing four face up cards onto each hand. After each card dealt he comments briefly on the potential of that hand, for example if three cards had been dealt and the two face up cards were kings he would comment that the hand could possibly contain three kings.

On completion of the deal the face down hole card are turned face. The winning hand is found to be the one selected by the spectator and in most cases will contain either a running flush or a full house.

METHOD:-

Although it is necessary to second deal two cards the procedure is simplified in that these sleights are carried out unhurriedly and amidst diverting patter.

Prior to the performance the four two's are removed from the pack and the remaining forty-eight cards are set up in the order shown below, reading horizontally.

(S = Spades and X any suit.)

Give the cards a brief false shuffle to retain them in their original order and offer them for genuine cut.

After dealing the first face up card on the hand selected by the spectator second deal the next two cards and then continue dealing in the normal manner. At the close of the deal the spectator will have the winning hand.

3S	8X	4X	6X	4S	8X	4X	6X	5S	8X	4X	6X	6S
9X	JX	KX	7S	9X	JX	KX	8S	9X	JX	KX	9S	5X
3X	7X	10S	5X	3X	7X	JS	5X	3X	7X	QS	10X	QX
AX	KS	10X	QX	AX	AS	10X	QX	AX				

MENTAL JIGSAW

The performer shows a booklet from a series such as 'Penguin Modern Painters' and tears out one of the paintings therein. Clipping this page into six strips of similar size he requests one of the spectators to seal each strip picture face downwards in a different envelope. He turns aside while this is being done. The spectator now mixes the envelopes and hands them to the performer behind his back.

Concentrating, the performer commences to describe colours and images from the bottom right section of the painting. Bringing an envelope to the front he passes it to a second spectator who confirms that the strip belongs to the bottom right corner. This procedure is repeated wich each envelope. During the routine a spectator acting on the performer's impressions, arranges each strip in jigsaw fashion until the complete painting has been correctly formed.

METHOD:-

Although simplicity of method is employed a little showmanship can make this routine very effective.

You will require a second booklet, from which to prepare six duplicate strips. Sealed in envelopes these duplicates repose within the back trouser pocket in any known order. The page to be torn out from the booklet has been previously divided by a thin pencil line into six equal sections.

Take the mixed stack of envelopes from the first spectator with the left hand, gripping them between the second and third fingers. Turn to face the audience and, while you appear to concentrate, remove the duplicates from your pocket with the right hand, immediately passing them to the left hand where they are gripped between the thumb and first finger.

The original stack is pocketed later, at a time when attention is focussed on the second spectator.

john bragoli

"Well, how was I to know he'd mumble the magic words?"

FOCUS

Book REVIEW
"The Magic of Francis Carlyle"

Francis Carlyle was not a name that came easily to mind when conversation turned to top flight magicians in the close up field. When Dai Vernon first visited us some twenty years ago he referred on several occasions to the high quality of his performances and the material he used, and many times we have heard of Francis being amongst a group of experts giving of their best when he would perform his 'Card to Borrowed Envelope and Wallet'. It would stop the show and no further tricks would be done during that session, everyone being aware it could not be topped.

This and seventy other items can be found in *'The Magic of Francis Carlyle'* now available in this country. For the performer seeking practical close up tricks rather than novelty this is a 'meaty' book and will be a delight to those who know a little but do not know it all, and enjoy magic requiring a little skill to produce the effect. Many of the classic close up effects receive the Carlyle treatment as do the standard card sleights. We will mention one other trick by name, the 'ash' trick, one of the greatest bar tricks ever. The method described in this book is still being performed by a top European magician to whom it was taught by Carlyle many years ago. Our chief concern when reviewing books is to assess whether or not the tricks they contain have been, or ever will be performed. With this book we have no such problem containing as it does material used by a practising magician, and one whose contempories rated his work highly.

If it is practical close up magic you are seeking you will find it in this book.

Johnny Ramsay Issue

Subscribers could be forgiven for thinking that we had forgotten about this special issue, promised some time ago. In fact, next month will see the publication of our tribute to the great Scottish magician and we think the delay will have been worth it.

Contributors include **Andrew Galloway, Patrick Page, Ken Hawes, 'Flip', Walt Lees, Bob Ostin, Alex MacFadyean** and **Fred Robinson.** The latter, in the guise of 'Pabular's Technical Editor' has made several trips to Ayr researching information — and has uncovered some little known photographs that we will be reproducing as a special feature.

Direct subscribers will receive the magazine posted from Ayr, complete, we hope, with Scottish stamps and postmarks. Collectors please note that this is a 'once only' operation that we cannot repeat after this mailing.

'New Faces', for the information of our overseas readers is a nationwide television talent spotting competition. The acts are judged by a panel consisting of four personalities representing different aspects of show business, who, in addition to awarding marks for presentation, content and star quality, also offer advice to each act as it finishes. The winner on a recent programme was given two weeks booking at the London Palladium which will give an idea of the value an appearance on this programme can be to an hitherto unknown act. On February someone appeared on this programme, cracked a few jokes, did some funny business with an invisible hair and a handkerchief, a gag with three false noses we remember appearing in Pabular, and produced a bottle using a method you will find explained in the book with the unusual title 'Thanks to Pepys'. His act closed with a trick using three unequal pieces of rope.

By now most of you will have guessed that someone was **Bob Read** and if you saw the programme will know he was joint winner with a musical group who also used comedy.

We offer our congratulations to Bob and wish him luck when he appears in the all winners programme. When relating his experiences during rehearsals he mentioned that he did not know how to thank **Mike Gancia** who helped him to survive the experience. Well, we have just done it for him.

MAGIC INFO

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pabular

The Magazine of Close-up Magic

Vol. 2 No. 7 MAR. 1976

john ramsay

To see John Ramsay perform a trick was to experience that rare pleasure of total mystification so gratifying to true lovers of magic. His ability to entertain magicians constantly over a long period of time without them being able to discover the methods he used was a remarkable achievement, and to my personal knowledge has never been equalled.

When John Ramsay decided to reveal the secrets of some of the tricks, with which he had tantalised us for so long, we fondly believed that we too would be able to perform these wonders. We were wrong. Our efforts to master these tricks proved futile, and the end result of our labours was complete failure. We concluded that they were only deceptive in the hands of their originator, who had tailored them to his own personal mannerisms.

Some time later this theory was proved wrong when I saw his pupil Andrew Galloway perform the published tricks of his teacher in a completely deceptive manner equal to that of his mentor. Since then 'The Ramsay Legend' has been published explaining the methods of misdirection used by John Ramsay. For the close up performer this is some of the most valuable information ever to appear in print. Misdirection was the real secret of John Ramsay, as it has been the key to the success of every close up performer of note in the past, and will be the essential ingredient of those performers in the future who achieve fame in the field of close up magic.

John Ramsay took particular delight in fooling his fellow magicians by leading them to believe he had used a certain move or sleight with which they were conversant, and as he proved by his subsequent actions such was not the case, used this proof as misdirection, to cover the move necessary to the trick he was performing.

A typical example was the way he used the well known ploy of concealing a small object in the empty space of a half open matchbox. As he closed the box he would subtly create the impression that he had loaded something into his left hand, which was kept partly closed as he put the box into his right coat pocket. Looking directly at the spectators, he would slowly open his left hand which was seen to be empty. When they realised that they had been caught they would instinctively look up and see John smiling at them. At this precise moment his hand would be leaving his pocket with the object they had thought he was stealing from the matchbox palmed in his right hand. Such was the manner in which John Ramsay deceived the minds of his brother conjurers and became the famous magician's magician he was.

It was not only on the magical scene John Ramsay earned respect both for his ability and as a person as can be seen in the following extract from the 'Comment' column of the Ayr Advertiser of August 14th 1975, fifteen years after he had passed on.

The name of John Ramsay was one to conjure with in Ayr 25 years ago. The late, great magician was so well loved by the town of Ayr that a memorial garden on the upstream side of Ayr Auld Brig was created to perpetuate the memory of a remarkable citizen of the town.

The twinkling eye of the grey-haired little grocer magician concealed a sharp brain which mastered the highest skills in the techniques of legerdemain. Johnny Ramsay was a wizard among his peers in the Magic Circle and as he displayed his skill at magician's conventions in Amsterdam, Paris, Switzerland and Barcelona in the post war years he drew the plaudits of the best in the world at the magician's craft.

Johnny Ramsay is a name which thousands of people will continue to revere for many years to come as they remember the sparkling little conjurer who enthralled generation after generation with his gift of prestidigitation'.

In conclusion I would like to thank the editor of the Ayr Advertiser for giving permission to reprint the above extract, Mrs. French for her hospitality and loan of photographs, and Andy Galloway whose considerable assistance made this issue possible.

Fred Robinson

1877 1962

*RAMSAY ON THE THUMB TIP

This was a favourite lecture item of John Ramsay's. It was presented as a lesson in the use of the thumb tip, using the classic torn and restored strip of paper as an example. The typical Ramsay twist at the end never failed to get a gasp of surprise and a laugh from his audience. At first glance it may look like a 'sucker gag' for magicians, but with careful study it will be seen to be much more.

PREPARATION:-

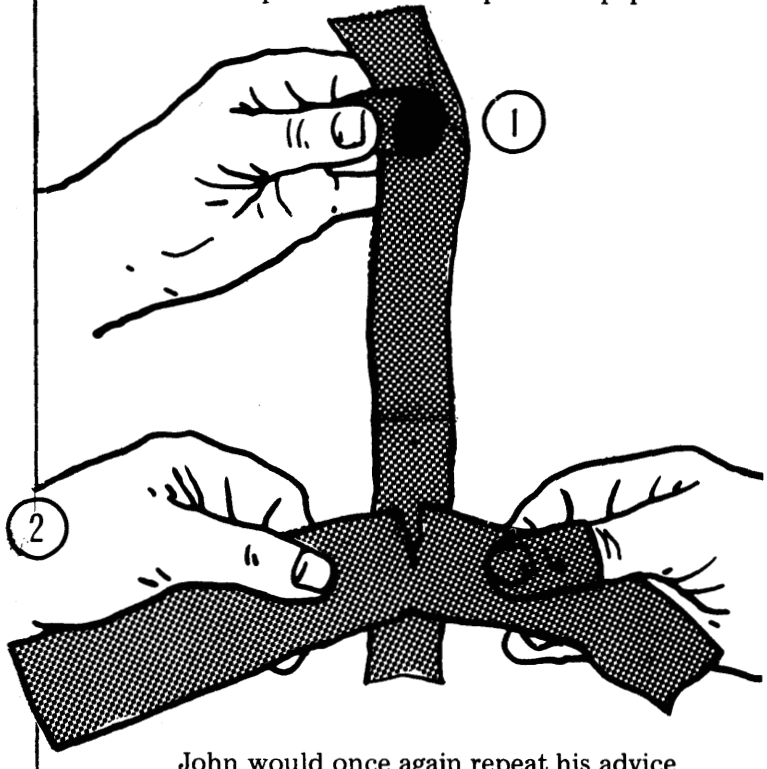
Two identical strips of dark blue tissue paper and a thumb tip are required. Each strip of paper should be approximately fourteen inches long and one and a half inches wide.

Paste small pieces of dark blue tissue paper similar to that used for the strips over the outer surface of the thumb tip covering it completely. One of the strips is accordian pleated in the usual manner, and jammed into the tip, so that when the thumb is removed the paper will stay put. John kept the thumb tip and the other strip of paper in one of his right waistcoat pockets.

WORKING:-

He would put his right thumb and forefinger into the pocket, the thumb going into the tip and the finger pressing one end of the paper strip against the tip. The strip was removed from the pocket and held hanging vertically with the thumb tip concealed behind, out of view of the audience. The left thumb and forefinger stroked down the paper with a straightening action, finally taking the end held by the right thumb and forefinger and at the same time stealing the thumb tip which was held concealed behind the strip with the left thumb (1). The right thumb and forefinger stroked down the strip and off the end. During the transfer of the strip from the right hand to the left the thumb tip was hidden from the spectarors' view.

Ramsay would now explain how the thumb tip should be well made and as near flesh colour as possible, also it must be pointed towards the audience at all times. During this discourse he would do just that with the right hand. The spectators would assume that he was wearing the tip on his right thumb, unaware that it was in fact hidden behind the strip held in the left hand. The right hand then moved to the end of the strip held in the left hand, its thumb going into the tip. The right thumb (wearing tip) and forefinger was then slid halfway down the paper and the left thumb and forefinger moved next to them. The strip of paper was now held in a horizontal position and torn in half (2). The right hand half was put on the piece, the left thumb again clipping the thumb tip against the left forefinger. The right thumb again slides out of the thumb tip and strokes the pieces of paper.



John would once again repeat his advice about keeping the thumb pointed towards ones audience, and demonstrate with his right thumb. The right thumb was again inserted into the tip and the right hand moved halfway down the pieces as before and another tear made. The right pieces were placed on the left, but this time the right hand kept hold of them leaving the left hand free to square up the pieces. When this was done the left thumb and forefinger once again took the ends of the pieces and the tip while the right hand stroked the strips. This time Ramsay would show the right hand briefly, almost as an afterthought, along with a look as if to say, 'Now don't forget what I told you'. The thumb was again put into the tip and the pieces torn in half again, and the right hand pieces again placed on top of those in the left hand. The pieces were now folded into a compact parcel, and the usual switch executed, the whole piece being removed and the torn pieces going inside, followed by the right thumb.

The whole strip was now slowly unfolded and allowed to hang down from the right thumb and forefinger vertically, showing the restoration.

John would now casually ask if anyone would like to see the thumb tip he used and without waiting for a reply would separate his right thumb and forefinger allowing the paper to fall, revealing the blue thumb tip in all its splendour. Although they may not have realised it, not only did John Ramsay fool his audience with this routine, he really did give them a lesson in the use of a thumb tip.

✻COIN AND JAM JAR ROUTINE

John Ramsay worked out a number of tricks and stunts solely to baffle and amuse the customers who came into his grocers shop. The routine about to be described was one of these, which I also saw him do in a close-up show at an I.B.M. convention where it was well received.

John used an old penny and a two pound jam jar, but as both are now in short supply a tenpenny piece and a wide mouthed tumbler could be substituted.

Briefly, the effect is that a coin passes through the bottom of the jar from the outside to the inside twice. The third time the coin is thrown into the jar and appears to penetrate the base.

METHOD:-

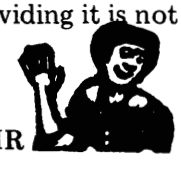
The jar is on the table, mouth up, and the coin is shown in the right hand. Transfer the coin to the fingers and thumb of the palm up left hand which displays it for a moment. Bring the right hand over the thumb going behind and the fingers in front covering the coin. The left thumb releases its hold on the coin letting it fall to the base of the left middle finger. The right hand then closes as if taking the coin and moves away to the right. This move is commonly known as the 'Pinch' and was one of Ramsay's favourites. The left hand picks up the jar by putting the fingers inside the mouth and the thumb outside. The coin is held by the curled fingers which keep it clear of the jar. The knuckles of the right hand now tap the bottom of the jar a couple of times, the third time the hand opens and the palm strikes the base quite forcibly. This action has the effect of shooting the coin out of the left fingers and onto the bottom of the jar, giving a convincing illusion of the coin penetrating the bottom. To get the best effect hold the coin fairly loosely in the left fingers.

Take the jar with the right hand and shake it causing the coin inside to rattle. Transfer the jar to the left hand which tips the coin into the right hand and then put the jar onto the table mouth upwards. The coin is now displayed at the right finger tips for a few seconds before the left hand apparently takes it. Actually the 'Pinch' is executed again, and as the closed left hand moves away the right hand picks up the jar by the mouth. The penetration effect is repeated as already described the only difference being that you have used opposite hands.

This time the left hand takes the jar and shakes the coin inside, tips it into the right hand, and puts the jar on the table *mouth downwards.*

The right hand now shows the coin and seemingly drops it into the left. The coin is actually retained in the right hand in the finger palm position, but do not make a production out of this move, just try and make it look natural. Now grip the bottom of the jar between the thumb and forefinger of the right hand. Turn it mouth upwards and bring the closed left hand over the mouth of the jar. Pause for a second, then slap the left hand flat onto the mouth of the jar driving the base out of the grip of the right thumb and forefinger into the hand where it strikes the edge of the finger palmed coin, knocking it out of the left hand onto the table. The noise made by this action heightens the effect of the illusion of the coin penetrating the jar.

If you are not happy with the 'pinch' move, any other sleight may be used which gets you into the right position, providing it is not too elaborate.



✻COIN VANISH IN THE AIR

The mechanics of this sleight are virtually the same as those used for the vanish of the large ball in the Ramsay Cups and Balls routine. Actually it is easier with a coin.

EFFECT:-

Show a coin at the fingertips of the left hand and then transfer it to the right. After the transfer the left hand should be held in a slightly cupped position about waist high with the back of the hand towards the spectators. It should be kept in this position throughout the entire sleight (Fig.1).

Look up towards the ceiling and then back to the coin in the right hand. Throw the coin (do not spin it) into the air for a height of about six inches above the left hand (Fig.2); as it descends bring the right hand over the left to catch the coin (Fig.3). The hands do not touch each other, there should be a gap of about two inches between them as the coin is caught in the right hand. Do the throw and catch again. Toss the coin for the third time, but this time as the coin falls, slightly delay the catching action of

the right hand letting the coin fall onto the left hand which being slightly cupped and back to the spectators it is out of sight of the onlookers (Fig.4). Do not try and palm the coin when it falls into the cupped hand.

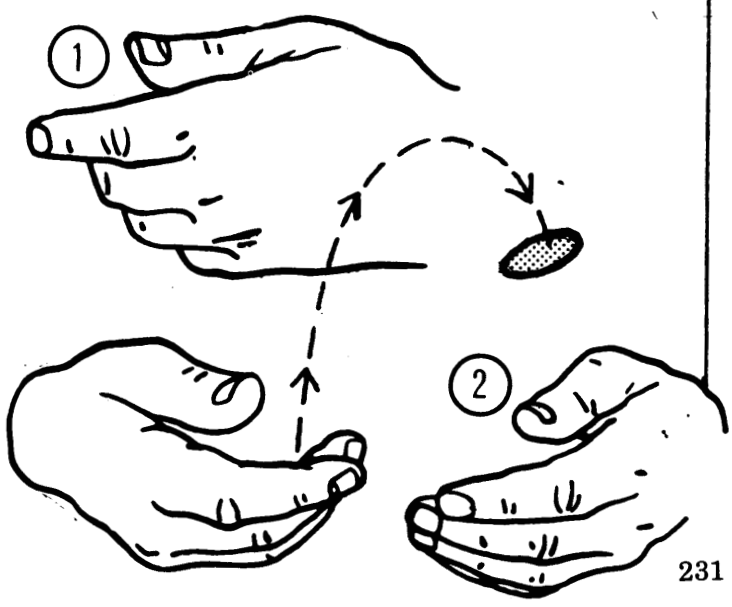
From the commencement of the first throw until the coin is in the left hand there should be *no movement whatsoever of this hand or its fingers.*

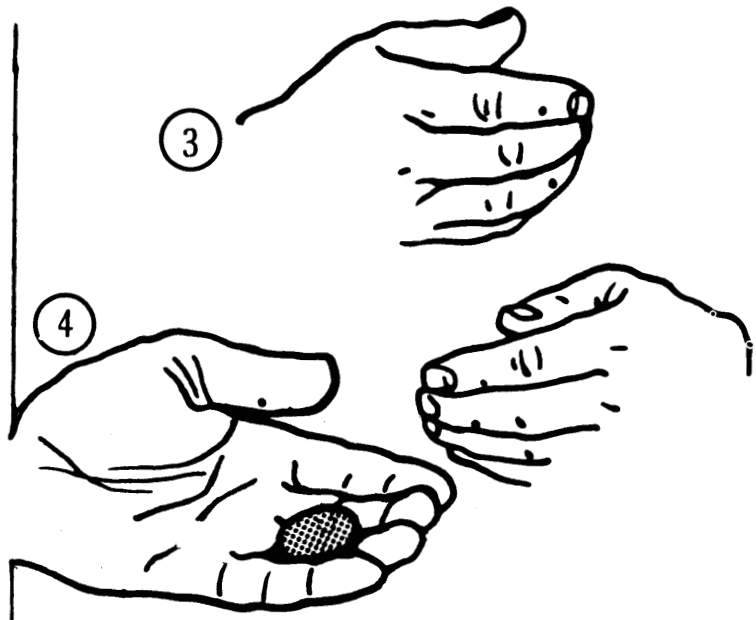
You may be wondering why the spectators do not see the coin as it passes the gap between the hands. The answer is a simple one — MISDIRECTION. *At the exact moment the coin starts to fall, look up towards the ceiling.* This draws their eyes away from your hands for the split second needed for the coin to pass between the hands.

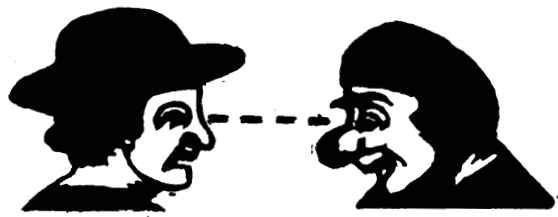
The right hand having closed apparently holding the coin moves to the right. Look down at the hand and lower it as if to make a throw, and then look at the ceiling. Raise the hand again, hesitate, look at it once more, lower it again and look towards the ceiling for the last time. Make a throwing motion with the right hand, opening it at the same time. Let the audience see that it is empty, but *do not look at it yourself,* you should be looking vainly in the atmosphere for a coin. Having failed to find it, you re-produce it from the elbow or from behind the back as John Ramsay did.

It cannot be emphasised too strongly that from the first throw the left hand and its fingers must remain still and in the same position until the hand moves to reproduce the coin.

Without the use of the misdirection described the move will not deceive anyone. With it, the illusion is so perfect that the coin will seem to disappear in mid-air. John normally used a copper coin for this vanish, it being less likely to 'flash' than a silver one, so making the 'concealed drop' less conspicious.







*ON MISDIRECTION

Malini said it was "The Eye". Ramsay said it more fully when he said, "If you want someone to look at you, look at them", and "If you want them to look at something, look at it yourself." Both were talking about the same thing, namely, their personal theory of misdirection. In some ways their methods were similar, but I believe that Ramsay explored and refined the art of misdirection to a greater extent than any other magician before or since.

Malini learned his trade under very tough conditions, busking and entertaining in saloons, where the customers were not too polite if he made a slip. As a young boy John used to watch the assorted tricksters and con-men who worked the race-course in his home town of Ayr. He quickly learned that these characters had to be good, their very life and limb depending on it. During a long period of close scrutiny he analysed their methods and adapted them to his magic.

I have already explained Ramsay's approach to misdirection in 'The Ramsay Legend', and of this book Dai Vernon said "that only six people in the world would really appreciate it". I would go as far as to say that probably even less tried out the principles.

Let us go over them again briefly. We all know that the audience will look in the direction the performer looks. Therefore, if you are about to perform a sleight, one way to take their

attention away from your hands is to look at them and make a remark, ask a question, or just smile. Another is to direct their attention to an object on your table, or pick up the object with one hand and look at it while making a secret manoeuvre with the other.

Timing is important. If your misdirection is too late the audience may catch your move, if on the other hand it is too early they may have transferred their attention back to your hands just in time to catch the sleight. In other words, apply the misdirection a fraction of a second before you make the move. Of course if you can do your sleights so perfectly that you feel you do not need any cover, then just forget this, but why take chances when a little thought and practise can pay such high dividends by making sure that you never get caught.

Try the following experiment. Take a trick you have been doing for years, one you think you know really well, and see if you can apply the methods I've explained. Take it move by move and try and work out the best and most natural cover for each one. You may find that simply looking at the audience could be the best cover for one sleight, while directing their attention to something, or someone, may be better for another. Once this has been done practise the complete routine a few times concentrating on the misdirection, then do it for somebody. You may be surprised at the reaction, especially if they have seen it before. It can also increase your confidence which in turn will make your performance smoother having the knowledge that your moves are covered. Using misdirection has the added effect of improving the presentation of the entire act.

By looking at your audience, you get them to look at you, or more specifically at your face, and this helps you to put over your personality. This is one of the important, if not the most important factors, in performing magic successfully.

*THE CIG TRICK

When John Ramsay was trying to give up smoking he would sometimes pop one of those cardboard imitation cigarettes in his mouth to try and satisfy the craving. He soon realised that by cutting them in half, not only would they last twice as long but they were also easier to 'tongue'. Here is one of the gags he frequently pulled whenever he travelled by bus. He would always try and get a seat downstairs where smoking was not allowed, and as near to the door as possible. After getting a ticket from the conductor, John would roll it up and conceal it in his hand. The conductor would invariably reprimand him for smoking downstairs. John would mumble an apology, raise his hand to his mouth, tongue the 'cigarette' and throw the rolled up ticket out the door. The conductor would see something fly through the door and assume it was the cigarette. His surprise can easily be imagined when he looked round and saw that it was back between the lips of that seemingly absent-minded old gentleman!

andy galloway

*DICE-O-METRICS

This routine was evolved after reading John Ramsay's "Three Coins in a Hat". Although the two routines have nothing much in common, I feel that this one does reflect a small part of Ramsay's style. It is the nearest that I have been able to approach an understanding of his subtle methods.

Required are five dice. Two are in the left coat pocket. The other three are palmed in the right hand. Some people prefer the finger palm and there is no reason why this should not be used. For the time being I will describe how I do it and the reader can adapt the handling as desired.

The position of the three palmed dice is shown in Fig.1. Note that they lie along the crease at the base of the thumb. They can be comfortably retained in this position for some time prior to the performance.

Phase1 : The Magical Production of Three Dice

1) The left hand is laid palm upwards on the table, with the fingers pointing away from the performer. The right hand reaches out to a point somewhere on the performer's right and picks up an imaginary particle of dust. This is apparently placed in the left hand, which instantly closes around it. Meanwhile the right pretends to pick up a second dust particle. Once more pretend to place this in the left hand, the fingers opening momentarily to receive it.

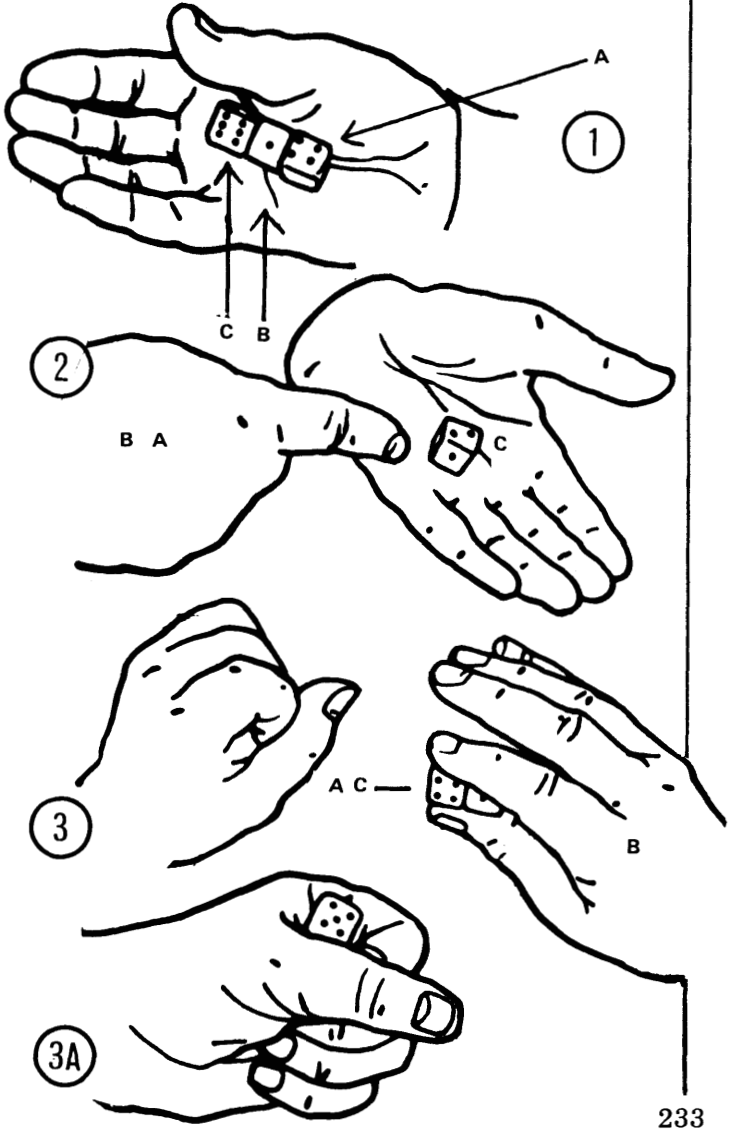
2) The right hand pretends to pick up a third speck of dust and place it in the left hand. As it does so die A in Fig.1 is released and allowed to fall into the hand. It should be hidden by the left fingers as it falls. Immediately the left hand closes around it. It will be found a simple matter to release die A only, if the right ring finger curls over and holds dice B & C in position at the moment of release.

3) Pick up a fourth imaginary speck of dust and place it in the left hand. Take care not to flash the die.

4) Make a squeezing action with the left fingers, as though compressing the imaginary specks of dust together. Open the left fingers and reveal the die.

5) As the die appears, the right hand points to it (see Fig.2). During this pointing action die C is allowed to fall onto the curled right fingers.

6) The right hand picks up the die from the left palm, at the same time adding die C to it. The two dice are held in the right hand as in Fig.3, the right fingers being towards the audience. Meanwhile the left hand forms a fist as shown.



7) A is placed onto the fist as in Fig.3a, where it rests for a moment, before being allowed to drop down inside.

8) When the die is in the fist, open the hand, showing it and repeat moves 6 & 7 a couple of times.

9) Pick up the die as in stage 6. Once more apparently place it onto the fist as in 3a. But this time, under cover of the right fingers A is allowed to drop straight into the fist, while C is placed on top. The action appears exactly the same as the feints in steps 6 & 7. Allow the die to drop into the fist, taking care that it does not talk against the other. With the right hand, pretend to pick up one or two particles of dust and drop them into the left fist after the die. Make a squeezing movement with the left fingers, then slowly open the hand revealing two dice.

10) The two dice should be on the left palm, in a position such that one of them is ready for palming. Next execute a "shuttle move". That is, apparently tip the two dice from the left hand into the right. In reality one is retained in the left palm, whilst the other drops onto the right hand, joining die B, already there. In this way, both palms are seen to be empty except for the two dice.

11) Now comes a little convincer, that seems to throw even the most knowledgable off the scent. It is an application of a Vernon move, from his three ball routine. Form the left hand into a fist, exactly as in Fig.3, except that you have one die palmed. Place one of the right hand's dice onto the fist as in Fig.3a. Point to it with the right forefinger, then allow it to drop into the fist. However, it does not go right down inside the fist. It is stopped, as soon as it is out of sight, by a slight pressure from the curled left forefinger. The thumb closes over the top of the fist, hiding it from above.

12) The second die is now apparently dropped into the fist in the same way. In reality, under cover of the right fingers, the first die is squeezed back up to the position shown in Fig.3a and under cover of pointing to it with the right hand, the second die is palmed. (A fuller description of this move can be found in the Three Ball Routine from the Dai Vernon Book of Magic).

13) The left hand opens once more, showing the two dice therein. Again the "shuttle move" in step 10 is repeated.

14) Next, place the two dice back into the left fist, which already has one palmed. Use exactly the same actions as when doing the Vernon move. This time the dice are really placed into the fist. The right hand 'mimes' picking up some more particles of dust from the table and placing them

into the left fist. The left hand makes a squeezing action, then opens up, revealing three dice. This is the end of the first part of the routine.

Phase 2 : The Repeat Die Vanish

Start with the three dice on the table. The two additional ones are in the left coat pocket.

15) Form the left hand into a fist and place the first die into the hand, secretly getting it into position for the Vernon move, used above. Place the second die into the fist a la Vernon as detailed in step 12. This die is retained in the right palm, while that hand picks up the third one and really places it in the left.

16) Make a squeezing movement with the left hand, then open it showing only two dice.

17) Apparently tip the two dice into the right hand, really keeping one back in the left palm. This is the shuttle move described in step 10.

18) Repeat the shuttle move, dropping the dice back into the left hand. The right hand then picks the two visible dice off the left palm and holds them, while the empty left hand reaches into the coat pocket and brings out one of the dice in there.

19) The left hand extends, palm upwards displaying this die — apparently the one which vanished in step 16. The right hand drops its two dice (the ones openly held) onto the left palm.

20) The performer offers to repeat the vanish, and drops the three visible dice onto the table. Repeat exactly steps 15 & 16. The fact that there is already an extra die palmed in the right hand will not interfere. However the shuttle moves as in steps 17 & 18 must be left out this time.

21) After the vanish, the right hand picks up the two visible dice from the left palm. The empty left hand then extracts the last die from the coat pocket, exactly as in step 18. This is held on the left palm, while the right hand drops the two visible dice onto it.

22) Repeat the shuttle move from left to right, but this time the left hand holds two dice back in the palm, only one being allowed to pass across. (This variation of the shuttle move was much favoured by Ramsay; to take advantage of the fact that very few magicians watching would suspect a multiple holdback. Most magicians can appreciate that a shuttle move will hide one extra die. Few will suspect that the same type of move might hide more than one. Ramsay used this stratagem in his "Coins and Hat" routine).

The routine could be terminated at this point.

Phase 3 : The Production of a Fourth Die and "Chink-a-Chink"

23) The right hand drops the three dice onto the table. The left, still with two dice concealed, forms a fist. The right picks up two of the dice from the table and drops them into the fist.

24) As the right hand picks up the third die to drop it into the fist, the Vernon move as in step 12 is executed, leaving this die in the right palm. The right hand goes through the business of picking up more dust from the table and dropping it into the fist. A squeezing action is made, with the left hand, which opens up to reveal four dice.

At this point you have four visible dice and a fifth one palmed in the right hand. In other words you are all set to confound your magical friends by launching straight into "Chink-a-Chink" without stealing any dice. This is described in "Stars of Magic" and many other books, and makes a strong finish.

walt lees

*OFF THE HANDLE

I met Johnny Ramsay on a couple of occasions but only ever saw him perform one trick (The Four Beans), although he was a very close friend of an old friend of mine, Captain F.W. Collins, whom I believe was a founder member of the Order of the Magi.

The Captain often told me of the time when he put Johnny to bed when he had had too much to drink, so from this you will realise they were very well acquainted.

In my early days in conjuring Captain Collins would say to me, "If you are ever at a Convention and see Johnny, you must go up to him and mention my name, and he will show you all sorts of things." In those days Johnny used to give away thimbles with his name on, and so it came about as I was not very forceful in presenting myself, I would go up to him at a Convention and say "Captain Collins....." whereupon Johnny would say "Och aye you want a thimble," so that eventually I ended up with half a dozen thimbles but never got any further!

Perhaps you would be interested in a trick which was a great favourite with Captain Collins and which he kept very much to himself, and I think it was devised during his association with Johnny Ramsay. It was a simple but cunning idea for the release of a china cup from a ribbon or rope.

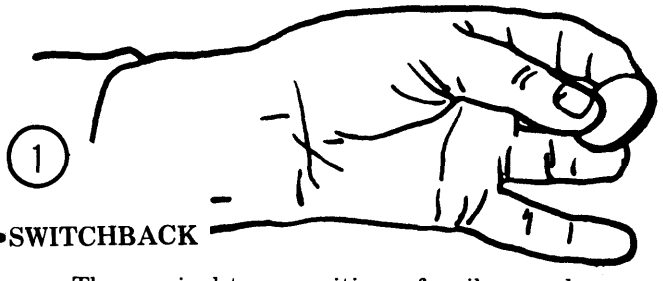
The ribbon was threaded through the handle of the cup which was then covered with a handkerchief. The Captain now removed the cup which was left together with the ribbon for the closest examination, no clue of the method being evident.

What he did was to have two handles, one of which was stuck to the cup opposite the true handle by means, I believe, of a mixture of gum arabic and china clay. The cup was held in the hand initially so that the genuine handle went between the fingers and was hidden from sight. Under cover of the handkerchief the fake handle was broken away and according to the Captain, if the adhesive mixture was right, there would be no mark left on the cup (or it could easily be removed before the cup was exposed to view).

I well remember the long search which Captain Collins made for better adhesives to perform this effect. Nowadays I suppose it would not be too hard. I certainly liked the idea of the genuine handle being hidden at the commencement, although I have never done the effect myself.

I corresponded with Captain Collins for a long while and many times he was a guest in my home, but about 5 years ago I heard that he was in hospital in Manchester, and I never heard from him again. I can only believe that as he was over 95 at the time he had departed this life, and my one possible link with Johnny Ramsay was severed.

bob ostin



*SWITCHBACK

The magical transposition of a silver and copper coin was a popular plot with John Ramsay, and he had more than one method for achieving this particular effect.

The one to be described uses a shell half-crown, an old penny, and a shim, this latter being a halfcrown ground or filed down until only the face of the coin remains. It must, of course, be the opposite side of the coin from the one on the shell. An extra penny will also be required.

It will be apparent that if the penny is in the shell and the shim put on top forming a kind of lid, the combination can be shown on both sides as a normal coin.

These two particular coins are now out of circulation, but no doubt readers who are really interested will find them or suitable alternatives.

To perform, have the duplicate penny in the right outside coat pocket, and hold the shell with the penny inside and shim on top in the left hand by its edge, between the tips of the thumb and second finger (Fig.1). The shim side is facing the spectators who can see that the hand is empty except for the 'coin'.

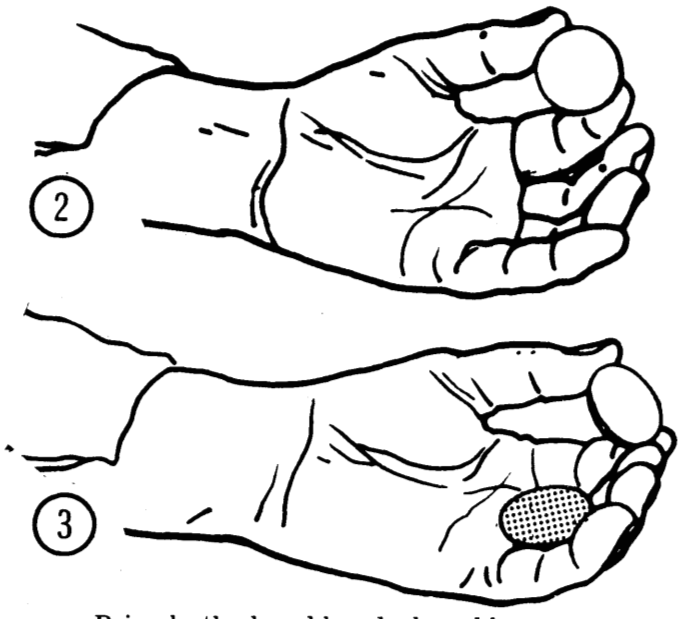
The halfcrown is now placed on the right

The halfcrown is now placed in the right hand at the base of the middle fingers, shim side downwards, thus showing the other side of the halfcrown.

Remarking that you will also require a penny, put the now empty left hand into the left outside jacket pocket, and at the same time tilt the right hand so that the halfcrown is concealed from the spectators view. The right thumb then pushes the shell with penny inside towards the finger tips leaving the shim at the base of the middle fingers. Put the thumb under the edge of shell, and lever it up, with the penny inside, to the tips of the fingers. The 'good' side of the halfcrown will now be facing the audience.

Failing to find the penny in the left side coat pocket, the shell with penny inside is transferred to the left hand which holds them by the edges between the thumb and finger tips (Fig.2). The right hand now goes to the right side coat pocket, leaving the shim behind brings out the duplicate penny and holds it by the edge in the same way as the left hand is holding the 'halfcrown'. At this point the performers hands are seen to be completely empty except for the two coins.

Turn the hands palm upwards and advance the right hand towards a spectator asking him to hold the penny for a moment. At the same time tilt the left hand a little letting the penny drop from the shell into the finger palm (Fig.3). Take a shell from the left hand with the right thumb and forefinger holding so that most of the surface of the coin is exposed. The left hand containing the finger palmed penny now apparently takes the halfcrown (shell), but using the Ramsay Coin Vanish as described in chapter 2 of 'The Ramsay Legend' it is retained in the right hand at the base of the fingers. Take the penny from the spectators with the right thumb and fore-finger taking care not to expose the finger palmed shell. The right thumb now pulls this penny down into the shell and the fingers close into a fist.



Bring both closed hands, knuckles uppermost and backs to the audience, about level with the chin. Cross the forearms bringing each fist into the position just vacated by the other, pause a second, uncross the arms and pause again. Open both hands slowly, keeping their backs facing the audience, put the thumbs of both hands at the bottom edges of their respective coins and push them slowly towards the tips of the fingers. Continue this pushing action until the coins are at the extreme finger tips exposing as much as possible of their faces, enabling the audience to appreciate that the transposition has occurred, and to see that the hands are empty except for the penny and the halfcrown.

alex macfadyean

✱ AN UNDERSTANDING.

Of all the close-up performers I have seen, I suppose Andy Galloway is the man who has impressed me most.

Now Andy is the only man I have seen who does magic. The rest just seem to be 'conjurers doing tricks'. As you know, no doubt, Andy was *the* pupil of John Ramsay. So in actual fact, having seen Andy work, is as near as I have been to Ramsay, John having died before my time.

Having studied the 'Ramsay Legend' and spoken to several people who saw and knew Johnny, I suppose the first thing I realised was that there is no way anybody can do John's tricks. What I found best was to try and get inside John's mind and think 'why'. In other words, apply the Ramsay philosophy to your own tricks, your own style and, most important of all, to your own personality. Every move and every gesture must be done for a valid reason — hence the 'why'. The trick or sequence must be analysed to the 'nth degree and detail.

The most common mistake I have seen magicians make is on a simple vanish, whether it be a coin, ball or card. They do not seem to have a reason for placing the object from the right hand to the left hand; they just do it so they can retain it in the right hand, which is an excuse not a reason! In fact, the act of placing often seems unnatural and, although it may look as if the object is in the left hand, the audience is aware of something not quite right. The only way to make it work is to really place the object in the left hand, the way *you* would place it there, and then analyse it (as Ramsay did) and when you do retain the object, there should be no difference in handling whatsoever. The audience should at no time be aware of a 'move' or sleight. When Ramsay did a sleight (and he did many complex moves), you were convinced that he was doing nothing, because every move and gesture blended in with the personality of the man. When he performed a sleight, the audience, more often than not, was not looking at his hands anyway and if what I will call sight misdirection was not enough to cover the move, he would use mental misdirection. In other words, he would keep the minds of the audience 'busy' for that split second. For example, he would ask a question so that the audience was mentally busy thinking of an answer.

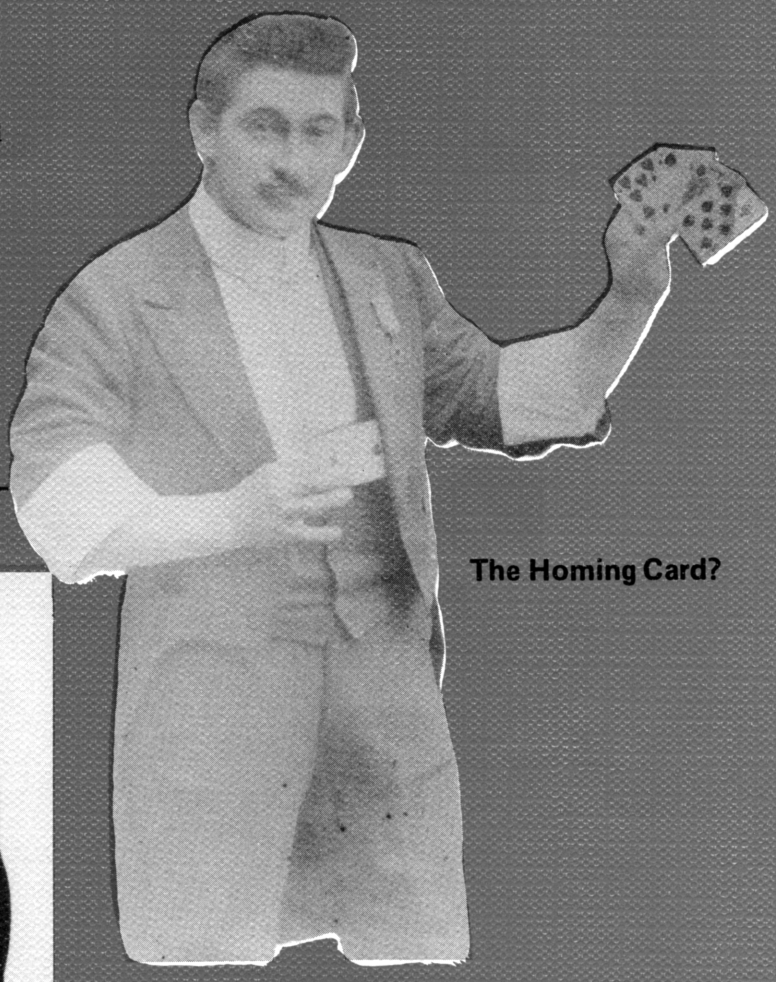
John Ramsay's philosophy of misdirection seems very simple. If you want somebody to look at something, look at it yourself. If you want somebody to look at you, look at them.

Now the secret of this, I believe, is that you do not *make* or force people to look where you want them to. You have to get the audience relaxed and onto your own mental wavelength. In other words, the audience has to become accustomed to your style and personality before you even start to do anything. So, by the time you are actually into your first trick, you have to know that the audience will look and react the way you want them to, but of their own accord. It should never become a mental battle whereby the audience will be aware that they are looking you in the eye when you want them to.

I mentioned earlier about 'doing tricks'. Now this is the one thing that John Ramsay did not do as such. He created a situation whereby magic happened. A coin would appear and then it would vanish etc. There was never a 'get ready'; his hands would never go to his pockets prior to a performance or a 'show us a trick' situation. John would perform when *he* was ready, but he would always be ahead, often by several moves in fact. He would sit for hours with thimbles or coins palmed in case the situation arose when he would perform and that is another classic 'Ramsayism' — *hold and hide.*

I think the basis of Ramsay's philosophy on misdirection is the fact that he used the natural human responses and reactions of his audience; very simple basic facts, such as the human eye follows a moving object (in John's case, the object being his head, his hands, his eyes etc.). The audience, therefore, was absolutely unaware of anything 'unusual' going on, because there was nothing to see. He would reach into the air and pluck out a coin and proceed to rub it right through his hand. That is exactly what it looked like and the audience had no reason at all to suspect that he did anything different. He had analysed and re-analysed every single movement, from the angle of the head to the twinkle in his eye, and he knew the precise psychological second of every gesture. And that is the sort of work which is involved in creating pure magic!

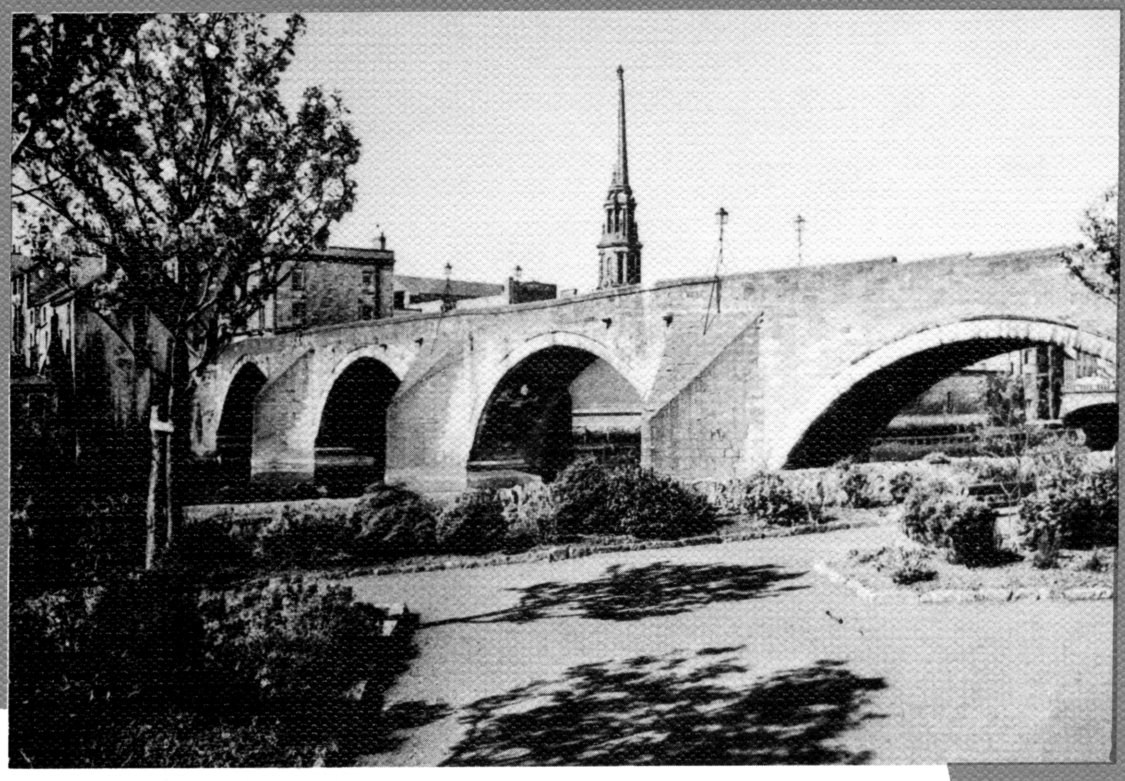
ken hawes



The Homing Card?

With the Professor

As a sprinter.....



Ramsay with Dai Vernon, Faucette Ross and a group of Scottish magicians

The Page boy speaks....

Usually, in this column, I tend to talk about anything and everything — whatever comes into my head, or my thoughts of the moment. But this time it's a little different. For the first time the editor has actually given me instructions — 'Talk about Ramsay' — if you are a magician and someone says this they can only mean one man — and that is one John Ramsay.

Let's see. With the name 'John Ramsay' what comes to mind immediately? Well, I remember a little man with grey hair, waltzing onto a stage with a small tripod table in one hand, a hat in the other. I remember thimbles, a tamborine production, a burnt and restored piece of paper, some invisible coins being hung on an invisible washing line. Perhaps that sounds a terrible mixture, and it probably was, but that's what I remember immediately. What else? I remember a nice man, a pleasant man, an extremely intelligent man; and after that, naturally, that he was a Scotsman. Following this, it is difficult to know what to say about him. First, Ramsay was a winner. And by that I mean that he was, in fact, a 'pot hunter'. If he entered a competition, (and he did enter many), his only reason for entering it was to win. There was no other reason for entering a competition or anything else other than to win. That was Ramsay's philosophy. No doubt you will read on other pages that he had other interests. In these also he was a winner. Everything he did was designed to beat the other man.

Quite an example of this way of thinking is in his Cap and Pence routine. If you study it closely you will realise that there are more throw-offs for magicians than there are for laymen. One thing I find almost impossible to believe about this particular routine, although in fact I do believe it, (I think I was told this by Andy Galloway, apparently Ramsay's one and only pupil), is the fact that Ramsay devised this routine from *only seeing* the gimmick. He didn't know what it was for, because he had never even seen it before. He just went home and devised the Cap and Pence routine; the one we know now. Any man who can construct a routine of this type, from just seeing the gimmick, has got to be a genius.

Another important aspect on Johnny Ramsay, as a close-up performing magician, is the fact that if he was in company and the conversation came around to tricks and magic, he would never perform if the conditions were not right for him. What, you will ask, were those conditions? The answer, in fact, is very simple: he had to back himself into a corner. He would never allow himself to be trapped in the middle of a room with people all around him at any time. He had to be in such a position that there was no-one behind him, ever. This is a point well worth remembering because many times I have seen magicians performing, for example, in hotel lounges at various conventions, who give fantastic entertainment for perhaps 80 percent of those watching — but the other 20 percent can see what the performer is doing because they are standing behind him.

He was basically, first and foremost, a close-up magician. Having said this it seems odd that he also performed a quite successful stage act and here we come back to Ramsay himself. Why did he bother to do a stage act? Again the answer is as before — he did it to win a competition.

One day I hope to relive the kind of experience I had when I say Johnny Ramsay. One day, somewhere, I hope another man will appear on my horizon and blow my mind in exactly the same way that Ramsay did. It is unfortunate that the younger magicians of today have never had the opportunity to see him or anyone like him. But let me leave you with this one thought. If, at any time, you hear someone say 'He was as good as Ramsay' take it from me: he wasn't.

Goodbye **Patrick Page**

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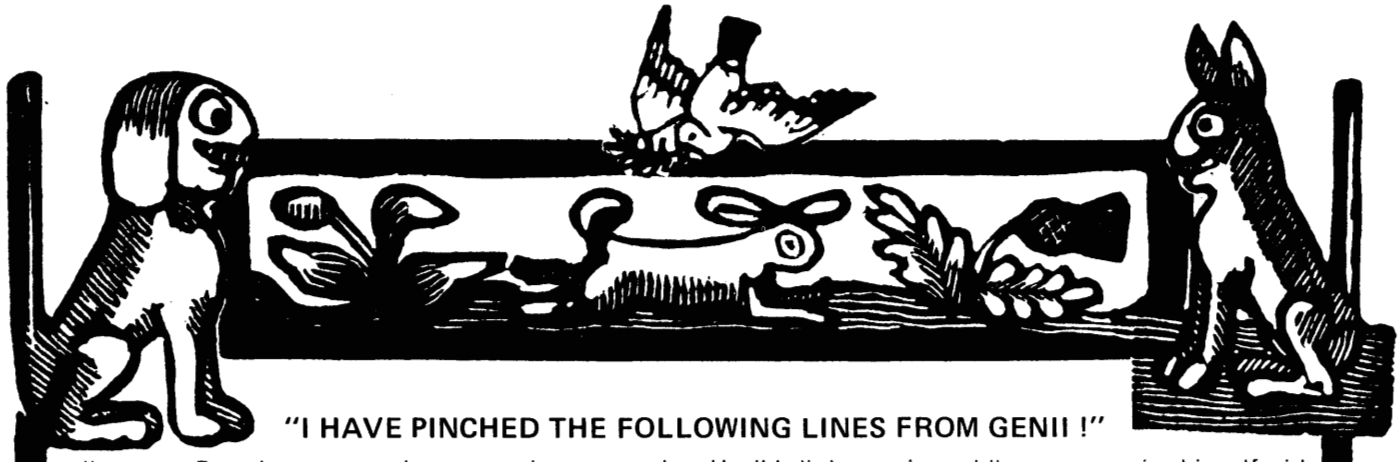

"I HAVE PINCHED THE FOLLOWING LINES FROM GENII !"

" : : : : But what was even better was the presentation. He did all the routines while accompanying himself with a harmonica! Very funny light-hearted and terrific musically and of course magically as well. Others doing card work varied from good to lousy . . . "

The above review refers to Juan Tamariz following his prize-winning award in Paris. We hope to have him here for a lecture before the year is out. Juan Tamariz is the professional magical entertainer who devised –

✻ THE TAMARIZ RABBIT ✻

The close-up trick we marketed shortly before the Blackpool Convention. At that event Trevor Lewis used his routine in the close-up session. Many sets were sold following his showing but other wonderful things have happened since that time and we would like to bring the facts to your notice. FIRST AND MOST IMPORTANT –

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But not without very good reason. Listen – we have already told you that Trevor Lewis worked out a routine which differs from that of the inventor. His performance of it was singled out in Abra reports. We added the routine. Roy Johnson has come up with another session using the same outfit and his handling has now been added. Bob Gill (you may not have heard of him but you will) turned the entire thing inside out, backwards, forwards, sideways and took time out to write and illustrate three pages of delightful stuff. This has also been added. Then, along came Jack Avis with yet another effect using the same outfit with an additional piece of apparatus. That routine and prop has now been added!

✻ GENTLEMEN

I do not need to tell you that these things cost both money and time. Printing and paper adds to weight. The small, additional props add to both cost and weight. For this reason we must pass on these costs to you. From this date forward the TAMARIZ RABBIT sells at the following prices (Extra routines and prop 75p post free).

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Pabular

The Magazine of Close-up Magic

Vol.2 No.8 APR 1976

HEADLINE HIT

EFFECT:-

A double page is taken from a newspaper, torn into sixteen pieces, and handed to a spectator who is asked to count them into a heap on the table, and to stop whenever he wishes.

When this has been done, he is asked to deal the pieces into two alternate heaps, and to take the top piece from each heap, and holding one in each hand, crush them into balls. He then drops one of the balls.

The performer takes the dropped ball, and hands it to another spectator, asking them to read out any headline which may appear on the paper.

An envelope which has been in full view during the whole of the proceedings, is handed to a spectator, and he takes from it a paper on which is written the identical headline.

The beauty of this effect is that everything is done by the spectators, and there is no switch of pieces of paper, nothing is added, and nothing is taken away.

I have played around with the basic principle used in this effect, and have found it most useful. Incidentally, it was also used in a card effect in the first issue of Pabular. The effect is: "Spectator Magician" by Tony Faro. The date of the issue is Sept. 1974.

METHOD:-

In this prediction a headline is selected beforehand. It is best if there is a large advertisement or photograph on the other side of the paper, to avoid any confusion on the part of the spectator. If this is not possible, small print can be used, as you ask for a *headline.*

The double page used should be extracted from a newspaper, apparently at random. The news sheet is torn into sixteen pieces with the selected headline finishing at the bottom.

To illustrate the method (1) shows the double sheet ready for tearing down the centre with the headline selection at the bottom right of the left hand page next to the fold and indicated by X. After tearing in half the right hand piece goes in front of the prediction sheet and the two halves are turned so that the prediction is at the right upper corner (2). The pieces are folded and torn in half and the left hand pieces go in front of the right and the package turned bringing the prediction to the bottom right as in (3).

The pieces are torn in half again and the pieces containing prediction placed behind the others.

After the fourth and final tear the pieces in the right hand containing the headline are turned over and placed under those in the left hand.

In handing the torn pieces to the assisting spectator, the papers are turned over so that the headline is the top piece, but the spectator cannot see it because he is looking at the other side of the paper.

He is asked to put the pieces one at a time, in a heap on the table, and to stop whenever he wishes (The headline is now at the bottom). He is asked to pick up the pieces and to deal them into two heaps, and to take the top pieces, one in each hand, and to crush them into balls.

He drops one of the balls. This is "conjurer's choice". If he drops the headline, all well and good. If not, ask him to open the ball which he has retained. The effect is then brought to a successful conclusion.

arthur setterington

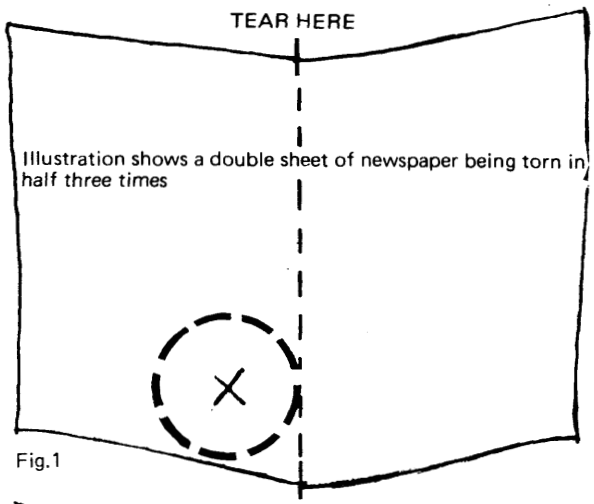


Fig.1

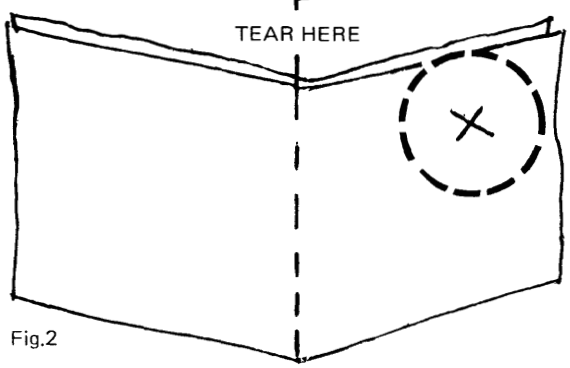


Fig.2

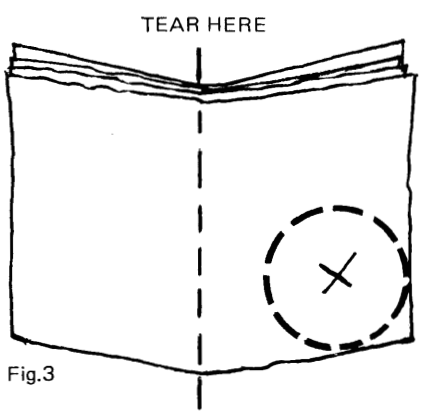
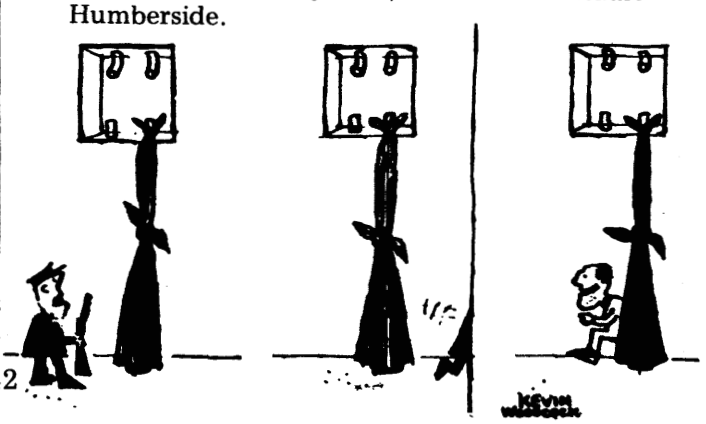


Fig.3

The revelation of the prediction can be in a sealed envelope, as suggested in the description of the effect, or it can be written on a large blackboard, which is covered with a cloth, or it may be played back on a tape recorder.

I showed this effect to Jon Marshall, who used it in his magic spot, on the magazine programme, "Friday Pie", broadcast on Radio Humberside.



UP THE SLEEVE

fred robinson

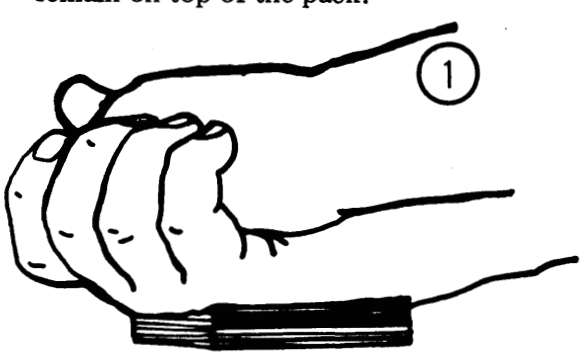
The plot in which a selected card vanishes from the pack and re-appears up the performers sleeve for which the Page Boy is seeking a solution is an excellent one, and most certainly worthy of some effort to find a workable method. That the missing card is eventually found in the very place conjurers are so often supposed to use when causing articles to disappear provides an opportunity for producing good entertainment.

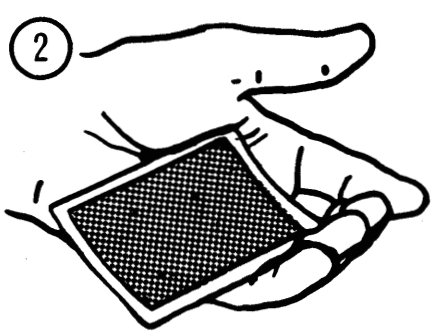
Here is one solution which seems to fulfill the required conditions.

You are near a table surrounded by a group and have a card chosen by the spectator immediately on your right which on being returned to the pack is secretly brought to the top and the pack placed face down on the table.

The misdirection starts right now by moving the attention of the audience to the spectator who selected the card. Clasp your hands requesting him to do likewise. Keep the attention of the group on the assisting spectator by making it appear important that his hands must be held in a certain way, moving one of his fingers, adjusting his thumbs etc etc. During this humbug you have unclasped your own hands as you helped him to get his hands 'just right'. Reclasp your own hands and ask spectator to place his hands on the pack 'like this' and keep them in that position (see Fig.1). In demonstrating what is required of the spectator the selected card on top of the pack sticks to the back of the right hand and is stolen away. As the spectator bends over to carry out your instructions his body gives ample cover for your left hand to grip the card as shown in Fig.2 and push it from the back of the right hand into the right sleeve in one action. Squeezing the card slightly causing it to curve will facilitate its passage into the sleeve.

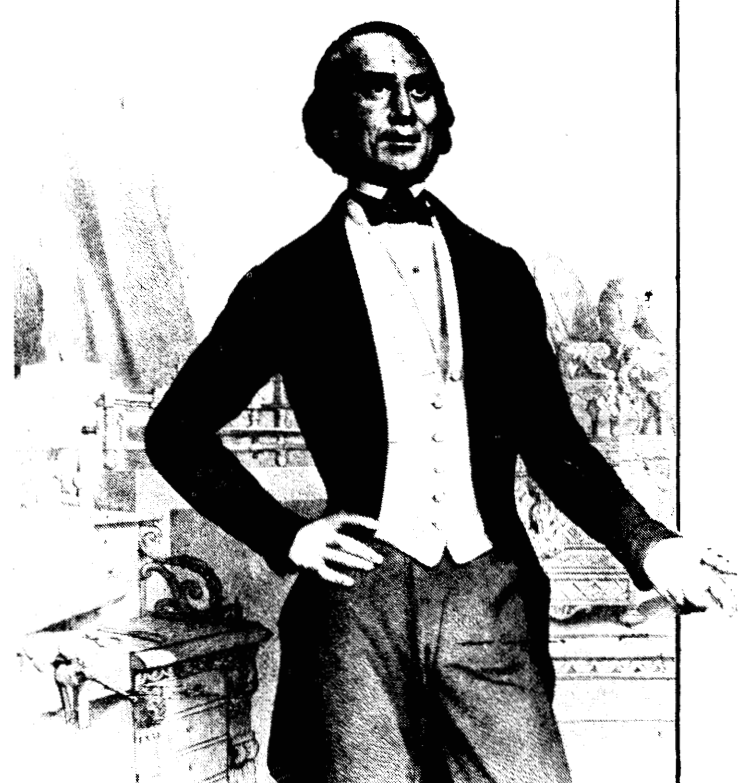
If the business with the spectator is kept moving fairly quickly, and as was written over one hundred years ago 'keep continually talking to the bystanders, looking them full in the face, so that they may do the same.....', the method of stealing the card, which is possibly older than the quotation itself, will pass unsuspected as will the small extra movement required to get the card from the back of the hand into the sleeve. This latter move which is made at the time the spectators are watching your helper putting his clasped hands on the pack, is when the misdirection is strongest, and with the added cover of your assistant's body should present no problem. Whether it solves the problem to the satisfaction of our worthy columnist is something else. Perhaps he will let us know. Maybe it's not 'Instant' enough and something snappier is required like pushing the card from the back of the hand up the sleeve when pushing the sleeve back to expose the wrist watch with which you count the five seconds the helpers hands must remain on top of the pack.





Here is another method in which two chosen cards are found one up each sleeve. Requiring a double faced card this method fails to meet the requirements of the solution originally suggested, but it has other points in its favour, one being that the effect can be repeated and another that it can be performed by those less experienced in handling assistants.

Assuming that the double facer has the seven of spades on one side and the eight of hearts on the other, take these two cards from the pack putting the 7S up the right sleeve and the 8H up the left sleeve. The double facer is on the bottom of the pack with the 7S side at the face. Force this card using the Hindu shuffle action and bring it to the bottom of the pack and reverse it bringing the 8H side to the face. Spread pack face up on the table to show that the 7S is no longer there, and bring it from the right sleeve. Gather up the cards and give them a casual shuffle retaining the fake on the bottom. Tell the spectators you will give them another chance to see how it was done advising them to keep a close watch on the sleeve. Force the 8H show that it has vanished using the same methods and procedure as for the 7S. Ask the audience if they saw the card go up the sleeve this time. They will of course have been watching the right sleeve, and some amusement will be created when the left arm is shaken and the eight of hearts falls from the sleeve onto the table.



Robert-Houdin.

SPECTATOR CUTS TO LOCATE ♣ ACES ♥

EFFECT:

A deck of cards is shuffled and then cut several times by the spectator. Now the spectator cuts the deck into four packets. The top card of each packet is turned over and whatever the value of the card, it is used to count down to that number in the packet. This is repeated for each of the other three packets. On turning over the four cards arrived at, they are shown to be the Aces. All can be examined.

1. The method is very simple consisting of a deck in order of King to Ace, but not in any particular suit or colour order — just values.

2. The effect takes on astounding proportions if you use a deck switch, after the spectator's shuffle of a matching deck, especially since the now stacked deck can be freely cut by the spectator as often as he wishes. It is best if you spot the bottom card and stop when the value of the bottom card is somewhere about a six, seven or eight. The top card will be one less in value than the bottom card.

3. Now have the spectator cut the deck in equal halves. Follow by having him cut the two halves into equal quarters. He does not have to be exact since you have plenty of leeway to make the effect work.

4. Turn over the top card of the first packet on the left. Whatever its value, turn the card face

down onto the packet, and count down to that number and remove the card at that number. Place it face down in front of this packet. Repeat the same procedure with the other three packets.

5. Gather the packets as you request the spectator to turn over the four tabled cards. During this time you casually riffle shuffle the remainder of the deck to destroy the arrangement, thus the deck and all can be examined.

6. If you can't make a deck switch, then simply give the stacked deck one or two reverse In Faros so that when you are about to start the effect you can give the deck seemingly fair shuffles (two In-Faro Shuffles) after which the spectator's fair cutting sells the rest.

7. If you haven't fooled your wife for a long time this should do it.

Marlo Note: In the event of the spectator actually cutting even packets the top cards will be of like value. In this case, assuming you feel he has cut even packets, first check to yourself the top card of each packet as you patter, "You freely cut to this card, then this card, etc.....". If the top cards *are* of the same value conclude the effect at this point by simply showing the top card of each packet. In the event of being one card off, by one value either higher or lower, in any packet you can palm out from its adjacent packet the required card and add it to the top of the other packet during the handling of the said packet or packets.

edward marlo

In a recent issue of Pabular you asked your readers for snag removers. I hope you will find this of interest.

I was fortunate enough to be part of the audience during Alex Elmsley's lecture in New York. That was a while ago but I'm still digesting the wealth of material he presented, not just effects, but theory and presentation.

Among the gems was his card stab. While I loved the effect, the method, involving a "Faro" took it out of my type of presentation. While thinking about how I could adopt it another deck stab came out. Ricardo's "Stabbed In The Pack". This is another very strong effect but the method did not suit me.

I finally found a solution. There are no new ingredients in this magical stew but judging from the response I've received in some fifty performances it is an epicurean delight.

EFFECT:

Two spectators each choose a card and sign or make an identifying mark on the faces. The cards are returned to the pack and the deck is shuffled, squared and placed face down on the table. The magician removes a business card from his wallet and scales it into the deck. The cards are ribbon spread and a spectator removes the business card along with the two cards on either side of it. The magician gives a brief recount of what has taken place and the spectator turns the cards over. They are the signed cards.

METHOD:

Any deck may be used and shuffled by a spectator if you wish. Holding the cards in the left hand face down, riffle the front corner asking a spectator to call stop. Break the deck at that point and lift off all the cards above the break with the right hand and hold them face out toward the spectator. While holding the cards, have him sign the card on the face and then hand the marking pen to a second spectator. While the pen is changing hands you replace the cards in the right hand back on top of the cards in the left hand. In doing this you perform Ovette's "Master Move", or "The Kelly Bottom Placement" bringing the signed card to the bottom.

Repeat all the moves with the second spectator. You should now have both signed cards on the bottom of the deck. Now do a slip shuffle keeping the bottom card on the bottom and shuffling off the second from the bottom card to the top. Square the deck being careful not to flash the bottom card and place it face down on the table. Now one signed card should be on the bottom and the other on the top of the deck. Take the business card from your wallet and scale it into the deck. (More about the card and the scaling below.)

Now comes the dirty work. Push the business card completely into the deck. Because it is smaller it will become lost in the deck. Pick up the cards and fan them between your hands until you come to the business card. Now you perform a Bill Simon move that is in Scarne's book on card tricks. When you come to the business card make a comment about it saying that on the

MARKSMAN EXTRAORDINARY

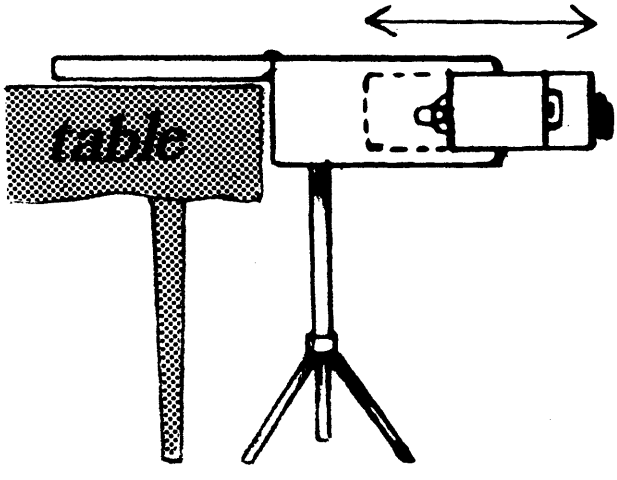
other side is a prediction. Flip the business card over onto the cards in your right hand, let the spectators just get a glimpse of the writing then drop the cards in the left hand on top of it. What you have done is placed your business card between the two signed cards. All that remains is to square the deck, place it face down and ribbon spread it. Let the spectator remove the cards. Just sit back and enjoy the ohh's and ahhs.

NOTES:

I know that in print it may seem that I added snags rather than removed them but the three moves needed for this presentation are all quite easy. About the business card, I've experimented and have found that by themself they haven't enough body and if you glue two together that the edges fray and will not scale into the deck smoothly. I've even tried to laminate the card in plastic but it still didn't work well. What seems to work best is a playing card. I use a bridge size blank on both sides card. One side is printed with my name and on the other side I use an old Senator Crandall gag. If you do this effect with bridge size cards then your "business" card should be trimmed smaller.

On the scaling of the card, if you don't do it, about all I can say is that it is something you have to play with. It will help if you aim at a spot about six inches in front of the deck. What should happen is the card will hit the table and bounce up into the deck. For the best effect the card should enter the deck somewhere around the centre. All of this should be done on a flat smooth surface. I think that that covers all the details. While the explaining seems to go on forever, it is really a simple and fast moving effect that is easy enough to do. You can put all your work into the presentation. I hope you can use it.

carl herron



A TABLE WORKERS TABLE

When fulfilling formal engagements in which he is required to perform at several tables in succession the close up magician who prefers to work standing has a problem immediately he arrives at a table. Where to put his case. If he puts it on the floor he has to keep ducking below the table top, or find a spare chair on which to put his case as he arrives at each table. Whichever procedure he decides to adopt leaves much to be desired. It is not particularly dignified to keep bobbing down out of sight to obtain your props, apart from losing contact with the audience it is usually dark in that particular area and it may take some time to find what you require, thus aggravating the problem. A spare chair is not always available, and even if there is an empty one it may be only temporarily so, making it necessary to ask around if anyone is using it, which is not a good opening remark with which to start your show.

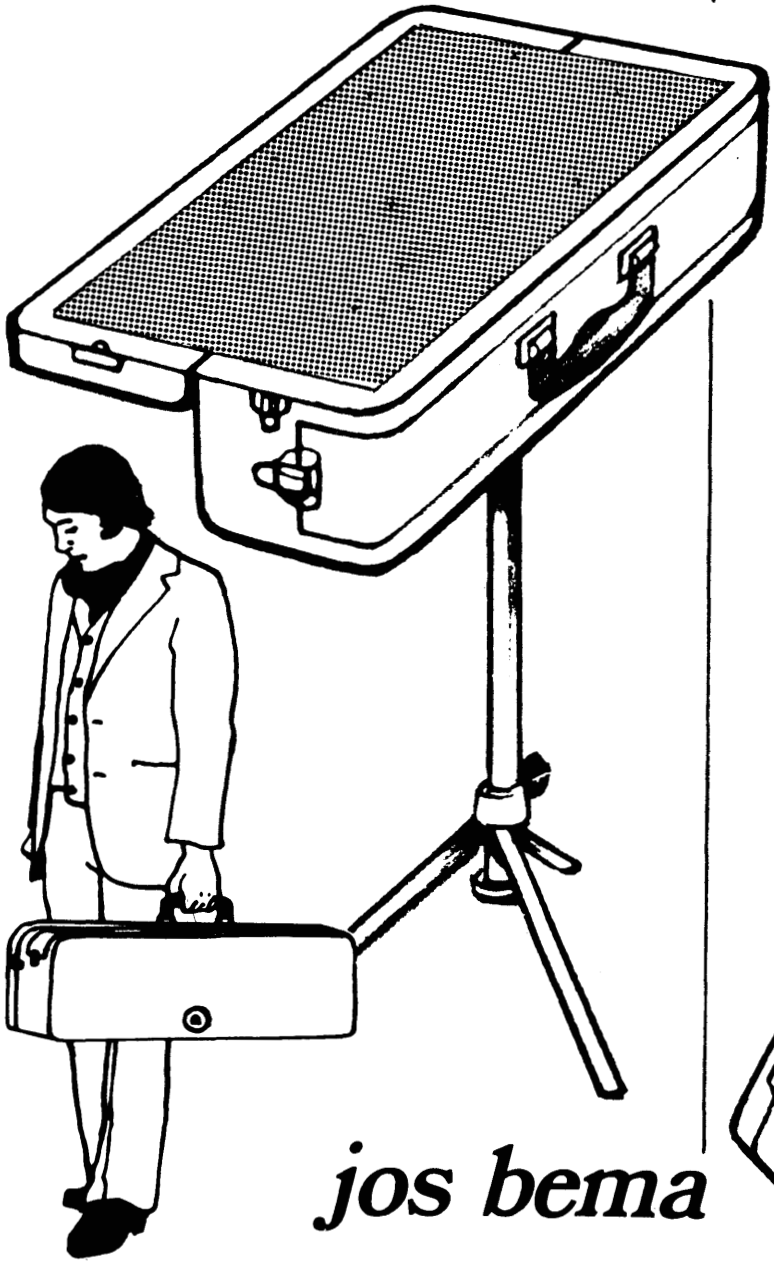
There is another problem which is common to all table workers whether they perform seated or standing, and that is finding space on the table to put any props. No doubt these problems have been solved by others but for those who have as yet no solution I offer my own.

It is a case 24 inches long by 8 inches wide and 6 inches in depth when the lid is open it provides a working surface 24 inches by 16 inches. The case itself consists of a drawer and its housing. The drawer contains your tricks and a photographer's tripod which when screwed to the bottom of the case can be at any height from 18 inches to five feet which should prove equal to any conditions you are likely to meet, even to making it possible to do your act standing on a chair. The diagrams should make everything clear.

When you arrive at the establishment where you are booked to perform remove the tripod from the drawer and adjust it so that the lid of the case when open will lie level on the top of the tables at which you will work. On arriving at a table open the lid of the case and let it rest on what space is available getting as much of the lid as possible onto the table, and as you do this indicate by a suitable remark that the closer you get the better they will be able to see. Unless they are definitely hostile they will move the odd glass

or ashtray enabling you to push the lid further onto the top of the table. You are now ready to perform with the minimum amount of trouble having solved the problem of table space and having your properties readily available. There is an added bonus in using this table, in that you are working a few inches away from the patron's table making you less vulnerable to bad angles.

It is probably best if the props for your first trick are taken from the pocket as opening the drawer at the commencement of the act seems a bit mundane and may prove to be of too much interest to your spectators who at this point should be mainly interested in you. You may have made a fine job of the table and by using it in the manner described will enable you to make immediate contact with those you are about to entertain, and to maintain this contact throughout your act. To allow your table to become a point of interest would be to minimise its usefulness in this particular respect.



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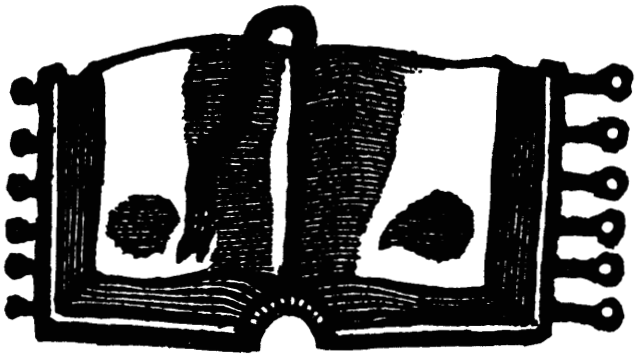


BOOK REVIEWS

The *Big Book of Magic* published by Wolfe and selling for £4.50 is precisely what its title proclaims. Within its 300 odd pages can be found the secrets of a considerable number of what may be considered stock effects ranging from pocket tricks to illusions. The potential magician will find a wealth of material from which to construct an act whatever type of magic he wishes to adopt.

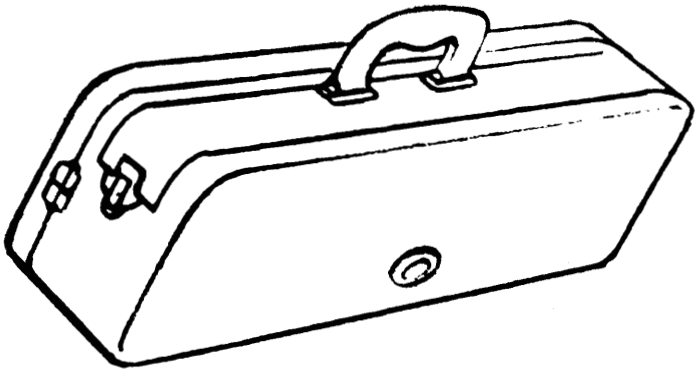
For intending manipulators there is valuable instruction on the front and back palming of cards, which includes information I do not recollect having seen in print before. A full chapter on thimble manipulation plus the Misers Dream will get them off to a good start.

The platform worker has thirty-one effects from which to choose, some of which use live-stock. He will also find additional material among the rope, paper and liquid tricks apart from excellent instruction on the Linking Rings.

The really ambitious who see themselves as a future Doug Henning heading their own magic show are well catered for in the chapter on Magic Spectaculars which also includes Escapology.

For the less ambitious there are pocket tricks, sponge balls, cups and balls and many others.

To sum up, it is an extremely well written book being both in the lucid description of effects and the style in which it is written. Our readers are familiar with the latter, the author being our regular columnist Patrick Page. The illustrations are by our Art Editor, Eric Mason, and are second to none I have seen in any other magical publication.



The Page boy speaks....

GREENWICH VILLAGE,
NEW YORK CITY.

From what you have just read above you will realise that at this moment I am in America. To be exact, staying at the gorgeous and, by American standards, very old fashioned home of **Charlie** and **Regina Reynolds** of whom more later.

First stop was O'Hare Airport, Chicago to be met by one **Jay (Soapy) Marshall** who barely an hour or two before had been taping the Merv Griffin TV Show along with Mark Wilson, Dai Vernon, Shimada and perhaps some others that I can't recall. Jay is a very good porter, he carried my bags all the way to the car. And as he loaded them in he said "We're not going home." As I raised my eyebrows he explained that we were going to a restaurant straight from the airport. It turned out to be an extremely large restaurant owned by one **Marshall Rodine.** Jay and the said Rodine drank while I watched them and in the course of the next 30 minutes or so a number of people began to gather and to my surprise I found that they were coming to celebrate **Francis Marshall's** birthday. (I'm not quite sure *which* birthday but I think she was 38 again last year).

After a delightful meal, which included, to the surprise of everyone present, a large birthday cake baked especially for the occasion by Marshall Rodine's girl friend, we moved upstairs into an extremely large ballroom where we danced and enjoyed the music of a 14 piece orchestra until about 2.00am. I don't think anyone quite realised that although it was 2.00am to them, to me it was more like 8 or 9 in the morning. Eventually I got to bed, and after what seemed like a 10 minute nap I was awoken by someone saying "Get up — you have a lecture to do in one hour." The lecture turned out to be for the Young Magicians Club which meets at Magic Incorporated's H.Q. This particular occasion turned out to be a near disaster as they had invited the local Cub Scouts along and most of them thought it was to be a show rather than a lecture; enough said.

No sooner had I finished the lecture when Jay said that we had better get going as I had a show to do at 2 o'clock and from there we drove over to a local college where the Society of American Magicians were holding their annual shindig and the show turned out to be two, one in the afternoon, one in the evening, with The Boy Wonder appearing on both. With the usual Jay Marshall efficiency we arrived on time. I think they liked both my shows, because they paid me and no-one complained as I ran away with my money held tightly in my hot little hands.

The following day I went to Milwaukee which they tell me is a brewery town. Again I did an afternoon and an evening show and again they must have liked me because they gave me money . (I like America, they keep giving me money). The following day was a day off. Tuesday, Peoria, Illinois. Wednesday, St Louis, Missouri. Thursday, Nashville, Tennessee. Friday, I don't remember. Saturday, Sunday and Monday I had a delightful stay in Buffalo and my grateful thanks go out to **Jack** and **Shirley Alden** who were my hosts. My stay included a visit to the Niagara Falls which I will remember for a long time. I M.C'd and performed what I laughingly call my act, on their show and lectured the following evening. It turned out in fact to be a Tri-city Convention taking in Buffalo, Toronto and Hamilton from over the Canadian border.

From there to Rochester and this time my delightful hosts were **Keith Walker** and wife **Wendy** whom I was pleased to meet because they are both from England. Once again they gave me money. Unbelievable. Next day, Washington and the kindly **Al Cohen** of **Al's Magic Shop**. (Free plug). I've known Al a long time. He is a nice man and a true lover of magic, pushing it whenever and wherever he can. The Washington lecture was a full-house affair and I completely ran out of lecture notes but I wasn't worried because Al had a package waiting for me, mailed to him in advance, with a fresh supply. Next, New Jersey and this time my hosts were Mr and Mrs **Herb Zarrow** of card-shuffling fame. Herb is one of the nice men of magic. Quiet, unassuming, pleasant, a great host and a nice guy to be around. I like him. At this lecture I was met by Charlie and Regina Reynolds who took me for the rest of my journey to New York. (Actually Mrs Zarrow did the driving). In New York I was down for a magic show at Hunter College. This is my last stop and I have been here several days, during which time I popped over to Philadelphia on the Sunday to lecture under the auspices of **Martin Kaplan** who owns a magic shop there, managed by **Bob de Suza** (I know I've spelt it wrong, Bob).

That, up to now, is where I have been and what I am doing here in the U.S. I haven't yet had time to mention many other people, both old and new faces, whom I have met and some of the other things I've seen, but more on that next month.

Goodbye. **Patrick Page**

THE USELESS PACK

What is outlined here is the basic routine only. The presentation, patter and etc., is up to the individual. My particular style involves presentation without any patter at all.

First of all, the necessary credits. As far as I know, the originator is Dai Vernon whose "All Backs" routine appears in "Expert Card Technique", anyway that was the one I worked from. The "All Faces" addition comes from the pages of Ed Marlo's "The Cardician". My contribution was to the way the two fit together and the surprise ending.

EFFECT:-

A pack of cards is removed from its box. These, to the Magician's apparent surprise (depends on your mode of presentation) consist of all backs. These transform to a pack of all faces. The final knockout comes when these faces transform to all backs once more but of a different colour from the original. The Magician then either states that it is pointless to show a card trick as he had planned with such a pack, disposes of it in favour of another trick or merely disposes of that "useless pack" and performs with another, more sensible, pack.

METHOD:-

A set up is required. You need half of a red pack, half of a blue pack (consisting of different cards from those in the red half), two double facers and a red backed Joker. From the top downwards we have the Joker face down, a face down red card, one face up, another face down and yet another face up. Below these five cards are the rest of the red backed pack face down. This is followed by the two double facers and then the face down blue backers.

Ensure that the last blue backer is an easily remembered card (such as the Ace of Spades). The value on the face of the first double backer is also remembered, that is, the face which is facing downwards. Sorry about the mental exercise but as you will see it helps to know these two values. The pack is placed into a red box.

— The pack is removed backs upwards from the box. The top one is turned to show the Joker. This is put aside. A little finger break is held over the last red card or alternatively this last red card can be a thick card for easy location.

— Double lift the now top two and show as a double backer. Insert this into the break over the finger. Maintain the break.

— Double lift the next two and show as double backer. This is replaced on top but the right thumb keeps a break between these and the remainder of the pack.

— The left hand removes all the cards below the finger break, deposits them on to the top. This hand then goes underneath the pack and grips the half below the right thumb break as the right hand lifts the top half off.

— Both hands revolve at the wrists to show all backs returning to the original positions. The left hand places its half on top of that on the right and maintains a little finger break.

— The cards above the break are fanned to show all backs. As the fan is closed, the half above the break is injogged.

— Right hand grips the pack with fingers above and thumb below at the edges in front of the Magician, and turns the pack over. Pack is placed on the left hand.

doug alker

Right hand lifts off the portion above the jog. Both hands revolve to show all backs. Left thumb goes under its packet and flips it over before placing this on top of the packet in the right. Left finger maintains a break.

— Top half is fanned out again (all backs). Close fan and maintain break. Left fingers peel away bottom half so that right side ends up facing the left if you get what I mean. This is shown as all backs. The right hand which is arched over its half comes over the left half. The finger tips curl over the far edge of the left hand half and slides the bottom card out on to the bottom of the right hand portion.

— Separate hands (each with half a pack). Show bottom of right half to be a face. Turn hand down and the left thumb pulls off the top card on to the top of its portion. Right hand turns over and left hand thumbs off the bottom card of that portion on to its half. Thumb off another card from the top of the right half. Turn over the hand to show a back and then turn it down again for another card to be slid off. Right half is placed below that of the left. The right hand grips the whole pack and turns it over to show another back. Pack is turned down, on to the left hand.

— Using the right hand as a screen the left fingers pull out the bottom face up card and revolves it.

— Pack is turned over to show a face. Fan out about a dozen cards, faces showing, grip in the right hand which turns these to show the backs.

— Continue to do this (showing cards as normal red backers) until you reach the Ace of Spades (blue card). From that point, faces are shown as you spread cards from left hand into the right. When you reach the remembered double facer you will have three or four cards remaining in the left hand. Keep these in the left hand which revolves to show red backs. These are put on top of the face up pack.

— The set up is now from top downwards, face up red backers, face up blue backers and finally the two double facers at the bottom.

— Pause and then turn the pack over with the right hand to show a face. Lift and show this card as though you were double lifting. Replace on top.

— Hold pack in left hand. Right hand comes over the top, grips pack at the short ends. Left fingers pull away about 10 cards from the bottom turning to keep the bottom card upwards. Right hand turns to show two faces. Left hand turns at the right time as right hand replaces cards so that the exposed back is not seen.

— Left hand pulls off a few more cards (perhaps 20) as above action is repeated. This can be done perhaps a couple more times.

— At the next cut which will be around the half-way mark, the left fingers side slip the top card off the right half as the cut is made. Both halves can now be shown as all faces. Replace halves and maintain a break with the little finger.

Revolve top half with the right hand.

— Fan out all cards above the break to show all faces. Injog the top half as the fan is closed.

— Turn the pack over. With left little finger inserted into the jog, fan out to show all faces. Close fan and revolve top half (over the break) and place this below the remaining half.

— Set up is now, double card on top followed by face down blue backers, then the face down red backers. The other double facer is somewhere in the red half.

— Turn the pack over (all now face up). Slide out the now bottom card and transfer to the top. With the right hand as shield, the left fingers pull out and reverse the bottom card.

— The top card is shown as a double facer and inserted half-way down in the upper half. Pack, which is gripped by the left hand fingers is turned so that four faces are visible. The double facer is pushed in.

— Right hand arches over and cuts off just over half the pack. As the left hand shows the remaining portion as all faces the right fingers prepare its half for the Kelly replacement. Left portion is replaced below the right portion between the stack and the split away bottom.

— Pack is turned over when a blue backer is seen. Pick up the tabled Joker and contrast the backs (this is important as people frequently forget the original colour).

— Right hand cuts off less than half and shows the blue backer on the top of the left hand portion. As the right half is replaced, the left fingers curl on top of the blue backer just exposed and pulls it round underneath to the bottom where it ends facing upwards.

— Pack is turned to show a blue backer at the bottom. Turn it back. Double lift the top two cards and show as a double blue backer.

— Insert this double into the pack just less than half-way down and get a right thumb break below its point of insertion. Cut off at the break and revolve both hands to show all blue backs.

— Replace halves as they were, keeping a little finger break. Fan out the cards above the break to show all blue. Injog when closing and turn the pack over.

— Cut at the now outjogged half. Show both halves as blue. Replace left half on top of the right half after turning this (left) half over in the left hand.

— Fan out to show blue backs. Reject pack as unsuitable for use.

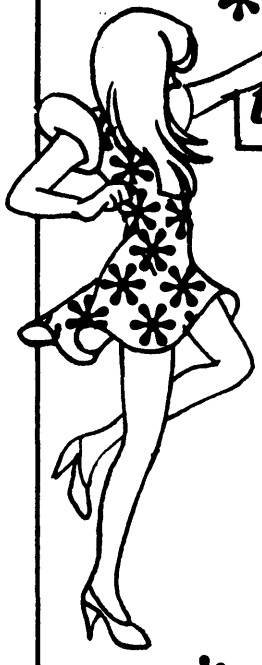
First of all, thanks to the many readers who by phone and letter said such nice things about the John Ramsay issue. March 13th next year will be the centenery of his birth and we are already seeking material, tricks, anecdotes etc for a commemorative issue to mark the occasion. If you have anything you would like to pass on please get in touch.

Presented by his secretary Mrs French and Andrew Galloway, some of the actual properties used by John will soon be on permanent display in the Magic Circle museum. Had it not have been for our journey to Ayr in connection with the special issue these items would most likely have been lost.

The Blackpool Magical Society's One Day Convention has become an occasion to meet friends, so much so that we did not see all the magic we wanted to. We did see much of the Close-up though, and in particular **Mark Weston** with a continuous cigarette production that looked good, even from the sides, and **Mo Howarth** cutting and restoring a silk. We also saw **Trevor Lewis** in full swing with The Tamarix Rabbit trick, stacking dice, and producing a bottle of coke.

Close-up magic at magical events is something of an ordeal both for the organisers and performers. In conditions where the spectators are on the same level as the performer the maximum number of people who can see the performer in comfort is about twenty seated with about a dozen standing at the rear. In the above event four performers were attempting to entertain probably more than 300 which would require about eight performers if all were to get a comfortable view of the action. This would of course require a much larger room than the one at Blackpool. The increasing popularity of close-up magic will eventually force organisers of magical events to give more though to providing better facilities for the more intimate type of magic including cabaret style acts and expending less effort in trying to produce a big show, when professional illusion acts are almost non-existant. It is by the creation of a similar environment in which the professionals work and booking these performers at their events that magical societies can best serve the interests of their members and magic as a whole.

For almost a week a Soho pub became the unofficial headquarters of a mini close-up convention with **Derek Dingle** performing original card mysteries using his superb technique with other aids thrown in which threw us completely. He split a card in half in five seconds flat and presented us with a couple of bars of gold in the shape of Tally-ho cards. He has promised us a not too difficult non-card effect for the magazine. Derek was of course breaking his journey on his way to the Magic Safari in South Africa. He was accompanied by **Ricky Jay** also booked for the same event with his own special brand of magic and who makes difficult moves and flourishes look like childs play; he performed the Signed Card in Purse among other effects. Ricky includes performing at Country and Western, and Rock Concerts among his engagements with a show lasting a minimum of 45 minutes. When asked what tricks he does, he replied, "I just throw a few cards about." He has written a book due out in the autumn, something about the Martial Arts — using playing cards as a weapon. When these two characters were last in London nearly three years ago and they literally knocked us cold it was **Bob Read** who remarked "I wonder what they say about us when they get back home." This time we were ready. **Gordon Bruce**, card expert and double bass player with the Scottish National Orchestra, on a one night stand at The Festival Hall, stayed over a couple of nights and joined in and caused Ricky to comment, "you never told us about Gordon." Well, we are forgetful on occasions. More to come. **Brian Sinclair** chipped in with a couple of his specialities, Coins through Table, stealing a ladies wrist watch, and also a considerable amount of the thunder. (Brian can be seen every Friday night at the Chalet Arosa, Tunbridge Wells where he entertains at the tables). On the last night it was almost impossible to get inside the pub! Someone who had sat quietly watching the previous evenings decided to have a go. Armed with a couple of safety pins, a borrowed pack of cards and the egg bag **Ken Brooke** went to work, and closed the show. If you have any sense you don't try to follow Ken in this kind of situation. It was a terrific week in which many people had a great deal of fun including the customers and bar staff.



✱ TOP PHOTOGRAPHER 'VIC PINTO' CREATES TWO BEAUTIFUL GLAMOUR SHOTS OF A PROFESSIONAL MODEL. BOTH IN TREMENDOUS LIVING COLOUR!

the 'pinto' shöwgirl

HELD BEFORE A MIRROR A REVERSE IMAGE OF THE SHOWGIRL REVEALS MORE CHARMS and – THE SELECTED CARD!

This is the brainchild of professional photographer and friend 'Vic Pinto'. Known in the commercial field throughout the world and a magical nut if ever I met one. Few men would go to the trouble and expense to produce a quality product of this nature unless he was (almost) out of his mind!

'Pinto' built a special set in his studio, employed a beautiful model and with his creative genius turned out 'The Pinto Showgirl' – Small, exclusive apparatus which we guarantee will create havoc with the boys in the bar.

Routined by 'Ken Brooke' here, briefly, is what happens - - -

From a small wallet you remove a playing card which has been permanently sealed in a plastic container. The face of this card is not shown.

Spectator is handed a pack of cards and is asked to deal them face down, one at a time and stop dealing whenever he wishes. That card is turned face upwards. The sealed package is turned over and, believe it or not, the spectator finds a duplicate of the selected card right inside the package!

Saying this is not the trick he intended to show, the performer explains that he was rehearsing his 'big show' the previous night and his assistant picked up one of the large cards he uses and at that very moment he had a premonition that the very card she was holding would be selected tonight. So saying, the magician removes a beautifully coloured photograph of a showgirl holding a large playing card, back towards the camera – The magician states that the card is a duplicate of the card spectator stopped the deal at a few moments ago ---

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Those of you who had difficulty in understanding Roy Walton's CARD SHARK effect everything will become clear if the following is inserted between paragraphs two and three under the heading PERFORMANCE.

'Hold the pack in your left hand so that the end with which the half card is squared, is away from you. Riffle the inner short end of the pack with the right thumb until it jumps at the King of Clubs. Carefully cut the pack at this point and complete the cut, so that the King of Clubs and the half card above it come to the face. If the half card is not completely square with the outer end of the King of Clubs, use the fingers of the right hand to correct its position. Keep the pack tilted up slightly during these actions, so that the face is not visible to the spectators.'

Our apologies to all including Roy.

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Pabular

The Magazine of Close-up Magic

Vol. 2 No. 9 MAY 1976

PLAY IT AGAIN SAM

EFFECT Seven pairs of cards are shown, the pairs running in numerical order, a pair of aces followed by a pair of twos etc. One of the pairs is replaced in the pack and the remaining pairs split up. The pairs magically assemble once more as pairs in order, and the one placed in the pack at the beginning of the trick joins them.

peter duffie & roy walton

PLAY IT AGAIN SAM
by Peter Duffie and Roy Walton

METHOD:-

Run through the face up pack and remove a pair of sevens and place them at the face of the pack. Continue with a pair of sixes, fives, fours, threes, twos and aces. Do not bother about removing pairs of the same colour, just concentrate on the values. Spread out the seven pairs on the face for a moment as if to check that they are all correct taking this opportunity to get a left little finger break two cards below the pair of sevens. Close up the spread of pairs and lift them away from the face of the pack with the right hand, really taking all the cards above the break, so that the two extra cards have been secretly added at the rear of the seven pairs. The remainder of the pack is laced face down on the table.

Spread out the cards face up between the hands making sure the spectators understand that the pairs are in numerical order from the face, keeping the last three cards square as one so as not to expose the two extra cards. Square up the spread and turn the cards face down. Thumb off the two top cards and push them into the centre of the main pack. Say, "seven has always been my unlucky number, so I think I'll get rid of the pair of sevens."

The packet of pairs should be held face down in the left hand. You are now about to give the impression of splitting the remaining six pairs into two separate piles onto the table.

Push the top card slightly with the left thumb and take the two top cards from the packet with the right hand, thumb at the near short end and the fingers at the far one, keeping the cards in their unsquared condition. Move the right hand so that the two cards rest on the table. Now place the second finger of the left hand on the back of the lower card of the pair pressing it against the table's surface, whilst the right hand moves a little to the right with the upper card leaving it on the table. During this action the left hand will need to twist exposing the face of the card at the bottom of the packet. Twist the left hand so that its cards are face down again at the same time getting a left little finger break under the top two cards. Bring the right hand over the packet and using the same grip as before move the top two cards as one, slightly to the right. Now use the left thumb to push the next card over slightly, enabling the right hand to take it below the 'one' it already holds and move away with the 'two' cards. Place the lower card ON TOP of the face down card already on the fable at the left hand side, again pressing on its back with the second finger tip of the left hand. The remaining 'one' is placed face down on top of the other face down card with the right hand, making sure to keep 'it' absolutely square as you do so.

Turn the left hand bringing its cards face down again and push the top two cards over to the right slightly in an unsquared condition. Take these two cards into the right hand using the same grip as before but prior to taking them away from the packet, use the left thumb tip to slide the uppermost card of the pair a little to the left of the one below it. Distribute this pair in the manner already explained, but this time the UPPER one goes on top of the LEFT hand heap and the lower one on top of the heap on the right.

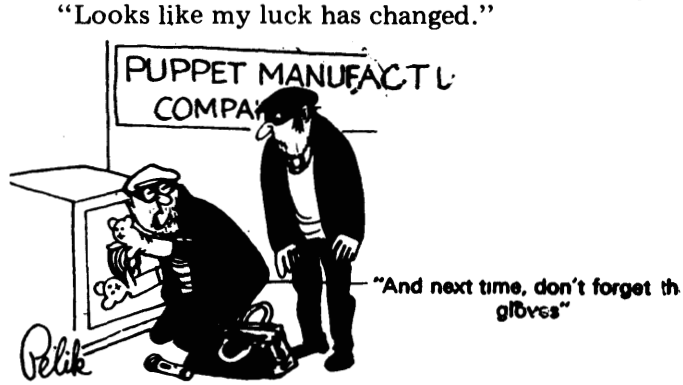
Push the next pair over with the left thumb and take them into the right hand. This time the LOWER one is spread a little to the left of the upper one and the pair split and distributed as before.

Push the next two and this time use the left thumb to draw the upper one to the left before removing them with the right hand and distribute them.

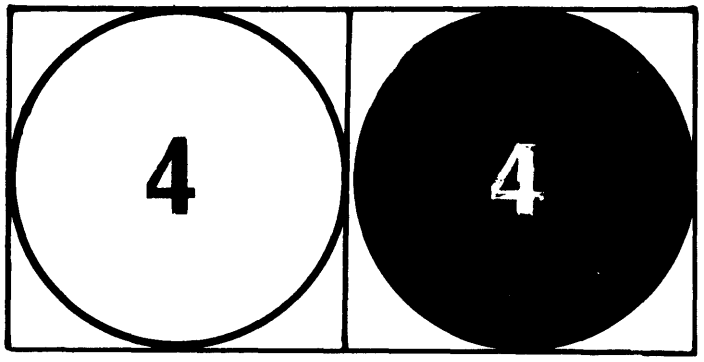
You will now be left with three face down cards in the left hand, the audience thinking you just have the final pair. Push over the top card and take it into the right hand. Place it on top of the right hand packet, and as you do this put the last card(s) in the left hand quietly on top of the left hand packet. Your work is now over, but do not let your sigh of relief be too obvious.

Snap your fingers over the two face down packets and then turn the two top cards of the left hand packet face up with the left hand and place them still face up between the two packets. They will be seen to be a pair of aces. Turn the top two cards of the right hand packet face up with the right hand, showing a pair of twos place them on top of the aces face up. Continue this left/right sequence until all six pairs are assembled face up in the centre packet.

Point out that an extra card has appeared in each packet. Take these two cards, one in each hand and turn them face up in a display position to reveal the pair of sevens. Conclude by saying "Looks like my luck has changed."



(Carlos Colombini) *fabian*



TRANSPO TINK

This is my version of John Racherbaumer's Ace Portation'. No fake card is necessary, the entire effect being achieved by using the Biddle and Elmsley counts.

EFFECT:-

Four cards each with a black spot in the centre, and four cards with a red spot in the centre are freely shown on both sides. The four black spots are placed on the table to the performers right and the red spots to his left. One by one a black spot card changes places with a red spot card until all four black spot cards are on the performer's left and vice versa.

REQUIREMENTS:-

Prepare eight blank faced by sticking a red spot to the face of four of them, and a black spot on the face of the remaining four. Suitable stickers are available from most stationers.

PERFORMANCE:-

1. Openly remove from wallet the eight cards and spread out explaining that you will show them something unusual with eight cards, four with red spots and four with black spots. Square up the packet face up with the black spots above and the red spots underneath.
2. Holding the packet in the right hand in the Biddle position draw off the top face up black spot card with the left thumb. The second black spot is pulled off in a similar manner holding a break between the two cards with the tips of the left fingers. Draw off the other two black spots, pause and say, "Four black spot cards."
3. Left hand comes back to the packet held in the right hand and pulls off the first red spot card with the thumb at the same time leaving the three black spot cards above the break underneath the right hand packet. The left thumb peels off the next two red spot cards singly, and then drops the last red spot with the three black spot cards beneath it as one card. Reading from the top the order is one red, three blacks, three reds and one black.
4. Turn the packet face down and hold it in the left hand. Turn the top black card face up and count off four cards without reversing their order and place them on the table to your right. Count the remaining four cards retaining their order and take the bottom card and put it face up on top of packet which you put on the table to your left. The position is now, on your right a face up black spot with three red spot cards face down beneath it, and on your left a red spot face up with the face down black spot cards.
5. Take the face up red spot card, turn it face down and with it scoop up the three cards and turn the packet over replacing it on the table. Repeat the same operation with face up black spot card.
6. You now order one card in each packet to change places. Lift the top card of both packets revealing that the change has taken place. Replace the cards on top of their respective packets.
7. Make a magical gesture over each packet and using the Elmsley count with each packet in turn show that two have now transposed.
8. Make another magical gesture and this time count each packet in the normal manner reversing the order as you do so, but replacing the last card on the bottom. It is important that in this count which shows a third transposition to have taken place that the cards are held in exactly the same manner as when doing the Elmsley count.
9. A final magic pass and the fourth and last cards are shown to have transposed by Elmsley counting both packets.
10. The effect over drop one packet on top of the other and using the side steal bring the bottom card to the top. Place the packet on the table, and should anyone pick it up they will find everything normal.

FOUR GONE CONCLUSION

In this effect two selected cards are lost in the pack, and four cards taken from the top of the pack are shown to be all alike. Two of the cards disappear and the two left are shown to be the *previously* selected cards.

On being returned to the pack the two chosen cards are secretly brought to the top of the pack by whatever method you favour. Holding the pack in the left hand in the normal dealing position the thumb pushes the top four cards over the right side of the pack in a spread out condition. The right hand moves in to take the four cards roughly squaring them up as it does so and in the process pushes the bottom card of the four under the left thumb finally moving away with only three cards. This is not a difficult move technically, but does require to be done in an easy casual manner that will not arouse suspicion that you have done anything other than take the four cards from the top of the pack. The rest of the pack is now placed aside being no longer required.

With the packet of three cards held face down they are counted as four using the standard Elmsley count procedure which will bring the card not selected in the middle of two chosen cards. You now show the three cards as being four like cards, by using the familiar buckle move.

Hold the cards in the left hand, buckle the bottom card and with the right turn the other two face up as one card counting one, and turn them back face down again. Place the top card face down beneath the other two. On the count of two turn the top card face up and then put it face down on top of the packet, and buckling the bottom card place the top two cards to the bottom. Count three and repeat as on the count of one. Counting four turn the top card face up, and then turn it back face down. You have now shown that you are apparently holding four identical cards.

Continue by showing the four cards again by using the Swindle count, a move I believe to be original with me. It should not be used in such a manner as to make it appear that you are trying to *prove* anything, but should be performed as casually as possible and appear as part of the previous count which it should follow without pause.

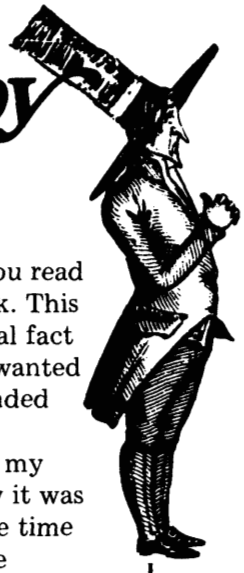
Hold the packet face down in the left hand, thumb on top of the cards and fingers beneath. The right hand takes the top card pulling it off the top of the packet with the thumb displays it face to audience counting one. On the count of two the right hand takes a second card from the left hand leaving the first card beneath the remaining card in that hand. The face of this second card is not shown but is kept face down in the right hand as you continue to count three and raise the left hand showing the face of the bottom card of the two in that hand. Bring the left hand to its original position and pull off the top card of the two with the right thumb onto the top of the card already in the right hand. Count four and raise the left hand as before and show the face of the card it holds. Place this card face down onto the top of the two in the right hand.

It may be felt that such a blatant miscount is sure to be noticed especially as in the first few attempts the rhythm will tend to feel a little unnatural. Once the latter is overcome this manner of counting will never be questioned.

To bring the effect to its climax the three cards are held face down in the right hand in the Biddle position. With the tips of the left hand fingers pull out the bottom card to the left of the two cards above it, the latter being retained in the right hand taking care to keep them perfectly squared. The position is now that you have one selected card in the left hand and the other in the right with a card concealed behind it. On being told the names of the selected cards display the face of the bottom card of the two in the right hand and drop it/them as one card face down onto the table. Without hesitation snap the card in left hand with the fingers and show it to be the other chosen card. To prevent the two from separating when they are dropped onto the table squeeze the ends sufficiently to put a slight bridge in them.

bob haines

The Page boy speaks....



Well now, let me see, the last time you read this column it was coming from New York. This time we're back home in London. In actual fact I had to leave the USA earlier than I had wanted due to my wife being taken ill. I had intended staying in New York for a few days doing absolutely nothing apart from chatting to my very good friend **Al Flosso.** Unfortunately it was not to be, although in fact I did have some time to spend with Al. going out for a meal one evening with him, **Stanley Palm** and **Stanley Burn** the ventriloquist. You probably will not believe this, but my only reason for going to New York was to see Al. It's just as well that I did because now, unfortunately Al is no longer with us. A little more than eighty years ago God decided, in His wisdom, that he would explain the meaning of the word Magic to us and so he created Al Flosso. For me he succeeded. The Flosso-Hornmann Magic Company is now in the very capable hands of Al's son **Jack.** I wish him all the success his father had.

Last time out I said I would mention a few of the people I met in the USA. The first one who springs to mind, because he was the first person I met, was **Ed Marlo** in Chicago. Ed had a few pertinent words to say about **Pabular.** Mainly the fact that one or two of the items that have been printed have previously appeared elsewhere. (Listening, Mr Editor?). There are few people in this world who could say such things with his authority. Another name was **Eddie Fechter.** He runs a bar cum hotel in Buffaloe, New York and this was the first time I had ever met Eddie, and I hope it isn't the last. I have mentioned before that I never had the pleasure of meeting the late **Matt Schulein** and Eddie Fechter must surely be his worthy successor. In saying that, I would appreciate the fact that Eddie's actual technique is probably far in advance of the late Mr Schulein but the approach is, I imagine, very similar. Eddie is a well-built man with a very pleasant personality and knows how to handle a deck of cards and a handful of dice better than most. He showed me quite a number of things I have never seen before (I'll bet you are wondering what they are).

Dick Kohl is a name of which I had never heard. I appeared with him on a show at Hunter College, New York where he was billed as 'The Great Kohl and Company', (the Company being his charming wife and daughter). I am not quite sure what kind of an act Dick does normally, but the act he performed that night was unbelievably hilarious. He did stunts and twists on existing effects that I have never seen before. He's funny, funny, funny. One day we might even see you in England, Dick — but if you do come don't forget to bring that Sawing-in-Half effect.

Doc Dougherty was someone I do not think I had met before, and this time it was in Washington. I had an afternoon to spare and Doc was kind enough to take me on a partial tour of the Smithsonian Institute in Washington. That, I may add, was one of the highlights of the whole trip. I had always believed that this particular institute was a place where they kept records and nothing else. How wrong I was. It turned out to be one of the finest museums, particularly of American history, that it has been my pleasure to see.

Scotty York and **Billy Wells** were another two guys I had met in Washington — Scotty I had met before but not Billy. After my lecture they drove me back to Billy Wells' home where I was to spend the evening and I had the pleasure of watching Scotty York perform a lot of close-up magic. He has some really excellent ideas. He actually performed his lecture for me. It is, of course, a close-up lecture in which coins and cards are predominant and also an effect using a 'goldfinger' (I always thought 'goldfinger' was a Jewish gynaecologist).

Scotty tells me he wants to come to England and in fact I have recently heard that this will be happening and he will be doing his lecture. Don't miss it, he's good. The thing that impressed me most of all the things I saw Scotty perform for me was a routine I believe is published in manuscript form and is sold in the U.S. under the title "The X rated Caps and Balls Routine by Scotty York". This is a more or less standard type cups and balls routine (in effect) but in this particular routine there is just no way you can guess where those final loads come from. It is excellent, excellent, excellent. On that particular evening Billy Wells was, like myself, a spectator, but in the course of conversation I began to realise that he too had a thing or two up his sleeve. Why not come over with Scotty, Bill?

Goodbye, **Patrick Page**

Prior to the publication of Card Shark we were shown the effect described below by Trevor Lewis who had heard that Roy Walton had a trick with the film 'Jaws' as the theme but had no details. That the effect should be similar even to cutting the card in half zig-zag fashion is surprising and another example of great minds etc. We believe it will be of interest to those with the ability to force a card in the classic manner enabling the effect to be achieved with less handling and the sudden appearance of the half card above the pack is rather more startling. Credit for the origination belongs, of course to Roy Walton.

CARD SHARK TOO

A duplicate Queen of Hearts cut in half as in the original version. One half is left in the card case which represents the shark. The other half is placed in the pack approximately fifteen from the top, and squared up in line with the end of the pack nearest the body. The Queen of Hearts belonging to the pack is on top of the pack.

Using an overhand shuffle, undercut below the half card, in-jog the first card and shuffle off. Force the Queen of Hearts by the classic method and close up the pack. Fan out the pack for the card to be replaced. Close up the fan and turn the pack end for end in one action using the move which must be well known to users of the one way back principle and stripper packs.

Hold the pack in the left hand pick up the empty? card case with the right and zoom in towards the pack giving the best imitation you can of a shark diving towards its victim including the gobble, gobble business. Drop the card case. With the left thumb across the middle of the pack riffle the outer end of the pack with the right fingers. This will cause the half card to jump above the end of the pack. Try to regulate the pressure so that the half card does not fly right out clear, but just peeps out above the end of the pack. Let the spectator verify it as being the selected card and ask him to remove it from the pack. Ask him now to open the card case (shark) where he will find ..... don't forget to put it in.

The jump up move was shown to me some years ago by Patrick Page during a late night session at some convention or other. I suppose therefore, that this Welshman must, with reluctance, give part of the credit to a Scotsman

trevor lewis

DROPIT

* One of the most useful of gadgets to a close up magician, and one that is in constant use with many of our top flight performers is TOPIT. It is not claimed that DROPIT will make it redundant but it is a ready made substitute which most of us already possess and is extremely useful when it is required to cause small objects, particularly coins, to vanish completely.

Having aroused your curiosity I hope that you will not be disappointed to learn that DROPIT is merely the outer breast pocket of your jacket. Should you not be wearing one, a similar pocket in your shirt will serve as a substitute in most cases.

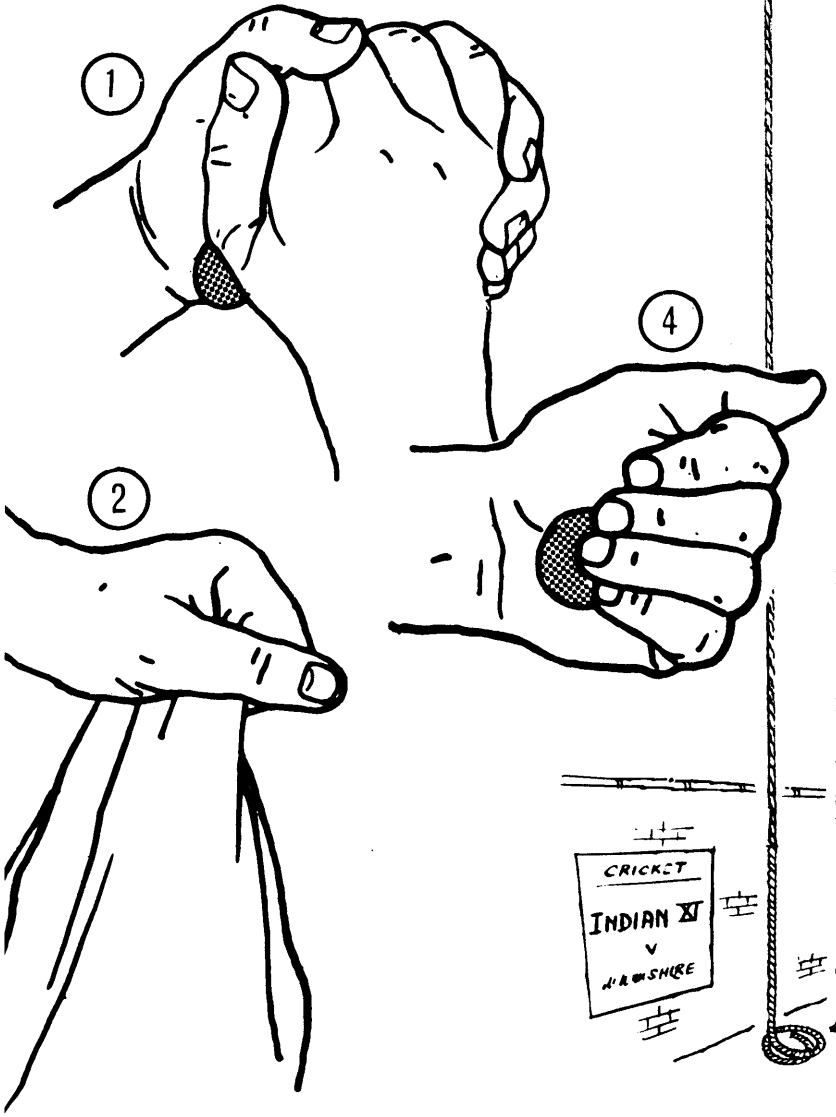
The idea of using this pocket as a receptacle for secretly disposing of vanished objects is not new but does not seem to have been fully exploited. Only two of its many possibilities appear to be well known, dropping a coin into it from a right thumb palmed position as the right hand pulls back the left sleeve, and stealing a coin held at tips of the left fingers with the right fingers as the right hand draws a handkerchief over it. Towards the end of this action the right hand with coin comes near the pocket and drops it in just before the handkerchief falls off the left fingers revealing an empty left hand.

The following ideas which have on occasion been used and proved to be practical may inspire others to try them out and in so doing find other uses for DROPIT.

Before attempting any of the ideas it is necessary to ensure that the mouth of the pocket is open slightly and remains so. This can be easily achieved by pushing a small handkerchief or paper napkin down to the bottom of the pocket or as I do, pull up the lining of the pocket from the bottom about half way up the pocket.

1. Hold a coin in the cupped hands and shake them as you would if you were holding more than one coin and wished to make them 'jingle'. Bring the hands still cupped and clasped together near to the breast pocket, blow on them, and repeat the 'jingle' action during which you work the coin back towards the heel of the left hand (Fig.1). At this point the coin is a mere couple

of inches away from the pocket. Blow on the hands once more and keeping them near the pocket do the jingle business and look directly at the spectator immediately in front of you in the eyes say, "You've seen this before." As he looks up you do two things simultaneously. You release the coin as you are making an upward movement of the hands in the jingling action, virtually throwing it at the coat just above the pocket, and still holding the gaze of the spectator say, "Your friend has." Your own gaze moves to the second spectator as you make this second remark. The coin on striking the coat falls into the pocket under cover of this calculated misdirection but it is most important that the spectators must not as yet be aware that the coin is no longer in your still closed cupped hands. Move the hands an inch or so further away from the pocket, open them slightly and peep inside. Close the hands and remark, "No luck as yet. Would you like to have a blow?" Move your hands towards the spectator for him to blow on them. Note how the hands have moved gradually away from the pocket and how you have contrived to convince the spectators that the coin is still in the hands after it is safely in the pocket by taking a 'peep' at it.



When the spectator has blown on your hands open them *slowly* showing that the coin has disappeared.

2. The above move can be adapted to change a borrowed silver coin into a copper one.

Have a copper coin concealed in the right hand between the second and third fingers. Take the borrowed silver coin on the palm of the left hand and cup the hands and proceed as in the previous effect vanishing the silver coin and revealing the copper one at the finish. Prevent the coins from clinking by trapping the borrowed coin between the two hands to avoid it making contact with the concealed copper one.

3. Cover the open palm of the left hand with a handkerchief and place a coin on it directly over the centre of the palm. Close the fingers and bring the hand towards the body near to the breast pocket and blow on it. With a slight flourish turn the hand over keeping hold of the handkerchief at the centre allowing the corners to hang down as in (Fig.2). With the right hand grasp a convenient corner of the handkerchief give it a shake which pulls it from the right hand. The coin has vanished having, as you have no doubt guessed, disappeared into the breast pocket during the slight flourish when the fist was turned over. When the right hand takes the corner of the handkerchief the left hand must have moved well away from the body. It is probably more effective if a spectator is allowed to take a corner, the right hand gently releasing the handkerchief and letting the left hand be seen to be empty.

5. Close the left hand into a loose fist and a coin is pushed into the opening between the thumb and forefinger where it rests on the tips of the fingers (Fig.3). The coin is held at the heel of the hand as in (Fig.4) and taking care not to flash the coin bring the hand back towards the spectator and in such a position that it would be an easy matter to release the coin during a gesture letting it hit the coat and slide into the pocket. No doubt you could evolve a suitable one. In the meanwhile here is one which gives good cover. Have a handkerchief in the breast pocket and remove it with the right hand and as you give it a shake to make the folds fall out the spectators eyes will be on this action, particularly if you make it look important by watching it with interest yourself.

None of the above are really difficult but they do need practise to get the necessary smoothness for the timing and misdirection to be effective.

May you never drop it when using DROPIT.

fred robinson

barrie richardson

THOUGHTS IN TRANSIT

This is an effect which I have used in my luncheon club lecture entitled 'Magic of the Mind'. Men, for some reason, respond more favourably to this type of E.S.P. trick than to some other kinds which appeal to women.

The origin of this demonstration is found in Anneman's 'Practical Mental Effects'. I have added a few touches which seems to create a good impression whether used as a close-up trick or on the platform.

The magician holds a stack of coin envelopes in his left hand. He hands one to a person on his left and another to someone on his right. Both are empty.

He now offers the person on his left a packet of about twenty blank cards (I use white cardboard cards rather than blank business cards). He is now asked to count off seven cards. He would of course find this awkward to do while holding the envelope, so you take it from his and casually push it in the centre of the stack in your left hand.

Take the rest of the blank cards from him and request that he recounts the cards to make sure that there are seven. When he confirms this hand him a pencil and say, "Will you please write a two digit number — such as 93 or 21 on one of the cards. Please do not let anyone else see the figures. Good, now take another card and on it draw two simple geometric figures — such as a square and a cross — but please do not use these. Make the first one fairly large and draw the second one within it. Good! Now mix the cards so that no-one, not even you, know the location of the cards on which you have written. Now place your cards in this envelope." You hold open the envelope and assist him (this envelope already has two cards in it so it now contains nine cards). "Please seal the envelope." Having taken the pencil back with your right hand, hold out your left hand which is still holding the packet of envelopes take back his sealed envelope on top ask if he has marked the envelope. He of course answers "No." You do a double lift turnover bringing the second envelope which is sealed and contains five blank cards. The spectator signs this envelope and places it in his pocket. He will later testify that the cards never left his hands.

You turn now to the spectator on your right and ask him to carefully count seven out aloud. "Please confirm your count" . . . "Place your cards in your envelope." He does this and seals it. With the packet of envelopes on the left hand have him place his sealed envelope on top at the same time hand him the pencil saying, "Please initial your envelope on the upper corner — right here." Again doing a double lift and turnover bringing the first spectators envelope to the top. You continue to hold the stack of envelopes acting as a writing support as he signs as requested. He is now asked to put the signed and sealed envelope into his pocket and you put the remaining envelopes away, either in the pocket or on the table.

The fun starts. Turning to the first spectator say, "Sir, please concentrate on your number." You pretend to write something on one of the blank cards or on one of the envelopes you

retained when disposing of the stack. "Now think of the geometric designs." You draw a triangle with a circle inside. (These hit 95 per cent of the cases and you are 99 per cent of the time at least half right).

"Sir, what two digit number did you think of?" Twenty-seven he responds. This you write in secretly with your trusty 'Boon' or swami writer. Drop the card onto the table. "What geometric designs did you draw? A circle within a triangle! Do you believe this — LOOK." Turn over the card.

The spectator is now requested to validate your drawings by showing his original cards. He opens his envelope and is surprised to find only five cards all blank. The assistant on the right is asked to open his envelope and sure enough he now has nine cards which include the two missing from the other spectator's envelope, one on which is written the number 27 and the other a drawing of a circle with a triangle.

Surely, such a demonstration of telepathy and psychokinesis is enough for one sitting. The trick is easy to do, leaving plenty of room for showmanship without which it is just another trick.

In 'The Page Boy Speaks' Patrick Page sought the solution to a card quickie; here is my answer. Whichever sleeve you want to produce the card from you must have an inside pocket on that same side of your jacket, thus the card will mainly be produced from the right sleeve as not all jackets have an inside pocket on the left side. However you proceed as follows: the card having been selected it is palmed from the pack in the left hand. The pack is transferred to right hand and then placed on the table or given to spectator to hold. Left hand now goes to inside right pocket of the jacket and pushes the selected card into the right arm-hole. The card should be pushed down as far as possible but not below the elbow. This is done quickly as the left hand now removes a miniature sword, wand or a pencil, indeed any object from the pocket which you can work into the effect. Give the pen to the spectator and ask him to sign his name on his selected card or something. Make sure that the spectator sees both empty hands as you gesture to the pack. As he looks for his card the right hand bends and tugs slightly at the right sleeve where upon the card will slide down the sleeve. Raise the right hand to prevent the card dropping out. When spectator can't find card you show hands empty and then left hand reaches into right sleeve to produce the selected card. Hope Mr Page likes the idea.

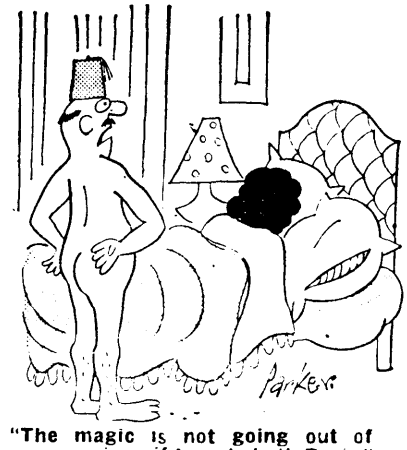
MISSION ACCOMPLISHED

In the book *Paul Curry Presents* there is an excellent effect entitled Mission Incredible. This is particularly effective when it follows a previous effect called The Problem of Thirteen. Unfortunately Mission Incredible requires something more than a normal pack. In the version to be described any pack may be used.

The thirteen cards of any one suit, say spades, are face up on the table in order from ace to king after performing the previous effect. During the introductory patter face the rest of the pack, that is, turn the bottom half of the pack face up. Pick up the packet of thirteen spades and drop it face down onto the top of pack. Look at the spectators and enquire if they know what card is on top of the pack. Regardless of their answer deal the top card, the King of Spades, face down onto the table, and as it is being turned face up secretly turn the pack over bringing the remaining spades face up at the bottom of the pack. Replace the King face down on top of the pack and as you say "Thirteen spades altogether" count off the top thirteen cards reversing them in the process and place the rest of pack onto the table. Square up the thirteen cards which the audience believe to be the complete suit of spades, but really only contains the King which is on the bottom of the packet. Overhand shuffle the packet retaining the King at the bottom by pressure of the left finger tips, and finally shuffle the King to the top of the packet. Spread the thirteen cards face down onto the table. Pick up the rest of the pack which is held in the left hand as the right pulls a face down card from the spread saying "If I choose one card from these I have mixed up, what is the chance of it being the Ace?" Place the King face down onto the top of the pack without exposing its face and continue to patter, "Of course you may think I have kept track of the Ace so I did not guess. But suppose I asked you to pick out each card in order what would be the odds against you succeeding. Please push out a card which you think might be the two." As this is being done palm the King from the top of the pack with the right hand, which still retains its hold on pack gripping it between the thumb at the inner end and the fingers at the outer end. This manner of holding the pack is similar to the one used when doing the one hand top palm or the Biddle move and does not appear unnatural particularly in the context of this action when the left hand is occupied taking the cards as they are pushed out by the spectator, and it is required that they be placed onto the top of the pack. When the spectator has pushed what he guesses to be the two out of the spread it is taken with the left hand and placed on top of pack held in the right hand. The arched condition of the right hand with the King palmed in no way effects this action. Continue having the spectator push out cards as you call out three, four, etc and keep placing them on top of the pack until only one card remains on the table, and as you say "King" he pushes it forward and you pick it up, put it on top of the pack and in squaring the cards let the palmed King fall onto the top of the pack.

Look at the spectator and say, "Would you be surprised if that last card was the King?" Again deal the King face down onto the table inviting the spectator to turn it face up. As he does so and finds the King, secretly turn over the pack which brings the remaining twelve spades to the top. You will usually have time to right the faced pack at this point as the misdirection is very strong as the spectator turns over the King. Having righted the pack spread it across the table face down. Finally turn the cards over slowly one at a time revealing that the spectator is turning over the King, count the top twelve cards face down onto the table as you say "If you were correct that would be the Queen, the Jack, ten, etc and so on until the Ace is reached which you turn face up, and saying, "I was right with the Ace, how well did you do?" Have him turn the twelve cards face up one at a time, and as he does so you have ample time to right the faced pack, and spread them on the table to conclude a simple but very effective trick.

joe riding



"The magic is not going out of our marriage if I can help it, Doris."

FOCUS

BOOK REVIEW

DAI VERNON "The First California Lecture"

The intent and purpose of this booklet is to commemorate Dai Vernon's last California lecture on March 27th 1976, in Sacramento, are the opening words in the introduction by Jeff Busby.

It is in three parts. The first section by Dariel Fitzkee who describes in detail the effects performed by Dai Vernon at a lecture given in San Francisco on Saturday, May 24th 1947.

The 'Professor' began the lecture with some general remarks and continued with Variations on the False Count and continued with Follow the Leader, Palming, Forcing, the Multiple Shift, Top and Bottom Changes, a Silk Routine using a change tube, Cups and Balls, Han Pin Ghien, Centre Tear, Cone, Ball and Handkerchief, Linking Rings and closed with criticisms on second and bottom dealing, and a performance of Triumph and Cards to pocket by special request.

The second section is by Fred Braue and begins with an unpublished version of the Slow Motion Aces he saw Vernon perform some two months later, a handling of the Erdnase bottom palm, and ends with the full patter and routine for the Aeroplane Card to pocket, claiming that is a great effect to use with any deck, anywhere. We agree.

Notes on the text, by Jeff Busby occupy Section Three and is of particular value to those seeking further details of the effects mentioned as it gives up-to-date references to itmes of literature which will enable the serious student to understand the methods of the man who revolutionised close-up.

There is a portrait of Dai Vernon on the front, an unpublished photograph of him lecturing, and a facsimile of the Introduction to the First Lecture. It also contains something we have not seen before, a picture of Fred Braue.

Softbound, its cost is Five Dollars and Ten Dollars for the hardbound edition which is limited to 100 copies. Postage extra. It may be obtained direct from Jeff Busby, 4001 Fruitvale Avenue, Oakland, California 94602 U.S.A.

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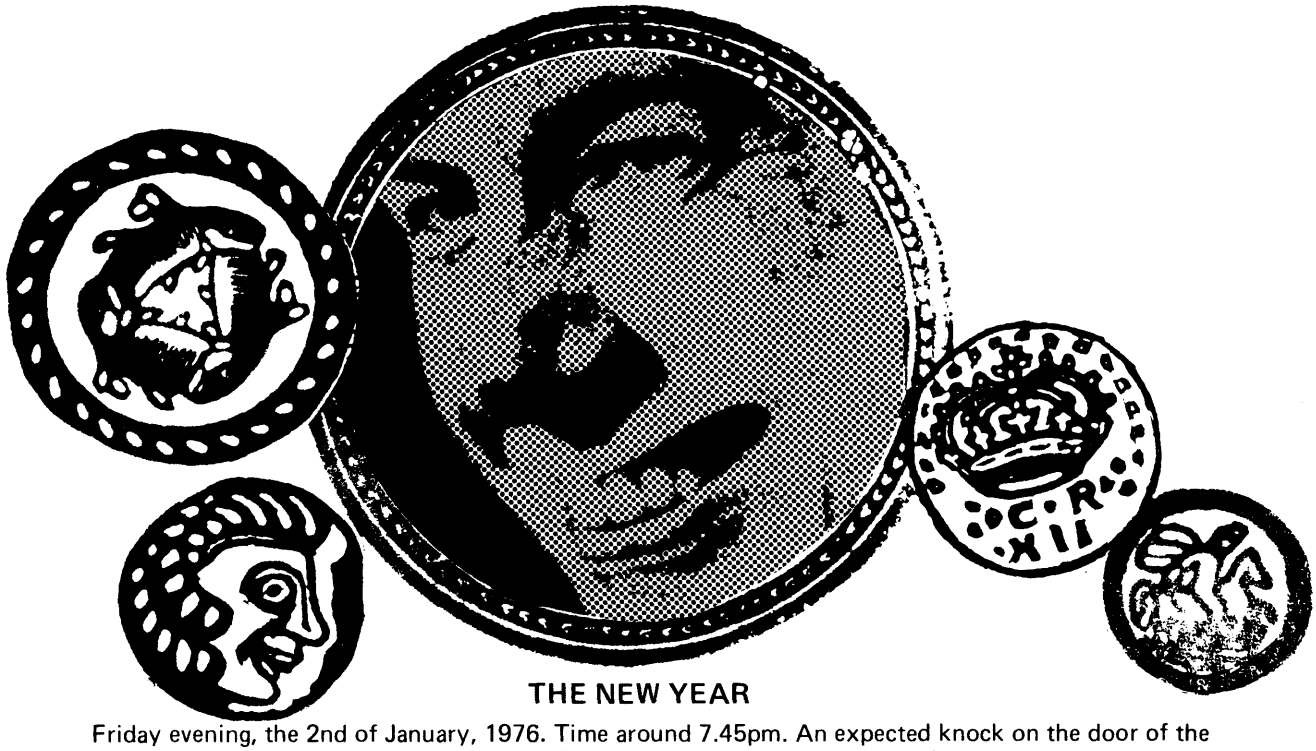
1. *A GOOD CLOSE UP ACT*
2. *NOT MORE THAN TEN MINUTES*
3. *BRITISH RING CONVENTION AT BRIGHTON, SEPTEMBER 1976*

Zina Bennet Trophy Open Only to British Ring Members.

Friends of **Bob Read** who chanced to read in the gossip column of a well-known newspaper that his recent appearances at the Savoy produced only one laugh, and that was when someone walked out, will be pleased to hear that Bob has been rebooked at this top night spot. Why this journalist wanted to make the act seem a flop is beyond us as the criticism was incorrect and pointless. (Bob doesn't seem to be too worried, as he has received other offers following this date).

Congratulations to **Doug Alker** on winning the Close-Up Competition at the Northern Magic Circle's Easter Parade, and in consequence has been invited to appear on the 'Late Night Close-Up' at the I.B.M. Convention. Included in his act was 'The Useless Pack' effect which can be found in last month's Pabular.



THE NEW YEAR

Friday evening, the 2nd of January, 1976. Time around 7.45pm. An expected knock on the door of the flat from a friend of long standing. Food and drink until what is, for us, an early night.

Following day, he digs around the studio looking over the bits and bobs, a pastime which I know gives him a lot of pleasure and, on odd occasions, a lucky find to add to that pleasure. Later, we talk over old, happy times when we were younger and, for me at any rate, a little more active. Another EARLY (2.45am) night.

Sunday – we walk together around St James – The Mall – The Park – Whitehall, back to the Soho pub – Lunch and a nap – Great stuff this, we both needed it – Evening time and we are joined by another fine English cardician, Fred Robinson – **Later That Evening – It Happened ! ! !**

AT MY REQUEST –

It happened again early on Monday evening. Robinson had no intention of missing a minute and we invited Terry Herbert and Vic Pinto along – **It Happened Again – Another Performance of Just One Trick** – Robinson had seen it the previous evening – For Herbert and Pinto it was the first time – The two experienced magicians *actually screamed* at the outstanding results laid before them.

GENTLEMEN –

Work on the trick I am talking about started many years ago. Recently, the man I am talking about put the final nail in the coffin and has recently added it to his stock in trade. I am indeed honoured that he has placed the trick in our hands for, in my working life, I have seen and sold much fine magic – **This Is THE GREATEST Coin Trick Ever ! ! !** – Ask Robinson – Herbert or Pinto. Have them describe their joy on this wonderful occasion.

Frank Farrow and Ken Brooke place on record their grateful thanks to the one and only –

'FRED KAPS'

For parting with a magical masterpiece which is the first of a series to be sold by this establishment. The props will be the kind you expect. The description, direction and art work will be the kind for which we have become famous. The great magician has worked everything out to perfection – You will be able to perform this **Miracle Magic** anywhere, under any conditions, sitting, standing, people all around. No bulk in your pockets. You have read the advertisements before. You've been in doubt. If you are still in doubt, just remember one simple thing –

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Do not write for details of the above yet. The props are now being made and will be advertised when ready. Our catalogue is now out of print. Another is being prepared and will be sent out when completed. It costs 50 pence here or Europe. $2.00 cash or $3.00 cheque to the U.S.A. We have no free lists. No stamp, no reply.

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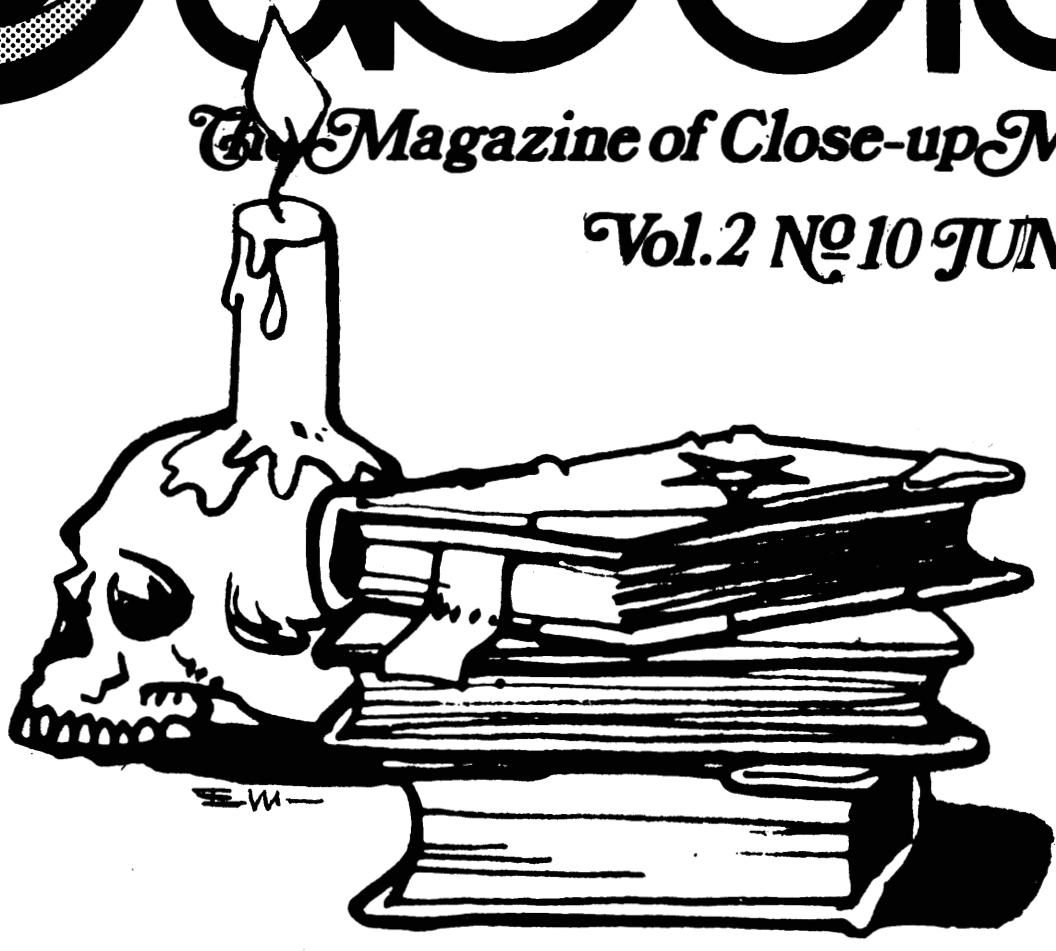


FROM A MENTALIST'S NOTEBOOK

1. I have found that you can construct an excellent dark writing thumb writer by gluing with epoxy glue the tip of a 'grease pencil' sometimes called china marking pencil obtainable from stationery stores to a standard band type nail writer. The black writing simulates that of a felt tipped pen. I hollow out a small hole in the thick 'crayon' and place it over the existing lead, covering the edges with flesh coloured adhesive tape used for bandages.

2. 'A Question I am Answered', described in Practical Mental Effects was a favourite effect of Anneman's. It is bold and allows for good acting. It can be done almost impromptu, and is just as effective when performed for large groups. It is well worth the practice, because it has all the requisites of good mental magic.

3. The metal filing box which holds cards three inches by five is an excellent prop. Eric 'Boon' Mason uses it for a modest prediction chest. Using a thumb writer a word or number can be written on a card (unseen by the audience) which is sticking out between the hinges of the closed box. After the prediction is written the card is pushed into the box.

4. This same box also makes an excellent box with which to give demonstrations of clairvoyance.

barrie richardson

FROM A MENTALIST'S NOTEBOOK

by Barrie Richardson

A spectator writes something on a card and places it face down in the box and closes the lid. It is then sealed with two or three rubber bands. Grasping the box in the left hand and in the process of handing it to someone else or placing it down you open it about half an inch. The card is easily tipped up along the side of the box and it takes but a glance to read the message. It is an old one — but is very strong.

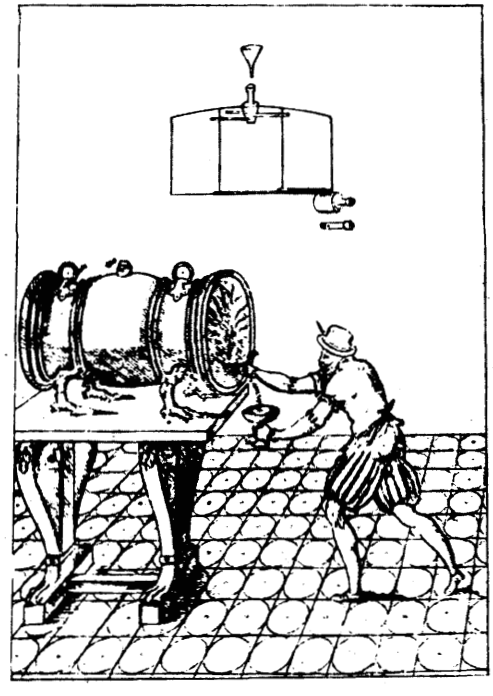
5. For an easy Question and Answer session try this one. Prepare a window envelope by cutting most of the address side out. Remove the flap also. Two such envelopes will be required. In the top envelope of the packet place a blank card and turn it flap side up. Place the window envelope on top and under the flap of the envelope containing the blank card. You are now set up for the well known envelope switch. Turn the packet over and repeat the arrangement. Hand out some blank cards requesting spectators to write on their cards a question or a command for you to perform some action. You next hand out envelopes, but not to all who have cards, leaving out two spectators who are close to you but as far as possible away from each other. From one of these take his card face down and put it in the window envelope and apparently remove it by taking the flap of the envelope below it which contains the blank card and have him seal it. Go to the other spectator who does not have an envelope turning the packet over as you do so, and repeat the same business at the same time asking the rest of the spectators who have cards to put them in their envelopes and seal them. All are now collected and during this operation you read the messages in the window envelopes. Two of the envelopes are now selected and you pretend to read them — better still do your business without even touching the envelope.

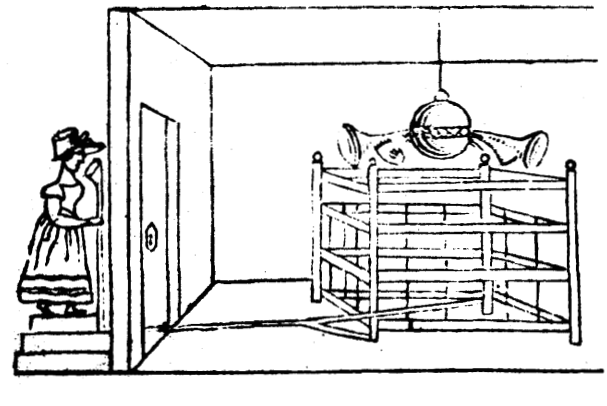
6. A nail writer can be used double. Anneman used two pencils fastened together. If a band or Boon writer is worn on the tip of the middle finger with the lead pointing OUTWARDS it is possible to write on a card with a ball-point pen and at the same time write the same word in pencil on a card held two inches below. Beats pocket writing by a mile.

7. Many people are suspicious of so-called psychic demonstrations. These same persons enjoy demonstrations in which you supposedly give them explanations in terms of naturalistic principles. For example do centre tear after you have explained contact telepathy as a physical form of communication. Then have them hold your hand as they write a word. Cards from pocket — sense of touch. Coins in spectators pocket are dropped into glass and shaken while your back is turned — you write your prediction, and when the coins are counted the prediction matches. The power of sensitive hearing and a thumb writer. A forced card or a stacked deck allows you to demonstrate 'body language', cold reading, or the lie detection via subtle changes in the victim's eyes.

8. The ability to do one or more 'amazing mental feats' is worth the relatively modest amount of time and effort required to master them. Harry Lorayne once told me he was pleased that so few magicians would spend the time required to learn mnemonic tricks, but would spend ten-fold the amount of time on a single sleight. The public rarely sees anyone memorise a shuffled pack of cards, or the contents of a recently published magazine, or the serial numbers of ten randomly collected pound notes. These are very strong — and it is always possible to cheat a little. Such is mental magic — at least from one man's view.

Cheers.





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peter duffie

THE GO-BETWEEN

Two jacks placed on top and bottom of the pack vanish from their positions and are found magically reversed in the centre of the pack with a previously selected card between them. Similar to Roy Walton's "Mission Accomplished" from the Devil's Playthings.

This trick was inspired by a J.K. Hartman trick entitled "Centre of Attention" from his first 'Linking Ring' parade.

WORKING:-

1. Remove the 2 red jacks from the pack. Hold the pack face down in dealing position in the left hand with a little finger break under the top card.

2. Pick up the 2 red jacks and drop them face up on top of the pack saying, "One jack goes on the top." As you say this, hold the uppermost card in place with the left thumb as the right hand from above withdraws the other 2 cards above the break as one. Use this double to flip the jack on top of the pack face down. Momentarily drop the double card on top of the pack as you continue by saying, "and one jack goes on the bottom. Take off the face up jack and turn it face down and place it to the bottom.

3. Turn the pack face up and emphasise the positions of the 2 jacks. Now turn pack face down executing an invisible turnover pass near the centre somewhere and hold a break with the left little finger as the halves come together.

4. Spread the pack between your hands and stop at the break point. Split the spread at this point taking the upper half in the right hand still in a spread and use the left end of this spread to flip over the top card of the left hand half. Assume this card is the 4 Hearts. Jog this face up card forward for half its length and ask the spectator to remember it.

5. Bring the right half of the spread back to join the left half so it is now as it was a moment ago except for the outjogged card. You now apparently flip the four face down again but really executing a Gordon Bruce 'Reversal Move' as follows: As the card is about to be flipped over, the right fingers under the spread engage the card above the four and the card below it (the two Jacks). Now the right fingers flip all 3 cards over as a unit. The right hand spread conceals the jacks as they reverse and all that can be seen is the outjogged card turning face down. Once this is done close up the spread leaving the face down 4 Hearts outjogged.

6. The 4 Hearts is now sandwiched between the 2 face up jacks. Make some magical gesture then turn over the top card to show the jack has gone and then show that the one on the bottom has also gone. Ask the spectator to push the outjogged card flush. Spread the pack to show the jacks have caught a card. Not only that but they've also turned face up. Ask spectator to name the card they were asked to remember and finish by showing that it is the face down between the jacks.

END NOTES:-

* a. Gordon Bruce's Reversal Move described in stage 5 can be used for reversing single cards, blocks of cards, etc. It is described here for the first time.

* b. So as not to complicate the text, I left the following out. In stage 3 I normally do the following: With the pack face down in left hand after placing the jack on the bottom, obtain a little finger break under the top 2 cards. Now the left little finger pushes the inner right side of the 2 cards to the left, at the same time the left thumb moves under the pack and flips pack face up with the result that both jacks can be seen, the lower right index of the bottom jack, with an indifferent card squared behind it, jogged slightly to the right. I believe this to be a Larry Jennings touch.

The Page boy speaks..

I did not mention that on my recent trip to the States one person I met was **Howie Schwartzman.** Howie is a guy I have met several times and this time I had the pleasure of meeting him in Washington when I was lecturing at **Al Cohen's Magic Shop.** Howie is a nut, and before he phones to complain I mean it in the nicest possible sense. A friend of mine had asked me, of all things, to buy a pair of cowboy spurs whilst I was in the U.S. and I thought that Washington seemed to be as good a place as any to buy them. However, contrary to British belief they don't actually sell spurs on every street corner in the States — in fact they aren't easy to find at all. But Howie knew a place in, I think, a suburb called Georgetown, where they could be found, and so we jumped into his wagon and set out to find this place — the exact location of which Howie wasn't quite sure. What followed next sounds like a film script and typifies almost everything that we British visualise about the United States. The time is late afternoon, about 5 o'clock, the traffic is building up and here are we, driving madly to get to the store before it closes. Suddenly he remembers that he has to call his office which he proceeds to do there and then. Being American he has a phone in his car and during the course of his conversation I learn that his office is in *Miami, Florida* which is a long way from Washington. Picture Howie driving to beat the lights, yelling at other drivers, talking to a guy on the phone in Florida and telling me "Watch out for a Cowboy Store — it should be here somewhere!" It was quite an experience for which I thank you Howie. (One final point I must mention is that when he stopped in at Al Cohen's to say hello and catch my lecture he picked up a $25.00 parking ticket. I hope he found this expensive lecturer worth it).

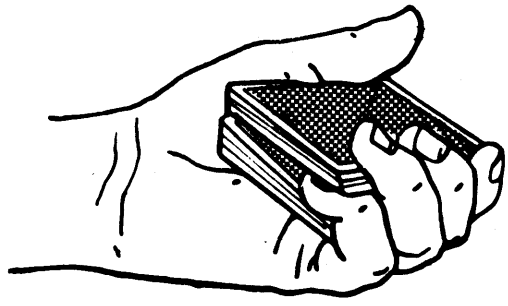
I have mentioned before that I had to come back from New York a few days earlier than intended because my wife was ill. I flew straight back to Scotland where she was staying and after a week or two I returned to London to fulfill some commitments, one of which was a trip to Italy to do three lectures, in Torino, Milan and last but not least, Rome. All three lectures were (I think) quite successful and I had the pleasure of meeting several old friends and meeting several new ones. The man responsible for organising this trip was one **Dr Lotterio** from Milan. Three years ago I had flown out to do a show for him and this time he fixed the lectures for me.

The first one in Torino was memorable because some guy, a non-magician, tried to gatecrash the lecture. They threw him out as only Italians can with a maximum of words, not one of which I understood. In Milan I felt very much at home because I think I knew virtually everyone present. Dr Lotterio was unfortunately not well at this time and I was placed in the very capable hands of **Gaetano Papalardo.** After wining and dining me at his home and (surprise, surprise) watching England play an International Football Match on Italian TV he drove me off to do the lecture which seemed to be successful. There are several Milan magicians who read this magazine and I would like to convey my regards and thanks to them.

Next stop Rome. The lecture in Rome was scheduled to take place in the same hotel in which I was staying. I don't pretend to understand the Italian magicians outlook but they are certainly enthusiastic and perhaps more secretive than we are. This particular lecture was for a much smaller group than in either Torino or Milan. After the lecture I took the opportunity to spend the next few days in Rome and I was lucky that my old friend **Silvan** elected to be my guide. I met him in a beautiful restaurant for lunch overlooking the Roman ruins. Afterwards he took me on a tour of this beautiful city — you name it, I saw it, and I had a complete run-down on it from Silvan who probably knows more than any of the official guides. I then spent the whole evening with him at his home, looking at his magic (and boy has he got some magic) and talking to his wife about England (because, in case you don't know it, Silvan is cleverer than we think, he married an English girl). It's funny how little things impress you when you travel. During my stay whenever I had eaten a sandwich there had been no butter on the bread. Silvan's wife thoughtfully put it on the table and it was then I realised that I had been missing it! Thank you for your hospitality Aldo.

Whilst in Rome I had the pleasure of meeting **Vanni Bossi** who is strictly a close-up magic buff. He has some rather interesting and off-beat ideas, particularly with coins, and he said he thought that some of these would be suitable for Pabular. I agreed instantly and he has promised to let us have some of the material for future issues.

Arriverderci, Patrick Page



SUPREME GLIMPSE ①

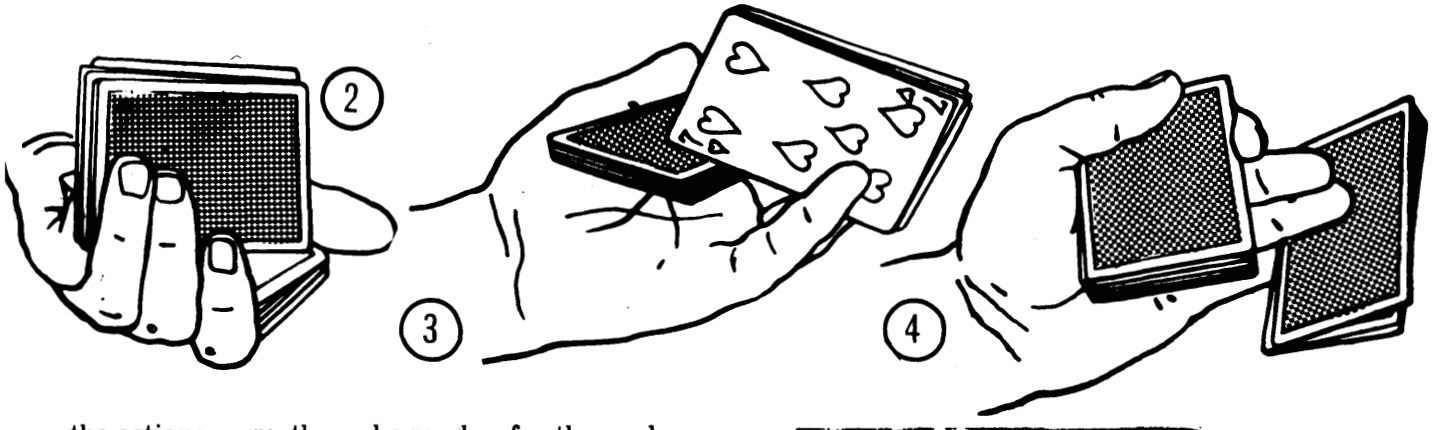
During my years as a card worker, I have been asked on numerous occasions to perform the following sleight for the benefit of other card men and magicians, they refer to the SUPREME GLIMPSE as the fancy cut, for to the eye of the beholder, this sleight appears to be purely a flourish, and it does not seem at all possible, even to the experienced, that a glimpse can be obtained, because of the speed at which the operation is performed. The sleight is a combination of SKILL and SUBTLETY, for in appearing to perform a fancy flourish with the cards, the operator obtains a grand view of the chosen card that lies in the centre of the deck.

PURPOSE FOR WHICH THE SLEIGHT IS USED. As a glimpse performed in full view under the guise of a flourish.

THE SLEIGHT AS A GLIMPSE. A card having been selected, noted by the selector and duly returned to the deck, the card is located by a little finger break in the normal manner, ABOVE THE SELECTED CARD. The cards at this stage are held rather tightly especially with the third and fourth fingers. These two fingers grip the top half of the deck as in Fig.1. Now by extending these two fingers to the right side of the deck, the top packet will automatically twist, so that the face of the bottom card (TOP PACKET) is before the performer's eyes Figs.2 and 3. Continuing the twisting action, the top packet moving in an anti-clockwise direction until it has completed one half revolution. At this stage the packet will have turned face down again, for on reaching the vertical position if the movement is continued and the two fingers (3rd and 4th left hand) opened out, we arrive at Fig.4, the top packet being in face down position once again. Here, the Right Hand takes the packet from tips of the left fingers and places the packet BENEATH the packet held in the left hand.

If the moves are first performed slow, the glimpse will be all too obvious to the operator, but it is the speed at which the move is performed that baffles the onlooker, the whole operation should be performed in approx: 1 to 2 seconds and at this speed the glimpse becomes a flash, hence the reason for the usefulness of the move.

USING THE GLIMPSE. I have found from my experience with the sleight, that the best method of having the card selected is by Riffling the outer edges of the cards before the eyes of the spectator and at the same time requesting him to call STOP at any time during this riffle movement. Break the deck at the position he requests and lever the top packet upwards at the outer end, to enable the person to see the card at which the riffle movement has stopped, and for him to remember this card. As the cards are lifted before the spectator's eyes, a break is taken *below* his chosen card with the left little finger and you are ready to execute the SUPREME GLIMPSE. I find the best way to do this, in actual performance, is to offer the deck with the returned card, to the person who has made the selection, with the request that he should cut the cards. If you time



the actions correctly, as he reaches for the cards, you execute the SUPREME GLIMPSE MOVE and the cards will appear to cut by themselves without any assistance from the performer, especially as the cards are held in the left hand only, the right hand being out of the way, but always ready to come forward and take up the top packet to conclude the move. From the audience viewpoint, you have merely cut the cards in a rather novel manner and this will be appreciated as a feat of skill, nothing more. Meanwhile the operator has the necessary know-how regarding the selected card and the card is in position at the bottom of the deck for left hand palming or any other denoument he cares to use.

I also use the move as a running gag when performing card effects on cabaret, I ask the gentleman nearest to cut the cards and as his hand reaches for the cards, the cards cut themselves, I use this irrespective of glimpsing a card purely for the novelty of the move.

One final note on the Supreme Glimpse. It is advisable to work under a strong light, subject to the speed at which you perform the sleight. If the light is fairly good, then the sleight can be used and the card easily sighted when working at the fastest possible speed. These are the ideal working conditions for the glimpse.

mark weston

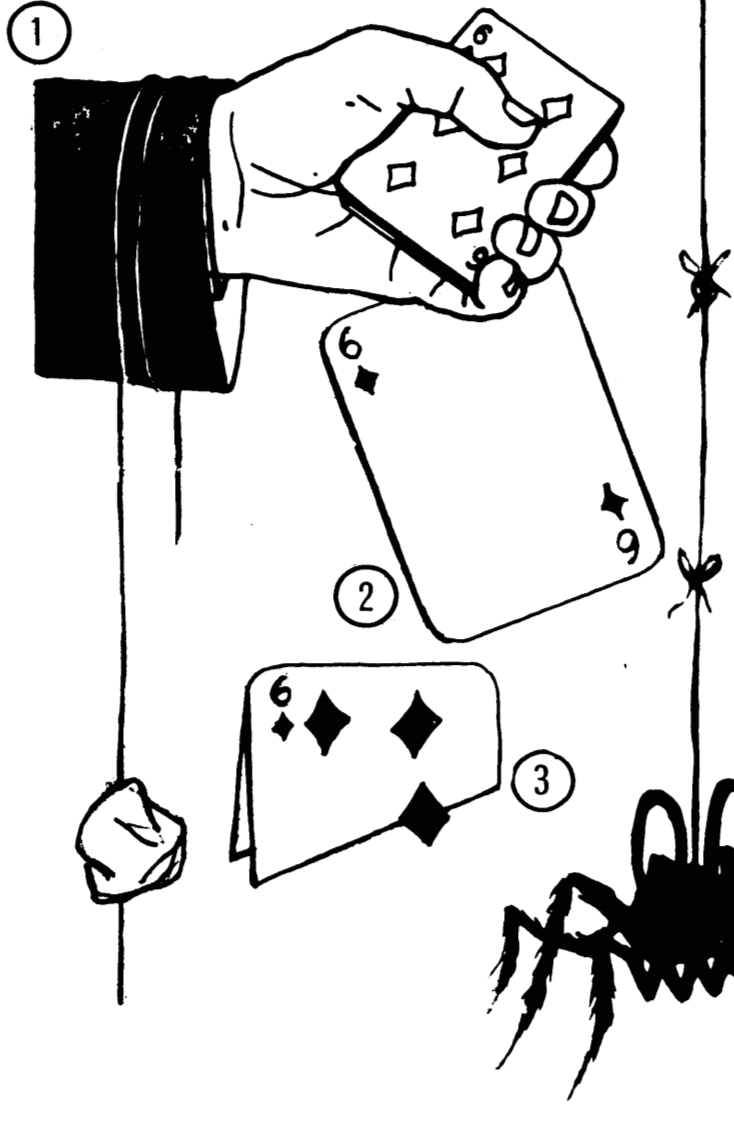
The PIP-EATING SPIDER

jos bema

This trick was inspired by an effect described by Billy McComb in Magic Circle Magic who said the theme was one evolved by Stanley Collins. The following method is one I worked out specifically to suit my own inability and taste. The effect remains similar to the original idea, which is as follows.

A piece of tissue paper is rolled into a ball around a piece of thread and hung over the arm (1) as you explain to the audience that the ball of tissue paper is a 'pip-eating spider' whose sole diet consists of playing card pips. You proceed to prove this by taking the six of diamonds and feed it with the pips until the card is blank except for the indices. On unrolling the 'spider' the pips are found inside.

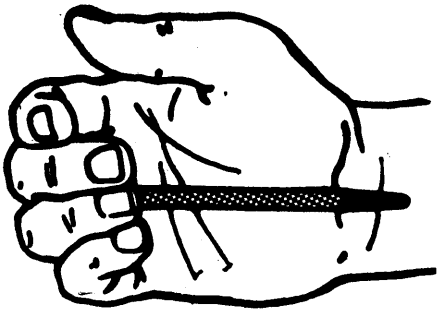
You will require a piece of white thread, a square of tissue paper, half a dozen diamond pips, a card which is blank except for the indices (2) and a specially prepared fake (3), which is half a six of diamonds cut diagonally with one of the centre pips erased completely and the opposite centre pip having the top half removed. Another half card is fixed to it using sellotape making a hinged card which can be slipped onto the card shown in (2), when it is in the pack you are all set to go.



Show the square of tissue paper and roll it into a ball around the thread at the same time introducing the loose pips. Wrap the thread around the left arm leaving the 'spider' suspended. Take the pack and find prepared gimmick push it up out of the pack for about three quarters of an inch allowing the audience to see the index and appreciate that it is the six of diamonds. Remove card and gimmick holding it back to audience in the left hand as in (3). Pretend to remove one pip from the card and feed it to the spider. Repeat with a second pip after which you let the audience see the face of the card. Two pips have disappeared. Continue to feed the spider with a further two pips and in the process push the card and gimmick a little further down into the hand and 'accidently' let the audience see the face of the card which now seems to have only two spots. (4) In taking the fifth spot you secretly remove the gimmick keeping it hidden in the right hand as you feed the spider. As you take the last pip push the gimmick behind the card leaving it there. The card can now be seen to be blank except for the indices. The right hand takes the card with gimmick hidden behind it and puts it in the pocket.

Attention is now called to the spider which is opened to reveal the missing pips.

Should you require an additional climax use flash instead of tissue (also for the pips) and an artificial joke spider. When putting the card into the pocket steal out the spider which has been folded and secured with flash string. After disclosing the arrival of the pips crumple up the paper introducing the joke spider. Light the paper ball and toss it into the air and a lifelike spider will appear.



CONTINUOUS BALL PEN PRODUCTION

I use the following item as an alternative to my continuous cigarette production, the method of stealing and loading is quite different and is intended for items roughly twice the length of a normal cigarette, for example Ball Pens, Pencils, Cigars etc. The angles are well covered throughout and if you will try out the moves before a mirror, I think you will be pleasantly surprised with the result.

REQUIREMENTS:-

Two ball pens of the cheaper variety "BIC" are ideal — approximate length 6 inches. If used in the act the tops should have the clip legs cut off and then be dressed smooth after which the tops are best permanently glued to the pens proper, with "Evostick". Alternatively you may choose to use pencils of the same length or cigars — neither of which would require any treatment.

PREPARATION:-

The two pens are placed inside the coat pockets one pen in each pocket, the point of the pen in the right pocket should be pointing towards the audience.

Let me now explain briefly what we are attempting to do. As in most continuous productions of this type one of the pens is produced in the left hand, this pen is removed with the right hand, placed into the right coat pocket — immediately another pen pops up in the left hand again the right hand pockets this pen in the same way as before — and again another pen pops up into view in the left hand — and so on — indefinately. What actually happens is that the pen taken in the right hand is really retained in that hand, the hidden pen being transferred into position in the left hand at the moment the right hand touches the left hand when removing the produced pen from that hand.

Now that our aims are a little less vague (I hope) let me describe the action in detail.

1. The grip on the right hand pen is depicted in Fig.1 — this is the pocket loading position and each time thr right hand is removed from the pocket the pen (point to audience) is held in this manner.

2. The left hand adopts a position as at Figs.2 and 3 — in line with the performer's body. The left hand remains in this position throughout the routine — THIS IS IMPORTANT.

3. The blending of BOTH HANDS for the loading and production are as follows:-

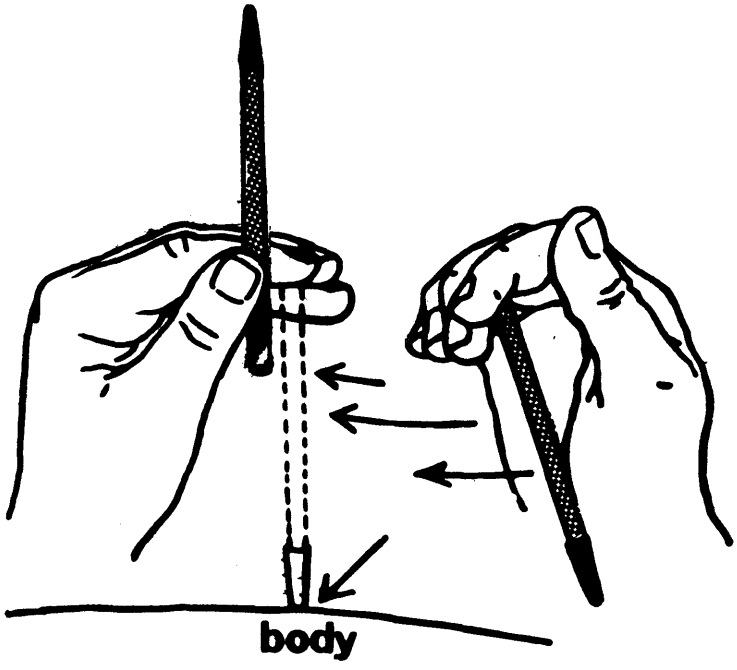


Fig.2 View From Above

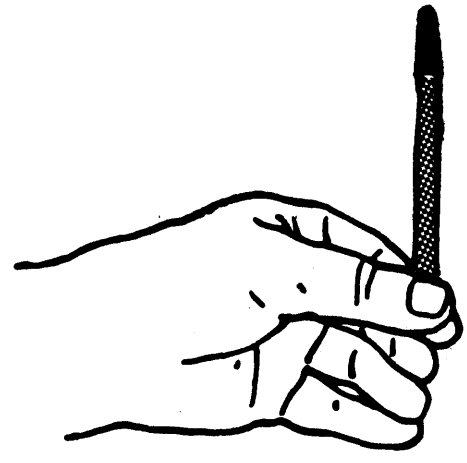


Fig.3 Performer's View

A pen is produced in the left hand Fig.3 Right hand approaches left with pen in loading position Fig.1 and takes hold of the left hand pen at the base near the left hand 1st finger and thumb — this action places the right hand pen into position for stealing in the left hand — the left hand DOES NOT MOVE OR ACTUALLY TAKE THIS PEN FROM THE RIGHT HAND — THE RIGHT HAND places the point of the pen between the left 2nd and 3rd fingers where the point is gripped by the left fingers and because of the left hand position approximately 6 inches away from the body — the left hand loaded pen is made firm and steady by allowing the base of the pen to REST ON THE BODY — see Fig.2. Hence the reason for not moving the left hand during the action.

4. The right hand carries the pen to the right pocket — left hand remains rigidly in position — The right hand places the pen into the pocket POINT TOWARDS AUDIENCE — where it is immediately AND WITHOUT FUMBLING — positioned in load position as before — now as the right hand is removed from the pocket — the left thumb goes under the pen in that hand levering the left hand pen up into view in a pop-up action.

And the whole process is repeated.

That is all there is to it, in performance both hands go to the pockets together — the right hand stealing a pen into load position — the left hand displays the other pen at the position as Fig.3 — the left hand pen is removed from the right as explained — loading its hidden pen into the left fingers at the same time and so the continuous production continues.

mark weston

FOCUS

Over the years one hears that certain actions are harmful to magic. Exposures, bad performances, too many performers doing tricks or routines that are similar etc., etc. The reality is, nothing can harm magic any more than musicians can hurt music. What is really meant is that the actions of some magicians can act against the interests of others. The person who photo-copies material currently available is reducing the sales of the dealer who has them for sale. Such persons may even claim that by making information freely (!) available they are advancing the art by circulating secrets more widely. Performers who steal the acts of others tend to cheapen the acts of the originators and so the list goes on.

There is another kind of thief, which in plain words is what they are, the professional one. Not performers, but the dealers who wait on the side lines ready to copy original items immediately they appear on the market, or even before, if they can get the necessary knowledge regarding the effect. You may think this is a problem which only affects the dealers who are the victims of this unethical practice. You would be quite wrong, it affects everyone who from time to time purchases original material, only to find that before long every Tom, Dick and Harry is working it on their patch, having purchased it at about half the original price from some dealer who copied the original thus escaping the production costs and as is usual with such copies, inferior apparatus and workmanship, there is little wonder he is able to charge less.

The above is self evident but there is one other way these practices affect the intending purchasers of new tricks which is more obscure and not generally realised. One dealer who advertises less than a hundred yards from our back page *has tricks which he will not put out because of these dealers.*

Who is the loser? Is the time coming when dealers who specialise in producing original effects which are well made just advertise that they have a trick for sale without giving the effect away? It may be that such dealers will budget to produce a trick at a relatively higher price for sale to selected customers who will have something they know will escape the pirates for a little longer. You will then have to pay more for your tricks or be content with mass produced junk on sale in some supermarket devoted to children's toys.

Also near to the interest of our readers and with the creation of original effects and moves with cards, in particular the name most likely to come to mind is that of **Ed. Marlo** whose contributions in print are truly prodigious. Another, **Larry Jennings** has also been responsible for some excellent plots which have an appealing freshness of method and approach. Accepting that both gentlemen are blessed with above average gifts of original talent we were surprised to receive a letter from the latter claiming he originated, and had been performing, 'Spectator Cuts to Locate the Aces' which appeared in the April issue credited to Ed. Marlo. We promised to mention it and not wishing to enliven our pages with personal controversies will have nothing further to say, other than to offer Ed. Marlo the opportunity to reply if he so desires.

From Holland, Michigan, on his regular annual visit **Barrie Richardson** who specialises in mental and memory feats (a couple of which have appeared in this magazine with more to come). He is full of praise for the 'Professor' having recently been to one of his lectures which lasted all of six hours. On his visit last year Barrie collected about twenty inches of column space, accompanied by an action picture, in the Sunday Telegraph by performing the Knight's Tour in the record time of seven minutes thirty seconds with his back to the chess board.

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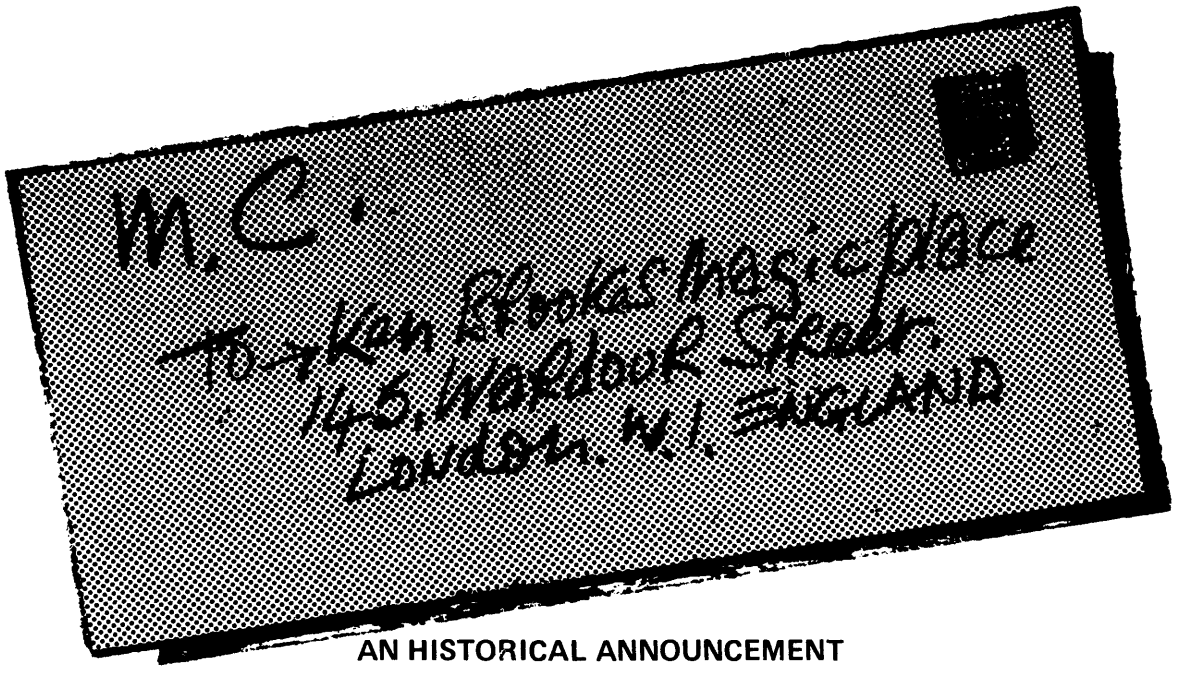

AN HISTORICAL ANNOUNCEMENT

From my earliest days as a magical dealer I sent either the carbon copy or the original instructions to a man who later became a close friend, knowing that the writings would be given a good home. My friend passed away a short time ago and is sadly missed by the senior members of the fraternity. Over a lifetime this kindly man built up a collection of apparatus, books, magazines and rare works of art. It was beautifully housed at his home not very far from my birthplace. He always promised that I would be given first refusal of the entire collection. The promise made then has been honoured. Almost ten years ago, another old friend and I were having our usual Tuesday night drink in a Soho pub. The man asked me how much money it would take to start a magic business in the West End. Frankly, I was busy performing at the time and wanted no part in such a venture. Later, I mentioned a sum of money knowing it to be in excess of what was really needed. Before I knew where I was, the cheque was on the bar, we shook hands and around ten o'clock that evening, wheels started turning and a few weeks later, a new sign went up in Wardour Street. It read –

KEN BROOKE'S MAGIC PLACE

Frank Farrow was the man who talked me into all this. He has become known to our customers throughout the world.

Success snowballs. Along the road we purchased the business of the late Fred Lowe. Now, another great step has been taken. I am indeed honoured to tell readers of this magazine and our many customers in all parts of the world that on the 16th of June, 1976, Frank and I purchased the

WONDER COLLECTION OF THE LATE JACK MORRISON

In order to put our studio and office in order it will be necessary for us to close for about one week. Just when we cannot say at the time of writing, so if you are planning a visit, please phone first.

I think it safe to say that when we re-open we will be able to supply almost any known piece of small to medium apparatus. Also any book or magazine (volumes only) that has ever been published. The collection is one of the largest in the world. Almost everything is in MINT CONDITION.

We plan to send out a (short) list of all items. This list will cost £1.00 in this country and in Europe. Air mailed to the U.S.A. it will cost $3.00 cash. When applying, customers in this country MUST SEND A LARGE STAMPED ADDRESSED ENVELOPE. **Note please** – It will be sent when ready not, repeat not, in the immediate future as a great deal of work has to be done. Mark your envelope "M.C." in the top left hand corner. Lists will be sent out in strict rotation. No phone conversations will be entered into so that all have a fair chance. We shall welcome all with a genuine interest but no browsers please. We reserve the right to refuse any offers made.

Frank and I thank you for your continued support and confidence and remind you that we continue to seek out the best in commercial magic and give you the guarantee for which we have become famous the world over – Your money back (less the postal and handling charges) if you are other than satisfied. BUT – you must have a genuine interest for we have nothing for the man who wants to open the packet and get on with it. Magic, the better kind of magic, does take a little time!

There's no place like

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Thank you all for making this announcement possible!

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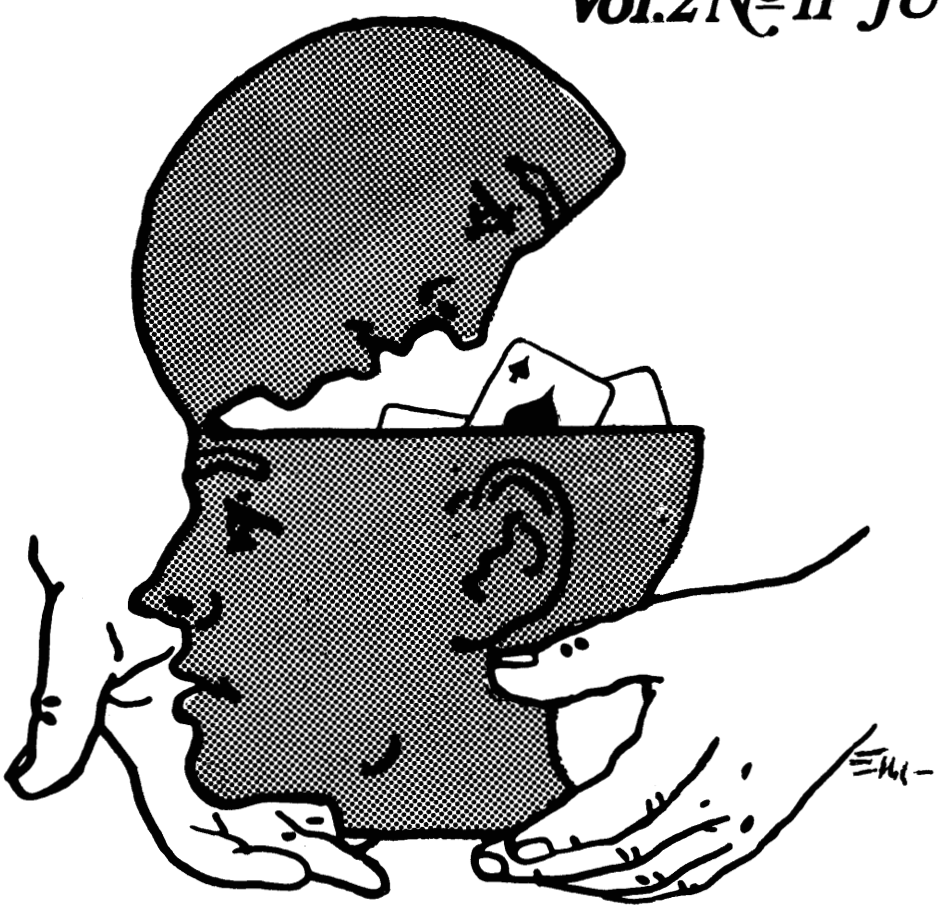


ECA TUO BA ECAF

EFFECT:-

From a borrowed pack a card is freely selected and proves to be an unusual one because it has a different coloured back. Another card is chosen, of a different denomination which also proves to have a different coloured back. This card then appears to transform the first card chosen to its own suit and value. Attention is now called to the remaining cards which the spectator is shuffling. On looking through these they are seen to contain yet another card of the same denomination as the first two — and again this one has a different coloured back.

Finally, when the spectator looks at the cards he is holding — every back is different!

eric mason

ECA TUOBA ECAF

EXPLANATION:-

The first part of the trick is credited to Frank Everhardt and can be found in Garcia's Million Dollar Card Secrets under the title 'Chicago Opener'. My own contribution is the ending of the trick that justifies the title plus a little something else which we hope will prove to be a 'CHANGE FOR THE BETTER'.

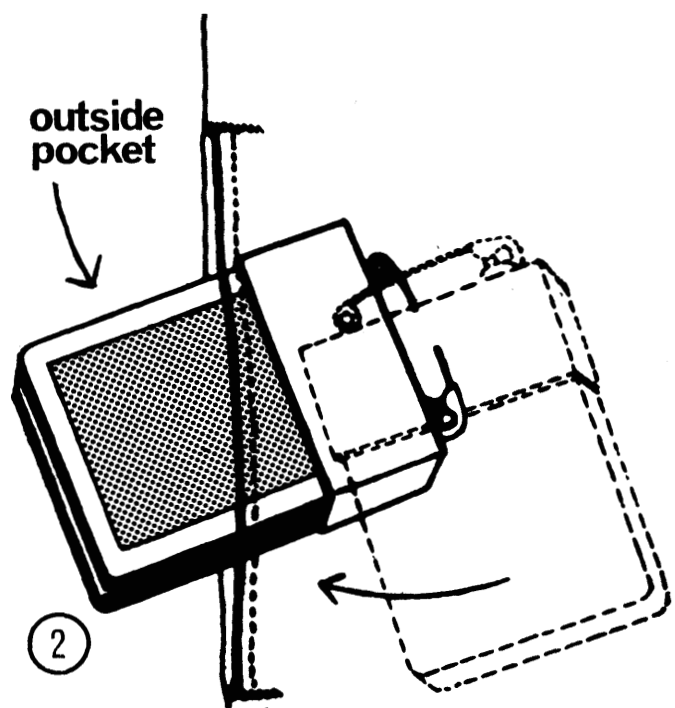
You will require twentysix to thirty cards having a different back design from each other. The more brightly coloured and contrasting these varying designs are, the better will be the final effect. One of these cards must be an Ace. Additionally you will require a holder approximately half the length of a playing card into which the random backed cards will fit tightly allowing them to protrude outside the holder. This can be easily constructed by bending and sticking a piece of cardboard cut as shown in (1). The holder complete with cards inside is seen in (2) which also shows a safety pin which requires to be affixed to the bottom of the holder.

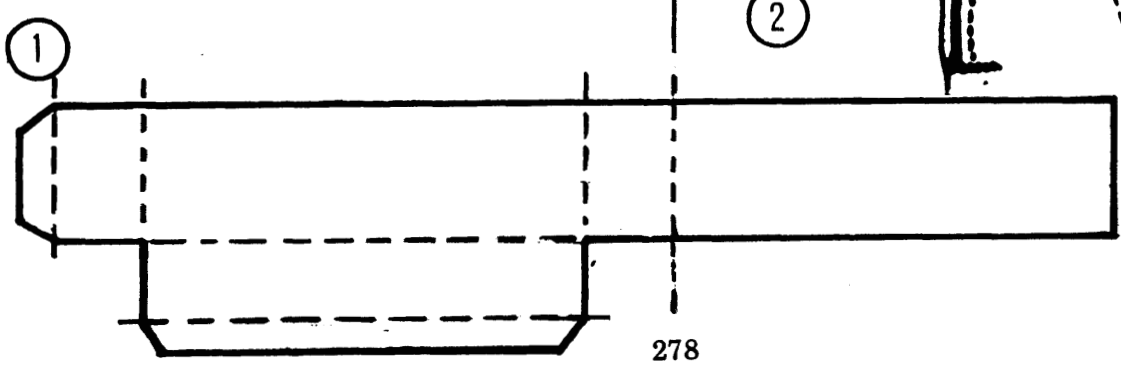
The holder is attached to the trousers using the safety pin in such a way that when not in use the holder with cards in it are concealed in the pocket. When required to perform the trick they are moved to extend outside the pocket where they can easily be stolen at the appropriate moment.

Your performing position will govern the position of the holdout, and in certain conditions it may well prove necessary to dispense with its use and conceal the cards behind the bended knee if as an example you were seated in a public bar hunched up like a spider where it is not possible to steal the cards from the holder in a natural manner. Where ever the cards are secreted they must be so arranged that when stolen they are face down in the right hand. Do not worry about stealing them, nobody will notice, as it is adequately covered by misdirection as I will soon show.

WORKING:-

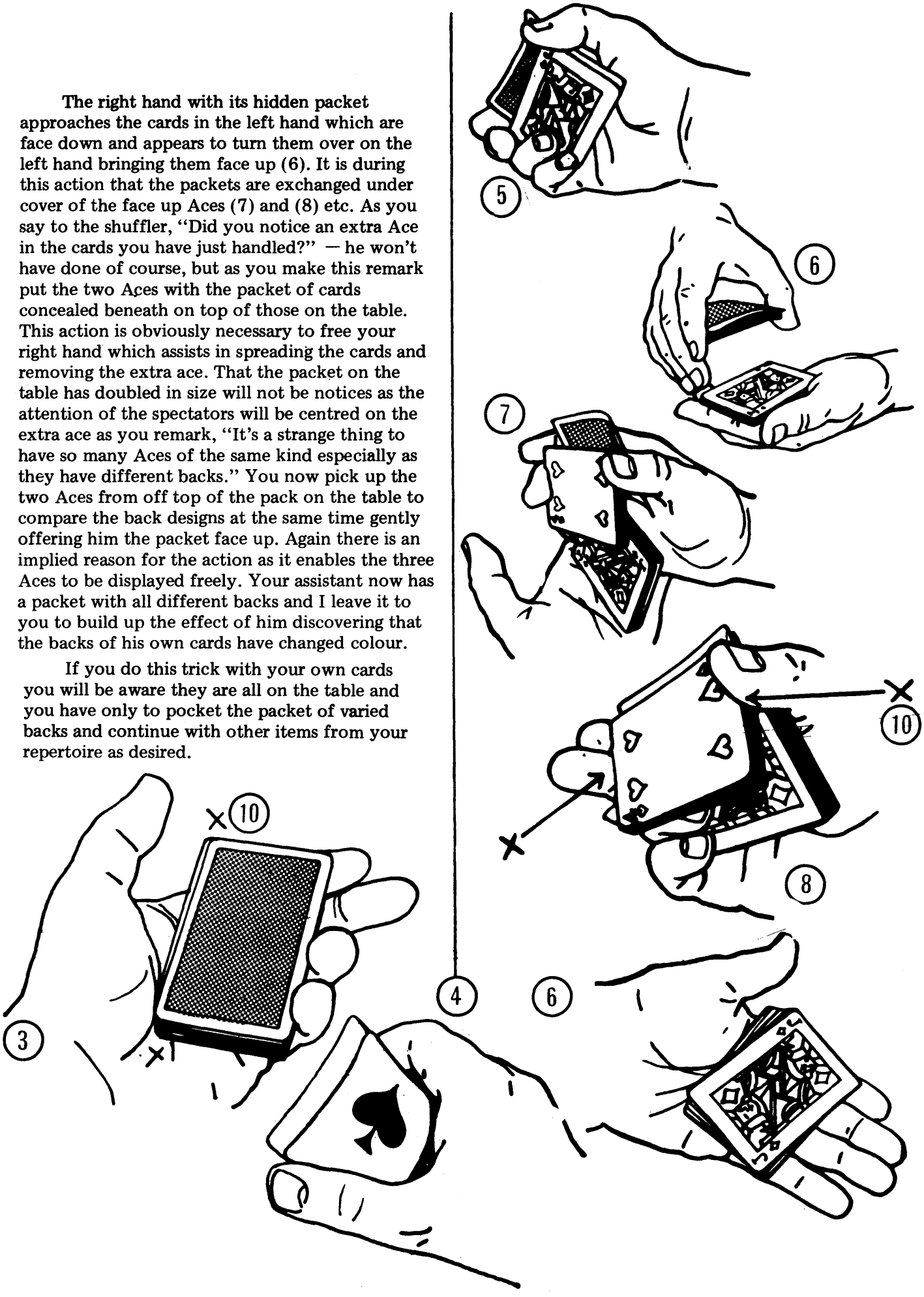
To begin the trick borrow a pack of cards and secretly add an odd backed Ace to the face of the pack. Look for its duplicate and bring to a position second from the face of the pack. With the pack face down (your added Ace will now be at the bottom with its duplicate above it) have a spectator cut off a small packet of cards and place them on the table. You now ask for a number and count down offering the card that falls at that number as a free selection and go into the Chicago Opener. At the conclusion you are left with two cards in your right hand with different backs but of the same denomination (in my case, Aces), and a packet of cards face down in the left. After displaying the two Aces give packet out to be shuffled and hold the two aces as in (4) casually reach down and steal the cards from the holdout grasping them with the third and fourth fingers (5). This position is similar to the one adopted when about to perform the Kelly replacement move and the stolen cards are completely hidden by the two face up aces. Take the shuffled packet from the spectator with the left hand you now secretly exchange it for the ones with differing backs concealed under the aces in your right hand using the Eric Mason Turnover Change, which is done as follows:





The right hand with its hidden packet approaches the cards in the left hand which are face down and appears to turn them over on the left hand bringing them face up (6). It is during this action that the packets are exchanged under cover of the face up Aces (7) and (8) etc. As you say to the shuffler, "Did you notice an extra Ace in the cards you have just handled?" — he won't have done of course, but as you make this remark put the two Aces with the packet of cards concealed beneath on top of those on the table. This action is obviously necessary to free your right hand which assists in spreading the cards and removing the extra ace. That the packet on the table has doubled in size will not be notices as the attention of the spectators will be centred on the extra ace as you remark, "It's a strange thing to have so many Aces of the same kind especially as they have different backs." You now pick up the two Aces from off top of the pack on the table to compare the back designs at the same time gently offering him the packet face up. Again there is an implied reason for the action as it enables the three Aces to be displayed freely. Your assistant now has a packet with all different backs and I leave it to you to build up the effect of him discovering that the backs of his own cards have changed colour.

If you do this trick with your own cards you will be aware they are all on the table and you have only to pocket the packet of varied backs and continue with other items from your repertoire as desired.



FURTHER THOUGHTS:-

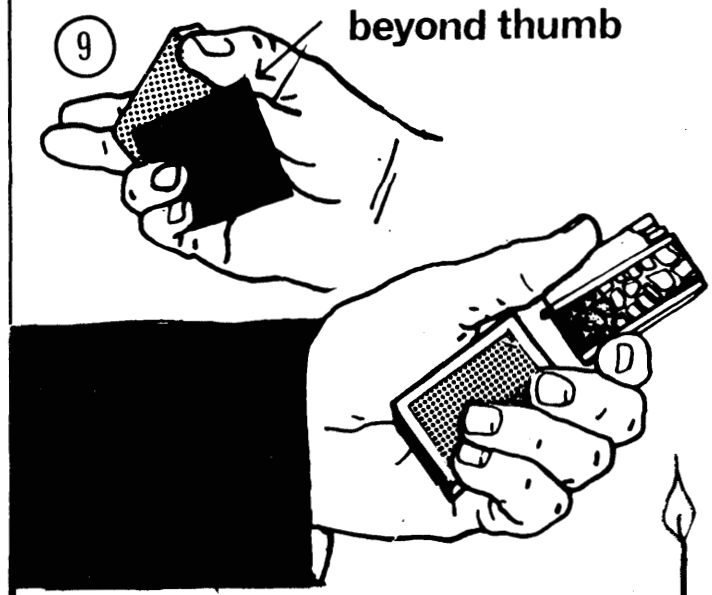
The TURNOVER CHANGE is a sleight of considerable utility providing a natural change for one or any number of cards either on the hand or on a table surface. It requires no 'get ready' to speak of, the hand holding the pack merely looks as if it picks up the card and turns it over in a perfectly normal manner. It will even change a card without turning it over, and furthermore it will change a packet of say, four cards and retain one of them, or any number of cards for any other number retaining some of the original, and as we have seen exchange a really large packet of cards.

It may prove useful to illustrate a single card change and leave it to the Pabular technicians to develop the ramifications and variations for use in their personal themes.

Hold the pack in the position shown in (6) and side glide the bottom card exactly as when performing the Kelly replacement move noting that the glide card is beyond the thumb position. Pick up the card to be changed in the left hand (6) and begin to turn this card over by grasping it at the positions indicated by XX with the second finger and thumb of the right hand (10). Retain this hold as the right hand releases the glide card allowing it to fall out behind it turning it over as it does so.

To actually turn a card over without changing it use the first finger of the left hand, You should try and duplicate this when actually making an exchange. Now try exchanging four cards. The only 'get ready' required for packet exchanges is to make sure that you thumb count and position the four cards to be changed beyond the right thumb as shown in (9).

So, in order to practise try this. Borrow some well shuffled cards and have them ribbon spread on the table and get someone to push a card out of the spread. Gather up pack sighting the bottom card and say, "Did you know your cards were marked, you've chosen the (name sighted card)." Perform change and show card. Next turn pack in right hand face up (using body for cover if necessary) turn the card face down changing it as you do so, and put the pack face down onto the table. Now push the apparently chosen card into the pack face down about four cards from the bottom and command it to rise to the top and turn the top card over. If you get a good response offer to do it again (you have stolen one of your odd cards and added it to the bottom of the pack). Riffle force this card and in shuffling the pack control it to the bottom. Ribbon spread the pack face down again without disclosing the odd card and have another selection pushed out. Gather up the cards and pick up chosen card with left hand and on turning it over it is revealed as the one chosen previously by doing the change. Still face up it is pushed through the face down pack and when the back is shown.....Well, you know.



A GAG FROM CROMBO

For many years Jock Crombie has been pulling this particular stunt. With cigarette at the ready his lighter refuses to work. After a few unsuccessful attempts someone is sure to offer him a light accompanied by a remark usually of an uncomplimentary nature regarding his choice of lighter. The kind offer is refused and Jock pulls a match from that part of the lighter which is normally occupied by the wick and strikes it on the bottom of the lighter remarking "My lighter never fails." He has of course some of the striking surface from a matchbox stuck on the base of his lighter.

It occurred to us that it would be possible to end the gag magically, by having a matchbox concealed in the left hand as in diagram and after lighting up let the lighter drop into the box which has been suitably faked by removing one end of the drawer. On taking the box with the right hand pass some remark which calls attention to the change, before putting into your pocket.

It would of course be possible to construct some ingenious lighter which changes automatically into a matchbox and no doubt quite a lot of fun could be had in making such a prop which would be the envy of your magical friends. Whether or not the effect would be improved is a matter for some doubt. There is sufficient historical evidence of similar 'improvements' to suggest that it would not.

WITH AN OKITO BOX

david carré

This is a development of a routine I was shown a couple of years ago. The method does require a little practise which is time well spent as it is most effective with lay audiences.

EFFECT:-

Three half dollars and an old English penny are shown together with an empty Okito box. One by one the half dollars vanish and reappear in the empty box. The penny is also caused to disappear and it is found to have joined the three half dollars in the Box. The box with the coins inside is now placed on the back of the right hand and tapped with the tips of the left fingers whereupon the penny falls onto the table having penetrated both the box and the back of the hand. The penny now magically changes into three half dollars and on picking up the box it now contains the penny, having changed places with the three half dollars. Everything can then be examined.

For this routine you will in addition to a standard Okito Box, three half dollars, an old English penny and a fake coin silver half dollar on one side and old English penny on the other.

To commence the routine place the coins on the table from left to right in this order. Half dollar, half collar, fake coin silver side uppermost, and the penny. The Okito Box is now placed onto the table between you and the coins (1). Unknown to the audience you have an extra half dollar concealed in the right hand. No-one will be aware of the palmed coin so do not worry about it just act naturally and nobody will suspect a thing — I promise you.

With the right hand pick up the Okito Box and put it on the left palm and with the right hand remove the lid and place it on the table mouth uppermost. The left hand now picks up the box and shows it to be empty at the same time let the half dollar drop from the right palm onto the finger. Do not look at the right hand but keep the attention of the audience on the box. The right hand now picks up the lid in the following manner. With the half dollar resting on the second and third fingers the forefinger goes to the front edge of the lid and levers it up allowing it to be held between this finger and the thumb. At the same time the left hand picks up the half dollar at the extreme left of the row and without letting go of it move it from side to side in the box explaining that it just fits inside the box. The noise made by this operation conceals any made when loading the coin into lid which is accomplished by simply sliding the lid over the finger-palmed coin. Again two things take place almost simultaneously. The left hand returns its coin to its place on the table as the right turns bringing the lid into view with the thumb on top and the second and third fingers beneath holding the concealed coin in place. The left hand having placed the half dollar back onto the table picks up the box and the lid is put on loading the coin at the same time.

You now explain that you will show them something interesting with the half dollars and the box. As you put the box on the table with the right hand pick up the half dollar on the left of the row with the left hand holding it in the French drop position and apparently taking it in right 'sprinkle' it over the box finally showing the hand to be empty. Remove the lid with the right fingers and put it into the left sliding it over the coin which was retained there when doing the French drop. Show the half dollar in the box by picking it up with the right fingers and allowing spectators to see inside. Replace the lid loading the coin into the box as before. Do not worry about the coin making a noise as it falls into the box as the onlookers will assume that it is the sound of the lid being replaced. If you have any fears on this account it is quite easy to synchronise the dropping of the coin with the lid sliding on the box.

Put the box on the table and repeat the previous moves with second half dollar.

With the box on the table pick up the last half dollar, which is fake silver-copper coin with the left hand again holding it in the French drop position. This time the right hand really takes the coin and in the squeezing sprinkling action get it into the classic palm position. This time you cannot show the right hand empty but the audience having seen it empty after the two previous squeezing movements will not be suspicious provided your actions appear the same as before.

The right hand with coin palmed picks up the box with the fingers and puts it on the obviously empty left palm. That the left is seen to be empty will be a throw-off for magicians and others who suspected an extra coin was concealed in that hand.

Remove the lid with the right fingers and place it on the table mouth uppermost. If you so wish the three coins may be tipped out of the box onto the table and then returned to the box instead of just showing them in the box. Either way, you put the box onto the table and load the fake coin into the lid in exactly the same way as the first half dollar was loaded. This time you demonstrate that the penny also fits the box as the fake coin is loaded into the lid. When the lid is put on the box the fake coin will be copper side on top ready to be accepted as the penny which you are now about to cause to disappear.

Pick up the penny with the left hand and transfer it to the right, because this time you are going to cause it to vanish from the LEFT hand instead of the right. Any good method may be used but the 'retention of vision' is to be preferred because this time you say, "This coin will disappear very slowly" thus giving a little variety to the action.

After the vanish the coin is left classic palmed in the right hand. Let the left hand be seen empty as it removes the lid to show the arrival of the copper coin.

We have now reached the point in the routine where the penny magically penetrates the three half dollars, the bottom of the box and the right hand. It uses the old turnover move in which the lid is apparently put on the top of the box in the normal way, but in reality is put on the base. For those not conversant with the move here is a brief description.

The right hand replaces the lid on the box and picks it up, the right thumb and second finger holding the lid and the third and fourth fingers underneath supporting the box. You now put the box on the fingers of the left hand which is palm up, but just before it reaches the fingers of the left hand, the third and fourth fingers of the right hand are moved away and the left hand pushed forwards causing the box to turn over when the lid is pushed onto the base. The spectators are unaware that the box has left the lid, the action being shielded from their view with the back of the right hand. Suitable patter also helps to divert their attention. Correctly performed it should appear that you have merely picked up the box from the table and put it onto the left fingers.

The box together with the coins is placed on the back of the right hand which still has the penny classic palmed. Tap the lid of the box at the same time release the palmed coin letting it fall to the table. The left hand now takes the box from the back of the right hand, holds it on the fingers in the same position it occupied before putting it on the back of the right hand.

The right hand now picks up the penny and whilst displaying it the left hand puts the box onto the table secretly stealing the three half dollars and the fake coin as it does so. Here's how. With the left thumb lift up the box and bend the fingers inwards which will leave the coins in the finger palm position at the base of the fingers and the first finger and thumb holding the box which can be put on the table still retaining the coins finger palmed.

You now change the copper coin into the box. Hold the penny in the right hand as for the Spellbound effect by the edges between tips of the fingers and thumb. Using an Ed. Marlo move the left hand strokes the penny the thumb going behind and the fingers in front. As the left fingers cover the penny the right fingers release it letting it fall into the right finger palm, the left hand leaving its finger palmed coins in the position just vacated by the penny, but retains the fake coin finger palmed with the copper side in contact with the fingers.

The right hand turns palm downwards and puts the three half dollars on the table retaining the penny finger palmed. As this takes place the left hand is picking up the box and loading the fake coin into it. This should cause no problems the box being mouth down with the lid on the base.

You are now going to show that the copper coin has passed into the box which was previously occupied by the three half dollars. To accomplish this another turnover move is used, one which I do not think has been in print before.

With the box resting on the left fingers, the right finger tips slide the box forwards toward the left finger tips until the second finger tip

enters the mouth of the box keeping the fake coin from falling out. Care must be taken that the penny in right finger palm is not seen. The right hand now takes the box holding it with the thumb on the lid and the second finger in the mouth and in contact with the fake coin inside, and back of the hand towards the audience. The box is now brought to within an inch and a half of the top of the table and the second finger moves away as the hand makes a slight forward and backward tossing movement causing the box to land onto the table mouth upwards with the coin still inside. There is a certain knack which is soon acquired after a few trials.

After the box has fallen onto the table let the copper coin be seen inside and apparently tip it into the right hand. The box turning over on the fingers with the right hand held just below creates the illusion that the coin they saw in the box is the one (actually the real penny) they see in the right hand as it moves away from beneath the left hand.

To conclude drop the penny on the table as the left thumb lifts the box up, and leaving the fake coin finger palmed put the box onto the table.

We finish as we started with three half dollars, an old English penny and the Okito Box.

AN ACE OF SPADES!

BOOK REVIEWS

STABBED COINCIDENCE
by Larry Jennings

This is a clean and baffling effect which can be performed with any deck, anytime, anywhere.

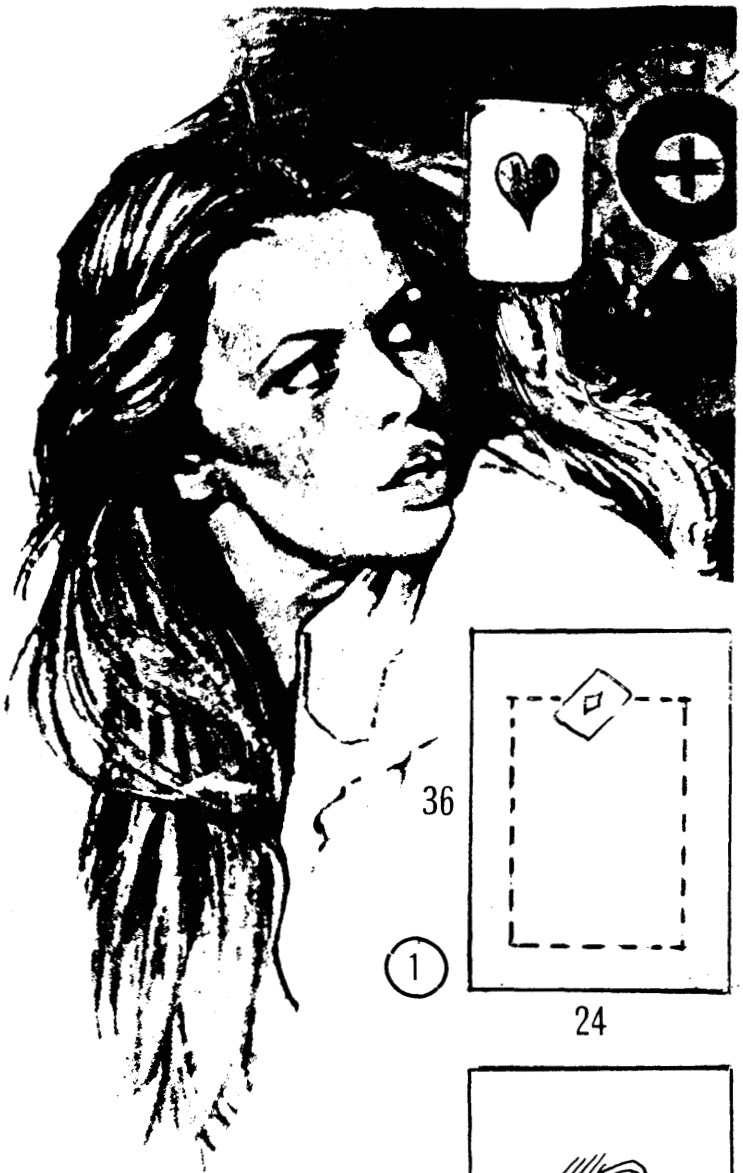
The deck is shuffled and a prediction card is placed aside face down. A spectator selects a card, which is not looked at. He then stabs this card into the deck at a freely chosen position. The selected card is shown to match the prediction card. For a stunning climax the selection is shown to have been stabbed into the deck BETWEEN the remaining cards of the same value. A minimal amount of skill is required to perform this effect. Fully illustrated.

The above appears on the front cover of this sealed booklet and pretty well tells all that can be told without giving away the secret. It is the first of a series of exclusive releases of effects by Larry Jennings and costs Five Dollars plus 50 cents. The second exclusive release at the same price is an effect which will undoubtedly find its way in the repertoire of magicians the world over who perform their magic impromptu in bars and at parties and again we take the easy way out and quote from the cover.

A borrowed marked half dollar vanishes from the performer's hand and arrives audibly in a beer can held in the opposite hand. The can must be cut open so that the marked coin may be removed by the spectator. The coin CANNOT fit through the pouring spout. The effect on the spectator is unbelievable. This is a true reputation maker. This effect requires a minimum of sleight of hand skill.

Both are available from J.W. BUSBY, 4001 Fruitvale Avenue, Oakland, California 94632 U.S.A. who also promises Notes on Card and Coin handling by Larry Jennings, Seven dollars 50c ready about August and The Card Magic of Larry Jennings in which nothing will have previously been seen in print. Special pre-publication price Fifteen Dollars and price on publication Twenty dollars. Both plus 50 cents to cover mail and handling charges. Should be ready about December.

Fred **Robinson**



bob stephens

PSYCHIC EXPOSURE

(1)

(2)

(3)

This effect is simple to explain. Someone chooses a card after which you take his photograph with a polaroid camera. On exposure the selected card appears on the picture above the head of the sitter.

It is of course achieved by double exposure but neverless seems to puzzle even photographic types and will be found to be just the thing to perform at parties.

You will require a piece of hardboard covered with non reflective black material (I use velvet). On this fasten the card to be forced (sorry about that) just above centre as in (1).

Using a flash cube, and the camera loaded with the appropriate film take a photograph focussing so that the card is at the top of the viewfinder. Do not remove the photograph.

When ready to perform have card selected forcing the same one you have photographed. The card is returned to pack which is then shuffled. Get the victim to pose requesting him to look upwards and concentrate his mind on the card he chose. Focus camera as in (2), click the shutter, and when the film is removed the result will be something like (3).

Any kind of polaroid camera will do, but the portrait type is to be preferred. Should you possess, or be able to borrow another camera it would be possible to take other pictures before ringing in the prepared one when ready to do the psychic exposure.

The Page boy speaks....

Oh dear, oh dear, oh dear. A few issues back I mentioned that I appeared on a show in Chicago with **Marshall Brodine.** I am not sure whether it was your worthy Editor or the printer but the name came out minus the letter 'B' for BRODINE and even that's probably spelled wrong but at least it sounds right. Sorry Marshall. (I sound just like the Deputy).

Last time out I discussed Italy. This time, surprise, surprise, it's Italy again. Because, believe it or not, I have been there again, this time to Milan, once more under the auspices of **Dr Lotterio.** This particular trip was made to perform on a Magic Show at the Aero Hotel Executive which I believe is one of the largest there. The actual venue was a ballroom in the hotel.

The occasion was a tribute to **Slydini** from the Italian magicians. There were four acts on the bill. **Alberto Sitta** who presents a Chinese act under the name of Chung Chin Foo. We have seen Alberto in England and this was a repeat performance of the same act complete with cotton wool smoke from the mouth, miles and miles of thread from the mouth and the unbelievable Carmo's Beads presentation etc. He was on top form. Yours truly was next with his kilted offering. Third was **Shimada** and his charming wife Deanna with his dove act which stood that Italian audience on their ears. Next came the maestro himself, **Slydini**, performing his novel effects as only he can — bare hand production of an incredible number of silks, torn and restored newspaper, paper balls over the head, Chinese rings. It doesn't sound like much, but as I have said, performed as only he can.

A thought occurred to me while watching him perform and it was that I wondered how long it would have been since he had performed in his native language. It did seem strange to watch him go through his same handling of the spectator for the paper balls effect without being able to understand a single word of what he was saying.

The show was closed by Shimada and Deanna, this time performing their justly famous Japanese act which consists mainly of the production of Japanese parasoles, though that is a very bald description.

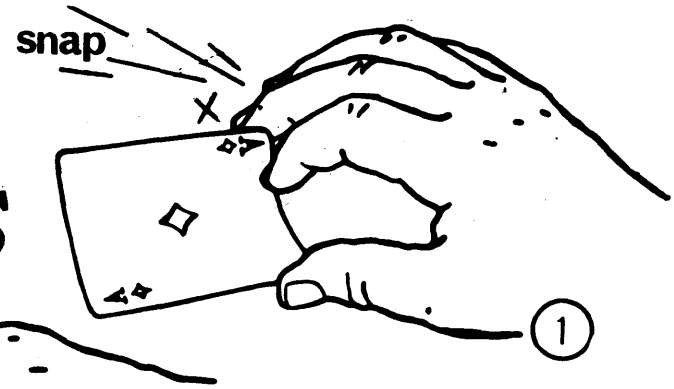
The show was a complete success and the audience of about 500 was specially invited to the performance though I did hear that if they had opened the show to the public they could have sold the seats 3 or 4 times over. The actual finale consisted of the compere introducing all the notable magicians present of which there were many, and eventually bringing all the artists who had performed back on stage where we were each presented with a gold medal in appreciation of our efforts from the magicians of Italy.

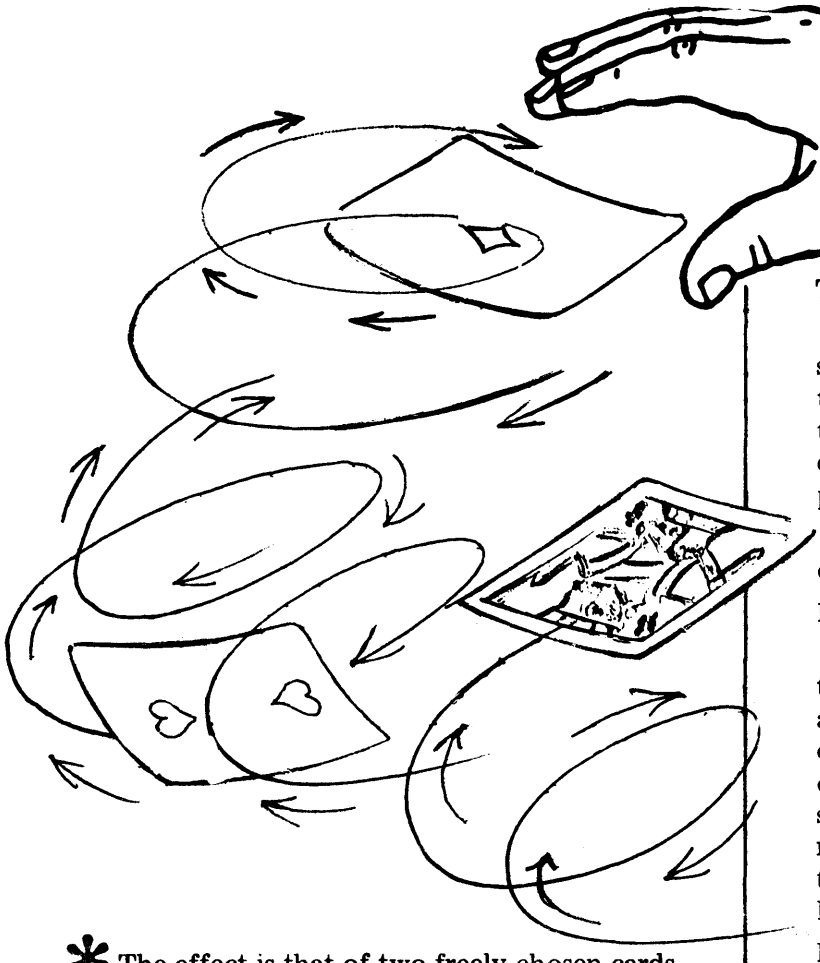
So that was that. For the next thirty minutes or so there was pandemonium in our dressing rooms where everyone seemed to want to come back stage to say what a great show it had been. At last we got them all cleared out and the performers and a few others adjourned to the restaurant for a sumptuous meal. Afterwards we all gathered in one of the rooms in the hotel where we were entertained by an Italian Comedy — songs none of which I understood. After this Slydini was cajoled into performing Close-up and again I was able to appreciate the skill and technique of this man who told me at one point that he was actually 75 years of age. I could hardly believe it. He performed all the things he's famous for. After the Lord Mayor's show yours truly performed a few card effect, then Slydini came back with a piece of rope and a pair of scissors and fooled everyone for 10 minutes. It was an evening I will never forget.

One other person whom I have not mentioned but who deserves to be, was the compere but I regret I do not have his name. He himself performed a rope routine between two acts, c + r, stretching and 3 to 1 etc. I will find out his name because I think it is important that he should be named as he did a wonderful job.

Patrick Page

The SPINNERS





✱ The effect is that of two freely chosen cards being revealed, but the effect on the audience is just too good to be believed, this two card reveal is a sure fire eye-popper beloved of magicians and laymen alike.

A fair description would be as follows. The magician having had two cards chosen by the audience, noted and shuffled back into the pack, then removes the top card of the pack and having ascertained that this card is not one of the selected cards takes the card into his right hand then causes the card to spin in the air very fast. Midway through the spin the card splits three ways and becomes 3 cards — all spinning until all 3 cards hit the floor — needless to say the two new arrivals are the two cards chosen by the audience.

REQUIRED:-

A normal pack of cards in fairly new untreated condition.

THE SPIN

We are not concerned here with the selection of the cards etc. — sufficient to say that the two chosen cards are controlled to the top of the face down pack then the performer executes a TRIPLE LIFT to arrive at the position depicted in Fig.1.

Now the actual spin — follow carefully with cards in hand. There are two movements involved.

Move 1

With the cards gripped as in Fig.1 by moving the right arm across the body from Right to Left and hitting the inner corner at the point X the cards will SPIN but this is INSUFFICIENT as the cards will not spin fast enought neither will they separate so combined with this movement of the right arm we bring in the Move 2 action that lifts this beautiful flourish out of the common place league.

Move 2

As the 3 cards held as one leave the right finger and thumb they are SNAPPED off the edge of the right thumb sharply by pressure of the right second finger — this action combined with the sharp movement of the right arm from right to left causes:

(a) The cards to spin out very fast away from the performer.

(b) The cards to SEPARATE this they will not do unless you perform the SNAP action — without this THERE IS NO MAGIC — the cards just spin and fall flatly to the ground instead of spin-flying in 3 different directions mid-way through the spin.

This is the kind of flourish beloved of card workers, please give it the practice deserved — you will be well pleased with the end product.

mark weston

IF YOU HAVE 1 + 2 AND CAN MAKE 3

contact Don Lees at 15 Lodge Drive,
Belper, Derby, England.
Telephone: Belper 5609

1. A GOOD CLOSE UP ACT

2. NOT MORE THAN TEN MINUTES

3. BRITISH RING CONVENTION AT BRIGHTON, SEPTEMBER 1976

Zina Bennet Trophy Open Only to British Ring Members.

AT THE TABLE
by Neil Elias

This is a reprint of the 1946 edition and re-issued by Busby Enterprises of Oakland, California and available from Magic Books by Post at £1.20 inc. postage.

This booklet contains material which will appeal to the close-up card worker who prefers to use manipulation to achieve his effects. There is a version of Dai Vernon's Follow the Leader which includes a cute switch of a red card for a black one which is not at all difficult. A Poker demonstration which will find favour with the in-joggers. A torn corner card trick requiring only a glide and a reverse. For the palm conscious there is a method for getting a previously selected card from the pack to the inside pocket or if desired into the wallet which does use a palm, but the need for the hurried dive into the pocket is neatly solved. There are a couple of spelling tricks and a Chinese Compass variation. A sleight for secretly reversing a card and one for switching cards. Three fancy cuts one which brings a previously selected card face up on top of the pack, plus a dodge for extending the length of the ribbon spread between the hands completes an acceptable little booklet.

Fred Robinson

MAGIC INFO

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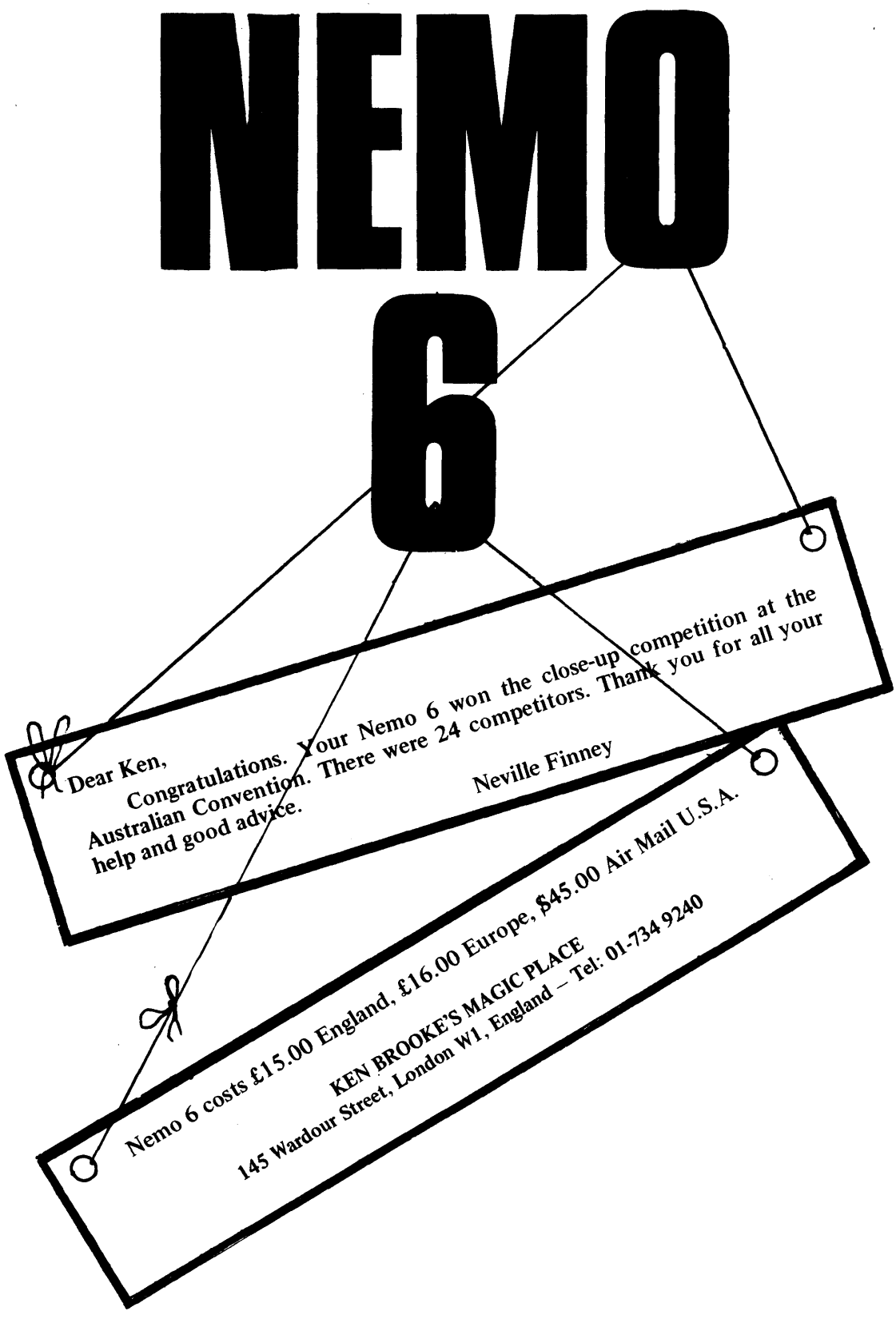
FOCUS

Our congratulations this month are somewhat belated. On 13th of March The Academy of Magical Arts Inc. presented **Robert Harbin** with their highest award A MASTERS FELLOWSHIP in recognition and appreciation of a lifetime's dedication to magic as a performer, creator and writer.

Although Bob Harbin would not be considered a close-up performer in the magical sense, he has originated many effects suitable for presenting under close up conditions particularly in the field of illusions bringing what in the past would have been considered stage effects on to the cabaret floor. It has been suggested that there are more magicians in the U.S.A. possess a ZIG-ZAG than own a set of linking rings. He has published books on Origami which include many of his own originations. A dip into one of these could provide close-up magicians with an extra string to their bow in the same way children's performers use balloon modelling. His most important magical publication 'The Magic of Robert Harbin', now a collector's item contains many of the best effects of the man whose contributions to magic have in certain aspects never been equalled.



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pabular

The Magazine of Close-up Magic

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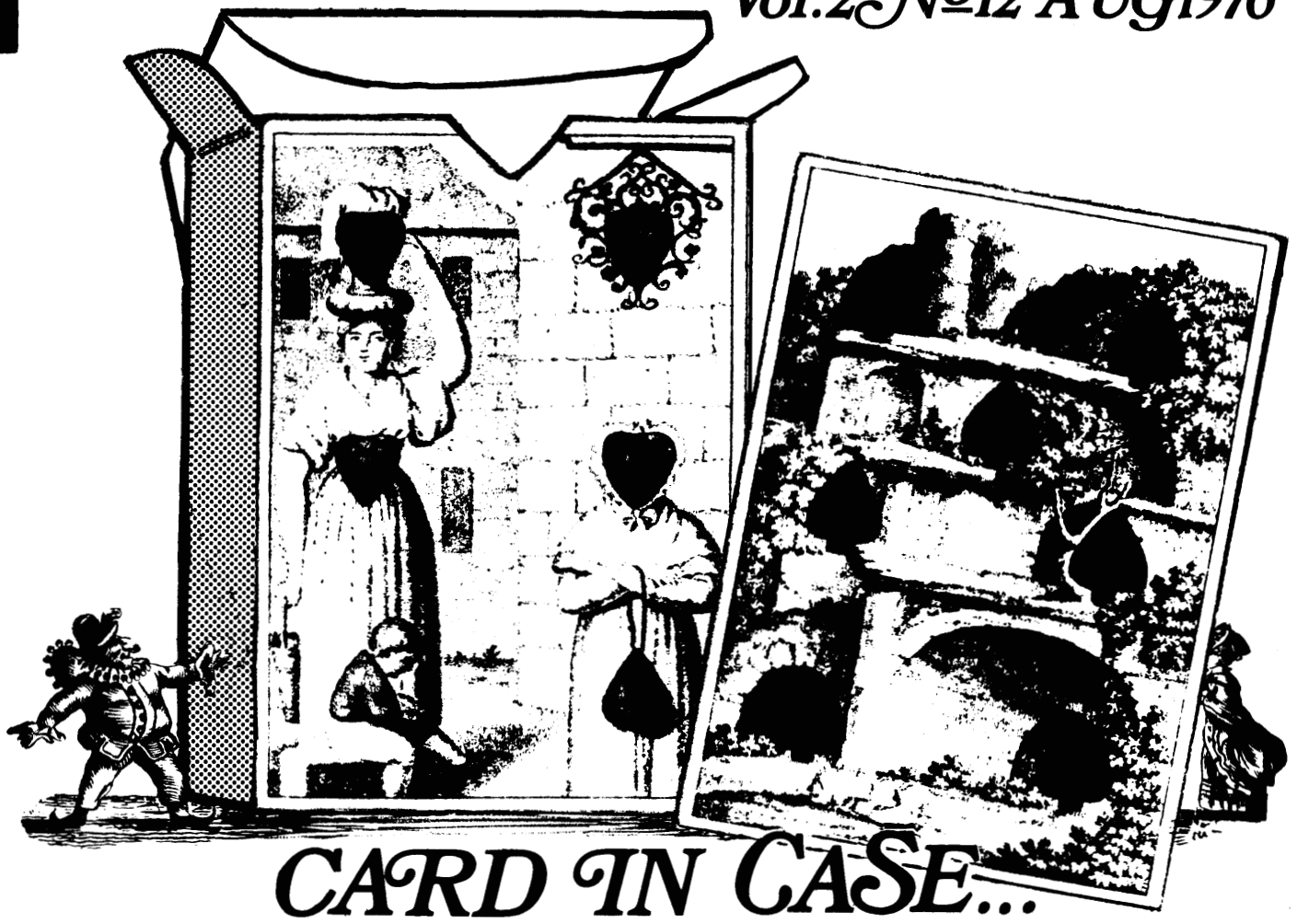
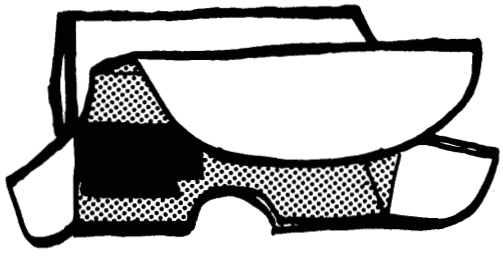


CARD IN CASE... TRANSPOSITION

REQUIREMENTS:-

One ordinary blue backed pack of cards and 2 red backed cards with matching faces.
Place one of the red backers on the bottom of the blue pack and place
the pack in its case (assume the card to be the 6 Spades).
The other red backer is placed in your pocket.
The face of this card is never seen.

peter duffie



CARD IN CASE TRANSPOSITION
by Peter Duffie

WORKING:-

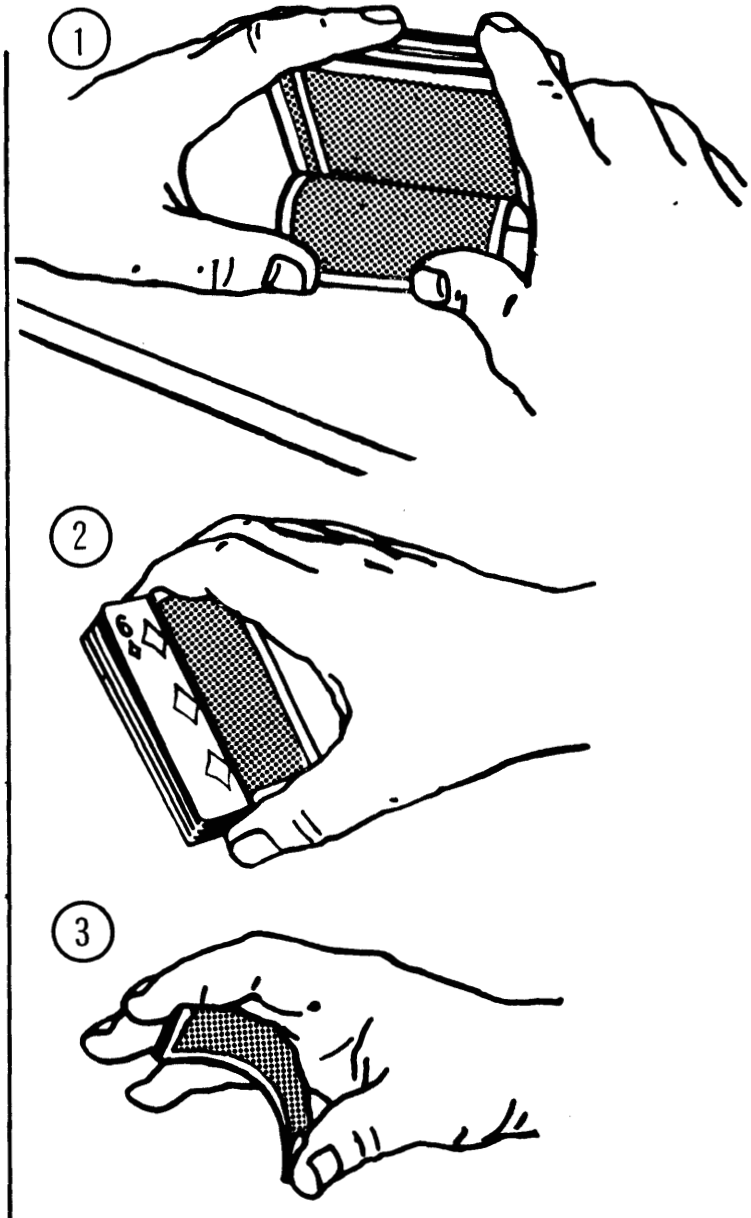
1. Remove the pack from box and shuffle retaining bottom card. Explain that you have a prediction card in your pocket. Remove red backer and drop on top of pack as you point out the difference in back colour. Now double lift and turn over showing say the Ace of Hearts. Hand the spectator a pen and have him write your own inititials on the face, then turn double face down again and pick off top card only. Fold this card into quarters by first folding the card lengthwise then in half again. Make sure the face is not seen. Place this folded prediction card into the card case and place the case on the table with the flap open and to the top.

2. You now force the face card of the pack by a way in which the back is not seen. I use the Hindu Shuffle or the crossing the cut force. Have the spectator sign his name on the face of this card, the 6 spades. Place the halves together and control the card to the bottom of the pack.

3. Now do my "Positive Card Fold" (see End Notes).

4. At the finish of stage 3 you will be left with a pressure fan in the left hand and the folded 6 spades in the right. Scan the fan for the Ace of Hearts and withdraw it with the right hand. Place pack aside. Do not show the face of the card in hand but miscall it as the 6 spades.

5. Emphasise the fact that the red backed prediction, the Ace of Hearts was placed in the case before you started and that it bears your initials. Place the Ace of Hearts face down on the spectators palm and pick up card case with left hand. Insert right fingers into case and apparently withdraw prediction card, really palmed card. All that's left to do is show the strange transposition.



END NOTES: A. POSITIVE CARD FOLD

This is based on an idea of Tom Batchelor's From Canadian Card Control, page 39.

The card to be folded is on the bottom of the pack. Place the pack on the table in position for a riffle shuffle and proceed as follows:-

A

1. Cut the top half of the pack to the right and begin the riffle shuffle, the left hand releasing the bottom card first (the card to be folded) then the right hand releasing a few and then finally the remainder is shuffled together in normal fashion.

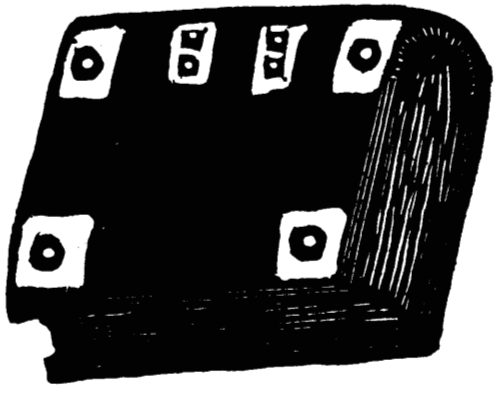
2. The two halves are pushed together for about one inch then the elongated pack is lifted by the right hand so it is perpendicular to the table. The back of the pack thus faces the spectator. This action leaves the selected card lying face down on the table. The left hand is still at the left end with the thumb behind the pack and resting on the inner edge of the selected card. This is really the position for Steranko's "Action Reverse"

3. The card is now folded in half lengthwise during the action of squaring the pack by pushing with the left and right thumbs (see Fig.1). The card is held in this condition and the pack lifted from the table. So far, this is the same as Canadian Card Control, but differs from here on.

4. The final fold is now made but on the off-beat. Hold the pack vertically with backs to the spectator with the right hand in a sort of biddle grip. The folded card is also gripped by the same hand (Fig.2). This is position for a pressure fan. Make the pressure fan in the left hand with faces still towards you and you will find that the card will be delivered into the right hand automatically, pinched now in a ¼ sized condition because of pressure between fingers and thumb. (Fig.3 shows rough right hand grip on card). Keep looking at the fan and not the hand.

B.

The red backed prediction card which you remove from your pocket at the beginning could match the top card of the pack, in this case the Ace of Hearts. This means that its face can be shown as it is removed from the pocket, and also less care is needed as you fold it.



Book Review

EVER SO SLEIGHTLY

The professional card technique of Martin A. Nash

by Stephen Minch

When ever a professional performer decides to release his methods and effects one can be certain that the material will be practical.

'Ever so Sleightly' will appeal to those whose chief interest lies in the study of moves and sleights, and tricks requiring their use. For those requiring easy tricks which are new in effect will find little to interest them.

From the introduction we learn that Martin Nash, known professionally as 'The Charming Cheat' works ten months of the year displaying his skill at trade shows, and lecturing to police departments on gambling and cheats.

Part One deals solely with sleights and the first one to receive attention is the double lift, the method explained requiring no 'get ready'. This is followed by five ways of replacing the cards after the lift. Next comes a one-handed double lift and turnover which can also be used to execute triple and quadruple lifts. It is explained how this double lift may be used as an 'add on' by double dealing the top two cards as one.

Nash's multiple shift is undoubtedly one of the sleights that will be used by many card table workers being relevantly easy and is performed with economy of movement which will appeal to those who appreciate the importance of such things.

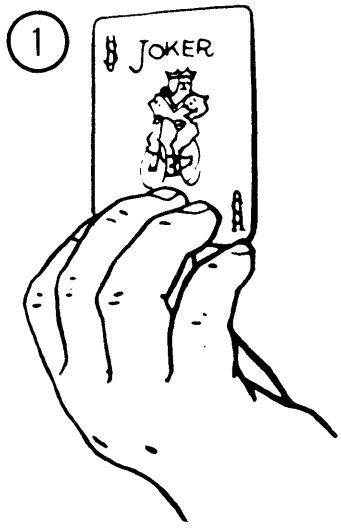
A method of secretly reversing a given number of cards in the pack, an instant change of a card when being scaled into the air, a variation of the Hofzinser change, four small packet switches and an attempt to teach the perfect table faro. In this latter, considerable effort has been made to explain in detail the various position and pressures which are vitally necessary for the execution of this sleight, the success of which depends ultimately on getting the 'feel' of the sleight and this only comes after considerable practise and thought as I can personally testify.

Part Two gives some nineteen routines. The four kings turn face up, then turn to aces. A not too difficult cutting the aces. A peek control and a quick colour change routine are among the first to be explained. The remaining tricks include the McDonald aces without the usual fakes, and a three to seven hand poker stack in which a spectator says how many players are to be in the game the dealer eventually getting the four aces. It requires perfect faros and second dealing.

Everything is clearly explained and there are ninety photographs to supplement the text.

Fred Robinson

P.O. Box 180 London SE12 8JJ.



bob dribeek

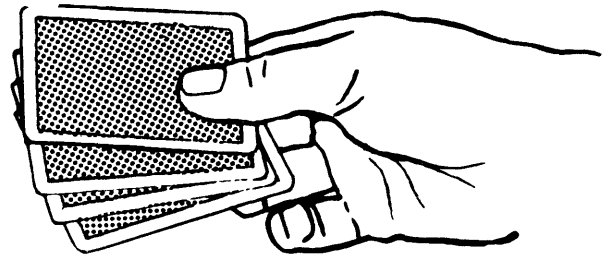
AENIGMA VARIATIONS

This effect in Pabular Vol.2 No.9, May 1976 is a beauty. I use eight Jokers from Aviator decks. Four are coloured red and four green using a felt pen. My story runs around the theme "East is East and West is West and never the twain shall meet". Follow the instructions as given in Pabular paragraphs one to five inclusive.

You are now ready to perform 'escapes' from East to West and vice versa. In the newspapers you will find plenty of material from which to make up a story. British diplomats involved in sex scandals fly to the Soviet Union, Russian writers seeking asylum in Switzerland, Bolshoi ballet dancers fly to Holland etc.....

I do not particularly like the first transposition given in para 6. The move I use is a kind of Hindu shuffle which is also used in the Fred Kaps handling of the 'Side Walk Shuffle'. Here it is. Take the so-called red (East) block in your right hand holding them at a narrow end with the thumb on the back and the fingers on the face Fig (1). Public see the face of a red Joker believing the three green Jokers behind also to be red. Turn the four cards face down fanning them slightly Fig.(2). Left thumb now peels off the top card keeping it face down in the left hand, and the right hand turns the remaining cards face up allowing the audience to see another (?) red Joker. Right hand turns the cards face down and the left thumb peels off another on to the top of the green Joker already there. Right hand turns it two cards face up again showing the same red Joker. The right hand turns the cards face down again but this time the left thumb slips the BOTTOM card onto the top of the two in the left hand. This leaves you with a green Joker in the right hand which you show as the first transposition. Put this card face down on top of the three cards in the left hand and cut the packet in the middle, i.e. the top two cards are placed on the bottom. Put the packet face up on the table with the red Joker showing. Repeat this with the green Jokers (West bloc) and you are then ready to perform paras. 7—8 and 9.

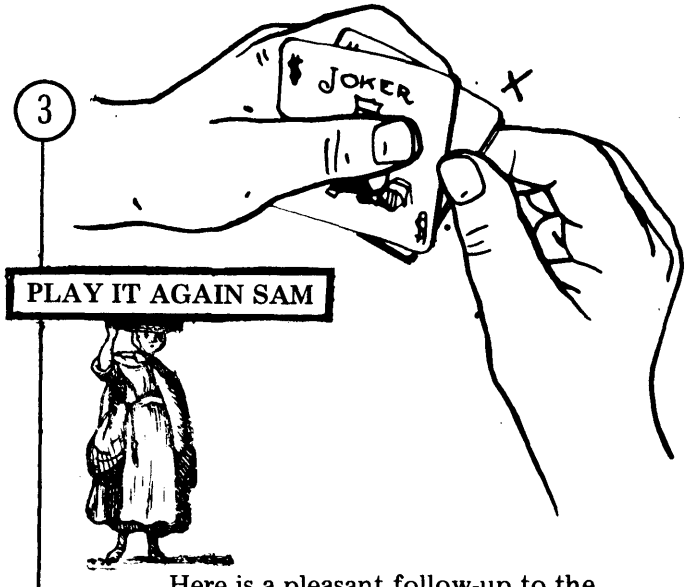
For the finish, para. 10, I would not suggest the side steal. This is a "testimonial paupertatis" because my efforts with this move are not very



convincing and I prefer the "Aenigma Replacement", which I use in a slightly different way in Paul Curry's "Out of this World".

Starting at para. 9 where you have the two packets face up on the table. In each one the second from the bottom is a 'stranger'. Take either packet and Elmsley count showing all four cards to be the same colour leaving the 'stranger' on the bottom. Put the packet in the thumb crotch and pick up the other packet with the right hand and do the Elmsley count showing them also to be of one colour. No difficulty will be experienced in performing the sleight whilst holding the first packet in the thumb crotch. Separate the hands slightly each holding four face up cards with a 'stranger' on the bottom. You now clean up using the Aenigma Replacement. Here's how.

The packet in right hand is placed on top of the packet in the left AT AN ANGLE and in so doing the right finger tips pull the bottom card of its packet back to the right causing its right outer corner to coincide with the right outer corner of the packet beneath as indicated by X in Fig.3. From the point of view of the audience the trick is over and they have seen you casually put the two packets of cards together. Do not make a 'move' out of this action. The right hand having momentarily moved away leaving both packets clipped under the left thumb comes in again and taking the out-jogged bottom card of the top packet together with the four cards beneath places them on top of the other three in the left hand. You now have four of a kind followed by four of a kind with no interlopers.



Here is a pleasant follow-up to the DUFFIE-WALTON contribution on page 254 of the same issue of Pabular.

If you have the cards stacked in face-up pairs held in the left hand reading from face to bottom: A,A,2,2,3,3,4,4,5,5,6,6,7 and 7 try this.

Turn the packet face down in the left hand and start dealing alternatively a card left and right onto the table into two separate heaps clearly dividing the pairs. That is what you appear to do, but in actual fact you deal seconds on the second, sixth, and tenth card, dealing the eleventh on the left heap and the twelfth on the right when you stop leaving the two Aces in the left hand. Display these and wave them over the two piles which you then turn face-up showing that the odd pairs are re-assembled in the left heap and the even pairs in the right heap.

doug alker

DOUBLE MONTE

The original inspiration for these two Monte effects came from a George Blake column in Magigram in which he recognised that an effect he had just outlined was short of a strong ending. I was sufficiently interested in the effect to try and remedy this deficiency and in the process I developed or rather modified the effect to what I considered to be a more deceptive one. Later, the original aim of a strong finish was achieved, but as it was not possible for the two effects to follow one another, I finished with two separate effects.

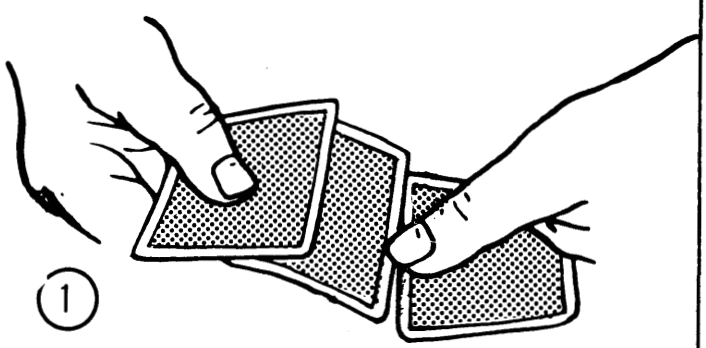
Here is the first one:

The effect is along the lines of the classic three card monte. A Queen is shown with two Jokers and the spectator fails to locate it despite being so certain of his choice.

Required are three Jokers and one Queen. With the cards face up arrange them in the following order. Joker, Queen, Joker, Joker. I show these in a fan twice in a certain way that the spectators are convinced of there being only three cards. Hold the cards in the left hand as you would for a buckle count. Push off the top card, a Joker, taking it in the right hand with the thumb above and fingers below and moves it clear of the pack. Without altering its grip on the card, the right hand brings the card back towards the pack where its left long edge is gripped lightly between the left thumb and fingers. An upwards pressure with the right fingers causes the Joker to 'snap' free of the left hand grip. This is a now popular move to convey the impression that the right hand is holding only a single card. The left thumb now pushes over the Queen which the right hand takes below the Joker it is already holding Fig.(1). The left fingers keep the two Jokers remaining perfectly squared. 'Snap' the Queen as you did the Joker and then take the two Jokers from the left hand keeping them in alignment 'snap' them also. A little practice will be needed to make the snapping sound the same for all three counts, i.e. when snapping one or two cards. It is a matter of adjusting how far the card(s) are bent and the amount of pressure applied.

I usually follow this with a repeat count which you may dispense with if so desired. In this second count the bottom card is buckled and the second and third cards taken as one leaving a single card at the end. This second count usually clinches matters and convinces the spectator that you have only three cards.

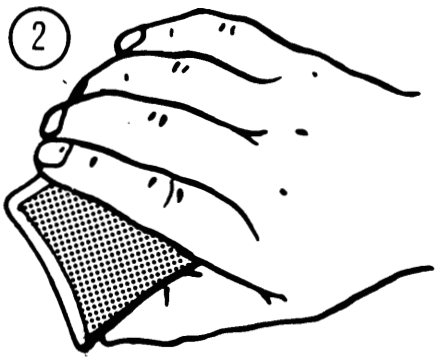
When the counting is finished the cards are left slightly fanned. The cards are squared and held face down in the left hand in a dealing position. The left hand pushes the top card off the side of the pack as when dealing and taken in the right hand with the thumb at the inner end and the fingers at the outer end Fig.(2). Squeeze the two ends slightly making the back convex and drop it gently on the table from a height of about two inches. At the same time say, "Joker." Do not throw the card down or put it on the table, just let it drop. We now come to what I call the 'DOUBLE CARD HAND OVER'. Lift off the top two cards as one from the three in the left hand, bend them slightly, and keeping them aligned show the face card saying, "Queen". The left hand is now



turned over to show the Joker. The left hand turns over bringing the Joker again face down. The double card with the Queen at the face is now dropped face down on top of the face down Joker in the left hand, and in so doing the right thumb releases the bottom card of two leaving a little break between the first and second cards. The right hand now empty picks up the tabled Joker, shows it to the spectator and drops it back onto the table. The right hand returns to the packet and removes the top card, which the spectator believes to be the Queen, bends it, and drops it to the left of the Joker. The small break between it and the second card enables it to be taken without hesitation. The right hand now takes the remaining two cards from the left hand as one and shows it/them to be a Joker and gently drops this double onto the table from a height of a couple of inches as you did the two previous cards. It is quite easy with a bit of practice to keep the two cards aligned as they are dropped and land on the table. A steady nerve also helps. The dropping of all three cards should be uniform and as casual as possible. The spectator is totally convinced of the whereabouts of the Queen if you have done the necessary moves slowly and deliberately, and will be really surprised when he turns over a Joker instead of the Queen. You gather up the cards before he goes for a second chance.

The second one. Also along the lines of the classic effect but with a kicker at the end when the Queen turns out to have a different coloured back from the Jokers.

Required are three Jokers, say with red backs and a blue backed Queen. To my mind,



the handling etc of this method is not quite so clean as the previous one but it is easier and many readers may like the final kicker. Here goes.

There are two ways of making your 'display fan' and I will describe both. When you have decided which you will use you must stick with the same method throughout the effect.

Method 1. (which I prefer). Hold the cards face or face down in the left hand in the dealing position getting a break under the top two cards. Slide the top two cards above the break to the right as one card and take it in the right hand. The next card is slid off and taken in the right hand below and to the left of the first one. The third card is added to the left of those already in the right hand forming a three ? card fan. Actually there are four cards, the top one being double.

Method 2. Hold the squared cards in the right hand (Biddle position). With the left hand palm up place the fingers against the bottom card and draw it to the left and clear of the other cards. The left fingers now draw off the new bottom card on top of, and to the right of, the card already there. The remaining two cards held in the right as one are added onto the two in the left hand to form a three card fan.

The set-up for both methods is the same. Reading from the top with the cards face up it is Joker, Queen, Joker, Joker. Display them one at a time in a fan using whichever of the methods you prefer. Close the fan and turn the packet over and repeat the fan which will be seen to consist of three red backed cards. Ask a spectator to indicate the Queen which he fails to do. Repeat the process and he will again fail. At the third time display the fan FACE UP and again ask him to indicate the Queen. This time he cannot fail and you ask him to remove it. Turn the two ? cards in your left hand backs uppermost showing the expected red backs commenting that you cannot understand how he failed to pick out the Queen on the previous occasion because it has a different coloured back. Inevitably he will turn the Queen over and discover that it has a blue back.

The LEGPULL

If you have read no further than the title thinking this article explains some sort of practical joke the loss is yours. What follows is the description of a novel but simple pull of considerable value to close-up magicians. Its uses are varied and the loose change in your pocket should provide the necessary capital for the properties required which consist of a small button, a larger button of the kind usually found to be missing from your overcoat or mackintosh, a length of elastic or, preferably, a length of rubber often used to provide the motive power for model aeroplanes, obtainable from a model shop and lastly a length of nylon thread.

First, make a loop in one end of the rubber sufficiently large enough to put the foot in, stirrup fashion, leaving enough length of rubber so that the end reaches the knee without stretching. To this end attach the large button by pushing the end of the rubber through one of the holes and tying a knot in it. Fasten the nylon thread to this larger button passing it through the hole diagonally opposite the one through which the rubber is attached.

To set the pull first remove your shoes and trousers and put your left foot into the loop. It is important that the correct foot is in the loop otherwise you may experience some personal discomfort when operating the pull and cause the audience to wonder why you are taking a bow in the middle of the trick.

To prevent the audience from seeing the pull it will be necessary to put on your trousers again. Normally this is a fairly simple matter, but in this case it is necessary to have the end of the thread available at the top of the trousers after they are back on in order to pass the thread through the waist band from inside to the outside at a point between the buttons at the front of the trousers on the left side to which the braces are normally fastened. If you are a belt-only person the above information will be sufficient guide for you to know what is required.

The difficulty you will experience will be to hold the end of the thread with one hand and pull up the trousers with the other and you will probably decide, as we did, that it would ease matters if you held the thread in the teeth leaving both hands free. It is precisely at this point you find that your teeth are some inches short of their objective and it would have been much easier if you had not been so stingy with the thread. However, by pulling the thread and stretching the rubber band you manage to make the end of the thread reach the mouth — and you make further discoveries. The first one, that it slips through the teeth because it is on tension and secondly when trying to prevent this happening you will bite through the thread. In either case you will lose the thread and have to start the whole business again from square one.

Fortunately, there is an alternative and that is to get your wife, girlfriend or boyfriend to hold the thread while you deal with the trousers, or vice versa. If you have all three perm trousers, or vice versa. If you have all three, perm any two from three and let them do both jobs which will leave you free to advise them how to do what you failed to do yourself.

Assuming that you now have the thread through the waist band, pull it through to take up the slack and fasten the small button onto the end, and fill the recess with wax and you are now ready to vanish any small light object that will adhere to the waxed button. You simply steal the waxed button with the left hand and press the object on it. On releasing the button it will take the object with it back to the top of the trousers and out of sight beneath the coat. The button can be replaced with the usual hook found on normal pulls and thus increasing its versatility.

It has certain advantages over the sleeve pull. It is completely out of the way leaving the arms free and when not in use one has only to remove a shoe and take the foot out of the loop which will, if properly adjusted, go out of sight just inside the trouser leg. It can just as easily be regained when it is required to go into action. And finally it can remain fixed in position at all times with one exception. Do not forget to remove it when sending the suit to the cleaners or the young lady might wonder what kind of fellow you are who keeps such a strange piece of apparatus up the trouser leg.

alf goodwin

How long is it since you had what can only be described as an almost perfect day? I had one recently in New York. You know the kind of day I mean, when everything happens just right. There is a man in New York called Charlie Kalish. Professionally Charlie is an unsung genius of photographing and processing equipment, but in his spare time he collects magic things. So, on the day to be remembered, I am invited to see his place of work sometime before noon, and after the tour of the premises, (during which the boy wonder nodded and smiled at employees as if he were the president of the company on his tour of inspection), Charlie bid good-bye to his staff, and the rest of the day, and off we went to lunch, for which he paid. I ask you? Is there a better way to start off the day than to have someone pay for your lunch?

The Page boy speaks....

After lunch, next stop, Charlie's home, to meet his wife and daughter, (I try to keep the unimportant things short), then it's downstairs to the basement. Did I say he collects magic things? He told me that he had recently disposed of most of the larger items in his collection that what remained was the smaller stuff. What amazed me was not just the amount of the small stuff he has collected but the quality. Name a dealer, and he probably has a number of the choicest items that that dealer ever manufactured, and the majority of them are of the mechanical type, and they are of such a quality that they will never see the light of a dealer's catalogue again.

He has several items described in the Hoffman books which I believe have never been manufactured. Boxes for vanishing or producing coins one at a time, coin stars, a number of items which were the property of Hofzinser, countless boxless items of the ball box type. To coin a phrase, I collapsed like a folding half with a broken rubber band. Charlie also knows about clocks and he has several which he has forbidden me to describe, of the magical variety of course.

What next? Oh! Yes, paper. He has piles and piles of paper, magical ephemera, photographs, playbills, programmes, etc. and that, if I may say so is my line of country. At that point I felt a little sick and had to come up for air, when suddenly he socks me in the eye, with, "Have I shown you some of my Robert Houdin things?" Conradi, Bartl, Klingle, Willman, Basche etc., they were all represented in this basement of a home in suburban New York.

By now, it's around 6 o'clock, and Charlie drags me out to the car and off we go to dinner where we are joined by one Willie Schneider. I think I have said so somewhere before but Willie is one of the real nice guys in magic and Charlie couldn't have picked a nicer eating companion for me. (I am not sure who paid for this meal, but it wasn't me. The day is getting better). Next stop the American Legion Hall somewhere in New Jersey at which one of the world's leading lecturers on things magical was to demonstrate his ability. (Modesty forbids me mentioning his name). He did a good job that night, sold a lot of lecture notes, met some old friends, made some new ones, and when it was all over, Charlie drove him all the way back to New York City, perhaps around 2am. And so ended the almost perfect day. The only thing missing was sex. Maybe next time. Thank you Charles.

Now contrast the above with one day last week. I take my wife for a walk in the park, (we don't talk a lot but we do walk) and when we get back to the car park here's my car — gone. Taxi home, a frantic 'phone call to the police, plus arranging to hire a car the next day as I have a kid's show a million miles away. Later that night, (the plot thins), the police call me to tell me they have recovered my car and they have it at the police station. Needless to say the contents were gone, a pair of shoes, a microphone, a prop that didn't belong to me, but worst of all, the roof of the car is caved in. A police sergeant told me they had found an eighteen year old youth jumping on the roof of the car like it was a trampoline. That was a bad day.

Piracy of magical effects is getting a lot of publicity in the magical press these days. I have a solution. It won't stop it, but if you want to make someone who has stolen a magical effect of yours, really mad ..... go jump on the roof of his car.

Good-bye,

Patrick Page

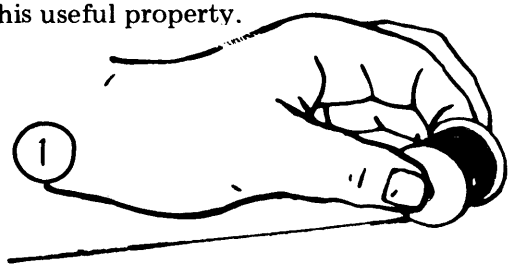
A GAG FROM PAT CONWAY

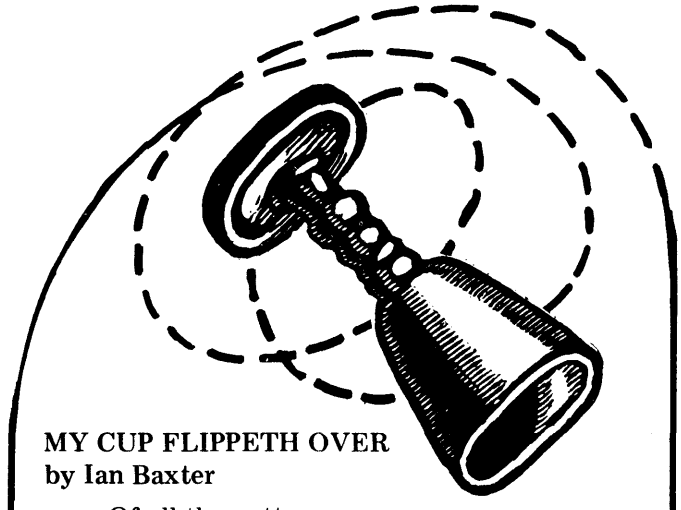
A regular visitor to the Blenheim bar after the Magic Circle Monday Club nights, Pat has usually something new to show and failing a trick or gag will frequently tell a story with an Irish flavour and mostly one we have not previously heard. Among his best known tricks are a Cut and Restored rope, the Conway cigarette case, and what is not generally known (and we are pleased to put on record) the Sympathic Matchboxes in which the drawer of a half open matchbox closes as the drawer of another box is pushed open, an effect which can be repeated ad lib.

This particular gag is typical of the kind of his ideas. Take from the pocket a reel of what you claim to be invisible thread. Claim that whilst it is wound on the reel it is visible but once a length is pulled free it cannot be seen. With some difficulty you manage to get hold of the free end which you pull, and naturally the reel turns as the thread is pulled. A length is broken off and given to someone to hold. No-one can see the thread once it is off the reel. In fact none is pulled off.

To prepare attach the free end of the thread near the pocket. To perform take the reel out of the pocket keeping it close to the body holding it in the left hand with the tip of the forefinger on the hole one side and the thumb over the hold on the other (1) when pretending to pull thread off the reel as the right hand moves away with the thread? the left also moves away from the body causing the reel to revolve. Pretend to break off a length and return the reel to the pocket. After giving the length to spectator pretend to drop it, having difficulty in finding it etc. and any other 'business' you can think of.

You now have some really invisible thread why not use it? Remember the old gag of blowing on the corner of a handkerchief breast-pocket, pretending that the movement was caused by pulling on a piece of thread? Why not take your invisible thread by either end and make believe that it is causing the movement of the hanky. Maybe you can think of other uses for this useful property.





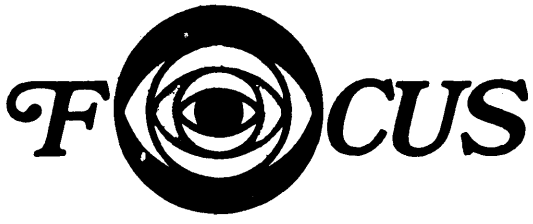
MY CUP FLIPPETH OVER
by Ian Baxter

Of all the natty moves one comes across for the eternal Cups and Balls, this cutie 'takes the cake'.

Magician holds a cup in the right or left hand, tosses it in the air, and catches it, then places it down onto the table. Nothing new, but, the cup can immediately be lifted to reveal a load. The 'how' is unbelievedly easy — the load, be it a ball, apple, egg or whatever, is loaded in the conventional manner — i.e. the palmed load is introduced into the cup as it is held by the thumb and first finger across the rim. Once the load is inside the cup is tossed into the air so it revolves *two* complete times, and it is caught as it was held when being thrown, by the first finger and thumb. Centrifugal force keeps the load in the cup and the toss action prevents any-one catching a glimpse of the inside as it revolves.

The move is superbly convincing and angle proof. The required rhythm of the tossing action will take a bit of practise, but once you acquire the knack, you will use this move *TOO* often in a routine. You will then be faced with another problem. How many times not to use the move.

For some time now we have been considering having a Pabular Close-Up Convention. One of the chief problems has been finding a suitable venue which provides all the facilities required for such an event in particular one which has seating arrangements which allow all the spectators an uninterrupted view of the performance in comfort. We have found such a place, which in addition has the right atmosphere, with refreshments including soft and hard drink being at hand during the whole event. It is the Midland Institute, Birmingham which makes about as central as you can get and is just off the motorway and about ten minutes walk from the railway station. More about it next month.



Still with conventions, **Don Lees** is trying to whip up interest in the British Ring Close-Up Competition. If you can do seven to ten minutes intimate magic why not contact him at 15 Lodge Drive, Belper, Derbyshire DES 1AJ. Performers will be judged solely on Magical Entertainment with the accent on entertainment. They will be judged on one performance alone in front of an audience consisting of the general public with two magical and two lay adjudicators.

The idea of bringing in the lay public to form an audience is a welcome one for several reasons. Firstly, it should encourage those members whose magic is not angled towards magicians and have thus been inhibited from taking part. Secondaly, it will tend to change the attitude of those performers who do enter, towards making their magic more entertaining to non-magicians. This is an extremely important factor, especially to youngsters coming on to the magic scene in the hope of learning something of the art.

Competitions for Close-Up Magic have been a continuing problem for the organisers of such events for more years than we care to remember. At one such recent event we understand a competitor lost marks because he moved out in front of his table. Presumably the judges considered he should have performed his whole act seated behind his table. This seems to us to be nonsensical and makes close-up magic even more artificial than is usual at these events. The real charm of close-up magic is its intimacy and this is completely lost if the performer works from behind the table. This lack of close contact can to some extent be overcome if, a la Goshman, two members of the audience are invited to sit on either side of the performer, providing they are kept continuously involved in the action. Thus engaged they form a link between the performer and his audience and help to break down the physical and psychological barrier which the table presents.

Visitors to London over the past months have included **Marv Long** from Michigan, whose idea of magic is to pull coins up through the table with the implement generally used for unblocking sinks, and the continuous salt pour in which in addition to what usually happens salt streams in seemingly unlimited quantities from various parts of the clothing. **Bob Haines** from New Jersey, with a liking for warm British beer and card tricks. Of the latter he has one similar to, and almost if not as good as, 'Out of this World'.An ordinary pack is used and given to the spectator to shuffle and shown to be well mixed after which an OOTW kind of effect is performed. In playing with the above in the Blenheim Bar the following near miracle occurred. One magician gave another the pack to shuffle, cut and deal into two separate piles. When the cards were turned over one pile was seen to contain all the red cards and the other all blacks which surprised everyone including the man doing the trick. Any ideas?

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pabular

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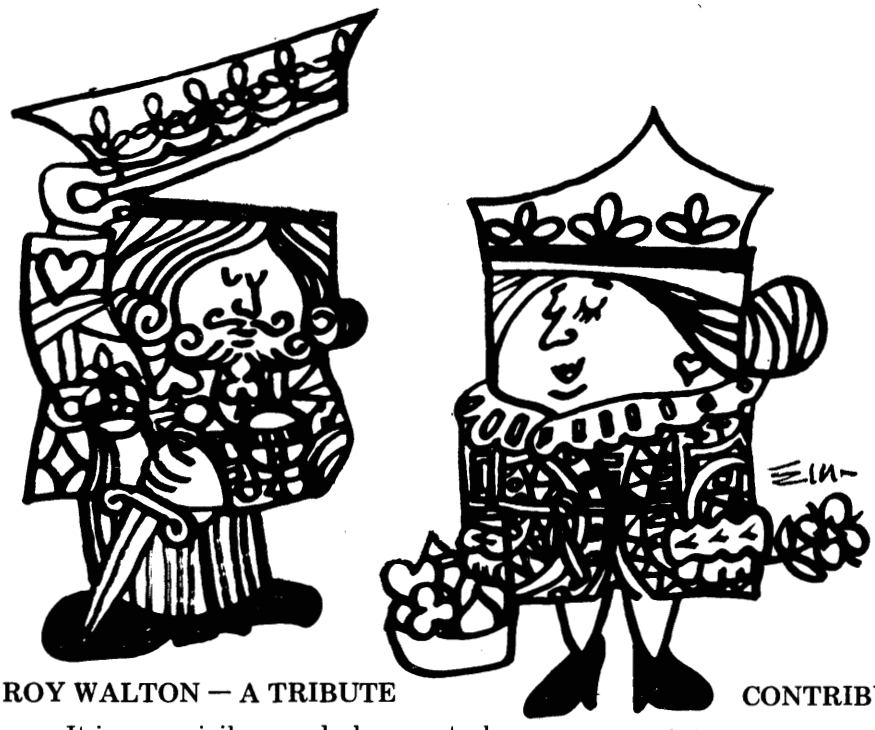


ROY WALTON — A TRIBUTE

It is my privilege and pleasure to be invited to say a few words about Roy, who came to Scotland some ten years ago to manage the Glasgow branch of the well-known and respected magical dealers, L. Davenport and Co. This issue is especially welcome as it enables me to pay tribute to the one who encouraged and assisted me in my early efforts to master the technique required and to appreciate good card magic, both by advice and practical example. In the intervening years I have met many of the top experts in the field of card magic without my personal regard for Roy's work being in the least diminished. It is a real lesson in card magic to study his methods and the way he approaches a problem and arrives at an elegant solution. Although he is a master of advanced technique you will find that few of his tricks require any great manipulative skill, most being within reach of the average card handler. His effects are clear cut and have that simplicity which is ever the hallmark of effective card magic. Perhaps one day Roy will be persuaded to embark on a lecture tour which will enable many more to appreciate his incredible skill and inventiveness that has given me so much pleasure over the past years.

Until that time arrives many will have to content themselves with studying the tricks in this issue, and the numerous previously published and marketed tricks listed here.

CONTRIBUTIONS TO MAGAZINES

British
Abracadabra
Gen
Magic Circular
Pabular
Pentagram

Canadian
Ibidem

Indian
Swami

American
Epilogue
Genii
Hierophant
Hugards Magic Monthly
Kabbala
Linking Ring
Pallbearers Review
Phoenix

Booklets in order of publication
The Devil's Playthings
Cardboard Charades
Tale Twisters
Card Script
Some Late Extra Card Tricks

Tricks marketed
Cardwarp
Cascade
Kaleidoscope
Animal Magic

dealers, L. Davenport and Co.

To this impressive list Roy has another what he modestly calls 'booklets' in the pipeline, and I sincerely trust that "the moving finger, having writ" will continue to "move on".

Gordon Bruce

cover silhouette Francis Gilo 10/3/76

INFLATED ACE

EFFECT:-

An ace is placed face up on the centre of the pack. The top card of the pack is shown, say the King of spades, and then lost in the pack. The King of spades magically returns to the top of the pack and the face up ace turns into the other three Kings.

PREPARATION:-

From the top, the pack is arranged as follows. Ace of spades, the four Kings, remainder of the pack FACE UP. You can start with the pack in that order, or cull the required five cards to the top and do the half-pass below the top five cards to bring the pack into the correct starting position.

PERFORMANCE:-

Start with the pack half face down in the left hand. Remove the top card (AS) and without showing it push it face down into the approximate centre of the pack, taking a left little finger break above it as you square the pack. This is a casual action, performed before commencing the trick.

Cut the pack at the break point, completing the cut but retaking a left little finger break below the upper half of the pack as the pack is squared after the cut.

Tip the left hand slightly so that the back of the top card is hidden from the spectators. Keep the left fingers close together near the outer end of the pack ensuring that a back is not flashed when you tip the pack.

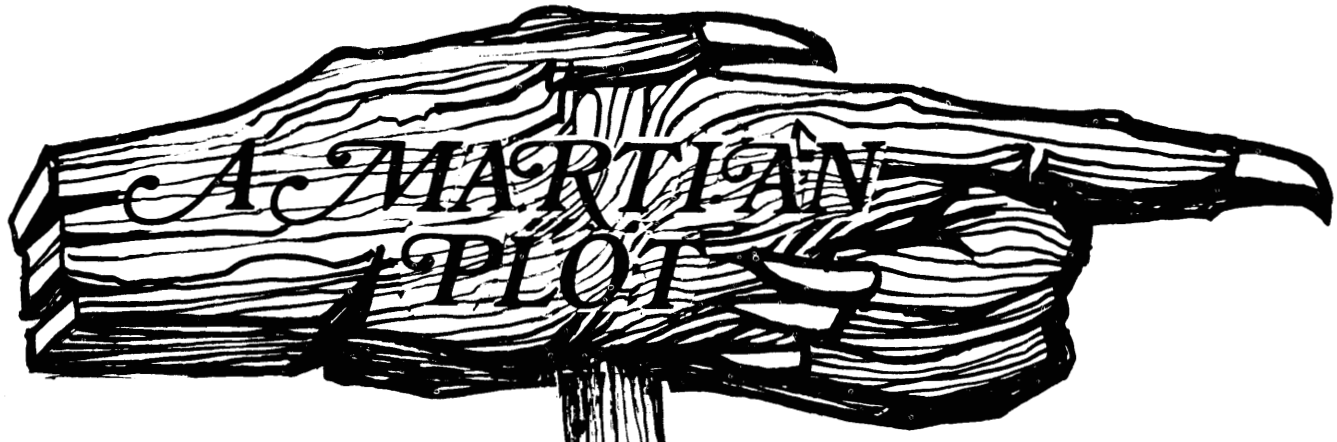
Remove the top card of the pack with the right hand and show it to the audience (AS). Having drawn attention to its value, replace it FACE UP on top of the pack. Once it is in position, you can lower the pack to show it face up on top. Say that you will cut the ace into the pack in its face up condition. Do this by cutting the pack at the break point and completing the cut. No break is held after this cut, so make sure the fairness of the procedure is noticed by the spectators.

Remove the top card and show it — it will be a king. Push the king face down into the centre of the pack and as you square the pack take a little finger break above it.

Mention something about the king being lost in the pack and as you explain this give the pack THREE cuts, taking a left little finger break between the two halves as you square up between each cut, and cutting at this break point each time you cut. The three cuts should be carried out fairly rapidly and casually. End with the pack face down in the left hand and no break being held.

State the name of the king you placed in the centre once again, and then rub the back of the top card of the pack with the fingers of the right hand in a magical gesture. Move the left hand towards the spectators and in this action twist the hand at the wrist turning the pack completely over, and with the left thumb push off the king letting it fall onto the table face up. The pack has been turned completely over, but the misdirection of the king being thrown face up completely covers this.

Say, "do you remember the name of the ace I placed face up in the pack at the beginning of the trick?" Whatever the reply, spread the pack face down and say "Well it has now changed to the other three kings."



EFFECT:-

This is a story card trick in which the cards are used to illustrate what happens to two Earthmen when they visit Mars.

PREPARATION:-

In addition to a normal red backed pack of cards you will need a King of Spades and a King of Clubs with blue backs. Reading from the top of the face down pack it must be arranged as follows. Queen of Clubs, face up King of Spades, about half the pack, face up Queen of Spades, King of Clubs with blue back, about a dozen cards, King of Clubs, about a dozen cards, King of Spades with blue back, and the remainder of the pack.

PERFORMANCE:-

Run through the pack from the face and remove the King of Spades and the King of Clubs as you come to them, placing them face up on the table, the King of Clubs resting on the face of the King of Spades. Turn the pack face down and hold it squared in the left hand.

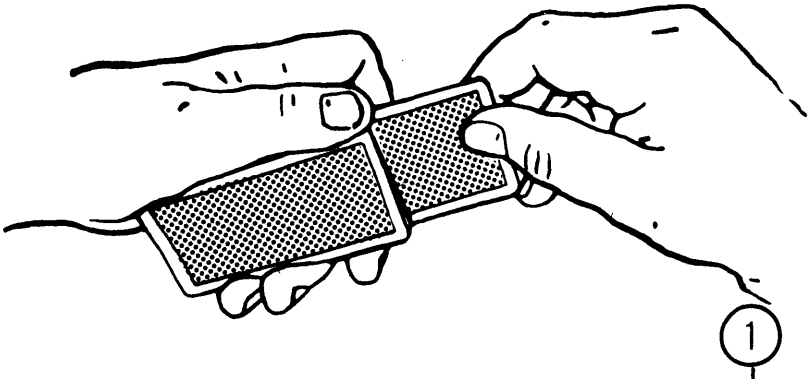
Explain that the pack will represent the planet Mars and the King of Spades and King of Clubs two Earthmen who are going to visit Mars. During this explanation riffle down the left hand long side of the pack until you see the face up Queen of Spades. Keep a break at this point by pressure of the left thumb against the edge of the pack.

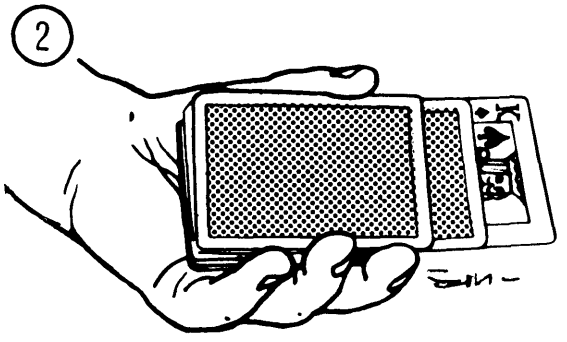
Say, that after travelling for many weeks the Earthmen eventually landed their spaceship on Mars and made their first tentative steps on the planet. Illustrate this by picking up the King of Clubs and putting it face down into the break point being held by the left thumb (right above the Queen of Spades). Position the King of Clubs so that it partially covers the left thumb. Under cover of this card the left thumb riffles two cards and inserts the King of Spades face up at this point. There are now two cards trapped between the two kings, which are protruding from the pack. The position of the two kings are adjusted so that they extend for about an inch over the short end of the pack perfectly squared.

Grip both cards at the centre of the short end with the right thumb above, and the fingers below as in (1). Holding them locked together pull them out from the pack for approximately another inch. This action will secretly pull the two trapped cards out of the pack, but this will be unknown to the audience. All the preceding actions are carried out as you explain about the spacemen landing on Mars.

With the right hand first finger push on the outer short end of the King of Clubs so that it travels into the pack, stopping when it lines up with the pair of cards beneath it. You are apparently just moving it down to reveal the face up King of Spades below it (2). Say, "they looked around and decided that Mars looked just like the Earth."

With the right hand take hold of the face down King of Clubs (really three cards as one) with the thumb on the back and the fingers on the face at the outer short end, and remove it/them and place the three cards as one face up on top of the pack. Immediately they are square on top of the pack, use the left thumb





to push the single King of Clubs slightly off the pack. Now remove the King of Spades from the pack with the right hand and take below it the King of Clubs from the top. Both Kings are now being held in the right hand away from the pack.

Say, "although everything looked normal when they were face to face things were far from normal when they turned round." Here turn the two cards in the right hand face down and say "their backs had turned blue."

Continue your story saying how they did not want to go through life half pink and half blue, so they decided to try and capture a Martian or two, to see if there was a cure for their condition.

Square up the two kings and hold them face up in the right hand in position for the Ovette/Kelly Placement Move so that as you apparently place them face up on the top of the pack. You really only put one on top (the King of Spades) and the other ends up secretly on the bottom of the pack.

Spread the top three cards of the pack and the two spacemen will be seen to have captured a face down Martian between them. Remove the three card spread with the right hand and place them on the table for a moment. Separate the three cards and push the face down one out from between the kings, leaving it face down on the table.

Gather up the two face up kings with the right hand making sure the King of Clubs is on the face. Square them up with the assistance of the fingers of the left hand, which is still holdin

the pack, and again grip them in the right hand in the Ovette/Kelly placement Move position.

Place them again on the top of the pack, and again carry out the Placement Move, the King of Spades going secretly to the bottom and the King of Clubs ending up face up on top.

Spread the top three cards again and a second Martian will be seen face down between the face up Earthmen (alright Kings, if you haven't got my imagination).

Place the face down card aside with the previous one, and the two face up kings in a slight spread a little apart from them.

State that when the Earthmen questioned the Martians about a cure for their 'blues', they said the only cure was to marry a Martian. Turn the face down cards face up as you say this. Continue "as the Martians were two very beautiful young ladies, the Earthmen did marry them and were cured." On the final line turn the kings face down to reveal their red backs. Conclude by muttering "I think it was a Martian form of a shot gun wedding."

NOTE:-

The add on move used in this routine was developed whilst playing with a sleight originated by Gordon Bruce.

YOUR VERY OWN

EFFECT:-

A group of cards is mixed by a member of the audience and then magically sort themselves out into suit order.

PERFORMANCE:-

Run through the pack and find four hearts placing them face up in a pile on the table, followed by four spades, four diamonds, and four clubs. Place each set of four on top of the previous one to form a face up pile of sixteen cards. Place the remainder of the pack aside.

Run through the face up group and up jog two clubs, two diamonds, two spades and two hearts. Strip this group of eight cards out from the others and put them face down below the remaining ones. Point out to the audience that you have removed a pair of each suit and placed them below the remaining cards. To emphasise, spread the cards out between your hands to show the face down ones at the bottom. As you close the spread get a left little finger break below the top two cards of the face down group i.e. below the upper ten cards of the complete group.

Appear to cut the upper face up cards off with the right hand, simulating a thumb-riffle at the inner short end to see where the two groups meet, but really just cutting off all the cards above the little finger break. Place the face down group on the table with the left hand, making sure that they are perfectly square.

Say that you will split the face up group into two sections each to contain one card of each suit. Do this by running through the face up packet and outjog alternate cards starting with the second from the face (a club). When you come to the eighth card (a heart — but really three as one), move the three as one to the upjog position, and in a continuing action strip out the spade, diamond and club immediately in front of them placing them still face up below the other four face up cards.

Thumb over the club, diamond, spade and heart at the face and in this spreading action outjog the heart slightly. Take these four cards into the right hand, thumb on the face and fingers on the rear and say, "one card of each suit." Turn the four cards face down by twisting the right hand inwards, and replace them below the cards in the left hand. As you square up the complete group with the assistance of the right hand get a left little finger break below the face down heart that will now be conveniently injogged for you. If you check the position, you should now have a break below the upper seven cards of the group.

Thumb off the next four face up cards and take them into the right hand as before saying, "the other four suit cards." Turn them face down and appear to place them below the other cards in the left hand, but really pull down with the left little finger at the break and insert them at this point (Ed. Marlo's Pull Down Move). As soon as they enter the break point, release the break and square up the complete group. Watch your angles on the pull down move.

Thumb over the top four face down cards showing them to a spectator saying, "four suit cards for you, will you please mix them up." Explain that he must not look at them or let anyone else get a glimpse of them.

Whilst he is mixing his four suit cards you apparently mix yours. Actually you carry out a simple overhand run shuffle as follows: run three into the left hand and throw remainder on top of them, run one into left hand and throw remainder on top, run three into left hand and throw remainder BELOW them. Remember you are only supposed to have four cards so keep them as square as possible when shuffling.

When the spectator has mixed his group to his satisfaction request him to place it face down on top of the face down group on the table, that was placed there at the beginning of the trick. Place your cards face down on top of his.

Pick up the complete packet and hold it face up in the left hand. Thumb off the pair of clubs at the face placing them face up on the table. Continue doing this with the next three pairs, so you end with four pairs in a face up row on the table — in club, diamond, spade, heart order reading from left to right. Turn the remaining cards in the left hand face down.

Thumb off the two top cards from the left hand and drop them face down on the top of the face up club pair, and continue this with the remaining three pairs in the left hand, placing them respectively on the diamond, spade, and heart pairs.

Point out that the face up pairs have a strange power to influence the shuffled face down cards that are resting on them. Turn each face down pair over to show they are of the same suit as the face up pair below them.

CHIEFLY YOURSELVES

EFFECT:-

Four cards are lost in the pack and rediscovered in a surprising way. Their values are used to produce a poker hand that has unexpected contents.

PERFORMANCE:-

Run through the face up pack and remove the Ace, two, three and four of hearts, placing them face up on the table. Whilst removing these secretly get the five of hearts to the top of the pack.

Hold the pack face down in the left hand and use the right hand to arrange the four hearts in numerical order, the ace being on the face. Pick up the four hearts and push them face down into the centre of the pack, the left thumb making a convenient break for them to enter at the outer left hand corners. They must all go in together.

As the packet of four cards go into the pack push them in slightly diagonally, enabling the left little finger to get a break under the face card of the group (the Ace of Hearts) as the pack is being squared up. Cut the pack at the break point and complete the cut, retaking a break with the left little finger as the halves come together. From the point of view of the audience the four hearts have been lost in the pack.

The next sequence is based on Jack Avis's 'Spin Cut Aces' published some time ago in the original Pentagram. The right hand takes the pack from above, thumb at the near short end and the fingers at the far one, the thumb taking the break over from the left little finger. The left hand forefinger presses on the near short end of the upper half of the pack and pivots it out and round, the pivot point being the right hand second finger on the opposite short end. Once the upper half has twisted round it is allowed to fall on the palm of the left hand, the thumb of which presses on the face card of the right hand half and pushes it up and around the left hand long side of the half pack until it falls face up on the top. As the half with the ace now face up at the top is replaced on the half in the left hand, the left little finger retakes a break between the two halves.

Thumb off the Ace of Hearts and place it face up on the table. Point out that its value is one, so you will take the first card in the pack. Place this card face down on the table.

Replace the Ace of Hearts face down on the top of the pack. Give the pack a single cut at the break point and retake a break between the two halves as they come together. As you are squaring the pack after the cut, with the assistance of the right hand let one card drop from the face of the upper half to the top of the lower one, and retake the break at this point.

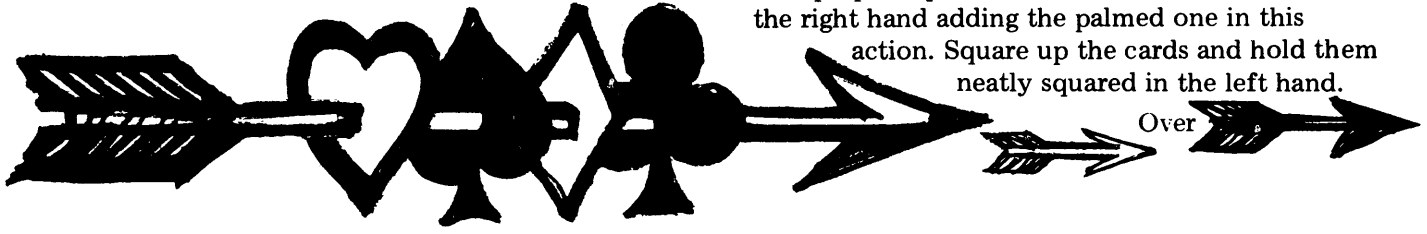
Repeat the Spin Cut to produce the Two of Hearts face up at the top. Place the two face up on the table and count down to the second card in the pack, placing it on top of the previous one removed. When counting to this card, count the cards onto the table.

Replace the Two of Hearts face down on top of the pack and the unwanted first card counted, on top of the two. Cut the pack at the break point, retake the break between the two halves and again drop one card from the upper half onto the lower one, retaking the break at this point.

Repeat the Spin Cut sequence to produce the Three of Hearts. Place the three face up on the table. Count down two cards onto the table and place the third one on top of the previous two placed aside from the earlier counts. Place the Three of Hearts face down on top of the pack and the two unwanted counted cards on top of the three. Cut the pack at the break point and retake the break between the two halves, dropping one card from the upper half to the lower, as usual.

Spin Cut to produce the Four of Hearts and place the four face up on the table. No need to hold a break at the centre any longer. Count down three cards onto the table, and place the fourth one on top of the three cards previously counted to. This time place the unwanted three counted cards on top of the pack FIRST, and finally the Four of Hearts face down on top of all.

Place the pack aside to the right of the table and palm the top card into the right hand. Scoop up the pile of four face down cards with the right hand adding the palmed one in this action. Square up the cards and hold them neatly squared in the left hand.



Over

CHIEFLY YOURSELVES
Roy Walton

Say that if you have been lucky the four cards will have located a good poker hand. Pause, and then say "wait a minute, a poker hand contains five cards, not four." Spread out the face down cards into a fan saying "well, they have found five."

Turn the face one of the fan face up, and place it on the table. Say "Now I wonder what four cards added to the Five of Hearts would make a good poker hand." Turn the four cards in your hand face up and lay them on top of the Five of Hearts to form a nicely displayed straight flush.

The Page boy speaks....

Vienna. . .what does the word Vienna mean to you? Does it conjure up images of Harry Lime or Gin and Lime? To me it meant Waltzes, Woods and wishful thinking of days gone by when the word elegance didn't mean denims studded with rhinestones. No doubt by now you will have heard that there was a F.I.S.M. Convention there. So was I.

And so was Billy McComb. We shared a room together. In fact we shared a bed together, and let me tell you he isn't the cuddly personality he portrays on stage.

A whole diary of the events will probably be listed in other magazines by now so let's look at a couple of items you may not have read about. First evening there, we went for a stroll through one of those delightful walkways they have in Vienna, traffic free, and littered with tables and chairs serviced by the adjacent cafes, and occupied in the main it seemed by beautiful young ladies. Surprise, surprise, we were just in time to see a crowd dispersing from watching a magician busking in the street. Another surprise, I knew him. Hans Wittus was the name and he hails from Germany and as soon as I mentioned that we had just missed his performance he proceeded to start another one.

Standing with his back to a shop window which was fully lit (it was around ten thirty in the evening) he opened a large canvas holdall and despite the fact that he was wearing jeans, proceeded to don top hat and tails and don't ask me why, but somehow, for a street magician, it looked right. For openers, he did a fire eating routine which was obviously designed to draw a crowd, and it did. This was followed by a very simple sponge ball routine using several ladies in the crowd, egg bag, Chinese sticks and closing with the Chinese rings. All very competently performed, taking perhaps fifteen minutes, and accompanied by patter in German with asides in English for the benefit of seven or eight English-speaking magicians in the crowd. It was the perfect opening to a week of magic, more so because it was totally unexpected. Thank you Hans.

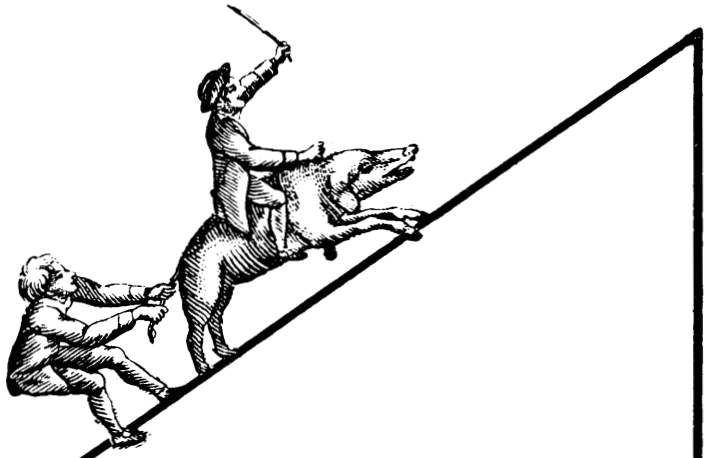
We had been informed that there were two magicians appearing at a night club locally, the Moulin Rouge, soooooo one evening after the organised magical events had finished, the boy wonder in the company of Messrs McComb, Trevor Lewis, Paul Stone, Obie O'Brien etc. (I'm sorry if I included you in the etc.) made a bee line for the said place of entertainment which turned out to be small, circular, intimate, and with a balcony which completely encircled the room and upon which we were perched. The show started at 10.45 and finished at 2am and was a delight for all lovers of speciality acts. A glass balancing act, a hand balancing act, puppet act, trampoline act, a topless compere with the most powerful looking pair of lungs I've seen in a long time. Nice voice too. Three strippers also appeared at intervals, each one performing three times, plus our reason for being there, two magic acts.

The first actually appeared twice in the show. His first offering was small magic of the 20th Century silk, Stung, Evaporated Milk type, performed quickly and silently. His second act was his more familiar with productions of of mice, glasses of beer, trays of glasses of beer, a card castle type production of beer bottles, lota vase as a running gag and climaxed by converting a beer barrel into a very large bottannia. At the end of the act, after he had taken his applause he came back to pick up the bottannia and folded it up as he made his exit.

The other was a husband and wife act which is opened with the male half performing the Sun and Moon paper tear. Two spectators are invited up and in the course of performing the Three Cards Across they have their pockets picked. The remainder of the act consists of pocket picking in which the female half of the act also dips, which is unusual to say the least. Slick, professional and very pleasing.

Still another evening in a bierkeller in the basement of the Hilton Hotel I had the pleasure of watching a French magician, (who, coincidentally, is also a pickpocket) Gerard Majax perform thimble magic CLOSE UP. Yes, he has actually devised a thimble routine for table work. Vanishes, productions, colour changes, they are all there with a handling that is quite different to what one would normally expect from this type of magic. It was a tonic.

Auf Wiedersen **Patrick Page**



DENARY DECEIT

EFFECT:-

The magical powers of a ten spot card are demonstrated when it manages to draw out ten cards of the same colour from a mixed packet of cards.

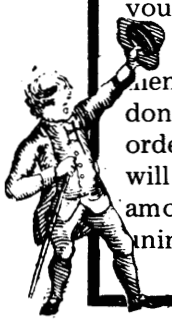
PRIOR ARRANGEMENT:-

Reading from the top of the face down pack have ten red cards followed by approximately ten black cards. The exact number of black ones is not critical. Make sure that there is a ten spot in the mixed up face section of the pack.

PERFORMANCE:-

False shuffle the pack retaining the top stack in position. I recommend the overhand jog type shuffle.

Run through the pack from the face and remove a ten spot placing it face up on the table. This action gives the spectators an opportunity to see that the cards are well mixed Square up the remainder of the pack and place it face down on the table. Talk about the card you have removed having strange powers which you will now demonstrate.



Cut off about one third of the main pack, mentioning that as there is some dealing to be done you will use a small packet of cards in order not to make the trick too tedious. You will of course cut into your stack somewhere among the black cards, the exact point being unimportant.

Explain that you would like a spectator to deal the packet of cards into two heaps in a completely haphazard order. For example, he could deal two to the first heap, one to the second, three to the first then one to the second, and so on, until the packet is finished. Make sure that he understands that although he can deal out the two heaps as he wishes, the cards must be dealt *singly*. Demonstrate what you require of him by dealing two heaps yourself, stopping when you have dealt *ten* cards. Gather up the two heaps which you place on top of the packet keeping a little finger break below them.

Place the tenspot *face up* on top of the packet you are holding and cut at the break sending it to the centre. Hand the complete packet to a spectator and request him to commence the formation of the two heaps as previously explained. Tell him to deal out the complete group leaving the ten spot face up and dealing it to whichever heap he wishes. Point out that as he can form the two piles in any fashion he is obviously mixing the cards very thoroughly.

When he has completed the dealing pick up the pile containing the face up ten and fan them out until the ten shows up. Place the ten face up on the table by cutting off the ten and all the cards above it with the right hand. As the ten is left on the table place the remaining cards in the right hand *below* those in the left and get a left little finger break between the two sections.

Pick up the other pile from the table in its unsquared condition and put it on top of those in the left. As the right hand is squaring the complete packet carry out the Paul Curry 'Top Pass' from his book 'Paul Curry Presents' at the break point. This pass fits in very well as you appear to be tapping the upper section of cards on the lower one to square them up. If you do not use this particular sleight any other pass will do that cuts the packet.

Stress the mixing by the spectator before moving towards the climax of the effect. Count off ten cards from the top of the packet after first touching the face up ten spot on top of the group. Turn over the ten cards to show they are all of the same colour. The magic ten spot has drawn out ten cards of the same colour from the mixed packet. Say, "Not only has it the power to draw out ten cards of the same colour it has drawn out *every* card of that colour." On the last word, turn the cards remaining in your hand face up to show they are all black.

AMBITIOUS MOVIE

✻ This is not a trick, but an interlude to be inserted into your Ambitious Card routine. If you do not have an ambitious routine, you can use the sequence on its own as a lightweight trick.

The effect is that the spectators visually see a card travelling from the face to the top of the group of cards.

Let us assume that you have already made the top card travel from the centre of the pack to the top a few times, you now offer to let the spectators see how it gets to the top. The card being used as the ambitious one is at this moment second from the top.

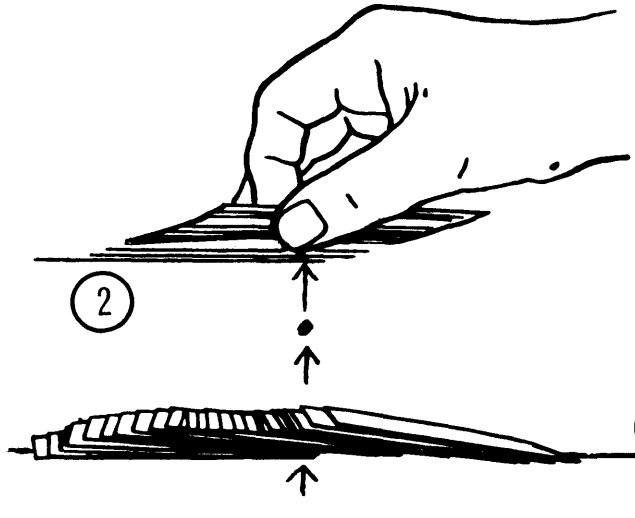
Double lift to show the card is back on top and then turn it face down onto the pack again. Remove the top card and place it face down on the table explaining that you will now let the spectators see how the card travels from the centre of the pack to the top.

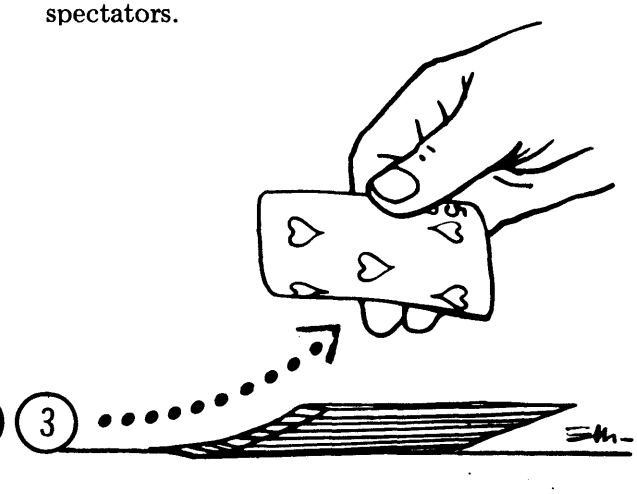
Cut off about half the pack with your right hand and place the remaining half aside. Grip the cards in the right hand from above the thumb being on the near long edge and the fingers on the far one, and with the aid of the left hand spread the cards out evenly in a length-wise direction to form a spread as shown in the sketch (1).

Make the spread as long as you can remembering that the cards must be supported in their spread condition with the right hand alone when the left hand is removed after getting the cards into position. The grip of the right hand does not change, the thumb remaining on the near long edge and the fingers on the far one.

Place the spread on top of the ambitious card lining it up exactly with the face card of the spread. Keep the right hand grip on the cards but reposition the right forefinger so that it rests on the back of the top card as in sketch (2). Now call attention to the thumb side of the cards and with a fairly even pace, riffle the cards with the right thumb from face to top. An illusion is created of a card moving along from face to top of the group. Lift up the long side held by the left thumb for about an inch and a half before letting the cards drop from the thumb and when you reach the top card remove it and by releasing the right hand finger grip on the outer long edge let it flip face up catching it between the thumb and forefinger of the right hand, sketch (3).

You will obviously have to adjust the viewing angle to enable the spectators to see the illusion, and I find the easiest way is to carry it out well over to the right of the table, so that the right thumb side is in fact facing the spectators.





✻ Five cards are selected and the assisting spectators subjected to a simple lie detector procedure which results in the performer revealing the names of their chosen cards.

TRUTH & CONSEQUENCES

PREPARATION:-

The upper section of the face down pack is arranged from the top as follows. Any five spot cards from the suit of hearts, any five spot cards from the suit of spades, any five spot cards from the suit of diamonds, any five spot cards from the suit of clubs and then any five face cards followed by the remainder of the pack. Whilst the values are not important they should be well mixed.

PERFORMANCE:-

False shuffle the pack retaining the top twenty-five cards in position. Spread the top five cards and hand them to spectator No.1. Hand the next five to spectator No.2 and so on, until five spectators have five cards each. Stress that they should keep their cards face down so that you cannot peek any of them.

Request each spectator to mix his cards, then look at the top one of his packet

remembering it, and finally to mix them up again. A helpful line to prevent them from looking at any other cards in their group is to say, "Please do not look at any other cards in your packet, because I want the strongest possible impression made on your mind by the image of your card."

Take back the groups in any order placing one on top of the other and cut the complete groups a few times. You can even let one of the spectators gather them together if you so wish.

If you do a faro shuffle, straddle faro the group a few times with cuts between shuffles. The number of straddle faros you do will not affect the outcome of the trick but may affect the interest of the spectators, so I suggest you keep it to two. If you do not use a faro (there is a good description of the sleight on page 8 in Vol. One No.1 of this magazine) any false shuffle that will keep the cards in order will suffice. If you cannot do either a faro or a false shuffle just cut the packet a few times.

Deal out the 25 cards into five face up hands of cards, dealing from the face down packet in the conventional fashion as when playing a game of cards.

Explain that you are going to try an experiment in lie detection, and that spectator No.1 is to call out the five cards in the hand containing his noted one, prefacing each name with the phrase, "my card was not the."

State that you will turn away whilst the cards are being called out, and try to decide which statement is a lie.

It is a simple matter to know his card because it will be the only spot heart he calls out. Play up the lie detector angle, his voice hesitated etc., etc., before actually naming his card.

Follow a similar procedure with the remaining four spectators. No.2 spectator's card will be the only spot spade, No.3 the only spot diamond, No.4 the only spot club, and No.5 the only face card.

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Pabular

The Magazine of Close-up Magic

Vol:3 No 2 Oct:1976

For some time
we have thought that the
average magician has come
to know more tricks
than he is capable of using, and, instead of
acquiring new ones, he would be better
employed improving some of the old ones.
Given enough thought almost any trick can be
improved. So with these thoughts in mind I
submit what I feel to be a strong commercial
handling of the Capt. Collins concept which
appeared in No.7, Vol. 2 of this magazine. To
save you the trouble of referring back, or if you
do not have this particular issue
the effect was ⟶

MONIKER

MONIKER
by Eric Mason

that a ribbon was threaded through the handle of a cup, the ends were held by a spectator and the cup covered with a handkerchief. The magician on reaching underneath the handkerchief removed the cup from the ribbon after which everything could be examined. The secret was beautifully simple. An additional handle was added to the cup and it was through this extra handle that the ribbon was threaded, the real handle being covered by the fingers.

The Captain had some difficulty in finding the right kind of adhesive with which to make the handle stick temporarily to the cup and come free leaving no trace. This is no longer a problem as I have found that Bostik Blue Tak is just the job.

Instead of a cup, not readily available in bars, I use a pint beer mug. It will, of course, be necessary to get a spare handle. I was lucky to find a glass merchant who was persuaded for the price of a pint to do the necessary cutting and grinding.

To prepare put a couple of blobs of the Blue Takon the handle and stick it to the side of the mug as shown in (1), that is, at nine o'clock with the real handle at 12 o'clock. You will also need a cloth readily available.

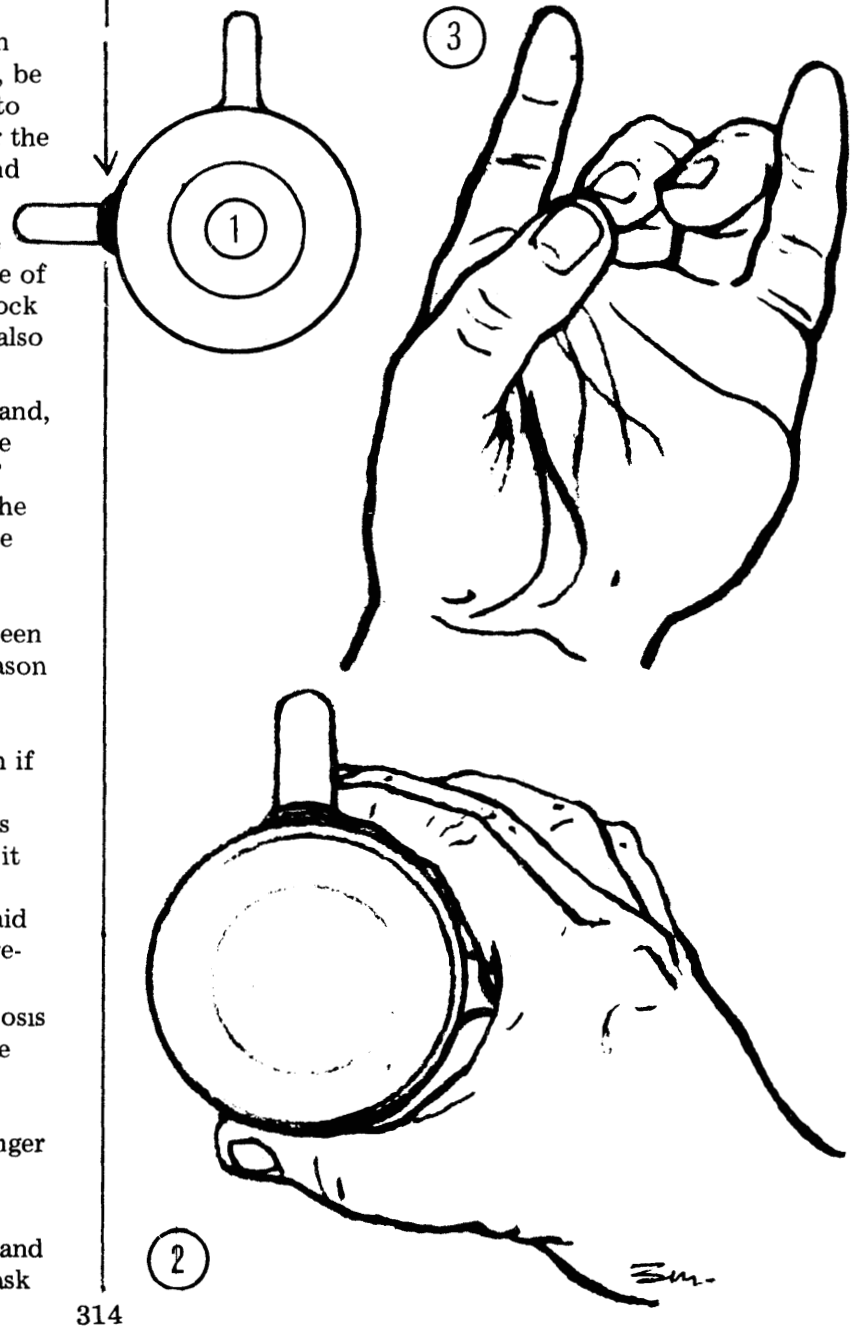
To perform hold the mug in the right hand, thumb inside and fingers outside covering the real handle (2), standard casual beerdrinkers' hold. Held in this manner it is easy to keep the real handle hidden from the spectators on the handle side with the fingers, and it will be invisible through the glass to those on the opposite side. It would of course be clearly seen by anyone lying on the floor and for that reason it is perhaps advisable to perform the effect early in the evening. With some liquid in the glass find yourself another 'mug' and ask him if he would like to see your pet miracle. On receiving an affirmative reply drain your glass and pick up the cloth from the bar and tuck it under the right arm (the hand of which is holding the glass) — you could ask the barmaid for one if she has been suitably primed beforehand.

Saying that many people consider hypnosis to be the solution to the problem about to be shown, request the victim to hold his fingers like this demonstrating what you mean by bringing the tips of the thumb and second finger together as in (3). Kiss the tips of the fingers remarking that "This is going to be superb."

You now request him to part his finger and thumb for you to pass the extra handle and ask him to close them again interlocking them with the handle, but not to hold it.

You now STRESS, repeat STRESS, that you require him to keep his finger and thumb-tip tightly together and on no account to let them come apart whatever you do or say. As you take the cloth from under your arm ask him to let go for a second. Remembering what you said previously he may refuse to do so, in which case you congratulate him for not getting caught. If on the other hand he does release the handle admonish him and say, "You must understand that in no circumstances must you let go."

The position is now that he has his finger and thumb around the extra handle and you are also holding the glass with the fingers shielding



the real handle. The bottom of the glass is within a few inches of his nose.

You now cover the glass and both his and your hand with the cloth. Again coax him to release the handle at the same time the left hand goes beneath the cloth and presses the handle down onto his thumb. This pressure is continued until you are finally 'begging on your knees' for him to release the handle. When you are in this position the right hand removes the mug from the handle and puts it on the floor. Still keeping the pressure on the fake handle you straighten up and slow down for effect. Reach under the cloth with your right hand and take the handle out of his fingers without touching them and ask him what has happened. "Can he still feel the glass?", Did he feel it getting lighter? Has he let go? etc and finally say "WATCH" and whip the cloth off his hand with your right hand concealing the handle in the folds. Not only have you succeeded in releasing the glass it has also completely disappeared.

The success of this trick largely depends on the spectator being convinced that by regulating the pressure of the handle on his thumb that the glass is still there after it has been spirited away.

The vanish can also be accomplished by handing the glass to a stooge standing behind you and slightly to your right. A stooge can also be used in another way by dispensing with the vanish and only performing the magical release. Tell him beforehand about the effect and that it is just a gag and that the release is obtained by the confederate parting the thumb and finger-tips. You also tell him that he will be the second one to take part.

With the first spectator perform the release only, using the extra handle as before without the vanish. You now immediately repeat the effect with the stooge who believes he is doing what the first spectator did. Not only are any theories held by the first spectator destroyed, you can come back at a later date and fool the stooge by using the extra handle.

A considerable amount of fun can be obtained with this effect which has been thoroughly tested in the Blenheim Bar and has fooled more than one reader of Pabular who had obviously missed the effect with the cup and ribbon.

This effect has also been offered to our favourite dealer who had to refuse it because of the difficulty of supplying an international handle. Don't you think you are lucky?

eric mason

PABULAR CONVENTION

At long last we can announce that definite arrangements have been made to hold a two day Close-up Convention. It will be on Saturday and Sunday, 12th and 13th of March 1977 in Birmingham, this date being the centenary of the birth of the late **John Ramsay**. We are calling it the **'RAMSAY REUNION'** and it should be an occasion to be remembered; there will be lectures, performances and of course plenty of time for informality. It will have an international emphasis and already two world class performers have promised to be present, one for the first time in Europe.

In keeping with the event we will be producing a souvenir programme that will be signed by the performers taking part, but obviously the number will have to be limited. Those who cannot be present are invited to apply now — the price will be £1.50 England and Europe, US$4.00 air mail — please enclose your remittance.

A registration form is now available and if you would like to join us *write now* as admission is limited. Please include a self-addressed envelope, (stamped if UK, help for postage costs appreciated if you are outside UK) and we will send details.

If interested write at once to:
Fred Robinson, Technical Editor, Pabular,
1 Crescent Court, 24 Crescent Road,
New Barnet, Herts, England.

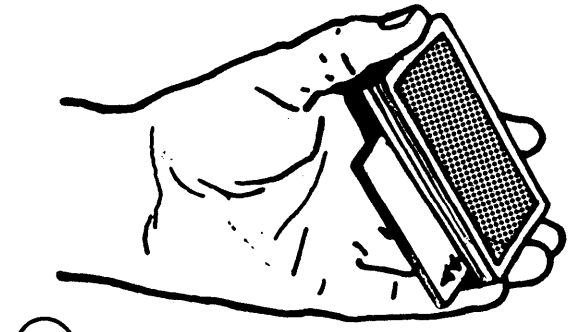
THROUGH THE FOURTH DIMENSION

EFFECT:-

Two selected cards are returned to the pack and subsequently lost therein. The performer locates one by cutting to it and on pushing it through the pack (the fourth dimension) it changes to the second selection. The pack is then divided into two halves, and one half turned face up and riffle shuffled into the face down half. Magically the cards all turn face down with the exception of the chosen ones which remain face up.

METHOD:-

Have two cards freely selected and returned to the pack and bring them to the top using whichever method you prefer. Using the double lift turn them face up on top of the pack claiming that you have located one of the chosen cards using fourth dimensional magic. When the card has been verified as one chosen hold the pack as in (1) and pick off the two top face up cards as one and push them, still face up, into the side of the face down pack. In detail you perform a mini faro with the corners of the two face up cards and the corner of the pack interlacing one card between the two face up cards. The two cards are moved to a central position in the side of the pack. (1) Note that the left forefinger is positioned on the left side of the pack preventing the two cards from becoming unsquared during the faro and subsequent movement of the cards. Once the card(s) are projecting as shown in the diagram the left forefinger moves to the outer end of the pack. The right hand now moves over the pack with the thumb on the edge of the projecting cards and the forefinger in contact with the side of the cards above the exposed face up card and resting on it. The remaining fingers of the right hand are touching the other side of the pack. In this position the right thumb levers up the projecting cards slightly upwards and moves them together with the upper half of the pack to the left into the position shown in (2). Fig.(3) shows the situation as viewed from the top with the right hand removed and half the face of the first selection still visible. The left hand is now turned over as in (4) bringing the back of the second selection into view the spectators wrongly assuming it to be the back of the first chosen card. Remove it,



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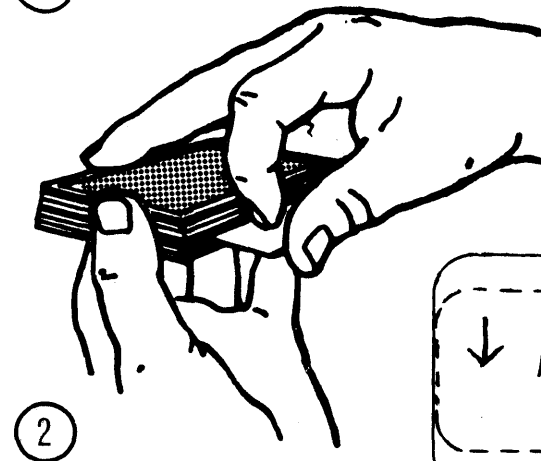

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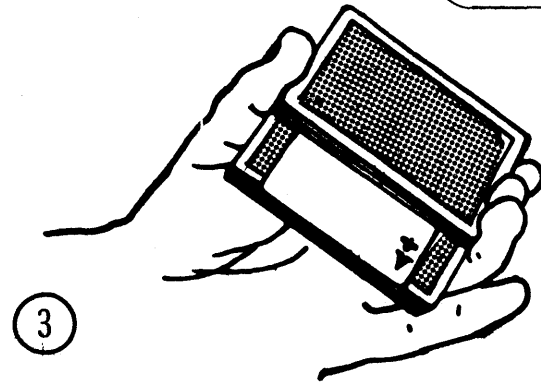

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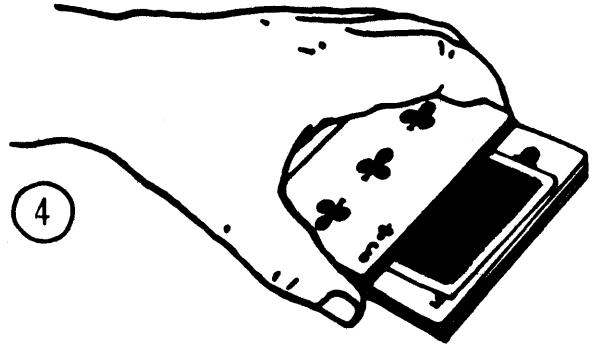

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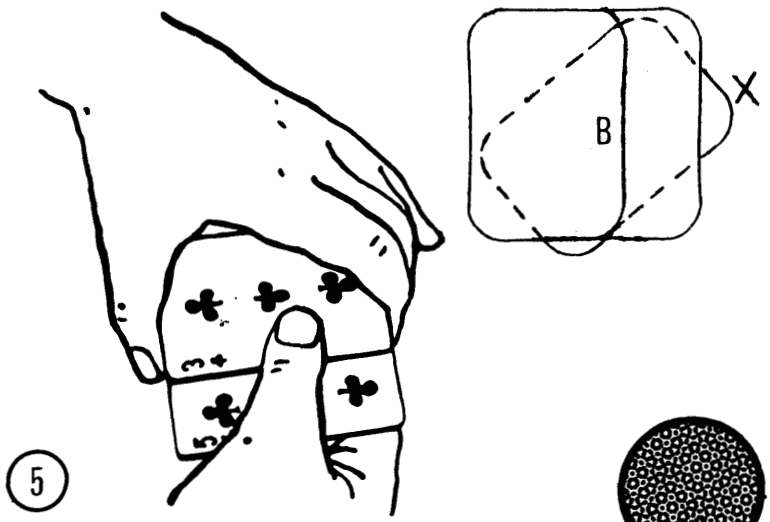
david britland



and without exposing its face place it face down onto the table.

This method of secretly exchanging one card for another is original with me, and with due modesty I have named it the "David Britland Lateral Change'.

With the exchanged card on the table you proclaim that it has been through the fourth dimension and invite a doubting spectator to turn it face up. It is the second selection. As this is happening the right hand approaches the pack and takes up the position as in (5) in readiness to square up the two halves, together with the first selection which is still face up and at right angles to the pack (A). The right fingertips pull back the crosswise card in the direction shown by the arrow in (B) an action which brings the corner X into view just above the crotch of the right thumb and as the two halves are closed up the projecting card is automatically forced into line with the rest of the pack making it an easy matter to square up the pack without fumbling.

Cut the pack immediately below the face up card bringing it to the bottom and you are now set to perform the reverse effect.

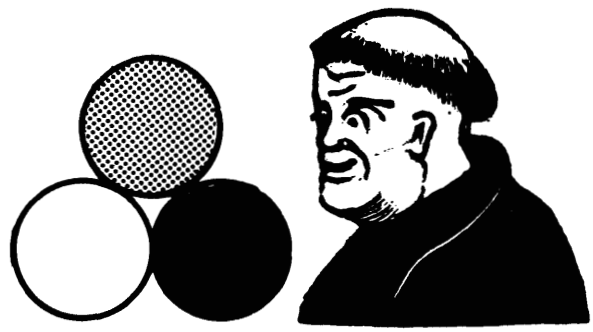
With the pack in the left hand the right cuts off about half the pack and as it puts it face up on the table the left hand turns palm down bringing the half it holds face up with the selected card face down on top. Pick up the other selected card from the table and insert it face down into the apparent face down half held in the left hand. Faro the face up half into the face down half appearing to give a face up face down mixture. Cut the pack and complete the cut. Ribbon spread the pack across the table revealing the two chosen cards to be the only ones face up in an otherwise face down pack. This reverse is a good clean up making use of a reversed selected card. Do give the 'Lateral Change' a try, I can assure you it looks impossible.

BILL CHINN writes

A mental item. I've always liked the effect in which the blindfolded performer tells which coloured ball each of five persons has taken from a box, and put in his pocket. I had the early apparatus method but in seeking an easy non-apparatus method I hit upon the following.

The five coloured balls are on the stand, both are unprepared. Performer blindfolded stands with back to the proceeding. Each of five spectators takes a ball and hides it in his pocket. On turning round performer accurately 'divines' the colour of the ball each spectator has in his pocket. This very effective effect has a simple secret. One of the spectators is a collaborator who always takes the same coloured ball and he cues performer — using a simple 'finger' or 'head' code — to advise him the colours the other spectators have chosen.

(If a 'foot' code was used the whole effect could be performed without removing the blindfold provided the assistant stood where the performer could see his feet from beneath the blindfold. In this method the performer would remain in one place and be approached by each person in turn and as he was 'divining' would mention all the colours in his patter and as he named the correct colour his assistant would move his foot slightly. **Tech. Ed.**)



One of the most effective demonstrations possible with a pack of cards is to convince card players that you possess the requisite skill to win money if you so desire.

The method about to be explained enables the performer to deal a flush, four of a kind or a full house in a poker game where three, four or five players are taking part. The spectators dictate the kind of hand and the number of players and can also chose which player is to receive the hand chosen.

It requires the pack to be arranged in the following manner:

1	14	27 — 8D	40 — AD
2 — 6C	15 — 10H	28	41 — JC
3 — AH	16	29 — AC	42 — 7D
4	17	30 — KD	43
5 — 9C	18 — 8S	31	44
6 — KH	19	32	45 — 10C
7	20 — 10D	33 — KC	46 — 7S
8	21 — 8H	34 — 7H	47 — 9S
9 — QH	22	35 — QD	48
10 — 9H	23	36	49
11	24 — 8C	37 — QC	50 — 6H
12 — JH	25 — JD	38 — 7C	51 — 2H
13	26	39	52 — 9D

At the numbers where no card is shown any of the following may be put at these positions:- 6D—6S any of the fives, fours, threes 2C—2D—2S. The following should be written on the face of the 2H:-

	3—AH		3—8S
Flush	4—AC	**Four of a kind**	4—7H
	5—10D		5—9S

	3—8H
Full house	4—7C
	5—9D

You are now in position to give the method a dry run. Imagine you have been requested to deal a flush in a four handed game. With the pack towards you start to run through the pack and look at the two of hearts. At the side of FLUSH there are the numbers 3-4-5. Note the name of the card which follows the number 4 (the number of players), it is the AC. Continue to run through the pack until you find this card. In actual performance at this point you would pause and ask which player they would like to receive the chosen hand. Suppose they say No.3. Count three cards including the AC as you push the cards from the left hand into the right in the usual manner when running through the pack. Cut the cards at this point. If you now deal out four hands player No.3 will get AC (key card) followed by the King, Queen, Jack and Ten of Clubs.

The working is simplicity itself. Find the relevant key card and cut at the point to the left of it so that it falls to the player chosen to receive the specified hand. The rest happens automatically regardless of the kind of hand or number of players the spectators request within the options you have given them. So much for the 'bare bones'. Here are some pointers which may help in getting as much as possible out of the effect. To simply take the pack from the pocket and perform it right away without first doing a couple of other tricks would not be very convincing as audiences would be apt to suspect that there was some pre-arrangement of the cards however much you tried to prove otherwise by false shuffling, cutting etc. etc. they would still have their suspicions.

Apart from switching packs, a method will be given later, it is possible to perform a couple of card tricks which do not destroy the set-up, or if it did only to an extent that it would be easily possible to restore the arrangement without arousing suspicion. If you feel equal to memorising the order of a full pack, not at all difficult if taken in easy stages, the answer may be found in

fred robinson

The Nikola Card System under the heading 'A Subtle Game' which will not be given here. It can be found in Hugards Ency. of Card Tricks which is readily available.

The switch now to be explained is not new, but the way in which it is presented leads nicely into the poker demonstration.

The stacked pack is placed in the ticket pocket of the outside coat on the right side, face of the pack towards the body. From the matching pack you have been using for earlier tricks force any card which is a duplicate of one in the stacked pack and in a position somewhere, say, from about the sixth to twelfth position. The forced card is lost in the pack which the spectator shuffled. You now hold open your pocket containing the stacked pack, fingers or pocket flap covering the opening of the ticket pocket, ask that the pack be dropped inside. Announcing that by sense of touch you will find the selected card. Showing your right hand empty you plunge it into the pocket, produce a card and put it face up on the table. It is the wrong one. You then try a couple more times but still fail to find the chosen card. Each card as it is produced is placed face up on top of the preceding one. At this point you say, "The last time I did this trick it was the fifty-second card." Continue to take cards from your pocket until finally you succeed in producing the right one. The object of these repeated failures is to produce a little fun which tends to reduce the critical faculties of the onlookers as they are being amused at your continued failure to produce the chosen card. The cards you have been producing are of course, from the stacked pack in your ticket pocket. The switch is complete when you remove the remaining cards from your ticket pocket, after producing the chosen card.

Remarking that the effect just performed depended largely upon a fine sense of touch and your difficulty was due largely to the fact that you forgot to sandpaper your fingertips this morning, explaining that card sharpers resort to this ruse which enables them to distinguish one card from another. This, you tell them, is something you will now demonstrate to show one of the methods used by cheats to win when playing poker.

Explain that one method of cheating used by card sharpers is to remember the position of certain cards as they are picked up following the previous hand. They are then able to shuffle the cards in such a way that these remembered cards can be dealt either to themselves, or to any other player as desired.

Saying that it would take too long to show what happens by actually playing a game, and in any case you only play for money, a remark that some people seem to find amusing. Continue by saying, "As you do not seem anxious to play, it will be necessary for me to get the information I require by having a glance through the pack, but first tell me how many players, 5, 6 or 7, the kind of hand, royal flush, four of a kind, or a full house."

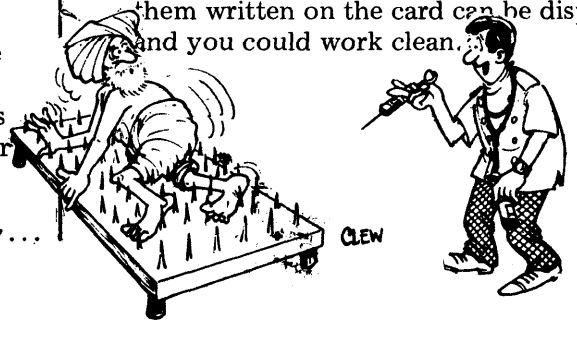
Having made their choices you look through the pack in order to 'memorise' the positions of certain cards. You then proceed to 'shuffle them' in order to get the result they have requested.

When you are supposedly memorising the positions of the cards you find the key card which has been ascertained from the two of hearts and when it comes into view enquire which player is to receive the kind of hand chosen. On being told, the cards are cut at the appropriate place in such a way that the spectators do not realise it. With part of the pack in each hand look carefully first at the cards in the right hand then at those in the left and finally at the audience remarking that "It's rather a tough one." Place the cards in the right hand UNDER those in the left hand and immediately run through the pack once more as if you are making a final check.

You now give the pack a few false shuffles which retain the order at the same time telling the audience you are shuffling the cards required into position. Should your false shuffling be less than perfect provided you maintain the set-up it will not matter. The spectators will assume that you are doing what you claimed you would do and if your shuffling looks a little contrived it will help to convince them that you really are shuffling the cards into position.

Having stacked the pack, deal out the hands required turning the cards falling to the chosen player face up.

The effectiveness of the demonstration depends on how well it is sold as a feat of skill. It is not difficult technically and there is nothing to remember as all the information required is on the two of hearts which can be studied at leisure as the positions of the cards are being memorised. There are only nine key cards and if they are committed to memory the necessity for having them written on the card can be dispensed with, and you could work clean.



'Come along, now. Don't be such a baby . . .

ASSIGNATION

walt lees

This is my version of 'Seven Keys to Baldpate'. I like to think that it is somewhat more entertaining than most other presentations using this theme. Also, whilst being suitable for inclusion as a light interlude in a mentalist's programme, it is sufficiently magical and amusing to be performed in any magical patter act.

There is nothing new in the method, it is the presentation that matters. For this reason, I will first explain the presentation and give brief details of the working afterwards.

At some point in the programme the performer removes his wallet. As he opens it a hotel key falls out. This is a normal yale key attached to a tag which bear a room number on it. Explaining that he is supposed to leave the key at the reception desk on a board provided for the purpose when he goes out, but is reluctant to do so because it is very easy for anyone to steal keys from the board and gain access to the rooms of other residents. So saying, the performer reaches into his pocket and pulls out six or seven similar keys each with a tag attached bearing a different number. He calls attention to this fact by casually looking at, and calling out a couple of the numbers and as he calls out, say number seven remark, "That was the room with the smashing blonde" which is always good for a laugh.

The magician returns his own key to his wallet which is left in view. Then advancing to a young lady in the company he asks, "Would you like to spend a weekend in a good hotel? You can have any room you like. Just take any key."

As he says this, the performer holds the stack of keys by the tags so that the numbers are concealed and invites the young lady to pull out one of the keys. When she has done so, he asks her which room she will be sleeping in, and she tells him the number of the chosen key.

The performer then exclaims, "Well, isn't that remarkable! Of all keys you could have chosen, you have picked the one to my room." Here he removes his own key from the wallet and shows that the numbers match.

It will be apparent that there are endless opportunities for comedy in this routine. You can make jokes about the hotel and the other guests and the climax is sure of a big laugh.

As for the working it is just another application of the old label force, used so effectively by Maurice Fogel in his "Cheating the Gallows" routine.

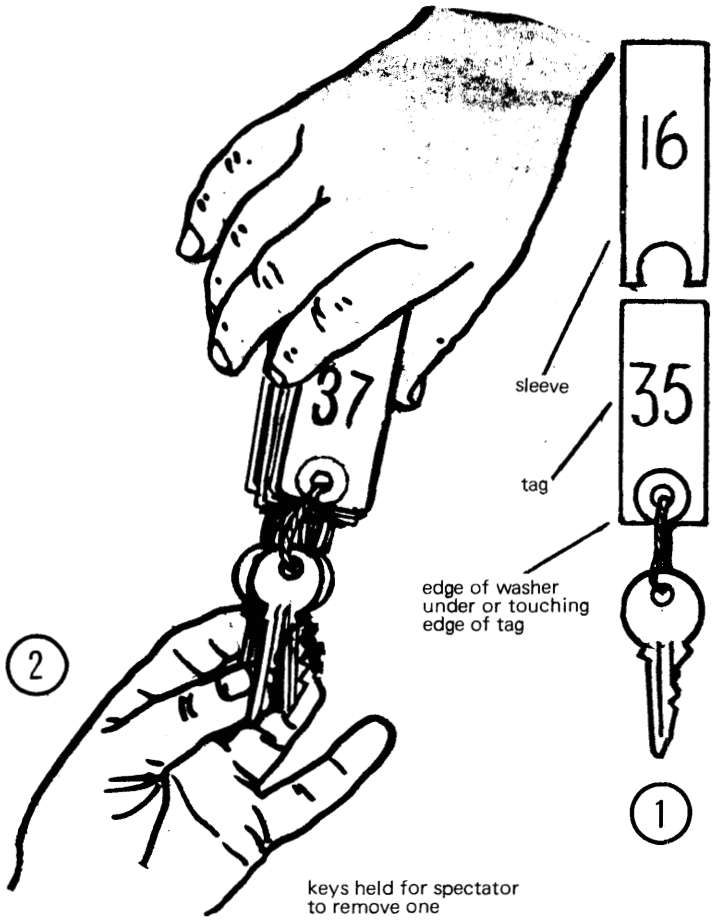
You will need six or seven similar yale keys. To each attach a tag made from stout cardboard. The exact size of these is not important, mine being the length of a playing card and about three-quarters of an inch wide. All these tags bear the same number. Each tag is provided with a cardboard sleeve which fits neatly over it and these tags bear a DIFFERENT number.

Near one end of the tag is a hole which is reinforced with a linen washer, obtainable from good stationers. The holes in the tags should be so positioned that the edge of the washer just reaches the edge of the tag and the sleeves should have cut-outs at the end so that the washers are left visible. The tags are attached to the keys with a piece of string.

Fig. One shows the key attached to the tag which is numbered 35 as are all the tags, and the sleeve numbered 16 with the cut-out at one end enabling the washer to be visible when the sleeve is covering the tag. The numbers on the sleeves, remember, must be all different, and when in position on the tags you appear to have a number of different room keys, which can be freely shown and provided they are well made can be handled by the audience.

The working is simplicity itself enabling the performer to give his whole attention to the presentation, which, as we said at the beginning is the important part. Just hold the tags squared with the keys dangling at the front (Fig. Two). Invite the lady to pull out a key, and as she does so exert a gentle pressure on the tags which will cause the tag of the selected key to be pulled out of its sleeve which is left hidden in the stack.

That is all there is to it. Your own key bearing the same number has been in the wallet all the time.



IBM (BRITISH RING) CONVENTION 1976

CLOSE-UP COMPETITION

The Close-up performer may face a variety of situations; he could be in a pub surrounded by wet tables and beer mats and a crowd, or seated at a dinner table in someone's house with two spectators. Many more conditions readily come to mind.

At Brighton, close-up performers in the competition were bedevilled by the popularity of their type of magic, namely too large an audience making the conditions too formal. It is easy to criticise but hard to see how it could be improved given the number of people involved and the facilities provided; perhaps it would be fairer to praise the organisers for their idea of having the actual judged performance done before laymen.

Having said the above, the Competition was won by **Bob Gill** with a good presentation of Chop Cup, sponge balls and a colour changing back routine. Second was **Michael Florence**, who started by floating a cigarette (well presented) and included an excellent and skilful coin assembly routine. He is a young performer who is very keen and he should do very well in the future.

Placed third was **Bob Swadling**. Card flourishes confidently done certainly pleased the lay audience and a neat coin penetration of a pack was effective — he gave an assured performance.

Unplaced was **Doug Alker**. Handicapped by lack of speech, his presentation (mime, acting, — eye contact, call it what you will) was excellent. His attempts to find a signed card provided a series of mishaps, which he punctuated by frequent alcoholic refreshment. As each card was produced and proved to be the wrong one, it was thrown on the table and seen to have a different back. The situation built up to a fine climax that will not be given away here, but the applause he received was deserved. (He did not satisfy the judges because performers were assessed on their ability 'at entertaining at a restaurant table'. The point may be valid but he certainly satisfied the conditions at Brighton).

But to many the informal sessions are an important part of the Convention, swapping yarns, moves and tricks. A couple of hours with **Joe Riding** of 'The Three Card Trick with Four Cards' fame during which he showed us his close up version of the Six Card Repeat which is commercial card magic at its very best. **Rovi** in great form round our table one evening, or was it morning, with his special brand of magic and funny stories. He was also in a generous mood offering any of his professional material to *Pabular* that we cared to accept. Before he could get away we had some of it on tape. **David Carre**, also there, gave us permission to publish the routines many of you have seen him perform. **Doug Alker** also gave us a couple of tricks. **Geoff Ray** (producing signed, selected cards nailed to blocks of wood) has some material for us as well. Understand **Walt Lees** was trying to find us having another trick for the magazine.

North of the border **Peter Duffie** and **Sonny Day** both doing informal magic at our table, the latter with a double lift which **Roy Walton** (who was not there) said should be in print. We are taking care of that. A few minutes with **Trevor Lewis** gave us a chance to offer our belated congratulations for winning the close-up card competition at the F.I.S.M. Congress in Vienna. He also has something for us. Apart from the fun of meeting these and others there was the added importance of being able to see much of the material we eventually publish knowing that it is practical and actually being used.

Bob Read was around looking for magicians to whom he had promised a fall-apart wristwatch when, and if, he was able to get some more made. If you were promised one, you can get in touch with him at 32 Regal Way, Kenton, Middlesex.

One regular feature of the Trade Fair was missing to the disappointment of many to whom watching magic's top salesman at work was something not to be missed. For many years he has provided free entertainment to those able to resist the purchase of a trick after a dem. We mean, of course, **Ken Brooke**.

Another character who has provided free entertainment in a different way is our columnist **Pat Page** who could always be found in the centre of a group into the wee small hours. The recent publication of his excellent 'Big Book of Magic' has apparently resulted in his expulsion from the British Ring, so next year's Convention will be the poorer for the absense of a member who was ever ready and willing to take an active part in filling any blank spots outside programmed events.

Another frequent visitor to the Conventions, **Frans Biemans** of Holland, usually brings with him a magical novelty and this year's offering was a puzzling finish to the well known effect in which a door key rolls over on the palm of the hand. At the conclusion he causes the ward, that part of the key which actually goes into the lock, to turn leaving the rest of the key stationary ending with handle at right angles to the ward. This happens on the hand of a spectator who can then examine it.

We almost forgot to mention that we had a stall and back numbers were in demand which seems to prove something.

MAGIC INFO

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CLOSE UP, FRENCH STYLE *by Bernard Bilis published by Magic Inc., Chicago.*

Like many other activities, close up magic in France does not differ greatly either in methods or performance from those of Britain or America. If you have mastered the triple lift, the tilt move and the Hammond count you will find the effects in this 52 page book with soft boards and excellent photographic illustrations within your scope.

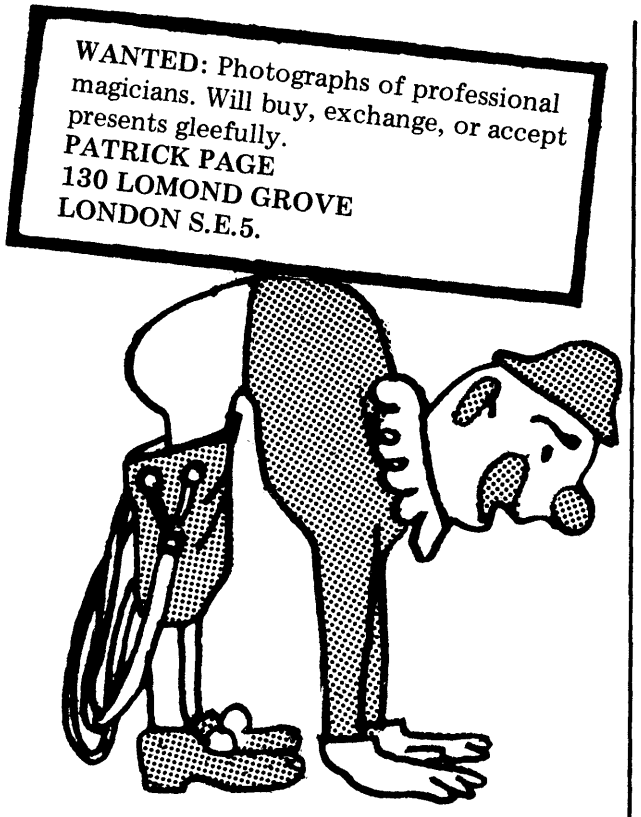
There are nine effects in all and are concerned either with cards or coins or both, one of which uses two coins only which covered one under each hand. The one under the right hand disappears and joins the one under the left hand.

Of the card effects proper, four blue-backed Jokers are shown. Two of them change to red backs, and some transpositions take place and to conclude the backs return to their original colour.

A version of Everywhere and Nowhere. A red-backed Joker is inserted into a blue-backed pack by a spectator and the cards on either side are found to be two previously selected ones. Performer places a Chinese coin on top of a face down pack, on waving his hands above a previous selection appears face up beneath the coin.

A vanished coin is found in the centre of a pack immediately above a selected card. Four Jokers and a Queen of Spades are shown; the latter is placed face down onto a table. The Jokers change to Queens with different backs and the Queen changes to a Joker. An assembly of four coins under a card uses some new moves to achieve this classic effect. In addition to the necessary skill some double facers and a little patience to 'gimmick' a card are also needed. Well worth buying if this kind of magic is your scene.

FRED ROBINSON



The Page boy speaks....

And yet another British Ring, International Brotherhood of Magicians Annual Convention is over. This year, Brighton. It's the first convention I've missed for quite a few years. Missed isn't the right word because I did manage to get there on Saturday afternoon to have a quick look around the dealers. I didn't have time to study all of their wares, but they were all smiling, and you know what they say about smiling dealers. They have either got your money or are just about to take it from you. I know — I've spent the larger part of my adult life smiling.

My reason for being in Brighton on that Saturday was that I was doing a date that evening at a local club. So I thought I'd kill three birds with one holdout, the dealers, the Gall Show and the date. No that wasn't a misprint. It wasn't meant to read Gala Show. There were two shows and I had to catch the earlier one. The second show is usually sold out to the conventioneers and the earlier one is mainly local townsfolk. I wonder what they thought of it. There were, of course, some good things, but overall it lacked spark. Of the two shows in Brighton that night I liked my one best.

There was one other happening which took place at the Brighton Convention which was unusual. The general committee had a meeting. I suppose they have meetings at all the conventions but this one was a little different in that at least one of the subjects for consideration was me. This was quite an honour in that I doubt if the general committee had ever considered me before. I have no idea how the debate went as I was not present but they did reach a decision .....they expelled me.

Now tell the truth, do you know anyone who has ever been expelled from the I.B.M. for anything other than perhaps not paying his annual subscription? There can't be many, can there? Are there enough to start a magic club? A sort of Breakaway Wand Wielders Association. Could we call it the Institute for Destitute Prestidigitutes? Did the general committee have a reason for coming to this decision? But of course.....it's that dreaded bogeyman of a word.....EXPOSURE.....I was guilty of .....EXPOSURE.....Would you like to hear about it? Of course you would. It isn't everyday you get to talk to someone who has been expelled from the I.B.M. for.....here we go again.....EXPOSURE.

You see I have written an excellent book of magic (sorry about that) called The Big Book of Magic and several national newspapers reproduced several of the items in the book. This, in the language of the I.B.M. is called..... EXPOSURE — and quite rightly too. I was asked to explain why this happened, I did, and my explanation was rejected by the general committeeeeeee who passed a resolutioooooooon deciding to expel me, which they promptly did. So there.

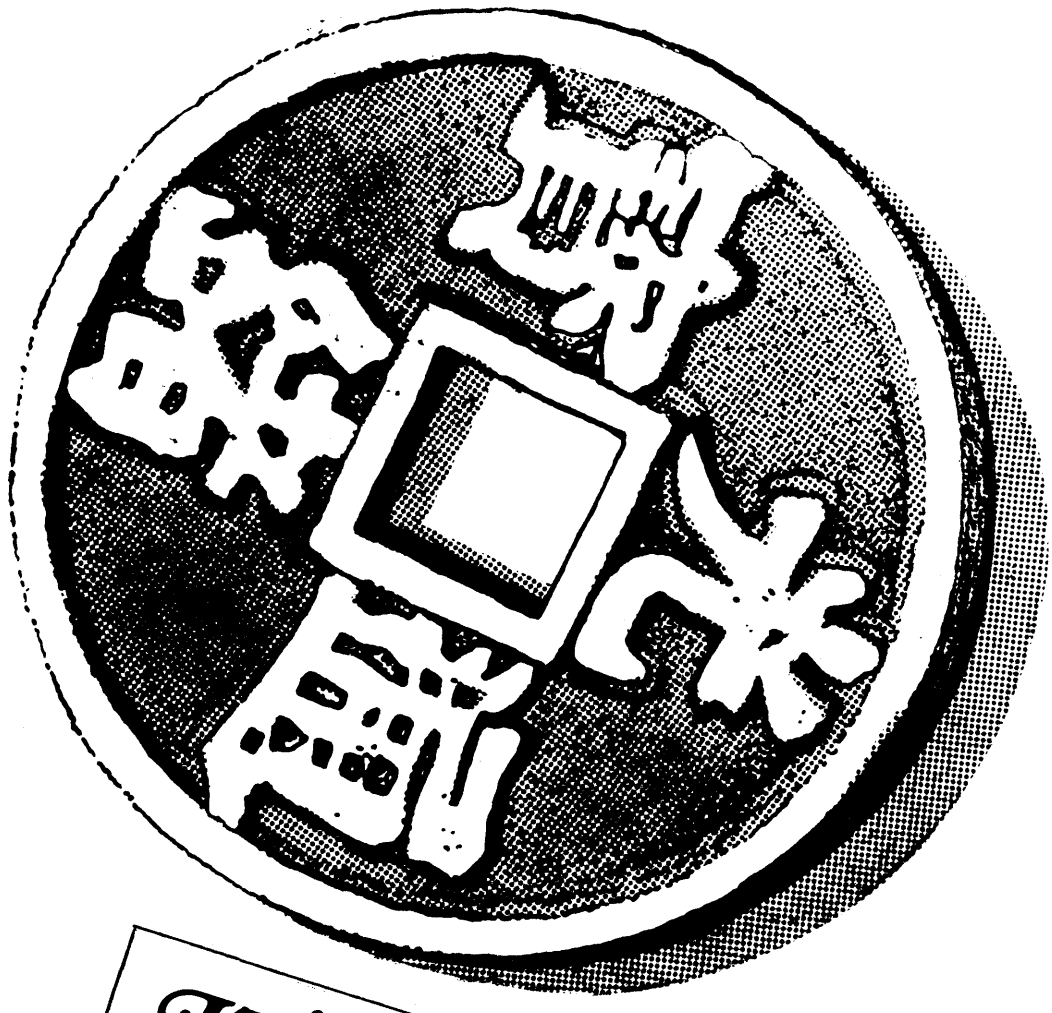
At least I think that's the full story. Not being at the meeting I'm not too sure. You see, one of the other points was that the general committee was concerned at the exposure of, and I quote, "advanced magical secrets in this book" unquote. I never knew it was against the rules to write a magic book. Rules don't say it's against the rules to write a magic book. Maybe it's a new rule, although rules usually say what rules are as a rule. Several members of the committee have written magic books, very good ones too. Maybe the rules are just for the members and not for the committee. They'll just have to have another meeting to get a ruling on it.

The Council of the Magic Circle, also required an explanation of my behaviour. They accepted my explanation. I wonder if that makes the committee of the I.B.M. more pure than the Council of the M.C. I wonder. It's all over now. I have been cast into the wilderness, no longer able to announce to the world at large that I am no longer a member of the world's largest magical organisation. A pity. Because they used to like to hear me say that I was.

And with those words we say a fond farewell to the I.B.M. the home of everything that is good in this evil world of magic.

Goodbye.

PATRICK PAGE (I.B.M. Expelled)



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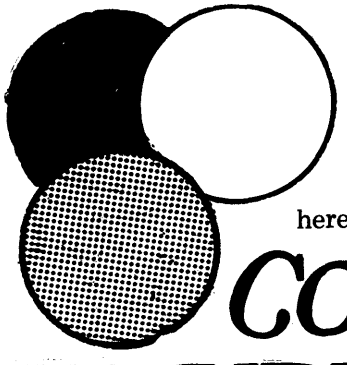


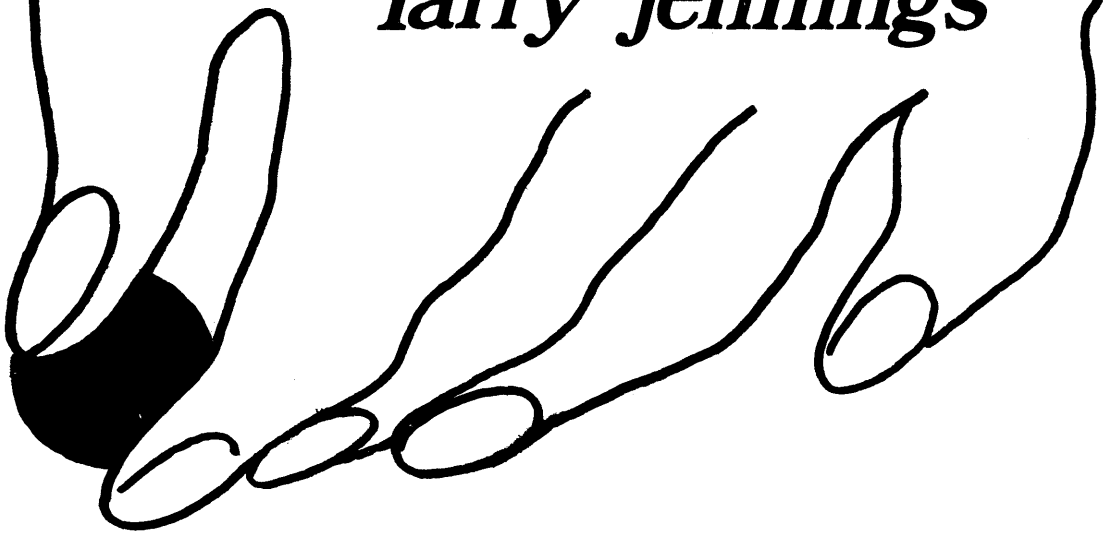
Over the past ten years I have performed this routine for magic groups at conventions both here in the U.S. and England. It requires no

COINS & HANDKERCHIEF

preparation to speak of, and can be performed anywhere regardless of conditions. The only properties required are a fairly large handkerchief, four coins, I use half dollars, and an extra large coin of which there are several different kinds now available. Personally I use a Chinese one given to me by Charlie Miller which is twice the size of an American silver dollar.

To prepare put two half dollars into the left side coat pocket, and the other two halves, the large coin and the handkerchief into the right hand coat pocket.

larry jennings



COINS AND HANDKERCHIEF
by Larry Jennings

Remarking that you will require a handkerchief for this trick both hands go into the pockets in search of it. The right hand comes out with the handkerchief plus the two half dollars finger palmed and the left also comes out with the two halves similarly palmed. You are now set to produce the four coins from the handkerchief using a well known method. Here is a brief description for the benefit of the uninitiated.

The right hand drapes the handkerchief over the left hand covering it. The left thumb tip pushes one of the finger palmed coins to the tips of the fingers. The right thumb and fingers grasp the coin through the handerchief and takes both clear away from the left hand which is held in a position so that its remaining finger palmed coin is not seen.

The right hand is now holding the coin through the approximate centre of the handkerchief.

To produce the coin the right hand turns over and handkerchief falls over the hand covering it completely and exposing the coin which is taken with the left hand and placed onto the hand of a spectator. The second coin is produced in like manner but in reverse. This time the right thumb pushes up the coin to the finger tips and the left hand removes the handkerchief with coin beneath it and turns over causing the appearance of the coin, which is taken by the right hand and placed with the other coin onto the spectators hand. The third and fourth coins are produced repeating the process and putting them onto the spectator's hand.

In the second phase of the routine the four coins are caused to penetrate the handkerchief. Firstly all together and then one at a time.

Two spectators are asked to assist by holding the handkerchief by the corners forming a makeshift table on which the four coins are dropped. Having duly amazed the audience by the production of the four coins you pull back your sleeves and by your manner convey the idea that they are about to see an even greater miracle.

Pick up the four coins and hold them evenly stacked by the edges between the right thumb and fingers in the French drop position. The left hand apparently takes the coins but by using the aforementioned sleight they are retained in the right hand which allows them to fall onto its fingers with a clinking sound. The move should be made so that the spectators misconstrue the sound as coming from the coins taken in the left hand. The right hand containing the coins goes beneath the handkerchief and the closed left hand above. Both hands shake together, and if the left is held in loose fist the spectators will accept that the noise comes from that point, when it is, of course, made by the coins in the right hand. The left hand now flattens out and turns over showing it to be empty as the right emerges from beneath with the four coins on its open palm having apparently penetrated the handkerchief. Pour the coins onto the handkerchief and enquire if they would like to see that again, a remark which gets a little laugh. Say, "Perhaps that was a little too fast for you — I will try and do it one at a time." As you make this remark pick up the coins one at a time with the right fingers and place them onto the palm up left hand as follows. The first one goes on the third and fourth fingers and the remaining three overlapping towards the palm. As the last one is placed onto the hand the first one is stolen by the right third and fourth fingers in the back pinch position which enables the right hand to go under the handkerchief palm upwards and obviously empty. (As far as I am aware the above move first appeared in the original Stars of Magic series described by Ross Bertram. Latterly it is more widely known as the 'Goshman pinch'). This move does require some cover and this is provided both with the closed left fist as it goes over to the centre of the handkerchief and by moving the body forward. Together, these two actions obviate any chance of the back pinched coin being seen. With the closed left hand holding three coins above the handkerchief (the audience believe four) and the right below with one coin in the back pinch position, pause a moment, and then turn the left hand over and open it show the three coins. The right hand which has worked the coin from the back pinch position into the hand proper now comes from under the handkerchief with the missing coin on its open palm. The three coins in the left hand are now poured onto the handkerchief and the one in the right tossed onto the handkerchief a little distance away and to the right of the three. It is quite possible to keep it separate from the others if the handkerchief is held fairly taut.

The left hand now picks up the three coins singly and puts them onto the outstretched right hand the first going into the purse palm position, (Fig 1), and the others on top of it. The right hand now turns over, appears to drop all three coins into the left hand, which immediately closes. Actually only two coins leave the hand, the purse palmed one being retained. The right hand, palm downwards moves over the remaining coin on the handkerchief and draws it towards the edge and as it reaches that position the right thumb goes beneath and picks it up. The right

hand goes under the handkerchief palm down, and as soon as it is out of sight back pinches the coin just removed from the handkerchief. Look at the audience and ask, "How many coins in the right hand?" and without waiting for a reply, immediately bring the hand back into view showing one coin on its open palm, the one previously purse palmed. The right hand moves back beneath the handkerchief and works the back pinched coin to the finger tips, where it is held so that when released it will fall with a 'clink' onto the other coin.

You are now ready to make the second penetration. Holding the left hand in a loose fist shake it causing the coins to jingle, and bring it onto the handkerchief and open it out flat. Simultaneously, the coin at the right fingertips is released and falls onto the other coin making the familiar clinking sound. Remove the left hand showing two coins on the centre of the handkerchief, and bring out the right hand from beneath showing two coins on its open palm, which are then dropped onto the handkerchief.

Both hands each pick up two coins in readiness for the third penetration.

The hands hold the coins in a loose fist. You now create suspicion that you have transferred a coin from one hand to the other by bringing the hands into contact causing the coins to clink. Look at the audience and say, "I know, you think I have stolen one of the coins already." Open the left hand to show you still have two coins in it. In the meantime you have prepared for the Tenkai penny pinch move by getting one of the coins in the right hand into the back clip position between the third and little fingers. The Tenkai move is described in detail in Bobo's 'Coin Magic'. Briefly, the object of the sleight is to secretly pass one of the coins from the left hand into the right, as you fairly show each hand to contain two coins.

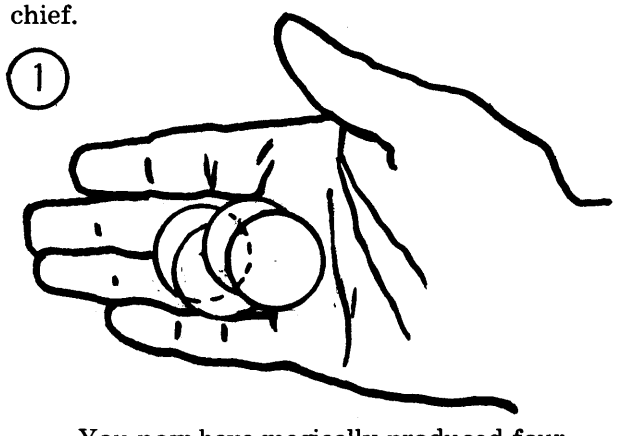
The position is now that you have one coin in the closed left hand and two on the open right hand with another back clipped between the third and fourth fingers.

The right hand palm uppermost moves under the handkerchief and the back pinched coin brought to the tips of fingers as before. The loosely closed left hand is held above the handkerchief and shakes. Simultaneously secretly shake the right one creating the illusion that there are still two coins in the left hand. Again flatten the left hand on the handkerchief and let the coin at the right fingertips fall onto the other two coins. Remove the left hand showing only one coin on the handkerchief. Pick the coin up with the left hand getting it into position at the heel of the palm in readiness for the Han Peng Chien move. The right hand comes from under the handkerchief displaying the three coins one of which is in the classic palm position. These three coins are now apparently dropped onto the handkerchief, but the one on the classic palm position is retained and it is the one in the left hand which is released and let fall to join the other two. The regular Han Peng Chien move but done on the handkerchief.

The right hand with palmed coin picks up the three from the handkerchief and goes under, and the closed empty left hand above its knuckles touching the fabric. The right hand feeds one of its coins into the left fist where it is literally held between the tips of the fingers and the heel of the palm through the handkerchief.

Do not push the coin too far into the left fist as it will cause the handkerchief to wrinkle.

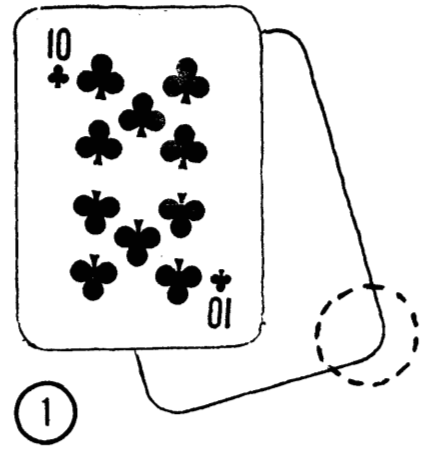
Say, "How many coins here" as you bring out the right hand from under the handkerchief showing the three coins on its open palm. Close the hand showing it from all sides. Open the hand again making it obvious that it contains only three coins. Right hand goes beneath the handkerchief with the three coins visible on its palm, and the left releases the coin it is holding through the handkerchief letting it fall onto those in the right hand making the familiar clinking sound. Show the left hand empty and bring out the right from under the handkerchief with the four coins on its open palm. Toss them onto the handkerchief.



You now have magically produced four coins and caused them to pass through the handkerchief. We now come to the finale.

The left hand picks up the four coins and moves under the handkerchief. The right hand also goes under and brings out one of the coins, displays it, and appears to place it in the right side coat pocket, but actually palms it and goes under the handkerchief and brings out another coin, actually the same one, which is also placed in the pocket and palmed out again. Repeat until three coins have been put into the coat pocket. You now say "How many coins does that leave in the left hand?" at the same time

palming the large coin. They of course say 'one'. Bring out the left hand showing it contains three. You now say "I'll do that again for you." Left hand again goes under followed by the right with the large coin palmed and leaving it in the left hand comes from under with one of the half dollars which is shown and placed cleanly into the pocket. Repeat with the other two half dollars and ask "How many now in the left hand?" Whatever the answer grasp the large coin from above with the right hand through the handkerchief and request that the corners of the handkerchief be released. Turn over the right hand revealing the large coin which makes a fitting climax to the routine.



DOUBLE-X-POSURE

steven kuske

In this effect one of the two black tens first loses its spots and then changes to a chosen picture card.

It is based on 'Nick's Push Thru', Ken Krensel's 'Incredible Card Tunnel' and a similar Garcia effect, but it is sufficiently different both in method and effect to stand on its own.

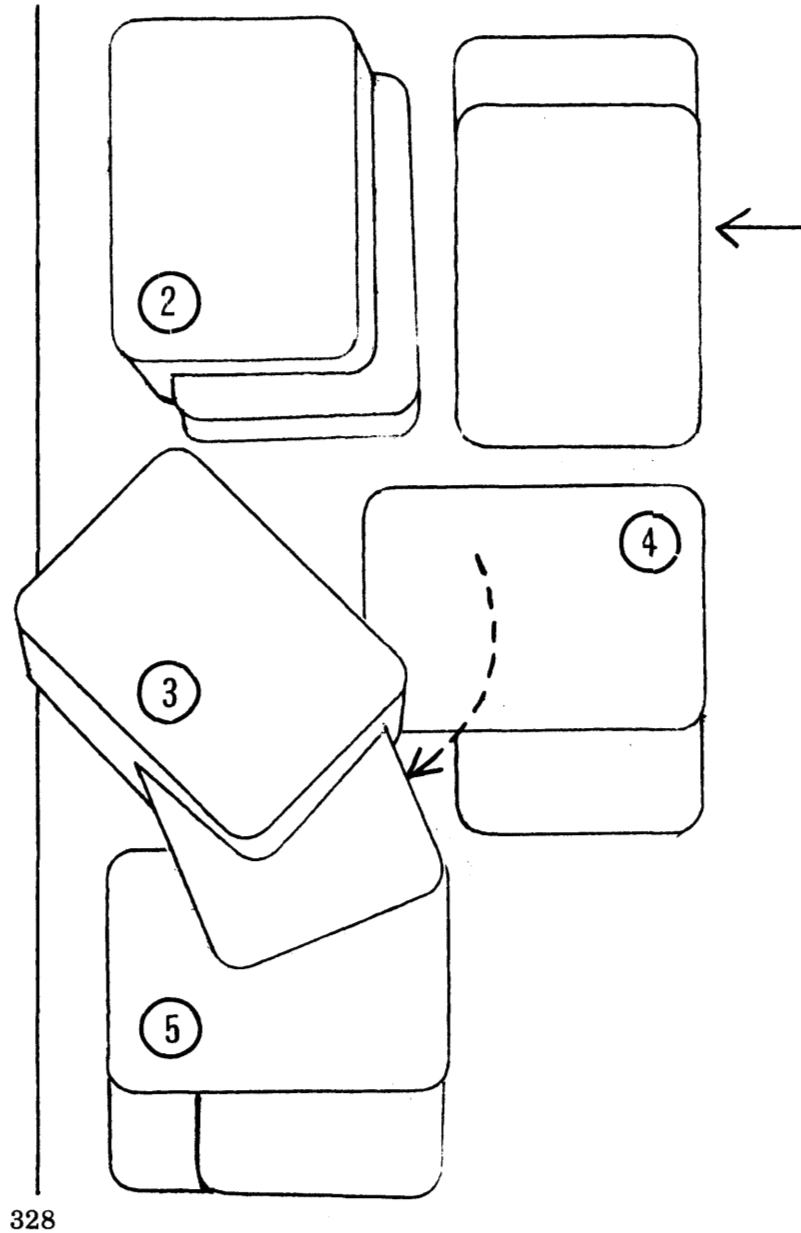
First remove the ten of clubs and the ten of spades from the pack and at the same time secretly cut the ace of hearts to the top of the pack.

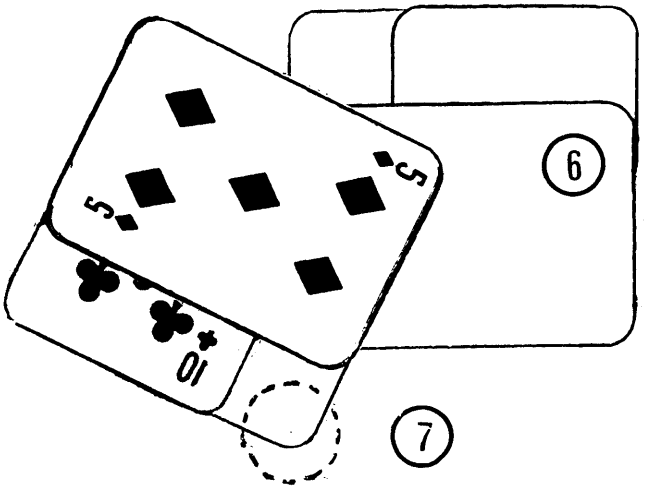
Display the two tens explaining that they will serve as photographic paper. Place them face down onto the table switching one of them for the ace of hearts which is on top of the pack using your favourite method. (A method for switching cards suitable for this effect can be found in this issue entitled 'Double Lift Drop Switch').

Turn the pack face up and fan or spread the cards taking care not to expose the 'switched ten spot and have a spectator indicate any court card they see. Close up the spread taking a little finger break below the chosen card.

As you turn the pack face down execute the invisible turnover pass bringing the chosen card, say queen of spades, to the top of the pack and get a little finger break beneath it.

Pick up the ace of hearts without showing its face as spectators believe it to be a black ten, and pretend to rub the spots off it. Place it face down on top of the black ten and explain that it





is blank and also that it cannot be shown as it is now light sensitive. This remark will be greeted with an expression of disbelief so you say, "Maybe I can let you have a quick peek." Display them momentarily as in (Fig.1) keeping the index of the ace of hearts covered with the fingers, but exposing as much of the blank area as possible.

Turn both cards face down and drop them on top of the pack to square them, adding the Queen of Spades as you do so. Right hand removes the three cards, and the left puts the rest of the pack face down onto the table. The top card of the packet, the ace of hearts, is now placed on the bottom of the packet. Do likewise with the new top card.

Openly slide back the queen of spades and secretly do the same with the black ten. This leaves the ace of hearts outjogged. Care must be taken at this point not to expose that you have an extra card. Left hand now picks up the pack from the table and holds it in the dealing position and creates a break in the right side into which the packet is inserted (Fig2).

The packet is now turned clockwise leaving the ace of hearts within the pack. The outjog makes this possible (Fig.3). Align the packet at right angles to the pack and flush at the right end (Fig.4). Slide the bottom card, the black ten, to the left (Fig.5). Push them through carefully and a plunger action will occur, pushing out the ace of hearts. All look fair (Fig.6). Turn the pack face up and pull the group out as far as possible without exposing the index of the ace of hearts (Fig.7).

The audience are now invited to watch what happens when you push the blank through the photo machine. Push the group through the pack and when they appear the other side the blank card has changed to their chosen queen of spades. Carefully remove it and the black ten singly to avoid the plunger effect. The effect is over and you are clean.

When you require something to bring a little comic relief to your coin routine or something to use when asked to do a trick and the situation calls for something short and snappy, the following will fill the bill.

You will need a rubber spider, or failing that a beetle or small snake which can be purchased from your local toy shop. Assuming you have the spider, put it in your outside coat pocket on the right side.

Borrow a coin and hold it in the left hand in the French drop position i.e. by the edge between the thumb and finger tips. Apparently take it with the right hand, but actually letting it fall onto the curved fingers of the left hand. The empty right hand seemingly puts the coin into the pocket. The left hand reproduces the coin from wherever pleases you, at the same time the right hand comes out of the pocket with the rubber spider concealed, and immediately takes the coin from the left hand.

The coin is then thrown onto the open left hand and again picked up with the right fingers and in appearing to repeat the previous action, perform the throw switch, retaining the coin in the right fingers and releasing the spider. The sleight does not have to be technically perfect as the whole attention of the spectators will be on the spider as it lands on your hand, particularly if you shout out and bounce it up and down.

An alternative presentation would be to get a spectator to assist you by holding out their hand palm upwards. Do the French drop and steal the spider as before and reproduce the coin from under the spectator's hand. Tell the spectator you are now going to test their reaction by throwing the coin onto his outstretched palm and he must as soon as he feels the coin on his hand bring his other hand down on it trapping it between his palms. Needless to say you do the throw change and it is the spider he succeeds in catching. The effectiveness of this latter method is considerably increased if your helper is a lady as her reaction is certain to be more startling than that of a mere male.

CLOSE-UP QUICKLY
by Geoff Ray

FOCUS

During the past few weeks it has been our pleasure to be present and enjoy some of the finest close-up magic anyone could ever wish to see.

It began at the BBC TV Centre with the recording of the Michael Parkinson chat show due to go out before the end of the year. His guests on this occasion being **Fred Kaps** performing on stage, and also close-up during the chat, performing one trick very slowly when it was suggested that the 'quickness of the hand' was one of the magician's secrets. Great. It was now the turn of **Ricky Jay** whose name will appear in the next edition of the Guinness Book of Records having thrown a playing card 168 feet, a record only likely to be beaten by frustrated imitators of this and his other card magic using a full pack. Completely different, both in style and appearance from Fred Kaps his act consisted of throwing cards and tricks with them, performing in a casual, off-handed manner which belied the considerable technical skill required to produce the effects.

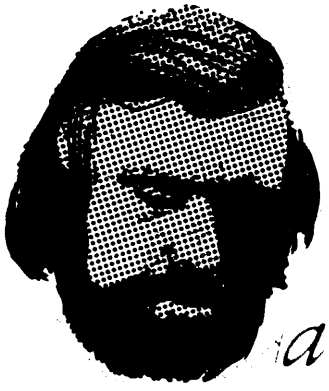
Richiardi Junior performed illusions which made it a complete and satisfying magical treat which was climaxed with a combined effort by the three magicians with Michael Parkinson being stretched to his full capacity. Mrs Parkinson was not completely fooled by the latter being heard to exclaim that a certain visible part of the victims anatomy did not belong to her husband.

The production was in the hands of **John Fisher** and his first time effort has every sign of being a winner. He appeared later to pay tribute to **Ali Bongo** and **Ken Brooke** for their help and also mentioned that the spirit of camaraderie between the performers had greatly impressed all involved in the production. Nice to know.

The next event was not an act or a show, advertised as 'AN AFTERNOON with RICKY JAY' took place at the Concert Artist's Club. Arranged by **Ken Brooke** who before introducing the artist presented **John Fisher** with a copy of Raymond Toole Stutt's 'A Bibliography of English Conjuring 1581—1876' which had been signed by all present. This most definitive book yet published on the subject was a fitting present for the recipient who has been instrumental in promoting magic in the best possible way.

Ricky Jay then emerged from a side door and made his way to a table. Of the many effects performed none were explained, other than the technique of card throwing. This was at the request of **Jack Avis** who caught the top change he missed at the Parkinson recording. For those who came to learn 'secrets' of tricks may have been somewhat disappointed but for those whose interest in magic goes a little deeper had plenty to think about. Before performing one effect we were warned he was about to do something unprofessional. The trick was a gambling routine in which a number of winning hands were dealt and the routine appeared to be impromptu and the general impression created was that he could produce a winning hand at request for any of the popular card games. To us it seemed that little could be done to improve it, but Ricky claimed he needed another year before it would be ready for public performance. How many of us, having learned the technical requirements and patter for a trick consider that its presentation requires a further twelve months study? On being asked, **Fred Kaps** agreed that he would also spend this amount of time perfecting an effect. The realisation that this one fact alone was an essential ingredient in becoming a top class performer could prove invaluable to those of us who decide to set upon it. Apart from the above card routine a signed card to purse effect and the gypsy thread accompanied with 'Pakastani' patter was performed. The other tricks can be seen on the Parkinson show. We gathered that he performs professionally anywhere under every conceivable condition — from behind bars to Rock Concerts before audiences of over four thousand. He doubts the qualifications of many who give lectures after a couple of years in magic and deplores the trend in his own country of magic being so freely available where many of the latest effects are being mass produced and their sales promotion being angled to the general public. We almost forgot to mention he wears his hair long and has a beard to match. Not a particularly important piece of information, but we thought you would like to know that he claims that his act at Rock Concerts and the like would be just as acceptable without it.

The Magic Place has now been in existance for ten years. To mark this milestone in magic **John Fisher** and **Paul Stone** decided that it should not be allowed to pass without some recognition. They circulated their idea and as a result made a presentation to the directors of this firm following the Scott York lecture. Frank was presented with a handsome decanter and something with which to fill it, and Ken with a record token for £150. We of Pabular had also been thinking in similar vein, Editor **Nick Bolton** on behalf of its staff, contributors and subscribers presented each with a suitably engraved glass. Here's to the next ten years.



at the Chalet Arosa

Tunbridge Wells is an interesting town in many ways, but it is not particularly noted for the entertainment it provides after nightfall. However, Friday is an exception. At the Chalet Rosa you can dine on exotic Swiss and Continental specialities, dance to music played on quadrophonic equipment, and **Brian Sinclair**, London's leading close-up conjurer, will astound you with his wizardry at your own table.

The chances of seeing magic performed live do not occur often and the opportunities for seeing close-up magic at the table, outside the magic scene, are almost non-existent. There being nothing of magical interest happening in London, **Bob Haines** on his twenty-sixth visit to this country suggested we make a trip to Tunbridge Wells.

The restaurant is the top place in the area for an evening out and we found the food excellent, the service good and the atmosphere friendly. Having savoured all that we were ready for the magic.

As the diners reach the coffee stage **Brian Sinclair** approaches the table. He is a bearded, burly fellow well on the right side of middle age, whatever that is. Opening with the sponge balls enables him to make immediate contact with the patrons at the same time involving them in the action and getting his first laugh. His second trick is the best of the lot, *getting seated at the table.* (We will not tell you how he manages this because you have to see it happen to believe it). The rest of the tricks you all know and they include Chop Cup, Coins through the Table, Ringed, Fido, Card in the Wallet, Egg Bag, Devano Rising Cards etc., etc.

As we watched him pass from table to table it was evident from the laughter and applause that everyone was having a good time, which is what performing magic for the general public is all about. To achieve this kind of success the ability to handle people is far more important than being technically skilful or possessing apparatus; neither of these will enable you to approach a table in a proper manner, present your magic in a way that will interest people who do not necessarily like magic, or to deal with that ever-present awkward customer who has boasted to his friends that he will catch you out.

Nearly a year working the tables at the Chalet Arosa has enabled Brian to learn through experience the demands of this kind of work, demands undreampt of by those of us whose close-up efforts have been confined to family parties and magic clubs. Anyone having aspirations in this direction will find that a visit to the Chalet Arosa any Friday evening to be both enlightening and enjoyable.

Should you get the opportunity, arrive early and discreetly make yourself known to Brian who will make you welcome. Please remember that it would be extremely unethical to bring out your own pack of cards and do your own party piece. It would also be unadvisable. Brian is a big fellow and the way out is down a long flight of steps. Far better to sit back, watch for the misdirection which you will miss anyway, forget about the secret of 'how the trick is done' and try and discover what makes the people enjoy his performance.

As we were leaving Bob Haines sought out the manager and told him how much he had enjoyed the evening, adding that he was lucky being able to obtain the services of such a good magician. That way, everyone goes home happy.

Un enfant enlevé par un oiseau (p. 223, col. 1).

DOUBLE LIFT DROP SWITCH

If we have managed to get this move into the same issue as Steven Kuske's effect you will not have been wasting your time looking for it.

The principle is very simple and must have been thought of before, though no-one to whom it has been shown claimed they had thought of it previously makes the sleight unique, in one respect at least.

In the effect mentioned it requires that the spectators should believe that the two black tens are on the table when in fact one is the ace of hearts.

When starting this effect instead of taking the two black tens from the pack and then switching one of them for the ace of hearts, try. this. Spread out the cards faces towards you, find the ace of hearts and the two black tens and bring all three to the back with the ace between the two black tens. When the pack is turned face down the top three cards will read black ten, ace of hearts and the other black ten.

Hold the pack in the left hand in the usual position for secretly counting cards using the left thumb. It is a similar position to the one adopted to find a corner short. This explanation should make clear what is required and relieve us of the necessity of providing one of those sketches which tend to make some readers flip over the page.

The left thumb releases the top card which is taken with the right hand, fingers at the outer end and thumb at the inner, and displayed to the audience. Still retaining the card in the same position, the right hand moves down and apparently takes a second card and displays it in the same manner, but this time the left thumb releases two cards and the right takes them as one. Thus you have shown two black tens as the two top cards. The true second card, the ace of hearts is concealed between the two tens. Drop the three cards back on top of the pack whilst you brush the dust off your mat, or straighten it, or perform any other action which gives a reason for not placing the two (?) cards directly onto the table. Deal the top two cards singly onto the table and proceed with the effect as described.

fred robinson

"THE GREAT WIZARD OF THE NORTH,"

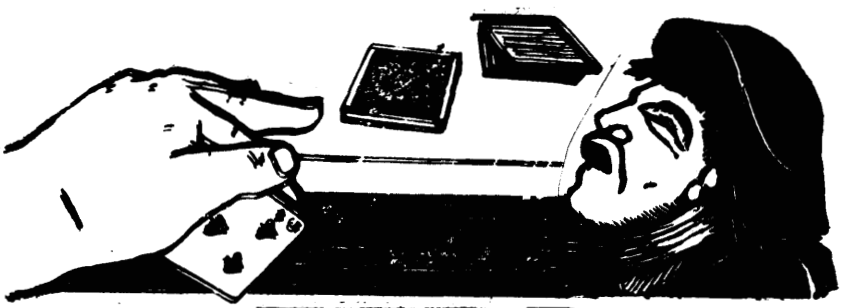
Performing his celebrated *trick* of

POURING FOUR DIFFERENT LIQUIDS FROM ONE BOTTLE.

Here is a variation of the idea which can be used in the Dunbury Delusion effect wherein it is required that the spectators believe that their chosen card is one of three taken from the pack.

The card chosen is returned to the pack and brought fourth from the top by whatever means you have at your command and hold the pack as explained before. This time you take off a double when removing and showing the first card, and repeat when taking the second. When you display the latter it will be recognised as the chosen one. You then appear to remove a third card and show it, but what you really do is to leave the chosen card on the top of the pack and show the card which was concealed behind it, which was originally the third card.

A further variation is to cause the chosen card to disappear completely leaving only two cards. To achieve this take a single card fairly and then a double and when appearing to take the third leave the one just shown on top of the pack and show the card which was concealed behind it. The two cards, which the spectators believe to be three including the chosen one are kept squared and put onto the table, or in your own or someone elses outer breast pocket. In some respects it has a marginally stronger effect for the card to disappear than for it to change into another card.



L.I.A.R.

Loading In After A Riffle will be found to be an extremely natural method with which one or more cards can be loaded onto a packet of cards on the table at which you are seated. It is a fairly simple matter to drop a few cards from the regular palm on to a pile already on the table when standing, but when seated it always seems to be an awkward operation unless it happens to be a low coffee table.

Let us suppose it is required to load on to the pack ten cards when performing the Nap Hand effect, and the cards are on the lap or behind the knee. The cards are shuffled by one of the spectators and finally riffle shuffle them yourself. You then cut off the top half putting them on the table beyond the bottom half. If there is a spectator on your right let your right hand remain in this forward position acting as a mask and preventing the palmed cards from being seen.

The cards are copped and held in the left hand, gripped at one narrow end near the corner by the fold of flesh in the thumb joint and the palm as shown in the diagram. With the cards in this position the hand rests at the edge of the table giving complete freedom of movement to the fingers with the cards out of sight below the edge of the table.

To load the cards the left hand moves over the original bottom half of the pack and in the act of picking it up the palmed cards are dropped as they line up with the bottom half which is then put on the other half completing the cut.

In adding a single card to a small packet of cards I find it easier to add it to the bottom of the packet during the act of turning the packet over if the move of turning is started from the left front corner of the packet.

The move can be used to add a number of cards to the bottom of the pack, or under an empty card case as you turn it over to reveal a selection.

No doubt this method of adding a card or cards will be found of use in many effects and being more open and less 'stilted' than using the conventional palm will, I hope, be welcomed by readers of this magazine.

trevor lewis

The Page boy speaks....

First off, let me start with an apology. For what? you may ask. Answer, several things. In fact some time ago, it seems a long long time ago, I asked for readers of this magazine to give me some answers to a couple of problems I posed. Strictly speaking I would have been happy with one perfect answer for each. Quite a number of people wrote in, and just in case you have forgotten or become a new reader let me remind you of the problems. One was to have a card selected and returned to the deck, which is then ribbon spread on the table. The card is not there but one pulls back one's sleeve and lo and behold there is the card tucked neatly up it. A number of people came up with ideas and I think Fred Robinson even published one but none of them quite came up to scratch as far as I was concerned. And as I am the sole judge and jury that is my decision, so there. Nevertheless some of them were quite interesting.

The other problem was how to produce a glass of wine from under a cup as in the Cups and Balls. Again, one or two people came up with ideas and yet again nothing that I considered to be the final answer. Perhaps in the next issue we will cover some of these answers and see if perhaps someone can improve upon them. And so let me apologise again to those who wrote to me, in particular to **George Blake** (who sent me a long letter) and **Alf Moore**, and several others.

Funny things seen on T.V. Department: Yesterday afternoon crouched comfortably in front of my T.V. set enjoying one of my favourite T.V. characters, one **'Bugs Bunny'** I was amazed at one line of dialogue in the script. Briefly Bugs was a music hall-cum-vaudeville artist who did anything from tap dancing to juggling. At one point he performed the Sawing in Half effect, using as his assistant, a duck. As the duck jumped into the box before being sawn in half he yells "Aw gee, that old trick! All that happens is that they stick a pair of false feet out of one end and double up in the other!" Well?

Within a week or two we will be entering the year 1977. I don't know what this will mean to you, it doesn't mean very much to me, but to a large section of the British public it will mean Jubilee Year. For those of you who don't know this means that our Monarch Queen Elizabeth of England (maybe I should have said Britain) has reigned on the throne for 25 years. June 7th is the official date and I do know that many childrens entertainers are very heavily booked around this time. They will have a field day. I do remember the Coronation Year in 1953 when a similar thing happened. (Just in case our foreign readers have worked out that 53 from 77 is only 24 let me point out that she acceded to the throne in 1952 — she was crowned in 1953).

In terms of close-up magic I wonder if any of our readers are going to come up with magic effects specifically for the Jubilee Year or the Jubilee thought. One effect that does come to mind is an old effect that was marketed by Davenports many years ago, certainly in the thirties, and then was revived later in the fifties, called Penny to Sovereign. This, of course, would be a good effect to perform next year and there are no doubt others but I just can't think of them — perhaps some of our readers can come up with some ideas. And remember, we are talking close-up.

Patrick Page

YOUR CHOICE

It is always desirable to be able to promote one's name during the course of an effect. The following is a brief bit of close-up mentalism, seemingly impromptu and off-the-cuff, which allows you to leave the spectator with a commercial "plug" for yourself. There is nothing new in technique here — it is the presentation that is of interest.

Psychini the mentalist has been approached by an interested party, who would like to see a demonstration of the former's abilities. "Fine," replies the mystic, who proceeds to take a pocket writing pad and pen from his pocket. As he writes on the pad, he explains, "What I am committing into writing has some bearing on a choice you will be making in the next few moments. It is my intention to mentally control your response to a simple question I will ask. You may take your time in answering, and you may even change your mind before finally deciding — but I assure you that this paper will give proof that your final choice was not the product of your own free will, but a specifically guided and controlled choice.....controlled by *my* will." As he concludes this statement, he finishes with his writing. Tearing the sheet from the pad, he folds the paper into a small packet, and places it on the table.

"There — I've committed myself. Now for your question. I want you to consider the numbers from one to six. Take your time, but decide on one of those numbers. Then look me straight in the eye, and state your chosen number." The spectator thinks for a moment, and calls out "four".

The performer invites the spectator to open the paper. On it is the following:

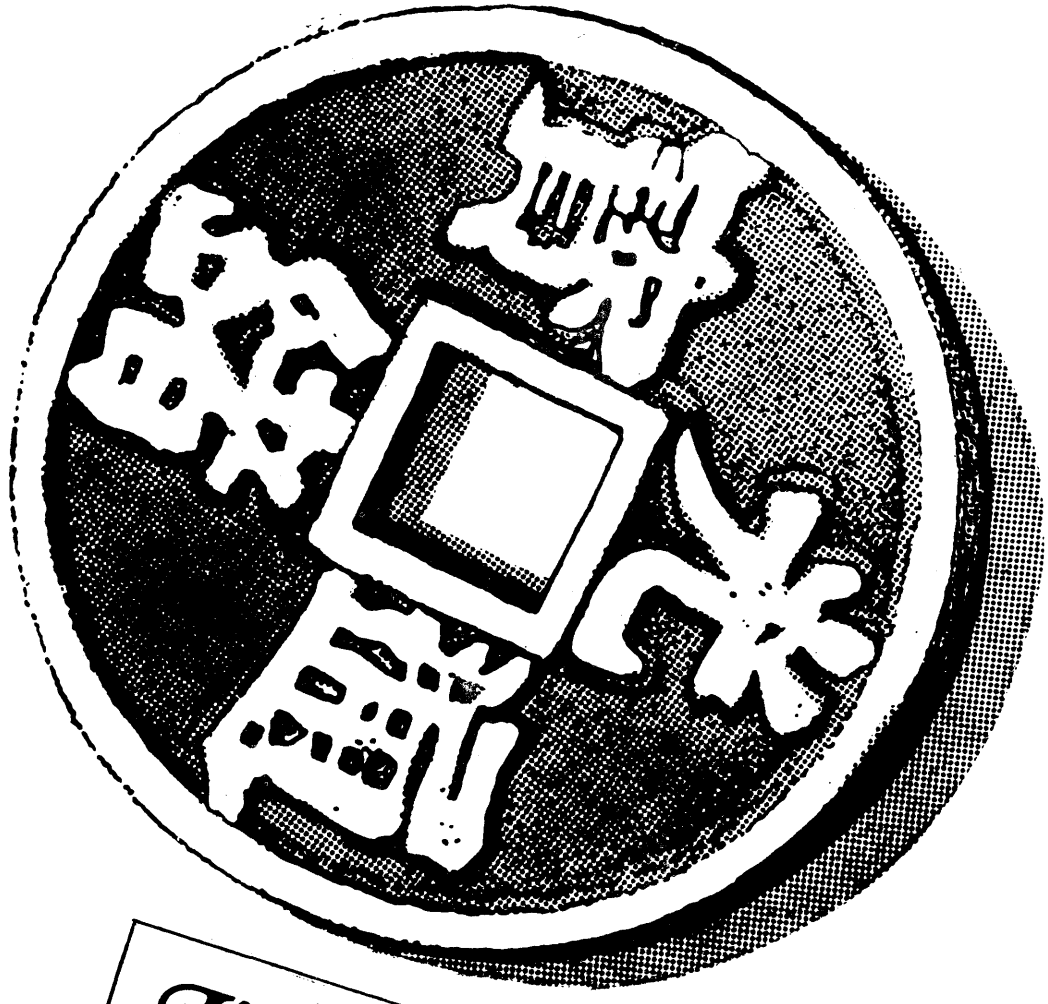
"The Great Psychini is:

1. Remarkable	4. YOUR CHOICE
2. Unusual	5. Uncanny
3. Fascinating	6. Entertaining"

The method is simplicity in itself. In the performer's pocket is a simple five-billet index loaded with duplicate lists. Each list has been re-ordered so that the phrase "YOUR CHOICE" appears at a different number — one, two, three, five, and six. During the presentation, the performer writes the #4 list on the pad, and folds that slip to resemble the pre-written billets in the index. Should the spectator name "four", no further action is necessary. For any of the other choices, he must of course remove the proper billet from the pocket index, and do a billet-switch as the tabled paper is picked up and handed to the spectator.

Note that the action of writing out a slip as you talk to the spectator serves to suggest that only one slip could possibly be in play. The effects is not earth-shaking, but it is a nice, direct demonstration of mental control — and the spectator is left with a physical reminder of the event, which promotes your name. Additionally, if the pad of paper used had your name and address imprinted on it, the list given out as a souvenir would be even more valuable from an advertising point of view.

phil goldstein



IT'S GONE!!!!?

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pabular

The Magazine of Close-up Magic
Vol:3 No4 Dec:1976

*jan heins & carl lauchli

BAKER STEET RE-VISITED

This is a pocket trick using the upside down read-out feature of Electronic Pocket Calculators. These calculators are relatively inexpensive and many people carry them around, or use them at the office, so there should be lots of opportunities for showing the trick. The trick will work with any type of calculator with neon displays.

PREPARATION:-

You will need 21 double blank cards, which can be the type supplied by your magic dealer, or just plain pieces of card which are approximately playing card size. 20 of the cards have each got a number on one side and a word on the other, and the 21st has the word 'stop' on one side and a message on the other.

Here are the numbers and words that are written on the cards. Use a thick felt pen to write on the cards. Underline the numbers as shown noting that the line starts at the first or second numbers on alternate cards. Make the lines below the nos. casual and not too neat.

Front of Card	Rear of Card
18200	SHELL
51070	PLAYERS
314	SLOB
27	TAKE
11	HELL
5	JULIA
4	BILL
0	DOUBLE
1179	HILL
1021	JEAN
2262	HISS
2914	BURN
14	BEE
7	SLOW
70	LIE
209	HORSE
1	BE
3	SARAH
12	HE
22	COAT

A Message from S.H.
Add on the numbers on the back of the card placed aside. The total produced gives a clue to the name written on the other side of the card. You can read it by standing on your head or turning the Calculator upside-down. Do whichever you prefer.

Regards,
Sherlock

The cards are arranged in the sequence given with the numbers uppermost, the card with 18200 being at the top of the group. Place an elastic band around them, and place them in your pocket.

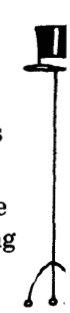
PERFORMANCE:-

Remove the cards and after taking off the elastic band, hold them number side up in the left hand. Without altering the order of the cards, take a few off from the top with the right hand and point out that the cards have numbers on one side and words on the other. Point out that all the numbers and words are different, as you twist the right hand to show both sides of the cards. After showing a few of the cards, give the complete packet a false shuffle followed by a few genuine cuts. You can leave out the false shuffle if you wish.

STOP

Hand the packet to a spectator and request him to cut it a few more times. When he has done so to his satisfaction, note whether the top number is underlined at the beginning of the number or slightly in. If at the beginning, ask him to remove the top card and place it aside. If slightly in, ask him to remove the bottom card and place it aside. If the STOP card arrives on top, ask him to cut once more.

Now have him call out the numbers on the backs of the cards remaining in his hand, dealing them in a pile on the table as he calls each one out. As he calls them, add them up on a



Calculator, making sure that the machine is cleared before you start. He will eventually reach the STOP card. Have him turn it over and read out loud what is on the back. Having followed the instructions, turn the Calculator upside down and let him read the word formed in the neon display window. It will coincide with the word on his selected card.

The cards can easily be set for the next performance by taking the remaining cards from the spectator, placing the STOP one on top of these, the chosen one next on top and the dealt off tabled pile on top of all. If you now do a simple overhand you shuffle to reverse the top section until you reach the STOP card and throw the ran cards back on top of the STOP card the pack is back in the starting sequence. This shuffle can be done immediately prior to your next performance of the trick if you wish, instead of a conventional false shuffle.

NOTE:-

If you have a mathematically inclined friend who wants to take the cards home, just palm away the 22 card before giving them to him.

roy walton

HOLIDAZE

arthur day

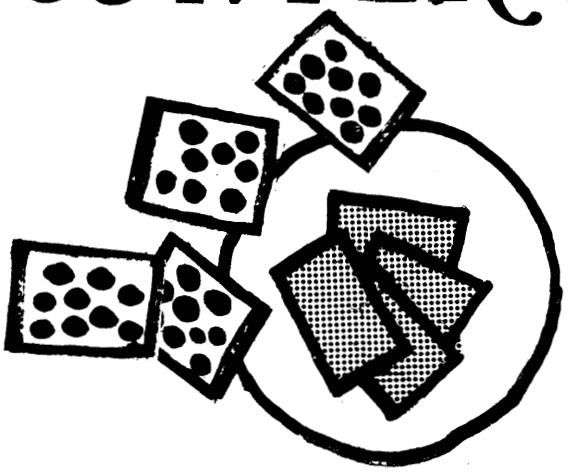
Five magicians went to Brighton for their holidays last year for the same fortnight and each stayed in separate hotels on the promenade. Quite by chance (as true as I'm riding this bike) all the hotels were next to each other and reading from left to right, they were the Cresta Hotel, Hotel Eldorado, The Sands, The Harbour Lights and the Ocean Hotel. They met up with each other during the holiday and had some rare sessions. All had different tastes in magic and the following facts emerged. From these facts, find out whether the magician who uses doves, like to watch Tommy Cooper or Dai Vernon.

1. The magi who deals with Jack Hughes is staying at the hotel directly to the right of the magi who gets all his tricks from Ken Brooke.
2. The fire eater deals with Goodliffe.
3. A parrot is used by the mentalist.
4. The close-up worker's favourite performer is David Nixon.
5. The member of the 'Order of the Magi' is staying next to the poodle owner.
6. Fred Kaps is the favourite of the magi in the middle hotel.
7. The kiddie's entertainer belongs to the 'Mystic Seven'.
8. Dai Vernon is the favourite of the magi dealing with Jack Hughes.
9. The I.B.M. member is staying next to the magi with the chicken.
10. The vent is staying at the Cresta Hotel.
11. The M.M.L. members favourite magician is Slydini.
12. The I.B.M. member deals mainly with Repro.
13. The Magic Circle member does a rabbit production.
14. The vent is staying next door to the magician who gets his tricks from Davenports.

Determine by logic.....(not magic)

1. The name of the hotel each magi is staying at.
2. The favourite performer of each magi.
3. The speciality of each magi.
4. The dealer each magi uses.
5. The society each magi belongs to.
6. The animal each magi uses in his act.

COUNTER REVOLUTION



The effect is straightforward, eight cards are used — four red, four black. The reds are put on the table, face down. The blacks are held in the hand, face up. The blacks turn face down one at a time, and then are revealed to have changed to the four reds — the blacks are now on the table. Several counts are used, but they all approximate the Elmsley Count from the spectator's point of view, so the action is visually consistent. Note that each count sets you up for the following one, with virtually no re-setting during the course of the routine.

Use eight high-value spot cards — eights and nines. From the face of the packet, four blacks, four reds. Fan out the packet, and display the two colours. Square up the cards and hold the packet from above (Biddle Grip). The left hand comes over to the packet, and the left thumb draws off the top card. The next card is drawn off onto the first, overlapping about ½-inch to the right. The 3rd and 4th cards are similarly drawn off into the left hand, and the four blacks are displayed the fanned condition. The left hand now squares up the four blacks, taking a break with the little finger below the second card. The right hand moves over the left hand's cards, and the left hand draws off the first red card. Simultaneously, the right hand steals the two cards above the left little finger break, and moves away to the right. The left little finger is inserted to take a break below this first red card. The hands come together again, and the left thumb takes the second red card on top of its packet, and then the third. The final red card (with two blacks hidden behind it) is dropped on top of all. The situation, from the face: R, B, B, R, R, R, B, B. The left little finger is holding a break above the bottom two cards of the packet. During this activity you are seemingly just counting four blacks and then four reds from the right hand to the left — and pattering about the two contrasting colours.

Pause for a moment. Now the right hand grasps the packet from above once again, holding it from the inner and outer narrow edges. The left thumb lies across the face of the top (red) card. The hands separate. The right hand takes all of the cards above the break; the left retains the face card and the two below the little finger break. Seemingly, the black cards are all in the right hand, the reds in the left. In fact, the left hand holds two black cards below a red, the right holds three reds below two blacks. (This switch was derived from work by Jack Vosburgh and Ed Marlo). Put the right hand's cards down on the table, face up. Turn the left hand's packet face down, and hold it with both hands in the grip commonly used for the Elmsley Count.

The count to be used here will show three cards as four. An Elmsley or Jordan count will do this, but both will leave the red card in between the two blacks. This count will leave the odd card on top, as it must be for a later action. The count is as follows: the right hand takes the top card. The hands come together, and each hand's cards are exchanged: the left hand takes back the first card while the right hand takes *both* of the left hand's cards, for the count of "2". The hands come together again. The right hand takes the left hand's card as the left hand steals back the right hand's bottom card, for a count of "3". The final card is taken by the right hand for a count of "4". State, "four red cards" as you flip the top card face up and then down again. Place this packet onto the table, face down.

Pick up the second (five-card) packet. Obtain a break below the top two cards of this face up packet. As you patter, perform a half-pass on the three cards below the break. Status: on the table, face down from the top: R, B, B. In the hands, from the top, face up B, face up B, face down R, R, R.

Do a twisting motion on the packet in the hands. Now Elmsley Count to show three face up blacks, one face down card. Do another twisting motion, then a display count as follows: the right hand takes the top card, then the second card a bit down-jogged on top of it. The left thumb pushes off the next two cards squared as one onto the first two — the right hand taking this double card down-jogged onto the cards it holds. Finally, the last card is taken, down-jogged on top of all. The audience sees four cards — two face up and two face down.

phil goldstein

The packet is squared, and twisted again. The next count is another visual approximation of an Elmsley Count: the right hand takes the top card, then the next card on top of the first (and down-jogged). The left hand lays its remaining three cards on top of the right hand's first two, down jogged, and as this happens the right thumb pulls the top card of this three-card block down, to show three face down cards. A face up card shows second from the bottom of the (supposedly) four-card spread — the other face-up card is hidden behind the second card from the face.

Re-square the packet, twist, and do an Elmsley Count to show four face down cards. State, "It's really not so amazing that the cards turned face down...." and as you do this, casually transfer the top two cards of the packet to the bottom. "What's amazing is that these cards have changed to the red cards!" Turn the packet face up and do an Elmsley Count to show four red faces.

Obtain a break above the bottom two cards of the packet as the right hand takes the cards in a Biddle Grip (the break is held with the right thumb at the inner narrow edge). With the right hand, pick up the tabled packet, and immediately drop all of the cards below the right thumb break into the left hand. The right hand drops its cards (three reds) face up on the table as the left hand turns up its cards (four blacks with a red in the centre). Do an Ascanio Spread to show four blacks. The right hand at the end of this spread will be holding onto a double card — the odd red hidden behind a black. Drop this double card onto the face up reds, and then drop each of the other blacks one by one onto the tabled packet — the eight cards are now in proper order — four blacks on top of four reds. Finis.

NOTES:

The one-at-a-time turnover sequence can be accomplished in the following manner: do an Elmsley Count to show the first reversal. The final card of this count should go *below* the packet. Do another Elmsley Count to show two of the cards have turned face down (this is a normal Elmsley Count, as are the subsequent ones). Do another EC to show three face down cards, then a final EC to show four face down cards. I personally prefer the variant display counts as detailed above, but either sequence will work.

In displaying the four blacks at the finish, you can use an Elmsley Count instead of an Ascanio, but you'll have to re-adjust the cards after the count to get back to your finish layout of four blacks on top of four reds. The Ascanio is more effective.

VERSADEAL

john bragoli

The principle of dealing a winning bridge hand has appeared over the years in many guises. The following effect, which is a development of the same principle, requires no skill other than the ability to carry out a preliminary false shuffle. It is, nevertheless a strong item, particularly when performed before an audience of knowledgeable card players.

EFFECT:-

From a shuffled pack which has been cut by a spectator the performer deals four hands of thirteen cards. Turning over top cards of the first three hands dealt he shows winning combinations relating to a variety of card games. Finally he picks up the fourth hand and ribbon spreads these cards face up across the table. They show an unbeatable bridge hand of thirteen spades.

PATTER AND PRESENTATION:-

"In any demonstration of crooked gambling" patters the performer as he shuffles the cards "the operator usually starts by controlling a good hand of cards, such as four aces, to the top of the pack. It is of course possible to prevent this deceptive procedure, simply by cutting the cards."

VERSADEAL by John Bragoli

So saying, he cuts the cards, then invites the spectator to do likewise. "At this stage" he continues, "it is unlikely that the top cards will be seen." Turning over the top card of the pack (which for example might be the seven of spades' he says, "the top card is certainly not an ace, it's a seven. I'll burn it." He thereupon puts it face down on the bottom of the pack. The performer next deals out four hands of thirteen cards. "Different card players" he patters, "may show preference for different games."

He now turns up the top card of the first hand, which may for example, be the queen of hearts. "A picture card" he states, "is always useful in poker or brag, especially if you have some matching cards." Turning up the top cards of the second and third hands they are seen to be queens. The three queens are now discarded to one side.

"In blackjack or pontoon" the performer continues, "the player is trying to achieve a maximum score of 21." He turns over the top card of the first hand which proves to be an ace. "In either of these games" he remarks, "an ace is an excellent card to hold since it has a value of either one or eleven. A seven (turning up the top card of the second hand) takes us to eight or eighteen and a three (turns up top card of the third hand) gives us the maximum score of twenty-one. The ace, seven, and three are discarded.

Once again the performer turns up the top two cards of the first and second hands, which are seen to be a two and an eight. "In a game of baccarat, chemin de fer, or punte bance, he explains, "these two cards would be a poor combination since their total is nil, or baccarat, and one would need a nine to achieve the maximum score with three cards. Here's a nine." Turning over the top card of the third hand which proves to be a nine, he then discards the three cards displayed.

For the last time the performer turns up the top card of the first hand which may, for example, be the four of diamonds. "On it's own" he points out, "this is not an exciting card, but if a player held the four, five and six of diamonds it would be a useful combination in a game of kalooki or rummy." The top cards of the second and third hands are now turned up and seen to be the five and six of diamonds.

"Personally" concludes the performer, "I prefer a nice leisurely game of bridge, particularly when I can win all thirteen tricks by bidding a grand slam in spades." The performer now spreads the last hand face up across the table showing it to consist of all the thirteen spades.

METHOD:-

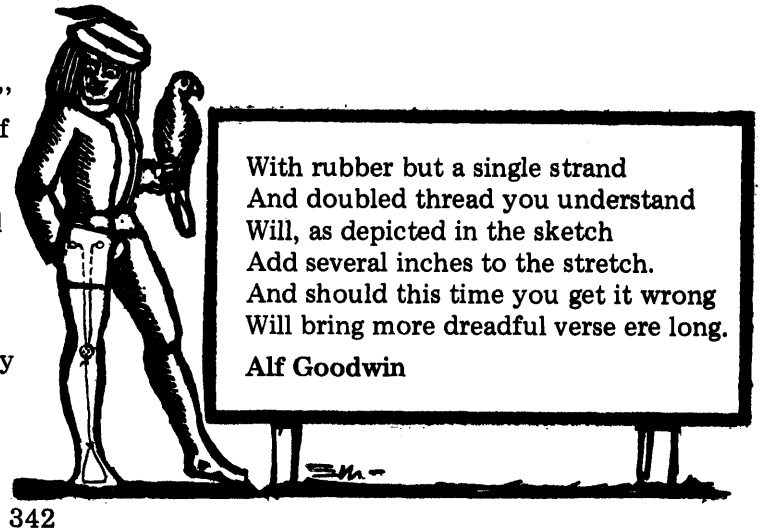
Stack the pack in the following order — the bracketed numbers (4—5—6) must be cards of the same suit.

K-K-K- any spade -A-7-3-any spade-2-8-9-any spade-(4-5-6) Q-Q-Q-any spade-A-7-3-any spade-2-8-9-any spade-(4-5-6-) J-J-J-any spade-A-7-3-any spade-2-8-9-any spade-(4-5-6-) 10-10-10-any spade-A-7-3-any spade-2-8-9-any spade-(4-5-6-) any spade.

It will make the setting up a simple matter if the spades are removed first and placed face up in a separate pile. Then remove the three kings and drop them face up onto the table followed by a spade from the pile, then A-7-3, another spade etc, etc. At the start give the pack a brief false shuffle retaining the order of the cards and continue the routine as described under patter and presentation. After the spectator has cut the pack secretly glimpse the bottom card, and if it is a spade simply deal out four hands of thirteen cards. Should it not be a spade then turn up one, two or three cards from the top of the pack until you reach a spade, pointing out that those cards are not aces. Put the cards which have been named at the bottom of the pack so that a spade becomes the bottom card.

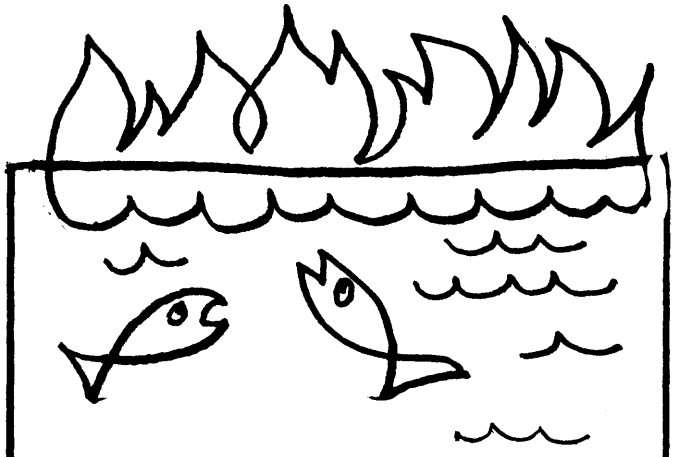
After the four hands have been dealt the top card of the first hand dealt will be either an ace, a two, a four, or a picture card (or ten) and will determine the point of the routine from which you can progress.

For example, if this card was a four the first game referred to would be kalooki. Should the first three cards shown be the three tens, remark that they would be a good combination for poker, but you will discard one of them. Then turn up the next top three cards of the first three hands, the three kings, and announce that a full house of kings on tens would be a winning hand in most games of poker.



With rubber but a single strand
And doubled thread you understand
Will, as depicted in the sketch
Add several inches to the stretch.
And should this time you get it wrong
Will bring more dreadful verse ere long.

Alf Goodwin



FIREWATER

This is an excellent stunt to pull in a pub. Hold a light just inside the mouth of your half empty glass and a burst of flame issues forth. The secret is a simple one and if you have a cigarette lighter fuelled by gas you're in business. Secretly let the gas escape into the glass holding the lighter well inside. The gas being heavier than air will remain within for a considerable time. It is more effective if it is someone else's drink particularly if you give it a build-up on explaining how strong drink came to be called 'firewater', hand round a few feathers and do a war dance round it before lighting the gas. Whether you go that far depends on the mood of the party at the time.

* Jan Heins was the first to show us this stunt of which the idea was shown to him by Carl Lauchli.

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LECTURE NOTES

NOTES ON THE MAGIC OF FRANK SHIELDS transcribed by Gene Matsuura, 2 dollars: PAUL SWINFORD LECTURE NOTES, 2 dollars 50, are both available from Busby Enterprises 133—17th Street, Oakland, California 94612. Customers outside the U.S. should add one dollar.

The first named is an unpretentious, unnumbered, nine page typescript effort without illustrations or index, secured at the upper left hand corner with a single staple and will add nothing to the appearance of your bookcase. Seldom if ever, does one find anything of value in such productions but this is another 'kettle of fish', and the information it imparts will be welcomed by the practising close-up performer.

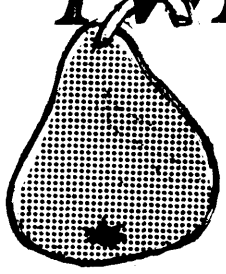
For those who have not yet added the top change to their repertoire will find the section devoted to this sleight most rewarding, and the misdirection given may provide the answer for those whose previous efforts in this direction have not always been successful. Misdirection is also given for the card on the forehead. In the other thirteen paragraphs handling for the double lift, the French drop, Vernon's 2—6—4, Rub-a-dub-dub, pivot coin vanish, dime on wrist etc are dealt with, plus notes by Jeff Busby.

This manuscript only gives a peep into the methods of one of America's top bar performers. Another look would be most acceptable.

The Swinford Notes are a physical improvement in that they have line drawings and a spiral binding. The content matter being a description of tricks shown at demonstrations given to magicians differs from the Shields notes which were taken during an actual performance for an audience presumably consisting of lay persons. Twelve effects are explained as follows. Thoughts on the Elevator, Serpentine Silk and Vernon's Seven Card Monte. Two routines, one with a Chop Cup and another with dice. A copper and silver exchange, and royal flush stack which will delight the perfect faro addicts. A mental tapping puzzle type effect using numbered and vari-coloured poker chips aptly titled — Time on my Hands. A colour changing knife, and wait for it — The Berland-Gardner-Judah—Swinford-York, Vanishing Bill Trick — wonder who Bill was.

North of the border **Roy Walton** on Scottish TV with the Three Card Trick. They liked it enough to re-engage him, this time with the Three Shell Game.

TWIN KEY-BOARDS



peter duffie

The following effect is based on a trick of Gordon Bruce, its origin being the Piano Trick.

WORKING:-

1. Openly remove 7 matching pairs of cards from the pack and place them face down on top. One of the pairs should be the black aces and should be about 3rd or 4th from the top. Do not refer to the number of pairs.

2. Hold the pack face down and deal off the pairs together into a face up pile on the table. Draw attention to the fact that each pair matches in colour and value. Once you have dealt all 7 pairs, deal one more, then noticing that all the pairs have been dealt, replace these last 2 cards back on top of the pack but hold a little finger break below them.

3. Pick up the face up pile from the table from above with the hand and using the left fingers, square it up. Pick up the 2 cards above the break during the square up then place the pack aside.

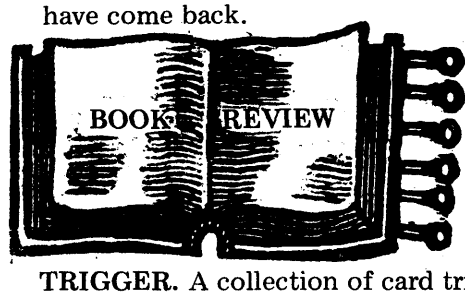
4. Now spread the face up packet between the hands counting aloud the number of pairs keeping the 2 reversed cards at the bottom concealed under the last face up card. Explain that you really need an even number of pairs for the trick to work so remove the 2 black aces and turn them face down and place them to the bottom of the face up packet. Again count the number of pairs to show 6. Injog the face down cards at the bottom.

5. Turn the packet face down, thus bringing the 2 aces face up on top with 2 face up indifferents under them. Turn these 4 cards face down as 2. This is easy because of the jog. Now take off the top 2 cards and cut them into the pack.

6. You now say that you will do the trick with the pairs of cards. Turn the packet face up and explain that you will split up each pair be dealing the packet into 2 separate piles. Demonstrate this by dealing a few cards from the face into 2 alternate piles then gather them back in the original order on the face of the packet again. The above is purely to ensure that the spectators understand that by dealing into 2 piles the pairs will be split. Turn the packet face down and deal the 2 piles but deal a second on the 4th, 8th and 12th.

7. Make some magical gesture towards each pile then pick up off the top 2 cards from the left hand pile to show that a pair has magically come together. Pick off another 2 cards from the same pile to show another pair, then finally pick off the 3rd pair and show. A single card will be left on the table. Look surprised at there being an odd card left saying "That's strange, I'm sure I had an even number of pairs."

8. Repeat stage 7 for the remaining pile. Finally pick up the 2 odd cards that have been left and ask the spectator if he can remember the 2 cards that you buried in the pack before you started the trick. Turn over the 2 cards to show the aces have come back.



TRIGGER. A collection of card tricks using unprepared cards. By Roy Walton. Published by L. Davenport & Co Ltd. Price £1.

This booklet contains one sleight which is clearly explained, and with the excellent line drawings by Gordon Bruce no difficulty should be experienced learning it, especially if you have already mastered the turnover pass. The sleight forms the basis for the following tricks.

SHOWDOWN — On the pack being spread two previously noted cards are seen to be face up. HOP-A-LONG Hofzinser. A selected card changes over with one of four aces which matches its suit. TRIGGER-HAPPY — Four kings on top of the pack change places with a face up ace in the centre and the cards change colour. JAIL BREAK — A story in which the four aces escape from between two jacks. GREENHORN — An instant transposition of face up and face down card. HORSE SENSE — Using only four cards, the backs of two change colour and the faces of the other two change from jokers to queens. All are practical and typical of the author's work.

Fred Robinson

The Page boy speaks....

Oh! dear, oh! dear, oh! dear. At the risk of boring everyone all over again, I'd like to point out just one more time, that, contrary to what you may read elsewhere, I was never asked to resign my membership of the I.B.M. My membership of the society was "terminated". That, dear friends, in ye olde English, means EXPELLED. I can't quite remember exactly how the late Ellis Stanyon used to put it, but the letter can be examined by anyone caring to call in at the office. I'm thinking of framing it. With a toilet seat.

Fór the record, I've probably had more correspondence over this matter than dear Marj in the Daily Mirror. One very interesting point is the amount of mail I've had from the United States with most of the suggesting that it was about time I joined the "real I.B.M." and all of them offering to sponsor me. Thank you gentlemen, but no thanks. There are too many exposers in the ranks of the Americans already. Gibson, Elliot, Hugard, etc., and my puny little effort just couldn't hold up in that company. I need a little more time.

If I could resurface for a breath of clean air, I'd like to change the subject, and the location, to Lyons, France. They had a convention there recently. This has already been reported in other magazines, but I'd like to stick my fourpence worth in. It was a pleasure to meet some new faces for a change. One new face for me was Gaeton Bloom. He is short, fat and funny. The only time I had come across the name before was in one of Ken Brooke's ads in Abra. If that means that Ken is going to market some of his items in future, then make a note of the name. His approach to close-up magic is best described as off-beat. Perhaps you would understand that better if I were to describe as a sort of French Bob Reed, and that is intended as a compliment to both of them.

Another new one on me (and I know I'm going to spell this name wrong) was Dominique du Vivienne. Dominique specialises in cards. He doesn't speak English, and as I can't speak French or English, we had a communication problem, which he overcame by simply sitting down and showing me a number of card effects. He runs the whole gamut of card moves. False cuts and shuffles, steals, switches, lapping, all trip gaily off the end of his fingertips like letters from an I.B.M. secretary (sorry). He is tall, long hair and a beard, and quite unassuming. He had a number of books he had written for sale, but as they are in French it is unlikely that they will ever be reproduced in the English national press. It was a pleasure to watch him work.

Talking about hairy faces, we had one over here recently from the U.S. one Ricky Jay. He was over here to tape the Parkinson T.V. Show along with Fred Kaps and Richiardi. It goes on the air Xmas day. While he was here Ricky did a sort of lecture. It couldn't have been very good. He didn't tell anyone how the tricks were done. Maybe he assumed that because they were all magicians present, they actually knew all the methods he was using so didn't bother to explain. He was probably right ..... wasn't he?

Actually, while Ricky was here in England he stayed with me a few days, which was most enjoyable, especially as he didn't show me a single trick. One thing he did show me, however, was the typescript of his forthcoming book entitled (I think) 'Using Playing Cards as Weapons' It is, as you will imagine about Card Throwing at which Ricky is something of an expert, and if any of you are still worried about exposures you should see some of the photographs he has included. Whilst he was here he did a few stunts for Mr. Norris McWhirter of The Guinness Book of Records fame and as a result you may well see next year an entry in the same which states that one Mr. Ricky Jay can throw a playing card further than any living human being.

One pleasant result of his visit is that today I received a circus poster of Grock. Ricky Jay, I love you.

Happy Christmas and all that jazz.

Patrick Page

TURNCOAT

The following is based on The Tell-Tale Aces by Larry Jennings which appeared in 'Ultimate Secrets of Card Magic'. The problem of that effect lies in the complex turning of the packet, of aces on the top of the pack; add to this the involvement of a joker and a selected card and you run the risk of confusing the spectators. I have been using the modification outlined here with good results.

EFFECT:-

Four aces are laid face up on the table. A card is selected from the pack which is noted and then returned. The pack is put down and the aces picked up and shown, then placed back on the table. When the aces are spread out it is seen that one is reversed and its suit corresponds to that of the selected card. Full pack is then spread out and it is seen that there is one card reversed. When turned over this card is found to be an ace. When the aces are turned over the reversed card in their middle is seen to be the selected card.

METHOD:-

Layout the aces face up and offer the pack for the selection, a free choice. Set this card to the bottom by your favourite method and glimpse the suit. Suppose it is the Ten of Spades. Move the Ace of Spades to the top of the ace spread using the right hand. The left hand Cops the selected card off the bottom of the pack as the right hand picks up the pack and places it down in front of you, long side facing you. The right hand gathers the aces and adds them onto the palmed card in the left. Square up this packet and hold it in the Biddle Position in the right hand. With the left thumb slide off the top ace (Spades) naming it and hold it in the left hand. The thumb now slides off the next ace on top of the spade ace about three quarters of an inch to the right, and likewise with the third and fourth aces (with the selected card hidden behind the fourth ace). Name each ace as it is removed. Close the fan getting a break above the bottom ace (Spades). Simultaneously the right hand places the ace packet about 12 inches in front of the pack and the left hand Cops the bottom ace and adds it to the top of the pack as it picks it up. The right hand now spreads the aces and shows that the 'Spade' is reversed. Comment that the selected card must be a spade. Reverse the top card of the pack by pulling it under with the left fingers (or any other method); then cut the pack finally spreading it face up revealing one card face down. This is shown to be the Ace of Spades and not, of course, the selected card which the spectators were expecting.

Turn over the face down card in the ace packet and show it to be the selected card.

doug alker

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*Artists so far booked for the Ramsay Reunion arranged by Pabular to take place in Birmingham on March 12th and 13th 1977 include:

***FRED KAPS** with close-up magic and lecture.

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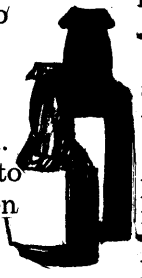
SCOTT YORK LECTURE

The final lecture of the above gentleman's European tour was given in London on Nov. 26th. Once again Vic Pinto kindly loaned his studio and Ken Brooke made the arrangements and introduced the lecturer. Prior to the introduction Ricky Jay handed round a two-page breakdown of what we were to see, which saved everyone the trouble of making hurriedly scribbled notes which are usually impossible to decipher afterwards.

Commencing with 'Twenty minutes from the pockets' the first effect was a Coin Assembly followed by the coins across. Those two routines alone showed clearly that Mr Scott had much to offer. GOLDFINGER came next in which the props consisted of an imitation gold finger, silver coins and a leather purse. The effect consisted of the coins and purse turning to gold. Ring Triology in which a finger ring continued to escape from a piece of string. Much fun was then obtained with an old joke prop 'the snapper' during which a borrowed note vanished and finally appeared in the barrel of the snapper. An unusual card stabbing effect using a razor blade ended the 'from the pockets' routine. We had seen an exhibition of superb magic and it is doubtful if anyone not previously having knowledge of the methods used could have explained how the effects were achieved. The X-Rated Cups and Balls based on the Vernon routine, but eliminating loading from the pockets for the climax, also proved to be a fooler. Five more effects were performed and explained in a 'sit in session' which closed a veritable feast of magic and the eagerness of those present to secure the lecture notes fully confirmed this. These can be obtained from Ken Brooke for £2.75 post free, who can also supply Scott York's 43 page booklet on 'COINS' which contains ten items for the more advanced worker £4.25, the X-Rated Cups and Balls for £3.50. The material in these two booklets is not included in the Lecture Notes. The three purses, two leather and one of metallic cloth plus the instructions for GOLDFINGER can be obtained from the same source £9.50. No coins or gold finger are included in the latter.



The Magic Circle close-up competition arranged by **Devano** was won by **Ken Hawes** whose act included double bottle production, one more than Bob Read, and a slow motion presentation of the transposition of two coins for those who did not catch it first time around.

BOOK REVIEWS

MAGIC AS A PERFORMING ART, A Bibliography of Conjuring by Robert Gill. Published by Bowker, London and New York. £7.50.

This exceedingly well produced book is unique among bibliographies in being of considerable practical value to anyone who performs magic, whether as a hobbyist or as a professional. It is far more than a mere compilation of titles with the usual bibliographical details common to similar publications. The author, with a commendable economy of words has managed to inform the potential reader which of the 1066 items contain material likely to be suitable for his personal use as a performer. This information alone could save its readers a considerable amount of time and not a little money. Apart from some wisely chosen classics only books published between 1935 and 1975 are dealt with, excluding only those of doubtful merit. Being in general agreement with Robert Gill's assessment of the contents of the titles included I am confident that little of real worth to the practising performer has been ommitted.

There is also a brief appraisal of the most important bibliographical works which will appeal more to the students of conjuring literature, librarians, collectors, historians bibliophiles etc than to the man who just does tricks, though even the latter may find this book a starting point for widening his magical interests. Recommended without reservation.

Fred Robinson

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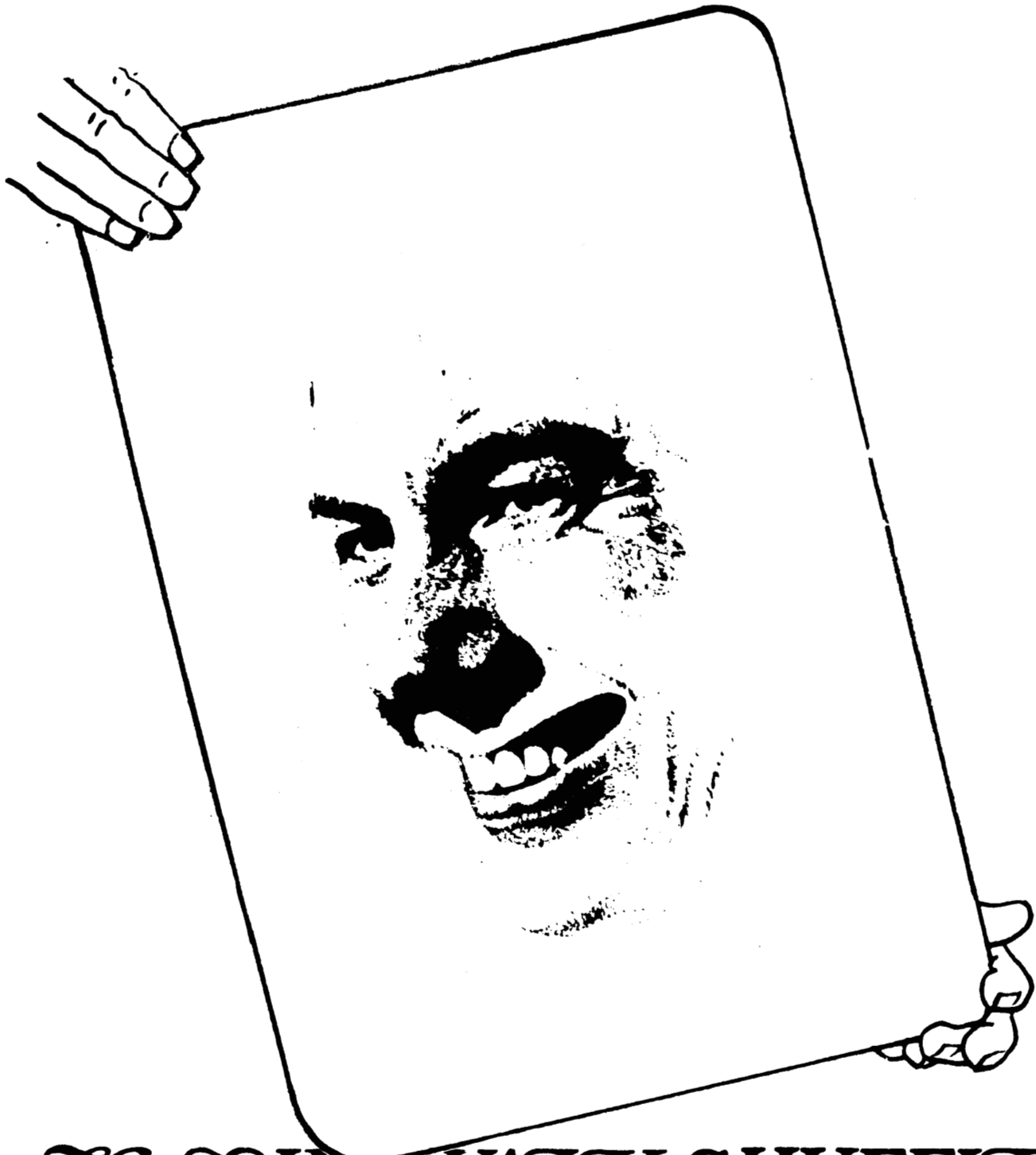

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pabular

The Magazine of Close-up Magic

Vol:3 No5 JAN. 1977

FOCUS

A Happy New Year to all our readers and may it bring as much pleasure magically and otherwise as 1976 gave to us. Among the high points of the year was to see for the first time ever close-up magic presented on British television in a thoroughly professional manner by **Fred Kaps** and **Ricky Jay** thus setting a standard for all who aspire to present intimate magic on the box. The contrast in personalities, the hippy like Ricky with card tricks which included card throwing, a four ace trick, his laughing card trick etc and Fred performing among others, Chink-a-Chink, Gypsy Thread, Victor's Eleven Card Trick with paper money and the Floating Cork with his usual effortless ease, plus a part of his stage act giving plenty of variety, which was further enhanced by the illusions of **Richiardi Jr.** whose vanishing lady was somewhat of a sensation.

Hardly a week passes without at least one overseas magician appearing on the scene, many having already been here previously and almost all vowing too that they will be back again at the first opportunity — the reason they give us, that there is no place like it for magic. We have, of course, the Magic Circle, dealers who are in the game because they love it, and the British pub, all of which make their contribution to the enjoyment of our visitors.

The first one to arrive this year was **Gaeton Bloom** who was spotted by **Archie McIntyre,** one of the few Englishmen working on New Year's Day, ringing a bell that does not work to a studio in Wardour Street which was closed for the holiday. Gaeton who hails from Paris is a prolific ideas man in the field of unusual and original effects mostly with a comedy angle. One of his ideas appears in this issue, and many of the others will be seen when he appears, for the first time in England, at the **Ramsay Reunion.** Also in this issue you will find an effect by **Jan Heins** which, when performed by its originator brought a look of utter disbelief to Gaeton's face when he realised he must be sitting on the card he had just chosen plus the entertainment produced by the presentation left us in no doubt that the trick is a winner for those who like to perform magic for lay people.

The last visitor of the old year was **Juan Tamarix** from Madrid, a professional who has been appearing on Spanish television every week for almost two years. We had several sessions with him and saw some great magic which we will not detail because he also will be appearing for the first time in England at the Ramsay Reunion. He has a distinctive style angled towards comedy but does include items requiring considerable skill and is one of those lucky individuals who can enjoy magic both as a professional and when mixing with hobbyists doing magic which only really appeals to magicians. His presentation of Oil and Water is the best we have seen and laymen must be convinced he never 'touched' the cards, and the effect in which a losing hand of poker visibly changes to a Royal Flush instantly with the faces of the cards in view is something that **Cy Endfield,** who was present at one session, must still be pondering over. Apart from appearing in his own country Juan has toured South America and written five books, two for beginners, one on trick cards, another describing colour changes with cards, balls, and handkerchiefs. At present he is busy with one on knives. Some of these have been published in French and German and will ultimately be available in our own language.

In the April issue of last year we published an effect sent in by **Ed. Marlo** entitled 'Spectator cuts to locate the aces'. Subsequently we received a letter from **Larry Jennings** claiming that he had invented the effect and that his notes showed that he first had the idea in 1964. He sent copies of letters from two other magicians who had seen him perform the effect at a convention on the morning of March 19th 1976 and that money had been spent on artwork with a view to publishing the effect in a booklet.

In this column we offered Ed. Marlo the opportunity to reply if he so desired. He did so at some length and states *'The effect and whatever ideas and approaches within the text I sent you are strictly my own and not derived from any other source'.*

This unequivocal statement leaves us with nothing further to say other than to advise anyone wishing to claim any trick or move (or whatever), as their own invention, to get it in print before they show it to anyone — even a friend.

DAI VERNON
FRED KAPS · DAVID ROTH
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all at BIRMINGHAM on Saturday and Sunday 12th and 13th of March 1977
Write now- there are still some places left!
Fred Robinson, 1 Crescent Court, 24 Crescent Road, New Barnet, Herts, England

A CY ENDFIELD LOCATION

Some months ago two top flight cardmen, Derek Dingle and Ricky Jay and myself were invited by Cy to his home for a session of magic. On arrival we found Alex Elmsley already there and the ensuing hours brought out some high powered magic from these gifted individuals.

Cy, a film producer by profession, was responsible for *Entertaining Card Magic* which was written by Lewis Ganson and published in three parts some twenty five years ago, containing material which has remained undated and contains at least one effect, Aces for Connoisseurs, which is still being performed by many leading cardmen

He has a new hobby — electronics — and this new interest has given further scope for his inventiveness. We were shown the results of his endeavours in this direction which involves communications and will be of particular help to people with certain disabilities once it gets into production.

A few days later we received details from Cy explaining one aspect of the invention and giving permission to publish it in Pabular only to receive a phone call the following day with the request to hold it until he gave the go-ahead. Fortunately, he also sent a card location which goes something like this.

The performer takes a shuffled pack which may be borrowed and gives it a few table riffles to get, so he says, the feel of the cards. The performer now turns his back and requests a spectator to give the pack a riffle shuffle and square up the cards. He is then invited to lift off a few cards and note the card at the face of the cut and then to cut the packet he has lifted off and replace it on the section of the pack left on the table. He is finally instructed to square up the pack. The performer now turns round and picks up the pack and running through the cards face up removes the card noted by the spectator. Voila.

The secret is rather subtle. As the performer is giving a pack the preliminary riffle he notes, by secretly glimpsing, the two top cards. When he has the two glimpsed cards on top he cuts the pack as if to give it a further shuffle, but this time it is a slip-cut — an Endfield slip-cut if you will — which leaves both halves with a known card on top of each half.

At this point a spectator is requested to riffle shuffle the two halves together as the performer turns his back on the proceedings. It will now be obvious that when the shuffle is completed one of the glimpsed cards will end up on top of the pack, and it will also be clear that the card noted by the spectator will be next to this glimpsed card when the packet has been cut.

To find the card the performer has only to leaf through the face-up pack disregarding the first of the glimpsed cards he comes to, and remove the card immediately to the right of the second glimpsed card. It will be the one noted by the spectator.

Cy has some even more mysterious dressings for this location, but this simple straightforward presentation is completely baffling.

by Fred Robinson

THREE CARD BUCKLE

doug alker

For all I know this may be used now, but the few cardmen I showed this to had not seen it before. This is simply a modification of the well known "Buckle Count". I have found it easier to use and a lot more foolproof in close quarters. At close quarters one can get away with the usual buckle count if one wishes to conceal no more than a couple of cards, but when one wishes to conceal four or perhaps more then some observant spectator is likely to spot the thick card.

I was developing a routine (see Three Cards Across article) and this required three counts which concealed three or four cards. After the first count you can be sure that the spectators study subsequent counts very closely indeed. It is no use counting fast as they will then be

convinced you have done a twist somewhere. What you want is a slow (not too slow) count so that they can follow it with their eagle (?) eyes. If your count passes then the subsequent results knock them for six. The modification outlined here has since been used for other tricks with success.

It is a well known psychological fact that the maximum alertness by a spectator to such a thing as a count is at the start and near the end. At the start, they notice the style of counting and are watching for false moves. Towards the end, their interest (and alertness) heightens as they see how many we have counted. The middle period is the time when they want the count to "get on with it". That period is the one when they are not as mentally sharp. So, psychologically, that is the best time to count your four or five card stack as one. The count to be described is based on that assumption. I have had good results with it, and hope that you do also.

The idea is to buckle three (or even four if it suits your purpose) cards instead of the usual one. All the cards above these three are moved over as a single card. The spectator interest (and alertness) heightens during the last three card count. You are clean then as you really do have three and can, if you wish, slow down slightly and emphasise the count and let them see that there is only one card being moved over. For magicians who know the buckle this floors them. As you go "eight, nine, ten" (or whatever your last three are) you slide the single cards over one at a time and our eagle eyed friends will have to admit that all is well.

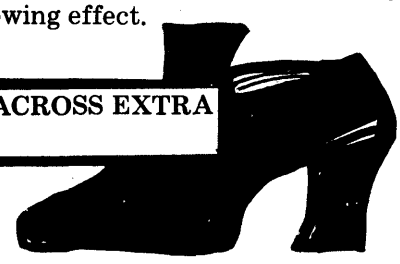
Take a little finger break above the bottom cards and count as follows: the cards are slightly bowed downwards by the thumb. The thumb slides off the top card. This is taken in the right fingers. Left thumb slides off the next card which is taken in the right hand above the first card. Cards in the right hand are held in a similar position as those in the left (i.e. with thumb on top and fingers on the side), which is as it would be for a normal slide off count.

You go on until you are four short of your target count. For instance, if you wish to count ten, you count thus up to six. The seventh is the "one". Here, you move your left forefinger (which is at the side of the packet) slightly away from the packet forming a break. This finger also bends slightly, accentuating the buckle. The left thumb keeping pressure straightens slightly. This moves the top packet towards the right and looks as though you have slid a single card off. This packet is taken in the right hand as a single card. You are now clean. Continue counting the last three. Slow down slightly and emphasise "eight", "nine" and "ten" turning the body to face the audience.

Try it. It is very difficult indeed to explain in print but is quite easy in practice and is deceptive as long as you do not break the cadence at the crucial count.

An example for the use of this sleight is in the following effect.

THREE CARDS ACROSS EXTRA
by Doug Alker



The effect here is as the usual routine of having two spectators count ten cards each. They hold these in their hands and after a suitable moment these are recounted to show that three cards have passed from one to the other. The spectators retain their packets (now seven and thirteen cards respectively). A second recount shows that one has only four and the other sixteen. The final knockout comes when all ten have finally been shown to have transferred from one spectator to the other. There are various ways to present this depending on the performer's style, but there is plenty of scope for comedy.

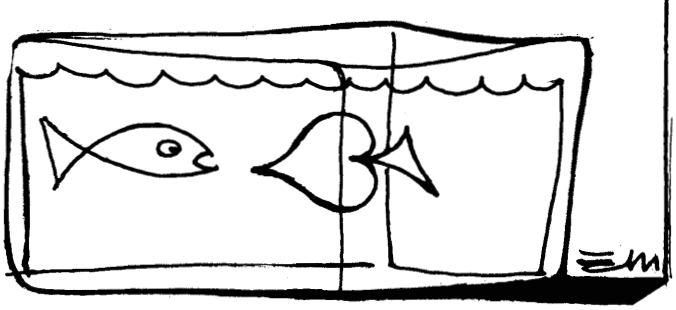
All that is required is a pack of cards. Beforehand, introduce seven cards into your right hand trousers pocket. Four are placed with long sides facing the floor and three are perpendicular to these (i.e. with short sides to the floor).

Two spectators are introduced and placed on either side of the performer. The pack is handed to the one on the performer's right with the request to count off ten cards on to his left hand. While this is being done steal three from your right pocket with your right hand. As the spectator finishes his count, take the cards into your right hand by picking them from above with that hand. Ask the spectator to give the pack to the other chap. You "check" his count at ten with a three card buckle. Hand it to him to hold. Left hand spectator counts ten more cards on to your left hand. On squaring, get a break above the bottom three cards. As you indicate to him to put the remainder of the pack down, bottom palm the bottom three (I use the gambler's bottom palm) and hand him the top seven with your right hand. As you do this, you will naturally turn so that your right side faces the audience. You then deposit the three palmed cards into your left trousers pocket. As an after thought, check his counting. Count seven as ten. Use any count you like but I use the one described by Edward Victor as the actions are

identical with the other count.

After suitable by-play, chap on your left counts his cards on to your left hand. Get a break below the top three. Turn slightly to the spectator on your right and get him to count his cards (thirteen) on to your right hand. When completed, turn to the left chap making some comment like "How?" As you turn back to the right, your left hand which had been slightly extended to the left passes back in front of your right hand. As you continue turning throw the three above the break in your left hand on to your right hand cards. Do not make a jerking motion. The natural swing does it. Immediately, move your right hand to the right and offer the cards to the spectator. Re-count the cards in your left hand as seven (actually four) before handing them back to the spectator on the left. You could, if you wished, "check" the other cards as thirteen with the three card buckle. After by-play ask the spectator on the right to count on to your hand. While he is doing this you steal the four cards in your right pocket with your right hand. As he counts "16", you take the cards into your right hand (fingers above) adding the extra four. "Check" his count using a three card buckle before handing to him (now 20). Get the spectator on your left to verify he has only four left by counting on to your left hand. Ask him to hold out his palm. As you do this bottom palm three as you lift off the top card with your right hand. Turn to your left and pocket these three as you place the card(s?) on to his palm. Place his other palm on top of this so that the card is sandwiched. More by-play follows (or a pause). Left hand chap is asked to check his four (?) cards. He does so and finds he has only one left. Take this in your right hand. Turn to the other spectator and ask him to count on to your left hand. He counts and under the surprise of having 20 instead of the anticipated 19 add the one in your right hand on them as you turn to the left spectator asking him where his card was or words to that effect. By then all will have forgotten that you had taken it and not returned it.

doug alker



TWISTING THE ACES REVISITED
or
SON OF TWISTING THE ACES

keith bennett

Twisting the aces, although an outstanding effect, has always to my mind lacked a definite climax. The following routine provides that necessary climax, followed by a second even stronger climax, and at the same time cleans up the handling. The four aces are taken from the deck and as they are counted each ace turns face down, in turn. The final ace when turned back face up changes into the joker and when the whole packet is turned over all the cards have changed from blue to red.

SET-UP:-

Take the four aces from a red deck and put them face up on the face of a blue deck: place third from the face of the deck the blue Joker, face down. From the face the set-up runs red back ace, red back ace, blue back Joker face down, red back ace, red back ace, remainder of blue back deck. Return the deck to its case and drop it in your pocket. The purists can if they wish remove the blue back aces from the deck.

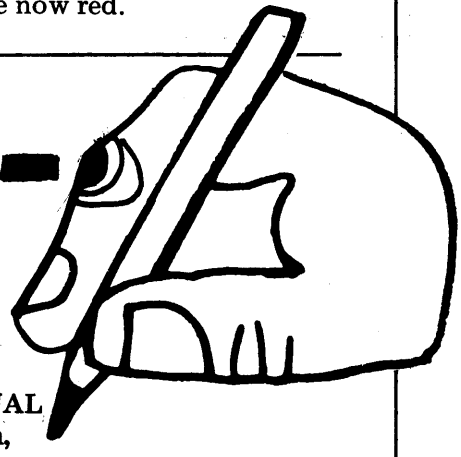
METHOD:-

When you are ready to perform take the deck out and casually fan the cards so that the blue backs are seen. Be sure the customers do not get a flash of the set-up at the face of the deck. Turn the deck face up and remove the aces as a packet but do not let either the Joker or the backs of the aces be seen. Drop the remainder of the deck on the table with the blue backs showing. Show the packet consists of the four aces by doing the Ascanio Spread (AS). Shift the pair of cards to bottom but one position in the packet as you close it up. Do the AS again and you will find one of the aces has turned over. (If you know the Ascanio Spread this will make sense: if not, turn to the October 1975 issue of Pabular). You will now have three cards in one hand, one of which is face down, and in the other hand a pair of cards which appears to be only one card. Return this pair under the face down card, close the packet up

and do the AS. A second ace is now face down and the first ace has righted itself. The face down card is the top one of the pair and they are returned to underneath the packet. Do the AS again and show that now the third ace is reversed. Close the packet up leaving the pair on top and do the AS yet again. Now the fourth ace appears to have turned over; it will be the middle of the three separate cards. Place the pair on top of the three so that the packet appears as a fan of four cards, take out the face down ace and turn it over and show that it is now changed into the Joker. Replace the Joker still face up below the pair and above the two single cards. Up till this point the spectator has seen only blue backs and he has been repeatedly shown the back of the cards as each ace turns over. He should be fully aware of the colour of the deck. This makes the trick doubly effective when you now turn the packet itself over and do the AS and the spectator sees that the backs are now red.

BOOK REVIEWS

by Fred Robinson



KOSCHITZ'S MANUAL of useful information, 48 pages.
THE LITTLE SECRETS by Frank Bonville, 48 pages.
POKER by Hardison, 63 pages.

The three booklets are all published by the Gamblers Book Club in conjunction with Busby Enterprises 113—17th St Oakland CA 94612 USA from whom they can be obtained at Two Dollars each.

All are editions of rare books which the publishers, in the twenty odd years of dealing in books on gambling have never owned any of them and had only seen the Hardison book before. All are true to the originals but have been reset for easier reading, and the title pages have been reproduced to give a flavour of the period in which they were first published.

KOSCHITZ'S MANUAL of information, according to the title page deals with Marks and Stamps, portable and fixed devices, manipulation of cards and other matters of interest to Lovers of Draw, and also that it was published in 1894. In the introduction we are informed that much of the material was obtained in 'actual combat' with experts and that it is the writer's desire that the information be used only for 'self protection'.

Under the heading 'Marks and Stamps' most of the methods of marking cards are exposed some twenty in all including 'roughening'. Wedges, strippers, humps, and briefs i.e. cards cut wider or shorter than the rest of the pack. The 'long' escapes mention the Portable and Fixed Devices include hold-outs, shiners, bugs, goose-neck, eagle's claw, and arrangements of glass, pictures, etc.

The section on manipulation in relation to cheating at cards, the usual and wellknown sleights are mentioned including 'butting-in' wherein two halves of pack were made to interlap by pressure and springing one card being made to enter above the other.

There is a list of Stratagems and some General Remarks, the latter contains some gems. Here is one. 'A deformed or one-handed opponent is entitled to the same attention as any of his more physically fortunate rivals'.

For readers seeking definitive instruction for the performance of sleights or information not previously published there is little that will be of interest. Those who enjoy taking a backward step in time if only to find there is little that is really new will derive pleasure from its contents.

Precisely the same can be said of the other titles. That their review is somewhat shorter is not because they are less interesting but due to lack of space.

THE LITTLE SECRETS by Frank Bonville, published in 1904, again repeats the various methods of cheating at poker, but there is additional material explaining how the unwary are parted from their cash. The run-down is given on the methods of Gold Spectacle, Phoney Jewellry, Watch, Whiskey and Razor grafters and how people are short changed.

Readers conversant with ERDNASE will immediately recognise **POKER** by Hardison, published in 1914, as a 'rip-off' in the sense that it is divided in two parts, one on cheating and the other card tricks, the inadequate illustrations owe much to M.D. Smith, and the appearance in the text of such phrases as 'bucking the tiger', 'mealy-mouthed sophistry', 'annual crop of suckers' is certainly not coincidental. Nevertheless it does contain at least a couple of items which did not appear in its respected progenitor, dealing seconds from the bottom, a sleight which has been re-invented by numerous card men, and the 'spread' one of the most valuable accomplishments of the poker cheat.

The Page boy speaks....

So what's new? Not much it appears, at the moment. We had plenty to look at on T.V. over the Xmas period magicwise. . .but it was a great pity that several of the more prominent and spectacular items were duplicated. De Kolta's Vanishing Lady was probably never been seen before on British T.V. but there it was, twice on prime time in two days, apart from the fact that it had an airing in a show from the Magic Circle clubroom two or three months back. It's one of those effects which every magician has read about but no-one ever seriously considers doing . . .until someone does.

And whilst we are on the subject (what subject?) I remember a few years ago I devised, produced, invented, rehearsed, an act for a young man, Colin Rose, who, since then has been doing very nicely thank you. It was an act with the central theme of fire. The idea was to produce fire, either from thin air or silks ala Channing Pollock. Since then, I've seen countless acts, professionals at that, lift pieces of the act, and what's more I've seen them do it thousands of miles apart. (Hey, that's the subject. . .copyists).

To get back to T.V. again; besides the De Kolta effect, we had Selbit's Stretching a Lady again at prime time. Don't think I'm knocking the acts, I'm not. . .In the case of the T.V. shows I would say it was probably ninety-five percent pure coincidence. . .I enjoyed all of them but for me the palm must go to Richiardi for the slickest presentation of an illusion on T.V. I've seen in many years, the D.K.V.L. The Doug Henning doing his thing show was excellent. . .He fooled me. . .no that's not right. . .one of his assistants fooled me. Okay youse guys with the videotape machines, (I know you have them) what happened to the assistant who was standing behind the Houdini Water Torture Tank, wearing a purple robe? Don't write and tell me he ran off with the others, he didn't. Don't suggest that he probably did this or that, he probably didn't.

Don't remind me of D.H. running off to get the axe, I saw that. If you do write, just tell me where the hell the assistant in the purple robe went to.....I'm worried, he had such an interesting face.

In the current copy of the World's Only Magical Weekly there was a leaflet advertising the formation of a Magic Club which is biased towards close-up work and to promote themselves they're having a close-up convention. I don't have the relevant details before me but I do recall it's based in Swindon. A worthy effort, which may see a few more afficionados of the rolled up piece of felt on their way to fame and fortune. Mind you, the fact that they are biased towards close-up work doesn't guarantee anything. I know one magical organisation where the main interest is magic, but.....

Do you want to learn a new coin vanish? One you can perform in the nude? One where the coin really goes? You do? Gee, thanks. Well try this.

Show a coin lying on the right fingers. Hold the left hand up, palm up, alongside the right. Turn the right hand over and apparently drop the coin on to the left hand, actually retaining it in the right finger palm. Now two things happen at one and the same time. The left fingers close over the coin??? and at the same time the right hand travels back towards the left wrist and half throws, half drops, the coin on the left arm just at the crook of the elbow. The left hand, held closed, is raised a little, which helps the coin on its way into the fold of flesh and at the same time traps the coin. The left hand now turns back up and the left elbow points out to the left. The coin is trapped between the left forearm and the bisep. The right fingers tap the back of the left hand and both hands open out fully palms towards spectators and separate slightly to frame the face. Try it, it works. If you decide to try it in the nude and wish to dispose of the coin, use a small one, otherwise you may have to enlarge your portable servant.

Patrick Page

MAGIC INFO

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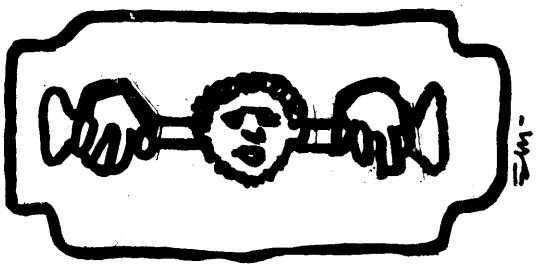


OCCAMITIS

A freely selected card having been lost in the pack is found by the performer throwing a razor blade into the pack with one hand as it is being riffled with the other. The chosen card is found immediately beneath the blade which does not go completely into the pack but appears to be trapped by the riffle leaving half of the blade projecting outside the end of the pack. Such is the effect as seen by the spectators.

A specially made double card in which a simple but ingenious locking device is concealed and onto which a slotted razor blade can be hooked is responsible for the effect.

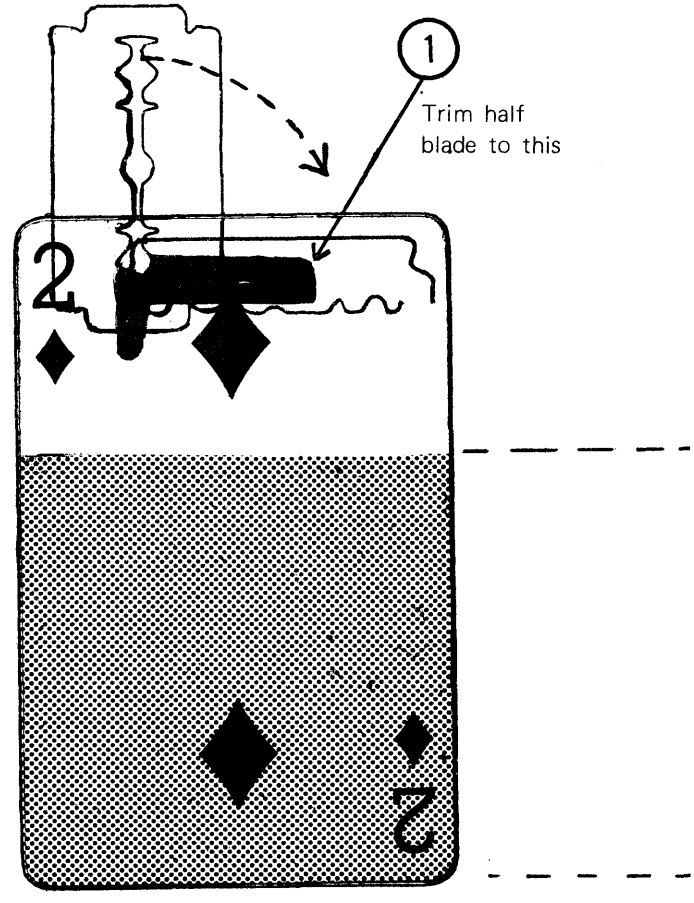
To make the gimmick two cards will be required, one of which must be a picture card, some adhesive tape, (Scotch tape to our U.S. friends) and a safety razor blade.

With a pair of scissors cut the blade in half lengthwise and throw one half away. To the half retained wrap a short piece of the tape round one end, sticky side out, and position it on the non-picture card as shown in (Fig.1).

Take the picture card and make a clean cut from the end of the card straight down the line enclosing the picture area for a distance of one third of the card (see Fig.2).

Apply impact adhesive to shaded area of the card on which the half blade is positioned and also on the back of the face card on the two thirds starting from the end of the slit. Stick the two cards together both with the glued surfaces and the tape surrounding the half blade. The latter should now be firmly fixed between the two cards.

Take another blade and insert in the end of the double card threading the free end of the

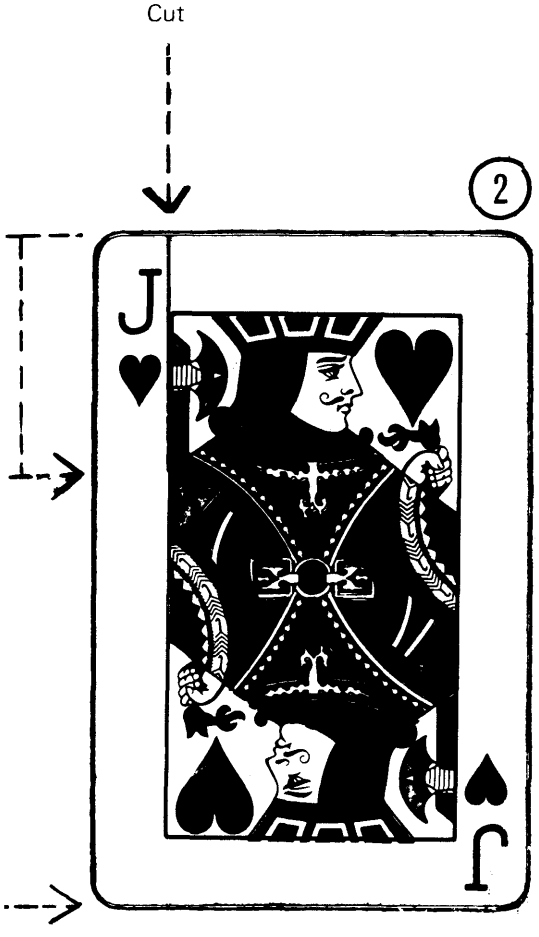


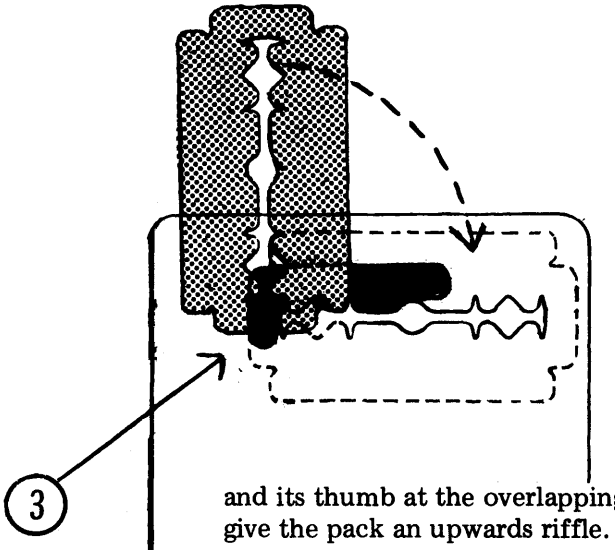
half blade through the slot (Fig.3) and turn the blade in the direction of the arrow until it is concealed between the two cards.

To test the fake put it about one third down from the top of the pack and riffle the end of the pack near the corner. This will cause the whole blade to swivel out exposing about half its length but being kept from coming clear of the pack on account of being 'hooked' onto the half blade.

The only preparation necessary before presenting the effect is to load the double card with a blade and put it on the bottom of the pack, and have an extra blade to hand on the table.

gaeton bloom





TO PERFORM:-

Hold the pack in the right hand face down in the Hindu shuffle position, with the end containing the blade at the inner end. Commence the shuffle requesting a spectator to stop you at any point he wishes, and to look at and remember the top card of those in the left hand. You then drop the cards remaining in the right hand on top thus bringing the 'fake' immediately above the noted card. It may be that you have been stopped at the point which automatically leaves the 'fake' at the desired position about one third down the pack. If not, a simple cut will do the job. Experts will no doubt achieve the objective by continuing with the Hindu shuffle.

The pack is now placed on the table with the 'loaded' end overlapping the edge nearest the performer for about an inch. The left hand is positioned with its fingers on top of the pack and its thumb at the overlapping end, ready to give the pack an upwards riffle.

The right hand now appears to take the blade and throwing it towards the pack where it is caught between the cards as they are riffled with the left thumb. The blade seen protruding from the pack is the one you had previously loaded in and the one lying on the table was lapped as you drew it towards the edge of the table.

The illusion of the blade being thrown into the the riffled pack is perfect, provided the empty right hand is palm uppermost at the end of the throwing movement and the riffling action is correctly timed.

The pack is now picked up from the table and held in the left hand. The right hand takes the protruding end of the blade with fingers and thumb, disengages it from the half blade, and still keeping half the blade within the pack slides it round from the end of the pack and along the side through the slit in the face card of the fake. With the blade still partially within the pack the right lifts the cards above the blade and shows the face card remarking that it is not the chosen card. The name of the card is now requested and the top card of the bottom half is turned over to reveal the selected card proving (?) that you have only to throw a razor blade into the pack to find a chosen card.

NOTE:-

The manufacturing and selling rights of the above effect are reserved by the originator.

TERAGRAM

The effect now to be described was evolved after partially overhearing a conversation in which an effect was being discussed and the presentation of the trick required that the assisting spectator repeated statements made by the performer. The climax coming when the spectator repeats "I am sitting on the card." On standing up he finds the selected card on his chair seat.

Teragram is the result of my efforts to produce an effect using the same theme without fully understanding the original concept. Subsequently I was informed that the trick under discussion was an Eddie Fechter idea and can be found in his book 'The Magician Nitely'.

EFFECT:

Both spectator and performer have a pack of cards, and each note a card in the others pack, after which both packs are shuffled. In a very funny and mysterious way it is revealed that both noted identical cards, which on looking through the pack are found to be missing. The effect is brought to a climax when performer and spectator discover they are sitting on their selected cards.

REQUIREMENTS:-

Two packs of cards which may be borrowed, and a spectator from the audience to assist, preferably a lady.

PREPARATION:-

Contrive to get a known card beneath your victim, say the six of clubs, as she sits down on the chair. How you manage this is dependent on conditions. Should you use the trick in an impromptu session, just wait, the opportunity will arrive. The pack from which this six of clubs has been taken is handed to the lady, and the top card of your own pack is also the six of clubs.

PRESENTATION:-

Commence by telling the lady that you are going to show her how to become a good magician and for her to be successful she must do exactly as you do, and repeat what you say.

"Please shuffle your cards." As you say this pick up your pack and give it a false shuffle retaining the six of clubs at the top. Your assistant will of course follow your instructions with regard to the shuffle, but most probably forget to repeat what you said and it will be necessary to remind her of this omission. From this point onwards is fun time between you and the lady and the amount of entertainment you generate will depend largely upon your ability and previous experience. Proceed with the trick making the following remarks which are repeated by your helper.

"Please look at the top card of my pack and remember it." You push the top card over the side of the pack and hold it close to her face and she will note the six of clubs. She will do the same which prevents others from seeing it is not the six of clubs.

"Please shuffle your cards again." Keep your top card in position.

"Put your pack into your left jacket pocket."

As you make this remark taking the pack in the left hand retaining the top card, the six of clubs, palmed in the right hand. Simultaneously turn your body to the right keeping your face towards the audience. This twisting of the body is made presumably to let the audience see clearly that the pack is put into the pocket but it also serves another important purpose. In making the movement the right hand, with its palmed card, goes naturally onto the edge of the chair seat in order to preserve balance. Once in this position it is a simple matter to slide the palmed card beneath the right buttock. Keeping your eyes on the spectator as you put the pack into the pocket will provide the misdirection necessary to cover the move. It is of course unlikely that a lady assistant would have side jacket pockets. You appear not to notice this until you have your card safely in position, suggest that she could either put her pack in her handbag or a gentleman's pocket. All the physical moves necessary to the effect are now finished and the presentation continues with the spectator repeating your remarks until the name(s) of the noted cards are revealed and the cards themselves discovered.

"Your card was a black card."

"It was a club?"

"A spot card, and not a picture."

"What's your telephone number."

"I'm not telling you."

"That's nothing to do with the trick."

"I know."

These and other irrelevant remarks can be thrown in (or out) depending upon your particular style or the mood of the company.

"Your card was the six of clubs."

"You find your card and I'll find mine."

You now both look through the pack and fail to find a six of clubs. Say,

"I can't find it."

"You're sitting on it."

When your assistant repeats this last remark stand up and look down on your chair seat at the six of clubs pretending surprise. It may take a second for the 'penny to drop' in fact it may be necessary for you to repeat "You're sitting on it" before the lady stands up and discovers her own six of clubs.

As an impromptu card effect I feel it would take some beating. Its practicability was amply proved when I performed it recently several times at the Magic Circle during the Pabular evening. There is plenty of potential for having fun and it has a strong magical climax. Hope you like it. Margaret does.

jan heins

We will not make any money from this advertisement. Jay Marshall will. So will Bill & Irene Larsen.

* **LISTEN**

if you are a working performer, toss this magazine down this very second, grab a telephone and act.

We can send you a well illustrated book for £1.50 (extra 25p overseas) it will teach you a very fine, visible trick recently seen on British television. . . You must then buy the Christmas issue of Genii in which my ex-pupil, now a very successful professional in the States, Nicky Lewin, published an addition WORTH A MILLION TO THE WORKING ARTISTE. Do not write to us for Genii please, write Larsen and let him have the run around to the Post Office.

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Now — some will act, others will think this is a gag or come on. Those known to us ACT NOW and get a priceless, visible and practical entertaining stunt.

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* This establishment offers congratulations to Paul Daniels on his success in obtaining top billing at 'The Savoy' ..... Must go right to the very top!

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pabular

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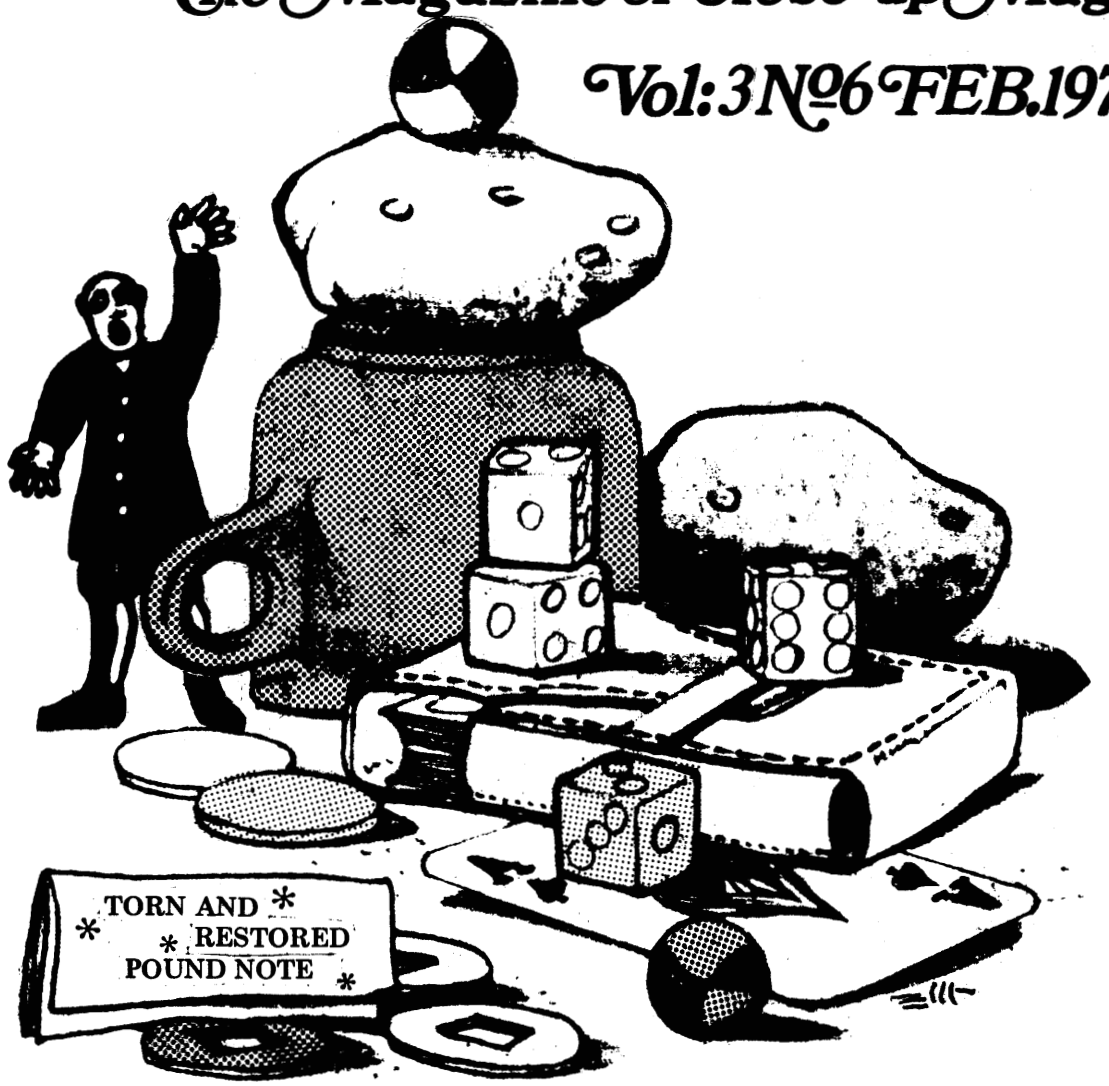
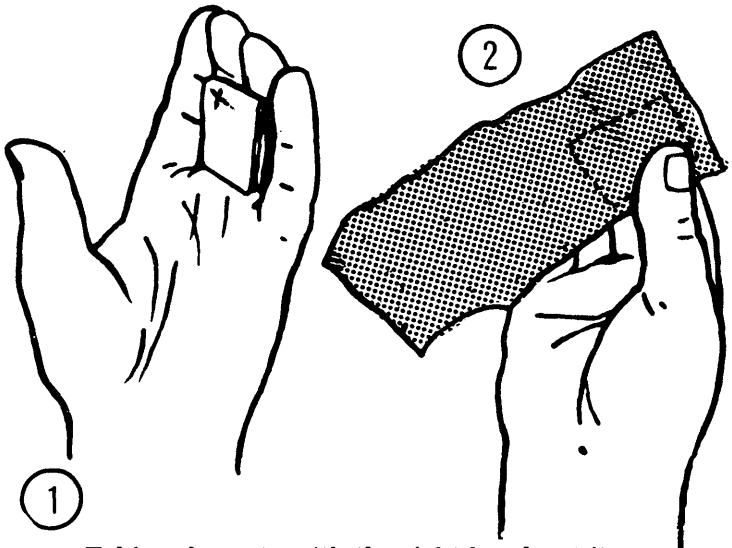


assemblage

✻ This is my handling of a method devised by Sam Berland. If desired the note may be a borrowed one and signed by the spectator from whom it is borrowed.

You will require a portion of an imitation note, nearly half, which is folded in half twice making a square packet which is concealed at the base of the fingers in the left hand, with the folded corner (the corner at which there are no edges) at the position shown in (Fig.1).

DAVID CARRÉ



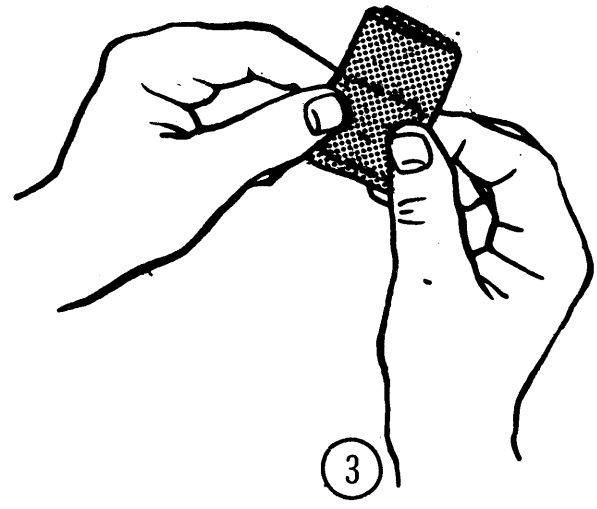
Taking the note with the right hand put it in the left covering the fake as you display it, and then retake it with the right at the same time stealing the fake gripping it between the right third and fourth fingers at the corner diagonally opposite the folded one. This grip allows the note to be handled casually as it is smoothed out and twisted end for end. The right second, third and fourth fingers can be curled inwards towards the palm further concealing the fake and enabling the note to be handled openly and freely. At the end of the movements, (the purpose of which is to let the spectators see that the hands are holding only the note), the right thumb should be towards the end of the note which is pointing towards the audience (Fig.2).

The note is now folded in half taking the inner end over towards the other end and under the right thumb. The left hand now creases the fold, and as it does so the right first and second fingertips press on the fake holding it against the underside of the note enabling the right third and fourth fingers to release their grip on it.

Fold the note once more by taking the folded edge over to meet the ends squarely and crease the new fold.

Both hands now hold the note, thumbs above and fingers beneath (Fig.3). The dotted lines indicate the position of the fake which is held square with the third and fourth fingers of both hands. The folded corner of the fake is indicated by X.

The first and second fingers of both hands are now brought from beneath the note and pressing down on the outer end fold it in half trapping the fake within. Up to this point it has been necessary to keep the outer end of the note dipped down slightly to keep the fake hidden, but now the hands move their general position bringing the back of the hands towards the audience who now see the folded packet 'flat on'.



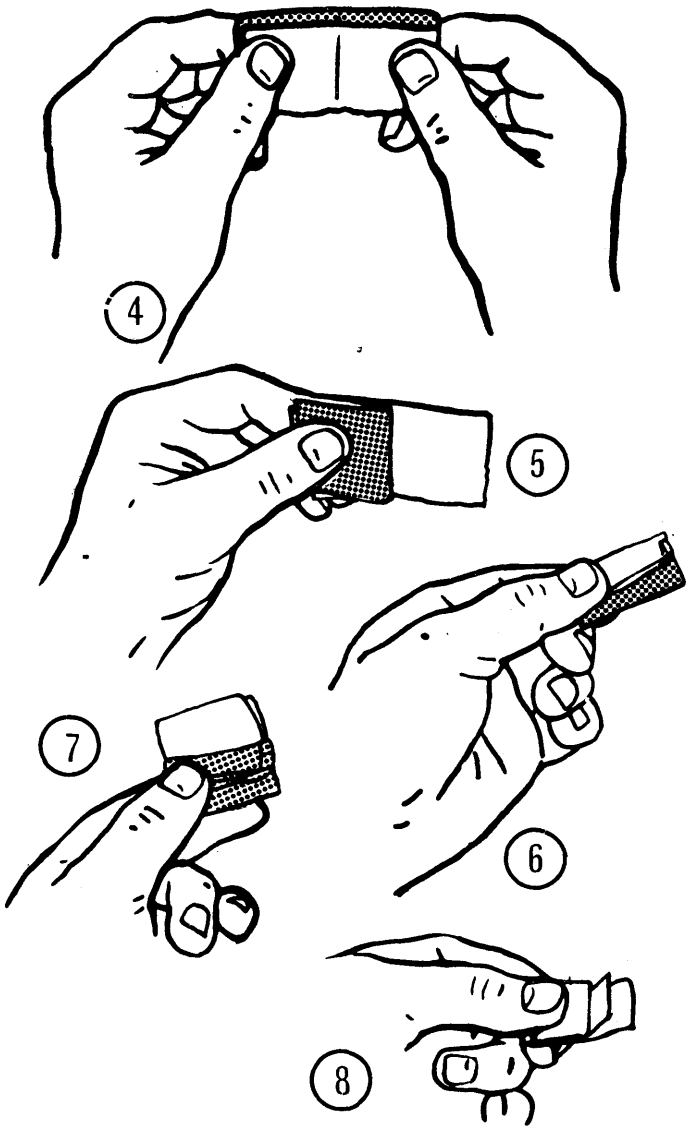
Crease this last fold sharply and give the packet a quarter turn bringing this folded edge to the left side. Re-open the packet at the centre which will open out one fold of the fake leaving it with one fold and hidden from the audience behind the note (Fig.4). The right fingers now bend the end of the packet it is holding forwards and round folding it in half, thus bringing the fake to the outside of the packet and into view of the audience for the first time who will accept what they see as the genuine note.

Using both thumbs open the fake only which will leave the folded note behind the fake and held with the left thumb (Fig.5).

The right hand now tears the fake in half with a downwards action, and puts the half it is holding under the left fingers and onto the other half of the fake with the newly torn edges together. The pieces are now neatly squared and in so doing the packet is turned end for end.

Hold the packet between the fingers underneath and the thumbs above. Fold it just above the halfway line bringing the fake pieces outside the note leaving the edges staggered (Fig.6). Re-open the fake pieces leaving the folded note held hidden from the audience behind the fake (Fig.7). Aided by the right hand the left turns the packet over bringing the note to the audience side of the fake where it is covered with the left fingers. The right hand tears the fake as before, and puts the portion it is holding under the left thumb on top of the rest of the fake, again with newly torn edges together. The right hand now takes the packet and turns it over.

Give the packet a quarter turn to the right. The index fingers pushing the outer end of the packet upwards and over inwards folding it just above the halfway line trapping the note inside the fake. The position is now as in (Fig.6) again, but the packet is of course smaller.



The packet is re-opened, but this time at least one layer of the fake is left beneath the left thumb (Fig.8). Turn packet over and tear fake in half putting pieces in right hand under the left thumb. Turn packet over bringing the layer that was left under the left thumb back into that position. This layer is now opened and folded back round the torn pieces trapping them within. The folded note is now immediately under the left thumb with the torn pieces of the fake in a neat parcel beneath. The note is now unfolded and shown to be completely restored. During this operation the fake pieces beneath can be folded in half once again making a still smaller parcel which can be passed from hand to hand beneath the note as the creases are being smoothed out. It is important that all the folds should be made neatly and each one well creased, and also that the torn pieces be kept neatly squared. The staggered edges created by not folding the packet exactly in half enables the note to be opened more easily to show its restoration.

COIN CONGREGATION

The plot of this effect is the familiar one in which three silver coins disappear one at a time to join another covered with a playing card. In this method the performer admits that he uses more than four coins and reveals that he is using an extra one — but it is seen to be a copper one. There is a final 'kicker' when the four silver coins suddenly change into copper ones which have holes in the centre.

You will require four U.S. half dollars or other silver coins about that size, a matching coin which is copper on one side and four copper coins with holes bored through their centres. You will need two playing cards and a mat on which to perform.

Also required is the ability to 'classic' palm four coins in the right hand retaining them in that position throughout the routine, and on occasion to perform the same sleight with one coin in the left hand. You will also need to use the move described by Derek Dingle in 'Dingle's Deceptions' in which a card is turned over without exposing a coin hidden behind it.

Before commencing the performance get the four copper coins classic palmed in the right hand and a silve one likewise in the left hand.

Begin by arranging the other coins on your mat in square formatior thus:

A silver	B silver/copper
C silver	D silver

The fake coin is, of course, silver side up.

The two playing cards are then placed face up between the coins at C and D.

COIN CONGREGATION
by David Carré

The right hand picks up the card on the left and puts it in the left hand which turns it face down and places it over the coin at A with the palmed coin beneath it making two coins under the card at A.

The coin at C is now picked up with the right hand allowing both sides to be seen as it is taken with the left hand which holds it edgewise between the thumb and finger tips. The right hand appears to take it but the French drop is performed leaving it in the left hand. The right hand supposedly containing the coin makes a sprinkling motion over the card at A, and then picks up the card revealing two coins. The card is now placed into the left hand over the coin left there and performing the Dingle move turn the card face down and placing it with the coin concealed beneath over the two coins at A, making three coins at that position.

The right hand picks up the coin at D and drops it onto the fingers of the open left hand which close over it. The right thumb now raises the nearest long side of the card to the right and the left hand apparently puts its coin beneath it. Actually it is retained in the left hand. It is important that when the finger and thumb emerge from under the card they must be in such a position to convey that the coin has been left beneath.

The left fingertips press the coin into the classic palm as it moves to raise the card at A. When the card is removed the audience expect to see the coin just vanished to have arrived there making three in all, but they see only two. There were of coursethree coins under the card but one was lifted up with and hidden beneath it. This is a simple move and is achieved by pressing the tip of the index finger on the back of the card immediately over a coin at the edge nearest you as the tip of the thumb bends under both the card and coin lifting them together (Fig.1). The card is then replaced with coin beneath over the two coins.

The performer at this point is in an extremely strong position, being two moves ahead. An extra coin under the card and one palmed in the left hand.

A magical gesture is now made over the card which is then raised in the fairest possible manner to reveal the arrival of the third coin. The card is then dropped face up onto the mat. The card covering ? the coin at D is raised, showing 'nothing there', and it also is dropped face up onto the table.

1

The right hand picks up the card on the left and places it in the left hand which adds its palmed coin beneath, and using the Dingle move turns the card face down, and with the coin hidden beneath places it over the three coins at A, making four at that position. The other card is then placed over the coin at B, the silver/copper one.

Using both hands the two cards are raised simultaneously, the left taking one of the coins with its card using the move described earlier. The audience seeing three coins at A and one at B are satisfied that nothing has happened as yet. Replace the cards and make the usual gesture. Raise the cards together as before, but this time no coin is seen at B all coins now being at A completing the effect.

An additional subtlety is employed when raising the card and coin at B. As the thumb tip goes under the card and coin the tip of the second finger goes to the opposite edge of the card and pulls upwards bending the card lengthwise as it leaves the surface of the mat (Fig.2). The card is only held in this position momentarily before the second finger releases its hold letting it snap flat. Do not make a production out of this move which is not made with the intention of proving that the coin is no longer there but rather as a casual action which prevents any such suspicions arising.

It is now necessary for the coin to be held against the face of the card with the tips of the fingers instead of with the thumb, in other words, to reverse the relative positions of the thumb and fingers after the snapping action.

To achieve this bring the second finger from the back of the card to the face and on the coin which is being held in place with the thumb. Both card and coin are now held between the index and second fingers enabling the thumb to move to the back of the card. The index finger is now moved to the face of the card and onto the coin completing the operation, which takes only a second or so, tends together with the snapping action to dispel any notion the audience may have that the hand contains anything other than the card, which is then used to tip the card in left hand face up. This face up card is then put beneath the card in the right hand, and with a sliding movement pushes it between the face down card and the coin.

As the cards become square with each other the left fingers take the coin keeping it pressed against the bottom card. The right hand turns the top card face up and squares the two cards the left fingers turn the coin over bringing the copper side uppermost. The two cards with the coin concealed beneath are placed on the mat to the performer's right.

The right hand now picks up the four silver coins and appears to throw them into the left hand but actually thumbs palms them. It is the classic palmed copper coins that leave the right hand and which the left fingers close over.

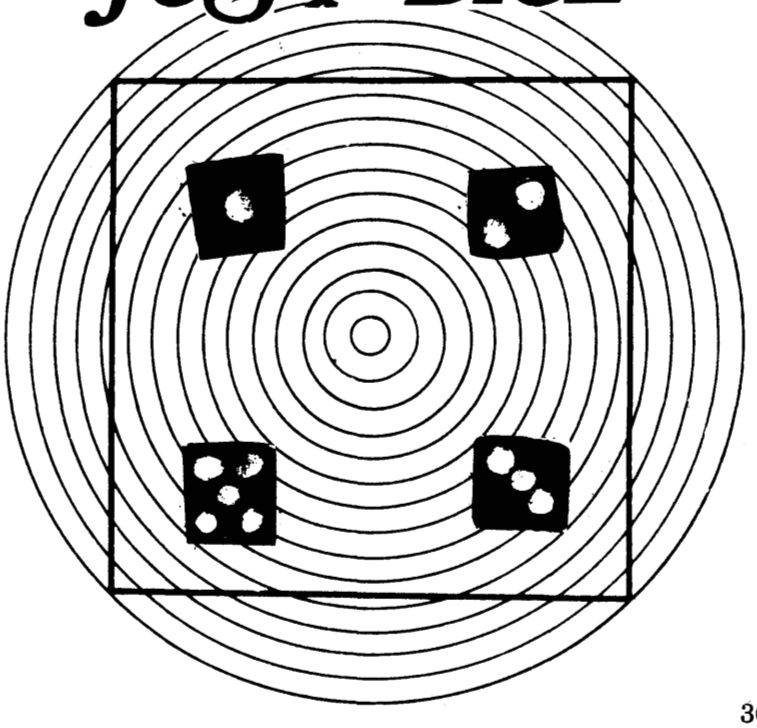
You now say to the spectators "Maybe you think that I am using more than four coins?" The two cards are turned face down revealing the fake coin copper side uppermost as you continue, "yes, I also use a copper coin."

The right hand picks up the coin and puts it into the pocket at the same time disposing of the silver coins.

The left now opens allowing the copper coins to fall onto the table as you remark, "I always find this trick works better with copper coins — especially if they have a hole through the centre."

(2)

JUST DICE



This item is a production of four dice which are then used to perform the well-known Chink-a-Chink effect. This latter is also explained as it may be welcomed by readers of Pabular who find the remaining material in this issue too difficult but enjoy doing effects that appear to require clever sleight of hand but are in fact relatively easy to perform.

First the production of four dice. With two dice palmed in the left hand and three palmed in the right, the tips of the right fingers and thumb scrape up some imaginery dust from the table top and the hand closes into a fist. One of the palmed dice is then allowed to fall out of the fist from between the thumb and forefinger onto the table having apparently transformed the particles of 'dust' into a solid die.

The left hand picks up this materialised die and closes the hand into a fist which now contains three dice. The die is then let fall onto the table through the top of the fist in the same manner as it was produced from the right hand. The left hand now lets one of its palmed dice fall from the closed fist to join the first one. The right hand picks up one of the tabled dice and closes into a fist and repeats the dropping of two dice making a total of three dice on the table. Repeat with left hand producing the fourth die leaving one still palmed in the right hand.

The dice are now formed into a square on the table thus,

A B

C D

In placing the dice both hands should be used and the action should be casual and unhurried in exactly the same manner as if the right hand was actually empty. It would help to achieve this end if the dice were first arranged without the palmed die and then copy the same actions with the die palmed which would ensure that the audience would not suspect that anything was concealed due to audience would not have their suspicions aroused by an unnatural movement.

With the dice set out about twelve inches apart and one palmed in the right you are now ready to cause the dice at A,B and C, to magically join the one at B. In other words Chink-a-Chink.

Place the right hand with palmed die flat on the one at B, and the empty left hand flat over the one at D. Raise the right hand leaving its palmed die on the table and then raise the left, which having palmed the die it was covering, creates the illusion of the die at D having moved to join the one at B.

→

JUST DICE
by Dave Carré

The left hand with its palmed die covers the two at B, and the empty right hand covers the one at C. The left hand is now raised showing three dice at B, and the right at C moving away with the die it was covering palmed.

The right hand with its palmed die now covers the three at B and the empty left hand covers the one remaining at A. The right hand is raised showing all four dice having arrived at position B, and the left is then raised having palmed the die it was covering, shows 'nothing there'. During all the movements of the routine the hands should be kept open and palms down and when placing the hand over a die to be palmed it should be so positioned that the die can be palmed without having to adjust the hand to get it into the palming position.

Immediately the effect is over the hands relax and come to rest on the table near the edge and release the palmed die letting it fall onto the lap.

Should you have no dice immediately to hand try out the effect using metal bottle tops in place of the dice. They are well suited for this effect, the crinkled edges make for easy palming.

THE CARD EXPERT

This sequence of effects has been designed with the object of impressing the spectators that your control of the pasteboards is such that anything is possible. It should be presented as an exhibition of technical skill.

The routine begins with the four aces appearing face up out of the centre of a shuffled pack one at a time. On being placed face up on top of the pack they disappear, also one at a time.

The pack is now cut four times, and on each cut an ace appears and is placed face up onto the table.

The top card is shown and used as an ambitious card which ends with two halves of the pack being mixed, some face up and some face down. On being spread across the table all are face down with the exception of the ambitious one which is face up.

The tabled aces are now put into the pack and lost only to be found again in quick succession and replaced on the table.

After shuffling the pack four cards are dealt onto each ace making each into a royal flush.

The pack is now cut to reveal the ambitious card at the face of the top half which is put face up onto the bottom half, and the top half placed aside. The ambitious card is dealt face up onto the table followed by the next three cards which are seen to match numerically.

The routine concludes when the tabled half is shown, picked up, and the cards in both hands spread to show one hand with all the red cards and the other all blacks.

The only preparation required is the arrangement of the pack in the following order reading from the top of the *face-up* pack and that the eight of hearts be crimped.

KC, QC, JC, 10C, KH, QH, JH, 10H, KS, QS, JS, 10S, KD, QD, JD, 10D, one red card, 8C, four black cards, the four Aces face down, ten black cards, 8S, 8D, 8H (crimped), thirteen red cards.

Commence the presentation by giving the pack a false shuffle and a false cut without destroying the initial arrangement. This being an exhibition of skill the shuffles and cuts need not conform to normal card table procedure but may be varied and include those most likely to impress the onlookers with your technical skill. However, care must be taken not to expose the face up aces.

With the pack face up in left hand dealing position obtain a left little finger break above the four Aces, an easy matter because of the natural break formed by the face up aces. The left hand turns over bringing the pack face down and during this action the little finger tip presses inwards turning the break into a step. Cut the pack at this step and complete the cut bringing the four aces face up at the bottom of the face down pack.

Holding the pack in both hands, long side towards the audience, between the two thumbs on the inner long side and the second and third fingers on the opposite long side. Both index fingers are curled up on the back of the top card and little fingers at either ends of the pack. The right thumb presses down on the edge of the bottom card and gains a break.

The pack is now divided the left hand taking the top half and the right hand the bottom half. The right hand now brings its half to the position shown in (Fig.1) where it rests lightly on the half in the left hand in readiness for the Piet Forton move in which the right hand makes an outward throwing action in which it moves forward for about an inch returning instantly back to its original position. The object of this throw is to give impetus to the ace below the break which is released by easing the thumb as the outward throw is made. In returning to its original position the top half traps the ace, which is moving forward, between itself and the bottom half as shown in (Fig.2).

The ace is allowed to fall face up onto the table and the remaining three aces are produced in the same manner, and the left hand half of the pack placed on the half in the right hand.

Take a left little finger break under the top four cards of the face down pack and put the four aces face up on top — a position from which they will disappear one by one using a move credited to Frank Garcia.

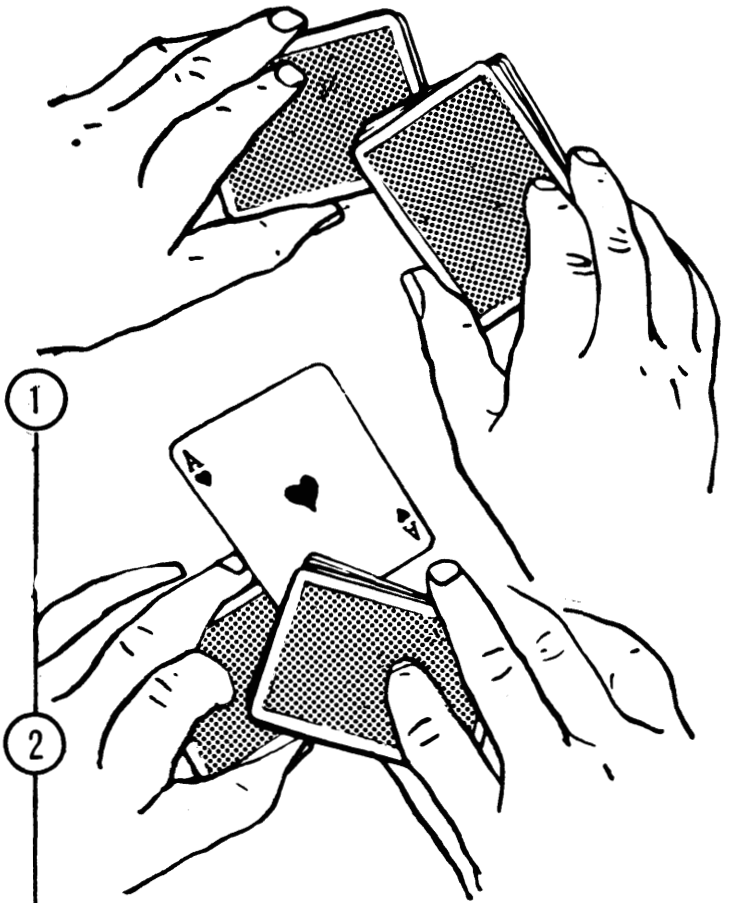
The right hand with thumb at the inner end and fingers at the outer end takes the cards above the break and moves away to the right; the left thumb pressing on the back of the top card of the packet retains it letting it fall onto the pack in the left hand. The cards in the right hand are placed on top of the pack in the left hand.

Spread out the three aces and continue to spread showing the back of the three following cards. The first ace has disappeared

Close up the spread taking a left little finger break under the sixth card and cause the next ace to disappear by repeating the same moves which caused the first ace to vanish. This time take the little finger break under the fourth card as the spread is closed.

Repeat the moves with the third ace but this time spread only the remaining ace at the top of the pack and the second card, otherwise the face of the ace just vanished would be revealed.

The last remaining ace which is face up on top of the pack is made to disappear by using the colour change described on pages 151-2 of 'Erdnase' under the heading 'Transormations'. In effecting this change the second card is brought to the top, or to put it another way the first and second cards are transposed. A variant of this sleight is explained in Vernon's 'Inner Secrets of Card Magic' by Lewis Ganson, and requires that the right hand be placed flat on pack and moved



forwards and back to its original position. A similar movement should be made each time, without transposing the two cards, before spreading the top cards to show the disappearance of the first three aces thus giving some uniformity to the vanishes.

The four aces are now caused to reappear one at a time by double cutting, i.e. a break is taken beneath the top card and the pack is cut retaining the break with the right thumb. The pack is then cut at the break bringing the ace to the top which is then placed face up onto the table. Repeat until all four aces are face up on the table. Do not return them to the pack.

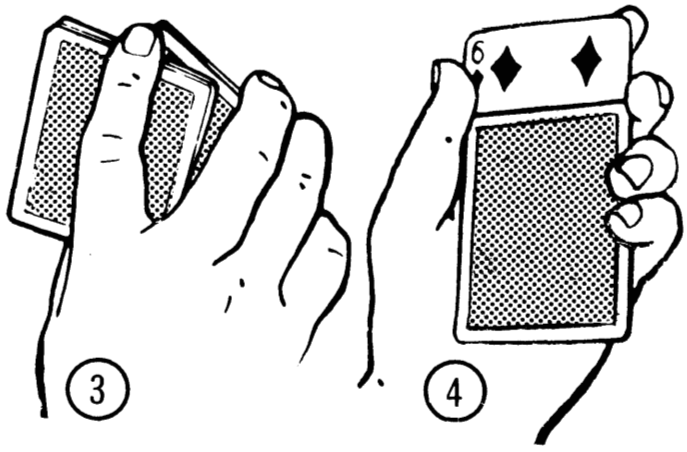
Now follows an ambitious card interlude with the eight of clubs, which due to the arrangement, is now the top card. Turn this card face up leaving it on top of the pack. It is now necessary to bring the bottom card of the pack to the top face down covering the face up eight of clubs.

To achieve this take a break above the bottom card with the right thumb and hold the pack in the right hand in the Biddle position. The right index finger tip lifts up about half the pack and swivels the outer end towards the left, the right thumb acting as a fulcrum (Fig.3). The left hand takes this top half away by gripping it in the thumb crotch and then allowing it to fall onto its palm. The right hand half is now placed

on top completing the cut and the left little fingertip taking the break held by the right thumb. The right thumb re-taking the break cuts the pack about halfway between the break and the bottom of the pack. Complete the cut, and cut again at the break. Complete this cut also.

The right hand, thumb at inner end and fingers at the outer end now remove the two top cards as one and the left thumb pushes the new top card over the right side of the pack for about an inch. It is then tipped over face up using the card(s) in the right hand.

The card(s) in the right hand are now placed on top of the pack but injogged for about half

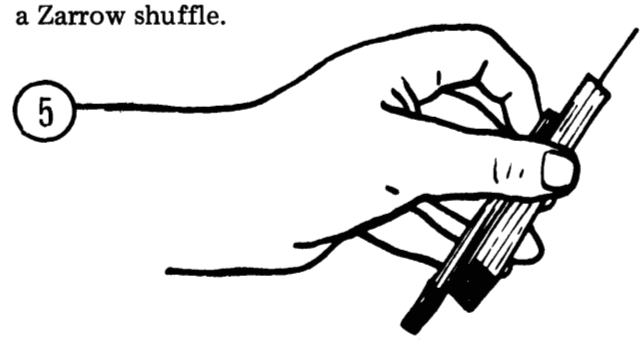


their length leaving about half the face up card visible (Fig.4). The double card is now pushed forward until it is square with the pack when the right thumb releases the bottom card of the two and the right fingertips pressing on the back of the top card pull it back inwards to its original position to reveal the face up card having changed to the eight of clubs. This single card is now placed on the bottom of the pack.

You now perform the double lift and turn-over and take the top card which the spectators believe to be the eight of clubs, actually it is a red card, and push it into the pack amongst the red cards. The top card is now shown to be the eight of clubs which has mysteriously moved from the centre of the pack back to the top.

With the eight of clubs face down on top hold the pack in the right hand with the thumb at the inner end and the fingers at the outer end perform the swivel move as explained before. Do not complete the cut but push the top card of the packet in the left hand over the side, the eight of clubs, and tip it face up. Turn it back face down using the same action and at the same time let the bottom card of the right hand packet fall on top of it. This is the well known secret addition move. The right hand still holding its packet extends its second finger and with it pushes the added card forward over the outer end of the left hand packet and then drops its cards square on those in the left hand, leaving the indifferent card outjogged. Holding the pack in the left hand and with the tip of its index finger push about half the cards below the one outjogged inwards, see (Fig.5). The right hand takes them and puts them on top of the pack. Repeat the move, this time taking all the cards below the outjogged one. Again using the index finger push the outjogged bottom card flush with the pack. At this point the eight of clubs is at the top of the pack, the spectators believing it to be at the bottom.

You now claim that the eight of clubs has risen to the top of the pack, but on turning the top card over it is seen to be the ten of diamonds because you did a double lift and turnover. Turn the two cards as one face down and hand the top card to a spectator requesting him to wave it towards the pack. You now turn over the top card — once again it is the ten of diamonds. Look directly at the spectator as you turn the ten of diamonds face down and, if he has not already done so, ask him to look at the card he is holding. It will, of course, be the eight of clubs. Take it from the spectator and push it into the centre of the pack, immediately steal it out using the side steal or any other method you may prefer, and put the pack on the table. Produce the stolen card from an inside pocket and drop it onto the table.Take the pack in the left hand and with the right cut off about half the cards and gather the tabled eight of clubs face down onto the top of the cards in the left hand. The right hand replaces its cards on top of those in the left taking a break between the two halves with the left little finger. The left fingertips squeeze the top half inwards losing the break but creating a step. This step is retained as the right hand takes the pack, thumb on back of top card and fingers beneath on the face of the bottom card, and puts it face down onto the table, in position for a Zarrow shuffle.



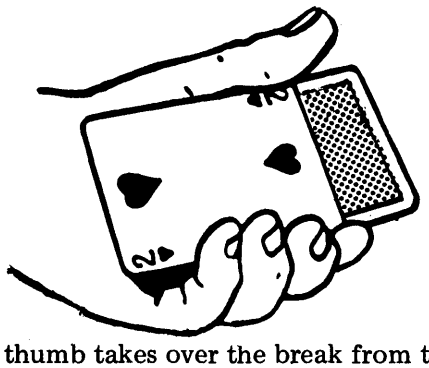
Place both index fingers on the back of the top card to retain the step and as the remaining digits are positioned to divide the pack into two

halves the left thumb makes a break at the step. The right hand takes the half above the break, turns them face up and Zarrows them into the other half beneath the top card. To convince the spectators that the face up and face down cards are hopelessly mixed cut the pack alternatively in the face up and face down halves in an apparently random manner. Then cut the pack where the cards are back to back, there is a natural break at this point which makes it a simple matter, and put the top half in the left hand. Pick up the tabled half consisting of all face down cards, and turn it face up put it on top of the cards in the left hand as shown in (Fig.6) allowing the spectators to note that the cards are 'boxed'. Push the face up top half forward until it is square with the lower half. Turn the pack over and spread across the table showing all the cards to be face down with one exception, the eight of clubs, which is face up.

Push the face up eight of clubs out of the spread and gather up the remaining cards, retaining their order and turn them face up. Leaf through the pack and when you arrive at the eight of hearts divide the pack to the left of it and place the half containing it face up on top of the face up tabled eight of hearts. All four eights will be at the bottom of this pile which should be picked and placed face up on top of the face up half in the left hand.

Reading from the face of the pack the order of the cards should be: Fourteen black cards — 8S - 8D - 8H - 8C - Fourteen red cards — K, Q, J, 10 of clubs, K, Q, J, 10 of hearts, K, Q, J, 10 of spades, K, Q, J, 10 of diamonds with the four aces up on the table.

Holding the pack face up in the right hand make four piles by dropping packets from the bottom of the pack onto the table the first packet to your left, the second to the right of it followed by the third. The remaining cards forming the fourth heap. Put an ace face up on each of the first three piles. Pick up heap No.1 and take a break under the ace double cut sending it to the bottom of the packet. Place heap No.2 on top and double cut as before and repeat with heap No.3. The three aces will now be on the bottom of the face up pack. Turn the cards face down and put the tabled ace face down on top, and perform a few false cuts retaining the order of the cards with the four aces on top. The routine requires that the top-most ace be faced in the pack and this is accomplished as follows. Take a break under the top ace with the left little finger and pick-up heap No 4 with the right hand which places it face up on the cards on the left. The right



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thumb takes over the break from the left little finger and this face up packet is moved diagonally forward. Spread a few of these face up cards and holding them with the right hand as the left turns its packet face up. The right hand with its partially spread packet assists in spreading about ten of those in the left finally squaring up the cards leaving those in the right on top. Turn the pack face down and double cut bringing the topmost ace to the bottom. Perform any false shuffles and cuts which retains the order of the cards. Produce the four aces in rapid succession and as they appear place them face up in a row on the table. Turn the top card over, an ace. Turn pack over to show an ace at the face. Turn it back face down and show new top card to be an ace, and produce the last ace by spreading the pack face down across the table where it is seen to be face up in the centre of the spread. These aces are placed face up onto the table as they appear.

Give the pack a false shuffle retaining the order. You are now ready for the climax.

You now tell the audience that using the same skill which you have used to perform the tricks they have seen makes it possible to win when playing cards.

Proceed to prove this by dealing the top four cards onto the face up ace of diamonds and four each also face up onto the ace of spades, ace of hearts, and ace of clubs making four royal flushes. Put the remainder of the pack face down onto the table.

Continue by saying, "It is a simple matter to find any of the remaining cards, for instance, it is quite easy to find the eight of clubs," (the ambitious one). This is easy because the eight of hearts, which was crimped beforehand, is next to it. Right hand cuts at the crimp and shows the eight of clubs which the left hand removes and puts it face up on the table, as the right hand puts the cards it holds face down onto the table towards the right. Left hand picks up the half with the eight of clubs face up on top and deals it onto the table continuing to deal the next three cards face up showing them to be the other three eights, and replacing the remaining cards onto the table towards the left.

→ You now have face up on the table four royal flushes, the four eights and two face down packets.

Calling attention to the face up royal flushes and the four eights remark that "There must be some truth in the old saying 'That birds of a feather flock together' " — pick up the face down packets, one in each hand, and fan them out simultaneously showing all red cards in the right hand and all black cards in the left, concluding the routine.

As the royal flushes and the four eights are revealed they should be positioned so that at the conclusion they form a neat display.

IMPROMPTU CUP & BALL

In this effect a small ball is magically produced and covered with a cup. It is then apparently pulled through the bottom of the cup. The ball is now disposed of, and upon lifting the cup a potato is revealed which is also put away, and again the cup is lifted and yet another potato makes its appearance.

The plot which follows closely that of the deservedly popular Chop Cup is not offered as an alternative, but as a substitute when the required properties are not to hand.

Any cup, mug or beaker, may be used in place of the standard one provided it will hold the final loads. Two balls are needed or you can substitute sugar cubes, olives, nuts or anything of similar size provided the two can be held classic palmed. Onions, apples, or small oranges may take the place of the potatoes.

With a potato in the right side outer coat pocket and another in the opposite side pocket and two small balls classic palmed in the right hand you ask for a cup, beaker or whatever.

Show the borrowed cup and emphasise it is empty by wiggling the right fingers inside, an action which also removes any suspicion that the right hand is other than empty.

Place the cup mouth down onto the table a little to the left of centre and with the right finger tips pretend to gather some dust particles from the surface of the table and in so doing let one of the balls fall from its palmed position onto the fingers and close the hand into a loose fist. Cause the ball to make its appearance by squeezing out of the top of the fist and pause for a moment before letting it fall onto the table.

The left hand lifts up the cup and the right the ball from the table simultaneously, and as the cup is turned slowly mouth towards the audience who again see it to be empty, the right fingers press the ball into the classic palm next to the other one. If you look at the cup as you slowly turn it mouth to audience any slight movement of the right fingers will pass unoticed. The right hand now appears to put the ball under the cup as the left hand replaces it mouth downwards onto the table immediately in front of you.

It was for the purpose of this misdirection that the cup was placed towards the left initially.

The right hand now makes a gesture immediately over the cup and appears to pull something through the top (bottom) of the cup which is put into the left hand the fingers of which immediately close over it. During the gesture a ball was released from the palm to fall onto the fingers and actually put into the left hand but the audience were nct allowed to see it. The left hand now produces the ball at the fingertips.

The right hand now tilts the cup back leaving it lying on the table with its mouth pointing slightly towards the spectators on the right. It is of course empty. During this action the ball in the right palm has been allowed to fall onto the fingers. The right hand now brings the cup into an upright position at the same time secretly loading the ball.

Attention is now called to the ball in the left hand, the fingers of which close over it as it turns palm downwards. In closing the fingers the ball is moved towards the heel of the palm where it is held with the tips of the first and second fingers. The right hand now approaches the left and makes a passing movement over it, and as it does so the left hand turns bringing the ball into contact with the right palm which steals it directly into the classic palm position. The right hand starts the movement just beyond the closed left hand and moves inwards over it and turns up at the correct time to bring the ball into contact with the right palm so that when the right hand moves outwards again towards its original position it rolls the ball over the nails of the first and second fingers of the left hand when the right classic palms it and continues outwards clear of the left fist.

The gesture should be a slow one and appear to the spectators as a casual passing movement over the left closed hand. In effecting the steal no movement of the left fingers should be made. Only pressure of the right hand is required to palm off the ball from the knuckles of the left fingers.

Having stolen the ball the right hand makes a downwards gesture over the cup after which the left hand slowly opens and is seen to be empty. The right hand now picks up the cup to reveal the previously loaded ball and passes the cup into the left hand, which holds it mouth facing the audience.

The ball palmed in the right hand is allowed to fall into the curled fingers of that hand, as the left passes cup to the right hand the ball is loaded and the cup is placed mouth downwards onto the table. During the loading of the ball and putting the cup onto the table the left hand is picking up ball from the table.

This visible ball is placed into the left side coat pocket and the hand comes out with the potato palmed as the right lifts up the cup to reveal the previously loaded ball.

The cup is now passed to the left hand which holds it in the correct position for loading the potato, which it does, and as the loaded cup is placed onto the table the right hand picks up the ball, displays it for a moment then puts it into the right side coat pocket and gets possession of the second potato.

The left hand picks up the cup to reveal the first potato as the right comes out with the second one palmed. The cup is passed to the right hand and the palmed potato loaded and as the cup is placed onto the table the left picks up the visible potato which it puts into the pocket.

The right hand now slowly raises the cup revealing the second potato and bringing the routine to an end.

On two previous occasions we have devoted a complete issue to the effect of one magician. Predictably, both numbers received favourable comment from our readers as they were the work of **Roy Walton** and **Walt Lees** both well known for their previously published work.

This issue is comprised exclusively of the methods used by **David Carre** whose name is familiar only to those who have seen him work, little of his material having been published. Seekers of novelty of effect or self workers will find little of interest but for those who enjoy using manipulation to achieve their effects will welcome the challenge offered by the contents of this issue.

The practicality of the tricks is beyond question. On many occasions we have seen David perform these and other effects, (most of which will appear periodically in this magazine,) with flawless technique and seemingly effortless ease. Visitors to the Ramsay Reunion will be seeing all these effects on colour film made by **Lewis Ganson**, and that will no doubt cause the non-readers to buy this issue. Undoubtedly they will be surprised at the amount of skill required to perform the effects in the casual manner shown on the screen.

The contributions of **Lewis Ganson** to the literature of magic, particularly in the field of close-up have been of enormous value to the fraternity. His expertise and long experience as a magical author plus his own professional work in photography have enabled him to produce an excellent film of close-up magic. We understand that copies will be made and on sale in the near future.

Only half a dozen tickets for the Ramsay Reunion remain unsold and these will be gone long before this issue is printed. There have been many problems and we thought they had all been solved until **Frank Farrow** came up with a new one when he remarked, "Who are you going to get next year?" Perhaps you would let us know who you would like, with one proviso, it must be someone who has not appeared in this country previously. Magicians have an insatiable desire for something new whether it be tricks or performers and it is an unending challenge to produce either.

Way back in 1951 the F.I.S.M. Congress took place in Barcelona. It was there Fred Kaps won his first Grand Prix and John Ramsay, with spectators almost sitting on his shoulders, won the close-up, a kind of magic which had not yet 'caught on' in Spain. Since then, mainly due to the influence of Ascanio there are some excellent performers who will soon be household names in magic. Juan Tamarix tells us there are some brilliant performers in South America, where the language which is Spanish, prevents them from being known in the English speaking world. Perhaps that is where we will find some new faces for next year.

THE PAGEBOY

Lack of space in this special issue has caused The Pageboy to vanish this month. He will reappear in our March issue as usual.

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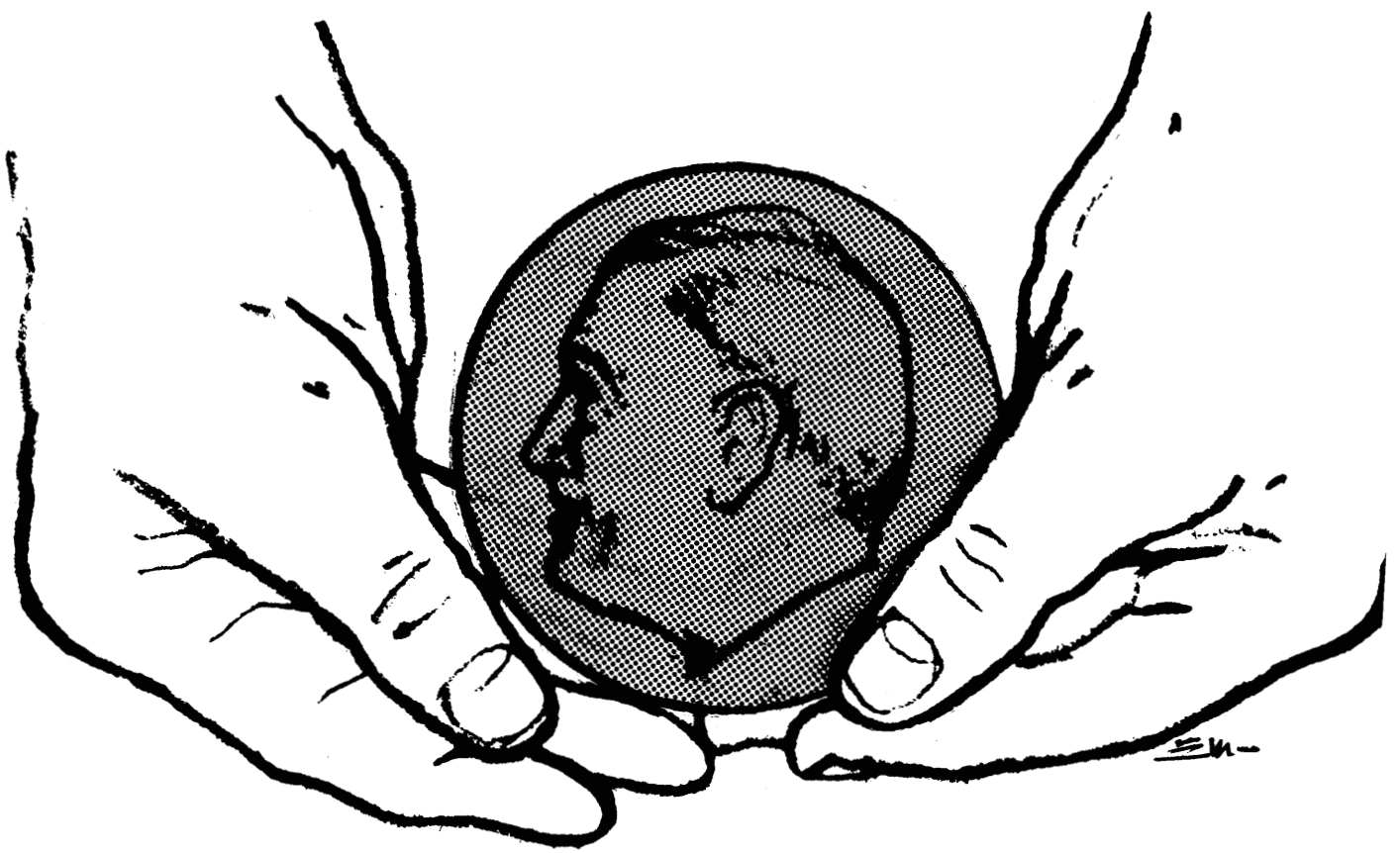


TAKE THREE

Once upon a time the universal method used by conjurers — we had not yet reached the status of being called magicians — to cause a coin or other small object to disappear by sleight of hand was the French drop. Over the years variations of this move have appeared in print, some of which, though not many, may be regarded as improvements.

A method popular with John Ramsay was one in which a coin held at the tips of the left fingers was caused to swivel round behind the left fingers with the right hand as the latter appeared to remove it. In John's hands this was completely illusive due as much to the misdirection which accompanied the sleight, as the technique used. Here are three variations, the first one by **Patrick Page.**

fred robinson

TAKE THREE
described by Fred Robinson

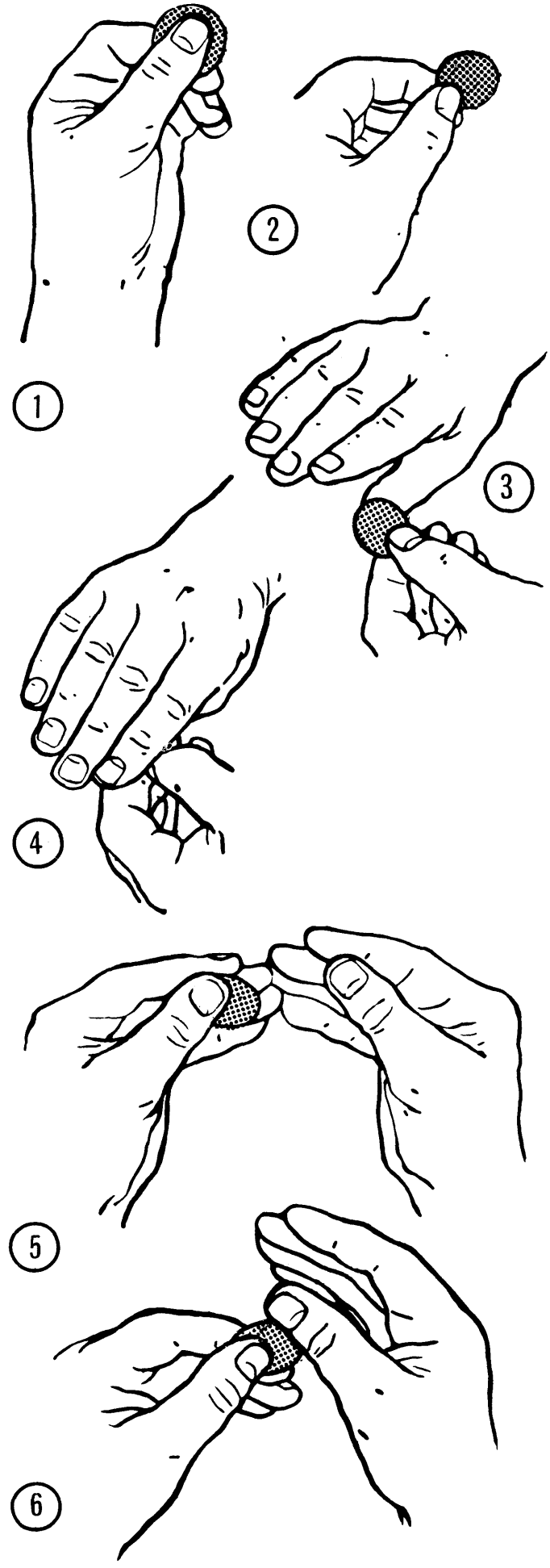
Hold the coin in the left hand with the thumb extended up behind the coin. The tips of the fingers are about the centre of the other side of the coin, leaving about half of its surface visible to the audience (Fig.1). The right hand comes in to take the coin and as its fingers cover it from the view of the audience the left thumb pulls it downwards behind the left fingers where it is hidden. The right hand now moves away apparently taking the coin. The merit of this method is that the left fingers are in a naturally curved position when holding the coin at the beginning of the sleight and remain so after the right hand has removed the coin. No movement of these fingers is required after the sleight to adjust the coin as it is safely in the finger palm position.

The second one is by **John Gilliland.**

Although this looks extremely convincing from spectator's viewpoint, initial performance may be 'uncomfortable' from the magician's. At first it may look awkward from the performer's angle, which might give a feeling that the spectators will think you 'are doing something'. This is not the case, however, as a trial infront of a mirror and live performance will show.

Let us assume that you have borrowed a coin which has been marked, or its date noted. Holding it in the left hand at the fingertips you look at it, and apparently not finding the mark or date on that side of the coin take it with the right hand (actually leaving it in left) turning it over as you do so, in order to examine the other side. As you are looking at the non-existant coin in the right hand ask the spectator the date of the coin, and when he replies just agree with him. If your audience is a magical one, say "I am just making sure you didn't change it", a remark which should cause a smile. Should the coin have been marked, say "You will recognise your coin when you see it again — *if* you see it again." Still gets a laugh, if timed properly.

The above preamble has been included to stress the importance of having a reason for passing a coin or other object from one hand to the other before causing it to vanish. In this particular case it is to see the opposite side of the coin. To perform the sleight hold the coin between the thumb and fingertips of the left hand (Fig.2). The right hand approaches (Fig.3) and covering the coin from the performers view with its fingers (Fig.4) its thumb going behind the fingers of the left hand.



The right fingers curl round the coin and in so doing come into contact with the edge of the coin, and continuing to press cause the coin to swivel round into the position shown in (Fig.5) where it is hidden from the spectators behind the left fingers. As the right moves away apparently taking the coin it turns bringing the palm facing the performer. This duplicates exactly the movement which would be made if the coin was actually taken for the purpose of enabling the performer to examine the other side. The position of the hands as seen by the performer is as in (Fig.5) at the conclusion of the move.

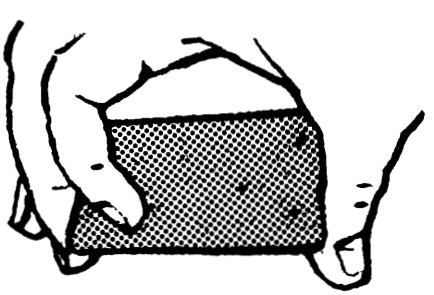
The final variation on this theme comes from **Gordon Bruce** and at the beginning the coin is held as shown in (Fig.2). The right thumb, in coming in to take the coin strikes the outer edge as seen in (Fig.6) knocking it out of the grip held by the left thumb and fingers into the left finger palm position at the base of fingers. The right hand then moves away apparently taking the coin.

MOVE TO SHOW BOTH SIDES OF A CARD BLANK

Moves to show both sides of a business card or playing card blank when in fact something is written on one side, are not very commonplace. The methods I have used in the past are all more suitable for a cabaret or stand-up-type of performance, this particular method is very natural in performance and convincing providing the eyes of the audience are below the height of the card in hand at the commencement.

Fig.1 depicts the actual right hand hold on the business card prior to the move being executed, in the sketch the back of the card has been patterned for clarity, actually only the performer would see this side of the card, the action is as follows:

1. With card in position as Fig.1, the right thumb releases the card at the rear so that face of card is shown to the audience Fig.2 this is the audience view.
2. Now with the card held in first finger and thumb R.H. Fig.2, from this position the right second finger reaches round to the left long edge of the card (performers view) bending the edge of the card outwards. This bending action continues and card is released by the right thumb and gripped between 1st and 2nd fingers only see Fig.3. Note:- this action is hidden from the audience by turning the right hand inwards slightly.
3. The card is now in a horizontal plane position Fig.4 this is the performer's view of the card. Whilst in this position the right thumb goes UNDER the card levering the card into an upright position again facing the audience, the card being held by the right thumb and fore-finger as in Fig.5.



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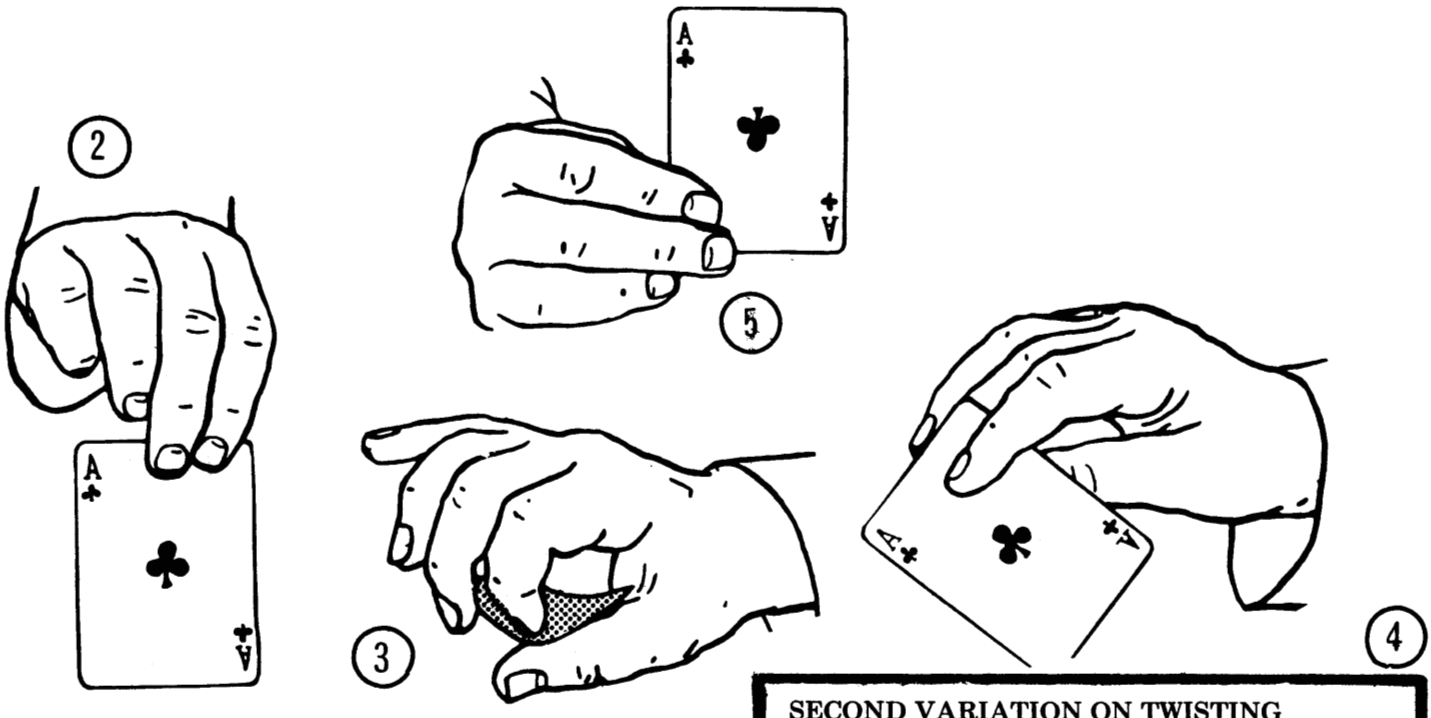


This concludes the moves which should be performed naturally one look in the mirror will convince you of the effectiveness of this subtlety.

I like to use the move with playing cards that are blank both sides. I write my predictions onto one side of each blank card and place both cards together in the middle of the deck WRITING SIDE DOWN. Now before performing your prediction routine, tell the audience that inside your normal pack of cards you carry two blank cards, fan the pack backs to audience showing the two blanks, cut the two blanks to the bottom of the pack, then turn the pack face up, taking care only the underside (blank) of the blanks or prediction cards is seen by the audience.

Next take a blank card in each hand in position for the move to show both sides of each card blank Fig.1, leaving the rest of the cards on the table. Now execute the moves as already described, place the written prediction faces, face to face and an elastic band around the two handing these to a spectator to place inside of his coat pocket.

Now all that remains is to force your two predictions, or should you be a real magician give the spectators a free choice, then have the two blank cards opened to reveal the predicted names, which match the forced names.

Try the moves before a mirror with a playing card in each hand, you will fool yourself and I'm sure you will be pleased with the results.

mark weston

SECOND VARIATION ON TWISTING THE ACES REVISITED

keith bennett

For this variation you will have to make up a special card. Simply stick a pin-up on the back of one of the aces from the red deck. Be careful however that in doing so you don't upset the handling quality of the cards; perhaps a card from one of the pictorially illustrated decks now available would do. Set this card with the normal face showing as the face card of the original set-up.

Go through the routine up to the point where the last ace has turned over and been replaced beneath the pair. From here the routine changes when you turn the packet over perform an extended Elmsley count i.e. count five cards as four. This is done with the same handling as the Elmsley count but you show the top card,, the second card with two cards concealed under it, the bottom card, and finally the original top card again. The plot appears the same up to this point but the last ace to turn over is now the face card of the packet. Now say "You thought the ace of Spades had vanished" (or whatever ace you feked) and swing the packet up to show it has reappeared. Now ask them what colour the back is and according to whether they say red or blue say "No it's blue" or "You couldn't be more right" and toss the ace face down on the table showing the blue back. How pornographic the back is I leave to your taste.

P.S. If you can think of a better gag line for the finish of this item let me know.

TRANSFO TRANSPO

flip hallema

In presenting this effect you commence by remarking that you are about to show something that has yet to be invented. Five cards are introduced which are blank on both sides and one is chosen. When this card is placed on top of a pack of cards it immediately and visibly changes into a card previously chosen and replaced in the centre of the pack. Tell the audience that what they have seen is quicker than polaroid, but they actually have seen nothing because it still remains to be invented. It was just an illusion.

In addition to a pack of cards you will need five cards blank on both sides and one blank faced card with a back to match the pack you are using. Place the blank faced card back uppermost beneath the five blank cards and put the packet of six cards into a small envelope.

Commence the trick by removing the cards from the envelope and place them onto the table taking care not to spread them and expose the back of the bottom card.

Remove the playing cards from their case and hand them out to be shuffled and on taking them back pick up the six from the table and drop them on top of the face down pack. Deal the top five cards off the top of the pack, side by side, onto the table showing both sides of each card as you do so. You now have the blank faced card on top of the pack and because of its matching back its addition will not have been noticed by the spectators.

Have a spectator hand you anyone of the five blank cards which you put on top of the pack and double lift and turnover bringing the matching backed blank face uppermost and the double blank second from the top. To the spectator all you appear to have done is to have turned the blank card he handed to you over.

You now request the spectator to make the four blanks remaining on the table into a neat pile onto which you put the double squarely on top. Give the top card a quarter turn so that it lies crosswise distinguishing it as the one chosen. It is of course, the blank with the matching back.

A card is now freely chosen by riffling the side of the pack with the left thumb asking a spectator to call 'stop' at any time and cutting the pack at that point. You now double lift and turnover to show the chosen card requesting that it be remembered. Turn the double face down square on top of the pack and remove the top chosen (?) card push it into the outer end of the pack leaving about an inch protruding.

Hold the pack in the left hand in a dealing position but with the left index fingertip resting on the end of the protruding card, take the chosen blank card from the top of the pile placing it squarely on top of the pack and prepare for a double lift.

The left index finger now presses on the outjogged card which the spectators believe to be the chosen one, pushing it into the pack. Immediately it is flush with the pack turn over the two top cards as one making it appear that the chosen blank card has acquired the face of chosen card. This surprise is followed by another as you slowly turn the card over to show it has also gained a back. Here now is a surprise for you. Push the chosen card back into the pack and take a break with the left little finger under the top card. Count the five blank cards from the table back onto the top of the pack saying "Just an illusion." You are now set up to repeat the effect or simply put the six cards back into the envelope.

The double lift and turnover is frequently in use in the above routine it may be of interest if I describe my own method for this sleight. It is fairly simple to acquire and requires no facial contortions whatsoever.

Hold the pack in the left hand in the normal dealing except that the thumb is along the left side of the pack instead of across the top of the pack. The thumb of the right hand is positioned at the inner left corner of the pack and the right second finger at the left outer corner. The index fingertip of this hand rests lightly on the left side of the top card.

The right thumb raises the two top cards sufficiently for the left little finger to take a break. In squaring action which follows the left thumb appears to push a card over to the right where it is taken with the right hand. Actually, it is the right thumb and second finger that take away the two top cards as one. This method of double lifting the cards can easily be turned over and replaced on top of the pack.

CLUB NIGHT TWINS

My Elevator routines are a series of card sequences, gleaned over the years from a variety of sources, with additions and variations of my own which I have inserted to provide more entertainment value. The following is one such sequence, and although I use this sequence in the middle of my own routines, I will outline the details when used as an opener with an unprepared deck, as the whole sequence may be used exactly as stated here, and will stand up to scrutiny in this situation.

THE ROUTINE:

The deck having been shuffled and returned by the spectator, run through the cards faces towards yourself, tell the audience you will remove the Ace, Two and Three of hearts, during this action contrive to get the ACE, TWO AND THREE OF CLUBS onto the BOTTOM of the face up deck, with the three spot bottom card, two spot above the three, and the Ace above the two spot. Having thrown out the three heart cards face up onto the table, DOUBLE UNDERCUT THE THREE CLUB CARDS PLUS ONE EXTRA CARD FROM BOTTOM OF FACE UP DECK TO THE TOP, then turn the deck face down.

POSITION from top of deck: indifferent card top card followed by ACE...TWO...THREE of CLUBS face down in that order. The ace, two, three of hearts are face up on the table.

We now follow the lines of a standard elevator routine using the one ahead principle, but with two differences.....

(a) At the conclusion of the first phase there is an additional surprise quite unexpected to the onlookers.

(b) At the conclusion of the first phase the cards are AUTOMATICALLY in position for phase two which is a MATCHING PAIRS SEQUENCE.

To continue..... The Ace, two and three hearts are placed face up on top of the face down pack in that order and the cards are spread between the hands, during this action of displaying the cards a break is taken UNDER THE SEVENTH CARD FROM THE TOP i.e.: 3 clubs, square up the deck lift off all the cards above the break as one in the right hand, table the balance of the deck. Now the packet of cards with the Ace hearts at the face is taken in the left hand to enable the right hand to remove cards singly, first the Ace, this is placed under the packet, then the two is taken in the same manner and placed under the packet and finally the three, the packet of cards is returned face downwards on top of the deck.

POSITION from top of face down deck: Top card indifferent — followed by ACE, TWO, THREE CLUBS, followed by ACE, TWO, THREE HEARTS..... then the balance of the deck.

Now the top three cards are dealt onto table calling the cards the ace, two and three (which they are not), the Ace is dealt to your right, then the two to the left of the Ace and finally the three to the left of the two spot. At this point the three of clubs is the top card of the face down deck.

Proceed as follows: Say, "I will place the deck on top of the three (suit actions to words), snap my fingers over the deck and the three comes to the top". Turn up the three of clubs at the top of the deck, pretend everything is normal and place this card face up on the table to the left. Now take up the supposed two hearts from the table and say "When I place the two on the top of the deck this passes to the bottom" (suit actions to words), show the two of clubs on the bottom and place this card onto the table to the right of three of clubs. Taking up the supposedly face down Ace of hearts you continue: "The ace goes in the middle of the deck like this, (suit actions to words again) and comes up to the top just like that." Turn the top card of deck face up to reveal the Ace of clubs, place this alongside the two and three spot. Now for the first time you appear to notice that the hearts have changed to clubs..... so you say..... "Now that's odd, it must be CLUBNIGHT." This ends the first phase, the cards being set at the top of the deck in readiness for Phase Two.

SECOND PHASE:

At this stage, and unknown to the audience, the ACE, TWO and THREE OF HEARTS ARE FACE DOWN ON TOP OF THE DECK in that order, now I continue to the conclusion of the routine as follows:

With the deck held in the left hand push off bottom half of deck to your rear using the left first finger (Fig.1), this packet is taken by the right fingers at the sides and placed onto the top half of the deck but stepped to the rear. This is to enable the left thumb to thumb count the cards at the outer end (Fig.2). With the left hand holding the cards in thumb count the left thumb counts one card and the ACE of clubs from the table is placed FACE UPWARDS under this top card, the left thumb runs another single and the TWO of clubs is placed UNDER this face down card, this is repeated with the THREE clubs, then

the stepped packet is aligned with the bottom packet leaving the three face up cards protruding halfway out of the deck (Fig.3). You are now in position to execute my BLUFF MULTIPLE CARD SHIFT which is a nice utility move I use in my Ace cutting routines; here are the mechanics of the move which is quite simple in operation.

BLUFF CARD SHIFT

The starting position for the shift is as (Fig.3).

Move 1: The right fingers push the three protruding cards flush with the deck, this action causes the cards to step at the rear now the right thumb breaks the deck OVER THE LAST STEPPED CARD FROM THE REAR (Fig.4).

Move 2: The right thumb lifts the cards above the break to allow the little finger of the left hand to take over the break from the right thumb, the left little finger taking its break in the normal manner at the side of the deck.

Move 3: Now the cards are all squared up using the right fingers at the front and thumb at the rear, the deck being held in the left hand. Immediately the cards are square the right thumb regains the break from the left little finger.

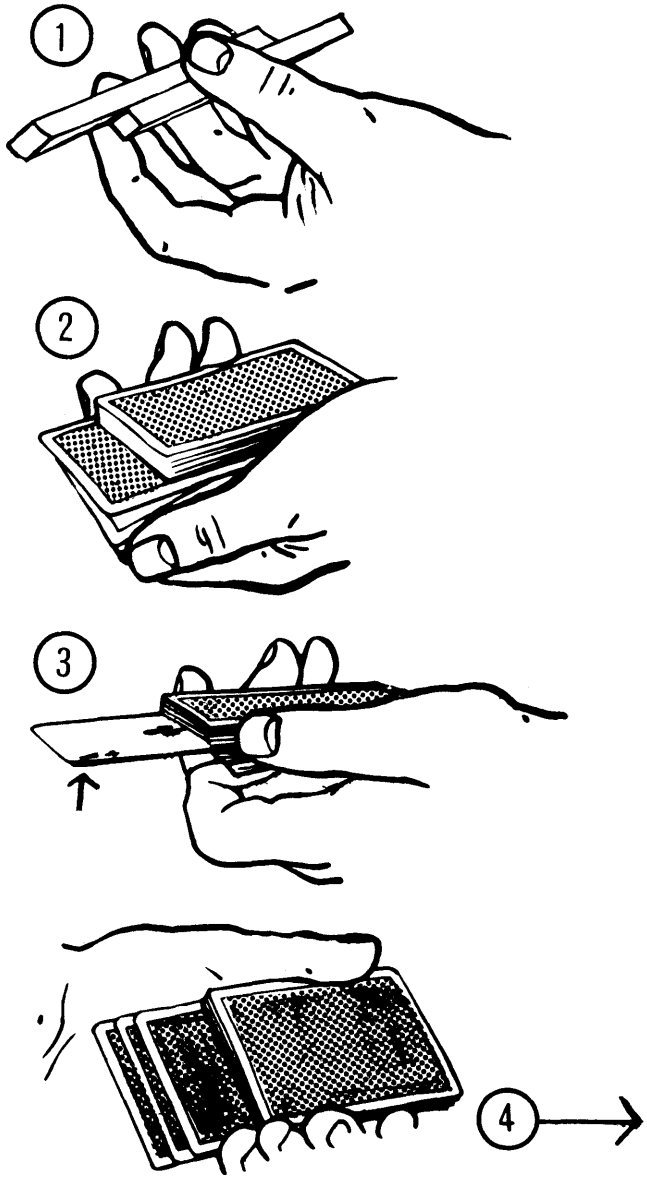
Move 4: With both hands holding the deck, the left thumb riffles down the left side of deck to a point some ten cards from the bottom and a DOUBLE UNDER CUT IS MADE.

This double under cut is a vital final action to the bluff shift and brings the three face up CLUBS to the TOP of the deck BUT WITH ONE FACE DOWN CARD OVER EACH, these face down cards are the ACE, TWO, THREE of Hearts respectively, and because of this care must be exercised when making the D U Cut that these face up cards are never seen by the onlookers.

The face up cards are now apparently lost in the deck, this is enhanced by fanning the deck at this point hiding the block of six at the right of the face down fan, showing all the cards face downwards.

So much for the BLUFF SHIFT..... it will now be obvious to the card man that by double undercutting the single interlaced cards from top to bottom, the face up cards will appear one at a time in a surprising manner, and this would be alright in an ace cutting routine, which this is NOT, so although we are to produce the lost ACE, TWO AND THREE of CLUBS in the manner described above, at the same time a further sequence of moves takes place and again we have a DOUBLE SURPRISE CLIMAX TO THE ROUTINE which is well worth the effort, especially as the moves are already in your armoury.

The action is as follows: with deck held in left hand in face down position Double under cut the top card to the bottom revealing the ACE of clubs face up on to the top of the deck, remove this Ace and place it face up onto the table. Now the top card which passed to the bottom during the D U cut action is the face down ACE OF HEARTS and the TWIN to the ACE OF CLUBS lying face up on the table, this is not yet disclosed at this stage, instead, the deck in the left hand as (Fig.1), the left first finger pushes off the bottom half into the right hand in readiness to execute the *Piet Forten single card pop out* (see Pabular No.6 Vol.3) with the bottom packet in the right fingers the face down ACE OF HEARTS is produced in this manner and is dropped onto the face up ACE OF CLUBS, then the right hand packet is replaced UNDER the left hand packet. The above sequence of moves is repeated to produce



the TWO of Clubs, this is tabled as before and its twin produced as before this being placed face down on top of the face up TWO of Clubs which lies to the right of the Ace. The actions are again repeated for the THREE of clubs and the last face down card is produced and tabled.

All that now remains is for the spectator to be asked to turn the face down cards face up to reveal the lost ACE, TWO and THREE of Hearts with which the routine commenced, matched with their appropriate Ace, Two, Three of Clubs.

You will find the above quite entertaining if slotted into your existing elevator routine, as it provides for a number of additional surprises. I use it in the middle of my own routine but that is a matter of personal preference. Hope you like it.

mark weston

BOOK REVIEWS

CLASSIC TACKLERS
by Phil Goldstein
Three dollars

A small booklet of 16 pages which describes the author's methods which resulted from tackling some of the classics of card magic.

The tricks to come in for treatment are under differing titles — Solo Aces — Follow the Leader — Fingertip Poker is a variation on the effect of cutting four of a kind but failing on the last card and finally succeeding when the first three cards change to match the outlander — a variation on Alex Elmsley's 'One at a Time Collectors' (see Pabular Vol.1 Number 3) — three methods for secretly exchanging a packet of four cards, one using a double facer — a four phase Oil and Water — an Ambitious Card move — and an elaboration of the twisting plot entitled Counter Revolution which appeared in Pabular Vol.3 Number 4.

Facility with the following sleights is required to perform the effects. Biddle Steal — Downs change — Charlier pass — Buckle count — and Glide.

If you have mastered some or all of the above there should be something to profit you within this booklet.

THE BLUE BOOK OF MENTALISM
by Phil Goldstein
Three dollars

This 27 page booklet describes 13 tricks of a mental nature as would be expected from the title. The interesting introduction explains the limitations in this particular field of magic and danger of falling into constant repetition and thus boring our audiences. The author, a professional mentalist, believes the only way out of this straightjacket is to devise new and interesting themes and the booklet is a result of his efforts.

The Living and Dead Test becomes a less morbid affair, the 'dead' name becoming a location a spectator would like to visit. A simple two-person code is made more interesting with the introduction of burnt ashes and so on. The methods used are practical, most having been used before, credits being given to the originators.

If you are seeking new and entertaining presentations then you are almost certain to find something within. Even if you are not a mentalist 'Chaos' which uses a gimmick which so many have bought, without seeming able to find a use for it, is an item with considerable possibilities.

'CARD TRICKS for people who don't do card tricks . . and some for those who do' —
a Lecture by Phil Goldstein
Three dollars

The lengthy title covers the front of this large paged manuscript and there are nine others. One of an introductory nature dealing mainly with the need for directness in the presentation of effects to avoid losing entertainment value through shifting the focal point of the spectator's attention during the trick for no valid reason. Well worth studying.

There is an article on Controls — the short card and corner shot are detailed plus other methods more or less well-known.

The trick content totals nine. An entertaining routine in which selected cards are found by 'pulse reading'. A sandwich type effect wherein two cards from packs of different colours transpose. A self-working counting and spelling effect in which a selected card is found. Four Aces basic routine repeated twice with amusing variations. Unspotted dice are thrown and spectator imagines them to be any number he wishes which when added together a previously selected card is found at that position in the pack. Production of four aces. Card in the Wallet with an 'up the garden path theme', and Follow the Leader which also appears in CLASSIC TACKLER. The author has succeeded in increasing the entertainment value of some well-known principles.

The above may be obtained from the author — 15 Glenville Ave /1/, Allston, Mass.02134 USA, 50c over price stated outside USA. May also be obtained from most magical booksellers.

by Fred Robinson

HOLE — DUE — CHINATION

In this effect two coins with central holes are threaded onto a cord and the ends knotted. One coin becomes free whilst being held in a spectator's hand.

You will require a thin woven nylon cord, and two coins equal in diameter with holes through the centre, one being larger than the other. For example, a Chinese coin with a square hole and a Greek or Danish coin with a smaller circular hole.

Commence by displaying the coins on the open palm of the left hand and with the right hand move the Chinese coin to the tips of the left fingers and then put the Greek one squarely on top. Pick up both coins together with the right hand and place them between the thumb and index finger of the left hand which holds them edgewise.

The right hand now pushes about two inches of the cord through the holes in the coins from the rear where it is held with the left index finger at the front and the left thumb at the rear. The right hand then slides down the cord to the other end which it picks up and holds level with the coins about five inches away to the right.

The left fingers and thumb retaining their grip on the cord, release the coins which fall to the centre of the cord. The right hand now passes its end of the cord to the left hand which holds both ends between its thumb and fore-finger.

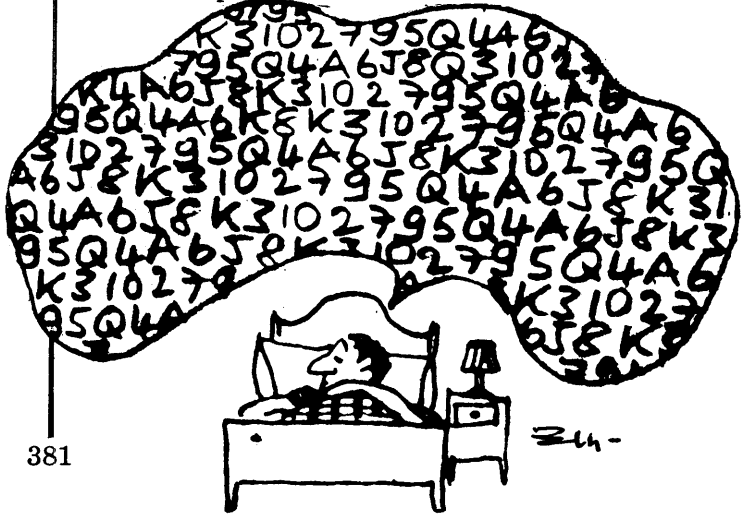
The right hand now takes both coins between thumb and first and second fingers in such a way that the coins do not protrude beyond the fingertips, and the left hand releases the ends of the cord.

The right hand gripping the coins and the cord at the point where it passes through the coins draws the cord (both strands) through the left hand. As the hands come together to start this action, the cord strikes the edge of the left palm at the base of the little finger. Repeat the action but this time release the Chinese coin letting it fall onto the left hand at base of third finger of the left hand. Do not finger palm the coin but hold the hand in a naturally relaxed position with the fingers slightly curved hiding the coin.

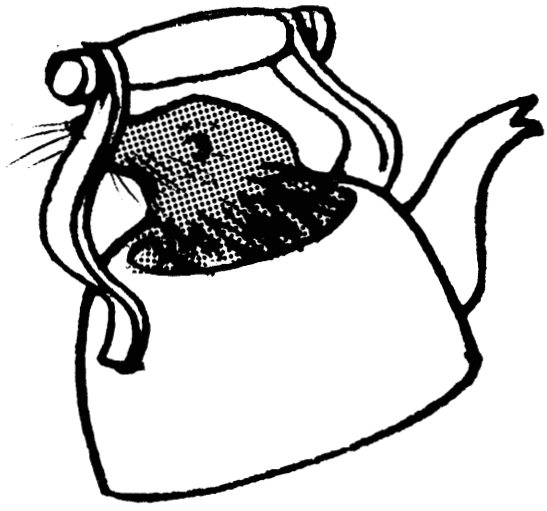
The right hand now throws the Greek coin, which is still threaded on the cord, into the left hand directly on top of the Chinese coin. The audience, being unaware that the left hand contains a stolen coin will assume that the 'clink' comes from two coins threaded on the cord.

The left hand is now opened and the audience appear to see the coins with the thread passing through both of them. The reason for one coin having a smaller hole disguises the fact that the cord is only threaded through the top-most coin.

Hand the two ends of the cord to a spectator requesting him to knot them together, and then with the right hand pick up both coins from the left palm with the thumb on one edge and the first and second fingers on the opposite edge. Place them on the palm of a spectator who is asked to close his fingers over them. Pull gently on the doubled cord, but do not pull it out of the spectator's hand. Relax tension from pull and ask spectator to open his hand. Resume pulling and the cord comes away with the Greek coin threaded on it, leaving the Chinese coin on the spectator's palm, giving the appearance of a visible penetration.



Van Bossi assisted by Anthony Brahams



ANIMAL MAGIC

EFFECT:

Five cards are shown. On each card there is printed the name of an animal. The animals are: Badger, Stoat, Weasel, Water Otter and Fox. The cards are mixed, then laid face down on the table. One of the cards is chosen, looked at by a spectator, who is asked to mix it with the rest of the cards. The performer takes them, lays them on the palm of his left hand, and drapes a handkerchief over them.

He removes the cards one at a time, saying each time, "This is not your card?" and turns it over before laying it on the table so that the spectators can see the name. Taking the last one he says, "This is your card." He removes it face down, and asks "What name did you select?" The spectator says, "Water Otter." Turning the card face up the performer shows that the last card is the Water Otter. Almost as an afterthought he says to the spectator, "By the way, have you ever seen a water otter?" If the spectator says that he hasn't the performer asks him to watch carefully. Taking the handkerchief by its centre, he slowly raises it, and says, "And there before your very eyes..... a Water Otter." On the palm of his hand there stands a miniature kettle.

The only requirements are, a handkerchief, five cards with the animals names printed on them. The back of the Otter card is marked so that the performer can see it at a glance. Miniature kettles are easily obtainable, made in brass, from novelty and gift shops.

arthur setterington

METHOD:

The card is forced. I use the simplest one. The cards are laid in a row, and the spectator is asked to cover three of them with his hand. If the force card is one of the three, the others are discarded. He is asked to cover a card with each hand. If the uncovered card is the force card, he is asked to add the two to the discards. If the force card is one of the two, he is asked to raise one hand. If that card is the force card he is asked to discard the other. If the covered card is the force card, the performer removes the other card and adds it to the pile.

The spectator looks at the card, and mixes it with the others. Meanwhile, the performer takes a handkerchief from his pocket, also the kettle. The performer takes the cards, but before putting them under the handkerchief fans them with one hand. It appears to be a flourish, but actually the performer notes the position of the marked card. He lays the cards on the left palm, drapes the handkerchief over the hand, and while doing this hangs the kettle on the left little finger.

He takes the cards one by one, and just before they appear, he says, "That's not it." When he comes to the marked card he begins to take the cards from the bottom of the heap. Finally he comes to the force card. The spectator is asked to name his selection, and the performer turns the card over.

It is a simple matter under the cover of the handkerchief to remove, one handed, the kettle, from the little finger, and position it on the palm of the hand.

If, by any chance, a spectator says that he has seen a Water Otter, simply produce the kettle and say, "Well, there's another."

THE RAMSAY RE-UNION
by Fred Robinson

This two-day event organised by Pabular to celebrate the centenary of the birth of Britain's great close-up performer **John Ramsay** began with a 'Get Together' at mid-day Saturday, 12th of March in the Birmingham and Midland Institute when magicians of twelve different countries met to renew old friendships and make new ones over drinks and light refreshments.

At 2.00pm we all moved into the Small Theatre which must be the finest possible venue for performing and watching close-up magic anywhere in the country. With its comfortable upholstered raked seating giving everyone an uninterrupted view of the performers, superb lighting and acoustics, plus provisions for showing films, it had everything we required.

Patrick Page, Master of Ceremonies throughout the event, opened the session by introducing those responsible for its organisation and emphasised that it was going to be a fun event and the intention was that everything would be informal, and then proceeded to suggest that the **RAMSAY RE-UNION** should be officially declared open. (In case it gets squeezed out through lack of space let us say that at this point Pat had created, within the first few moments, the right atmosphere and a rapport with those present which continued throughout — a major contribution to the success of the event. To perform this function Pat decided to invite that legendary and respected gentleman of magic **'Professor' Dai Vernon,** who just happened to be there, to do the honours.

Having duly performed the ceremony the 'Professor' sat down and immediately created some amusement as he tried to move the microphone remarking "I haven't much to say, but I do want it to be heard." A couple more tries, and more laughter, before it was made clear that it was fixed to the floor and belonged to **Vic Pinto** who was recording the whole event (advt). The 'Professor' went ahead relating many anecdotes relevant to John Ramsay. Here is one.

For six months Dr Daley had been practising what has now become known as the Ramsay coin vanish and considered he had it about perfect. The opportunity arose for the 'Professor' to suggest that Dr Daley perform it for John. After he had done so John Ramsay said "Ye didna have it Doc, ye didna have it." The 'Professor' went on to say "John didna say why he didna have it, just that he didna have it.' During the talk he broke the news that Andrew **Galloway** had re-written Ramsay's main tricks and that **Gordon Bruce** had made 300 illustrations so in the not too distant future conjurers would have available the correct information required to perform the tricks of John Ramsay.

Regretfully we have insufficient space to include all the stories which included such names as **Glen Pope, Ed. Balducci, Al Baker, Warren Keene, Jarrow, Malini, Nate Leipzig, Tommy Downs, Silent Mora** etc etc.

We also received some advice. Take one trick and work on it, study all aspects of it, practise it, and perform it as often as possible with the object of getting it perfect. Eventually you will have a trick which you can do better than anyone else in the world and no matter who else performs the same trick it will be you they will want to see perform it, and it will be you they will talk about whenever they see anyone else do it.

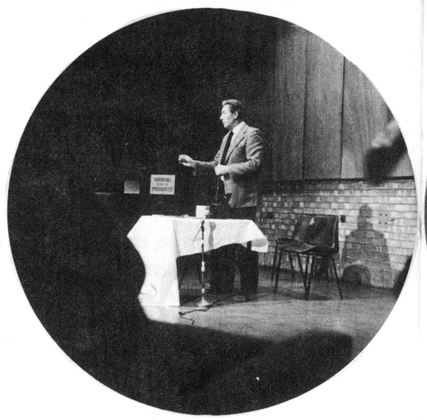
Over twenty years ago those who saw Dai Vernon on his first visit to this country had their ideas and approach to close-up magic revolutionised by his performances and lectures. On this occasion we just listened to the 'Professor' for whom magic is a great art and not 'just something for kids' and counted ourselves fortunate in being once again favoured with the company of one who only claims 'to be a lover of magic'.

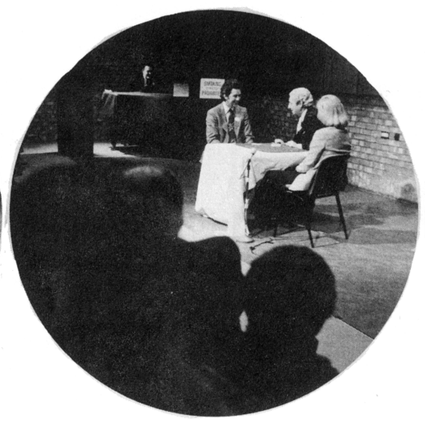
Next was the **Fred Kaps** lecture. Another great treat from a performer regarded by many as the greatest all-round magician in the world of magic today. He included a ring off rope, his eleven note (bill) trick, card in the box and many others, notably the cups and balls. It was this latter which enthused **Walt Lees** (see his four page write-up in *Info*) so much that he exclaimed (uncharacteristically) "I've had my money's worth."

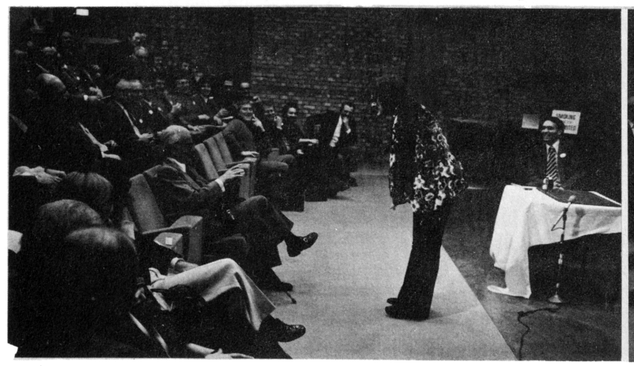
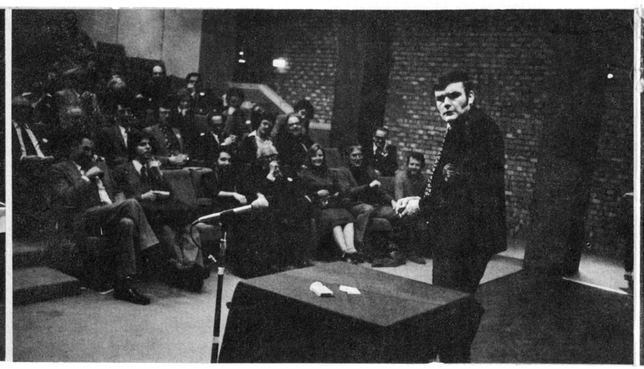
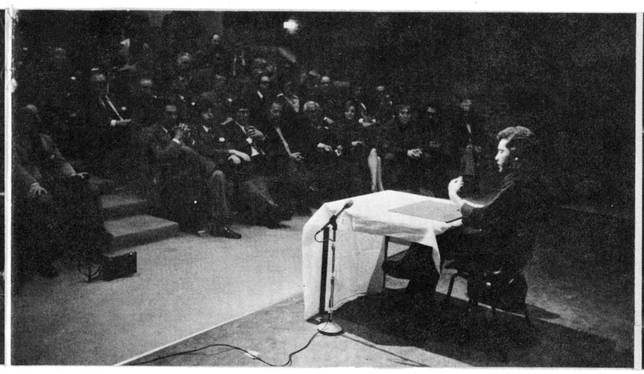
This time from France **Philippe Fiahlo,** complete with beret and looking more like a French peasant than the genuine article, broke open a French style loaf to find his magic wand and then proceeded to perform the cups and balls, Vernon style, following this with a self-working Chink-a-Chink which continued to work despite one piece being nailed to the table. Very funny.

From The Magic Castle, professional close-up magician **Ron Wilson** with Card in the Wallet, a Micro Macro variation and others including a fine version of the colour changing silk with 'sucker' explanation.

Again from France **Gaeton Bloom** (also far from serious) who used hammer and nails to fasten a selected card to a block of wood which somehow escaped and was ultimately found in the bandage covering a thumb injured during the previous hammering. Also a card trick using a razor blade described in a recent Pabular. Again very funny.





Top Row: Pat Page, Dai Vernon, Fred Kaps, Philippe Fialho, Ron Wilson, David Roth.
Second Row: Gaeton Bloom, Doug Alker, David Roth, Bob Read.
Third Row: Fred Kaps, Dai Vernon, Pat Page, Fred Kaps, Freddie Fah, Danny Ray, David Roth, Pat Page. Los Mancos
Bottom Row: The McKissicks, Gaeton Bloom, Dai Vernon and Coat of Arms, Trevor Lewis, Dai Vernon, Philippe Fiahlo, Geoff Ray, Roy Johnson

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The next act from Spain was a double one, or nearly so;**Los Magicos (Anton and Tamarix)**, each with one arm, sat side by side and what appeared at first to be a deficiency became a definite asset as they used the missing arms to produce some standard magic. Others please do not copy. They had a couple more hands belonging to **R.M. (Bob) Davis** who provided the musical accompaniment.

Juan Tamarix reappeared with arm restored to perform his act which won for him the first prize (Card Magic) at the 1973 F.I.S.M. held in Paris. In this very novel act the performer accompanies himself on the mouth-organ as he performs card tricks which is very unusual.

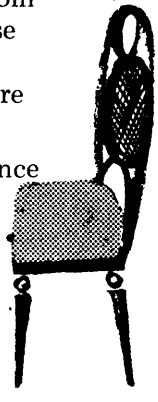
David Roth closed this session with coin magic, the like of which we have never seen before. There is little point in listing the tricks which he performed even if we could remember them all, but here is one effect for your consideration. Taking a few coins in one hand and shaking it he causes them to rattle. The noise ceases as he opens his hand to show it empty — the coins have completely vanished. This he did coatless wearing a short sleeved shirt. This was an act never to be forgotten.

Even magicians have to eat sometimes so we left to dine at The Albany Hotel, a few minutes walk away. The meal proved to be an excellent one and immediately it was over it was magic again. This time really close-up, with groups forming all over the Arden suite, later spreading to other parts of the hotel and lasting until the early hours of the morning. The chief attraction was the 'Professor' who seemed tireless. For about three hours he showed trickes and moves, many of the latter appertaining to gambling were new to us, or maybe he was doing some of the old ones a little better — one never knows with the 'Professor'. And so to bed.

The Sunday morning session started at 10.30am with a Lewis Ganson film of the work of **David Carre.** Some of the card work was excellent.

Promptly at 11.00 came the lecture of **David Roth** in which he performed nine tricks — a four coin transposition from hand to hand — a repeat copper and silver transposition — a retention of vision coin vanish — an Okito coin box routine — chop cup, chink-a-chink, purse and glass routines and a three coin effect all were explained and are included in the lecture notes which found a ready sale.

A large birthday cake made its appearance to the strains of 'Happy Birthday' — it happened to be David's birthday.



First to appear was **Kevin Fox** with a trick he contributed to an early Pabular and closing with the production of a live rabbit.

Doug Alker opened with an All Backs routine (another contribution to this magazine), plus a variation of The Fred Kaps note trick.

Trevor Lewis with his card act that was a first prize winner last year in Vienna at the F.I.S.M. Congress.

Piet Forton from Switzerland, who won the F.I.S.M. card competition three times in succession did effects with Jumbo cards.

Bob Read closed the event with his usual act — a bottle production — some other effects and closed with an unrecognisable version of the Vernon cups and balls.

An unscheduled event took place on Sunday morning when **John Fisher,** producer of the Parkinson Christmas Magic Show made a presentation to the 'Professor' on behalf of **Ken Brooke** and friends, a fine silver medallion, the work of **Quintin Mann.** On one side was engraved the Verner Coat of Arms, and on the other a suitably worded inscription.

Being personally involved in organising the event makes it impossible to assess objectively. However, we are in general agreement with the following observations. —— **Goodliffe** — Editor of **Abracadabra**..... 'must surely be the world's greatest close-up gathering ever held. I loved it.' In the same issue **Paul Stone** took space to say '.....the greatest magical weekend ever held in Britain.....the greatest thrill in my magical life.' **Arthur Day**..... 'the climax of my magical lifetime.....the greatest Convention ever.' **Trevor Dawson**.....'an occasion of a lifetime.' **Doug Alker**.....'the Convention was fantastic.' Many others have offered their congratulations personally, but a considerable amount of credit must go to others not connected with the magazine.

A very special 'Thank You' to our very good friend **Ken Brooke** who came to our aid when we needed it. Within days of our request for help he rang to say "Dai Vernon is coming to Birmingham." He was directly responsible for turning what could have been a parochial event into one which has become a talking point in the world of close-up magic. Our regret is that he could not have been with us — our hope is that his health continues to improve and he will be with us next time around,

Thanks also to **Ray Mills** and **Mike Ganeia** who relieved us of many responsibilities during the two days, and to all others who gave a helping hand.

DOUBLE DENIAL

Some years ago I explained a plot to Roy Walton who thought it would be a good idea to describe it in this issue because of the misdirection involved in the method used to obtain the effect.

EFFECT:-

Two cards selected by different spectators are returned to the pack which is shuffled. The performer removes a card from the pack and gives it to one of the spectators after both have denied at being the one they chose. They are shown another card, again they both deny that it is their card and it is given to the other spectator. They are asked to name their selections and each spectator is found to be holding the card chosen by the other.

METHOD:-

With a spectator on either side the performer has each take any card, remember it and return it to the pack. The card chosen by the spectator on the performer's right is secretly brought second from the top, and the one chosen by the spectator on the left third from the top, using whatever methods the performer prefers.

The top card is shown to the spectator on the performers right who denies that it is the one he chose. A top change is made and the card shown to the spectator on the left who also denies that it is the one he selected. This card, actually the one chosen by the other spectator, is placed face down on the palm of the right hand of the spectator on the left. He is now shown the top card of the pack which he also denies being his card, another top change is made and the card held is shown to the spectator on the right who rejects it as being his selection. The card is placed face down on his left palm. Each spectator is now holding the others chosen card after having denied that either card is the one he chose. Care must of course be taken during the trick that when a card is being shown to one of the spectators it is not seen by the other.

The trick is an excellent one for getting experience in performing the top change and some pointers towards achieving success with this particular sleight may be welcomed by readers.

First it must be understood that success does not depend on technical skill. Once one has the facility to make the change neatly any further practise with a view to making the sleight 'invisible' to anyone who happens to be watching the hands is a sheer waste of time. At this point it may be a good idea to quote from a book written over one hundred years ago. In 'The History of Playing Cards etc.' this is what its author, the Rev. Taylor has to say:-

It must ever be kept in mind, that in any kind of conjuring, but particularly with cards the performer must never look at his hands; for, if he does, the spectators will most certainly do the same, a consummation most devoutly to be avoided.

In all instances, the performer must keep continually talking to the bystanders, looking them full in the face, so that they may do the same, minus the talking to him.

Returning to the point in the trick where the spectator on the right has denied that the card he has been shown is the one he selected and you are standing completely relaxed with the hands in a position ready to execute the change. Looking him 'full in the face' you ask the following questions,

Are you sure it is not your card?

Is it the same colour?

It is an instinctive reaction for anyone replying to a question to look the questioner in the face as he replies, and as he does so perform the sleight slowly and say, "Perhaps it is the other chosen card." As you finish this sentence turn to the spectator on the left who also denies that he selected that particular card. Put the card on the palm of his hand and show him the top card saying, "then this must be your card." He denies that also, and you lower the hand holding the card and say, "You are sure this is not your card?" bringing the hand up again giving him another chance to see the face of the card. He will of course again deny that it is his chosen card, and you lower the card bringing it into

→

position in readiness for the change. As you do this day, "You did say the card on your hand was not the one you chose" — pause here for a second and continue, — "perhaps you had better take another sly peep and make sure." As he looks at the card on his hand you slowly make the top change. It cannot be emphasised too strongly that to escape detection under close-up conditions the top change must be done slowly and without excessive movements of either the body or the hands, and the idea that a greater movement, such as turning quickly or a sweeping movement of the arms will cover the smaller one of exchanging the cards is completely erroneous. Such movements may have some validity when performing on the stage, but under conditions where the spectators are within a few feet such actions will only bring their attention to an action which you are attempting to conceal and will tend to nullify any advantage gained by following the advice of the reverend gentleman quoted earlier.

In the letter which was responsible for the appearance of this effect Roy said he found the climax rather confusing and felt that the effect would be more clear-cut if each spectator was holding his own selected card at the finish. The following are two methods he suggests for bringing about this result:-

Method 1

Spectator A and B select cards and return them to the pack which the performer shuffles keeping the chosen cards on top in B. A. order.

A card is taken from the pack (really B's card) and shown to A who denies it's his. It is top changed for A's which is then shown to B who denies it is his. It is given to A to hold between his palms.

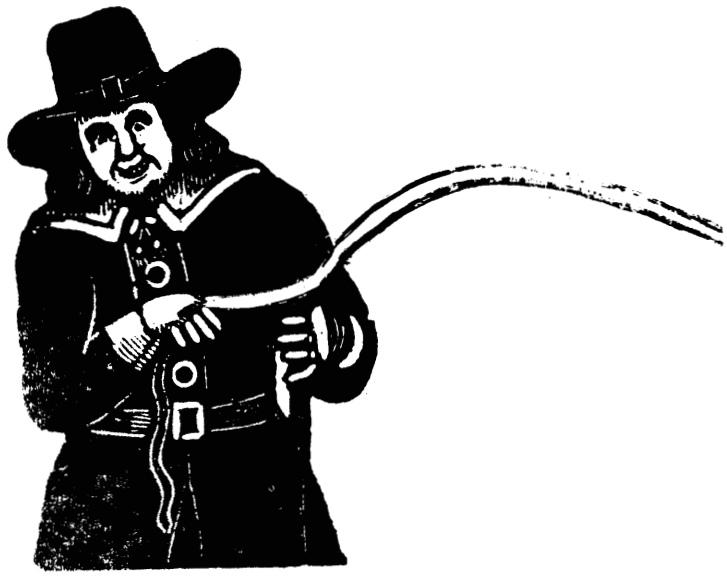
Indifferent card is now taken from the pack and shown to B who denies it as being his. This card is top changed for B's card and then shown to A who denies it is his. Card is given to hold between his palms. Climax is that held cards change to the ones chosen.

Method 2

This method uses the bottom change which some may find easier.

Cards controlled to top in A. B. order. Any card pulled from centre of the pack and shown to A. Bottom changed and shown to B. Given to A to hold. Any card pulled from centre of the pack and shown to B. Bottom changed and shown to A. Given to B to hold.

fred robinson



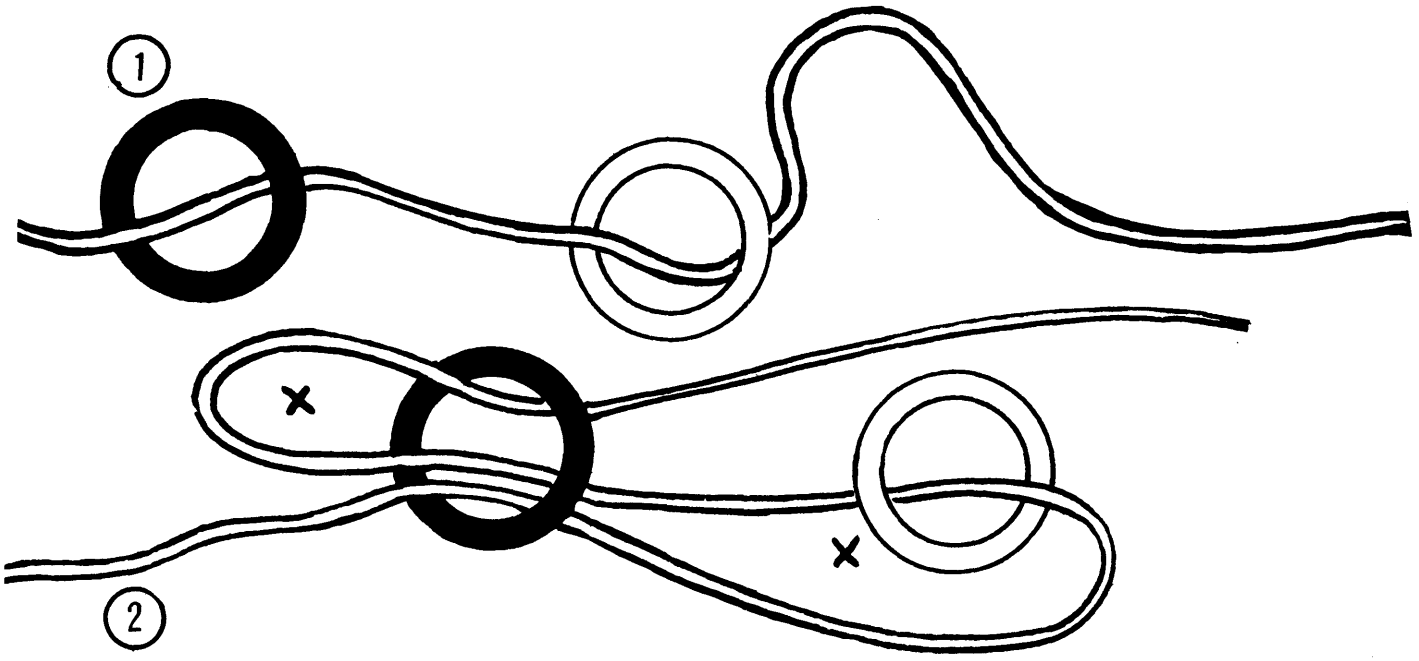
YECRIK

Here is a little close-up effect that will go over well with any audience. Two plastic rings, one red, the other white, are threaded onto a piece of cord. The cord is a two coloured affair one end being red and the other white. In other words it has been dyed to match the rings. The red ring goes over the red end of the cord and the white over the other end. The cord is laid out on the table and the rings slid near to the centre of the cord. The centre of the cord is covered for a few moments. Both ends of the cord are left in view and the magician explains that he intends, under the cover of the handkerchief to change the positions of the rings. The spectators are asked to note that the two ends of the cord remain in full view throughout. He places his hands beneath the handkerchief and in seconds he tosses the handkerchief off to show the red ring on the white end of the cord and vice versa.

METHOD:

For ease in explanation, forget about the cord being coloured, except for the fact that rings match the ends over which they are placed.

With rings in place, lay the cord on the table as shown in (Fig.1). The cord in actual fact is longer than shown. This is in order to get the whole thing in the picture. Note in particular that the cord is not in a straight line but is laid loosely down. There is a large curve in the cord just to the right of the right hand ring. THIS IS IMPORTANT. THE CURVE MUST BE THERE. Don't make a thing about the curve. Practice a few times and you will soon get the knack of placing the cord down so that the curve just drops into place.



Now separate the rings and explain what you intend to do. Cover the centre of the cord with a linen handkerchief and ask that an eye be kept on the ends of the cord to make sure that you do not cheat.

Place the hands beneath the handkerchief. Put the left thumb on the portion of cord between the two rings and 'trap' it on the table. This prevents any error. Now take the cord at the curve that you have been so careful to leave, with the right hand and pass this 'slack' through the left hand ring. You will now find that you are in the position shown in (Fig.2).

Slip the thumbs between the loops as shown and exclaim "Good, done it." At the same time rapidly raise the hands about eighteen inches in the air. It appears that this is done in order to toss off the handkerchief that is used as cover. Indeed it is, but it also allows the loops to be drawn through the rings. There is however, a special way to do this. If the cord is just pulled outward it looks 'fishy'. As the hands fly upwards, keep the hands together. At the top of the upwards thrust pause a brief second . . only very briefly.

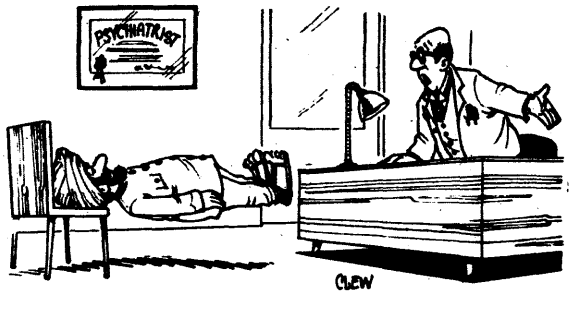
Now drop the hands about a foot and at the same time toss the handkerchief free and pull outwards. The cord slips thro' the ring with ease. The reason for this is that handling the props as explained cuts the friction to a minimum. If you take the trouble to try both ways without the cover you will quickly see what I mean. It allows the ends of the cord to drop together before the outward pull and cuts out the drag.

The cord slips through the fists which should encircle it and its passage is halted before the ends are reached. The knots at the end of the cord are an added precaution. If you feel these in the fist grab on tight and stop pulling. With a very little practice however you will find that you will not need to rely on the knots.

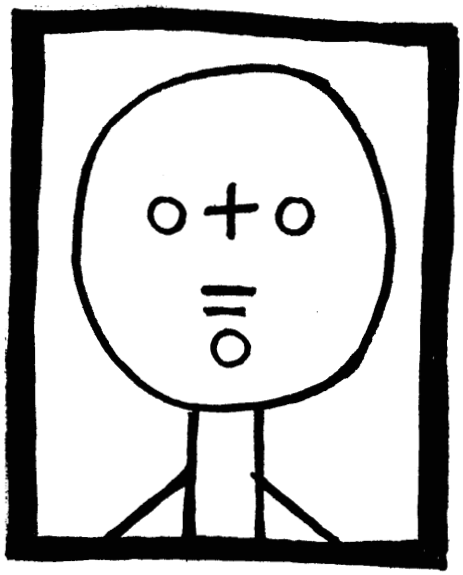
In conclusion hand out the cord and the rings whilst they are still in place on the cord. They may be examined till the cows come home as there is nothing to hide.

A word about the unusual title of this trick. I was at a loss for a name for it. Using the word 'ring' in the title seemed corney and overdone. It was then that I remembered that when I first gave the effect a try-out, the chap who was acting victim at the time just blinked and said "Crikey" so I took the last two letters of CrikEY, reversed them, YE and moved them from the end of the word to the beginning. Now I don't know which is best . . the title or the trick.

roy baker



"No, over here on the couch— it's more comfortable"



ONE IN FOUR

This effect was a development of Mike Boden's "Marked Pack" which appeared in "Card Cavalcade 2". There is little difference between the two effects, the difference being in the presentation.

EFFECT:

Using a blue backed pack, a spectator selects, notes and returns a card to the pack. In attempting to find the card the performer appears uncertain and finally ends up with four cards. Fanning the four cards face up, he comments that he is not sure which of the four is the one chosen but requests that the spectator does not tell him. After studying the cards, he removes one and places it face up on the table in front of the spectator asking if this was the noted card. Upon receiving a negative reply, turns it face down to reveal that it has a red back. The performer comments that the selected card had a blue back and so obviously the card laid down is the wrong one. He tries again, laying down one of the remaining three face up cards. The spectator disowns this card which is also shown to have a red back. The performer's third attempt is also wrong and proves to be another red backer. The fourth card is claimed by the spectator to be the correct one. This has a blue back. The performer states that it must be and to emphasise the point, the remainder of the pack is spread out to show that all the backs are red.

doug alker

PREPARATION:

You will require a red backed pack. Put the four of Clubs at the face and remove a small spot card and a picture card. From a blue backed pack take the four of Clubs and the duplicates of the two discarded red cards. These three strangers are added to the top of the red pack in the following order: the four of Clubs, the picture card and finally the small spot card on top. The pack is placed in a blue case.

WORKING:

Commence by forcing the blue backed picture card. I do this by side slipping the two top blue backers to the centre of the pack one at a time and holding a break above them. I riffle with the request to "stop" (riffle at the back using the right thumb so that the red backs are not exposed). The pack is cut at the break and the blue backer on top of the left hand portion is dealt face down on to the table. At this point the spectators can see three separate blue backers as well as the blue case. No comment is necessary.

The spectator notes the tabled card (picture card) and returns it to the pack at the same position from which it was removed. The top half is replaced.

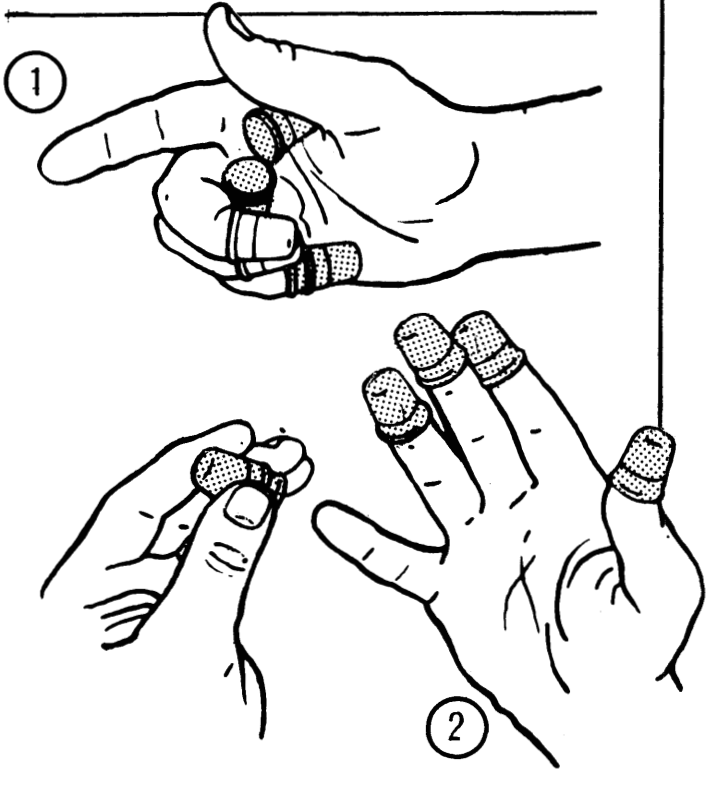
The pack is turned face up. In a hesitant manner, transfer any three red backers to the back of the face up pack taking care not to expose the backs. Do likewise with the selected card and the other blue backer (small spot). Close the fan and turn the pack face down in the left hand. With the right hand arched over the pack, lift off the top six cards using the thumb. As this packet is taken by the right hand the left simultaneously twists inwards to avoid exposing the red backs and places the pack face up onto the table. The four of Clubs is now the top card of this face up pack.

The packet in the right hand is placed face down in the left hand. The order of these six are, reading from the top down, blue backed small spot card, blue backed picture card, three red backed cards and the blue backed four of Clubs.

Comment that you have four cards (Elmsley count very casually to show the backs of these, placing the last card counted which is the small spot card on top of the face down packet) and are not sure which one is the selected card. Turn the packet face up in the left hand. With the help of the right hand, slide off the first three cards keeping the last three lined up as one. Study the resulting fan of four (?) face up cards. With the right hand, take any one of the three odd cards, place it face up onto the table. Close the fan in the left hand and turn the packet face down at the same time as you

ask the spectator if the tabled card is the correct one. Upon receiving a negative reply, turn this card face down to show a red back. Cast it aside, fan out the top three cards (which are all blue backed) of the packet in the left hand stating that "it couldn't have been that one as the selected card had a blue back and so it must be one of these three." Close the fan, turn face up and fan out the top two, keeping the last three lined up. With the right hand remove and place on the table one of the two remaining red backers. Close the two (?) card fan in the left hand and turn face down. With the left thumb push off the top card without drawing any attention to it. When the spectator has denied your second choice, your right hand turns this card face down to show another red backer. State "that can't be it either, it must be one of these two", indicating the two blue backers in your left hand. Close the fan of two, turn it over. Deal out the top face up card (red backer) keeping the remaining three lined up in your left hand. These three are placed face up onto the face up pack. Almost immediately, take off the top one of these (selected card) and place aside. The blue backed four of Clubs is now on top of the face up pack, the spectators assuming that it is the same card which had been exposed all the time.

Your third choice is rejected by the spectator. Turn it face down to show another red backer. Pick up the pack, ribbon spread it, taking care not to expose the blue backers, showing that all the backs are red. Turn over the selected card showing it to be blue backed.



ROSINI THIMBLES

This is a variation in the handling of Paul Rosini's 'Impromptu Thimble Routine' described in 'The Dai Vernon Book of Magic' (Ganson). As in the original version six thimbles are used, but it is essential that they are made of metal and nest neatly.

The effect differs little from the original, but the use of the nesting principle makes for cleaner handling and there is no extra thimble to dispose of at the conclusion of the effect.

Prepare by secretly getting the thimbles positioned in the right hand as follows.

One thumb palmed, one each on the second and third fingers, two nested on the little finger and the remaining one finger palmed at the base of the two middle fingers, its mouth pointing towards the thumb side of the hand (Fig.1).

Commence the effect by producing the thumb palmed thimble on the tip of the right index finger and with it perform a few vanishes and recoveries which do not expose the remaining thimbles.

With the thimble on the extended index finger at the conclusion of these sleights, remark, "You probably think I use more than one thimble", as you say this push the tip of the thumb into the finger palmed thimble and extend it together with the other fingers disclosing a thimble on every digit and continue "I use five." Without deliberately calling attention to it allow the left hand to be seen empty.

The following moves are designed to show all is fair before proceeding, and at the same time providing an opportunity for one of the nested thimbles to be secretly transferred to the left hand.

The left hand removes the two nested thimbles as one from the right little finger between its thumb and fingers (Fig.2) and replaces it/them retaining the uppermost one as it comes away. This thimble is kept hidden behind the left first and second fingers as they, with the aid of the thumb, remove and replace the other thimbles in turn, starting with the one on the third finger followed by the second and finally the thumb.

david carré →

ROSINI THIMBLES — A variation
by David Carre

All the above moves are performed with the backs of both hands towards the audience. The right hand is now turned palm to audience displaying the empty palm and the five thimbles on the tips of all digits as the index finger of the left is pushed into the stolen thimble. Both hands make a little flourish as the index finger of the right bends inwards thumb palming its thimble and immediately returning to its extended position. Simultaneously the left index straightens out wearing the thimble, giving the effect of a thimble jumping from the right index finger to the left.

With the left thumb and forefinger (still wearing thimble) remove the thimble from the right little finger and place it on the now vacant right index finger. Under cover of this move the left little finger enters the thimble thumb palmed in the right hand, and stealing it curls inwards towards the palm where it is hidden.

The hands now move apart and again make passing flourish as the right index finger thumb palms its thimble as before, and the left hand little finger extends to complete the second transposition.

The third transposition is achieved by removing the thimble from the right third finger and putting it on right index finger and again stealing the thimble in the right thumb palm, this time with the left third finger. Make a gesture as before, thumb palming thimble on the right index finger and extending the left third finger.

Take thimble from second finger and put on index finger this time stealing thumb palmed thimble with second finger of the left hand and repeat flourish this time extending left second finger as the thimble on the right index finger is thumb palmed.

At this point the audience see four thimbles on the fingers of the left hand, and one on the right thumb. There is also one thumb palmed in the right hand.

The left hand now removes the thimble from the right thumb taking it between the thumb and base of the index finger puts it on the right index finger. During this action the left little finger, still wearing a thimble steals the one from the right thumb palm position.

The thimble on the right index finger is freely displayed showing clearly that there is only the one thimble in that hand. Meanwhile the left thumb has pulled the extra thimble off the little finger and worked it onto its tip, keeping it concealed behind the left fingers.

For the last time make the flourish, thumb palm the thimble on the right index finger at the same time extend the left thumb to show the completed transposition of five thimbles from the left hand to the right.

The nesting principle makes the clean up at the finish a simple matter. The right thumb and index finger remove the thimble from the left thumb, an action which gives cover for the left index finger to steal the one in the right thumb palm position. The one removed from the left thumb is placed mouth downwards onto the table followed with the two as one from the index finger and finally the three remaining on the other fingers. Both hands are now empty.

The various turning movements necessary to conceal the moves and to display the thimbles to the best effect during the routine have been omitted. The first should be obvious and the second depends to a large extent on personal style.

Effects where spectators are allowed to shuffle the cards, and still some unexpected magical climax occurs, are usually well received by audiences. For example, the type of card control described in many of the earlier books on magic where the selected card is palmed out of the pack, before handing the pack out for shuffling by a spectator and subsequently adding the palmed card to the pack on its return. This procedure is, in my opinion, vastly superior to any advanced control of a selected or peeked card, in which the pack never leaves the hands of the performer. In this trick, the impression given is that the performer hardly touches the pack at all, and yet the trick is concluded successfully.

For maximum effect it is desired that the spectators have a simple knowledge of poker hands, although this is by no means essential, as the climax is apparent even to a non-poker player.

No new principles are used in the effect. Cy Endfield's Location in Pabular No.5, Vol.3 started me thinking about the presentation. I believe the placement used is Bill Simons', and

the reverse stack principle is in print and claimed by a number of inventors, so I will not name one, and offend the others.

A stack of nine cards is required and these should ALL be of the SAME COLOUR i.e spades and clubs or hearts and diamonds. The values reading from the top of the face down pack are, ace, two, three, four, five, five, four, ace, two. This simple stack is an easy one to remember.

PERFORMANCE:

Hold pack in the right in the normal over-hand shuffle position with the face of the pack towards the palm of the hand. Explain that you have a lucky card, and should it fall into your hand when playing poker you always win. Name your lucky card as the three spot in your stack.

While you are saying this run the top five cards singly into the left hand reversing their order, and then drop approximately half the cards in the right hand on top and the remainder to the face of them. Now run the two top cards into the left hand, reversing their order, and throw the rest of the pack on top.

This little setting up shuffle takes only a few seconds and can easily be completed whilst you are explaining about the lucky three spot. You will now have the top five cards of the stack sandwiched in the centre of the pack, an ace on top and a two immediately below it. The bottom card will be a five with a four immediately above it.

Turn the pack face up and run through it removing your lucky three spot placing it face up onto the table, and breaking the pack into two halves at the point from which it was taken and place each half separately onto the table.

Spread each face down half slightly, and request a spectator to push the lucky three spot FACE UP into the centre of either spread. Point out the fairness of this. Close up each half into a face down squared packet and push them towards a spectator requesting him to riffle shuffle them together. It is natural that the two separate halves should be riffled rather than overhand shuffled, but it is advisable to make sure the spectator knows what riffle shuffling means before asking him to do it.

Take the shuffled pack and hold it face down in the left hand. Spread the pack between your hands until you arrive at the face up three spot and break the pack at this point so that the three spot is on top of the left hand section. Twist the left hand inwards bringing the packet face up and the three spot face down. With the assistance of the right thumb this latter is drawn face down onto the top of the face down half held in the right hand. As it is pulled off position it so that it is outjogged over the outer end of the pack for about its length when the left hand twists back bringing its half face down again and places it on top of the half in the right hand.

This complete sequence of movements are carried out smoothly and fairly fast, as you explain that to complete your 'lucky cards' poker hand you need four more cards. After completing this placement sequence I normally tip the outer end of the pack upwards slightly and with the right fingers bend back the jogged card a little to show its face once again as I come to the point in the patter concerning the lucky three spot.

Say that you will take the two cards on either side of your lucky three to complete your poker hand. Run through the face down pack and 'VERY FAIRLY' remove your 'lucky card' and the pair either side of it. Hold these five cards face down in the left hand and place the remainder of the pack aside.

For maximum effect please try concluding the effect as follows before trying to change it.

Look towards the spectator who shuffled the packets together and say, "Did you do a straight shuffle?" Pause a moment and then say, "You certainly did." On completing this remark turn the packet face up and you will find either an ace or a two at the face. If it is an ace deal the top two cards onto the table singly reversing their order. Should it be a two, thumb off the two cards together and place them onto the table without reversing them. Deal the next card which will be a three spot on top of them. The face card of the pair remaining in the left will be either a five or a four. If a four deal them singly on top of those already on the table. If a five, just spread them slightly and drop them on the three already on the table.

The result is a neat face up spread of a one colour 'straight' in numeric order.

A STRAIGHT SHUFFLE

The Page boy speaks....

I have a complaint. Before anyone suggests I see a doctor, it isn't that kind of complaint, it's a mental one, and as I write I know I should never have admitted that because I can see my reader (the editor has informed me that I do have at least one reader) saying to himself "true, true". I'll tell you what, let's start again.

Dear editor, I have a complaint to make about the way you run this magazine (I feel better already). Last month for some reason best known to yourself you squeezed my, did you get that, MY column out of existence..... I don't like it.

Yours in disgust,
The Pageboy.

That's telling him. Well how would you like it if someone squeezed you out of existence. It wouldn't have been half so bad if they had replaced me with something decent, and comparable with my talents, like Mark Twain, Robert Benchley, or even MacGonagle, but no, what did they put in my place? Tricks, stupid bloody tricks, and close-up ones at that. I repeat, I don't like it. Can you imagine the Daily Mirror without Marjie Proops?, the Daily Express without William Hickey?, the Sunday Times without Bernard Levin. It's inconceivable to even contemplate these atrocities, but our editorial team, Messrs Bolton, Mason and Robspiere just don't care. But care they should, because the end is nigh (whatever the hell that means) and the revolution is at hand. It shall not happen again. It must not happen again, and this is where you, dear reader (the same one) can help. Right now, I want you to write NOW and complain. Tell them you have been unable to visit the smallest room for more than a month due to their idiotic blunder. Stand up and fight for your rights. Insist that the Pageboy has a place in your home which has been empty for too long and that the gap cannot be filled by the waving of a mere magic wand. Impress upon them that the sentiments come straight from the bottom of your heart and from your wife's bottom too. Tell them that you aren't going to just sit there motionless and do nothing. Give them action.

O.K. that's got that over with, now let's clear the air a little.... What's been happening recently. For the last issue I did a brilliant column about my travels on the continent, a column which, alas, will never see the light of a printers ink. Since then I popped over to Switzerland to appear at a convention in Montreux, in company with several other English magi. I enjoyed it. In the close-up field, the one I remember was Binarelli, a young Latin from Italy, who fooled me very badly with a version of Wild Card, during his lecture. I didn't feel too badly afterwards when I found out he was using a wrinkle which doesn't normally exist in the usual set of cards used in Wild Card. I thought at first he was using the regular set of cards and had switched something in. He didn't, he just fooled me. He has lecture notes entitled Playmagic and they are in English with beautiful photographs. Remember the name, Tony Binarelli.

I have not so far mentioned the Ramsay Reunion Weekend, which was a runaway success. You will read an ad. in this issue which will inform you that the whole affair was recorded. Fill in the loose leaflet enclosed with your name and address and listen to some of the really greats in magic do their thing.

Things I remember from the Ramsay Reunion:

Dai Vernon, who didn't stop talking.

Los Mancos, the two Spanish boys who had one of the most original and funny close-up acts of all time.

Gaeton Bloom, who had the funniest gag of the year when he asked Dai Vernon to shuffle the cards.

David Roth's sleeve.

And last but unfortunately Bob Read.

Don't forget to close the door.

Patrick Page

The RAMSEY REUNION

SOUND OF MAGIC AND PABULAR

Present

THE "RAMSAY REUNION" WEEKEND ON TAPE

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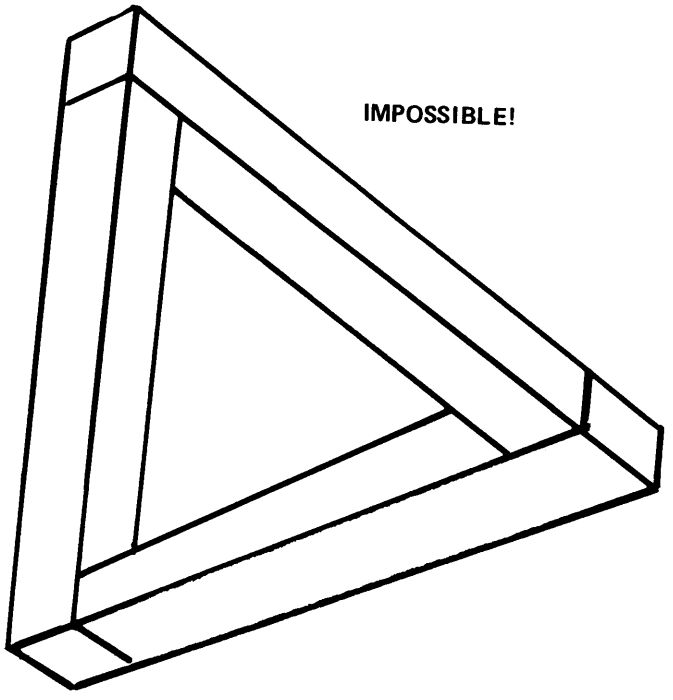

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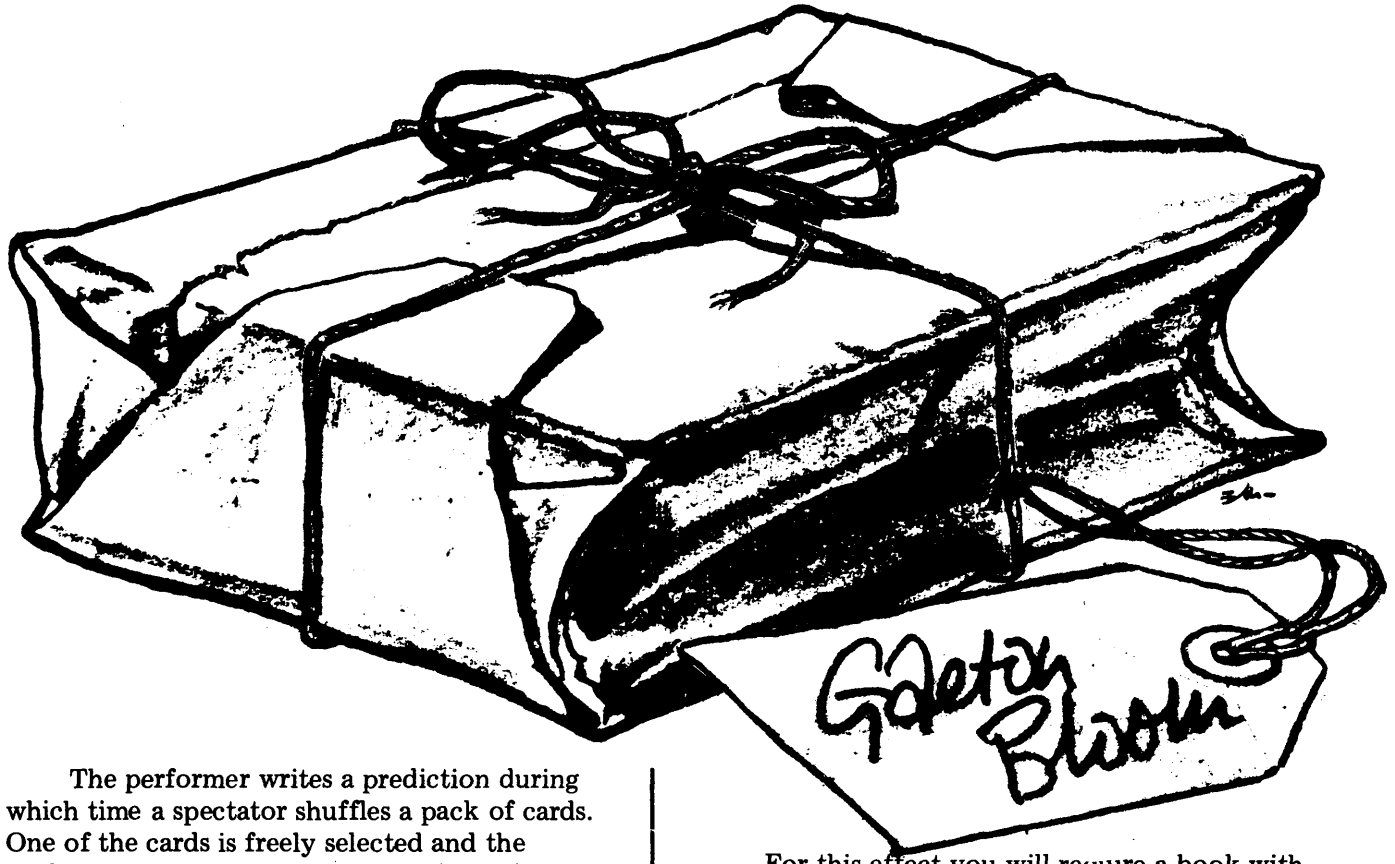


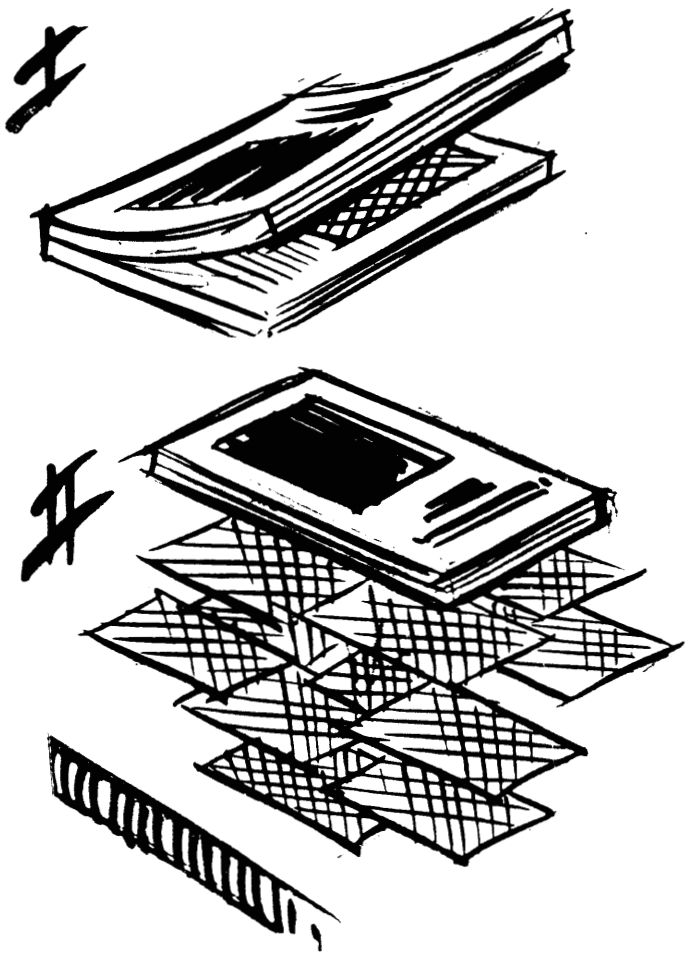
PRESTIDIGITATIONAL PREDICTION

The performer writes a prediction during which time a spectator shuffles a pack of cards. One of the cards is freely selected and the performer, without looking at the face of the card, throws it into a book as he riffles the pages. The spectator is then requested to concentrate on the first few words on the page at which the card was found. After due concentration the performer succeeds in divining the words which he reveals in his best dramatic manner. The prediction is then read disclosing the name of the chosen card.

For this effect you will require a book with *soft* covers and containing about 300 pages, an ordinary pack of cards, and pen and paper.

The only preparation required is to place a known card, say the ten of spades, about a third of the way from the front of the book near the long edge as shown in (Fig.1). You must also note the number of the page at which it is inserted and the first few words on that page.

PRESTIDIGITATIONAL PREDICTION
by Gaeton Bloom



With the book on the table commence the presentation by handing the pack out to be shuffled as you write your prediction, the name of the card in the book, on a piece of paper which is folded up and placed in a prominent position, or given to someone to hold.

Have pack placed onto the table and ask assisting spectator to cut off about ten cards, which you take and deal out on the table in haphazard fashion, with the LONG EDGES towards you, see (Fig.2).

Request spectator to select one of the cards by placing his finger on it. Take the chosen card with the right hand and pick up the book with the left. Position the chosen card in the right hand and place the book on the dealt out cards, opening towards you and bending it upwards in readiness for the riffling action as shown in (Fig.3) which also indicates how the card is held in the right hand.

You are now ready to create the appearance of throwing the chosen card into the book at some chance position as the left thumb riffles the pages. At the conclusion of the action the card is seen to be trapped in the book leaving half its area protruding. That is the illusion, the reality is that the card is thrown *under* the book where it mingles with the cards on the table, and the card sticking out from the book which the audience believe to be the one thrown, is actually the ten of spades which automatically shoots from the book as the pages are riffled. When the right hand throws the card its second finger is placed on the table in front of the pack to prevent the ten of spades from jumping completely out of the book. The position at this point is indicated in (Fig.4).

This is the only move in the trick and takes less than a second to perform. It is entirely dependent on correct timing for its success, which we will attempt to explain.

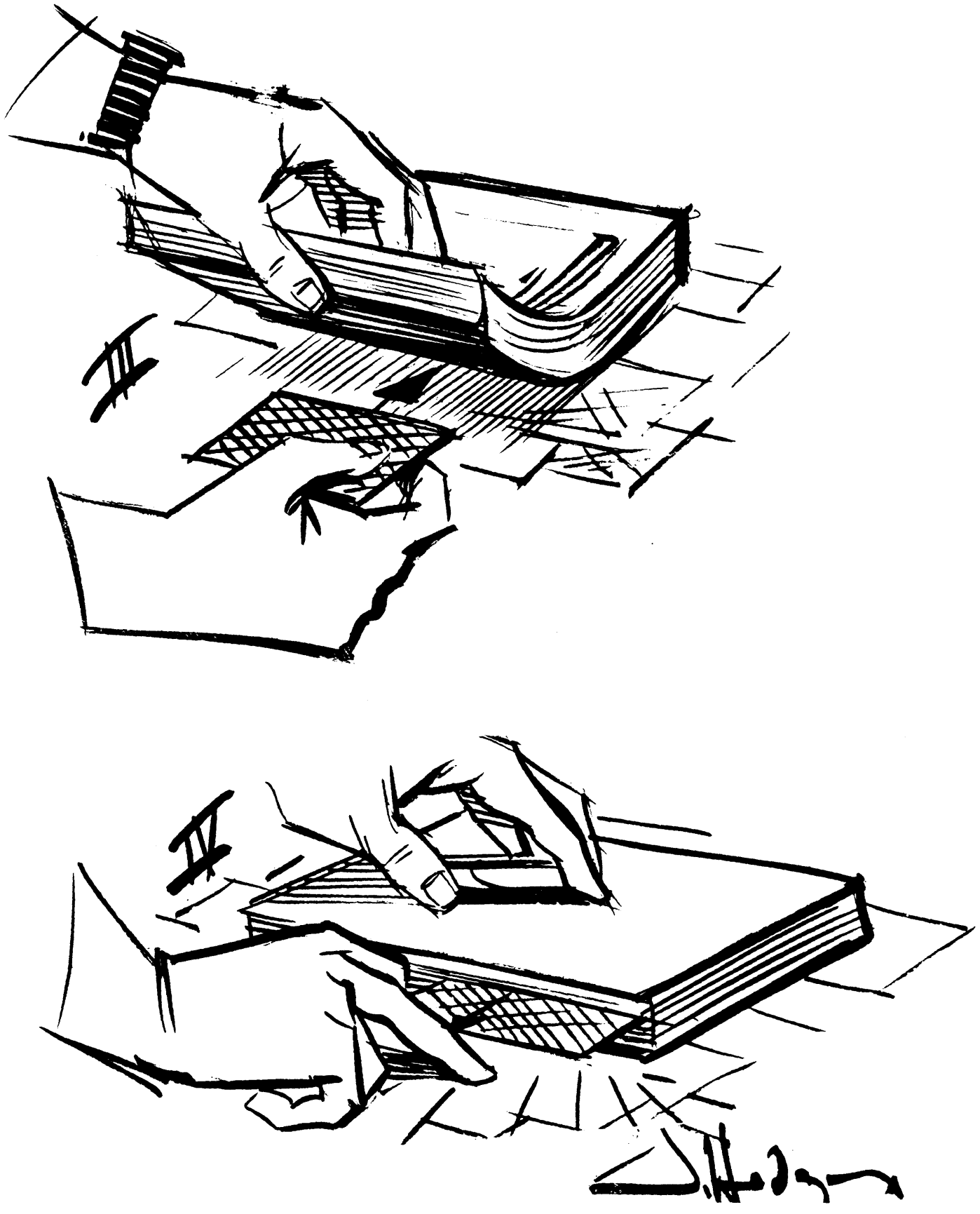
A split second after the card is thrown you start to riffle the book. If the riffling is started too soon the card will hit the book and if too late there will be a time lag between the throwing action and the appearance of the card. Immediately the card leaves the right hand its second finger is placed on the table to stop the card when it is about half way out of the book. Some practice is necessary, but once you have it the illusion is perfect.

Returning to the presentation of the effect, the book with the card protruding is handed to a spectator asking him to note the page at which the card has entered the book and concentrate on the first line. You dramatically reveal word by word this line, and then ask that the paper be opened to show that you correctly predicted the name of the freely? chosen card.

A variation of the presentation can be made be eliminating the written prediction and instead divine the name of the card by 'reading' its back. You also pretend to read the first line of the page at which the card has chanced to arrive, proving that you have X-ray eyes.

Another approach would be to write, say, the ten of spades across page 123 with a red marker and wrap the book in a parcel. Put the ten of spades at page 123 in another book with which you do the trick up to the point where the selected card is thrown into the book. A spectator is invited to open the parcel, and on opening the book at the same page as the chosen card was thrown into the other book he will see your prediction.

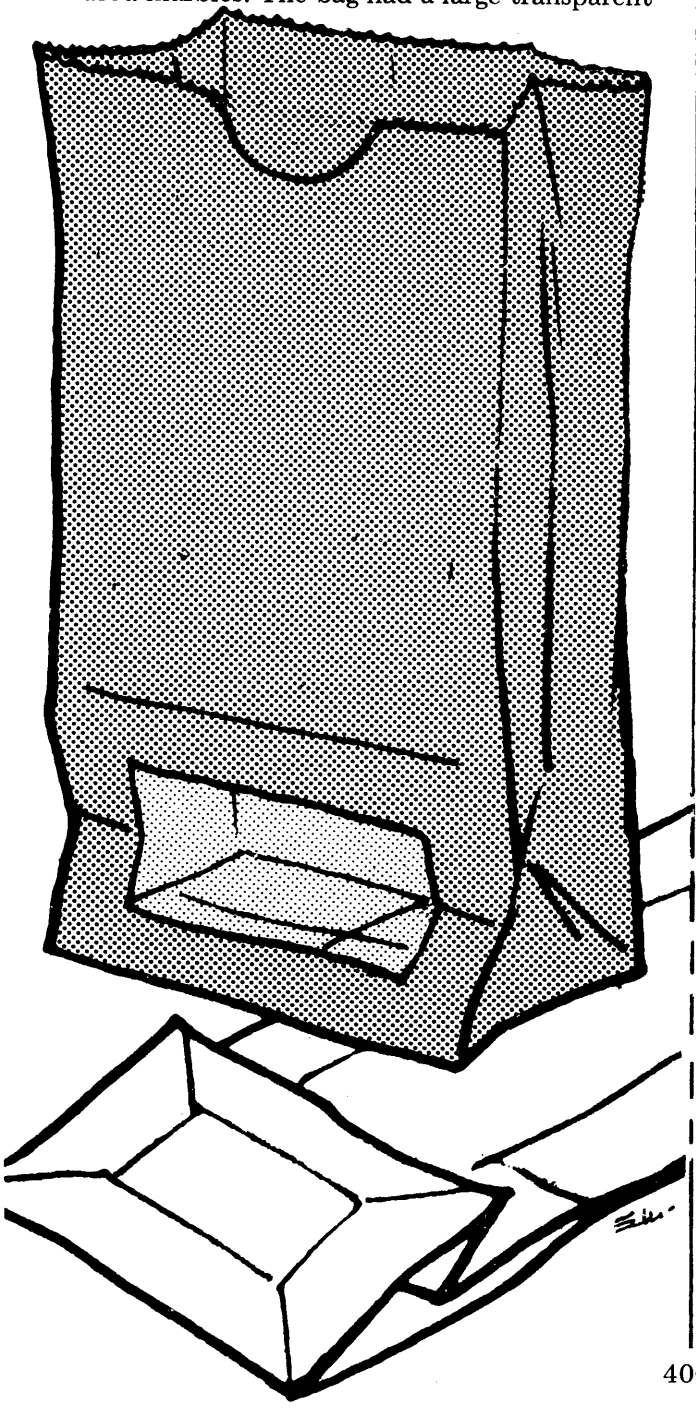
Finally a couple of precautionary notes. Always make sure a note is made of the page number before the thrown card is removed, and that the card put in the book before starting the trick is the right way up.



PSEUDO-PSYCHOMETRY in a paper bag...

It is many years since Ted Annemann presented Pseudo-Psychometry to the world of magic and mentalism. Based on the idea of identifying the owner of an object, or the writer of a message by the use of marked envelopes it has been used by many modern mentalists in some manner or fashion with great success.

This alternative way of achieving the same end was inspired by seeing a comedy magician getting laughs with a paper bag and some coloured marbles. The bag had a large transparent window in the side, and when a person's hand entered the bag it could be clearly seen by the audience.



The bag I use is a common opaque brown paper one which is folded flat in a special way, the sides being pleated inwards and the bottom folded over. When folded the bag measures ten inches by five or thereabouts. Near the bottom of one side of the bag it is necessary to cut our a rectangular hole two inches by one, in such a position that when the bottom of the bag is folded over the hole is within the fold and hidden from view. Reference to the illustrations should make everything clear. If desired the hole may be covered with transparent plastic though I have not found this to be necessary.

Briefly, here are three variations using the principle.The mentalist, who may either be standing or seated at a table begins by saying — 'Let's try an experiment. Will three of you please remove some small object from your pocket or handbag keeping it hidden and say — This is my object—this is my object.' As this is happening the performer takes out in a casual manner the paper bag without saying anything about it. Its purpose becomes obvious when the mentalist holding the top edge of the side of the bag with the cut-out, and turning his head away, requests that a spectator drops the object into the bag without anyone seeing it. It is essential that the bag be held with the bottom of the bag at eye level making it obvious that the objects cannot be seen over the top of the bag and it also brings the opening in the side of the bag in position so that the object deposited inside is instantly visible to the mentalist as he turns round for a split second to request the second spectator to drop his object into the bag. Repeat with third spectator and turn fully round to face the spectators. This time it will be unnecessary to glimpse the object as it will only be the one not known, therefore the mentalist can keep the bag away from his direct line of vision as he places the palm of his free hand over the cut-out and dumps the objects onto the table.

The participants are now requested to pick up an object which is *not* his own and hold it behind his back, the performer noting who takes the first object. The rest is showmanship. Tell spectator No.2 to kindly give the object he holds to spectator No.1 — for example a key — and No.1 to return the comb to No.3 and No.3 to

give the coin back to No.2.

The opportunity may arise to make light-hearted remarks when requesting the return of the objects to their rightful owners. For instance a baldheaded man may have a comb, a man may have a lady's lipstick or key etc.

The effect as a whole may sound very simple, but it is direct and very perplexing to the lay audience.

In the second presentation the mentalist gives a brief spiel on the different vibrations, due to body chemistry, between a person's left and right hands.

To demonstrate this fact in a practical manner a person is invited to hold two small objects, one in each hand taking care that the performer does not know the disposition of the objects. The performer after asking the spectator to count up to fifteen turns his head away and when the counting is completed he requests the spectator to drop the object he is holding in the left hand into the bag. He now turns face to spectator and glimpses the object as he asks him to drop the other object into the bag and immediately turns away.

The mentalist now reaches into the bag and removes one of the objects, studies it for a moment and then returns it to the bag. He then repeats the procedure with the other object. Both objects are now removed from the bag and brought into contact with the spectator's palms 'to test the vibrations'. Finally putting the objects into the correct hands. Conclude by giving a cold reading to the spectator.

For the third variation collect five objects remembering the order of the first four. Dump objects onto the table and do the psychometric reading business to establish ownership of the objects.

When performing any of the above every effort should be made to prevent the audience from regarding the paper bag as having any importance. It should be handled in a casual manner and no verbal reference made to it at any time, nor should it be held by the bottom lest it be suspected that you are able to recognise the articles by sense of touch. The success of the experiments depend solely on your ability as an actor to dramatise the effects and convince the spectators that there may be something in this mentalism business. Any action or statement remotely similar to those used by conjurers should be carefully avoided to prevent any suspicion that the effects are brought about by trickery.

barrie richardson

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To **Vic Pinto** we owe an apology, in fact, more than one. We failed to credit him for the pictures which appeared in last months issue, I (not we) failed to ensure that his name appeared with the photograph which accompanied **Walt Lees** report in INFO, and on the front page of ABRA. We also apologise in advance for any pictures which may appear in the GENII. No provision had been made to get a pictorial record of the Ramsay Reunion, so without the ones taken by Vic, who is a leading commercial photographer, there would have been an irreplaceable gap in the records of the event.

A report that **Andy Galloway** performed at the Ramsay Reunion may be puzzling some of those who attended the event. He did perform some of **John Ramsay's** favourite effects privately for the **Professor, Fred Kaps** and **David Roth** and not as the report seemed to indicate as part of the programme

One who did appear was **Doug Alker.** He recently slipped over to Holland for the Dutch Convention where his distinctive style and dramatic ability plus a pack of cards won for him the close up competition. Congratulations.

Rovi was also there lecturing and no doubt performing close up magic wherever two or three were gathered together. He recently made TV appearance performing cut and restored handkerchief, unlinking ropes and card tricks. The camera was angled to give an excellent view of the table top and the properties used. Never did we get a full face view of the performer and we only saw the backs of the spectators assisting with the tricks. It was a perfect example of how not to use the camera when presenting intimate magic to the faces of those assisting in the audience. The success of any kind of television programme in which people are involved depends entirely upon how well the personalities of those taking part comes over to the viewers. In this particular instance the personality of **Rovi**, and he has plenty of that valuable commodity, never came over for the very simple reason we never really saw his face, the chief indicator of anyone's personality. Indeed it was difficult for his friends (of which I am/was one) to recognise him.

Still with television, **John Fisher** the BBC TV producer and knowledgeable in matters magical has been busy recording acts for future magic shows. There were three sessions in all which included only one which may be regarded as strictly close up — **Al Goshman.** Entirely from memory, the others were **Paul Daniels — Jay Marshall — Marvin Roy — Bob Harbin — Moretti's — Valerie — Flip — Johnny Thompson** — those I missed — and **Harry Blackstone Junior.** Personal favourite effect Blackstone's Dancing Handkerchief.

Eddie Dawes makes an interesting observation when referring to the routine titled The Card Expert in which it was suggested "should be presented as an exhibition of technical skill." This routine includes the Four Aces, Ambitious Card, Reverses and a Colour Separation and Eddie writes 'certainly the "magic" will have been effectively removed from any other card effect shown.' Few would disagree with this statement and in most instances it is a valid one, but there are exceptions, and it is actually possible to enhance the "magic" of a card effect by preceding it with a display of technical expertise.

Using the routine in question as an example omitting only the Colour Separation, let us assume the point in the effect has been reached when the four eights have been dealt on to the table. Instead of putting the balance of the cards in a separate pile on the table drop them on top of the other face down packet.

Your display of skill is now over, you indicate that you will show something a little different. Pick up all the face up cards, with the exception of a red and black eight, and push them into the face down packet apparently haphazardly, but making sure that the red cards go into red half and the black into the black half.

As most readers will have now realised the next trick will be Paul Curry's 'Out of this World' and it has been my experience that the greatest impact is achieved with this effect if it is performed immediately after a display of digital skill. To include it among other effects it becomes just another card trick.

It is of course possible to leave the display of royal flushes and the four eights and perform the Curry effect with the remaining cards. A description of Out of thi World can be found in Paul Clive's book, Card Tricks without Skill, or it may be possible to obtain it as a separate trick from your magical dealer.

Had several sessions recently with **Darwin Ortiz** a New Yorker over here to lecture at Jack Hughes' Wizard's Weekend. His speciality is riffle stacking. Here is a 'for instance'. With

the four aces and four kings on top of the pack someone suggests the number hands to be dealt, three to seven inclusive, and which hand is to receive the kings. The dealer will get the aces. Darwin obliges after giving the pack four riffle shuffles.

With him and performing incredible dice stacking came **Jim Zachary** who is seeking a copy of Clayton Rawson's Death from a Top Hat. Would be pleased to hear from anyone with a copy to spare.

Charlie Miller also in town joined us and did a card trick. He stayed with us until the early hours even though he claims to have given up magical sessions.

The increase in space allotted to advertisements in this and subsequent issues will not push the Page Boy out nor reduce the number of tricks etc. There will be an increase in the number of pages in some issues and this may be one of them.

Four items for review this month and all from Busby Enterprises. The first and the one most likely to appeal to magicians is Larry Jenning's 'On Card and Coin Handling' price Ten Dollars. Divided into three sections the first deals with coins and explains five effects which are a Copper and Silver effect using two coins, a spectator's hands and the Dobrina palm. Coins through the table with four coins and a whiskey glass. A 'stand up' three coin routine with a handkerchief serving as table. Four coins pass from hand to hand. A coin vanishes and appears in a pack of cards next to a selected card.

The card section has fourteen tricks which include a cards to pocket effect in which two selected cards find their way into pockets selected by a spectator. Follow your Leader, a Slow Motion Four Aces, and an effect in which all the cards in the pack change colour except the three previously chosen, a couple of small packet effects etc.

Section Three is exclusively devoted to Larry Jennings excellently routined and original version of Al Wheatley's Chop Cup. It was first published in the Genii and although the text in this description is much the same, there are additional line drawings which make some of the moves easier to understand. The routine is intended to be performed seated at a table and as a result of this re-publication many will be inspired to add the effect to their programme.

All the material has previously been in print either in magazines or lecture notes but it is doubtful if many, especially those outside the U.S., will be acquainted with all the material offered. The gathering of so many of the originations of Larry Jennings within the pages of one book will be particularly welcomed by the many admirers of his work who have been unable to gain access to, or unaware of, some of the effects described therein. To those, and others, who enjoy performing magic of the kind that requires some effort — though there are a few 'self-workers' — will find many hours of pleasure within the 67 pages of this book of clearly explained practical close up magic. The fine illustrations of Ken Taylor which supplement the text cannot be allowed to pass without mention. Recommended without reservation to all who love magic sufficiently to give it some practise time.

The Secret Tricks of Bending Metal Objects with JUST Your Mind, or How Those Big Time "Psychics" on TV Fool You Every Time. Distributed entirely by Busby Enterprises. Four dollars plus 50 cents postage. The title is almost a review in itself, and what follows on the front cover of this book with pages the size of this magazine, tells us that you can amaze your friends, astound your relatives, etc. etc., for hours as you bend door keys, car keys, spoons, knives, forks, coins, nails and other metal objects. Conjurers who have kept abreast with the literature of 'bending' methods will find little new in this respect. It may be possible to astound at least one of your relatives if you are the small son of a doting and gullible mother, but married men will be unlikely to meet with similar success when trying to convince their wives that a bent piece of cutlery is a result of their psychic powers. Purporting to have been written by a professional psychic who had decided to give up the "racket" and when ready for publication, reversed his decision to give up the profession and as a result elected to remain the 'Anonymous Psychic Bender'.

Amusingly written it does give the lowdown on what is required to achieve success in the field of 'psychic bending' and as such will meet with the approval of anyone considering embarking on such a career.

For the next few months Busby Enterprises will have the exclusive distribution rights of Baccarat Fair and Foul by Professor Hoffman. Published by The Gambler's Book Club priced Two Dollars plus postage, it is a reprint of the

original first published in 1891 and made possible with the help of Jeff Busby who also provides an interesting and informative introduction. In common with their previous reprints the title page of the original has been reproduced.

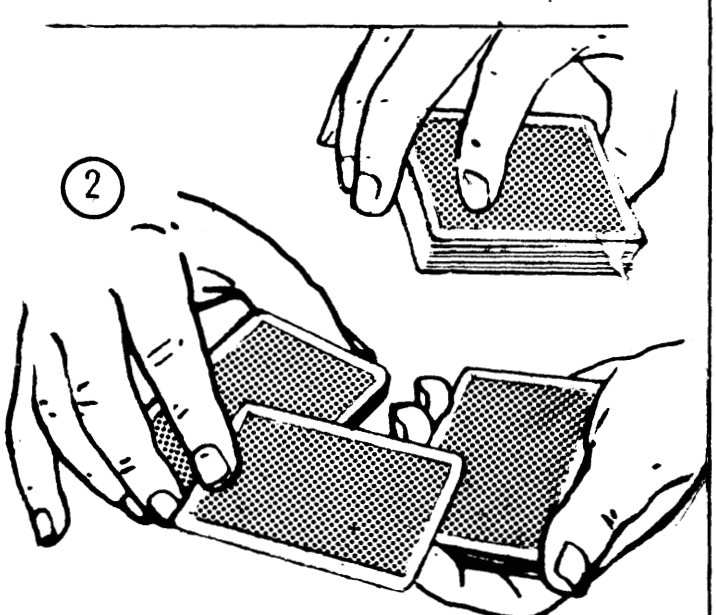
The first nineteen pages are devoted to explaining the games of Baccarat, of which there are two, Baccarat Chemin de Fer and Baccarat Banque. The remaining 34 pages cover the various fraudulent methods used by both bankers and punters.

We are informed that one of the most popular methods of cheating was the secret arrangement of a number of cards which were then added to the top of the pack immediately before the deal. The methods used to make this secret addition are varied and interesting and in the words of the Professor, "An immense amount of perverse ingenuity has been directed to covering this particular manoeuvre."

As can be expected second dealing, marked cards, secret telegraphing and methods of secretly adding or subtracting money from the stake after the cards are dealt receive attention. Purchasers of similar books in this series will certainly wish to add this new item to their collection.

How to Control Fair Dice. Two dollars plus postage published by Busby Enterprises is a reprint from the K.C. Card Co. edition of the thirties, and previously sold at prices varying from five and twentyfive dollars. Some of the shots have appeared in 'Scarne on Dice' but should be of interest to gambling collectors as it contains material not published elsewhere.

Fred Robinson



mark weston

FANCY

DEAL STOP TRICK

If you do a stop trick routine, here is an alternative handling you may like to try. The effect incorporates a fancy deal the origin of which escapes me, but the idea must be very well known nevertheless. The effect is similar to most stop tricks, a chosen card being returned to the deck and lost, the cards being dealt singly until the card chooser calls "STOP" the card being dealt at that time when "STOP" is called is then proved to be the original chosen card.

In this method, the cards are held in the right hand as (Fig.1), the first finger pushes off the top card as illustrated in (Fig.2), the card then lies in position roughly 90 degrees at an angle from the deck proper, the right hand passes across the left hand palm as (Fig.2) then returns towards the body, during this return the singly pivotted card is caught by the left raised thumb which causes the card to align with the cards in the left hand, this is the deal action, each card going through the above motions and arriving into the left hand.

THE STOP TRICK

To perform the stop trick the chosen card is returned to the deck and controlled to the BOTTOM, the right thumb taking a break at the rear. Now commence the fancy deal action into the left hand as explained, until the command "STOP", then the BOTTOM card of the right hand packet is dropped onto the top of the cards in the left hand, the action being completely covered by the pivot action of the next card in the right hand. This sums up the action, there are however several methods of now disclosing the card as follows:-

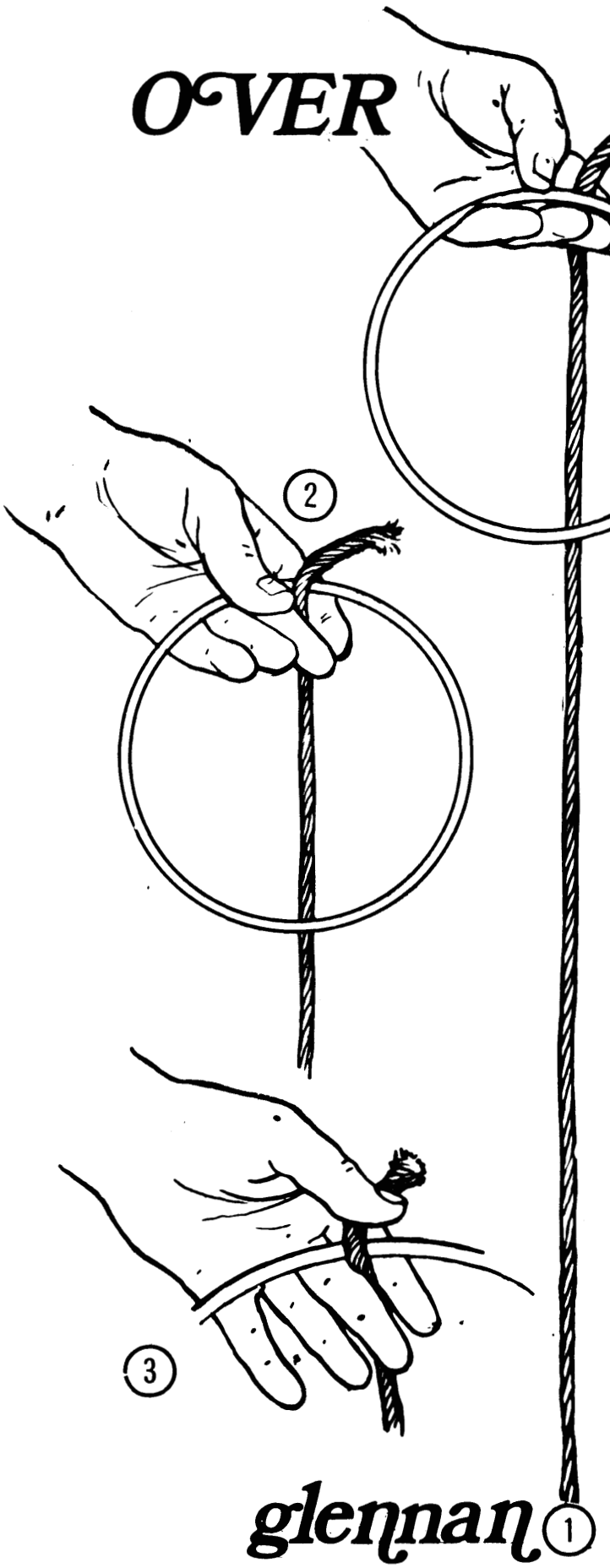
Method (a) As "STOP" is called by spectator ensure that a single card pivots out to position (Fig.2) (to cover the drop), this card is used to tip the top card of the left packet FACE UP to reveal the chosen card.

Method (b) When "STOP" is called, make the drop then complete the fancy deal action with the pivotted card dropping this card on TOP of the chosen card, then DOUBLE LIFT to show chosen card.

Method (c) As in method (b) but SECOND DEAL chosen card onto the table.

There are of course other ways of disclosing the chosen card, but I trust the foregoing has given you food for thought.

OVER THE TOP



A solid metal ring is struck against a piece of rope hanging from the performer's hand. As it [illegible] the rope for the third time a visible penetration takes place.

You will require a metal ring about six inches in diameter, one from a small linking ring set is ideal, and about a yard of soft white rope.

Hold the rope and ring in the left hand, the rope hanging between the first and second fingers and about a couple of inches from the end (1).

With the right side of the body turned to the audience raise the left hand shoulder high, and with the right hand stroke the rope from a point about two inches below the left hand downwards to the centre as you observe that is necessary for the rope to be perfectly still. The right hand, having steadied the rope moves up smartly and grabbing the ring moves quickly downwards keeping the ring horizontal and close to the rope. On reaching the centre of the rope hit it several times with the edge of the ring. In making these striking actions the ring only moves two or three inches from the rope and is kept horizontal.

Failing to achieve the required effect the ring is returned to its original position in the left hand. The rope is again steadied and a second attempt made. Again without success.

Following this second failure when returning the ring to the left hand it is placed over the end of the rope as shown in (2) and as the right hand steadies the rope the left thumb traps the rope against the base of the forefinger (3). It is important the performer does not look at the left hand when making the above move.

With the rope steady the right hand again brings the ring down, but this time it is encircling the rope. The spectators will be unaware of this fact if the inside circumference of the ring is kept in contact with the rope diametrically opposite the right hand as it moves to the centre of the rope. Before they become aware of the real position the right hand is moving the ring back and forth with a quick lateral action which simulates the two previous attempts when the rope was struck sharply in rapid succession. When the lateral movement ceases, and sometimes just before, the spectators will become aware that in some mysterious way the ring has penetrated the rope.

HALF & HALF

The root idea behind this effect should, I believe, be credited to Stewart James. Peter Warlock's "Words End" used a special slate. I cast about for other methods to achieve this effect, and I have two other versions for platform use. The method we are concerned with here is taken from a card trick using half cards, invented by Mickey Hades.

From the spectator's viewpoint; performer writes down half of a word on a small piece of paper (as an alternative, Lexicon cards or a pocket slate could be used for this purpose). A choice is made from several pairs of half cards, each bearing part of a complete word. Chosen pair of cards is isolated temporarily. The other pairs are shown to each consist of different words. Spectator's word is formed — he writes on paper or slate, say, the second part of the word. Performer's prediction is shown to complete chosen word.

Several small cards are required (I use five, but the exact number is immaterial). Each of these cards are cut in half. One important point here is that the half cards so obtained should be all exactly the same size. (The reason for this will become apparent later). You can either measure them off, or do as I did, chop them with a guillotine, and trim them up afterwards. This results in five pairs of cards, and five halves bear half of a word each. The other five half cards are double-faced, and on one side all bear the prefix "PER",'but vary on the other side according to the word to be formed. The complete list is given at the end of this article. The prefix "PER" will complete any of the words, and this is written as your prediction, or formed with Lexicon cards and laid aside, according to your working. To mislead the more knowing ones of your audience, you will note that some of the words use the non-force side of the double-faced half to complete the word instead of to commence it. A subtle throw-off as to the method used, and the credit for this ideas goes to my friend William Foulger. For making your prediction use the fibre-tipped type pen or a marker pen, for better visibility and bolder effect.

In working, arrange the double-faced force halves with "PER" side down, facing table. Place other half card face down on top. Place the five pairs of cards in a row, and point out that you have several words, each different, and divided into two halves. (Don't show the complete words at this stage, however). Make your prediction, or set aside Lexicon cards, as already stated. Explain that this represents part of a word that you think may be chosen later. Have a pair of cards isolated by having a coin or other small object placed upon it. Now turn over top halves of pairs not chosen, showing each word to be different, and stress that either of these could have chosen instead. Now show chosen pair by turning **both halves at once**, and spectator writes or makes from Lexicon cards the first or second part of the word, as the case may be. Then disclose your prediction, which is shown to complete the chosen word.

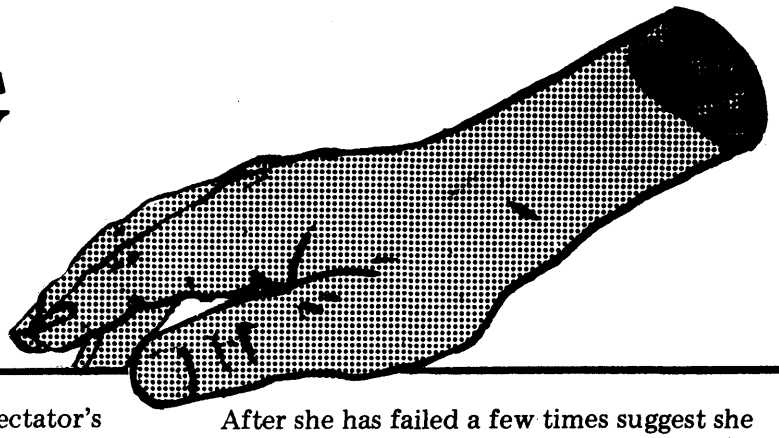
COMPLETE LIST OF WORDS USED

D.F. half:	Other half:
BAN/PER	ISH
AL/PER	FORM
COM/PER	PLEX
ATA/PER	SON
AGE/PER	USE

phil wye

HELPING HAND

vic allen

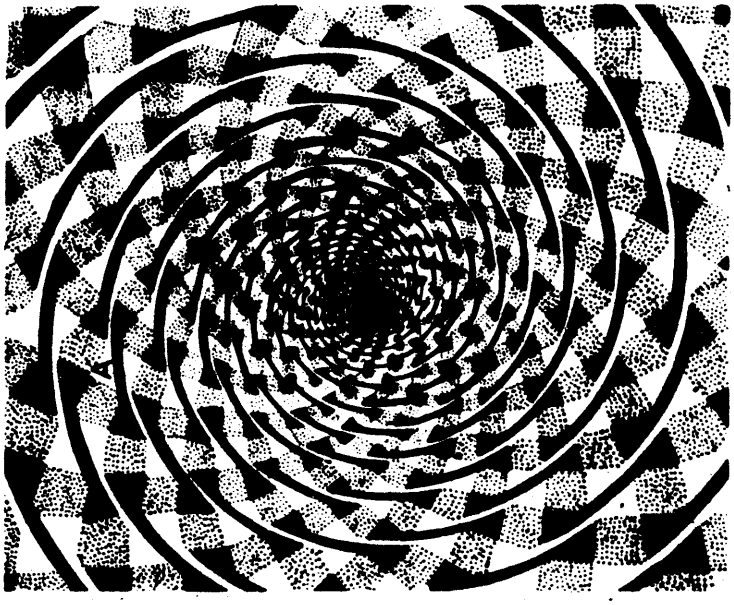


The stunt of placing a coin on a spectator's open hand and inviting him to 'beat you to it' by closing his fingers as you make a grab for it has a variety of presentations. The one I have been using for several years with good effect has an additional 'kicker' which adds that little more to the stunt, especially if a lady is chosen to assist you.

Place a tenpenny piece on the open palm of the lady's left hand and cover it with your own right hand palm uppermost. Explain that the idea is for you to snatch the coin out of her hand before she can close her fingers over it, but she must not start to move before you do. By merely turning your hand over quickly and making a grab at the coin you win every time. Do this a couple of times impressing upon her the need to close her hand immediately she feels your hand move.

After she has failed a few times suggest she tries once more, this time with her eyes closed to help her to concentrate. You also explain that you will make it easier for her as you will both start to move on the count of three. With your left hand take her wrist, place the coin on her palm and ask her to close her eyes. You quickly remove a joke rubber hand from beneath your coat, or out of your Topit if you have one, and put it palm up on her hand. Count one, two, three, GO, quickly because onlookers may laugh too soon and cause her to open her eyes. As you say, go, loose her left wrist and grab the bottom of your right sleeve pulling your right hand inside it.

The lady's reaction as she opens her eyes and sees the rubber hand on hers and your right hand missing is really something.



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MAGICASSETTES

DICEPTION

EFFECT:-

A small square tube is shown, and two dice are placed inside. They are separated, and a metal ball is dropped between them through a hole in the side of the tube, the dice are pushed together apparently squashing the ball. To show that it is not an illusion two plastic slides are passed through slots in the side, trapping the dice. The tube is handed to a spectator with a request to remove the slides and the dice. The metal ball has disappeared.

REQUIREMENTS:-

Two identical dice, a small oblong tube with a hole in one side and two slots in an adjacent side (Fig.1), a ballbearing and two plastic slides. The slots should be so spaced that when the two dice are inside the tube they are trapped when the slides are inserted. A third matching die (Fig.2) which is hollow with a piece of Blue Tack stuck inside which will help to retain the ball inside during the handling.

WORKING:-

The hollow die is concealed in the right hand. Pick up tube with the left hand and show to audience. It is then passed to the right hand which secretly introduces the hollow die, open end first.

Still holding the tube in the right hand, the left puts the two normal dice into the tube at the end opposite to the one at which the hollow one was loaded. These two dice are visible through the hole in the side of the tube. The left hand now picks up the ball as the right forefinger secretly pushes the dice towards the left. This action causes the hollow die and one normal one to be visible through the hole, though to the audience nothing appears to have changed.

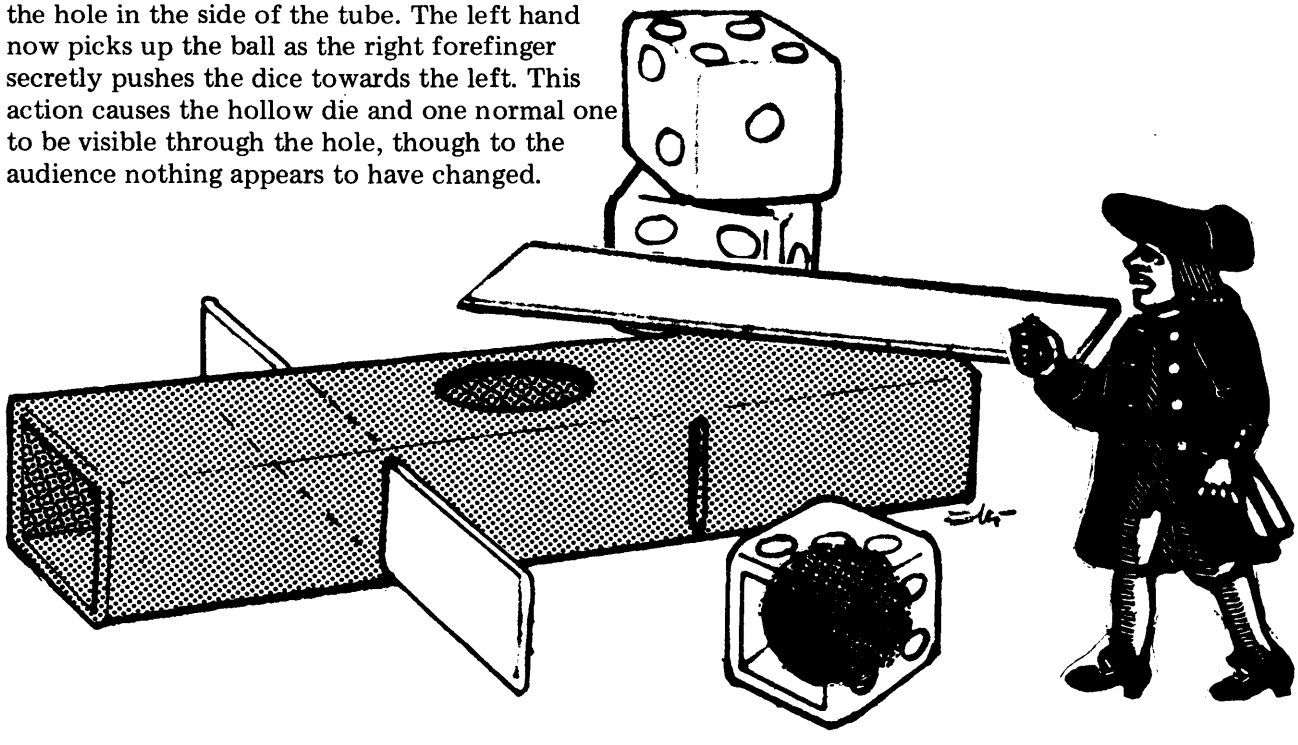
The performer now separates the two dice (one of which is the hollow one) and drops the ball between them via the hole. The separation of the two dice, which is only slight, is also done through the hole.

Using the forefingers of both hands push the dice together, an action which pushes the ball into the hollow die and brings the two normal dice into their original position where they are both visible through the hole. They are also in the right place to be trapped within the tube when the two slides are inserted in the slots, which is done as follows.

The first slide is pushed through the slot between the hollow die and normal one next to it. The tube is now tipped up, presumably to facilitate the insertion of the second slide. Unknown to the audience it also causes the hollow die with the ball inside to fall out of the tube into the hand for disposal at the first opportunity.

A spectator is now invited to remove the slides and empty the tube. He finds only two dice, the ball having completely disappeared.

arthur setterington



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Okay, now that all the excitement has died down over the Ramsay Reunion Weekend, is there anything left? Yes, fortunately, there is. There always is, thank heaven. That's one good thing about the magic game, these days anyway, there is always something happening, has just happened or is about to happen. In this instance, it has just happened. What has just happened, you may ask? Okay, I'll tell you.

The Page boy speaks....

I have just been to Spain. In this, their first election year for something like forty years, the Spanish magicians elected to have the Page Boy do a lecture and an act for them. As far as I can gather, they normally get around one hundred and fifty at their shindig. This year, they expected more, perhaps two hundred and fifty. What did they get? To everyone's surprise, it got close to four hundred. Was it a success? I'll say it was.

There were three lectures. The boy wonder, Fred Kaps, and Ron Macmillan. Whether by accident or design, all three lectures were completely different. I arrived at Cuenca which is somewhere in the mountains between Madrid and another part of Spain (if I explained where it was you still wouldn't know) at about seven o'clock in the evening and was promptly asked by Juan Tamariz if I would do my lecture. Yes.. I said..but when? At eight o'clock he said.

It turned out that I was the actual first event of the convention, because, as Tamariz put it, he wanted to open the convention with a bang. How's that for soft soap? So I did my lecture that evening and though I say so myself it wasn't a bad lecture. In fact, let me whisper this, it was so good, that Fred Kaps, who was lecturing the next day, had to pull out all the stops and did one of the best lectures I have ever seen in my life. He did everything I have ever seen him do almost, plus some others I had never seen before. Normally, Fred rations himself out very carefully, but on this occasion he didn't and the result was that he floored everyone present.

Ron Macmillan, did a repeat of the lecture I had seen him do a few weeks before in Switzerland, which is an expose of most of the manipulations in what can now be called his old act as he no longer performs.

For someone who no longer performs, Ron can still achieve a perfection of manipulation which can hardly be surpassed anywhere in the world, and if any convention anywhere requires a lecturer, and I'm not available, contact Ron Macmillan.

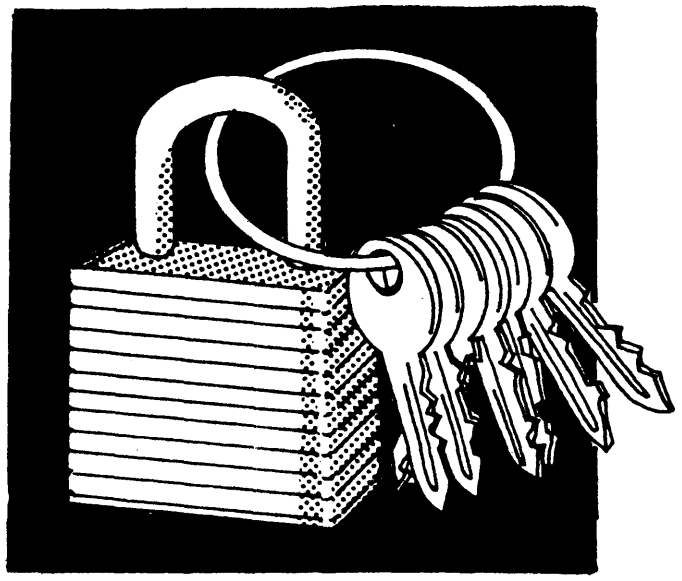
The close-up I did see was excellent. Tamariz did a routine with Jumbo cards, yes, close-up. Oil and water with several variations, Four Aces etc. There were two others who deserve a mention and in my usual fashion I scribbled down some names and have come up with two. Whether they are the same person or two different people I don't know but the names are Antoniode Estrada Carmena and Juan Carlos. One did an excellent demonstration of dice stacking, switching etc finishing up with large size dice under the cup with a colour change or two on the way. The other did card work which I had a little trouble following because of the language problem (his, not mine) but he knocked everyone out with a selected card appearing inside a cigarette lighter which at that moment was being held by a spectator.

Talking about dice stacking reminds me that there was another convention recently. The Jack Hughes Diamond Jubilee held in King's Lynn, Norfolk and that Jacks' son Bernard who was responsible for these things had imported Jim Zachary from the U.S.A. to a close-up lecture and Jim's forte is dice stacking with a vengeance. Up up and up they go. At the same convention we had another U.S.A. import, one Darwin Ortiz. Darwin likes card tricks, so do I, so I like Darwin Ortiz. The only thing I don't like about him is that he's better than me. He had lecture notes and I liked the pun in the title of the notes. They were called Darwin's Theories. I like that, it's almost as good as Patrick's Pages of Magic which is the title of another set of lecture notes I have read somewhere.

Some time ago I asked for ideas re effects with a Queens Silver Jubilee theme. I got them, several of them and they were terrible. If that's the best you can do fellas, forget it. Which reminds me. Even further back I asked for solutions to a couple of problems, namely a selected card appearing up ones sleeve and how to load a glass of wine under a cup as in the cups and balls. I had several replies to those queries. Some of them were interesting and if you will bear with me we will publish those so-called solutions in a future issue.

One last item. In last month's issue you probably saw an add for tapes of the Ramsay Reunion. They are just about ready (they may well be ready by the time you read this) and I would like to thank everyone who has placed their order. Have you placed yours?

Patrick Page



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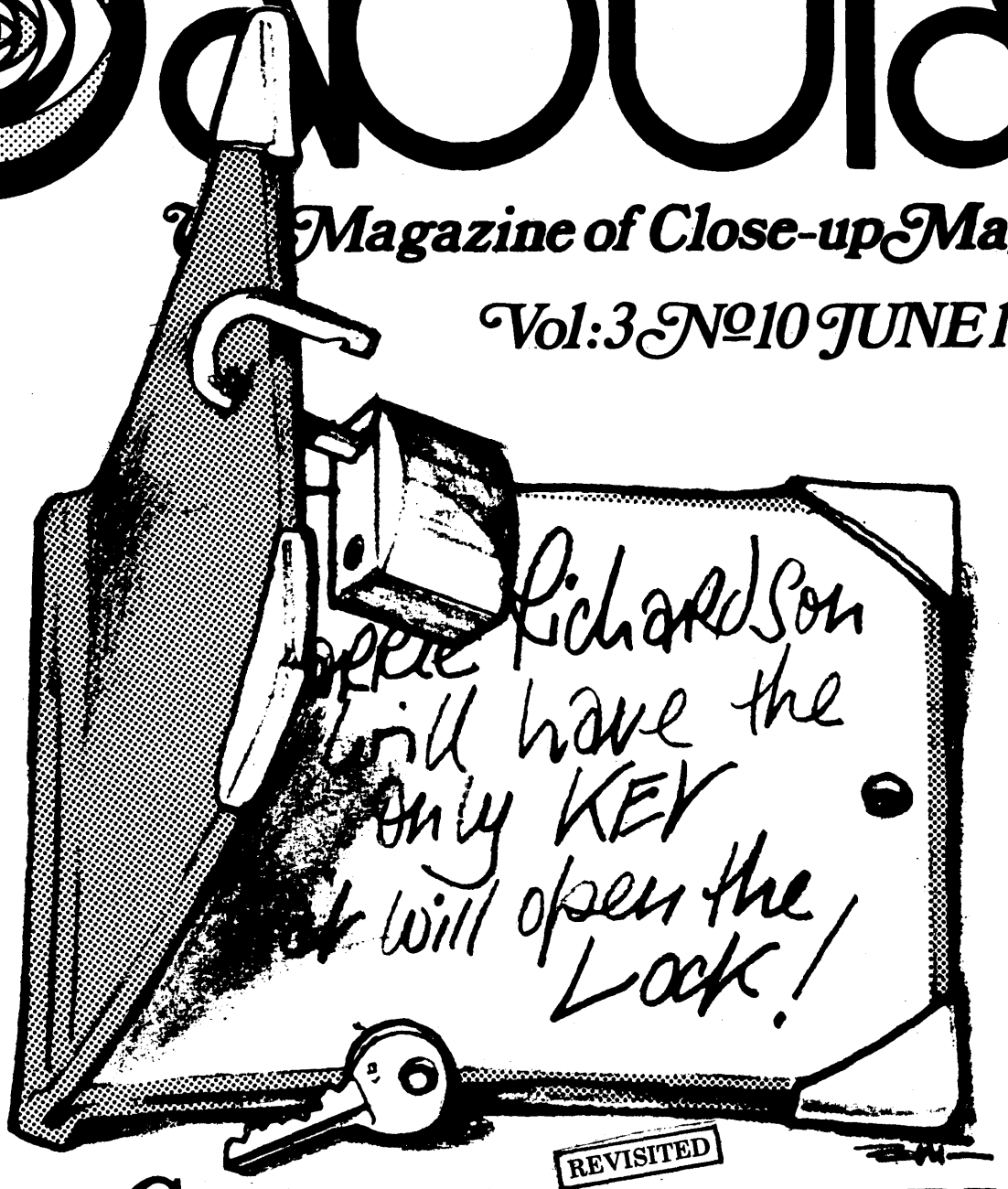


REVISITED

LOCK & KEY MYSTERY

In 1931 Anneman introduced "Seven Keys to Baldpate" which he explained in 'The Book Without a Name'. Briefly, the effect consisted in the performer divining which one of seven keys would open the lock, and required a changing bag. Henry Fetsch suggested a fascinating approach to the problem in the Jinx some seven years later which involved a second lock, and since that time several methods have been devised to produce the effect.

My own solution depends on the Fetsch principle, and though it may be open for debate, I believe it has the advantage of being cleaner in operation.

Two locks are required. Seven keys which open one lock and one key which opens the other. Let's call the lock with the seven keys B. which is closed and placed in the right coat pocket. The other lock A is opened and the key

barrie richardson

LOCK AND KEY MYSTERY

Barrie Richardson

which is not required during the performance placed aside. One of the seven keys is tied to a piece of ribbon and placed into the open lock A.

Commence by distributing the six keys among the audience. Hold up the open lock with the tagged key in it saying, "A lock which I testify has not been tampered with. I offer one thousand dollars (or pounds) to anyone who can prove that this lock is not exactly as it left the factory. Six keys which will not open the lock, and one, this one, which will. Please take the lock, Miss, remove the key and snap the lock shut." The audience will believe that the ribbon is on the key as a means of identifying which key will open the lock and assume that it was used for that purpose.

The lock is now passed around for examination and to allow those with keys to satisfy themselves that they will not open the lock. While they are trying secretly take the other lock from the pocket and ask the spectator to remove key from the ribbon.

This request should be so timed that the attention of the audience is directed to the person untying the ribbon as you regain the lock taking it with the hand not holding the duplicat The locks are now switched by apparently putting the visible lock into the hand contain the duplicate and bringing the latter into vi During this action you should be watching person untying the ribbon and if some relev remark is made to this person it will further ensure no-one will be watching you as the switch is made, which should be made casually without any attempt to make the move invisible. This would be a pointless exercise as the misdirectio is so strong that all eyes will be on the ribbon a it is being untied.

The ribbon is now taken and put into the pocket together with the original lock and the 'switched in' lock handed back to the helper with the request to open the lock again (criminal isn't it) and then lock it.

All seven keys are then mixed and you discover the right key in whatever fashion you prefer.

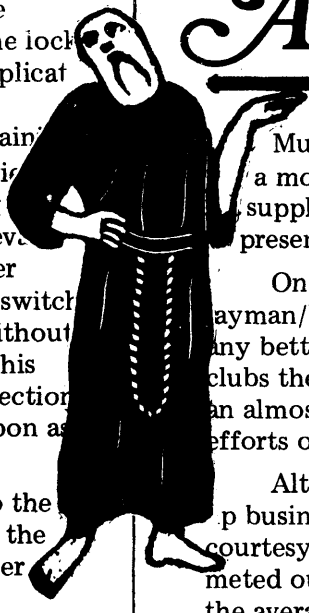
You may wish to again switch locks back again after it is open, along with the key which I do when at the table. Another idea is to put each key as it is eliminated into the right coat pocket as you take it back. At the conclusion apparently remove them from the pocket, actually bringing out six duplicates which had been placed in the ticket pocket. It is advisable to make sure that none of these will open the lock.

A final note. The routine I now use may be of interest to the readers. In addition to the divination effect the routine also embraces a prediction.

With a felt tipped marker I write the following on a 9 inch by 11 inch folder — "Joe Bloggs will have the only key which will open the lock". No-one is allowed to see what has been written. A hole is now punched near the edge of the folder and the person assisting in the experiment who has the lock snaps it around the folder. The keys are then distributed after being mixed and using a fork or pencil in the manner of a dowser six of the key holders are eliminated leaving only the seventh in this case Joe Bloggs who opens the lock.

Now the misdirection is very strong for making the second switch of both lock and key as the message is being read. Everything can now be examined.

A PLEA



Much has been written to help acts attain a more professional standard, from the limitless supply of new tricks to the unending stream of presentation and rehearsal tips.

One wonders, however, why the average ayman/booker should consider close-up magic ny better than "party tricks" when even magic clubs themselves continually foster the idea by n almost casual disregard for the work and fforts of the close-up magician.

Although a relative newcomer to the close-p business, I have been appalled by the lack of courtesy, primitive conditions and deprivation meted out to the performer by the organisers of the average close-up show.

I have had the misfortune to watch shows wherein the acts have not been introduced — screens and resetting facilities have been non-existant, working surfaces supplied that were totally unsuitable. At other functions I have personally been asked to perform simultaneously with other acts — no less than 8 times creating the atmosphere of a demented 3-ring circus.

Think about it, and see if you don't agree that considering their valuable entertainment input to the present day convention, close-up magicians are, in general treated deplorably by the average club.

Respect, like charity, begins at home and it is surely encumbent upon our own fraternity to take the first steps.

Here is a 9 point plan designed to improve working conditions and provide a smoother structure for the benefit of performers and audience.

1. **Responsibility**

Appoint a reliable committee official to take sole charge of the close-up show. His duties will include booking and paying the acts, welcoming the performers on arrival, co-opting members to arrange seating, arrange introductions at each table and overall responsibility for the welfare of the entertainers and smooth running of the show.

Don't leave this appointment until "the day" — and advise the acts who this link-man is well in advance.

2. **Booking**

Take a leaf from the Blackpool boys and send a contract with 2 copies stating time, place, fee.

3. **Special Requirements**

Go one further and — like the Leeds MC ask the acts, before the great day, if they have any special requirements i.e. music - lights - props etc.

4. **Basic Essentials**

Please provide at least the basic essentials. A dressing room, if possible with wash basin as even close-up acts like to change for a performance. A screen in the hall behind which the act can reset. Reliable card tables — i.e. 4 legs of approximate equal length with reasonable size working surface. Please invest in a number of green baize cloths large enough to hang to the floor on the front edge of the table. Oh, and a large jug of water and glasses —it's a thirsty hour.

5. **Venue**

The Leicester MC actually arrange for the audience to sit around circular tables with over-head lights — and I'm told the Ramsay Reunion took place in a lecture theatre with rakes seating. These are, of course, exceptional conditions but if you can't arrange different rooms for each act, at least have as few tables as possible — in the largest available room — and have the acts work diagonal corners instead of clock/anti clock-wise. This way the audience is not as obviously "tipped off" about what is coming next.

6. **Procedure**

Don't ask the performers to work 6 tables — 4 is enough. Try to have the performers work in teams of two, i.e. one working, one setting up. This way you have no stage waits, no restive audience and no panic.

7. **Format**

Check with each performer the effects to be performed. Act as mediator to eradicate duplication — do not expect the performers to resolve this. Ask if the performers have any objections to members of the audience using tape recorders.

8. **Introductions**

Introduce all the artistes to the audience before the show. Delegate someone at each table to introduce the act and thank all the performers and organising staff after the show and before the audience start to leave. Let's not have the mismanaged shambles we've seen in the past. Close-up shows should run as smoothly as stage shows with the start, middle and end clearly defined. Have a club member write a factual and interesting account of the acts for the magic magazines — this need not be an eulogy neither a bald list of effects, but enough to convey what was done and the style and standard — and get the name right.

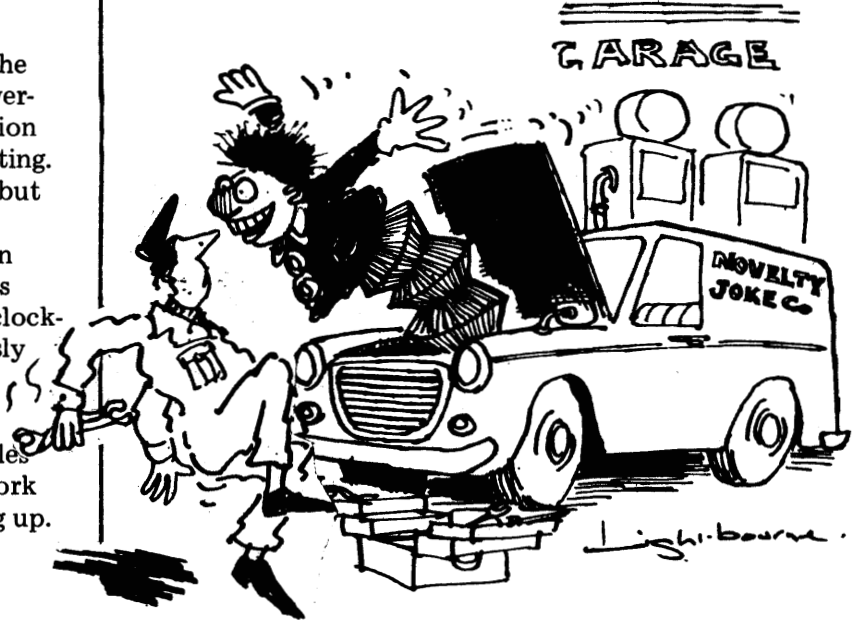
9. **Payment**

See that the performer is given his money — preferably cash rather than cheque — in a sealed envelope with a short letter of thanks IMMEDIATELY AFTER THE SHOW.

OK, follow just some of the above points and you will end up with a more professional balanced show. The audience will feel more comfortable watching a show that has been well produced and the acts will give more of their best.

Most of all, you will have contributed more positively to the elevation of the art of close-up magic.

bert graham



JUST CHANGES

In this effect four cards of particular denomination appear one at a time protruding face up from a face down blue-backed pack. On being turned face up they are seen to have red backs. They then mysteriously change their faces only, first to kings and finally to aces still retaining their red backs.

To prepare remove the four aces and four kings from a blue backed pack and replace them with similar cards from a red backed pack. The blue backed pack with the red strangers is now set up as follows. Face down blue backed card — face up blue backed card — the four red backed kings face up — and the following all face down: — blue backed card — red backed ace — three blue backed cards — red backed ace — three blue backed cards — red backed ace — three blue backed cards and a red backed ace, followed by the remainder of the pack. To complete the set-up turn the four bottom cards face up.

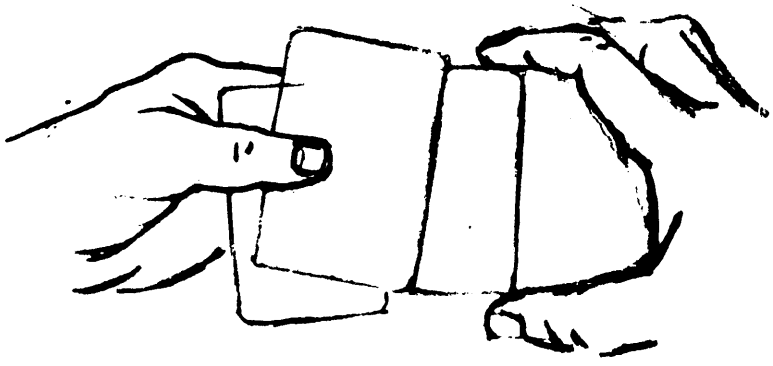
The production of the four face up cards to commence the routine uses Piet Forton's effective method explained in the February issue Vol. 3 No. 6, and are the four faced cards from the bottom of the pack. As each one is produced it is allowed to fall face up on to the table.

With the pack held in the left hand a left little finger break is taken below the face up kings. The natural break provided by these reversed cards makes this a simple matter. The tabled cards are placed face up on top of the pack and the block of eight cards above the break turned over on top of the pack. To the audience it will appear that the four face up cards have been added to the pack and turned over. The four red backed kings now on top of the pack are dealt face down in a row on to the table the audience supposing them to be the four cards just produced.

The tabled cards are turned face up to reveal that they have changed to kings at the same time taking a left little finger break below the second card — a red ace. Count off three cards from the top of the pack taking two on the first count and put the three cards (actually four) on top of one of the face up kings. The little finger break simplifies the taking of the two cards as one and as the second and third cards are counted off they should be placed on top of the double card which will result in the red backed ace being at the bottom of the face down packet on the king. Again take a left little finger break under the second card and count off four as three and place the packet on another king. Repeat the procedure twice more covering the other two kings.

Pick up one of the packets keeping it face down. Take the king from the bottom and put it face down third from the top of the packet taking care not to expose the red backed ace. Elmsley count the packet of five cards as four putting the last card on the bottom of the packet. The top card of the packet is a red one which the audience believe to be a king is thumbed off on to the table and the packet put on top of the pack. The tabled card is turned face up to reveal the change from king to ace.

Pick up the second packet and after squaring it up take the king turn it face down replace it on the bottom. Count off the three blue backed cards with the right hand taking care to keep the two red backed cards squared as one card. Replace two of the blue backers on top of the red cards in the left hand injogged for about an inch, and the remaining one similarly injogged below the two red backed cards. Left hand turns bringing the packet faces of the cards towards audience allowing spectators to see the outjogged king. The red backed ace is concealed behind the king. The left hand now turns bringing the packet back to its original position and the right hand grasps the outjogged red backed cards thumb on top and fingers below and keeping them aligned 'wiggles' them and finally pulling the top card, the ace, clear as the left index finger tip engages the outer end of the king below pulling into and square with the blue backed cards in the left hand. Right hand turns the king face up showing it to be an ace and dropping it face up on to the table. The packet of four cards in the



(1)

left hand are now shown as three blue backed cards and keeping the red backed king, which is third from the top, hidden. This is achieved by holding the packet in the right hand in the Biddle position, thumb at inner right corner and index finger tip at right outer corner as the left finger tips pull the bottom card of the packet towards the left and the left thumb moves the top card also towards the left, leaving the two middle cards out jogged towards the right (1). The right hand now moves from the Biddle grip position and takes the cards from the left hand commencing with the double then the remaining two singly and placing them in a squared packet face down on top of the pack.

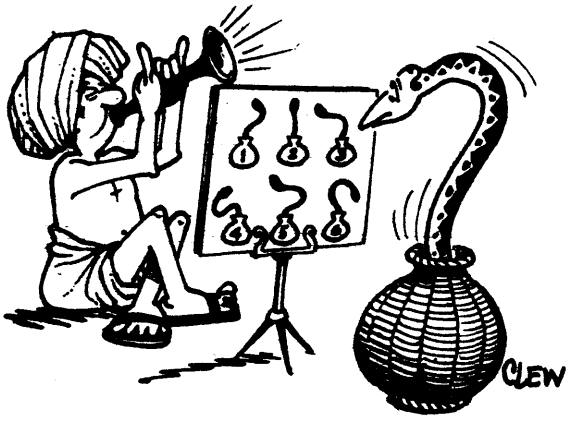
The face down cards only of the third packet are picked up leaving the king on the table. The packet of four are counted as three with the backs towards the audience. Hold the four cards faces down in the left hand and take the top card with the right, then the next going on top and finally the next two as one on top of the other two. Turn the packet faces up and show the faces of three cards only keeping the ace hidden using the same means to achieve this end as taken to show the backs of three cards while keeping the red backed card hidden when dealing with the second packet to which sketch (1) refers. Having reached the position in the illustration but with the faces of the cards towards the audience the right hand pulls out the double card and places it/them on top of the other two. Still with faces towards the audience square up the cards and take a break under the top card with the left little finger tip. Pick up the king from the table and place it face up on to the face up packet.

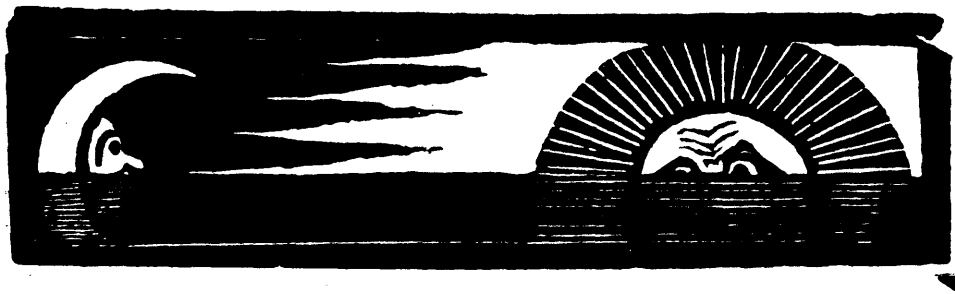
This time the king is changed into an ace by means of a colour change. The right hand takes up a position over the packet with the thumb at the inner end and fingers at the outer end and the three cards under the break are swivelled into the right palm using the left fingers. The left hand moves away with the two cards and the right hand implants it three palmed on those in the left changing the king into an ace. If desired a Herrman or other pass may be used to bring about the effect. The ace is now removed, its back shown and dropped on to the table. The faces of three of the remaining four cards are shown keeping the king hidden using the method explained previously. The packet is then placed face down on to the pack.

Pick up the last packet and place the king face down on the bottom of the face down packet which is then held in the left hand. The right hand takes the three blue backed cards singly, and the two remaining red backed cards turned over in the left hand as one card to show the king. Place one of the cards in the right hand face down on top of the two in the left hand and the other two on top. Show three blue backed cards with the face up king second from the top using the Ascanio Spread. Move the king with the ace below it below the second card and repeat the sleight revealing that the face up king has changed to an ace.

Cut the packet bringing the ace to the top and thumb it on to the table. Take a break above the bottom card and turn the top card face up and push it into the break flush with the rest of the cards. Take the new top card, show its face and put it face up on the bottom of the packet. Repeat with the next card which will reveal the face of the first of the three cards shown at the face of the packet creating the illusion that there are only three cards in the packet and the face and backs of all three have been shown, and the trick is over.

david carré





THE U.S.A. TRAIL

EFFECT:-

Five cards are freely chosen from the pack by a spectator. He remembers one of these and the performer magically locates the noted card. When the remaining four cards are turned face up they are found to have changed to aces.

METHOD:-

Start by having the aces palmed in the right hand, backs towards the palm. They can be palmed from the pack after culling, or simply kept in your pocket or on your lap until you are ready to go into the routine when you sneak them into your palm.

Fan out the pack face down using both hands requesting a spectator to remove any five cards from the pack. Note that the spread pack perfectly conceals the palmed cards, the right thumb being on the backs of the cards and the fingers below.

When the five cards have been taken close up the pack and hold it face down in the left hand in a casually squared condition. The right hand with the palmed aces drops down into a relaxed position. One of the big secrets of successful palming is to keep the hand and arm relaxed with complete absence of tension. Imagine your hand has just taken an aspirin to remove tension and you won't get caught.

Ask the spectator to discard any four of the cards he is holding extending the left hand so that he will automatically drop them on top of the pack. Take them in a fairly sloppy manner so that they are not neatly squared on top of the pack.

The spectator is now requested to look at the card he has retained, remember it, and show it to any others present. *As he looks at the card* bring up the right hand and add the palmed cards to the top of the pack. The unsquared condition of the four cards returned by the spectator provides the reason for the right hand to approach the pack — to square up the cards.

Immediately the palmed cards have been added and the right hand rests on the pack, the left thumb pushes over these added cards (the four aces) in a slight spread. The right hand now takes these four retaining the spread condition and the left hand places the remainder of the pack on the table.

Request the spectator to push his noted card amongst the ones you are holding. Since you use the word 'amongst' he is conditioned to place it within the packet and not at either end of the spread, so it will end up at position two, three or four from the FACE of the group. You can easily note its position as he pushes it into the packet. If he places it in position two, close up the spread taking a left little finger break under the top two cards of the face down packet. Should he insert it in any other position close up the spread remembering its position.

Remarking that you will demonstrate an infallible way of finding the chosen card proceed as follows.

If it was returned as position two from the face put the top card under the packet and the next one on the table, continuing this procedure until you are left with one card. Note that the first card you place under the packet is really two cards as one. The break obtained when closing the spread makes this move relatively simple to perform.

If at position three from the face put one card under the packet and the next one down onto the table and continue the sequence until you are left holding one card.

roy walton

If at position four from the face place one card on the table and the next one under the packet and continue the sequence until you are holding one card.

Ask the spectator to name his card and slowly turn the card you are holding face up to show that you have found it.

Point to the four face down cards on the table and say, "You are probably wondering whether the trick would have worked if you had chosen one of these cards instead, well, to be honest it wouldn't. I would just have had to show you my four ace trick." On the final line turn the four cards face up to reveal that they are aces.

TAKING THE PLUNGE

This routine offers several surprises. It is presented with an air of bewilderment as if the magic were taking you by surprise as much as the audience.

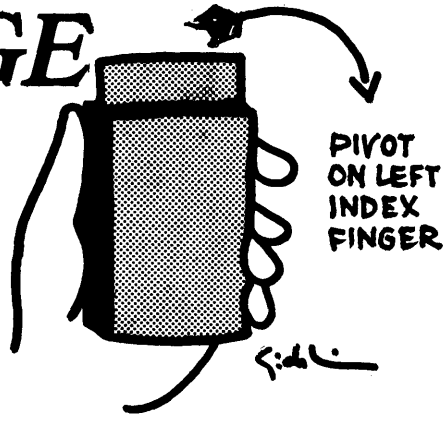
Begin by having a card selected from the pack, and as the spectator is noting the card begin an overhand shuffle and as you reach the halfway point have the selection returned. Continue the shuffle running two cards onto the selection, injog the next card, and then run off the remainder of the cards on top of all. Square up the pack, and as you push the injogged card back into the pack obtain a break below it.

Overhand shuffle to the break. Injog the first card after the break. Run off two more cards and then injog the next card. Shuffle the balance of the pack on top of all. The situation will not be that there are two cards extending from rear (inner end) of the pack, with two cards sandwiched between them which are square with the pack.

Perform the plunger rise, which will cause both cards between the injogged cards to rise squared as one. The visible face of the risen pair will be an indifferent. For the purpose of explanation let's say it is the five of hearts, and that the chosen card hidden behind it is the king of clubs.

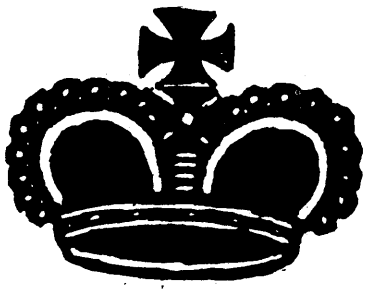
Hold the pack face down in the left hand, with the extending card(s) towards the audience. With the right hand swivel the extending card(s) to the right. See illustration. The pair pivots on the first joint of the left index finger until they are clear of the pack. In a continuous motion the pair is flipped bookwise face up onto the pack. Exclaim, "Your card wasn't the five of hearts? Hmmm . . ." As this is said, flip the double card face down, and deal the top card (supposedly the five of hearts) onto the table face down. State, "Perhaps the five is in indicator . . . maybe we will find your selected card fifth down in the pack."

Second deal four cards. The fifth card (actually the original top card, the five of hearts) is now dealt and turned face up. Express astonishment and confusion at seeing the five at this location and turn your attention to the tabled card. It is turned over, revealing that it has changed into the kings of hearts, the chosen card.



Note: For readers lacking facility with the second deal the following wellknown simple wheeze will overcome the deficiency. In counting off the five cards take them one at a time with the right hand each succeeding card going on top of the previous one counted off. This procedure will result in the five spot being at the bottom of the packet of five cards at the end of the count. At this point — pause — and make some remark relevant to the supposed five spot on the table. It could be a query such as asking if anyone remembers the suit of the tabled five. The object of this minor diversion is to prevent the audience from recalling how the cards were counted off so that when the packet in the right hand is turned over to reveal the fifth? card they will not tumble to the simple ruse with which they have been deceived. The misdirection will be even stronger if you express some doubt when, as the count of five is reached, by saying, "Are you sure it was the five of hearts?" They will instinctively look at the card only to find they are holding the selected card. You then turn over the packet to reveal the five of hearts at the fifth position.

dorion sagan described by **phil goldstein**



HAMMAN COUNT

FARMER METHOD

Let us assume that five cards consisting of three blue-backed cards and two red-backed cards are to be counted face-down as five blue-backed cards. Arrange the cards in the left hand face-down in the following order:

— top card is blue-backed

— second card is blue-backed

— third card is blue-backed

— fourth card is red-backed

— fifth card is red-backed

The right hand takes the cards from the left hand and holds them with the right thumb and forefinger as depicted in figure 1. Note that the cards are held by the very tips of the fingers. Only a light touch is required. The grip ensures the smooth working of the switch later on in the count, but, more importantly allows the audience to see the entire back of the card: there are no extraneous fingers to obscure the back and diffuse the interest point of the audience (that is, the audience normally concentrates on the middle of the back of the card).

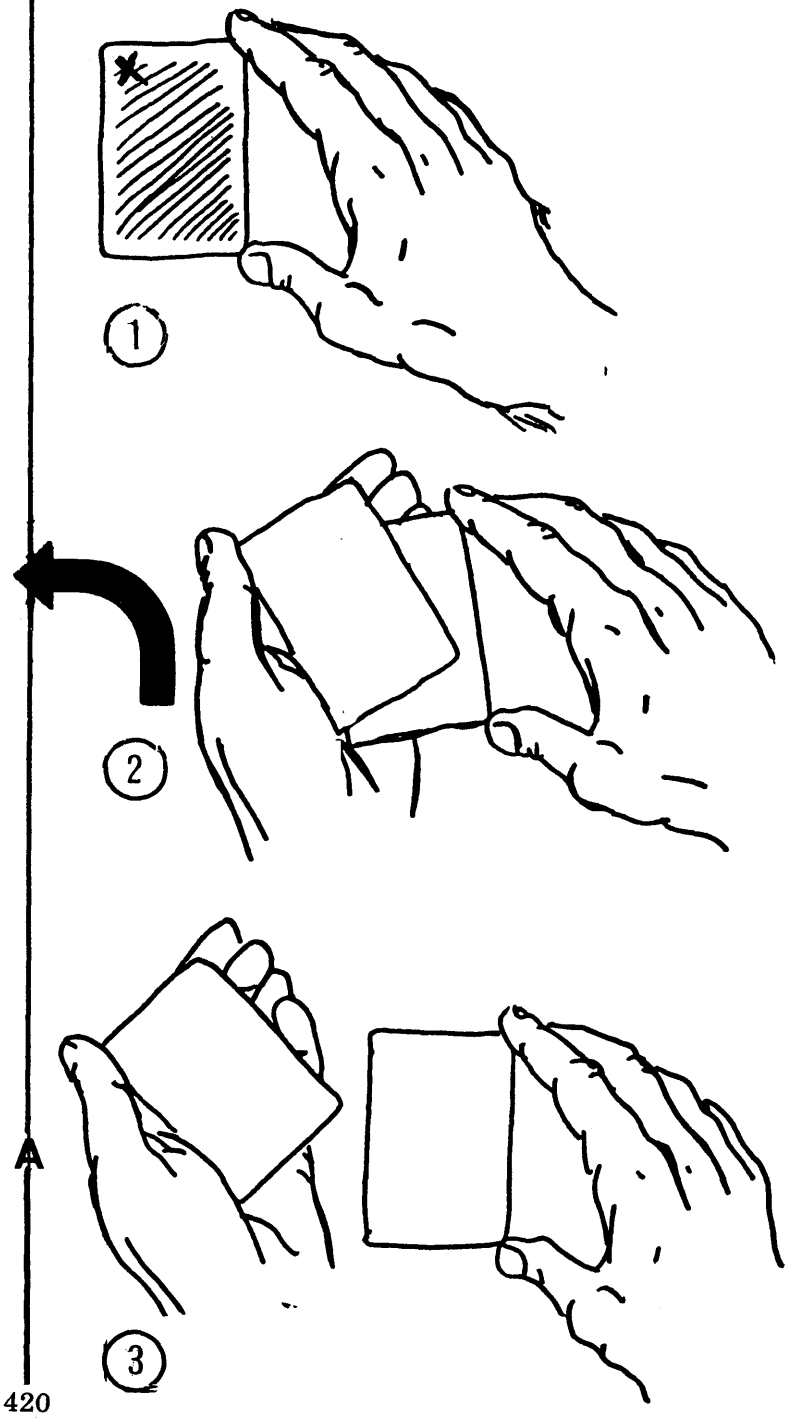
The other right fingers play no part in this count and are held loosely spread, though the angle of view depicted by the diagram makes it appear the fingers are closed. This is not the case. On the other hand the fingers are not intentionally spread so as to emphasize the somewhat awkward position of the right hand. The best approach may be to just forget the 2nd, 3rd and 4th fingers of the right hand and just let them fall into whatever position they would normally fall into.

Step 2

The left hand approaches the right hand in order to pull off the first card. The right hand does not move towards the left hand. The right hand and arm remain immobile and rock steady during the entire count. The action is always one of the left hand approaching the right hand, pulling a card off, and then moving to the left. If the right hand moves, even slightly, a great deal of the illusion is destroyed (this principle applies to all counts, especially the Elmsley and Hamman counts).

The "X" in figure 1 denotes the spot the left thumb should aim for. With practice it is possible to have the left thumb nip just a fraction of the left top outer edge of the card as depicted in figure 2. To pull off the card the left thumb exerts a light downward pressure while at the same time pulling the card slightly to the left until it can be secured by the left thumb above and the middle joint of the left forefinger. Again figure 2 depicts this position.

The card is pulled off at a 45 degree angle as depicted by the arrow in figure 2. The left hand continues along the arc until it reaches the position relative to the right hand as depicted in



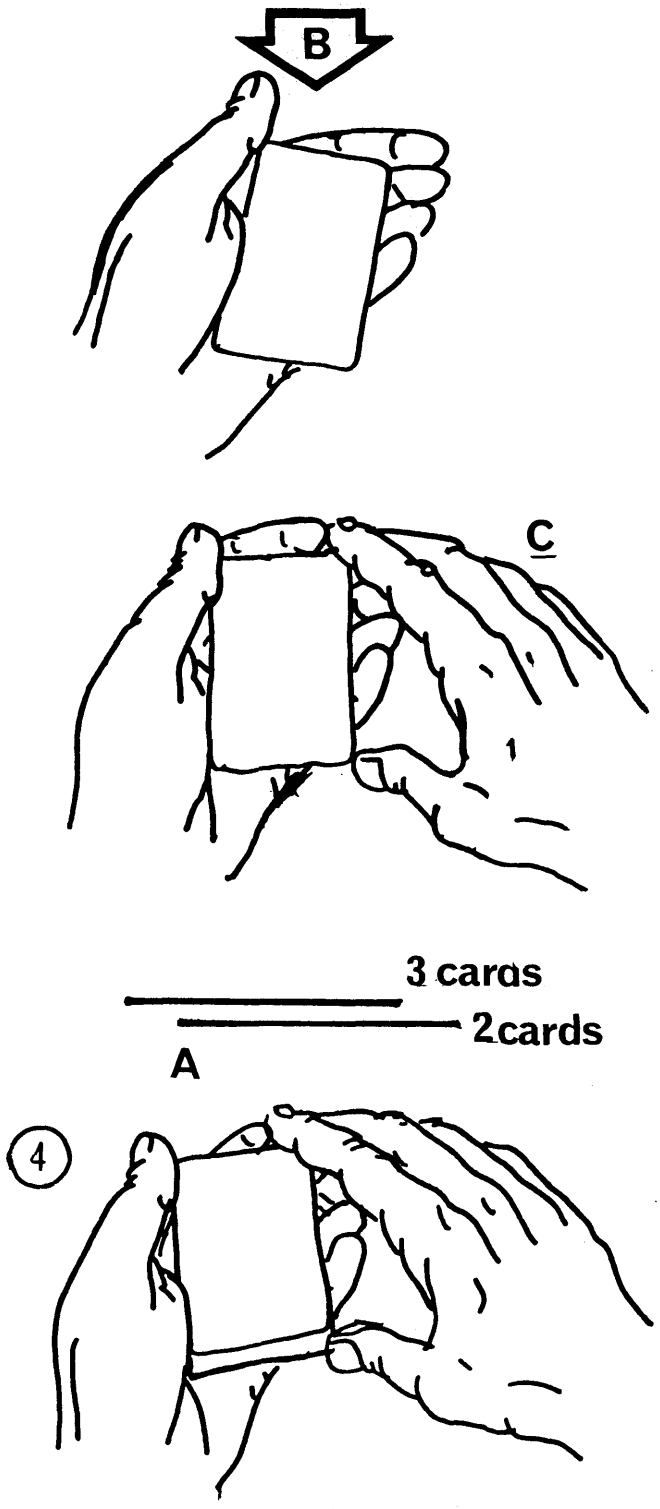


figure 3. In the normal Hamman count the card moves straight off to the left. In the present method this angling is necessary to ensure a continuity of action: i.e., during the switch this angling is necessary therefore the audience must be prepared to accept the action during the switch.

The left hand pulls off each card by pivoting at the wrist: the left forearm *does not move*, but remains as rock steady as the right hand and arm. Again this enhances the illusion and makes the 45 degree pull-off appear more natural.

Step 3

As the left hand begins to move back towards the right hand to remove the second card the card in the left hand is shifted slightly towards the body (i.e. an injog) by placing the left forefinger slightly over the top outer edge of the card. Please refer to figure 3B which depicts the action. Note also the left hand position in figure 3C. In effect the left hand "cradles" the card.

Figure 3C depicts the left hand beginning to remove the second card. As in the original Hamman count the first card in the left hand is placed directly below the packet in the right hand as the second card is pulled off. The second card is pulled onto the left hand card and the left hand moves off to the left as before. Again as the left hand begins to approach the right hand to pull off the third card the two cards in the left hand are shifted slightly towards the body by the left forefinger. Thus far the audience has seen two blue-backed cards pulled off into the left hand and are now prepared to see a third blue-backed card pulled off into the left hand.

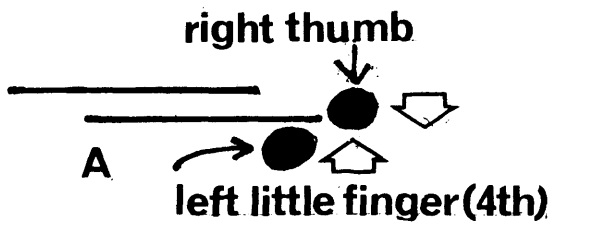
Step 4

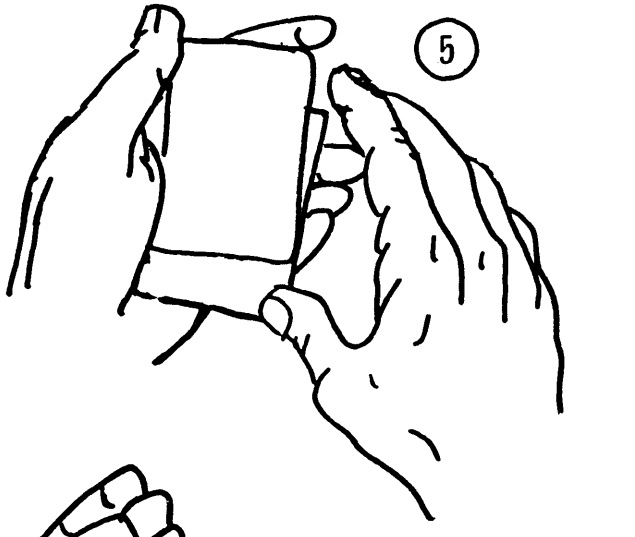
At this point two cards are squared and injogged in the left hand. The left hand is moving towards the right hand to pull off the third blue-backed card. The right hand holds a three card packet which, from the top down, consists of a blue-backed card, a red-backed card, and a red-backed card. In this part of the action the three cards in the right hand are pulled into the left hand while the two cards already in the left hand are left in the right hand to be counted as cards number 4 and 5 respectively. The effect is that five blue-backed cards have been counted into the left hand.

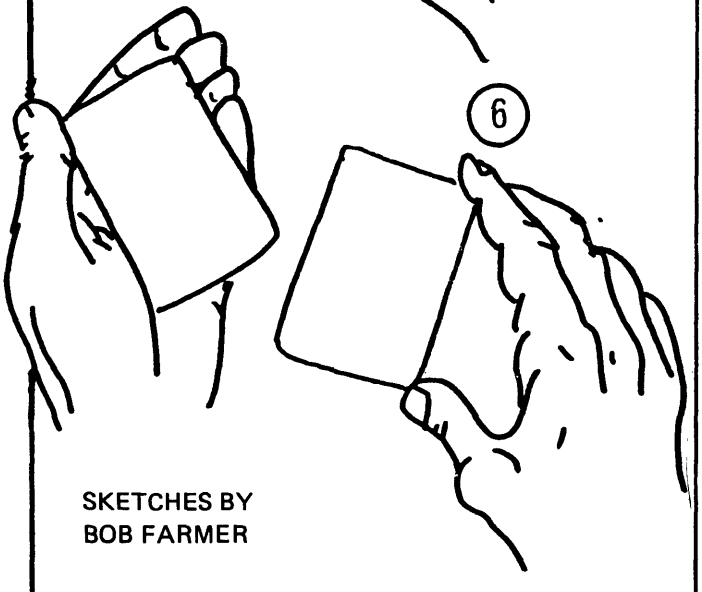
The switch is performed as follows: As the left hand reaches the right hand the cards in the left hand are placed below the cards in the right but injogged a fraction of an inch. As this happens the injogged packet contacts the pad of the right thumb. Figure 4 depicts the action at this point. Figure 4A depicts the injog, however the packets are shown separate: this is merely for clarity in practice the packets are contiguous

Step 5

Contemporaneously with step 4 the following action occurs: because the lower packet is injogged the upper 3-card packet can be nipped by the left thumb and forefinger (middle joint) in a manner identical to the first two pull-offs. The technical problem at this point is to retain the two card packet in the right hand without dropping it on the floor (it is unsupported).







SKETCHES BY
BOB FARMER

To retain the two card packet the right thumb pushes down slightly on the injogged packet *as the left little finger pushes up.* The *entire* left little finger is utilized in this action. If reference is made to figure five you will note that the right forefinger is not touching either packet (more about this in a moment). The injogged packet is supported or nipped by the right thumb and the side of the left little finger. The upper packet is nipped between the left thumb and forefinger.

As the left hand moves away (and the pressure and presence of the left little finger departs) the right forefinger moves to the top outer right edge of the two card packet: see figure 6. It is not necessary to consciously control the movement of the right forefinger, it automatically "flops" from one packet to the other. Figure 5 is actually a frozen action shot. In practice the switch of the forefinger, though visible, is not noticed. I proved this empirically through demonstrations before magicians (a demonstration without explanation followed by explanation and a second demonstration confirmed that the movement is not noticeable).

Step 6

The two cards now in the right hand are counted as cards 4 and 5 respectively onto the cards in the left hand. Of course a similar manner of removal is employed. The audience has seen five blue-backed cards and the two red-backed cards have been hidden.

Points to Note

1. The right arm and hand, and the left forearm remain rock steady throughout the count.

2. The left hand always approaches the right: the hands never move towards each other.

3. The actions during the switch are simultaneously executed.

4. The cards are counted 1-2-3-4-5 in a smooth continuous rhythm. I have timed my execution of the sleight and it occupies just under four seconds from beginning to end (i.e. from the time the cards are held in the right hand until they are all in the left hand).

5. The attitude of the performer during this count is very important to the construction of the illusion. The impression you are trying to convey is that you are trying to *display* the cards as neatly and fairly as possible. Of course the ideal way to do this would be to deal the cards singly onto the table. However, this obviously is not possible. The position of the hands in this count, especially the right hand, appears slightly awkward (or "unnatural") to the spectators and therefore they must be placed at ease. To do this the performer must convey the impression that the cards are purposefully held in such a position so that the spectators can get a better (and fairer view): if the spectators believe this they will ignore the grips.

6. The Hamman Count is not a false count but a false display: that is, the correct use of the count is to display the physical appearance of the cards, not establish the number of cards. As a false count (that is as a method of counting a packet as containing more or less the number of cards it actually contains) the Hamman count is inappropriate.

7. It may be necessary for the individual performer to make adaptations of some of the positions to suit the hands available.

bob farmer

MASON'S MONIKER MODIFIED

Ray Waters

I must have been one of the first people to be on the receiving end of Eric Mason's Moniker (Pabular Vol.3 No.2) during its road-testing in the Blenhiem Bar. I am surprised to find that as far as Eric knows, he and I are the only people using this most spectacular item of bar magic.

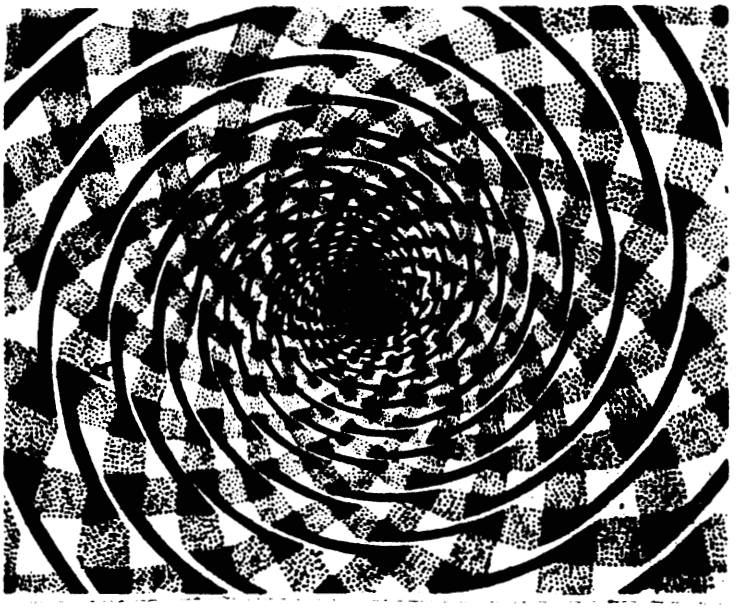
When I began to use this effect, I was rather worried by the fact that in some conditions it is necessary to have a 'fielder' to take the glass; my worry stemmed from the fact that I have no friends. I therefore decided that the glass must be deposited on my person, and got out my Topit (a device for vanishing a pack of cards, available from Davenport's). This is my presentation using the said device.

Make your fake by removing the handle from a standard beer glass using your favourite method; put Blu-Tak on the ends and lie in wait for your prey. Stick the fake on to the glass as described in the original routine, and persuade your victim that he must hold the glass by the (fake) handle with his finger and thumb, and must not open his fingers. Cover the glass and hand with a borrowed towel.

Now, with your coat unbottoned, and both hands under the cloth, remove the glass with one hand while maintaining slight pressure of the fake on your assistant's fingers with your other hand. Say "Even if I put my hand on my heart and beg you to let go, don't open your fingers." As you say "Hand on my heart", suit the action to the words, dropping the glass into the Topit as your hand goes under your lapel. For lady assistants, the vulgar among us may wish to add "Even if I put my hand on YOUR heart, don't open your fingers, just scream."

Now, having more or less done the trick, announce that you are about to perform a great and beautiful wonder, to wit:- you will cause the glass to float with no means of support. Raise the fake and craftily slip it out of the encircling digits. Remove your hands to the corners of the towel and get your assistant to confirm that the glass is indeed floating. Ask if he would like to SEE this marvel, and when he says "Yes" reply "So would I", and whip away the cloth, immediately showing it empty. You now allow him to buy you a drink. If he says he DOESN'T want to see the glass floating, just say "Okay" and remove the cloth, he won't see it float. Do not buy him a drink.

Note:- You now have in your Topit a beer glass that nobody knows about; this is a good way to ensure a supply of glasses for making spare fakes. I offer to pay the landlord for the vanished glass as I can't get them back but have never been asked for the money. I hope that the prospect of free beer glasses may encourage other magicians to use Moniker. It's too good to file away and forget.



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MAGICASSETTES

OASIS

The increasing popularity of close-up magic has created problems for those responsible for organising that part of function devoted to this specialised type of magic. Many societies have yet to realise that the presentation of close-up magic events, if they are to be successful, require as much care and effort in organisation and expenditure of money as the more formal platform and stage shows.

In **Bert Graham's** article in this issue will be found sufficient information and ideas to make it an invaluable guide for those responsible for the arrangements of these functions. One point he makes is that performers should not be asked to work at more than four tables brings to mind that at a recent magic club convention which attracted around 800 registrations only four close-up performers were engaged and were required to give eight performances each, which seems to indicate a lack of awareness of the increasing popularity of close-up magic. If there is any truth in the saying "you get what you pay for" magical societies will have to increase the amount of money they allocate to the provision of close-up entertainment if they are to present top class magic in this particular field. This objective is unlikely to be achieved by inviting someone to lecture for 'free' and when he agrees informing him that he would be required to pay the registration fee, or to cite another case in which the magician quoted a fee, double the amount he was originally offered, was asked to accept £1 less.

This penny pinching resulted in registrants being deprived from seeing these performers in action and in consequence it can be assumed the organisers had to make second choices, which means, if they approached the best available in the first instance, standards had to be lowered. As the avowed aims of most societies is to elevate the art of magic, and if that includes raising the standard of close-up magical performance, one of the most valuable services they can provide for their members is to give them the opportunity of seeing top class performers in action. This of course may mean that more money will have to be spent in this direction, and less on other events.

The forty-first annual convention of the British Ring No.25 of the I.B.M. takes place at Harrogate, Sept. 14th-18th. There is an excellent line-up of performers from all over the world — but wait for it — no star close-up attraction. The good news is that the close-up competition will take place in five separate rooms ensuring a comfortable view of the performers. A similar arrangement proved successful last year when **Don Lees**, who has worked hard to promote close-up magic at this event, was in charge. This year **Mike Gancia** takes on the task, and if you are a member drop him a line before Sept. 1st saying you wish to compete, you will be helping to ensure that next year there will again be proper facilities for close-up performers at this event, also that consideration may be given regarding booking a top line close-up personality for your entertainment.

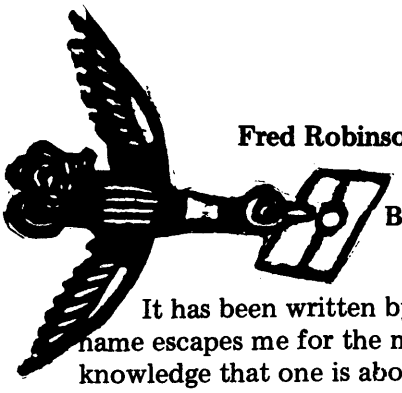
The Magic Circle's winter programme commences on Monday, Sept. 5th with **Pabular** in charge for the third year in succession. Should you wish to do a stint around the tables drop me a line.

From Juan Tamariz comes the news that **Frank Garcia, Jose de la Torre** and **Slydini** will be in Madrid towards the end of October giving a three-man lecture. After this the "IV Jornadas de Cartomagic" will be held in the Victoria Palace, a four star hotel in the village of El Escorial forty miles from Madrid. About 30 card specialists will be there including **Ascanio, Piet Forton, Bernard Bilis, Reinhard Muller, C. Vasquez, Anton** etc. etc. Two days of non-stop magic with four lectures, lots of films, workshops, shows and discussions in a friendly atmosphere. Unbelievably this is free, no registration fee whatsoever. The hotel charges are £14 per day for room, breakfast, lunch and dinner. **Ray Grismer** piano teacher to the **'Professor'** in London recently performing his speciality, Ring off Cord with many interesting variations, plus card effects, in the Blenheim Bar for magicians and customers. His courteous manner when performing for the latter was an object lesson, and his remark that the most difficult trick was "to know when to stop", did not pass unnoticed. Sadly, it is one that many of us have yet to learn.

Another night and a different pub with **Gordon Bruce, Peter Duffie** and **Steve Hamilton** up from Glasgow. Our Art Editor **Eric Mason** who also happened to be there showed us the ultimate using the **Cornelius** slate. You name a card, and Eric puts the slate on your hand and invites you to turn it over to find your choice indicated thereon. During the session Eric invented yet another trick using a pint mug which will appear in this magazine shortly.

Til next month.

Fred Robinson



Fred Robinson

BOOK REVIEWS

It has been written by someone whose name escapes me for the moment that 'the knowledge that one is about to be hanged concentrates the mind wonderfully'. This is also true, though perhaps to a lesser degree when one purchases a book devoted to one effect. This month we have two such books for review.

*BOB READ'S TRANSPO TUMBLER available from most dealers and also from the author, Bob Read, 32 Regal Way, Kenton, Middlesex, England. Price £1.50 U.S.A. Four dollars. The effect produced is simply explained. A glass tumbler is wrapped in a sheet of newspaper from which it disappears, to reappear under a hat previously shown empty. There is some byplay with a small ball of paper which supplies the necessary misdirection as the coin does in the old glass through the table effect.

The text, with 42 photographs, explains the working in the clearest possible manner and there is a patter story which has some relevance to what is happening and brings in the laughs. The routine is magically strong and is less dependent on 'gags' as such than this author's previous publications and will in consequence have a wider appeal to magicians generally.

* "BACK TO BACK" Jeff Busby's small packet All Backs routine. Four dollars. Available from Busby Enterprises.

The moves used to achieve this miniaturised version of the deservedly popular 'All Backs' effect are meticulously described by Dr. Gene Matsuure who is also responsible for the line drawings. Four cards are shown, all having backs on both sides. On being shown again one card is seen to have developed a face, the others still with backs on both sides. The remaining three cards develop a face one at a time and each time this occurs both sides of the undeveloped cards are shown. Finally all four cards instantly revert to their original condition having backs on both sides. Not difficult technically, and well within the scope of the average small packet card trick devotees who will only be required to memorise the routine, and possess an easily acquired fake card to be in business.

There are three pages of technical and historical notes by the author who credits some fifteen magicians with having been involved in various ways with the effect over the years and also makes the point that it bears repetition before the same people and that is a popular effect with the ladies.

MAGIC INFO

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From
Eric Mason, 39 Dennis Park Crescent, London SW20, England

The Page boy speaks....

(from Kirimuir, Scotland)

I have been in Scotland for a little more than two weeks now and this literary gem will land on your editor's desk in reply to a desperate telegram.

For two weeks I have relaxed and done nothing, absolutely nothing, I haven't seen any magicians, met any magicians, haven't wanted to see any, or wanted to meet any. Actually this is not completely true, I have seen some on television, and at the moment Scotland is very well served with Magic on TV as there are three shows running more or less at the same time — Kreskin, The David Nixon Show, and the Magic Circle Show which features Ray Alan as compere. The first week I was here I caught all three shows, but since then I have been so relaxed and easy going that for the last couple of weeks I haven't even bothered to turn the TV set on.

I will however be seeing quite a few magicians when, during the next week I will be in Glasgow when the Boy Wonder is giving a half-lecture — the other half being by **George Kovari**who has come to appear at the King's Theatre, Glasgow. We'll tell you more about that next time round.

I mentioned last month that I was at a Spanish Convention and that there were two guys who were very good and that I couldn't remember either of their names. Well, just for the record, the guy who did the dice routines was **Camilo** and the fellow with the great card magic was **Tony Cachadina.** It was he in fact who told me, and I apologise for not making notes at the time. I can remember in the past people mentioning what I did but not my name, so I'll put the record straight for them.

In a couple of weeks time I shall be in Italy, Torino to be precise. This time I won't take any chances, I'll take a pencil and paper and write everything down. (Believe that if you like).

I don't know if this is the right place to bring up this matter, but I'm going to do it anyway. I recently had a book published, namely *One Hundred and Fifty Comedy Props.* Somehow a dispute has arisen between the binders and the publishing company about unpaid bills etc and this has resulted in a delay in the actual production of the book. I won't tell you how many of you guys have actually written to me for a copy of the book but there seems to be an awful lot of you for which I thank you. All I can say at the moment is that as soon as they arrive I will mail your copies at once. In the meantime don't worry — remember I will not cash your cheques, postal orders, International Money Orders etc. I think I have actually written to everyone concerned and if I haven't written to *you* I apologise and promise that I will do so explaining the situation. A few of you actually sent cash and some of you who did must be mad because quite a number of you actually sent cash in an envelope with no return address and I am quite sure that if the letters had never reached me you would never have believed it. Remember please in future that when you send money (not of course just to me but anywhere in the world) the very least you can do is to put your name and address on the back of the envelope in case it goes astray.

One of the reasons I have come to Scotland is to write another book, again on comedy. I mention the subject matter just to allay any suspicions that anyone may have had about its contents. And I promise that this time I will not advertise the book until the copies are actually in my hands.

I have in the past year or two met **Dai Vernon** just a few times and on each occasion he has mentioned the effect in which a coin is pushed into the back of the performer's fist, and when the hand is opened the coin rests on the palm. Dai often mentions the fact that he asked **John Ramsay** if he had ever seen this effect performed by L'homme Masque. Is there a perfect method? Does anyone know the perfect way of performing this effect? It is important that it is performed with one coin only. Several methods have been published over the years but Dai is still looking for the perfect one.

Maybe he has found it, but just isn't tipping and his constant search is just to find out if anyone else can do it. He's crafty like that. Should you know of a way of doing this, how about publishing it in Pabular so we can all write to Dai Vernon and tell him we all know how the trick is done?

Goodbye,

Patrick Page

At last! A book on one of the few really great close-up men in the world. Larry Jennings' magic is being used by discerning magicians everywhere.

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(AFTER RECEIVING HIS LAMP TRICK)

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Then look at this . . . .
DANNY DEW told me he would not part with his trick for any money . . . . On recent visits to this country both **JOHNNIE THOMPSON** (Wait for it . . . . this winter!) and **HARRY BLACKSTONE JR** bought A COUPLE.

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pabular

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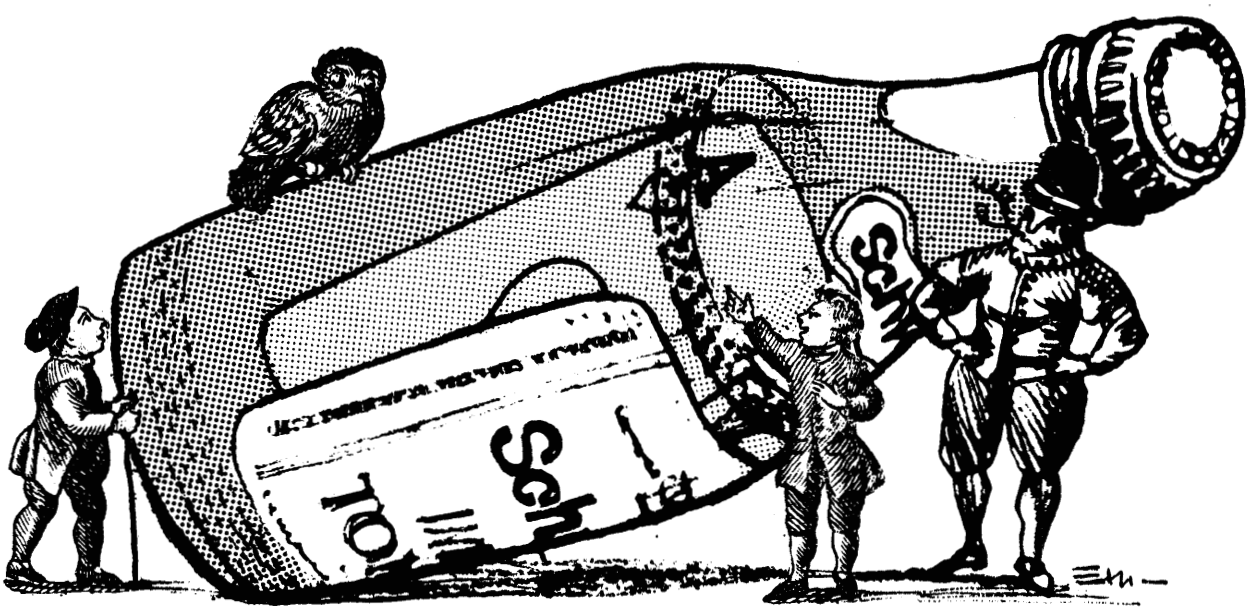

THE SECRET OF SCHHH....

When a chosen card vanishes from the pack and appears sealed inside a borrowed bottle of Schweppes, it really blows the minds of the customers at your favourite pub. This is because you have deceived them with underhand trickery. You conceal from them the fact that the card was forced and the bottle switched, thereby avoiding expulsion from whichever society was crazy enough to let you join.

The card in the bottle is waterproofed by the application of two coats of Rowney's Cryla Medium No.2 Matt, which dries very quickly. It is available from artists' suppliers. I have tried other things but find this to be the best (my wife is an artist, so I use what she has paid for). Pay special attention to the edges of the card to avoid eventual separation of the layers of board. Pasteboard cards are easier to prepare than plastic faced. I suppose all-plastic cards could be used, but the price frightens me.

WITH GREAT CARE, loosen gently all round the edges of the cap of a bottle of tonic water or other clear mineral water, removing it with the minimum of distortion. Roll up the waterproofed card and insert it into the bottle, causing the contents to bubble and overflow onto your lovely polished table top. Wait until the bubbles subside, top up with water, and replace the cap. For this you will need a crown cap sealing tool sold by Boots the chemists and suppliers of home brewing equipment. You may also be able to purchase new caps of the right colour from the latter, in which case you can remove the original with gay abandon. Schweppes,

ray waters

who allowed me to use their advertising line for the title of this effect, have given me a free supply of crown caps so I do it the easy way. You could try your friendly local pop manufacturer or brewery. If you re-use the original cap, put a very thin ring of Blu-tac around the sealing edge to prevent leakage.

To conceal the bottle prior to switching, I use a hold-out made from six inches cut from the toe of a black sock, the edges coated with a little Copydex to prevent fraying. This is pinned inside my jacket on the left side just above a Topit vanisher and adjusted at an angle which prevents the bottle from falling out. It has been suggested that the holdout could be dispensed and the bottle pushed into the top of the trousers but there would be a risk of the two bottles coming into contact during the switch.

PRESENTATION

Borrow a bottle of tonic water. If they sell a brand other than yours, supply your own bottle. Don't have it examined, just ask someone to hold it. Borrow a cloth from the bar person which you ask the person holding the bottle to examine, relieving him of the bottle at the same time holding it in your hand ready for the switch. Retrieve the cloth (or your foulard if they would not lend you one) and drape it over your Topit-side forearm in the time-honoured manner of all magicians using loading pockets. Pass the bottle behind the cloth and pitch it into the Topit, stealing the prepared bottle in the same movement. With your free hand grasp the neck of the bottle through the cloth and stand it on the bar. Pass a ring or bangle of suitable size over the neck of the covered bottle pushing it down to the bar surface. This will prevent anyone being tempted to pry under the cloth; it also makes what you are doing look more interesting, and enables you to point out that you cannot interfere with the bottle yourself.

Force a duplicate of the bottled card from a pack with a matching back design if possible, using whichever method you prefer. Have the card returned to the pack inserting your little finger above it in readiness for the pass. Say "I haven't seen your card; do you think it possible for the name of the card you chose to be on the label of the bottle?" Whatever the reply invite your victim to remove the ring, uncover the bottle and look at the label. The surprise of finding his card inside the sealed bottle will cause considerable impact and is such that the name of the card did not appear on the bottle is of no consequence.

During the above activity on the part of your helper you have performed the pass, palmed the card off the top of the pack, placed it in your pocket and put the pack down. This may seem rather a tall order but it is dead easy in practice as your every intention is covered by misdirection right up to the completion of the unveiling. Everyones attention will be on your helper as he uncovers the bottle, and their interest will be centred on seeing if the name of the selected card is on the label, believing in their innocence that your part in the trick is over.

When the card is discovered someone will be sure to pick up the pack. They will, of course be too late, which is as it should be.

NOTES

Topit is an adaptation of the old time poacher's pocket. It can be obtained from Davenports together with the Topit Handbook written by Patrick Page.

It would be simpler to prepare if a screw topped bottle was used, but I think that the impact is greater if a crown-sealed bottle is used and well worth the extra effort. Also pubs sell crown topped bottles.

Offer to pay for the 'spoilt' tonic. If your offer is accepted take it away for use elsewhere. Don't let them open it and find the Blu-Tac in the cap. If the landlord wants to keep it displayed as a souvenir, great! The story will grow as he exaggerates every time he tells it, and your reputation will grow with it. Several pubs have a bottled card on the top shelf as a result of my proving trials.

OASIS

Last month's issue contained an article by **Bert Graham** entitled *A Plea* giving excellent advise for those responsible for arranging the close-up part of Convention programmes.

For the third year in succession I am responsible for the Pabular evening of close-up magic at The Magic Circle which takes place this evening, the 5th September. It is a small event it in which the performers are chiefly members and the requirements are not so exacting as those of large Conventions. Nevertheless, some organisation is necessary to ensure success, and the following details regarding our methods may be of interest to those involved in similar events.

Seating accommodation for all spectators is a must to prevent them from moving around and causing distraction and spoiling the general atmosphere.

There must be sufficient tables — one for each twenty or so spectators will ensure everyone has an uninterrupted view of the performers without the need to move position in order to follow the action. These tables should be as far as possible from each other and round the sides of the room leaving the centre of the room for the performers, for whom chairs should be provided.

Citing our own circumstances we have five tables and about a dozen performers whose only instruction is that they can perform one or more tricks, but not to exceed ten minutes in time, and that they introduce themselves at each table. Giving members the option of doing just one or two tricks encourages them to participate. Many magicians who do not have an 'act' as such, perform the odd trick very well which they are quite willing to perform but refuse if invited to do an act.

The show commences with a performer at each table, the remainder of the performers with the organiser in the centre, seated in comfort. Immediately a performer finishes at a table he returns to the pool and his place is taken by one from the pool. This continues for the stipulated time of the show, in our case about an hour.

The advantages of this arrangement are obvious. The spectators are assured of a continuous show without the usual waiting for a performer coming from another table. For the performer, he can re-set at his leisure and go to a vacant table completely relaxed. It only requires one organiser whose duties are — to brief the performers, start the show and declare it over when he finds he has run out of performers. This latter announcement is made as briefly as possible leaving the performers still working to finish their acts.

There is only one slight snag. All performers will not appear at every table so it is best to have the more popular performers among those starting the show which will make it more likely everyone will have a chance to see them.

The above was written yesterday, and I can report that again everything ran smoothly and take the opportunity of thanking the following performers who provided such a high standard of magic. **David Carre, Arthur Carter, Tony Faro, Jan Heins, Basil Horwitz (from South Africa), David Beckley, Jim Jones, Brian King, Eric Mason, Nikolas, Chris Pratt** and **Phil Wye.**

Apologies to **Geoff Ray**, one of the first to volunteer to help us in any way he could with the **Ramsay Reunion**. Giving up professional engagements to be there and perform we repaid this generous gesture by omitting his name from those who performed. Again Sorry.

A present from **Ricky Jay**, his newly published book *Cards as Weapons* dispelled all the gloom resulting from our errors of omission and commission referred to above. An extremely amusing book which covers every conceivable aspect of card throwing. An effort will be made to review this unusual piece of literature next month.

Next month will see the start of a series of articles on stunts, gags, bits of business etc mainly with common objects. Some effort will be made to devote each article to a particular class of objects. Our first effort will be entitled *Where there's Smoke* and will cover pipes, cigarettes, cigarette packets, matches, matchboxes, in short, anything to do with smoking.

Til next month,

Fred Robinson

CANNIBAL LAND

This variation of the cannibal cards brings into use a faked card which enables further entertainment to be extracted from the effect.

To make the fake take any queen from the pack and apply a narrow strip of adhesive on the back along both ends. Take another card, not a ten, and place it face down on top of the queen to form a double card which is open along both long sides. Take a duplicate queen and cut it into small pieces. These pieces are stacked and placed into the fake which is then placed on the face of the pack. Place the four tens on top of the pack and proceed as follows:-

1. Run through the pack and toss out the four jacks face up onto the table.

2. Hold the pack in the left hand in dealing position face down and with the right hand pick up the jacks from the table and hold them face up in that hand also in dealing position and say, "These four jacks represent four hungry cannibals and the pack represents the jungle which contains the greatest cannibal delicacy, raw missionary. Let me show you how a typical cannibal tribe spend their day. In the morning they have breakfast which consists of one, two, three missionaries." As you say this last sentence thumb off the top jack face up onto the table, then a card (a ten) face down from the top of the pack onto the jack. The face down card you explain is a missionary. Continue dealing alternately until you have a packet of seven cards on the table, four face up jacks with three face down cards (tens) alternating between them.

3. Place the pack on the table and pick up the packet and hold it in Biddle position in the right hand between thumb at the inner end and the fingers at the outer end. Pull off the first jack with the left thumb then the first face down card taking a little finger break between the two cards. Next pull off the second jack at the same time steal the face down card above the break taking it below the cards in the right hand Biddle fashion. Left thumb pulls off the next face down card and then the jack, again Biddling the face down card as before. Pull off the last face down card and hold a break below it then drop the last jack with the two face down cards below it on top of the cards in the left hand, which now holds all the cards in the following order from top to bottom: face up jack, three face down tens, little finger break, three face up jacks. To the spectators you have merely emphasised the position of the missionaries between the cannibals.

4. Take the packet from above with the right hand, thumb at the inner end, fingers at the outer end. When the cards are squeezed and then the pressure relaxed the long ends will open and close at the break point. Repetition of this action produces the now well known simulation of a mouth opening and closing. After this action place the cards back into the left hand retaining the break under the top four cards.

5. You now count the four jacks one at a time into the right hand by taking first the block of four cards above the break then the remaining three one at a time on top thus showing the three missionaries have gone.

6. You continue the story by saying "In the afternoon the cannibals go into the jungle to catch some missionaries for their evening meal." You now perform the first part of Frank Garcia's Apex Ace which can be found in Harry Lorayne's Close Up Card Magic, page 88. The Apex Ace is also used by Walt Lees in his very good cannibal routine. Vanish the first three jacks by the Apex Ace handling. The final jack is inserted face up into the centre of the pack and apparently lost, but really it is stolen into the palm of the right hand via the side steal. Pass your right hand over the pack and deposit the palmed jack on top to reveal the cannibals.

Spread the top seven cards to reveal the four cannibals with the captured missionaries between them. Left thumb pushes off one more card making eight in the spread and the right hand squares up the eight cards holding them in Biddle position. The left hand places the pack on the table face down with the outer end pointing to about two o'clock position.

7. The face down cards are made to vanish by the process of step 3, but this time when the last jack is dropped on top three cards are concealed under it instead of two. Again show the vanish by the push off count.

8. You now cause the jacks to mysteriously turn face down one at a time by using an automatic reverse sequence of Dai Vernon's explained in Expert Card Technique. Hold the packet in the left hand in dealing position and with the left thumb push off the face up jacks one at a time into the right hand buckling on the third. Do not reverse the order. This action will reveal three of the jacks face up and a face down card last in the spread. Put this last card on top as you remark, "Too much raw meat gives the cannibals a funny turn." Repeat the above sequence three times apparently causing all four jacks to turn face down. Actually they are the four tens, the jacks are now face up below them.

9. Hold the packet in the left hand in dealing position and take a little finger break above the jacks. Using the gambler's cop, steal the jacks in the left hand which then picks up the pack adding the palmed cards. Turn the pack face up to reveal the face of the faked queen and say, "Cannibals are not averse to lady missionaries." Thumb the fake over the side and push it into the centre of the four face down cards in the right hand which should be fanned slightly. The fake goes in face down. Put pack on table.

10. Square up the packet and hold it in the right hand and do the mouth business gradually angling the packet allowing the pieces of card to dribble from the fake as you remark, "You can't keep a good missionary down".

Finally take the packet in the left hand and deal the cards face up onto the table buckling on the third which you deal together with the fake. The last card is dropped casually on top and slightly forward of the others to prevent the fake being seen. As you deal remark, "In fact they've eaten so much food that they've come out in spots."

The 'Spots Finish' is an idea of Roy Walton's from the 'return of the cannibals' in 'CARDSCRIPT'.

peter duffie

SPLITZ

Since Bill Simon introduced his business card prediction in that excellent work "Effective card magic", this idea has always intrigued me, and consequently I have used this in various forms from time to time.

Now that Larry Jennings has released his improvement on the original handling eliminating the weak points in "Stabbed Coincidence" perhaps you would like to try this variation as an alternative to the business card. I am sure you will be delighted with the resultant effect on the audience.

EFFECT:

A blue pack is displayed to the audience, all cards faces are different, the pack is then shuffled by the performer and fanned before a spectator, face down position. The spectator is handed a card with a blue back, but not the same pattern as the pack in use, the spectator is requested to push the single card into the pack at any point. This done, the magician remarks on the likeness of the single card to the pack, and that because of the likeness of this card to the pack the spectator may become confused, so therefore in order that everything should be as fair as possible the magician turns the single card over to show the card's opposite side and the card is seen to be now completely contrasting with the pack. . as the side now on view is RED and spectator is able to distinguish the card quite easily from the remainder of the pack. The inserted card is now pushed flush with the pack, the pack is next turned face upwards and fanned again before the eyes of the spectator. . . with the request that he remove the odd single card

and the two cards one at each side of the singleton. He is requested to hold the two normal cards from the pack and magician takes the single card with the red side and blue side and SPLITZ the DOUBLE BACKED CARD into TWO cards, THESE TWO CARDS MATCH THE TWO CARDS HELD BY THE SPECTATOR. The effect as stated above is effective on laypeople and the ending quite unexpected.

WORKING:

To users of the SIMON MOVE the above will be quite clear and for those unacquainted with the move the following brief outline of what it achieves may be welcome. In this effect when the card inserted by the spectator it is removed by dividing the pack at the point of insertion the right hand taking the cards above the Splitz card. This card is turned over and the two halves brought together again with the double backer between them apparently at the same position, but in reality it is now between the original top and bottom cards because the upper half held in the right hand is replaced under the original bottom half.

A special card is required made up from two normal cards with contrasting backs (black and red), I use up my old cards with this routine, I make a few predictions cards up at a time, and stick one in the card case ready for use. The drill is to get some small envelopes that are just right size to hold a playing card, take two contrasting cards, write their names on the front of the envelope, say 3 clubs and 9 hearts, then place these two cards into the envelope, repeat this procedure for whatever number you are going to make up, then take one envelope, glue the two cards together using "PRITT" the none sticky sticky stuff. . . BUT IT IS IMPORTANT TO PUT THE GLUE JUST ON THE FACE OF *ONE CARD ONLY*, otherwise you may not get them apart cleanly. The card is then placed back into its own envelope and pressed inside a book cover, thus the cards are identified inside their own envelope, this enveloped prediction is then placed in the card case ready for use.

Before presentation it will be necessary to place the two cards to be predicted at the top and bottom of pack respectively then to place the cards back into their case, I usually open the card case. . . take out the pack and check that the cards written on the envelope are at top and bottom of pack. . . only then do I remove the envelope and tear this open removing the card and placing the envelope into my pocket to be forgotten. . . the spectator should not see the writing on the envelope at all. The pack is displayed and false shuffled to retain the top and bottom card, then fanned before the spectator as explained for the insertion of the double backer, the routine then continues as explained in the effect.

As already stated, this routine is quite a change from the business card prediction and much more startling to the onlooker, also helps to use up your old odd playing cards, the idea is designed for use with the Jennings handling which is highly recommended to the uninitiated . . . may it serve you well.

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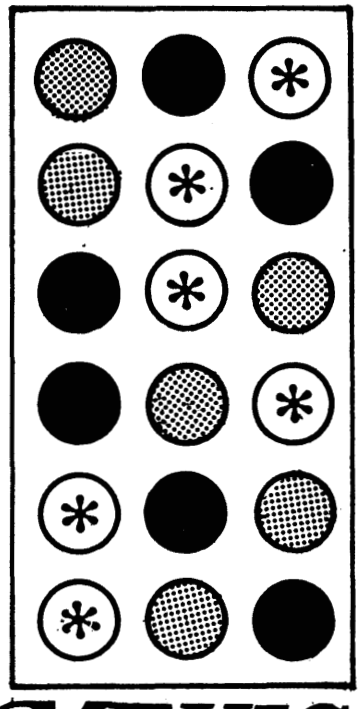
mark weston



MEXICAN GEOMETRY

The performer displays six cards bearing geometric shapes: two circles, two triangles, two squares. The spectator is given one set; the performer takes the other. Both participants mix their cards. The performer lays his three cards out, face down. The spectator is asked to place his cards face up, one next to each of the performers — and to let his intuition guide the placement of his cards. Sure enough, when the performer's cards are turned up, the spectator has succeeded in intuitively matching the performer.

As the title indicates, the operative technique here is the Mexican Turnover. The cards are not gaffed, and obviously do not have to bear geometric shapes. Numbers, letters, standard Rhine symbols, cartoon characters, or

pictures of any sort may be used. The only restriction is that the pairs must match exactly — thus playing cards cannot be used, as the different suits would tip the method (and to use sets of identical playing cards would be somewhat illogical). To make the description easier to follow, we will describe the work with cards numbered one, two and three.

Your cards are laid out face down in a known order — say, 1-2-3. The spectator can only arrange his cards in six possible ways.

A. If the spectator places his cards in 1-2-3 order, nothing further need be done. Turn over your cards (or let the spectator do it),to show the match.

B. If the spectator places his cards in 1-3-2 order, proceed as follows: pick up the spectator's left-hand card (1), turn it face down, and use it to flip over your left-hand (1). This is a legitimate action, but you must use a handling which duplicates the action of a Mexican Turnover. Replace the spectator's 1 back in its position. Now pick up the spectator's centre card (3), turn it face down, and use it to apparently turn over the centre card of your row. In fact, use a Mexican Turnover — you are turning over the spectator's own 3 card, and are now holding a face down 2. Use this face down 2 to Mexican Turnover the right-hand card in your row. A 2 will be turned up, to match the spectator's, and you are left holding a 3, which you replace in the centre position of the spectator's row.

C. If the spectator places his cards in 2-1-3 order, proceed as in example B, except going from right to left.

D. If the spectator places his cards in 2-3-1 order, proceed as follows: pick up the spectator's right-hand card (1). Turn it face down, and use it to Mexican Turnover the right-hand card of your row (3). You're now holding a face down 3. Use it to Mexican Turnover the centre card of your row (2). Now you're holding a face down 2, which you use to Mexican Turnover the left hand card of your row. You're left holding a face down 1. Turn it face up and replace it in position at the right end of the spectator's row.

E. If the spectator places his cards in 3-1-2 order, proceed as in example D, except going from left to right.

F. If the spectator places his cards in 3-2-1 order, proceed as follows: pick up the spectator's left-hand card (3). Turn it face down, and use it to Mexican Turnover the left-hand card of your row. You're now holding a face down 1. Use it to genuinely turn over the centre card of your row (2). Now use the face down 1 to Mexican Turnover the right-hand card of your row. You're left holding a face down 3. Turn it face up and replace it in position at the left end of the spectator's row.

There is no need to memorise this system. After playing with the various combinations it will be an easy matter of logic to determine how to handle whatever layout the spectator uses during your performance.

If you wish to mark the spectator's cards, he can lay his row out face down, and you can handle the situation without turning his cards up until the finish. If all six cards are marked, the spectator can lay out both rows face down.

phil goldstein

HANKY PANKY

A handkerchief is shown empty and from it are produced, first a copper coin and then a silver one. The latter is placed within the handkerchief and a transposition takes place — the copper coin visibly changes to silver and upon unfolding the handkerchief the copper coin is revealed. Finally, the silver coin is enclosed within the handkerchief and the copper coin disappears and joins the silver, arriving with an audible clink.

The three effects forming the routine are not new and have been described previously with differing moves, sleights and methods. Although my handling may differ in some respects from previously published methods the only claim I make is how they have been combined to make an effective routine which is appreciated by audiences whether they be magicians or laymen.

The only properties required are a fairly large handkerchief. a silver coin (half dollar size), and two matching copper coins. With the silver

coin classic palmed in the right hand and the two copper coins finger palmed at the base of the left two middle fingers the only other preparation required is that the handkerchief be readily accessable — in an outer breast pocket on the left side with one of its corners positioned so that it can be taken from the pocket without fumbling, is ideal. You are now ready to perform.

Remove the handkerchief from the pocket with the right hand taking it with the accessable corner. The left hand takes an adjacent corner and displays one side to the spectators. Both hands retaining their hold on the handkerchief turn it round to show the other side. The left hand now releases its grip and the right drapes the handkerchief over the left. The foregoing moves should be done casually and in no way should it appear that you are trying to 'prove' anything whatsoever.

The left thumb pushes up the nearest copper coin upwards from the finger palm so that it extends above the tips of the fingers and touching the handkerchief. The right hand now grasps the coin through the handkerchief and takes it away still covered with the handkerchief. With a little flourish turn the right hand over causing the handkerchief to fall over the hand exposing the copper coin as seen in (1). The left hand removes the coin, displays it momentarily before dropping it onto the table.

Meanwhile the classic palmed silver coin, now covered with the handkerchief, has been secretly manoeuvered to the tips of the fingers. The left hand grasps the silver coin through the handkerchief and produces it by repeating the action used with the right hand when producing the copper coin. The right hand takes the silver coin and puts it onto the table, and then takes the handkerchief by the centre and lays it on the table with its centre pointing towards the two o'clock position. One of its corners should be in a position where it can easily be grasped and taken smoothly when it is required later in the routine.

The left hand now picks up first the copper coin and drops it on the open right hand on the middle of the first and second fingers, and then the silver which is dropped just below it. See (2). The 'shuttle' move is now performed, apparently tossing the two coins into the left hand where they are displayed on the open hand. Actually the copper coin in the right is retained by pressing on it with the right thumb, and the copper coin seen in the left hand is one of the two finger palmed before starting the routine. As the coins are being displayed in the left hand and placed onto the table, the copper coin retained in the right is worked into the classic palm, enabling that hand to be held in a natural

way as it picks up the handkerchief, which it then drapes over the left hand in readiness for the transposition of the two coins.

The silver coin in the right hand is let fall from its classic palm position onto the fingers as the same hand picks up the silver coin which is taken with the left hand between its finger and thumb through the fabric, at the same time the first and second fingers of the same hand steal the copper coin, also through the fabric, taking it in the back clip position (3). The left hand should be so angled that the copper coin is not exposed but kept hidden by the silver coin and the folds of the handkerchief. The rear edge of the handkerchief i.e. the one resting on the forearm, is taken with right hand and folded forward over the coins. When the hand reaches the point immediately below the silver coin, this coin is allowed to fall onto the fingers of that hand which classic palms it. The right hand now grasps the copper coin, which the audience believe to be the silver one, through the fabric and places the handkerchief between the second and third fingers with the coin in a kind of pocket resting at the base of the third and fourth fingers. The right hand picks up the copper coin from the table and puts it between the thumb and fingertips of the left hand in the Spellbound position. (4) shows the position at this point. The classic palmed silver coin in the right hand is now moved into the 'purse Palm' as shown in (5). The copper coin is now changed to silver using Dai Vernon's move which, briefly explained, is performed by passing the right hand over the copper coin stealing it by taking it in the right thumb palm and leaving the purse palmed silver coin in its place. After the change the copper coin is pushed from the thumb palm into the classic palm. The right hand now unfolds the handkerchief back onto the forearm revealing the copper coin. Leaving the handkerchief draped over the left hand the right hand removes the copper coin and places it with the silver one on the table.

To commence the last stage of the routine the right hand picks up the silver coin and places it on the handkerchief over the left palm. The left hand grasps the coin through the handkerchief, turns over allowing the handkerchief to fall around the coin. The right hand now gathers up the corners of the handkerchief and in bringing the right hand on a level plane with the left allows its palmed copper coin to fall inside the handkerchief taking care it does not make contact with the silver one.

A spectator is invited to hold the silver coin through the fabric and the free left hand takes the corners held with the right hand. With the right hand pick up the copper coin from the table and hold it above the centre of the handkerchief. Quckly raise the right hand thumb-palming the coin and without hesitation brings it smartly down with a karate like chop which knocks the handkerchief from the spectator's grip. The copper then falls onto the silver making an audible clink. The spectator is invited to open out the handkerchief where he finds the vanished copper coin together with the silver.

david carré

YOUR AUTOGRAPH, PLEASE

Approach your victim, preferably someone who positively hates card tricks, and take from your pocket a pack of cards. As you remove the cards from the case assure him that you are not going to show him a card trick but would like his autograph. This request will not only give him some pleasure, he will also be somewhat relieved.

Leaf through the pack showing the cards to be completely blank except for those bearing the autographs of other wellknown magicians and invite him to take out any of the blank ones and give it to you. At this point it is important that he is aware that the card is blank on both sides without 'proving' it. An easy way to do this is to ask which side he would prefer to sign

→

jim hooper

YOUR AUTOGRAPH, PLEASE

the card as you show both sides of the card. When he has made his choice put the card on top of the pack with the chosen side uppermost.

Hand him the pack, which acts as rest, as he signs his name. Retake the pack and run through the cards showing the other side of the cards previously signed. All these have a message — for instance — on the one autographed Tommy Cooper, 'Not like this, like that' is written on the other side.

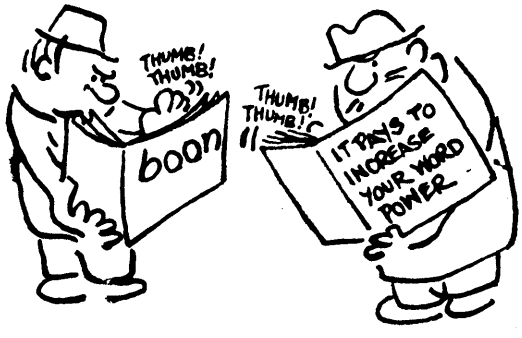
You now take his card which has remained on the top of the pack and suggest that he too may like to write something on the other side. As you make this remark turn over his signed card only to find something already written on the other side which is relevant to the person or his particular niche in magic.

Let him see the message as you read it out aloud with an air of puzzlement. You proceed by saying 'You've already done it' as you replace the pack into its case and return it to your pocket, thanking him for adding to your collection.

Prepare for the performance by writing the message on one of the blank cards and waxing the other. Place this card waxed side uppermost on top of the pack i.e. with the signatures showing when the cards are spread. When returning the chosen blank card to the top of the pack press it firmly to the waxed surface of the message card and proceed as outlined above.

It is possible to dispense with waxing the message card by top changing the message card with the chosen blank card under the misdirection of asking if the victim has a pen. The conditions for performing this sleight are ideal as no-one is likely to suspect you of changing one blank card for another.

Whichever method you decide to adopt do not make it seem that you have performed a trick (you promised not to, remember) but express surprise that he had anticipated your request and you had not noticed that he had also added the message on the reverse side.



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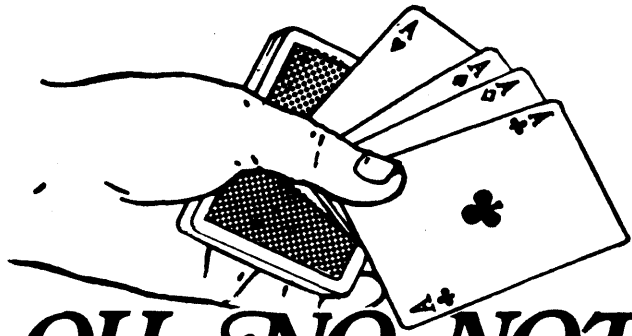

OH NO, NOT ANOTHER ACE TRICK...

The inspiration for the effect outlined below came from Martin Nash's "Kings Incognito". This effect was a switch of four Aces for four Kings. The idea appealed to me but I felt that a much stronger effect could be obtained by showing four Aces and the backs caused to change colour and design. The following effect is a result of my experimentation.

EFFECT:

The four Aces are taken from the pack and after showing the face and back of each one separately the backs are caused to change into a design different from each other and from that of the pack.

PREPARATION:

You will require four stranger Aces each of a different suit and back design. The end result will be enhanced if the backs of these strangers contrast strongly both in colour and design from each other and also from the pack being used. With the pack face down set up the Aces as follows. The Ace of Diamonds from the pack on top followed by three stranger Aces, of clubs, hearts and spades. The remaining four Aces are dispersed throughout the remainder of the pack ensuring that the stranger Ace of Diamonds is so positioned that it is the third ace when the pack is turned face up. The pack is placed in its regular case.

PRESENTATION:

Remove the pack from the case and spread it out face up throwing out each Ace as you arrive at it onto the table, taking care not to expose the four Aces together at the bottom of the pack. Square up the pack and hold it face down in the left hand and take a break under the top four cards with the left little finger. Pick up the tabled Aces and place them face up in a fan on top of the pack holding them in position with the left thumb as illustrated. The Ace of

Diamonds is the second card in the fan.

With the right hand take the top Ace and show it on both sides, name it and place it face up on the table. Next, take the Ace of Diamonds (the queer backer) show its face only, name it, and drop it face up on the other tabled Ace. Repeat the same procedure with the third and fourth aces showing both sides of the cards. Pick up the four Aces with the right hand, and with the assistance of the left hand which is holding the pack cut the packet of four Aces in half bringing Ace of Diamonds to the face. In squaring the packet, again with the assistance of the left hand it will be found a simple matter to add the four cards above the break in the pack to the bottom of the packet which is held in the Biddle position in the right hand. The order of the eight cards in the right hand reading from the top is — Face up stranger Ace of Diamonds, three face up Aces which match the pack, face down Ace of Diamonds from pack and three face down stranger Aces. The pack is in the left hand in the dealing position.

With the left thumb pull the face up Ace of Diamonds towards the left and swivel it round the left side of the packet bringing it face down to the bottom of the packet and in alignment with it. Repeat the move with the next face up Ace, this time taking a break with the right thumb as the card slides beneath. Repeat with the next Ace. The last face up Ace is also dealt with in a similar manner, but this time at the completion of the move the left thumb is moved clear and the three cards below the break are dropped onto the pack in one continuous movement. When swivelling the first Ace, the odd backed Ace of Diamonds care must be taken not to flash its contrasting back.

Place the pack on the table directly in front of you in such a position that you will have to move out of the way to display the Aces at the finale.

The five face down Aces in the right hand are now taken in the left hand face up. Spread out the cards into a fan pushing the first three singly keeping the last two squared as one card. Close up the spread taking a left little finger break above the bottom card. The right hand takes the four cards above the break leaving the bottom card palmed, gambler fashion, in the left hand. Without pausing the left hand pushes the tabled pack away leaving its palmed card on top. The right hand drops its packet on the spot just vacated by the pack, and with suitable patter turn the Aces face down one at a time to reveal the different backs and enjoy the sight of your audience being flabbergasted.

doug alker

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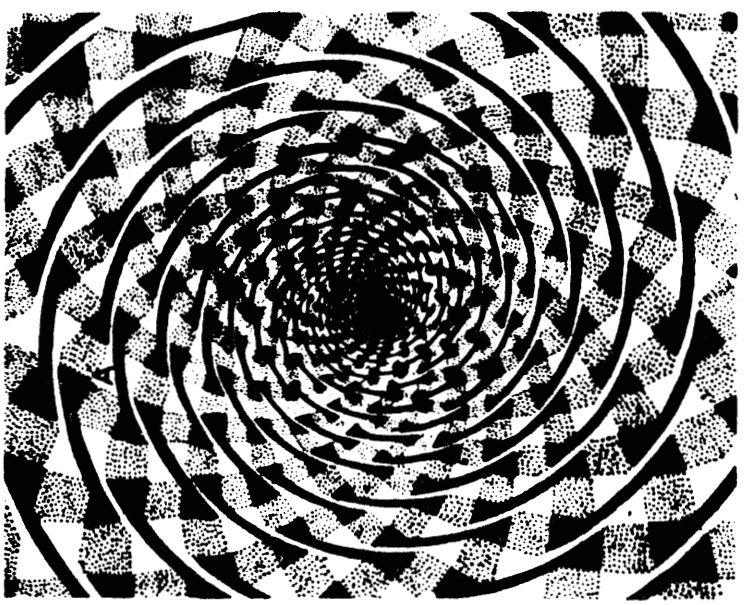

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I have just been watching a TV programme about antiques. The interesting thing as far as we are concerned is that they showed a mid-nineteenth century autometer of a monkey-cum-magician which raised and lowered a cover on the table. Under the cover were dice which presumably changed either in size, number or perhaps colour. Alas, we will never know as, like many of his kind, the director of the show did not seem to know what interests the public. First, they appeared not to have anyone there who was capable of making the thing work properly (and it was in working condition), and secondly when they finally did get it started the director concentrated on a close up shot of the monkey's head moving from side to side whilst the real action on the table top was taking place out of camera. I am a TV addict, but this is one of the occasions when I hated it.

The Page boy speaks....

I had a very interesting conversation the other day with **John Booth**. John, as many of you will remember, was the author of several magic books, notably *Forging Ahead in Magic* and *Marvels of Mystery*. There were a couple of other smaller ones of slightly less importance, but none the less very worthwhile. I was interested to hear from him that in the days when he was working as a professional entertainer back in the middle thirties to middle forties, John appeared in many prominent hotels and night clubs in the United States. One thing he told me, and I had never heard of this before, was that sometimes when he was in an hotel for an engagement lasting maybe 3 or 4 weeks, or even one week, that the big trick was to get the management of the hotel to 'hold you over'. This is an American expression meaning that they will keep you at the hotel week after week after week. Needless to say you had to change your act slightly, but the big secret was how he convinced the manager to hold him over.

John had a very interesting method, and this was to use Close-up Magic. After his act he used to entertain the patrons at the tables. There were table-tents with his photograph and name saying that he would come and entertain them for several minutes at their table. John tells me he did one or two card tricks, perhaps a mind-reading trick, and the 3 Shell Game which was one of his favourites. The interesting thing here is that he was actually using close-up magic to gain further employment with a stand-up act, which is quite a twist, I think.

By the time you read this the IBM Harrogate Convention will be over. Unfortunately, I was not able to be there for many reasons. First I was too busy, secondly I am no longer a member of the IBM, which is a great pity because I used to enjoy the Conventions. I have, of course, had my spies out and have been hearing about the shows and Close-up Competition, who won which prizes.

One thing that pleased me was that **Doug Alker** was doing a stand-up act. I think the whole concept of the act was very funny indeed, as did most of the Conventionees present.

I was also more than pleased to hear that the Gala Show was exceptionally good, because after last year at Brighton when I felt the show had reached an all-time low I thought that maybe this was the end, maybe the IBM had thrown me out at the right time, when it was dying on its feet. But in fact they hadn't, and this year they appear to have excelled themselves.

I believe, no that isn't true, I have been informed that my name was mentioned at the Annual General Meeting. Apparently there was a move afoot to have The Pageboy reinstated as a member of the British Ring. I have had at least four different reports of what was said and I have not quite been able to put it all together because each version is slightly different. Whichever version is correct I would like to say thank you very much to those who appeared to talk in my favour, and thank you again to those who said 'hear hear' when my reinstatement was suggested.

Only one terrible thought occurs to me and that is: is there going to be an apology? If so, who is going to apologise? Is it me? Is it the General Committee of the IBM? Is it some members of the Committee? I don't know the answer. Let me say this much, there is going to have to be an apology. I believe one person at the Convention remarked "One day I'm going to tell the real story of why Patrick Page was expelled from the IBM." Now this intrigues me as I have always been convinced that I was not expelled for my so-called blunder in publishing a magic book. I have always been convinced there was another personal reason. I think I know it but so far it has never been mentioned.

At this stage I would like to make one small point. I was commissioned to write a magic book. An artist was commissioned to do the pictures. After the hoo-ha I was expelled. The artist is still a member of the IBM. No-one has ever mentioned it to him.

Goodbye,

Patrick Page

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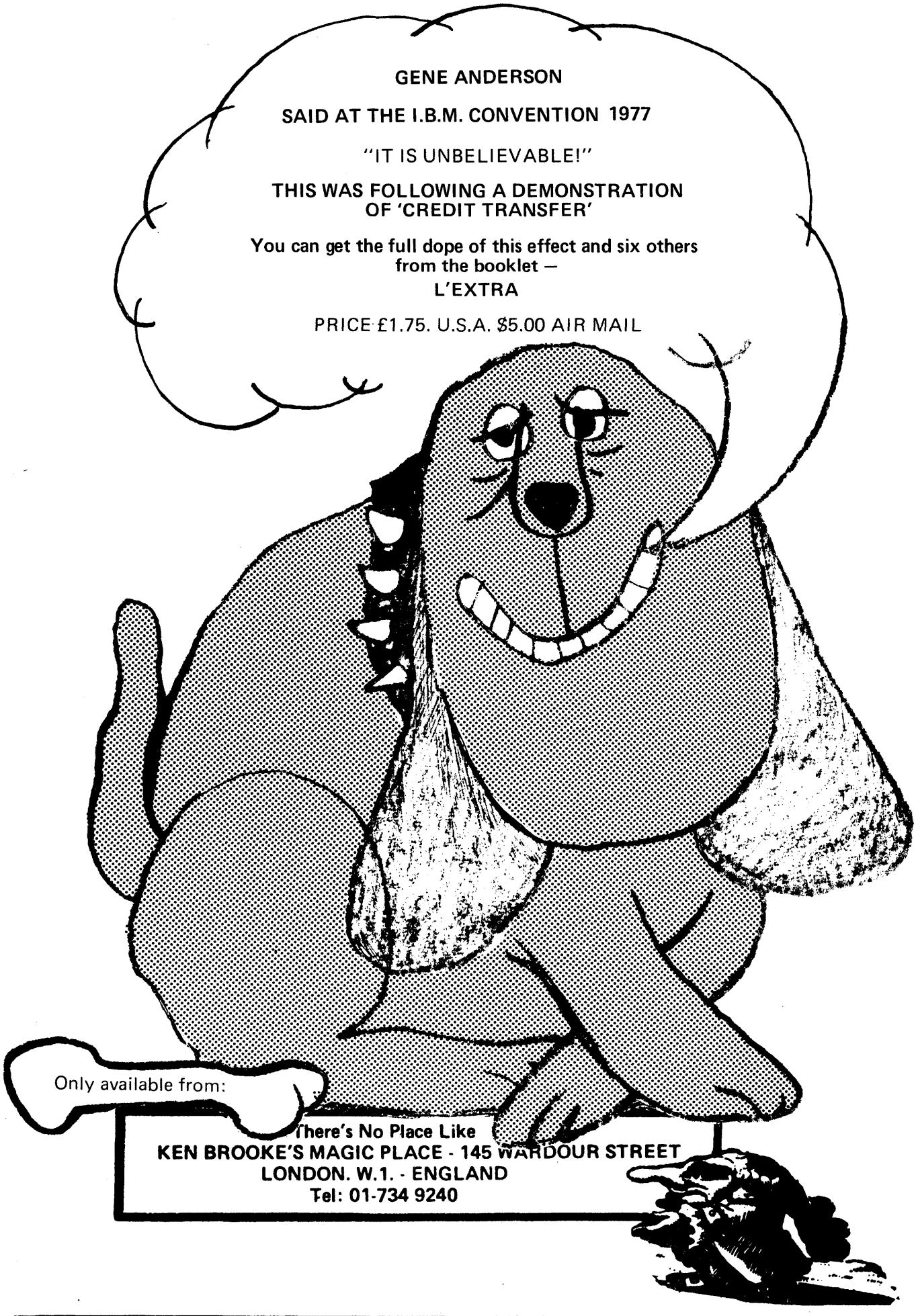

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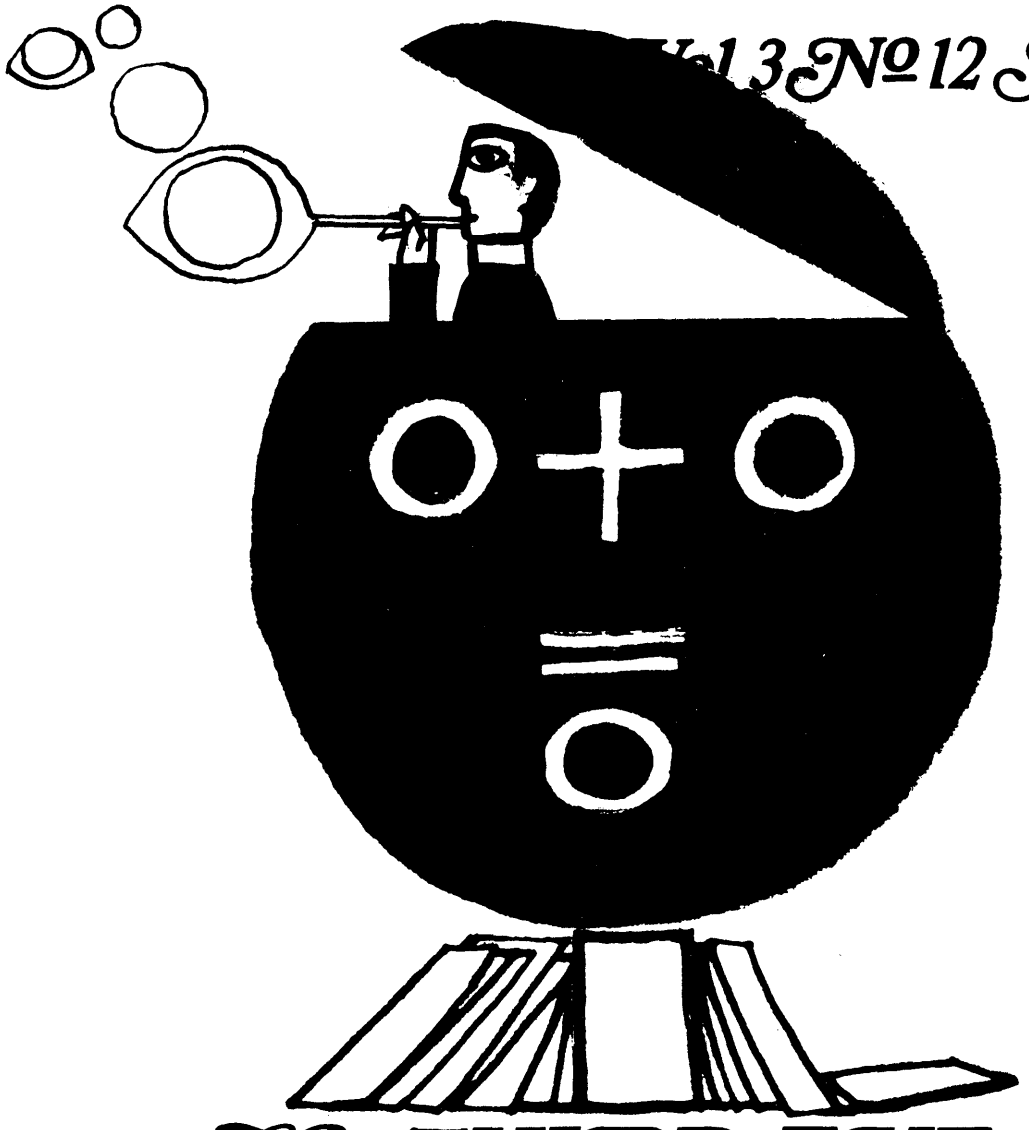
The Magazine of Close-up Magic

Vol 3 No 12 AUG 1977



The THIRD EYE

This is an effect of divination and the method may be used in a variety of ways. A colour, number, name, date, geometric design or anything you wish may be divined using this principle. It can also be used in a book test very effectively, using any book which happens to be at hand.

The only properties required are about a dozen white blank cards of a stock similar to that used for visiting cards, and in size about as long and slightly narrower than a playing card. With these in your wallet and a writing instrument to hand you are ready to perform at any time and under any conditions.

basil horwitz

THE THIRD EYE
Basil Horwitz

As you commence your spiel regarding the power of the Third Eye remove the cards from your wallet, and as you continue to patter pull the top and bottom two cards through your fingers snapping them as you do so. This action is necessary in order to loosen them, as unlike playing cards which slide easily when taking them singly from the top of a packet, most other card similar to visiting cards tend to cling which would impair the performance of the move necessary in the routine.

Assuming that you are going to divine a geometric design drawn by a spectator, hand out a card to someone requesting him to draw a simple design on it — a square, circle, triangle or whatever, taking care that you cannot possibly know what he has drawn.

Extend your left hand, which is holding the packet of cards, towards him requesting that he places the card with side bearing his design face down on top of the packet of cards, keeping your head turned away until the card is on the top of the packet.

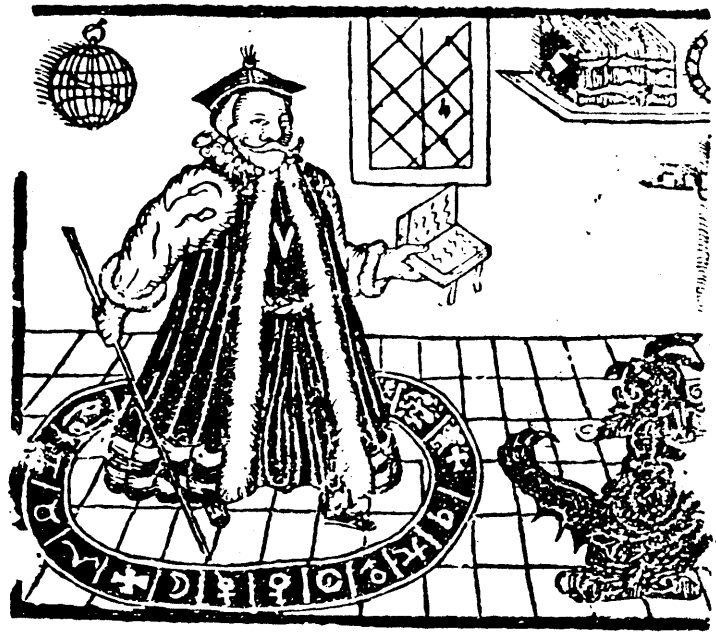
You now look directly at the spectator (do not look at the cards) and obtain his assurance that you cannot possibly know what he has drawn on the card. At the same time your right hand appears to remove the card from the top of the packet in reality taking the bottom one and holding it towards another spectator ask if he can see anything through the card. You then place the card onto the table.

The move of taking the bottom card when appearing to take the top one is achieved as follows. The right fingers covers about three quarters of the card which is on top of the packet, the thumb going beneath. The right fingers appear to slide the top card back clear of the packet, when actually this card remains in situ whilst the thumb pulls out the bottom card. Card workers will recognise the similarity between this action and the first part of a well-known colour change sleight. The move is a simple one and can be acquired with little effort and may appear to be a bold one, but the spectators whose minds have directed spectators whose minds have been directed by your manner and patter will be concerned with making sure that you have no opportunity to see what has been written on the card. Being so misdirected they will neither see or suspect the switch of cards.

You now turn over the two top cards as one bringing the spectators design face up second from the top. On the top card draw a circle which you explain represents the Third Eye. Remove this card and hold it to the forehead with the circle outwards, and at the same time glimpse the design which is exposed. As the Third Eye Card is removed turn the packet over bringing the spectator's design face outwards on the bottom of the packet. Obviously this design is kept hidden from the spectators.

The spectator is now asked to gaze into the Third Eye which you are holding to your forehead and imagine he can see his design within the circle. You then remove the card from the forehead and draw the spectator's design which you have glimpsed inside the circle, and without letting anyone see what you have drawn place it design downwards onto the table and request the spectator to cover it with his hand.

Now pick up the blank card from the table and place it on top of the packet of cards stressing the impossibility of you knowing what was drawn on the card. The spectator is now invited to see what you have drawn in the Third Eye. As everyone is intent on seeing what you drew in the circle perform the 'move' and throw the card bearing the spectator's design onto the table revealing the power of the Third Eye.



PYRAMID ACES

A card is chosen and returned to the deck, following which the four aces are removed from the deck and displayed in a "pyramid" formation. The aces are squared and upon being redisplayed, the ace of the same suit as the chosen card has changed into that card.

This is purportedly a Hofzinser card plot and is similar in effect to the "lost ace" trick of Jack Avis which was published in Epilogue 11.

METHOD:

Have a card selected and holding the cards in the right hand begin a Hindu shuffle, stopping when about one-half of the deck has been shuffled off; have the card replaced on top of the cards in the left hand. As the cards remaining in the right hand are placed atop those in the left, move the left little finger into the gap between the packets; immediately regrip the cards below the break and draw them backward. The selected card remains in the left hand as a result of the friction applied by the left little finger. The cards in the right hand are now Hindu shuffled onto those in the left. The selected card is at the bottom (face) of the deck. This effective card control is J.B. Bobo's and appears in his book, *Watch This One.*

During the selection and control, I usually begin the patter by asking to have a card selected so that I may demonstrate a trick called the pyramid aces. I explain that the reason for this peculiar name will become apparent as the trick proceeds.

At this point the pack is held in the left hand and the right hand grips the back edge between the fingers on top and the thumb on the bottom. The outer end of the deck is rotated downward so that the backs are toward the audience. The left hand retakes the cards with its back toward the spectators.

Note the suit of the face card, the chosen card, as you spread the cards from the left hand into the right keeping the backs outward. The four aces are up-jogged about one-half their length as you find them. The aces must be removed from the deck so that the ace of the same suit as the selected card is innermost, i.e. facing you. If it is not the first ace located, you can simply strip it out and then come back to pick up the others behind it. As the aces are being removed from the deck, get a left little finger break above (if the deck were face down) the chosen card. The aces are then placed on the face of the deck on top of the selected card.

Patter that you must sort out the four aces so that they can assist you in finding the chosen card.

Tip the top of the deck down so that it is face up. Remove the first ace by gripping it between the right thumb at the inner end and the tip of the second finger at the outer end. The index finger is curled, touching the centre of the ace. The ace is dropped to the working surface from a height of about 2 or 3 inches. This procedure is repeated with the next two aces. The fourth ace, with the chosen card hidden behind it is removed and dropped in the same manner. If the cards are released smoothly and parallel to the surface, they will fall as a single card. This action is most effective in convincing the spectators that only the four aces are being removed from the deck.

Place the deck aside, gathering up the aces so as not to reveal the selected card second from the face. During these actions ask the spectators if they are familiar with pyramid power of pyramidology. Indicate that they are about to see a demonstration of the mysterious forces of the pyramid using the four aces. As you relate the latter part of this, casually count off the aces, held now with the centre of this packet's left long-side pinched between the left thumb on top and index finger below, in the following manner. Pinch off the top ace between the right thumb and index finger and carry it to the right counting one; return and obtain the second ace in the same fashion, but on top of the first, counting two. Return the two cards in the right hand to a position below those in the left but above the left index finger. The left thumb now pushes all the cards but the bottom one into the

right hand on the count of three and then places the final card on top of the right hand cards on the count of four. This count is a modified Jordan count, which positions the selected card in the middle of the five card packet, while seemingly showing only four cards.

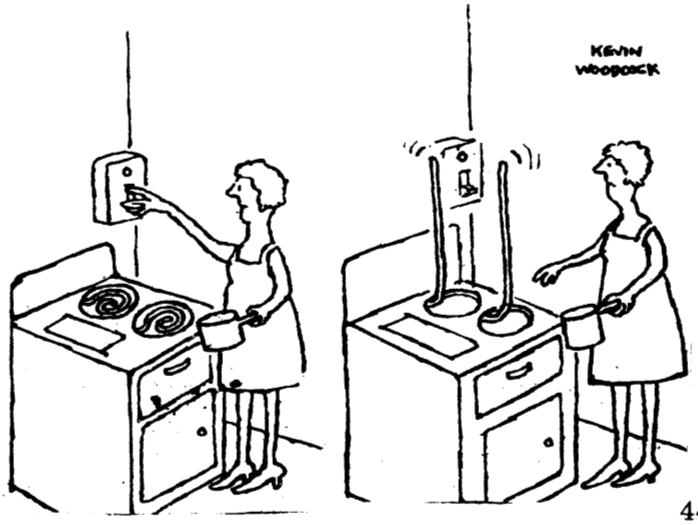
Ask the spectators if they have heard of placing dull razor blades beneath a small, cardboard pyramid to sharpen them, or of placing a translucent pyramid over a house plant to focus cosmic energy thereby causing the plant to become bigger and stronger. This line of patter can be greatly elaborated on if desired.

At this stage turn the packet of aces face-up and perform the Ascanio spread. This is very well described by Fred Robinson in Pabular, Vol.2, Number 2. Briefly, the packet of five cards is held face-up between the right thumb and second finger across the right narrow ends; the left thumb on top and index finger beneath pulls the top and bottom cards to the left. These two cards are spread slightly and the third finger of the left hand contacts the new back card of the packet pulling it to the left of the first two cards. The right hand moves the final two cards as one to the back of the three card fan.

Refer to this as a pyramid formation which will impart special powers to the aces. Say that one of the aces has to be of the same suit as the chosen card. As the suit of the chosen card as you close up the fan of cards.

As the spectator answers, do another Ascanio spread which will reveal the chosen card occupying the position formerly occupied by the ace having the same suit as the selected card.

jerry l. christensen



ANOTHER PLEA

Let us turn to another aspect of magic that could be improved — reporting.

You must excuse me if I make no distinction between this fine magazine, and the others, but I'm sure that the editor's blue pencil is not so sensitive as to eradicate criticism.

For magicians such as I, too poor for the Ramsay 'do', and too tied down by family and job to attend the various conventions, the information about these affairs is an important part of any magazine. How disappointing it is, therefore, to read a report and pick up merely a list of names who "performed in their usual immaculate manner" or "kept us in fits" and have no idea not only what they did, but how well or badly.

Recently I read in *Genii* a three-page report of an American convention — that was so bland it was useless. No lists of effects, no critical comment on style or quality of performance — pathetic. It's not just the American mags that are prone to platitudes. Pick up half a dozen magazines from *Pabular* to the *Magic Circular* and analyse them for objective reporting. You'll be surprised how little is said.

So what can be done to improve this?

First of all, look at the brave souls that have been frank about the quality of the offering — be it performance, trick or publication.

Jeff Busby in one of his lists says about a certain book — "most effects are ripped off and can be tracked down to various originators . . . very poorly described . . . poorly produced . . . purchase at your own risk". Pretty critical reviewing considering he's stocking and selling the book.

Again look at *Genii* May 77, report by **Bob Baker** of a SAM show. He defines his terms and credentials in the first three paragraphs. This allows the reader to adjust for bias and the rest of the report is a critical and interesting review, not overloaded with compliments but neither cruel to the acts or unnecessarily harsh.

ANOTHER PLEA
Bert Graham

What about **Albright's** *Conjurors' Magazine.* It started off being perhaps too controversial, settled down and became a little more complacent but a good try.

And remember the old reviews in the *Magic Circular* by **Dr. Euston** (the use of the nom de plume is deplorable). They were witty, honest and constructive as well as being interesting to read and highly entertaining.

The point I make is that reviews can be more pungent without becoming objectionable.

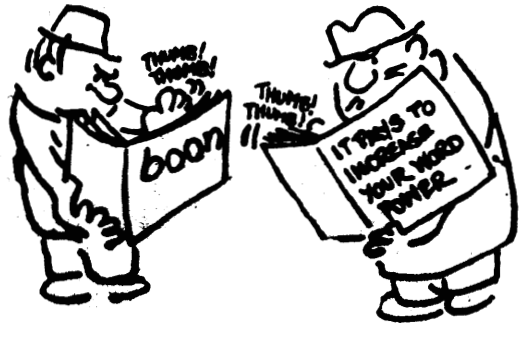
As a guide may I suggest the following:

Please get the name right and give the reader an inclination of what the act is trying to achieve. The performance could be aiming for comedy, impromptu, mentalism, drama etc. Then let's hear how he measured up to these objectives and if the reviewer felt that they were right ones. Please give us a list of effects, it's important to the reader to understand trends — is everyone doing the dancing cane or coins through table? Was the act over long? What conditions prevailed? How did the audience react? It is important to the reader to have some point of reference, was the act below or above the norm?

The same sort of approach should be used for the show as a whole, the overall presentation and conditions could be outlined and finally the ambience of the audience after the show.

Of course, the limitations of space will not permit a detailed description of all the acts but surely it's not impossible to describe the best act (in the reviewers opinion) in more detail than the rest. Whatever the approach, anything, or to be more precise — *nothing* would be preferable to the banal reports to which we are so often subjected.

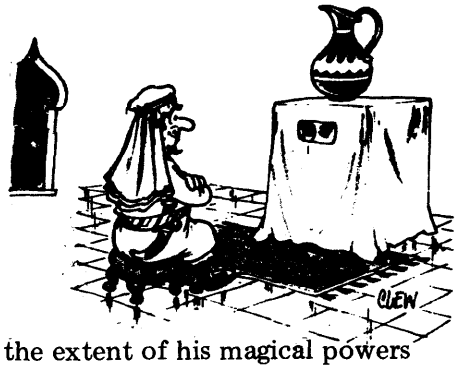
bert graham



RED-BLACK SURPRISE

This effect is based on Bro Hamman's "Face-Up Face-Down Surprise" described in "The Card Magic of Bro. John Hamman", and while the handling has been modified considerably in order to make the trick easier to perform, the effect is similar to the original. A card is freely chosen by a spectator, noted, and returned to the pack. The performer now tries to find it, and to make his task easier he separates the cards, reds into one pile and the blacks into another. Assuming that a red card was chosen the performer announces that he thinks the chosen card was a black one. After the spectator has shuffled both the red and black cards separately, the performer looks through the black cards and places one of them face up onto the table. The spectator denies that it is the chosen card. The performer asks for another chance and putting the red cards aside, divides the black cards into two halves, and turning one half face up riffle shuffles the two halves into each other. They are now spread showing all cards to be face down excepting for two which are face up with a single face down card between them.

The performer now lifts these three cards out of the spread and requests the name of the chosen card and expresses surprise when he learns that it was a red one, saying that he had arranged for a black one to be between the two face up cards. He continues by remarking that he will have to use his magical powers to change it into the chosen card, and making a gesture over the three cards, turns them over to reveal the chosen card. Remarking that people do not



always realise the extent of his magical powers the performer puts the three cards aside, makes another gesture, and turns the spread face up to show he has changed them all from red to black.

Although there are a few 'moves' Bro. Hamman so routined the working that they well covered by in-built misdirection.

The first requirement is to find out which card was selected. Personally I use the key card location explained in Vernon's 'Ultimate Card Secrets' (p.159), and give the cards a false shuffle which keeps the chosen card and the key together. The pack is then turned face up and the reds and blacks separated into two piles at the same time taking the opportunity to note the selected card.

Assuming that it is the Jack of Hearts, give the red cards, which naturally contain the selection, to the spectator for shuffling. You look through the black cards announcing that you think the chosen card was a black one. Reclaim the red cards from the spectator and give him the black portion to shuffle. While he is so occupied spread out the red packet, and cut it bringing the Jack of Hearts to the middle of the spread, and turn all the cards above it face down. This takes only an instant and the impression should be that you have merely turned the packet face down. Cover for the move in the form of misdirection is provided by addressing some relevant remark to the person shuffling the black cards.

Keeping the red portion squared up in the left hand, take the black portion back from the spectator and spread it face up above the squared red cards so that the faces are visible to the spectators and yourself, and act as though you are seeking the chosen card. Actually you are noting the bottom black card of the face up spread, the one immediately above the squared portion. Assuming this card is the Seven of Spades bring its sister card, the Seven of Clubs to the face of the black portion. This is all done openly as though you are considering the various possibilities. You now angle the cards preventing the spectators from seeing the faces and remove either the Six or Eight of Spades and place it face downwards onto the table. Square up the spread taking a break with the left little finger agove the Seven of Spades. The pack is now in the following condition: ⟶

Seven of Clubs	Face up
24 black cards	Face up
Seven of Spades	Face up
Some red cards	Face down
Jack of Hearts	Face up
Remaining red cards	Face up

Draw the attention of the spectator who chose the card to the Seven of Clubs, saying that you think he took a black card and that the one face down on the table is his. All attention is now on this tabled card and you invite the spectator to turn it over, and as he does so and all eyes are on the card, perform a half-pass bringing the cards above the Seven of Spades faces down to the bottom of the pack taking a break between the two halves. When the spectator denies that the tabled card, let us say the Six of Spades, was the one chosen his attention to the Seven of Spades now at the face of the pack and ask if it is the chosen card. He will reply in the negative. You now ask for another chance as you put the cards below the break, which the audience believe to be the red portion aside. You are left holding what the audience believe to be all black but in reality only the top face card, the Seven of Spades is black which is followed by a number of red cards face down, the Jack of Hearts face up and the remaining red cards face up.

Turn this portion face down and push the tabled card (Six of Spades) face down into the natural break diagonally so that it projects on the right side of the pack near the inner corner. The left little finger tip pulls down this card obtaining a break above it. Cut off the cards above the break and place them on the table with the long side parallel with the edge of the table, and put the remaining half to the right of them in preparation for a riffle shuffle.

Turn the right hand packet face up and riffle both halves together as follows. Let the bottom card of the left hand half (Jack of Hearts) fall first, then the bottom card of right half next (Six of Spades), mixing the rest of the cards ad lib but letting the Seven of Spades fall last. Cut the cards and complete the cut. You are now ready for three surprises.

Spread out the packet of what the audience believe to be black cards across the table. All are seen to be face down with the exception of the Six and Seven of Spades which are face up with a face down card between them. Remarking that it is significant that one of the cards is between two face up cards. Now, after the by-play described earlier, the chosen card is revealed and the black cards changed to red.

OASIS

Many years ago Francis Bacon observed that *writing maketh an exact man.* Had he been alive today and a reader of magical magazines, especially this one, those words may never have been written. Beginning with the **David Carre** issue **Harry Lorayne** takes us to task for wrongly crediting **Frank Garcia** with the vanishing aces effect and the ambitious card move from his book *Close-up Card Magic.* Furthermore, we credited **Derek Dingle** with describing a coin move in *Dingles Deceptions* when, as we all know, it was Harry who wrote the book. Sorry.

The past month has been a busy one magically. Starting with the I.B.M. Convention at Harrogate which attracted a dozen competitors for the close-up competition. The standard was comparatively high and for the record **Peter Duffie** and **Wayne Dobson** tied for first place with **Christopher Pratt** the runner-up. The unsuccessful performers all gave creditable performances which was something of a relief to me having to see them all, being one of the judges. Four rooms were allocated to the event, the performers moving from room to room with a judge in each. This arrangement is undoubtedly the answer to the problem of presenting close-up magic where the potential audience runs into several hundreds, and it is hoped that this and other societies will adopt this practice in future events. **Mike Gancia,** in addition to being responsible for the above also arranged the Saturday midnight show, which had started before I managed to find the location which was in the basement. The acts I remember seeing were those of **Glen, Doug Alker, Paul Diamond (USA), Walt Lees** and **Bob Read.**

In the week that followed **Juan Tamarix** lectured in Manchester, Leeds, Birmingham and London, and being personally responsible for arranging this tour would like to thank everyone of the many who helped to make this possible.

One of the effects performed during the lecture which caused much favourable comment was Oil and Water and although it was explained in detail was not included in the lecture notes (a few copies of which are left and available at Ken Brooke's — personal shoppers only). A full description of the effect including the presentation will appear in this magazine. Thanks Juan.

Two more lectures both arranged by **Ken Brooke,** the venue being **Vic Pinto's** studio. The first, on Oct. 4 was by **Finn Jon** who began, not unexpectedly, with threads. The information he imparted on their use and handling, with special reference to the problems of lighting and background on how to ensure that the thread remained invisible, must have been of incalculable value to anyone comtemplating using effects requiring thread. It is not possible to fully report this, or any other lecture, but an exception must be made in respect of the closing item which must be one of the greatest close-up effects of all time. A tie is borrowed and a knot tied in the narrow end and then coiled up on the open palm. Simulating the movements of a snake, the knot representing the head of the reptile sways from side to side. The tie is then allowed to fall onto the seat of a chair where it continues its snakelike movements. Finally, it is 'shot' and falls onto the seat. The tie was immediately handed back to its owner. This was performed with Finn completely surrounded.

Three days later **David Roth** repeated the lecture he gave at the Ramsay Reunion. Flawless coin magic which a second viewing failed to lessen the impact it created initially. His continued statement that it was not difficult was received with obvious disbelief, but I believe it to be substantially true. The effects, which are all explained in his lecture notes, are mostly achieved by the use of sleights within the range of most coin workers. It is not suggested that facility with the necessary sleights one could become a performer in the same class as David, but considering that the only difficult sleight, in a technical sense, is a one-handed exchange of two coins, the others being the retention of vision move, the shuttle pass, finger palm, classic palm, the thumb palm plus a few moves which require no particular skill does suggest that these fine coin routines should not be passed up by the average coin man.

One of the most effective visible illusions possible with a pack of cards is to change the face card of the pack. Many methods for producing this effect have been published but apart from changing the face card into one previously selected, and Nate Leipsig's Slap Aces, it has found few uses. One trick which could well be improved is the Cards up the Sleeve where the effect created would be that the cards vanish from the face of the pack one at a time and appear in the pocket. Using a small number of cards — say five — and with a combination of colour change sleights and false counts plus double facers, a solution should not be too difficult to find for what could be a worthwhile small packet trick. Just something to think about. Til next month.

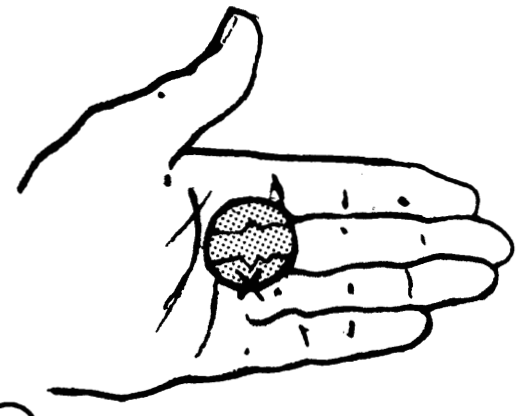
Fred Robinson

HALF THROUGH

In the June issue of *Popular*, Pat Page relates Dai Vernon's quest for a perfect method of doing the effect "in which a coin is pushed into the back of the performer's fist, and when the hand is opened the coin rests on the palm". Vernon's stated desire was for a method involving one coin only. The following method was stimulated by that article. As it happens, two coins are used, and one of them is gimmicked. However, the gaffed coin allows you to present an unusually visual version of the effect.

You will need two matching coins. One may be borrowed; the other is a folding coin. The folding coin will facilitate the illusion at one point in the routine that the coin is *visibly* penetrating the flesh. The basic concept was shown to Dorion Sagan by Harry Anderson. The handling and application are Sagan's.

At the start of the routine, the folding coin is finger-palmed in the left hand. The cuts in the folding coin must run in the same direction as the fingers (refer to figure one). The left hand, with the palmed coin, rests at your side as you receive the spectator's (matching) coin in your right hand. Hold that coin in your right fingertips, and apparently transfer it to the left hand. In fact, by way of a Retention Pass, the borrowed coin is pulled back behind the right fingers as the left hand's coin is brought into view. Done in a natural and casual manner, it will appear as if you have simply placed the coin from the right hand into the left. This action, independently developed, is part of a backwards version of a true utility move designated by David Roth as a Shuttle-Pass. In addition to switching the coin, it serves to tell the spectators that both hands are otherwise empty.



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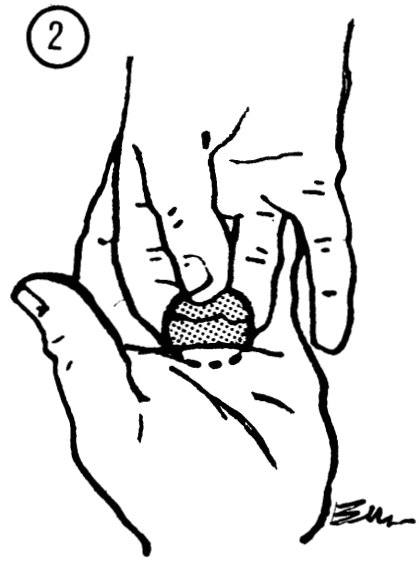
The normal coin is now finger-palmed by the right hand. With the right thumb and fore- At the same time, the right thumb pushes the finger-palmed normal coin into the right fingertips as the right hand comes away from the left. The appearance is that the coin has simply been taken from the left hand by the right fingers.

Bring the visible coin over the back of the left hand, and apparently press it into the back of that hand. Actually, the right fingers are allowed to slide down the coin, so that it is hidden once again behind the right fingers. At that same moment, release the palmed folding coin, allowing it to drop onto the table. The coin has instantly penetrated the back of the left hand.

The coin on the table is the folding coin. The normal coin is in your right hand. Use any standard coin switch to exchange the tabled coin for the normal one, and give the fair coin back to the spectator. The spectator's immediate impulse to examine the returned coin gives you ample opportunity to get rid of the gaff. finger, pick up the folding coin from the left hand. The coin is gripped at point "X" in figure one. Place the coin vertically against your open left palm, so that the edge of the coin lines up with a major crease in the palm.

2



At this moment, the left fingers curl up slightly for just a second, to cover the following action: the right hand presses down on the folding coin, causing the lower third to flip back horizontally (refer to figure two — performer's view). The fold of the coin presses into the crease in the palm. From the spectator's viewpoint, the coin is seen in the act of penetrating the palm!

This illusion is displayed just long enough for the impact to register. Now turn the left hand inwards. Simultaneously, the folding coin is dropped into the left palm, held in place by pressure with the fleshy base of the left thumb. (For all intents and purposes, you are taking the coin into a Classic Palm grip, but this need not be perfect as long as the coin is held securely).

dorion sagan

Described by Phil Goldstein

The line-up for the International Day of Magic on Sunday 18 December include **Doug Alker, Al Goshman, Bob Gill, Fred Kaps, Bob Read** and **Juan Tamarix**, in close-up. Not to be missed.

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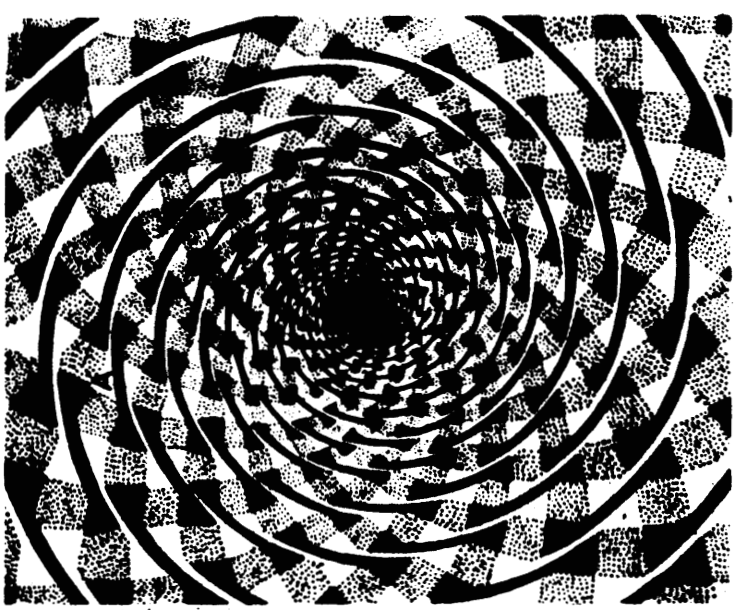

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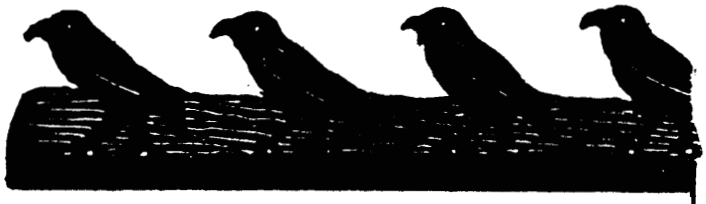
MAGICASSETTES



TWICE TWO

EFFECT:

A predicted card and a selected card are found in a reasonably fair manner. Whilst the method is based on simple maths, this is not too obvious to the audience. It is ideal to do with a borrowed pack as there is no set-up, and no difficult sleights. Also the pack does not need to be a complete one.

WORKING:

State you will make a prediction before commencing the trick. Run through the pack with the faces towards yourself and look for the mate of the bottom card of the face up pack. For example if this card is the five of hearts, look for the five of diamonds. As you are looking for the prediction card count twenty cards from the face of the pack, and mark the position of these off by holding a break with the left little finger. If you should reach your prediction card before completing your count from the face, just upjog it slightly, and continue your count as if uncertain whether the jogged card is suitable for your prediction. Do NOT include the prediction card in your count.

Remove your prediction card and place it face downwards onto the table. Close up the remainder of the pack into the left hand retaining the little finger break below the face twenty cards.

Cut off the face twenty cards with the right hand and give them to a spectator, requesting him to give them a good shuffle. Whilst he is doing this, quietly turn the remainder of the pack face down in the left hand and get a little finger break below the top card.

When he has completed his shuffling, request him to retain just under half the cards and return the remainder to you. Take the returned cards into the right hand and position them so that they are being held face down, in a casually squared state.

Request the assisting spectator to cut the packet of cards he has into two groups, and place one of these groups into his pocket. Point out that it is impossible for you to know how many cards he is left with. Ask him to count these cards whilst you look away. As he counts them bring the cards in your right hand above those in your left and add the card on top of the left hand cards to the face of the right hand ones. The excuse for bringing the packets together is to apparently square the right hand cards with the assistance of the left hand. After you have added the card, quietly place the left hand cards on the table, as they are no longer required.

Show the faces of the cards in the remaining packet to the spectator one at a time counting from the top and asking him to remember the card that occupies the same position as the quantity of cards he has just counted. To prevent errors it is advisable to count out aloud as you show him the face of each card. When you reach ten, stop and replace these cards BELOW the ones remaining. DO NOT alter the order of the ten cards shown, simply show the face of each card to the spectator as you count, taking one below the other into the right hand.

Give the complete packet a simple over-hand shuffle as follows:- run nine cards singly thus reversing their order, injog the tenth card and then shuffle off the remainder on top of the jogged card. Give the packet a single cut, cutting at the jogged card so that it becomes the top card of the packet.

Point out how impossible it would be, and especially for you, to know the quantity of cards he placed in his pocket, as *even he* does not know this yet. Have him remove the cards from his pocket and count, and let's say the quantity is three. Count down to the third card in your packet, ask for the name of the noted card and slowly turn it face up. The noted card has appeared at the exact position of the quantity of cards pocketed earlier.

Pause for a moment, and then ask the spectator the original position at which he noted the card. Count down in your packet to this position, after having placed the previously counted cards aside, and hold the card arrived at face down in the right hand.

Ask a spectator to turn face up the prediction card placed aside at the beginning of the trick and say, "There is only one card in the whole pack that matches the prediction in both colour and value." Slowly turn the card in the right hand face up.

roy walton

I can't remember where or when, but some time in the distant past I once read that the more names you mention in a column, particularly a magical column, the more friends you will make. OK, **David Roth, Finn Jon, John Calvert, Jay Marshall, Albert Goshman.** Is that enough names to make friends? Actually, with the exception of Albert Goshman, they all have one thing in common; they have all been recent visitors to London, and even Goshman, though not being around at the same time as the others, had his ugly face appearing on our television screens just the other week. The TV show was taped some months ago and Albert was not quite his usual self, I thought perhaps he was a little reserved, but as always he delivered the goods as no-one else in the world can. Albert, come again, any time. Please. David Roth and Finn Jon both did lectures within a few days of each other under the auspices of **Ken Brooke.** Finn Jon surprised me particularly. He didn't do many tricks but one that he did do knocked most of those present sideways. This was a version of the **Al Koran** Medallion effect where a number is predicted and is revealed by being 'inscribed' on the back of a gold medallion. Finn Jon had a variation on this where a girl's name actually was 'engraved' It was marvellous.

David Roth, the young man who specialises in coin tricks. He came, we saw, he conquered. One thing was unique about the Roth lecture: for the first time ever the lecture could be purchased afterwards not only as lecture notes, but in the form of a cassette recording of the complete lecture. Several people took advantage of this and no doubt they will be sitting at home at this very moment listening as David Roth's voice on tape recreate for them the miracles he performed for them that evening.

John Calvert is one of my favourite people. He is one of a vanishing breed. He leads the kind of life we would all like to lead. Most performing magicians have dreamt of living the free-life of a travelling mountebank-cum-charlatan and I mean that in the nicest possible sense. John Calvert does just that, but in a grander manner. Not for him the living wagon or a caravan or the sleazy lodging houses of days gone by. He has for many years travelled the world by boat. His own boat, no less. In fact a yacht. I don't know the difference.

Looking and behaving like a character played by the late Errol Flynn he really is larger than life. There should be more like him but alas it requires guts and a tremendous amount of performing experience.

I first saw him around the middle fifties when he was touring the variety theatres in England, and last saw him perform in Spain a few months ago. Like whisky he improved with age, but I am quite sure that at least half his success is due to the everpresent **Tammy**, the most beautiful, gorgeous, effervescent, exciting assistant in the world. We have learned your secret at last John Calvert — without Tammy you're nothing, so there.

Now take Jay Marshall. He is the opposite to John Calvert. He carries his act around in a towel he stole from a hotel. He will sleep wherever any one will offer him a bed and a bar of soap. His hair is thinning, his shoulders stoop, his eyesight is failing, and for at least half of his act he talks to himself. His left hand is called Lefty and his right hand is called **Frances.** How can this man possibly be successful? But he is. There must be a reason. There is. Frances is her name. She does all the work whilst he gallivants around the world visiting theatres and plays and puppet shows etc. Like Calvert he is lucky. He has found a female who will tolerate him.

It has been said a million times before that behind every successful man there is a woman. With Calvert it is true. With Marshall it is true.

Is it true in your case?

Goodbye

Patrick Page

IT IS THE 25th OF OCTOBER, 1977

Yesterday two friends turned up from Paris. We had a good day, went to the Circle and finished up with a good tuck in at the Piccadilly Restaurant.

Today things have been a bit easier.

I WISH EVERY PERSON WHO READS THIS HAD BEEN PRESENT

A few people could share the feelings of Mr Prescott, a man in his retiring years, who was there and who loves magic. He saw DOMINIQUE DUVIVIER perform. " His tremendous skill with a pack of cards is something which I cannot believe . . . right at this moment he's started again with TERRY ROGERS. . . . This man is unbelievable".

Both Frank and I started and I wish you had been there. Every magician should have been there, not to buy tricks. Just to have seen

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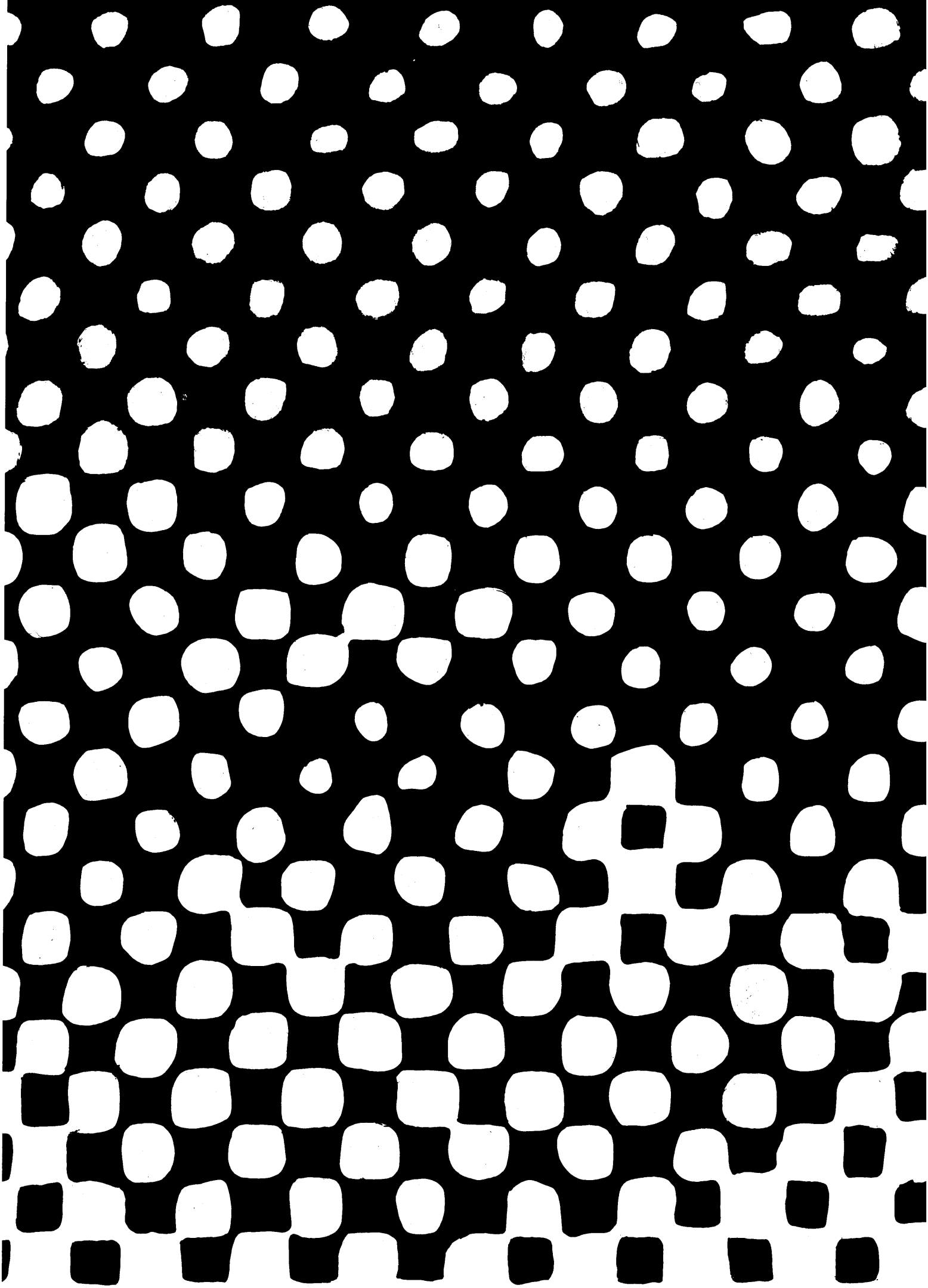
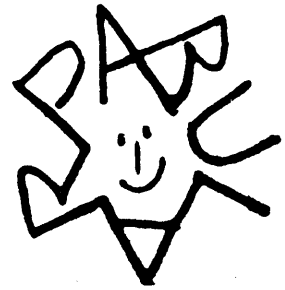




an eric mason collection

A few moons and high waters ago Rick Johnsson, in his Linking Ring series of articles 'Come a Little Closer' described a fantastic routine using a flash cube — this very funny and clever magician called it 'A Flash in the Pan' or, 'Many Men Smoke but Fu Manchu' —well worth the subscription. Others have been seriously thinking about flash cubes with the result that an effect called 'Camera Bug' has appeared on the magical scene and very good it is too — get one.

Also get yourself a *mini* Flash Cube and practise firing it off. Then take it apart carefully — you will find that the top can be removed with a sharp knife. Should you crack the plastic get another one and pay particular attention to the way the corners are stuck together. Having removed the top prise out the foil, and wriggle out one of the spent bulbs — it will come out in one piece. Next, cut out an index from a playing card, fray the edges and scorch it making it appear as burnt as possible as is consistant with readability. Replace the foil on the base of the cube, and put the prepared index in the side from which the bulb was removed. Complete the preparation by putting back the top sealing it with that very dangerous ten-second glue. It should now appear as in the sketch, with three sides looking normal and your piece of prepared card in the remaining window. You will also require another flash cube.

Force the card corresponding to the index in the cube and in attempting to name it you call some other card. Remarking that you are somewhat in the dark regarding what they are thinking produce the regular cube with the fake finger-palmed in the same hand, and continue by offering to get a little more light on the subject. Flash off the cube — and whilst they are temporarily blind switch the cubes, and when their sight returns call attention to the burnt portion of the card in the cube.

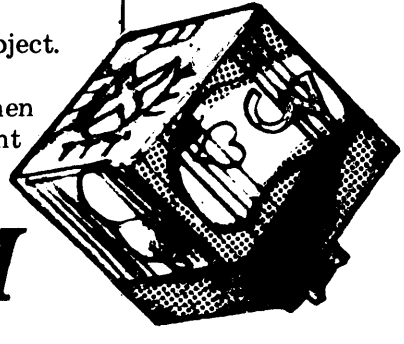
CUBISM

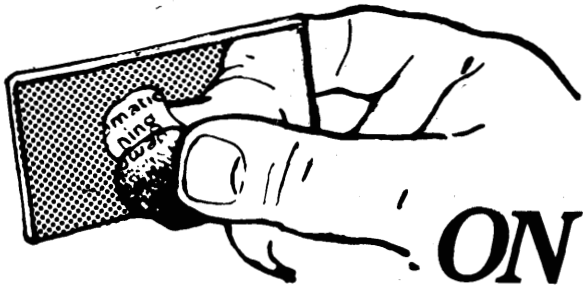
If you take the front cover of this Pabular down the garden and prop it up against the wall and then walk back from it keeping your eyes fixed on it, you will notice that at a distance varying from fifteen to twenty feet that I will have MY EYE on you. Intrigued? Then do it now . . . . . O.K.? This suggests an effect that may have not been used before in Mentallism.

Let's adapt the principle to our interest. For example, when performing before a large audience, force the letter 'I' from a pack of alphabet or Lexicon cards on someone who looks friendly, and saying you have made a prediction remove Pabular from its envelope and show him the cover design. He will look puzzled when you ask him if your prediction is correct or not. Smile, and ask him to point to someone he doesn't know. Show the 'dots' to the nominated person and ask him to name what he sees, and should he not reply within a few seconds ask if anyone else can see anything.

With a bit of luck the whole audience will shout 'I'. I will leave it to progressive dealers to develop the idea further — like a Brainwave pack with adapted backs, Or, Or, Or . . . . . ?

I SAY, DOTS IMPOSSIBLE!





ON REFLECTION

A few people may know that a spin-off from the Space Age was a material capable of taking impressions from newsprint known to magicians as Potty Putty. A malleable adhesive known as Blu-Tack, and generally available from stationers everywhere also has this special quality.

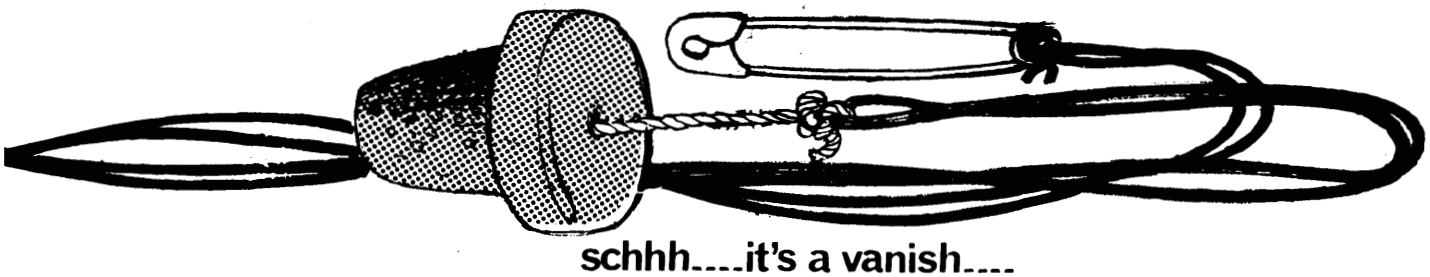
In addition to a small lump of this material you will also require a newspaper, a double sided handbag mirror, a marker which will write on glass and a ballpoint pen. Using these properties you are able to divine a word or two haphazardly chosen from the paper.

Hand the paper to a spectator requesting that he chooses a page and removed it discarding the rest of the paper. Give him the pen and ask him to draw a large cross on one side of the sheet keeping the other side out of your view. During this time secretly get the blob of Blu-Tack in your right fingers.

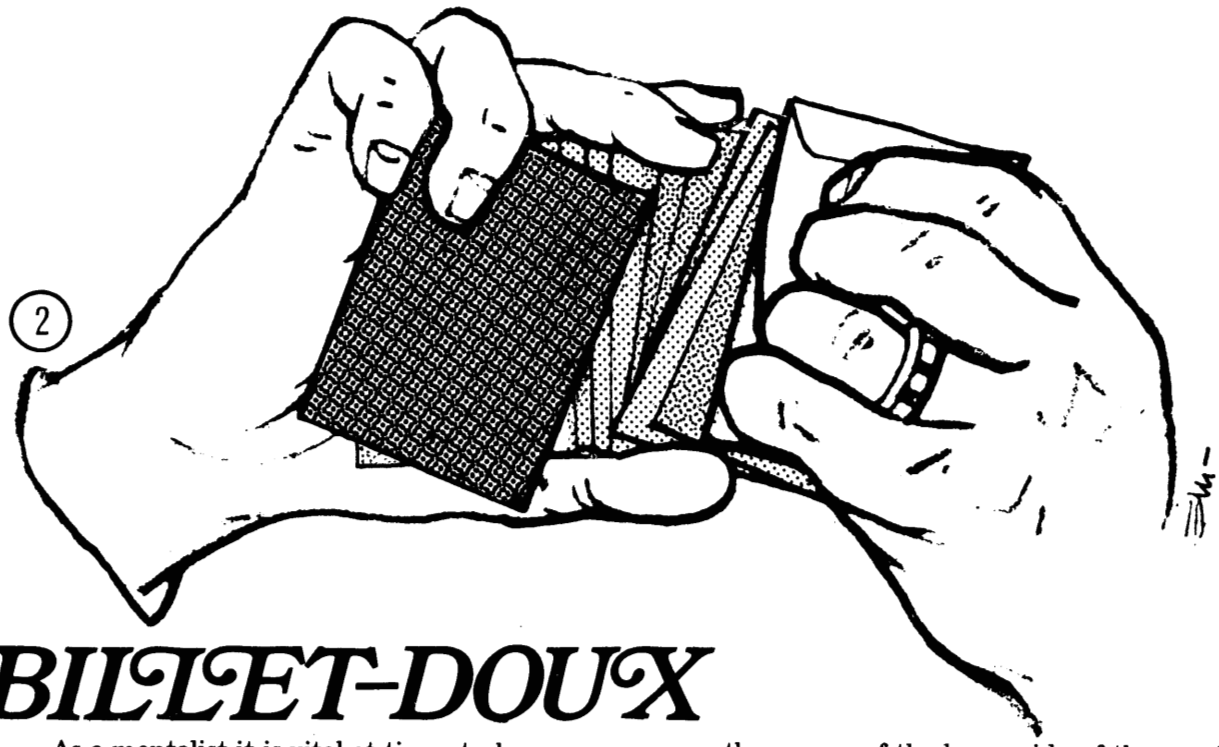
You now invite him to pierce the paper with the pen where the two lines of the cross bisect each other. You demonstrate what is required by taking the paper from him and putting the tip of the left index finger on the paper at the point of intersection. In order to do this the right hand moves under the paper ostensibly to hold the paper steady but in reality to take an impression of the words in the area where the pen will penetrate the paper, by pressing the Blu-Tack up against the left fore-finger.

Allow spectator to take the paper from you and move away as he follows your instructions. Reach for your mirror and press the Blu-Tack onto the side of it in such a manner that when it is in place the impression obtained will be reflected in it. A few moments experimentation in obtaining the impression and sticking the Blu-Tack to the mirror surface will quickly make it clear that the operation is a simple one and does not require detailed instructions. It only needs to be said, that when getting the impression the 'lump' is brought to the tips of the right thumb and fingers which do not move position until it is stuck onto the mirror. There is no need for furtive movements when stealing away the Blu-Tack from under the paper — all eyes will be on the spectator and the surface of the paper with the cross on it.

As the spectator pierces the paper you remark that the words on the other side of the paper at which it is split is a totally random choice and could not possibly be known to you. Invite two or three others to concentrate on the words immediately adjacent to the split in the paper. During the foregoing business you have kept at some distance and contrived to position yourself under, or near, some source of light for two reasons. It enables the words in the mirror to be easily read, and also makes it possible to reflect some light into the eyes of those who are participating by concentrating on the words as they gaze into the mirror. At your request they are attempting to project mentally a word, or words into the mirror, and when you succeed in capturing? their thoughts write them on the mirror with your marker. Conclude by stealing the Blu-Tack and collecting your pen.



schhh....it's a vanish....



BILLET-DOUX

As a mentalist it is vital at times to have a simple plot — themes with colour in them are thin on the ground. This is precognitive in effect — and as a close-up presentation to prove your ability in this direction will be hard to beat.

A packet of cards with coloured faces — some of which are in duplicate — are spread out and a spectator is invited to choose a colour by touching one of the cards. The cards are laid aside and from an envelope you are holding a similar coloured card is removed. If desired the effect can be immediately repeated.

It's all an apparency — the card taken from the envelope is the actual one touched by the spectator when making his choice of colour.

You will of course require a packet of different coloured cards and if it is to be a sizeable one it will be necessary for the colours to be repeated.

The envelope required is shown in (Fig. 1). It has no flap and is made from thin card. There is a cut-out at the open end to facilitate the removal of the card, and one long side is open. The exact dimensions in relation to the cards used are important. It should be of such a size that when a card is inside its edges should be flush with the open end and sides of the envelope. When completed cover it with transparent adhesive film such as Transpaseal and it will last forever.

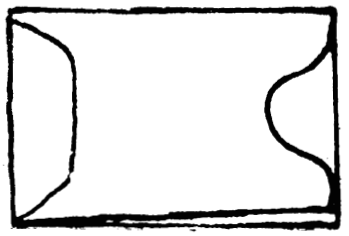
Put the empty envelope on the bottom of the pack with its open corner at the right inner corner of the stack of colour cards, so that when held in the left hand in the normal dealing position its little finger tip is close to the open corner of the envelope, where it can pull down the corner of the lower side of the envelope. If the corner is given a downward crimp beforehand this pulldown action becomes a simple matter. You are now ready to perform.

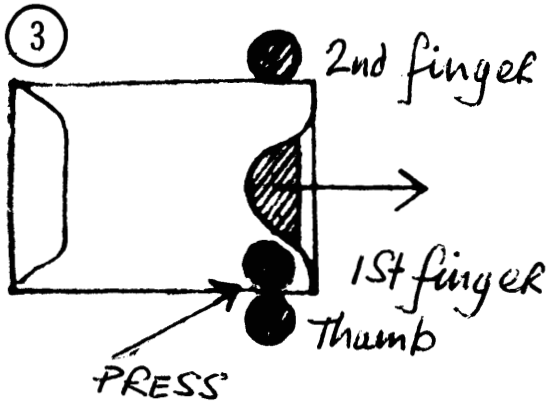
Spread out the cards between the hands, thumbs above and fingers below, and invite someone to choose a colour by pointing to a card. Retaining the cards in the spread condition, the left hand holds all the cards whilst the right hand changes its grip and holds the right side of the spread between its thumb on the inner ends of the cards and fingers curled over the outer ends (Fig. 2). You are now in a position to close up the spread and get the actual chosen card into the envelope in the process of so doing. Here's how.

The right second and third fingertips press on the back of the chosen card and swivel it towards the right — part the spread slightly below this card sufficiently to allow it to clear the cards below it and immediately close up the spread at the same time angling the chosen card and with the left little fingertip pull down the crimped corner of the envelope. What really happens is a variation of the Kelly replacement sleight. Instead of card going to the bottom of the pack it goes directly into the envelope through the open side in a surprisingly easy action.

Square up the cards and at the same time make sure that the card is right inside the envelope. Respread the cards disclosing the envelope, the left little fingertip keeping the open corners and side closed, as the cards are placed aside.

The right hand now takes the open corners of the envelope between the thumb and fingers keeping them closed turns it over. The envelope





is retaken with the left hand between the thumb and second finger, the first finger resting on top next to the thumb (Fig. 3). With the left fingers in this position the card is kept in perfect alignment as the right hand pulls it from the envelope.

If so desired the effect can be repeated immediately. Just turn your back to prevent anyone seeing the colour of the card you put? in the envelope. It will be accepted that a card is in the envelope before the colour is chosen because of the directness of the method used, the absence of unnatural moves, and the fact that within seconds of the card being chosen the performer is removing what the audience believe to be its duplicate from the envelope. All these factors precludes the audience from even suspecting the real method used, which leaves them completely without a solution.

a universal count

CABOODLE

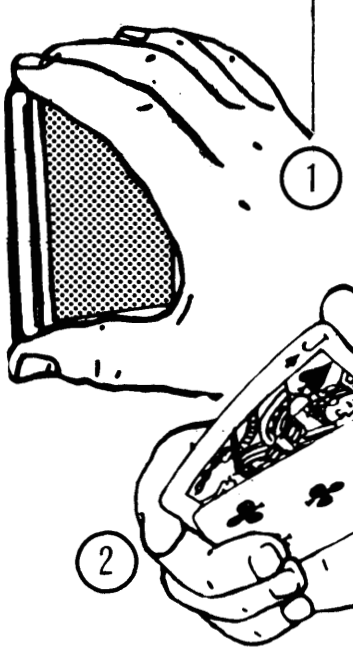
For the purpose of describing the sleight assume that it is required to show four normal cards as double backers. Take any five cards and turn the bottom one face up and hold the packet in the right hand between the fingers at the outer end and the thumb at the inner end, with the top card pushed over towards the right (Fig. 1). Note that the fingers should be well over the end of the packet enabling them to be curled over the end press on the back of the bottom card and swivel it towards the right (Fig. 2). This will be recognised as the first part of the Kelly replacement sleight.

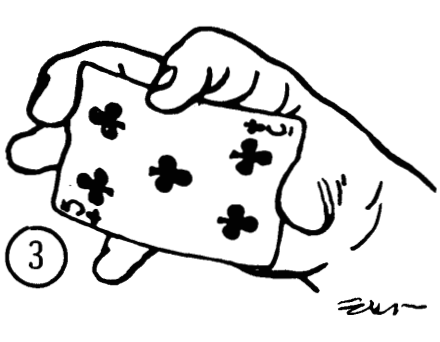
To commence showing the five cards as four double backers swivel the bottom card clear as explained as the left hand takes the middle three cards between the thumb and fingers. Immediately the packet of three is clear the right index and little fingers move from their position at the end of the two cards now remaining to the sides squaring them (Fig. 3). The right hand turns over to show that the card(s) has a back on both sides, and then turns back to its original position.

The left thumb now pushes the top card of the left hand packet forward and the right hand comes in and takes this card beneath the card? it is holding. Actually the bottom card is Kelly swivelled and the card from the top of the left hand packet goes between the two cards and again the right index and little fingers move to the sides squaring them up before turning the packet over to show that the second card is also a double backer. The third and last cards are shown to have backs on both sides by repeating the previous move.

The sleight works just as well for a larger number of cards, and subject to plot eliminates forever the need to Hindu shuffle to achieve the same effect.

As an Ambitious Card move it will transfer the bottom card to the second down position — thus permitting a double lift to show the card back on the top. No doubt cardicians will discover many other uses for this universal count.





OASIS

Fred Robinson

All the tricks in this issue are from the fertile and imaginative brain of Pabular's Art Editor, Eric Mason. He is a professional artist whose work can be seen from time to time in almost every place in and around London where pictures are sold.

It is not, therefore, surprising that the art work in this magazine is regarded by many who understand these matters as being unequalled in the field of magical periodicals, either past or present. Eric was also responsible for the illustrations in the **Pageboy's** controversial *Big Book of Magic* (now in paperback) and the new cover design of the I.B.M. (British Ring) Budget. It is hardly necessary to mention that he is the inventor of the secret writing gimmick 'BOON' which he has recently improved making it even easier to handle.

The tricks which appear in this issue are indicative of where his chief interest lies in matters magical — cards and mental effects. It is probably the latter which exercises his mind most, and when holding one man exhibitions of his paintings he uses contact mindreading to find a hidden picture as a publicity stunt. This he does with great speed and accuracy using a technique of his own which has not as yet appeared in print. Perhaps some day he will be persuaded to share the secret with us, but meanwhile readers will find the tricks explained herein and which I have seen performed on numerous occasions under the toughest of conditions to be effective and above all practical. This latter quality is the chief concern when considering effects for publication in this magazine and to know that they are actually being performed regularly by the contributors, as these tricks are, is something we would like to achieve with every issue.

A quote from a letter just received from **Mike Caveney** whose stand-up comedy magic act registered so strongly at Harrogate — "One of the real treats was meeting you and the rest of the Pabular gang along with **Bob Read** in the pub by the Magic Circle. It's easier for me now to understand how Pabular maintains its high standards." Similar remarks have been made by others including **John Holland** whose excellent book reviews appear in the Magic Circular. Seeing magic performed under these conditions for ordinary people keeps ones feet somewhere near the ground and helps gauge the kind of magic that appeals to the general public, and thus reduces the possibility of the magazine becoming overloaded with the kind of magic that is only performed to other magicians — if at all.

News comes from **Andy Galloway** that his book on **John Ramsay** should be out early November. Consisting of 112 pages, 7½ by 10 inches, printed on art paper, there are 10 chapters describing 17 tricks and routines with 300 illustrations by **Gordon Bruce** plus 8 pages of photographs. Cloth bound with gold titled spine and a two-colour dust jacket with a photograph of John on the cover. **'Professor' Dai Vernon** has written the introduction. Much of the material has appeared on print, most of it either incorrectly or inadequately described, making it almost impossible to obtain an understanding of what was required to achieve satisfactory results. This deficiency has been remedied by one who is qualified to give a definitive explanation of what is required to create magic in the style of his mentor.

'I must say that this was one of the most pleasant and entertaining conventions I have ever attended . . . . . just hospitality, cordiality and excellent performers'. That is how the 'Professor' reported the atmosphere of the Ramsay Reunion in his column in the Genii. I am sure he would have said much the same had he been at the Hotel Victoria-Palace in El Escorial a small village some 40 miles from Madrid for the IV Jornadas de Cartomagia organised by the Escuela Magica de Madrid.

Starting at 8.00pm Friday October 28th and continuing until 4.00pm Sunday breaking only for meals and sleep we had card magic on films (really excellent), lectures on, performances of, and a workshop session — all on card magic.

Pepe Regueira lectured on the Three Card Trick. Starting with his own routine and a brief history he continued by demonstrating some 26 sleights and bits of business appertaining to this particular effect.

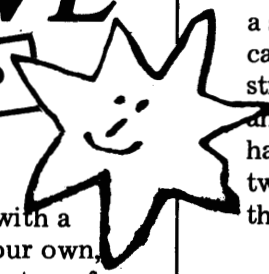
Reinhard Muller dealt with the Ambitious Card in much the same way, seemingly missing out nothing of importance regarding this classic close-up card effect.

Luis Garcia and **Gabriel Moreno** assisted by lecture notes running into ten pages dealt with false deals. Here again nothing appeared to be missed out. Seconds, thirds, fourths, bottoms and seconds from the bottom etc.

There was also a workshop and many individual performances. Next month I will tell more of this satisfying and enjoyable event which will indicate why the Spanish boys are likely to lead in the field of close-up magic.

BRAINWAVE

BILLET DOUX'D and CABOODLED



During a 'session' borrow a pack with a different coloured back design from your own, and secretly add one of the cards to the top of your own pack and put the borrowed pack into your own case placing it aside. This may seem rather a tall order and would most certainly be difficult to accomplish unsuspected without some kind of misdirection. Here is one solution.

The situation is that your own pack is face down on the table together with its case and someone else is the centre of attraction. Another member of the group seated near you has a pack with the necessary contrasting backs. Reach out for this person's pack and say quietly "May I?", and immediately appear to take an interest in the other man performing. By your manner you convey to the lender that you will perform a trick with his pack when the present performer has finished.

Immediately you are aware that the lender's attention has moved away from you allow the bottom card of his pack, which you are holding face down, to fall on top of your own pack and casually place the borrowed pack face up onto the table a few inches from your own.

You now wait until the interest in the other action subsides and when it does, catch the eye of the lender and remark, "I was going to show you a trick with your pack", and as you say this pick up the face up pack and put it in your *own* card case. The lender will wrongly assume that you are putting your own cards away because he believes, also wrongly, that your pack with one of his cards atop is his own pack.

Leave the cased cards on the table and pick up the other pack and turn it face up and put a prepared envelope (see Billet Doux) on the bottom. Spread out the face up cards and have someone say the first card that comes into their mind — quickly sight this card and using the move explained in Billet Doux slide it into the envelope. Carefully turn everything over and disclose the envelope on top of the now face down pack, but slightly separated so that the stranger card is visible 'proving' that the pack is the one 'borrowed'. Using the Billet Doux extraction technique take the card from the envelope and show you have a duplicate of the freely named card with a different coloured back.

Continue with the pack face up using the 'Caboodle' move go through the pack removing a small packet at a time and showing the back card of each packet (actually the same card, the stranger). Ask that you be stopped somewhere, and when you are, turn the stranger over and have it noted. Turn it over and as you close the two halves take a break above this stranger card the only face down card in the face up pack.

Reverse pass all the cards below the break, and still holding a break between the two halves turn the whole pack over bringing the stranger card to the top. Divide the pack at the break and openly turn the bottom half over. Weave shuffle the two halves together retaining the stranger at the top.

At this point you are talking about the cards being mixed, some face up, the others face down, and that you cannot go very far through the pack without seeing a face down card. During these remarks you have raised the inner ends of the top two cards in readiness for the Marlo Tilt move and proceed to remove the top card, the face down stranger, and push it into the pack below the new top card. The use of the Tilt principle makes it appear that it was pushed somewhere into the middle of the pack.

The face up top card is now removed and pushed into the pack somewhere near the bottom. The stranger, again face down on top of the pack is removed and pushed into the pack, but is pulled out again under cover of taking the face up card now on top of the pack. Quickly place both cards on top and immediately retake the face up top card and push it somewhere into the centre of the pack. Finally, to complete these 'proving' moves take the face down stranger, which is on top of the pack, together with four or five under it and push them into the middle of the pack holding a break above the stranger card. Using an undercover pass bring all the cards under the top one and above the break to the bottom of the pack. The cards are now all face up with the exception of the stranger card which is face down second from the top. Put the top face up card somewhere in the pack face up.

At this point in the routine the onlookers are convinced that the pack is a mixture of face up and face down cards and also that it is the borrowed one, having seen? the backs freely during the Billet Doux effect and when showing the face up/face down condition of the pack. You now move rapidly into the final effects.

Do any pass or move which sends the top face down stranger into the middle of the pack, and immediately spread the pack to reveal all the cards face up with the exception of one face

down card which on being turned face up is seen to be the one chosen.

Place it face up on the bottom of the face up pack, square up, and turn face down taking a break under the top card. Pick up your card case and call attention to its closed condition at the same time adding the stranger card to the bottom of the case and put both on the table. The removal of the stranger card exposes a different coloured back but the audience are prevented from seeing this by angling the pack as the stranger is stolen. Put the back face up onto the table and ribbon spread it, and ask if anyone remembers the colour of the backs. On receiving a reply turn the spread over in the approved manner which you all know to reveal the change of colour.

You now pick up the card case together with the hidden stranger which you add to the pack as you tip the cards out of the case. Give the borrowed pack back to its owner, and put your own cards in the case.

The impact of this double climax is considerable, especially on the person whose cards you borrowed, and as it would be difficult to top it, it would be advisable to leave your cards where they are, in the case.

KINETO

Talk turns to the unusual — how is dematerialisation possible? — if you could duplicate something exactly, would the original disappear? You offer to attempt the impossible — an experiment in the art of Telekinisis — can such things be?

You ask for something personal from the pocket, perhaps a lighter, a coin — better still a bunch of keys, perhaps! Perfect — would you kindly cup your hands, so, and totally enclose the keys within — that's fine, sir — I will come back to you. May I approach you madam? — would you allow me to borrow your ring — I promise to take care with it. Thank you — it's beautiful — it looks good — it feels good and right to use — it must mean a lot to you. Would you further help me with your best thoughts? I shall cup my hands gently with your ring inside, see — there it is — please help. I shall mentally count up to ten — and slowly open my hands — it has vanished — has it gone? Unbelievably it has *completely* disappeared.

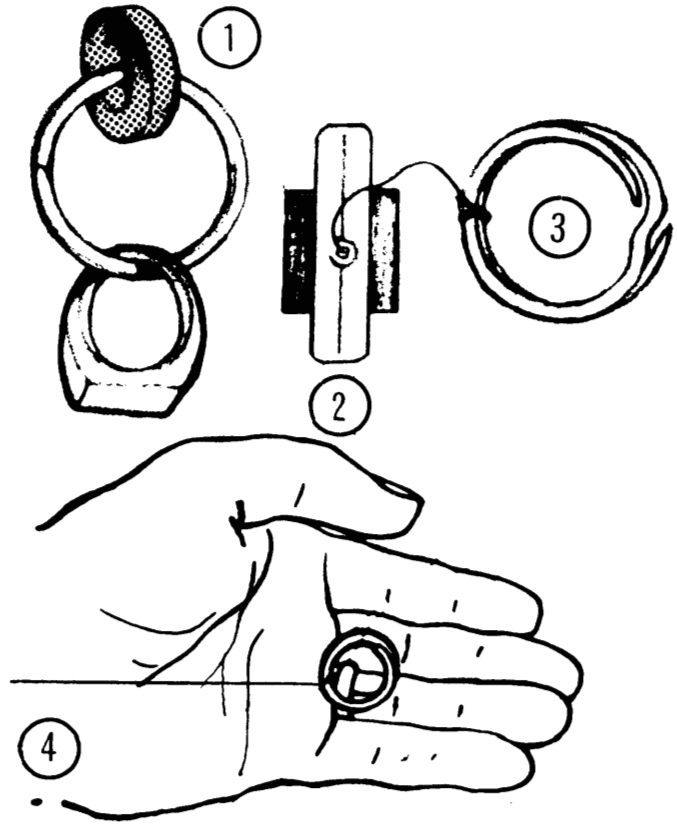
Sir, did you feel anything — with your mind — your hands? — look at your keys — has a ring appeared with them? Yes — incredible. Do not move — stay where you are and throw them to me please — thank you. Madam here are the keys — how is it possible? Is this your ring — is it fastened to the gentleman's keys? Here is your ring — I return it to you — and sir, your keys — please catch. Thank you both very much.

Can this be TeleKEYnisis?

To perform this plot you will require three magnets. One is attached to a split ring which also has a nice looking ladies finger ring on it as sketch (1).

The other two magnets are glued, one on each side of a small reliable pull. Sketch 2. To the end of pull thread is attached a split ring, the ends of which have been bent open slightly enabling the borrowed ring to be attached without fumbling. See sketch 3. The arrangement of the pull is the standard one — the reel is in the back trouser pocket on the right side and the thread is taken round behind the split ring and hooked onto a ring on the ring finger of the left hand. The split ring being bent open facilitates this. Sketch 4. Make certain that the reel is secure in the pocket and will not fly out when under pressure.

With the pull set, and the linked magnet, finger ring and split ring concealed in the right hand and having succeeded in finding someone with a bunch of keys instruct him to hold them in his cupped hands. Do not handle the keys yourself, but as you close his cupped hands casually add the load.



The borrowed ring is hooked onto the pull and brought to the fingertips as you admire and comment on it, at the same time move it slightly round the split ring to prevent any jingling sound when you release the pull. Allow the ring to sink into your cupped hands and close them, re-open them slowly and ask the lady if she can still see her ring, and then have her help to re-close your hands over the ring by closing her hands over yours.

Look now at the person who has the keys and ask him to duplicate your actions (he should not have moved). Make a slight backwards movement towards your body with your hands and then extend them towards your helper and under cover of this action secretly open your hands sufficiently to allow the pull to take the ring away. Build up the effect — and slowly open your cupped hands — the ring has vanished.

Turn your attention to the person holding the keys in his cupped hands, and ask him to open his hands, confirm that there is a ring on them, and then throw them to you. In the meantime you have secretly obtained the pull with the lady's ring on it and add them to the bunch as you catch it in the right hand.

With the left hand, steal the dummy ring and magnet and show the lady her ring fastened to the bunch of keys belonging to the gentleman. Have her acknowledge that the ring is hers allowing her to watch you closely as you carefully remove it from the split ring. Hand her ring back and pass the keys to the left hand allowing the magnetic dummy to attach itself to the reel magnets, and *throw* the keys back to their owner.

I have found in performance that the split ring is superior to the standard clip that comes with most reels as it is too small to take some of the rings offered especially those chunky styles of modern fashionable jewelery. No such problem will arise with a split ring if bent as shown in the sketch. Also, it looks more natural to see such a ring attached to a bunch of keys — if it is seen at all. Furthermore, being hooked to your own ring enables you to move your arm freely and naturally as you perform the initial moves before making the 'hook' up. The way in which the borrowed ring is affixed to the pull ring enables the right fingers holding the borrowed ring to take the pull off your ring finger and move it to the tips of the left hand fingers in one movement. This idea was triggered off by seeing a remarkable treatment of this effect by **Pat Conway** who has improved the Flying Ring beyond recognition. I hope he will market his method, or publish it for Pabular readers.

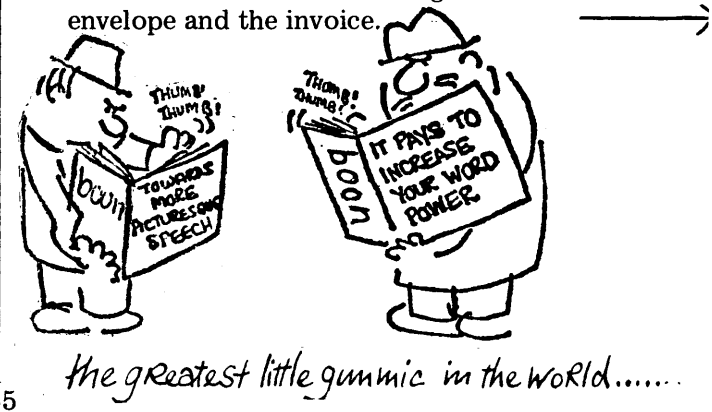
The magnet used must be circular ferrites technically known as *anisotropics*. These will not easily shake off a surface, and will, indeed, creep further into a collection. Some keys in a bunch offered may be of brass, therefore non-magnetic, but these magnets are powerful enough to reach through a non-magnetic thickness and attach themselves beyond and round an obstacle. You will be extremely unlucky for them not to hold to any bunch of keys offered. If you are unable to obtain them, write in.

One further point — you can use your watch as a holdout by clipping the ring pull to the strap. This will enable effects to be performed prior to this one. It can be transferred to your ring finger when required with little attention having to be paid to the movement.

N.C.R

Suggest that some lady in your audience has won a large sum of money, or has been left a legacy — ask her what she would choose if she could really have anything she wanted — wait — there will be a pause here — perhaps too long — as some ladies want so many things they have difficulty in making a decision — hurry them up — A new house —fine O.K. — What colour would you like it to be? — white O.K. — How much would you like (expect) to pay for it? — £60,000 — you'll be lucky — when would you like it?

As you receive a reply to each question you write it down on a card and when the last question has been answered you recap reading from the card as you remove a wallet from your inside pocket. Put the check card away, zip open the wallet and remove an envelope which you tear open. The contents, a folded piece of paper, is tipped out onto the lady's hand who is invited to open it out. As she does so you explain that you have previously been in touch with a company called Dreamawhile Ltd. and what she is holding is their personal invoice to say that all the good wishes she has for herself will come true in the future. Have her read out aloud what is written on the invoice and give her the envelope and the invoice.



N.C.R.

You will require for this effect a printed invoice as shown and to call yourself a company — mine is Dreamawhile Ltd. Get your tame printer to use a paper which duplicates a carbon copy. With a ballpoint pen write as follows leaving a space at the end of the first three lines.

After ITEM —Now in stock.....
After COLOUR — As requested.....
After PRICE — Less 10 per cent.....
After DELIVERY — Immediate, subject to contract.
After REMARKS — With many thanks for your co-operation.
Fill in the appropriate date, and sign your own name at the bottom.

It is now necessary to fold the invoice leaving the space left at the end of the lines exposed. With the invoice, printed side towards you fold back the top third of the sheet. Do likewise with the bottom third and finally the fold in half, the left side going to the rear. It is on the lines visible that you 'fill' in your subjects wishes when pretending to write on your check card.

You will also require two blank pieces of card fractionally larger than the folded invoice. On one of these you scribble, reading downwards, item, colour, price, and delivery. In addition to acting as a memory jog you can let it be seen that you have been writing? on the card. You will also need a wallet with envelopes set up as described by Le Paul or any other suitable arrangement with which you may be acquainted that allows the folded invoice to be loaded into an envelope that is inside a wallet. A version of Le Paul's method is explained in 'Expert Card Mysteries' by Alton Sharpe.

With the wallet set up and in the pocket, a ballpoint pen to hand the only other preparation needed is the arrangement of the two cards and the folded invoice.

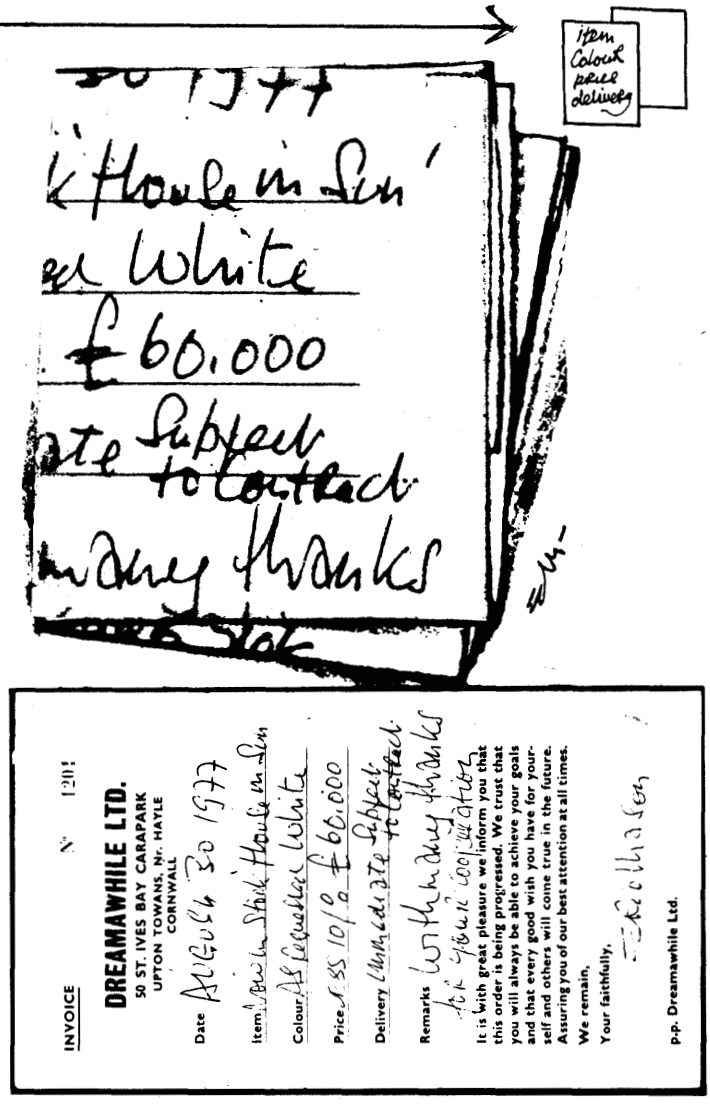
First put the card on which you have written, writing side uppermost, on your left palm, and on top of this card the invoice with the space on which you are going to write uppermost, and on top of all the blank card.

You will also require a 'Boon' writer, which like the blank card has very little to do with the N.C.R. routine. Prior to performing this routine it is necessary to perform some effect which requires that something to be secretly written on the blank card with the Boon. When that effect is concluded this card is scaled out to the audience to verify your prediction, or whatever. You are now ready for N.C.R.

No doubt most readers could manage to work out what happens next without any explanation, but a few pointers gathered during many performances of this effect may prove helpful.

After peforming the previous effect the invoice is exposed (not to the audience) and you write the lady's wishes directly onto the invoice on the appropriate lines. Make certain beforehand that the ink in your ballpoint matches what you have prewritten. Nothing is written when the lady answers the last question, "When would you like it?" You immediately take the card into the right hand, leaving the invoice hidden in the left. As you hold up the card in the right hand to recap the left dives under the coat and loads the invoice into the envelope and comes out with the wallet *before* you have finished recapping. This is very important. When you ask the lady to step up to receive the invoice assist her to unfold it, recreasing it slightly to aid her reading it, at the same time preventing the liklihood of it being refolded as before and possibly giving a partial clue to the secret.

The subject of this effect is not important — what is important, is that you have not left them with a CARBON copy.



Any person is asked to name the first playing card that comes to mind then write it down on a piece of paper. You crumple it into a ball then ask him to drop it into your drink.
Shortly the paper vanishes and the name of the card rises to the top of the glass

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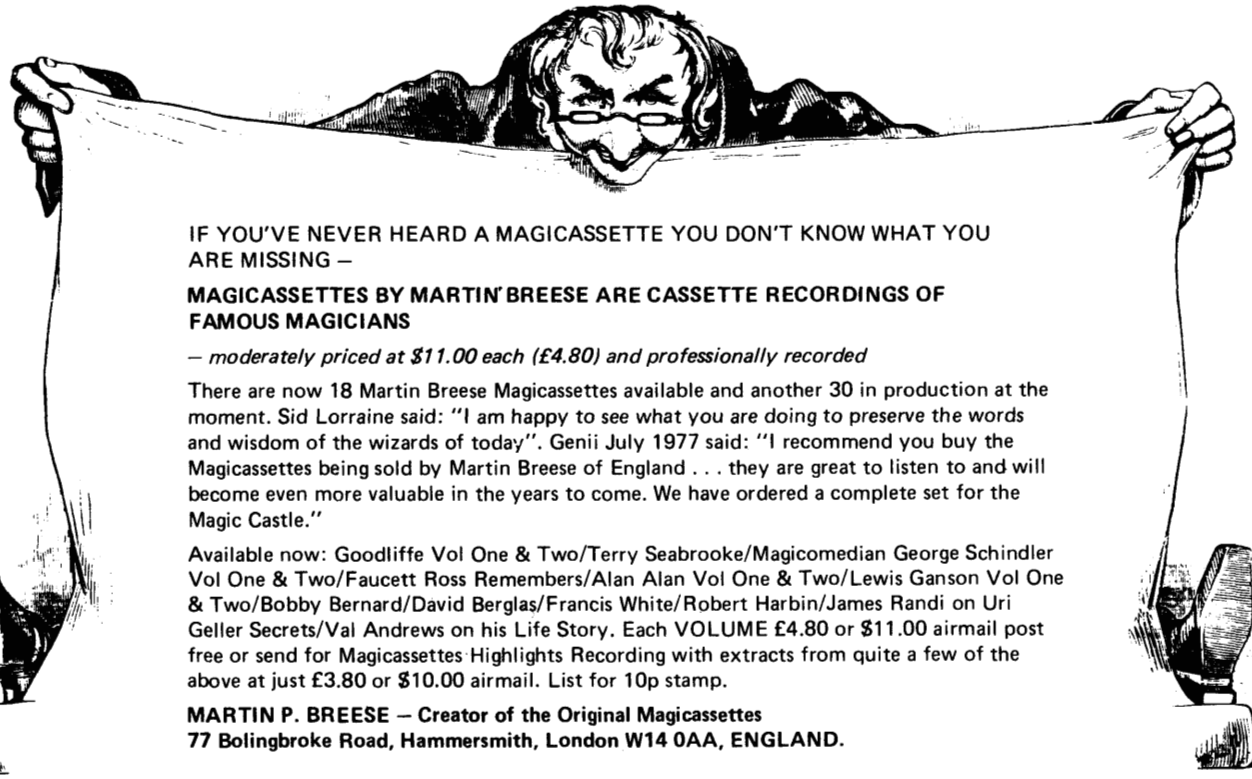

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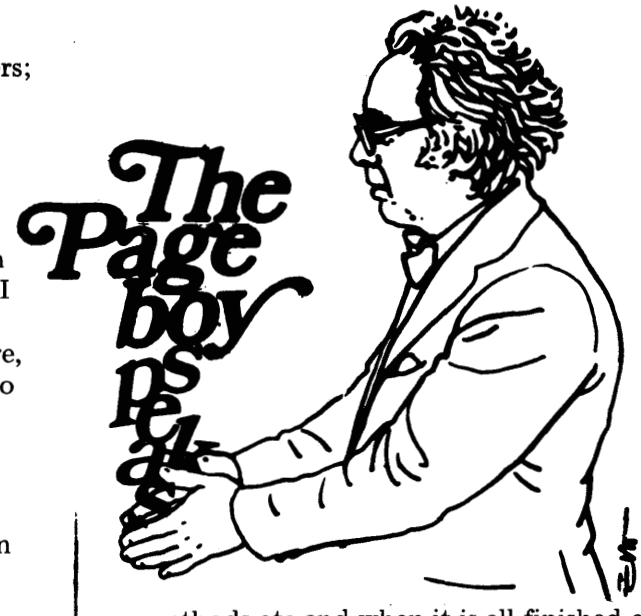


Here is something for United States readers; the Pageboy is to visit your shores again next year, 1978, that is. Some magical organisation intends to hold their annual shindig at the Waldorf Astoria in New York City during July and the Pageboy has been invited to make his presence felt one way or the other and being in a benevolent mood I have agreed. Prior to this I shall be doing one or two or three (or maybe four, five or six) lectures, sometime, somewhere, but so far nothing has been planned. It seems to me that in recent years I have been to the U.S. so often that so many people must have seen most, or all, of the things that I do reasonably well (if there are such things). So if I do these lectures it means I am going to have to sit down and put my thinking cap on — which isn't too difficult as I do have one or two things up my sleeve that I have not yet shown to magicians. What would happen if someone was to do a lecture that consisted entirely of new things? When I say 'new things' I don't mean a bunch of new inventions, effects or principles. What I mean is supposing someone got up and did a lecture consisting entirely of things that were untested before audiences. What would the be the reaction of the average magic club? Would they think it was sensational? Would they be disappointed? Would they think anything? Probably not. If the lecturer was to do them with complete aplomb ninety-five percent of his audience would accept them as being great and the other five percent couldn't use them anyway, but they would enjoy the entertainment that evening and everyone would go home happy.

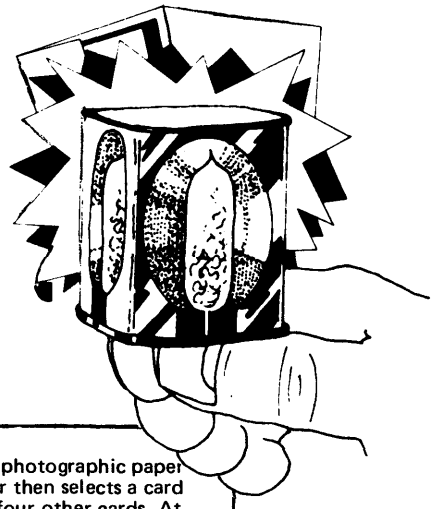
But this would not be the point of such a lecture. Would the audience respond with suggestions? Could the lecture become an open forum for debate as to whether the sleights effects or ideas were practical or not — in effect it would not really be a lecture but a presentation of something new. The problem is that to understand something that is new you have to understand the older things and as we all know too well many magic club members are strictly hobbyists who come along to the club once a month or whatever it is and that is their night out. Perhaps on other nights they will indulge in some other practice, should the wife permit, and that is it. They have very little to offer and they are strictly hobbyists. They enjoy the magic club. So what is to be done with new ideas whether they be in the form of invention, presentation or whatever? Are we to rely on the guy who makes his living from magic coming up with his own little presentations, used before paying audiences, experimenting with the timing, methods etc and when it is all finished everyone else sits back, looks at it, smiles, then steals it? It seems to me that the man who is a hobbyist should be able to offer something other to the fraternity rather than just his presence. There are many intelligent people in the magic fraternity who are not involved in showbusiness and know nothing about it, but I am sure that somehow, sometime, somewhere they have a gem of an idea that could be contributed to a meaningful discussion on our great hobby, magic. I ask you again, would a lecture of ideas be a practical proposition? Would magic club members be entertained?

In this particular issue of Pabular all of the tricks have been contributed by Mr Eric Mason. I have known him for upwards of twenty years. He is an artist by profession which means he draws and paints for money. In all these years that I have known him he has been interested in two things (more than two actually, but two as far as we are concerned), one is mentalism the other close-up magic; during all these years I have never been sure if he knows which he prefers, which one he likes better than the other. He has been in a dilemma as to whether he should be a close-up magician or a mentalist. Maybe he should be a close-up mentalist. Are there such things? Yes, I think so. Didn't Dr Jaks do close-up mentalism? I know he did other things but I do recall his close-up mental magic effects.

Being a professional artist and a magic nut means that he does lots of illustration work for magicians and magic magazines, particularly this one, and he has been known to illustrate the odd book. The very odd magic book — for an artist who is interested in magic Eric's output is very high but his expulsion rate is very low.

Goodbye, **Patrick Page**

photo-call



EFFECT: Spectator signs a blank piece of photographic paper which is placed into an envelope. Spectator then selects a card and mixes it face down on table with any four other cards. At this point even the spectator does not know the position of his chosen card.

Performer now displays an ordinary Flash Cube. Holding the envelope of photographic paper above the cards, the spectator passes along the line. Suddenly, as if of its own accord, *the cube flashes* above a card. This card is turned over and seen to be the selected card. Envelope is opened and photographic paper is seen to still bear the spectator's signature, BUT ALSO IT BEARS A BLACK AND WHITE print of THE CHOSEN CARD.

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VOLUME 4 NUMBER 2 OCTOBER 1977

babulbuk

WHERE THERE'S SMOKE.....

WHERE THERE'S SMOKE.....

This is the first of a series of articles which will be devoted to stunts, gags, jokes, bits of business puzzles and simple magical items which knowledgeable and sophisticated magicians tend to disregard completely because they fail to realise the potential value of such material when performed for laymen.

Such items are useful as 'ice breakers' enabling the performer to assess the mood of whatever group he happens to be part of, and to decide whether or not to proceed further. Using this approach when you feel the urge to do a few tricks enables you to retire gracefully should you find the prospective audience unreceptive. Those readers who have not previously used this kind of material on laymen may be surprised to find more entertainment can often be obtained from these simple items than from more pretentious effects.

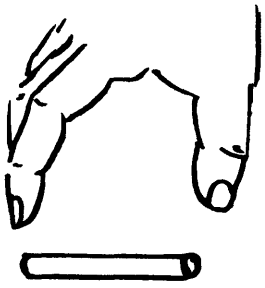
The material in this series will have more appeal to readers who desire to entertain lay persons than those who perform for other magicians. The latter will probably regard most of the items as 'old hat' but even they must almost certainly be asked to show a trick outside the magic scene on occasions, when a wellknown (to magicians) simple stunt will be more appropriate to the situation than the more sophisticated material in their repertoires. Some of the items may be considered 'kids stuff' but it should be remembered that children are people and like to see tricks furthermore they can be used as 'icebreakers' enabling you to arouse the interest of any adults who may be around and thus providing an opportunity to 'entertain' them also. For the commercially minded the possibilities of paid engagements arising from such a situation are obvious.

As the title vaguely implies this article deals with objects used by smokers and what better to start with than a favourite of Ken Brooke's who probably knows, and performs more of this type of material than anyone we know. This knowledge and experience together with his approach and attitude towards magic enables him to extract the maximum amount of entertainment from material which the average magician tends to regard as being of little worth. Why this is so could form the basis for another article, so to the effect.

A cigarette is placed onto the table and the tips of the thumb and forefinger are positioned near the ends of the cigarette. Keeping the tips of the two digits on the surface of table move them away from the cigarette, which, after a few failures follows the hand as if drawn by magnetic attraction. The secret is one you all know. You merely blow on the table just in front of the cigarette. Without the proper 'build up' this stunt is hardly worth a mention. It is the business prior to the effect taking place that intrigues the spectators and keeps their attention on the hand and cigarette and away from the performers face.

Place the cigarette on the table, rub the tips of the thumb and forefinger on your coat sleeve as you patter to the effect that you are generating 'magnetism'. Place the hand in the position as shown in the sketch and move it away a few inches — nothing happens. Repeat the rubbing, this time more briskly, and again nothing happens. Remarking that the cause of failure is probably due to the suit not being of the right kind of material so you try on the sleeve of someone else or a nylon stocking if a ladies leg is handy. Finally the 'magnetism' works and the cigarette follows the hand. The tips of the thumb and forefinger of the other hand are next rubbed on the successful material and the cigarette again follows the fingers, this time in the opposite direction — towards the performer, a stooge supplies the motive force.

The foregoing presentation indicates an approach towards performing impromptu close-up magic wherein the spectators are involved in the action. The performer instead of performing 'at' or 'to' his audience performs with them. The mere act of touching someones coat gives that person a feeling of involvement which spreads around the group as tests are being made on the clothes of others as he searches for the right kind of material. Having created a favourable intimate



rapport with the audience one is then able to proceed to show further tricks if, and only if, it is evident that they would like you to continue.

It will not be possible to 'build up' all the items appearing in this series to provide the amount of entertainment obtainable from the above, but as it is intended to list all known stunts etc as well as some new ones in order to make the project a valuable reference work for close-up performers who can often utilise even the most insignificant bit of business into something which they will regularly use either as a part of a routine or just to break the ice.

Vic Allen who frequently works the Icebreaker which appeared in Pabular Vol. One, No. Two (one of the few impromptu mental type effects possible with cigarettes) follows with the not unknown bending cigarette. When writing 'I Know' on the packet moisten the lips so that when the cigarette is placed in the mouth a small amount of saliva goes on the wrong end. After showing the prediction correctly put the cigarette in the mouth, right end this time, light it and after taking a couple of puffs hold it with both hands, fingers at the ends, and bend it U shaped. Anyone else trying will assuredly snap the cigarette in two. It is possible to bend a cigarette in similar manner by rolling thin tissue paper around it and twisting the ends.

Vic also sent the following which would effectively bring the routine to a close especially if the cigarette used is a borrowed one. Perform any sleight in which the cigarette is apparently put into the left hand but retained in the right. This latter goes to jacket for woofle dust and comes out with cigarette in closed fist, and holding it over the left hand crumples up the cigarette letting the tobacco trickle out as woofle dust. Finally show the left hand empty and wait for the audience to catch on.

More next issue, still with cigarettes.

fred robinson

BOOK REVIEWS

CARDS AS WEAPONS by Ricky Jay. A Darien House book published in New York. Price Five Dollars. Some ninety-five large pages 10 by 7 inches with an arresting front cover in colour showing the author in characteristic pose.

The contents prove to be an entertainingly written medley of fact and fantasy. The factual part deals with the basic techniques of throwing, or scaling cards and explains the grips used by Herrmann and Thurston before proceeding to detail his own method which gained him a place in the Guinness Book of Records. The text supplemented by excellent photographs ensures that the reader is fully equipped with the necessary knowledge required to throw cards. Only practice is needed to bring success. The above is explained in the chapter headed 'Technique' which also explains how to throw cards when seated plus some succinct observations on the literature of magic and its prostitution by certain performers.

Under the caption 'Advanced Technique' instructions are given for boomeranging cards and two methods for catching the returning card in the pack. The Martin Lewis method of spinning a card and catching it in the pack using one hand only, the long distance spinner of Audley Walsh first described in Tarbell, Finn Jon's double boomerang, the Finger Flick, and throwing out two cards as one catching one in each hand as they return. Finally, juggling three cards using the Cascade and Shower effects, and one line and a photograph on throwing cards with the feet.

The remaining seven chapters include a brief account of the origins of cards and speculation as to when they were first thrown — cards and the martial arts — references to past and present magicians using card scaling in their acts — how to practise and stay fit — self-defence — mechanical means of card throwing — stunts to impress one's friends — personal anecdotes — and an after word.

It is within these non-technical pages one becomes aware that he has been gradually led from fact into outrageous fantasy, which only those completely devoid of a sense of humour will fail to enjoy reading. The many pictures complete a worthwhile contribution to magical literature.

JOS BEMA'S LECTURE NOTES available from Jos Bema, Valkstraat 19, Lisse ZH, Holland. Four dollars.

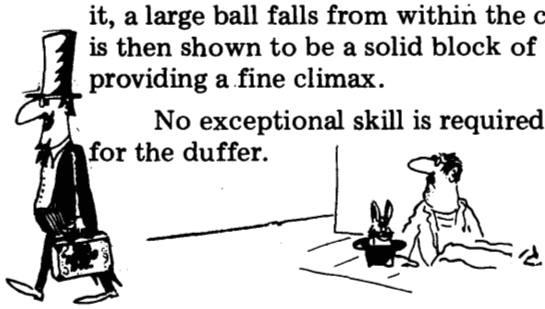
The sixteen pages describe adequately eleven tricks of a varied nature that the author used on his U.S. tour. In addition to 'Splitting the Money' which is described in this issue there is a method for the 'Broken and Restored Wrist-watch' which can be performed surrounded — a sleight for the continuous production of billiards or other balls which is not difficult — a 'Rope & Ring' routine where the ring penetrates a rope and changes colour twice — a novel torn and restored paper — a rising card effect wherein a rabbit in hat card pulls out the chosen card with its feet — a lighter which fails to work changes into a matchbox — a piece of thread magically becomes several lines through a needle's eye — a nail penetrates a playing card — card symbols palmed on blocks which move under cover of a silk to simulate a chosen card — a very direct method for the card through the handkerchief and finally the Cups & Balls using two cups in a routine which sets itself after performance and dispenses with body loads. Most magicians will find something to interest them.

Shigeo Takagi's **ONE CUP ROUTINE.**
12 Dollars 50 which includes cup, text and illustrations.

This is not a book but typeset instructions protected with a transparent plastic cover held with an edge binder which allow the pages to be removed, and a separate booklet containing 35 excellent line drawings by Ton Onosaki. The cup is similar in style to the Paul Fox Cup is lathe turned hardwood and polished.

The effect consists of producing a small ball from a wand which vanished and reappears under the wooden cup only to vanish again and reappear in the performers pocket. It then penetrates the cup. Again the ball is placed in the pocket and again appears under the cup. Finally, it is placed in the pocket and to the performers surprise fails to appear under the cup. Holding the cup above the working surface and slapping it, a large ball falls from within the cup. The cup is then shown to be a solid block of wood providing a fine climax.

No exceptional skill is required but it is not for the duffer.



Shigeo Takagi's **COIN ASSEMBLY.**
Four dollars fifty.

Illustrations provided similar to those describing the ONE CUP ROUTINE, with 46 line drawings by the same artist. This version of the classic is done in slow motion. The coins are caused to assemble beneath one card using moves and sequences that are unique.

To sum up. These effects are beautifully routined as would be expected of a recognised master in this particular field of close-up magic. The business of learning the routines has been simplified. Each move in the text being given a number corresponding to that in the relevant sketch. For those having the usual skills common to the performance of this type of effect, these routines are certain to appeal.

Both routines are distributed exclusively Busby Enterprises, 133 - 17th Street, Oakland, California 94612, U.S.A.

Fred Robinson

Tarot 1810

SPLITTING THE MONEY

A bill is borrowed and split in half making two bills. Both are given to the lender, but they fuse together in his hands leaving him with only one bill.

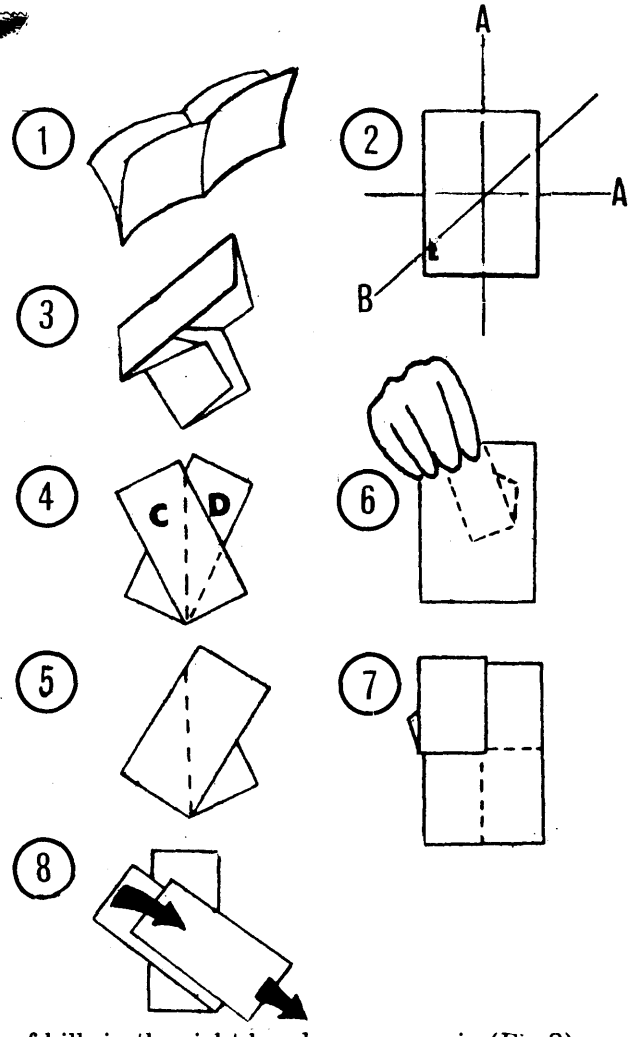
Prepare a bill by folding it in half lengthwise and crease the fold. Open it out and fold in half widthwise again creasing the fold (Fig.1). Open out and fold and crease along line B, (Fig.2), but this time in the opposite direction. The first two folds are indicated by the lines AA in (Fig.2).

The bill can now be folded as shown in (Figs.3 and 4), the wellknown method of folding a bill to make it appear as two. The part indicated by C is now folded over onto D, see (Fig.4), and the bill will now appear as in (Fig.5). Palm the bill in the right hand and you are ready to perform.

Borrow a bill of the same denomination and using both hands smooth it out. Using this action for cover get the prepared bill behind it holding it in position with the right thumb (Fig.6). The bills are now taken into the left hand, its thumb pushing the hidden folded bill to the top left hand corner of the borrowed bill. (Fig.7) gives the performer's view.

The bill is now folded in half by bringing the lower end up and outwards leaving the prepared bill still hidden from the audience behind the borrowed one. This latter is now folded in half again bringing the right side back and around the prepared one enclosing it within. The resultant packet is now taken with the right hand which covers the projecting corner and the bill is split into two, the left hand taking the borrowed one and the right retaining the prepared one.

The following moves should be made smoothly and without hesitation. Place the bill in the left hand beneath the one in the right and in exact alignment with the projecting corner of the latter. The two bills are then taken into the left hand and then returned to the right turning them over in the process, and as they are turned flap C is folded back, see (Fig.4). The position



of bills in the right hand are now as in (Fig.8) and the right thumb pulls back the borrowed bill in the direction of the arrows and fingerpalms it as the lender takes the two? bills. The fingerpalmed bill is spirited away as the lender unfolds the bill and finds to his surprise there is only one.

Note: The above effect is from the lecture notes of Jos Bema and appears here with the permission of the author.

jos bema

It was a sad moment when Sam Sharpe 'phoned the news of Wilf Huggins' death on 3rd November at the age of 84. *Pabular* readers more than most appreciate how close-up magic derived from performances of the street conjurer who, with the crowd around him, performed his miracles at close range. Furthermore, he had to be commercial or he starved! The literature of magic has had little to say on the artifices of the street performer and so Wilf Huggins' booklet, from which this article takes its title, was a landmark when George Johnson first published it in 1939. Therein could be found many useful tips and a variety of effects with cards, coins, cap and pence, billiard balls, magnetic walking stick, ropes and rings and that classic of the street performer, the guinea pig production from under the hat — progenitor of blocks of ice, bricks and rocks beloved of the close-up worker.

Wilf also authored The *C-N-H System* published by Harry Leat in 1937. This system combined the Nikola Card System with Charlier's needle-marking, and the small booklet carried in a rear pocket two templates for the marking of poker and whist cards respectively.

However, we venture to believe that Wilf Huggins' principal contribution to the literature of our art will be remembered by posterity for neither of these titles. Rather he will be revered for the delightful little magazine *The Midget Magician* which he edited, printed and published between 1951 and 1960. It originated because Bert Pratt had once said to Wilf that he would be much intrigued by a magic magazine that he could carry in his vest (i.e. waistcoat) pocket. Wilf thereupon proceeded to translate fantasy into fact. Each issue was limited to 50 copies, numbered and signed by the publisher and complete files of this charming periodical, which carried regular articles by Wilf, Bert Pratt, Stanley Collins, Dick Ritson, Sam Sharpe, Robert Lund and several others, are now eagerly and despairingly sought by collectors.

We met Wilf Huggins but once, thirteen years ago at the home of Sam and June Sharpe, and the memory of his warm personality and twinkling eyes vividly remain. For those *Pabular* readers who did not have the pleasure of knowing Wilf, we suggest that if your bookshelf does not already hold *Secrets of the Street Conjurer* you look out for a copy and thus make posthumous contact with one of the grandest characters in magic, and one who contributed significantly to the art of close-up magic.

eddie dawes

This is a routine in three phases. Each part is more amazing than the preceding part and thus a very strong small packet effect is achieved. In addition the unusual cards used add a dimension of interest to the effect which ordinary cards do not add. The initial effect is an adaption of Bert Allerton's "Two Card Trick" (described at page 22 of *The Close-Up Magician*). The second phase is an early Marlo oil and water routine which I have welded to the third phase, Peter Kane's "Jazz Aces". In addition I have used ideas from Jerry Mentzer and Roger Divella. My particular contribution has been to work out a sequence of actions which will allow a smooth transition from phase to phase, however this routine is more than a mere collocation of parts: I have worked out a set of moves which allow the Elmsley Count to be used in a very deceptive context.

JAZZ PIECES body & soul

EFFECT:

Part 1

The performer displays two giant cards. One card is the four of clubs while the other is the four of diamonds. Each card has been cut into four pieces. The cards are laid out on the table as in figure 1.

The performer gathers three of the black pieces in a pile on the left side of his table. Three of the red pieces are similarly gathered and placed

on the right side of the table. The situation is now as depicted in Figure 1.1

The black piece is turned face-down on the table. The red piece is placed in the performer's pocket. Instantly the pieces change places.

Part 2

The cards are mixed so that the colours alternate. This is done while the cards are face-up. The colours separate magically: all the blacks are now on top and all the reds are on the bottom.

Part 3

One of the red cards is placed face-up in the centre of the table. A black card is placed face-down next to it. One of the remaining red cards is placed amongst the remaining black cards. A magical pass is made and the black cards are counted: they are all black — the red is not among them. The face-down black card on the table is turned over and is now seen to be a red card. This is repeated twice and at the end all the black pieces are on the left forming the four of clubs and all the red pieces are on the right forming the four of diamonds.

METHOD:

The first part of the routine is an adaption of Bert Allerton's "Two Card Trick". The second and third phases are products of the Elmsley Count.

To prepare: Obtain four jumbo cards (I use Bicycles). The cards must consist of two four of clubs cards and two four of diamonds cards. Take a club card and a diamond card and construct a double-face card. Cut this card into four pieces: the card is cut in half lengthwise, and then each piece is cut in half width wise.

After this operation you will have four rectangular pieces of card as shown in Figure 2. Discard pieces 2, 3 & 4 in Figure 2. These pieces are not used on the routine but will be spares for replacement purposes. If you examine the piece that remains you will find it consists of a four of clubs index piece on one side and a diamond pip piece on the other side.

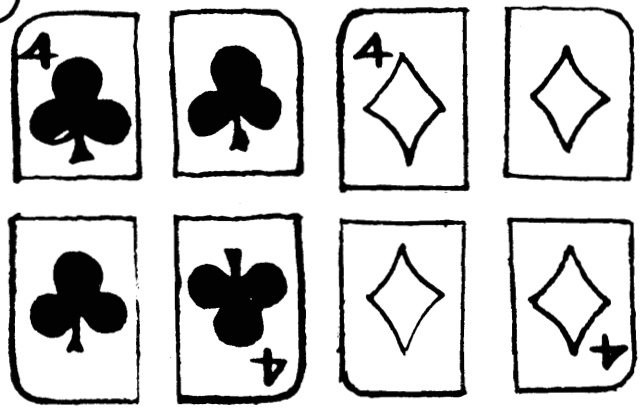
The two remaining cards (a jumbo 4C and a 4D) are now cut in four pieces each. All pieces should match in size.

Part 2

Part 2 of the routine utilizes a conception of Marlo's which appeared in *Kabbala*, Volume 3, Number 4. This entire Volume was reprinted by Louis Tannen Inc. in 1976. Jon Racherbaumer refers to the series of moves as the "Criss-Cross Subtley" and gives a full description on page 47 (ibid). For the purposes of this routine the moves proceed as follows:

(a) Pick up the black pieces by stacking one piece upon another. The black pieces are held in the left hand face-up. The order from the face of the packet to the back is as follows: Index piece/ black pip/index piece/black pip.

1



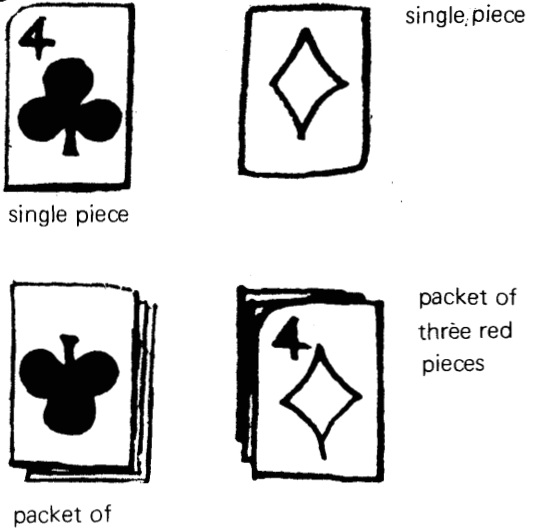
(b) Pick up the red pieces by stacking one piece on another. The red pieces are held in the right hand face-up. The order from the face of the packet to the back is as follows: index piece/red pip/index piece/red pip.

For the purposes of clarity diagram 2 sets out the legend for the terms index piece/pip.

(c) Both hands now simultaneously thumb-off the cards on the face of their respective packets. The black index piece goes on the left of the table and the red index piece goes on the right of the table.

(d) The hands now cross at the wrist: the right hand thumbs the face-card of its packet (a red pip) onto the black index piece laying on the table (the cards are face-up). Simultaneously the left hand thumbs the face card of its packet (a black pip) onto the red index card laying to the right of the table.

1.1



(e) The hands now un-cross. The left hand thumbs the face card of its packet onto the cards on the left. The right hand thumbs the face card of its packet (a red index piece) onto the cards on the right.

(f) Each hand now holds one card. The left hand holds a black pip piece and the right hand holds a red pip piece. The hands are crossed once again: the right hand places its card on the left hand pile: the left hand places its cards on the right hand pile.

At the conclusion of the above series of actions there will be two piles of cards on the table. On the left will be a packet of cards face-up. The order of this packet from the face to the back will be: red pip/black index/red pip/black index.

On the right there will be a pile of cards face-up. The order from the face to the back of this packet will be: black pip/red index/black pip/red index.

The packets can be spread slightly to display the mixed condition. The left hand packet is now placed on the right packet. The single packet is now picked up and held face-down in the left hand. The order of this packet from the top down (that is, from the back to the face) as as follows: red index/black pip/red index/black pip/ black index/red pip/black index/red pip.

The top card of the face-down packet is a red index piece and the bottom card is a red pip piece. The top card is now openly moved to the bottom of the packet. The four top cards are now removed without reversing their order and dropped on the left. The remaining cards in the left hand are turned face up and Elmsley counted as four red cards (two red index and two red pips). This packet is placed face up on the table.

The left hand packet is picked up and Elmsley counted face-up to reveal four black cards (two index cards and two black pips).

To check whether the directions have been followed correctly to this point please note the order of the packet left in the hands after the top four cards of the stack have been placed aside. If the packet in the hands is turned face-up the cards will run from the face to the back of the packet as follows: red index/red pip/black index/ red pip.

An Elmsley count will reveal a red index, followed by a red pip, followed by a red pip, followed by a red index. If the cards are in the wrong order either a black card will show up or three indexes.

Similarly the black packet just previous to counting will be in the following order: black index/black pip/red index/black pip.

Subsequent to the display of the packets by Elmsley counting there will be a face-up packet on the left and a face-up packet on the right.

The audience believes the packet on the left to consist of all black cards. In fact the order of the cards from the face to the back of the packet is as follows: black index/black pip/black pip/ red index.

The audience believes the packet on the right to contain all red cards. In fact the order of the cards from the face to the back of the packet is as follows: red index/red pip/red pip/black index.

The packets are now set for the third part of the routine which is a version of Peter Kane's "Jazz Aces".

Part 3

In Jerry Mentzer's book *Card Cavalcade II* (Jerry Mentzer 1974) there is an excellent effect entitled "Jazz Aces". The description and variations of the effect are contained at pages 123 to 131. The idea of suing the pieces of a giant card for the routine is set out at page 125, and the idea of combining the effect with an oil and water theme is found at page 131.

At the end of part 2 the performer picks up the right hand red packet and thumbs the face card of the packet (red index piece) onto the centre of the table. This piece is face-up. The three card packet remaining in the hands is turned face-down and the three pieces are counted onto the table: the order of the pieces is thus reversed. This packet will be face-down to the performer's right and will be in the following order from the top down (back to face): red pip/ red pip/black index.

The left hand packet is then picked up and held face-down in the left hand. The top card of the packet (red index) is thumbed face-down onto the red index card which is sitting face-up in the middle of the table.

At this point the audience believes a black card has been placed face-down on the red index card.

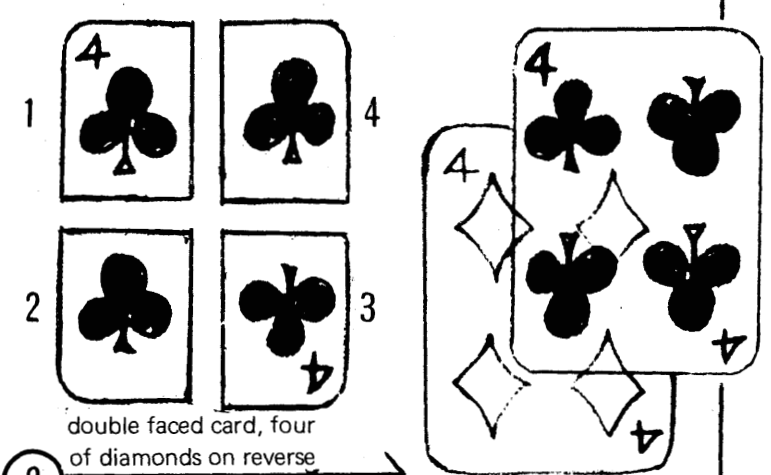
The top card of the right hand pile (red pip) is picked up and placed face-down in the face-down packet held in the left hand. It is placed second from the top.

The left hand packet is now turned face-up and Elmsley counted to display four black cards.

The card on the face-up red index card is turned face-up to reveal a red index card. The two red cards are positioned diagonally opposite each other (so as the effect proceeds the card takes shape).

The cards in the left hand are turned face down and the top card (red pip) is thumbed face-down onto the two red index cards. The audience believes this to be a black card. Now comes a very sneaky part of the routine (this part is also contained in the Roger Divella version of "Jazz Aces": see "A Different Sound" page 129, step 10, in *Card Cavalcade II*). The right hand picks up the top card of the right hand packet and turns it face-up: this card is a red pip. The left hand turns its three card packet face-up and the red pip is placed third from the top of the face-up packet.

The left hand packet can now be counted as four black cards and when the face-down piece



on the table is turned over it is revealed to be a red pip: this is a real convincing part of the routine and seems to occur at a particularly strong point for the purposes of deception.

The left hand packet is held face-down and the top card thumbed onto the three face-up red pieces on the table. This card is a red pip, although the audience believes it to be a black piece.

The last piece on the right which the audience believes to be red (but which is in fact, black) is now added face-down to the left hand packet. This card is placed second from the top of the packet.

Now, instead of counting the cards face-up, turn them over one by one and arrange them on the table to form the complete card. Finally turn over the face-down card to complete the red card. This approach makes for a more dramatic ending.

REFERENCES:

JAZZ ACES: see CARD CAVALCADE TWO at page 123. The original routine by Peter Kane is set out as well as an additional routine by Roger Divella using spot cards. The idea of using pieces of cards is set out at page 131 as is the suggestion the effect could be combined with an oil and water routine. However no routine is set out; as well the diagram at page 125 depicts cards which "leak" to the edge as mentioned above.

OIL AND WATER: see KABBALA, Volume 3, 4 at page 47 (reprinted by Louis Tannen). This is a much longer Oil And Water routine. I have used only the introductory portion.

For a discussion of the Jazz Aces effect and alternate ways in which it can be accomplished, see Phil Goldstein's Linking Ring Parade in Vol.55, 8 (August 1975) at page 55, "Jazz Lamas".

bob farmer

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OK. So what's new? Not a lot. By the time you read this I shall probably be in France somewhere, under the auspices of Mr **Philippe Fialho** who lives in Nice, the Southend of France. He has arranged for me to do three lectures, one in Nice, one in Marseilles and (I think though noone has told me yet), in Paris. It must be two or three years since I was last in France, and it will be nice to go back there and meet one or two old friends, **Gaeton Bloom, Alain Noel,** hold on I am trying to think of someone else who has a beautiful wife. . . .yes I remember and I had better not say otherwise they will punch me on the nose when I get of the plane. Alain Noel I can handle because he is fat and slow and has flat feet. Gaeton Bloom I can handle because he is fat and slow and has a flat head . . but if you take someone like **Danny Ray** who is tall strong strong and muscular - I think he is beautiful and I won't mention his wife, but it will be nice to meet them again and perhaps make a few new friends.

The Page boy speaks....

Well that takes care of my travels for the next few weeks so where do we go from there? At the moment there is a new show in London called **'The Magic Man'** starring **John Wade** I had intended to go and see this yesterday which was right after the opening night but I sat down in an armchair and fell fast asleep. So it will have to wait for a week or two until I have another night off. You see I'm busy. I perform magic in the evenings for money, and there is no better reason for a Scotsman to do anything than for money. Apart from the show, the next big item for English, or at least London's magic buffs, has been **Ron Macmillan's International Day of Magic.** I can remember a few years back when Ron first started his 'Day of Magic', holding it in the back room of a pub in the Clerkenwell area of London, and since those days it has blossomed out into what really amounts to a one day magic convention, complete with dealers, close acts, lectures and a gala show. in the evening which is fast becoming second to none anywhere in the world. How Ron manages to convince some of the people to come to London for one day to perform one show I cannot imagine. But he does, and he does it very very successfully. In fact it has got to such a stage now that one or two well known performers actually beg him to allow them to appear on his shows now which makes a change from the old days when he had a struggle persuading anyone to do anything at all. Mind you there have been one or two who have appeared there, the beggars I mean, who just should never have been there so be careful Ron and keep up that very high standard.

In the past years he has had well known acts like the **Morettis** - oh why should I bother to name them all as probably most of you know them by now. This year he has had people like **Fred Kaps, Dinardi, Milbourne Christopher,** all coming from abroad and there are others, many many others. For the readers of this magazine of course the main event will have been the close up during the afternoon with some of the really great performers. And of course particularly this year anyway, **Albert Goshman** from the United States.I have been spending a little time with Albert during the last couple of days and although I have known him for many years he just doesn't change, and neither does his act. But this is exactly how it should be. The only way to polish anything is to keep rubbing it, and Albert's act is just about as polished as they come. He must do a lot of rubbing.

Surprise, surprise, Patrick Page, The Pageboy, that's me, has been elected to the Fellowship of the Flying Sorcerors. Wow. The Godfather of this movement is one **Goodliffe,** Publisher of that well known weekly magic magazine 'Abracadabra' I have a letter in front of me now and see that there are no officers, no meetings, and no subscriptions. Goodliffe is the acting Honorary Secretary and if one suggests a name to him he submits it to two of the founder members and if they approve you're in. So there. Follow that. The fact that there are no meetings or comittees etc.etc. only means one thing to me. I cannot be expelled. In case you do not know the Flying Sorcerors is an organisation for which membership qualification is that one must have been invited to fly the Atlantic in either direction, to entertain with Magic. As this is something I have done several times I therefore qualify for membership.

One question Goodliffe: what took you so long?

Goodbye

Patrick Page

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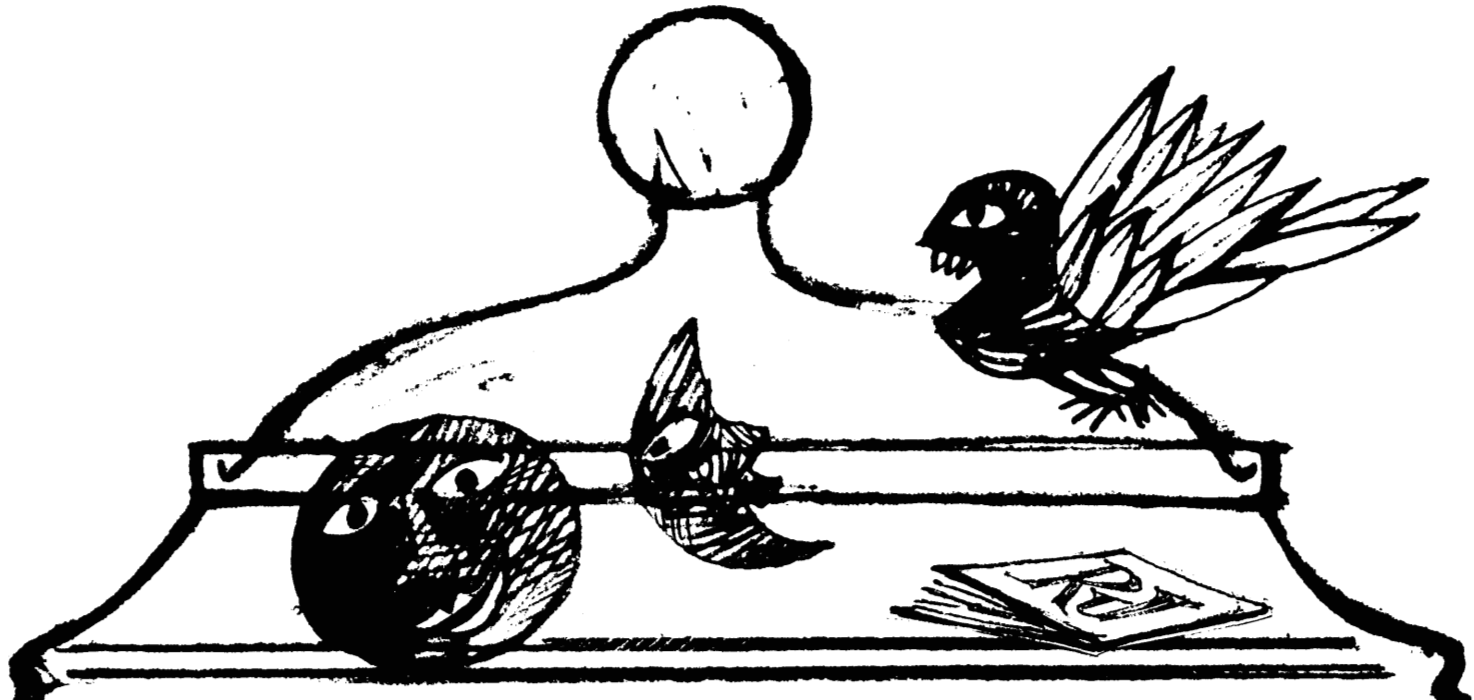

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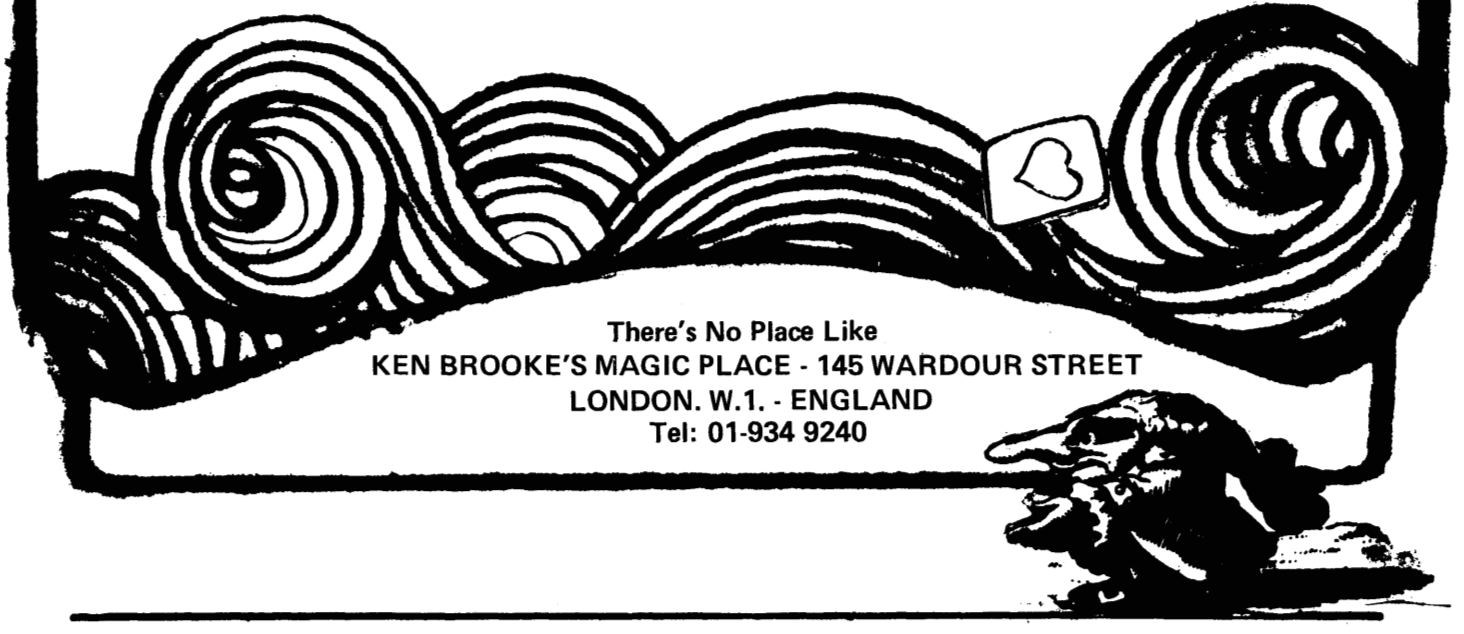

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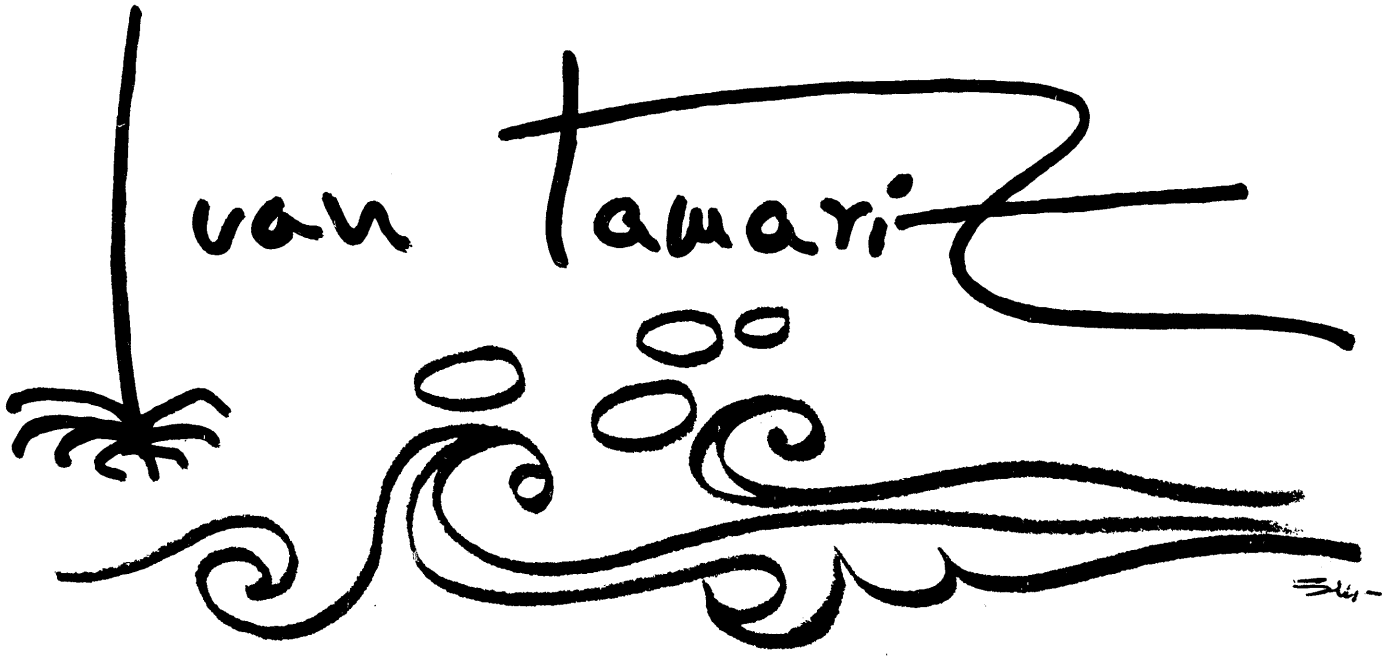


THE OIL AND WATER OF TAMARIX

Described by Fred Robinson

The Oil and Water theme is undoubtedly a good one. A simple plot easily understood by audiences, not technically difficult to perform has made it a popular item with cardmen. Inevitably this has resulted in numerous variations of methods being devised, many of which have appeared in print, and so providing valuable study material for those wishing to present this effect.

Finding a method which fulfils ones own requirements is only the first step. There still remains the more important one, an entertaining presentation to lift it out of the puzzle class into an effect having a strong magical impact.

Those who have seen Juan Tamarix perform this effect will have seen it presented in a manner which creates the impression that one has seen something truly magical. On reading the explanation they will probably be surprised to find nothing particularly new in the methods used and therefore conclude that the originator's success with this particular effect is due to his particular style of performance which is lively and slightly more theatrical than that of the average performer. This is obviously true to some extent and applies to any trick with which a performer is successful, but underlying the particular style of Tamarix there is the real secret which enables him to make the Oil and Water seem to be really magical. More regarding this after the explanation.

The effect is performed standing and letters on sketch (1) refer to the positions in which the cards are placed during the routine as indicated in the text.

Run through the pack and seek out any four red spot cards of differing values from six to ten inclusive and not all of one suit. These should be dropped singly, face up onto the table to the right of centre at position 'C' narrow ends towards the audience.

Assuming that the values chosen are 6, 7, 9 and 10 run through the pack until a red eight appears. Cut the pack bringing it to the face. Next find four black spot cards, again not all of one suit and from six to ten inclusive placing one on top of the red eight at the face of the pack and drop the other three one at a time face up onto the table at 'A'. Take a break with the left little finger tip below the second card — the red eight as you square up the pack. Should one of the required black spot cards be immediately to the right of the red eight by cutting the pack and bringing this black spot to the face a move will be eliminated.

Keeping the pack in the left hand still holding the break call attention to the four? black and four red cards apparently unaware that there are only three black cards. At least one spectator will usually call your attention to the discrepancy, if not you notice? it yourself. In

either case you apologise and with the right thumb at the inner end and fingers at the outer take the two cards above the break from the top of the pack and drop them as one on top of the black pile as the left hand puts the pack on the table at position 'X'.

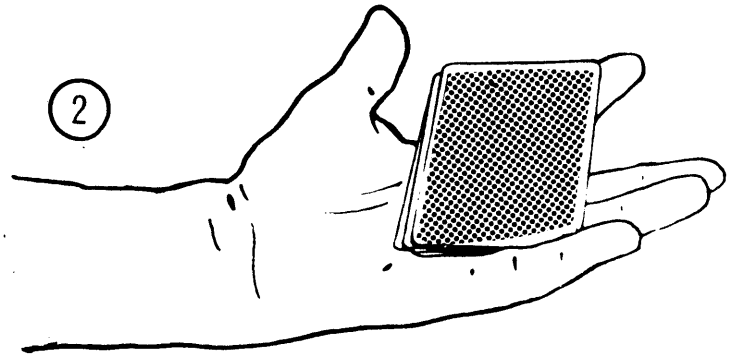
Should the two cards separate as they fall onto the pile the right hand remains over — not on — the pile providing cover until the left hand having placed the pack on the table comes back and squares up the four cards. Should the two cards fall perfectly square both hands should be brought completely away from the cards for a few seconds allowing the spectators time to see all is fair before squaring up the two piles, which must be done without removing the cards from the table, the right hand squaring the red cards using the tips of the thumb and fingers only, as the left hand does likewise with the black cards.

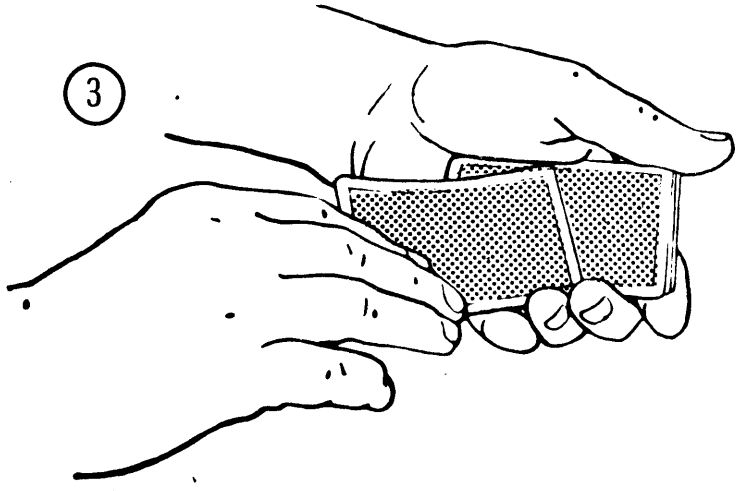
With the left hand pick up the face up black cards by the edges using the tips of the thumb and fingers. The hand is now turned palm up and the fingers opened wide allowing the cards to fall face down onto the palm (2). Next pick up the red cards with the right hand and drop them from a distance of three or four inches face down on top of the four? black ones in the left hand, still keeping it flat with the fingers spread apart.

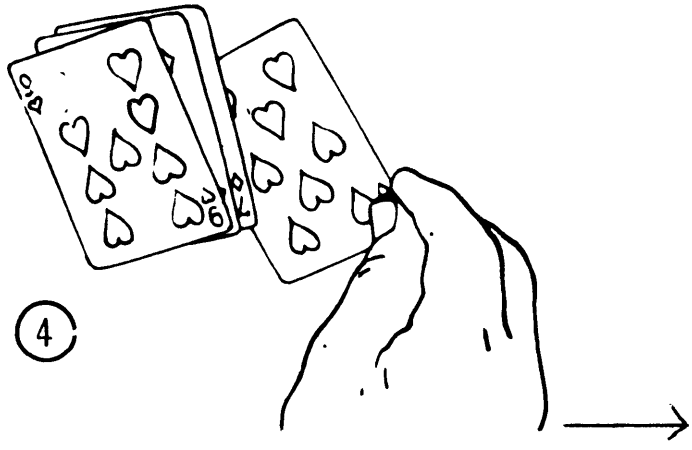
The right hand now takes the top card from the left hand by pulling it back towards you with the fingers (3). Show it to be a red one and drop it face up onto the table at 'C'. Repeat the same procedure with the next two red cards. Take the fourth red card and show its face but instead of dropping it on top of the others push it under the right side of these three cards (4) scooping them up without allowing the fingers to come into contact with them. Cause the three cards to 'bounce' a little on the supporting card, which can best be described by likening it to the action used when bouncing a ball on a racquet. Do not make it into a juggling feat, just a couple of slight up and down movements and then let all four cards drop back on position 'C'.

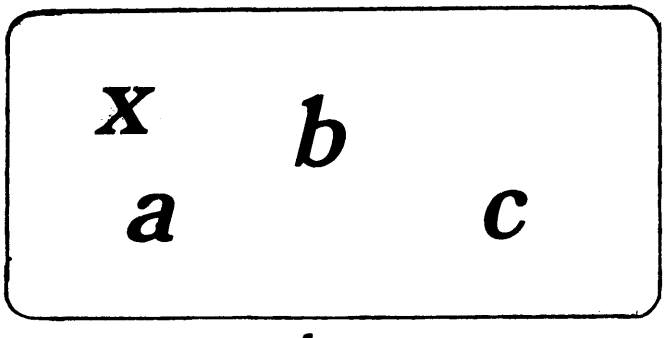
As each card is removed from the left hand it will be necessary to close the fingers momentarily, but as soon as the card is clear the hand should be opened out flat with fingers apart.

Take the next three black cards one at a time and drop them face up in position 'A'. Do not open the fingers when taking the third one (it being necessary to keep the last two cards squared as one card). Take these last two cards and keep them squared up as one. Use this double card to scoop up the three from 'A' bouncing them a couple of times duplicating the procedure used with the red cards, but this time instead of dropping the cards onto the table they are tossed onto the open left palm again with the fingers of this hand spread open. Should the red card show when the cards fall onto the hand close the fingers immediately squaring the cards, but should it remain hidden allow the cards to remain for a moment before squaring them using only the left hand.









performer

The packet of cards in the left hand, which the spectators believe to consist of four black cards, being unaware of the extra red at the bottom, is now positioned with the outer phalanx of the second finger at the outer right corner of the packet and the inner left corner in contact with the palm (5). It is now possible to move the third and fourth fingers away leaving the cards held between second finger and palm, enabling the right fingers to pull out the bottom card with ease and without fumbling.

The cards are now formed into a single heap of alternating red and black cards as follows.

Pick up the top red card with the right hand, thumb going on face and the fingers underneath the right edge and turning it back to spectators places it face down at 'B' long side parallel with the far edge of the table. During this action the left hand has moved bringing the cards it is holding from a position which the spectators could see the face of the top card to one in which they see only the edges of the cards (6). This angle makes it possible for the right fingers to pull out the bottom card in a perfectly natural manner and place it face down on top of the red card at 'B' without showing its face which the audience believe to be black, is actually a red spot.

The right hand now takes the second red card and places it face down on top of the two cards at 'B'. Meanwhile the left hand has turned so that the face of the black spot at the top of its packet can be seen by the audience. The right hand now pulls out the bottom card which the spectators can see is a black spot, and places it face down on the cards at 'B'.

As the third red card is taken and placed on 'B' the left thumb pushes the top card of its packet fractionally to left as in (7). This leaves the two black cards beneath it in alignment. These two cards are taken with the right hand and placed as one on 'B' by first bringing their long side edge into contact with the top card of that heap let the two cards fall as one without separating.

The remaining red card is picked up with the right hand and held above the cards at 'B' for a moment whilst attention is called to the remaining black card by moving the left hand and looking at the card and remarking, "This is a very important card." The red card is now allowed to fall on the heap and the left hand held palm down some twelve inches above the heap releases its black to complete the pile which the spectators believe to consist of eight alternating black and red cards. At no time when forming the heap should any reference be made regarding the colour of any particular card.

Remarking that the cards are now "like this" interlace the tips of the fingers as shown in (8). Note the thumbs are held down behind the fingers and not visible to the spectators.

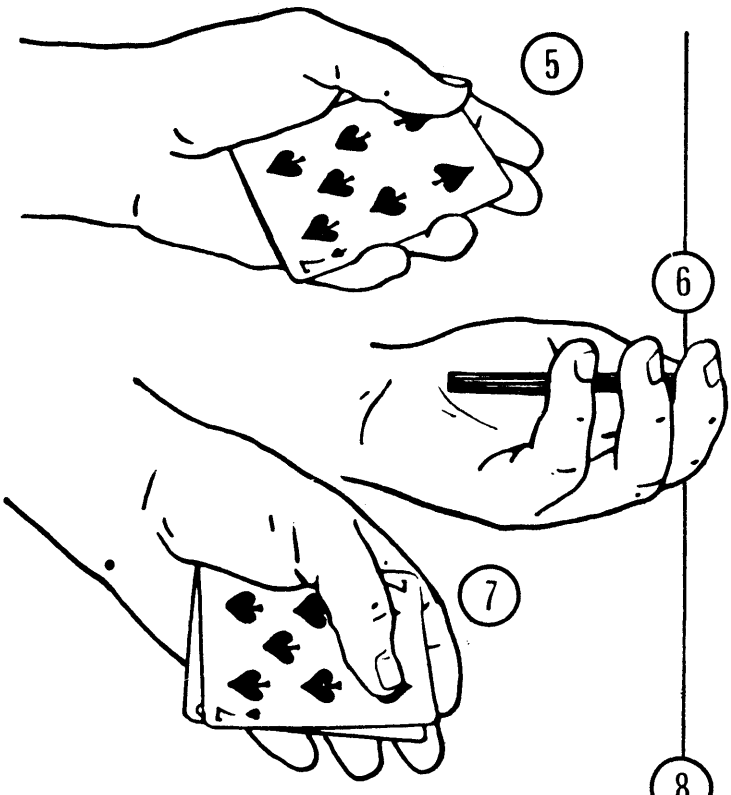
Part the fingers and say "I will square up the cards." Focus your whole attention on the cards as both hands move slowly, very slowly towards the cards, and using only the tips of the thumbs and fingers slowly and meticulously square up the cards making the action seem to be of the greatest possible importance.

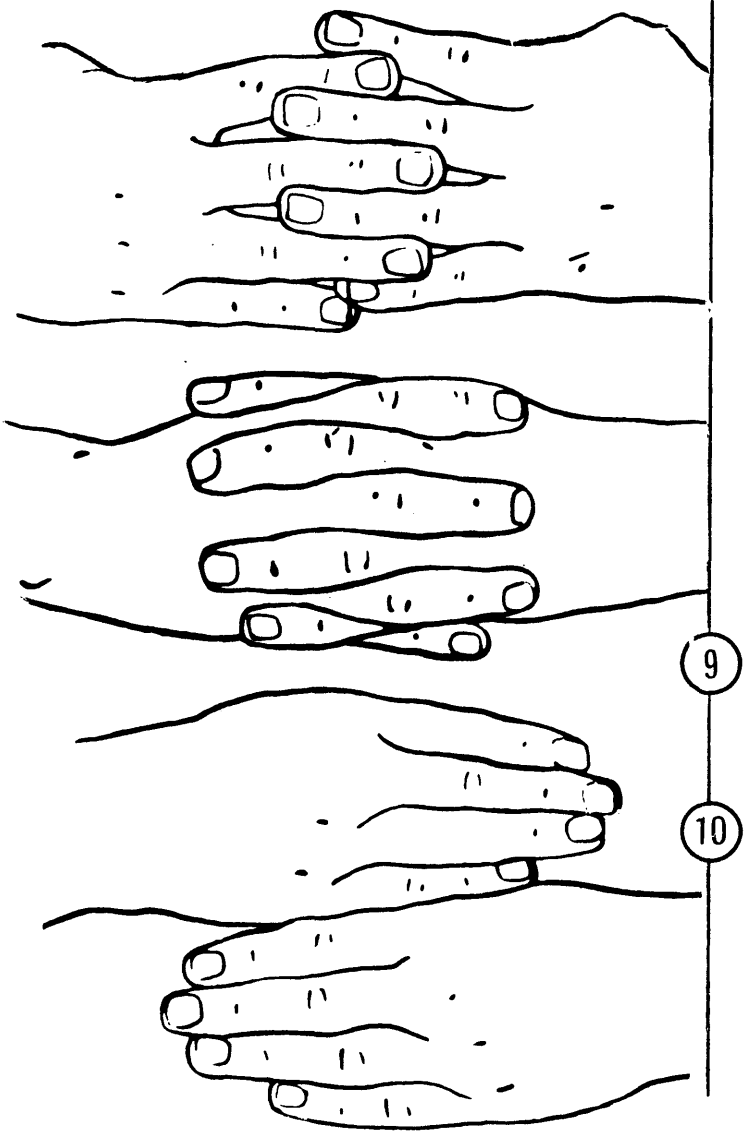
Once again interlace the fingers, this time deeply as (9) saying "The cards are now really squared like this, really and truly squared." Pull the hands slightly apart so only the finger tips are interlaced and 'wiggle' the first and second fingers of both hands referring to them as representing the top four cards.

Completely separate the hands and hold up the right extending the first and second fingers (the 'V' sign) saying "In the top four cards there are two red and two ....." Look at the spectators in a questioning manner and someone is certain to reply "black". Using this magical ploy is far more convincing than any manipulation could possibly be, to 'prove' that the four top cards are two red and two blacks.

Next pick up the cards and hold them in the normal dealing position in the left hand. Say "I am going to take the four cards from the top of the pack — and I really mean from the top." Push the top card over the side of the packet with the left thumb and the right in taking it snaps it up against the tip of the left thumb as you say "Really from the top." The next three cards are taken in the same way each going under the previous one keeping them in the original order, snapping and repeating "Really from the top." No attempt should be made either as they are being taken or before dropping them on the table at 'C' to square the cards. Such an action would not be in keeping with the presentation of the effect as a whole and may look a little suspicious at a time when you are stressing the fairness of every movement.

The right hand now takes the remaining cards in the same way retaining the original order but only really 'snapping' the first three. The last card being two taken as one the snapping is more of a gesture. Drop the cards on the table at 'A' and square. It is important to appreciate the difference in emphasis between taking the top four cards which is done very slowly and the bottom four/five which should be taken more casually and at a quicker tempo.



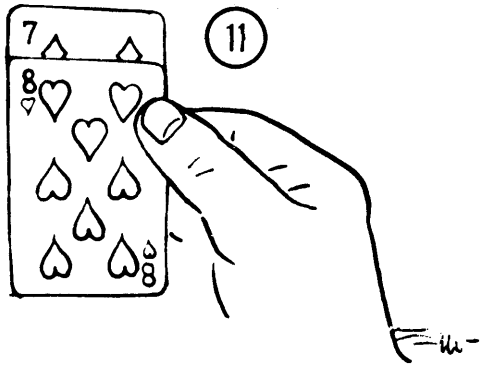


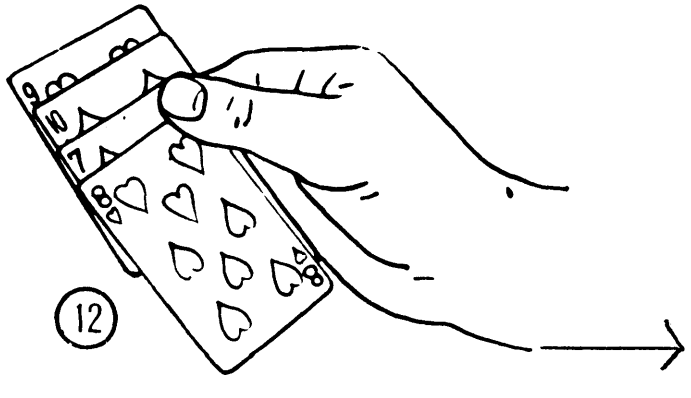
Call attention to the cards at 'C' and slowly square them up. Make the 'V' sign once more as you say "These four cards consist of two red cards and two ....." Again someone will say "two blacks". This time you smile and shaking your head say, "No." Interlace your finger tips and 'wiggle' the first and second fingers saying "When I do this something happens and the cards become like this." Suiting the action to the words release your fingers and rest one hand on the other with fingers closed and thumbs hidden behind the hands (10).

Pick up the four cards and turn them face up. Elmsley Count to show all four cards to be black. Climax.

The audience are now led to believe that they see the faces of all the cards as they dropped singly onto the table. After the Elmsley Count take the four cards into the left hand in the position shown in (6) and casually drop them face downwards on 'C' one at a time starting with the bottom card which being red cannot be shown. After this card is removed angle the packet so that the face of the top card can be seen by the spectators and also the two cards below it as they are removed.

You now pick up the red packet from 'A' and hold it face up in the left hand and show the five cards as four, all red spots as follows. The right hand when taking the cards one at a time reverses their order by taking the second on top of the first injogging as shown in (11). The next two are taken as one and also injogged, likewise the last card. The cards are now in the right hand as in (12). The cards are now





transferred to the left hand and held as in (13). Without assistance from the right hand the left squares them by pushing with the index finger on the end of outer card until it is square with the card above it, and continues to push these two until they are square with the double. The outer end of the packet is now tilted allowing the top cards to slide square with the others.

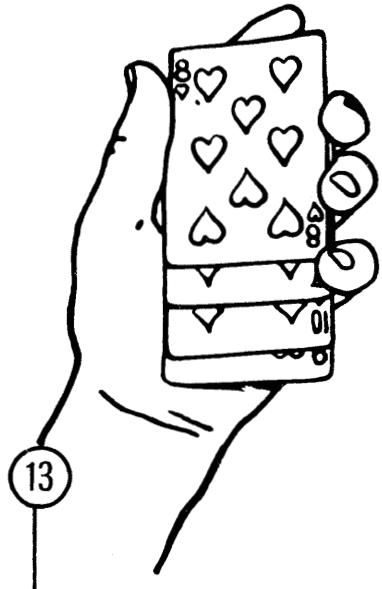
Remarking that they might like to see it again show the red cards once more using the Ascanio Spread, which hides the black card, and in closing the spread move the double card bringing the black card to the fourth position from the top of the face up packet, and hold the packet as before between the second finger tip and palm (6).

Commence to make the alternating pile by taking the top card from 'C'. This time the cards from this heap are picked up by placing the fingers on the back of the card and the thumb beneath. Show it to be black and drop it face down at 'B' long side parallel to edge of table. Right hand pulls out the bottom card from left hand packet, not allowing its face to be seen at this stage hold it over the card at 'B' say, "This card goes on top — and when I say on top — I really mean on top — not here — here — or here." Coinciding with each time you say 'here' a corner of the red card is pushed under the edge of the face down black one for a fraction of an inch — first under the near side long edge — then under each end, and without pause after the last 'here' bring the card up over the black card again, show it to be a red one and place face down on top of the other as you say "Really on top." A second card is taken from 'C', shown and placed on 'B'

The right hand now pulls out the bottom card of the left hand red packet. This card being a black one cannot be shown so the packet is held edge on to the audience as it is being removed. As the card is being placed face down on the two at 'B' say "Really on top ..... SURE." By the intonation in your voice indicate that you expect an answer and someone to agree. This is an important piece of misdirection — the spectators minds being occupied as they watch to make sure that the card does really go on top, fail to realise that the face of the card has not been shown.

Next, take another black card from 'C', show its face, and drop it face down on 'B' saying again "Really on top." During the above action the left thumb has pushed the face card of its packet to the left, see (7) and relevant text.

The right hand pulls out the two bottom cards of the left hand packet as one, show the face and place it on the others at 'B', as you say "Really on top."



13

Right hand now picks up the last card from 'C', a red one which the spectators believe to be black and therefore cannot be shown. As the right hand comes away from the table call attention to the card in the left hand by looking at it and saying "This card is very important." This is emphasised by making a gesture towards the spectators with the right hand, holding the card at an angle which almost, but not quite, allows the spectators to see its face. This casual, apparently careless, gesture is part of a piece of calculated misdirection. The minds of the onlookers have been conditioned into watching the cards being placed down in alternating colours without ever hearing the words 'red' or 'black'. They have been directed to making sure that each succeeding card goes on top of the preceding one thus causing them to pay a little less regard to the colour. Furthermore, having already seen three black cards removed from a heap of four previously shown to be all black it will not occur to them that the card held so carelessly in the right hand is other than black. Drop this card from the right onto pile and then hold the card in the left hand face down about a foot above the table and drop it on top of pile.

Remarking that the cards are now like this (interlace fingers as in (8) and not like this (as in (9). Disengage the fingers and move the hands towards the packet as though to square it, stopping within a few inches of it and slap the back of the left hand with the right suggesting that it is misbehaving by attempting to touch the cards.

Moving the hands completely away say, "If I touch the cards you will think I do something, So perhaps you will help me." The invitation is extended to a nearby spectator or your right. He is requested to square up the cards, slowly — very slowly as you mime how it should be done using only the tips of the thumbs and forefingers.

This piece of business if extremely important psychologically and should not be hurried. It is part of the build-up which will cause the spectators to believe when reflecting later that the assisting spectator actually mixed the cards. Therefore express dissatisfaction at the spectators first attempt saying "I mean PERFECTLY square."

When the squaring has been completed to your satisfaction say to the spectator "You did it yourself — Yes?" Next interlace your fingers tightly (9) saying "The cards are now like this — perfectly square." As you disengage the fingers to bring them into position shown in (10) you appear to have some difficulty in releasing the right little finger — just a little byplay. Saying "I will now show you the top four cards" move your left hand towards the cards and as it nears the cards repeat the hand slapping business and remark "No, it is better I do not touch the cards because you mixed and squared the cards — YOURSELF." The words 'you mixed' are not enunciated too clearly and 'squared the cards — yourself' spoken loud and clearly and is designed to misdirect the spectators into thinking that the assistant did more than just square the cards.

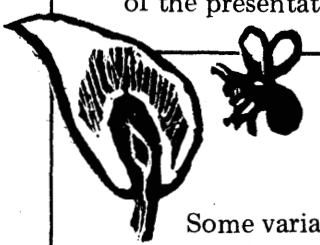
You now move away three paces to the left of the assistant leaving him the centre of attraction (more build-up). Ask him to turn over the top card using only one hand. It is important to specify 'one hand' to prevent him from picking up the pack which would spoil the approach to the climax. As he turns the card "A red one?" you query. Request him to let the spectators see its face and place it face up onto the table.

You now say "Please turn over the next — a black one." He will deny that it is a black one. It is at this point that the build-up towards the climax accelerates. Your attitude and expression is one of disbelief and bewilderment as you move two paces forward to look more closely at the card. Ask him to turn over the next card — a red one, "and the last one" you say. Immediately its face is seen to be red grasp the hand still holding the card between both your own to congratulate him saying "wonderful, wonderful, etc." Turn your face towards the audience requesting "Applause for the gentleman please — loud applause!" This 'business' having taken your assistant's attention away from the remaining cards it is safe to release his hand and join in the applause. As it dies down usher him gently in the direction of his seat.

That is, of course the climax of the routine. Pick up the remaining four cards and let the audience see that they are the four black ones as you hold them face up in the left hand and pull out the first three singly from the bottom of the packet and drop them face up onto the four red spots — finally drop the last two as one. Although the spectators see the faces of the cards it should appear that you are just reassuring yourself.

A promise was made to say something about the real secret but if you have studied closely what has been written in the explanation there is little more to add — the effect is made magical by the use of misdirection using both speech and action and can be applied by anyone regardless of their style of presentation.

It has been left to the reader to fill in the patter, only the 'lines' which are an integral part of the presentation have been given.



WHERE THERE'S SMOKE
Fred Robinson

Some variations on the 'magnetised' cigarette theme described in the October issue. It is possible to cause the cigarette to return without the help of a stooge. After blowing it away from you — not too far — leave the hand close to the cigarette as depicted in cover sketch last month, and by directing the air current onto the hand it will get behind the cigarette and propel it back. The hand should follow it giving the effect of the hand repelling it. This effect can be achieved in yet another way — not entirely impromptu — but worth the little trouble if you enjoy fooling fellow magicians. Fix a plate-lifter up your sleeve with the ball part under your forearm and pass the free end of the tube — you will only need a short piece — under your watch strap. Just squeeze the ball between your forearm and the table surface to provide the necessary current of air. By replacing the flexible tube usually provided with this gimmick, with a metal tube about six inches long, it will be easier to control, set up and get ready for action. To set up push it up the sleeve, ball end first and bring the free end of the tube under the watch strap with about one inch protruding. When required for use grasp this free end — with fingers belonging to the other hand, it's easier — and pull it into the palm.

To get the most out of this method it is best to wait until the interest — which you have started — begins to wane. Then do it — ONCE only. Magicians will be puzzled at the speed with which the cigarette moves and to repeat it would increase the chances of being detected. So do it once only and leave them guessing — there's always another day.

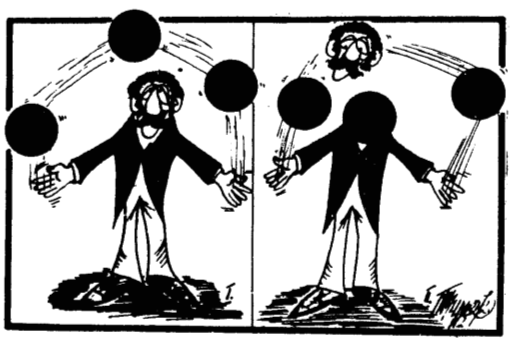
Another variation is to blow down onto the cigarette from above, and by blowing slightly to the right of the cigarette it will move to the left, and vice versa.

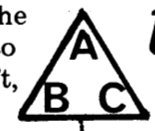
Now for something entirely different, an amusing stunt from **Jan Heins.** Take out a match and place it in your mouth. Remove a cigarette from its packet and strike it — as you would a match on the side of the packet. A flame appears on the end of it from which you light your match and smoke as you would a cigarette.

The preparation, which only takes a moment or two is quite simple. Cut a cigarette paper in half crosswise, and using one half make a miniature cigarette about the size of a match, and into one end push a small piece of liquorice cigarette paper (or similar coloured paper) to represent the head of the match, and put it in the box. On the cigarette packet stick the striking surface from the matchbox in the appropriate place and push a match into one end of a cigarette and replace in the packet.

An idea to give this stunt a magical finish. As the group watch you smoking the match — (which they will) secretly obtain the pull you have previously fixed, and direct attention to the real cigarette, cause it to vanish, meanwhile 'tongue' the miniature which leaves you clean. Continue by taking a cigarette and lighting up in the normal way.

Finally, for this month a couple of stunts which are included mainly to make the list as complete as possible. A needle pushed down a cigarette enables it to be smoked through without any ash falling off. Can be interesting if you lean over something liable to be damaged by falling ash when there is about an inch or so of ash on the end. Also slightly sadistic — when offering to light someone's cigarette let the lighter close on the end trapping it. Not only does he lose the cigarette but very often some skin from his lip, when you take the lighter away.





tom craven

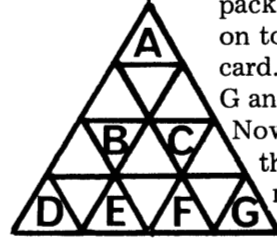
PYRAMID VARIATION

I really liked the Pyramid Aces routine in the August 1977 issue of Pabular by Jerry Christensen. In working it out however, I find that the Ascanio Spread does not look like a pyramid even though the patter refers to it as such. I devised the following handling which makes the "Pyramid Patter" more logical.

Follow the Christensen handling up to and including the point where the aces are to be stripped out. The ace whose suit matches the selected card is taken last, so it is the rearmost ace. The selected card will be added to the rear of this ace. Now follow the JC moves of dropping the aces to the table. This leaves you with the selected card 2nd from the face. Now instead of turning the packet over, you call out the suit of the face ace. The right hand goes to the outer edge of the packet and withdraws the lowermost ace calling its suit, and places it to the face of the packet face up and then repeats this two more times. This leaves you with (reading from the face of the packet) three aces, the ace matching the selection and finally at the rear is the selection. Now you patter about the power of the Pyramid. The talon on the table is cut into three packets and placed as shown in A, B, and C.

The right hand lifts the face ace off the packet and holding it with thumb on top and index finger below, it lays the left edge of the card on the table lined up with and at the right edge of A. The thumb is released and the index finger flips the card over onto A. Immediately the right thumb and fingers pick this card off face down and place it at D.

The procedure is repeated twice more, placing the aces at E and F. You are now left with a double card. The ace visible to the audience and the selection beneath. The flip over move is repeated and the right thumb and fingers pick off the top face down card (the selection) and places it at G. You have now constructed a Pyramid. You patter about the power of a Pyramid and how the power starts at the top and works its way to the bottom. As this is said, you pick up the packet at A and get a break under the top card and perform the Braue reversal. The packet at B is put below this packet, and C is put on top. Now have the spectator name his selected card. Show aces at D, E and F. Snap the card at G and reveal it to have changed to the selection. Now ribbon spread the talon face down revealing the remaining ace face up in the deck. If you merely wish to have the ace change to the selection, you eliminate the Braue reversal.



BOOK REVIEW

Fred Robinson

The RAMSAY CLASSICS
by Andrew Galloway

Available from the author and publisher Andrew Galloway, 14 Bellevue Avenue, AYR, Scotland. £9.50 UK, £10 Europe, 25 Dollars US Airmail.

In the preface the author informs us that the purpose of the book is not only to bring all the published material of John Ramsay within the covers of one book, but to stand as a tribute to his memory in the year that marks the centenary of his birth.

Present day lovers of close-up magic, and especially those who make a serious study of the methods used by masters in this particular field of magic are fortunate indeed that Andrew Galloway should pay tribute to his mentor in this manner.

Those who were not priviledged to see John Ramsay perform now have available a precise explanation of the methods used to obtain the effects with which this master of magicians' magic baffled his contemporaries for so many years. Furthermore these are described with commendable clarity by the only person ever to perform these tricks with the skill and deceptiveness approaching that of his tutor. Some 300 excellent illustrations by F. Gordon Bruce supplementing the text minimise the time required to obtain an understanding of the working of each effect.

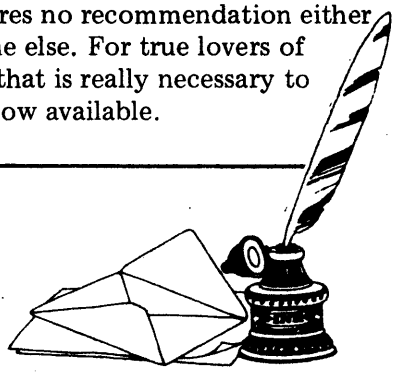
Whilst the descriptions of the routines, in which almost every sleight and move is accompanied with a sketch leaves nothing to be desired regarding the understanding of the necessary technical requirements, there is far more that requires to be understood before the magic of Ramsay, of which technical skill was only a part, can be really appreciated.

It was for information other than the mere technical 'know how' of the tricks that I first sought when opening the book — what had the author to say about the real secret of John Ramsay. It was there in the chapter headed 'Ramsay on Misdirection'. Having already explained these principles in 'The Ramsay Legend', it was, as expected a restatement. There were however, a few additional words, and I quote 'and of this book (The Ramsay Legend) Dai Vernon said, "Only six people in the world would really appreciate it". I would go as far as to say that probably even less tried out the principles explained'. End of quote.

I believe this to be substantially true, and one reason may be that many had difficulty in applying these principles to a particular trick, and needed a specific detailed example in order to grasp the essentials of this all-important facility.

This is provided for in chapter 6 'On Thimbles' with a seemingly simple vanish of a thimble under the heading 'A lesson in misdirection'. If the reader MASTERS this one effect — which is not technically difficult — he will have progressed to a point enabling him, not only to understand, but to get a 'feeling' of what the real secret of what the magic of Ramsay is all about. The successful presentation of this one effect depends almost entirely on misdirection and the explanation deals with this in detail, and is undoubtedly the most valuable item in a book of fine close-up magic.

Containing the finest creations of a man regarded as the greatest close-up magician of his era the book requires no recommendation either from me, or anyone else. For true lovers of close-up magic all that is really necessary to know is that it is now available.



OPEN LETTER TO PABULAR

In Frank Garcia's new book of "Wild Card" tricks my name is mentioned both in the table of contents and the text.

I have never been asked for, nor have I granted permission for the use of my name. In fact I have never performed or even seen the effect with which my name is linked.

I wish to categorically state that I in no way condone these actions and do not in any way want my name associated with a man whose ethics, I feel, are below those necessary for the advancement of the Art of Magic.

Sincerely
Ricky Jay

ONE-TWO-THREE-FOUR ACES

andrew galloway

This version of Larry Jenning's NUMERICAL ACES is a simplified one devised to bring the handling within my own capabilities. The effect remains the same.

Look through the pack for the Four of Diamonds and cut the pack immediately to the left of it bringing it to the bottom of the face up pack. Next locate the Three of Spades and slip it below the Four of Diamonds. Repeat with the Two of Hearts and then the four Aces which may be in any order.

Holding the pack face down in the left hand turn the top four cards face up revealing them to be the Aces. Openly arrange them in the following order — Diamonds, Spades, Hearts, Clubs, the Ace of Diamonds being the top card of the packet of four face up cards.

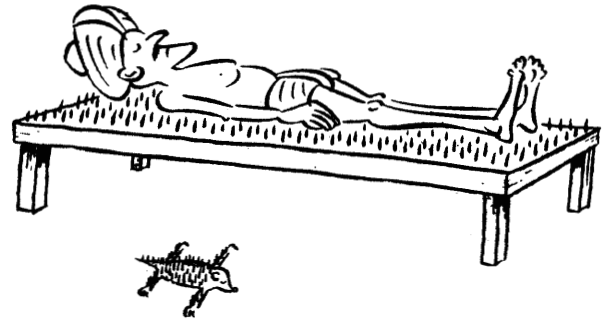
Square up the Aces, and in so doing get a left little finger break below the top eight cards i.e. four face up Aces and the four face down cards immediately beneath them. Pick up the cards above the break with the right hand, thumb at the inner end and the fingers at the outer end. With the left thumb pull the face up Ace of Diamonds onto the top of the remainder of the pack in the left hand leaving it jogged half way over the right hand side. Name this Ace, and then with the left edge of the right hand packet flip it over face down on top of the pack. Repeat these moves with the next two Aces naming them as you do so, and then put the Ace of Clubs with the four face down cards on top of the pack holding them squared as one card naming it as you do and then turn it face down. It is important that each Ace is named before turning it face down as you want to impress their order on the audience.

You now inform the audience that if the Aces were dealt in a row from left to right they would be in reverse order, namely — Clubs, Hearts, Spades and Diamonds. This you proceed to do and ask, "Would it make it easier if I named them one, two, three and four?" Without waiting for an answer turn the cards face up starting with the one on the extreme left to reveal the Ace of Clubs, Two of Hearts, Three of Spades and the Four of Diamonds.

Remarking that you intended to show some magic with the four Aces as you give the pack any false shuffle which retains the top four cards and continue by pointing to the Two of Hearts saying, "This is where the Ace of Hearts should have been." Pull it towards you saying, "As it is a two we will count to the second card in the pack." Take the top card of the pack counting "One" and as you count "Two" flip the next card face up to reveal the Ace of Hearts. Slip the card in the right hand under the Ace of Hearts which you then deal onto the table on the spot vacated by the Two of Hearts which you put face down on top of the pack.

Next pull back the Three of Spades naming its suit and value and count off two cards and on the count of "Three" flip over the next card (using the two cards in the right hand for this purpose) to reveal the Ace of Spades. Slip the two cards in the right hand under the face up Ace and deal it onto the table next to the Ace of Hearts and pick up the Three of Spades and put it on top of the pack.

Finally, pull back the Four of Diamonds naming its suit and value and count off three cards from the top of the pack using them to turn over the fourth card which proves to be the Ace of Diamonds. Put this Ace in the position vacated by the Four of Diamonds which is put on top of the pack. You may now continue with your favourite Four Ace trick.



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It's travel time again. I have never been quite sure who the newspapers are talking about when they talk about the jet set — or is it 'jetsetter'? No, it can't be jetsetters that sounds like a dog with a blazing exhaust. You will never believe this but a couple of weeks back I arrived at London Airport to check in (be patient, I'll tell you where in a moment) and the girl at the desk said "Hello — off again?" Honest, it's true, it was at that moment that for the first time in my life I felt like a dog with a blazing exhaust.

The Page boy speaks....

The south of France was my destination. You know the place don't you? Nice, Cannes, Brigitte Bardot, topless sun-bathing and all those other mundane things which we hot-dogs specialise in. I was to be the guest for a few days of **Philippe Fialho** and his lovely wife **Anne.** They have a son **Philippe** junior but he is an odd-ball. He must be an odd-ball. He isn't interested in magic. Can you imagine that? He has a father who eats, sleeps and drinks magic, and a mother who likes magic and neither of them have forced him to learn even one single card trick. And as you will know, dear reader, this is no way to bring up a child. All magicians' offspring should be made to practice 100 double-lifts a day and if they can't do it cut their fingers off. Come to think of it, it's a pity someone hadn't cut off some of their parents fingers when they were young, then maybe they would have become tap-dancers. I digress. I apologise.

Back to the Fialho's. They live just outside Nice in an almost mountain-top home with a stunning view in almost any direction you wish. Anne is an excellent cook and if chef is a better word then she is an excellent chef too. What more could a Flying Sorceror (that's me, remember) ask for. Great digs, great grub and Fialho, the greatest magic nut of all time, for a host.

Philippe is a Brother Hammon afficionado and with justification. Brother John has spent several holidays in Nice and has shown Philippe many or probably all, of his routines, and some of them would give the uninitiated brain damage just trying to find a starting point from which to work them out. Philippe Fialho can do them all, perfectly. If you take my advice you will brush up on your Brother Hammon routines because there is a lot more to come that have not as yet seen the light of day.

My reason for being in this part of the world was to present what I refer to as 'my lecture' in Nice and Marseille and despite the language problem (theirs, not mine) I think they were successful. Come to think of it they were successful — I got paid. And although I am not a particularly mercenary type of person that, as they say, is the name of the game amongst the roasting canines.

I also spent one day in Cannes in the company of a young lady called **Zena Noel.** Zena is blond and beautiful and hails from Blackpool, England. She showed me some of the sights in Cannes and we took a trip to St Tropez to look at the wash-house, and if you want to understand that line you'll have to fly jet baby. Zena has a husband, **Alain Noel,** profession: magician. He tagged along with us to drive the car and pick up restaurant tabs. Alain started selling books in France, magic books that is. There appears to be a shortage and that is probably due to the fact that most Frenchmen are too lazy to speak English. That is not a criticism but a statement of fact; in the same way the average Englishman is too lazy to speak French. Perhaps some author will come up with a scheme whereby magic tricks can be taught exclusively with illustrations and absolutely no text at all. It could probably be done with various props but sleight of hand would be the problem. Alain isn't quite sure at the moment whether he wants to become a millionaire overnight or not. He says maybe he'll become a magic dealer and do it the slow way.

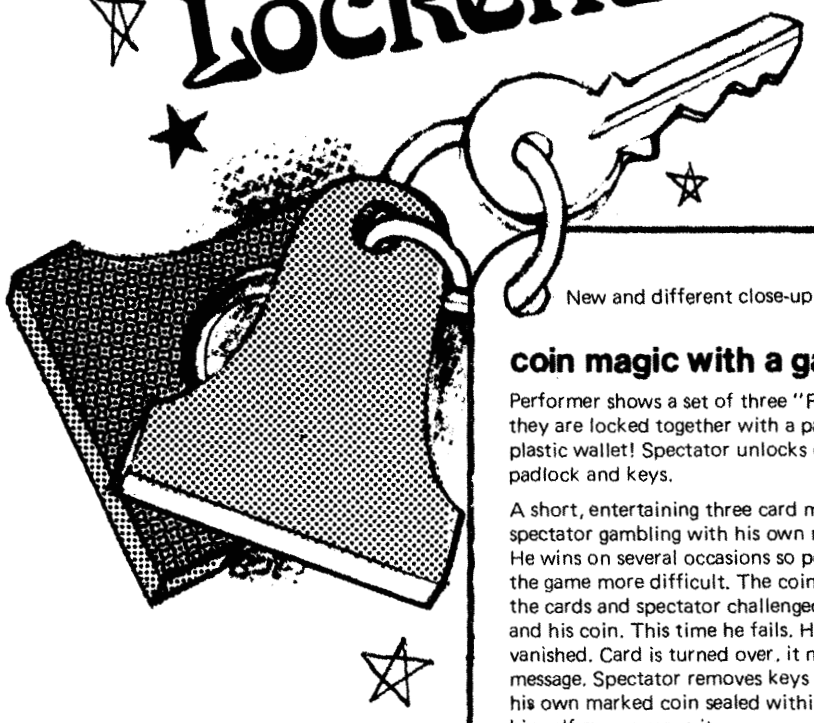
One thing I noticed in France as well as in other countries, is the tremendous interest there is in platform and stage magic. But all is not as it appears because as far as I can see the average semi-pro or amateur rarely does a stage or platform show, it's probably all close-up. Somehow, although many would like to, the opportunities are just not there. There are probably few countries in the world with the amount of venues that we have here in Britain especially when you take in all the working men's clubs, factory clubs etc. In the old days they said you have to have somewhere to be bad in. That rule still applies fortunately here in this country. Let's hope it stays that way for a long time to come.

Goodbye

Patrick Page

One last line —
Robert Harbin Rest In Peace.

Locketts



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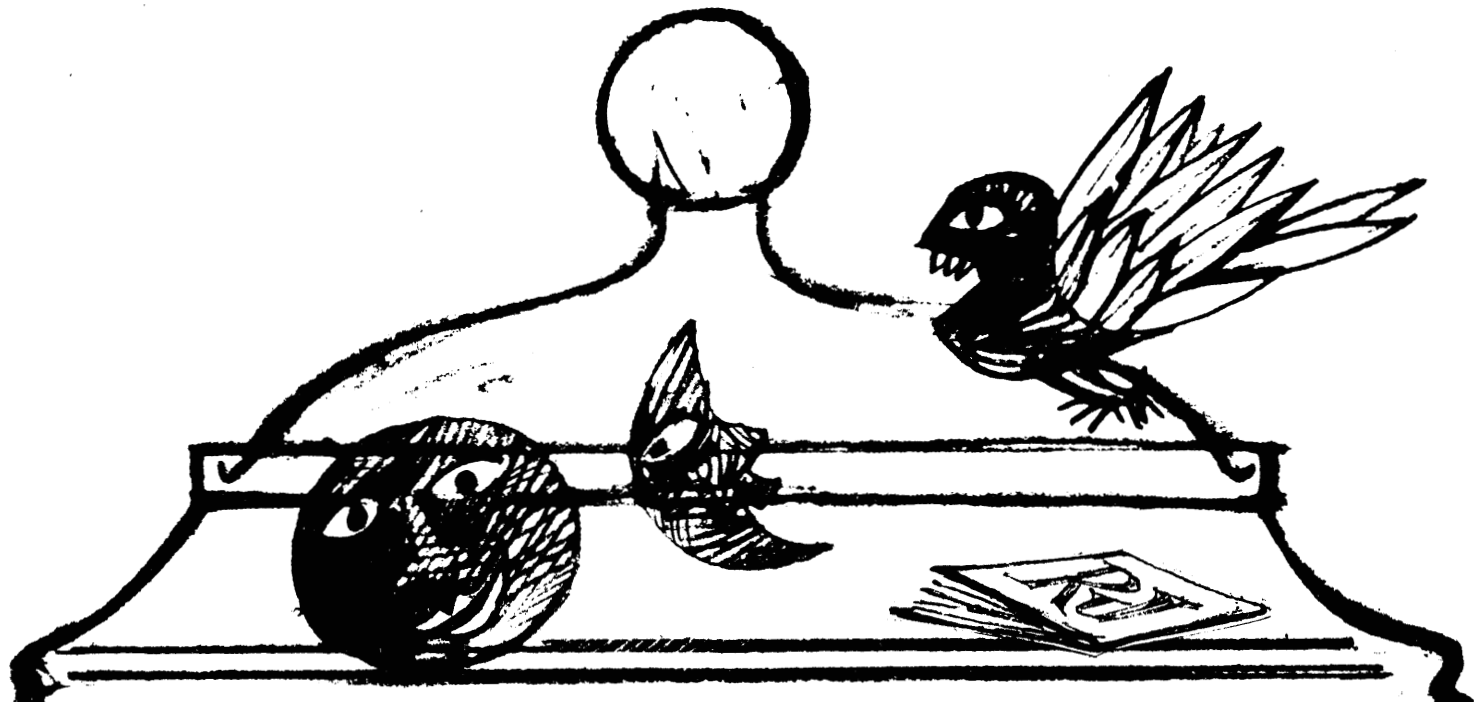

In February this year I managed to spend a few days in Paris. There I saw a magician do a wonderful card trick. It had me beat completely. Since that time I have not been well and had to take things a bit easy.

Three weeks ago the magician, Gaetan Bloom from Paris, came here and we've had a wonderful time. It is always a pleasure to get something new, something interesting and above all ENTERTAINING. Bloom told me I could have that trick, the one he showed me in Paris, THE ONE THAT HAD ME COMPLETELY BAFFLED.

Here it is then. Not got a name for it yet, that does not matter. It is GAETAN BLOOM'S TRICK. It's a close-up trick and is not suitable for stage. But if you are looking for SOMETHING OF HIGH ENTERTAINMENT VALUE – DONE UNDER THE PERFECT EXCUSE – TRY THIS ONE – IT IS SOLD ON A MONEY BACK GUARANTEE TO THOSE KNOWN TO US.

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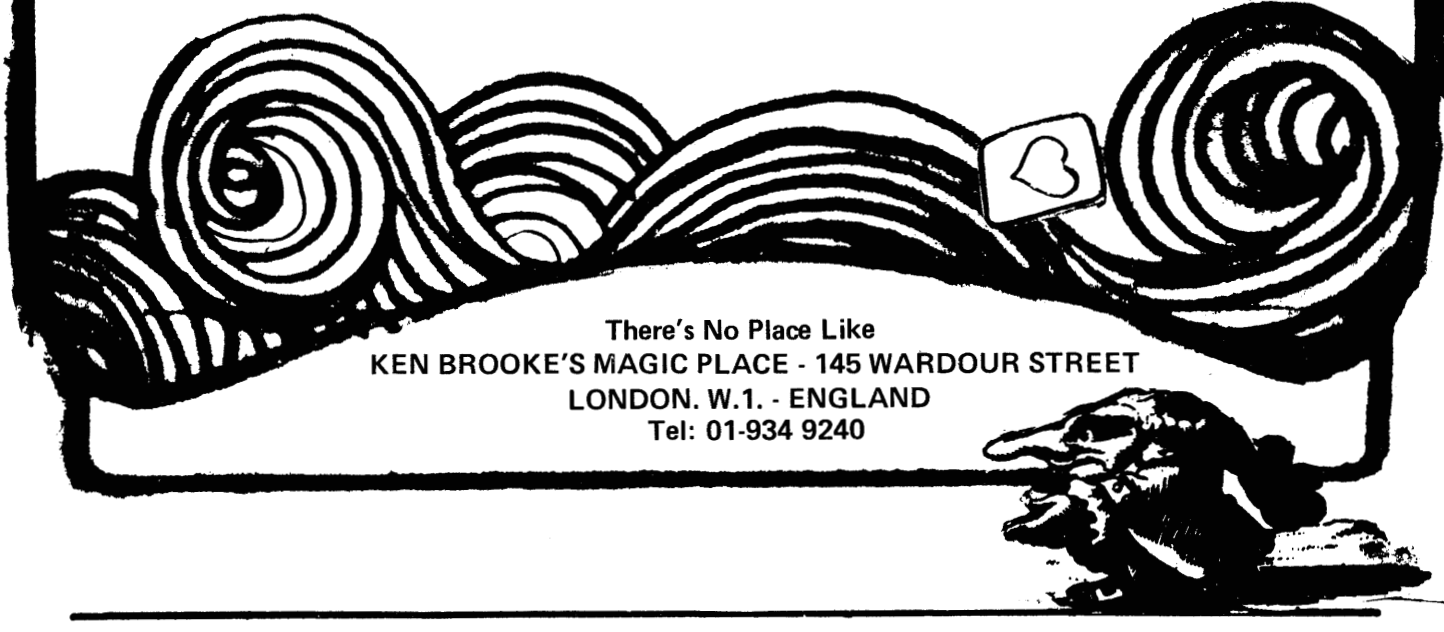

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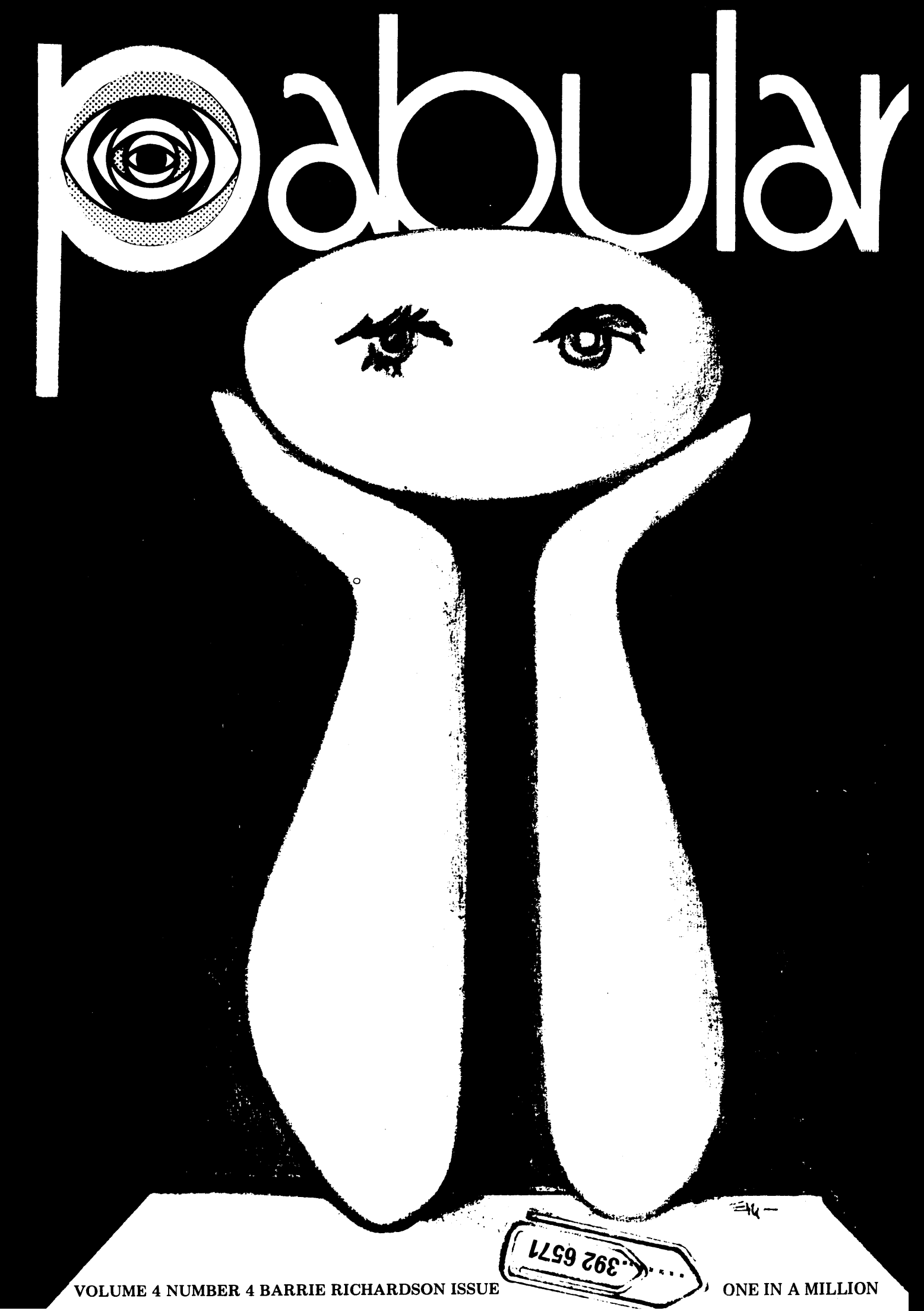

VOLUME 4 NUMBER 4 BARRIE RICHARDSON ISSUE ONE IN A MILLION

one in a million

Barrie Richardson

This is a telephone test particularly suitable to entertain a small group at a party or for a publicity demonstration.

A large city telephone directory is handed to a spectator, preferably a lady. She is asked to run her thumb over the edges of the pages and stop whenever she pleases. The performer takes the directory and announces the page number so randomly arrived at as 261. The book is closed and handed to a second spectator to whom you say, "Will you please open the book at page 261 and hold it open on your lap." The performer helps during this procedure and takes a paper clip from the back cover and fastens it over a few pages ostensibly to mark the page selected.

Performer now says to spectator, "Will you please close your eyes and move your index finger slowly down the page until you wish to stop ..... right there, if you wish you can move your position one up or one down, or begin afresh ..... you are going to stay with your choice. This is where you stopped — one household out of a million — will you please read out aloud the name — "John F. Schilling" — and the address please — 130E, 25th Street". You have selected a Mr John Schilling of 25th Street. What is Mr Schilling's telephone number — 392 6571 — please repeat the number 392 6571."

A copy of yesterday's newspaper is opened and there is a personal advert which reads — Schilling 392 6571.

The revelation can be made on a tape recorder, in a locked box or written on a large sign. It has a stunning effect on a lay audience and offers considerable scope for showmanship.

To achieve the effect both the page and telephone number are forced. Find a page in the directory which has all the same surnames in the right hand column of a right hand page choosing a fairly uncommon name.

The number is forced by the use of an old principle in a new setting. Cut out a telephone number from a similar directory and provide yourself with a paper clip of larger than average size. To the edges of the inner part of this clip affix the cut out number using white glue and when dry trim off the surplus paper (see sketch). Push this gimmicked clip onto the back cover of the directory and prepare your revelation by placing your advert, taping the prediction or making any other preparation necessary according to how you intend to reveal the name and phone number. You are then ready to perform the experiment.

Modus Operandi:

First, the page is forced using the old Walter G. Gibson-Dunninger method. When the spectator stops running his thumb over the edges of the pages take the directory from him. Hold up the book with page facing the audience and giving them your most honest look point to the number and miscall it as 261. There are numerous alternative methods of forcing a page but I have found that the 'miscall' to be the cleanest approach.

The placing of the clip on the pages appears to the audience to be quite innocuous and arouses no suspicions in the minds of the spectators. I merely pull the clip off the back cover and clip it to the top right hand corner of four or five pages without comment. Previously I used to announce what I was doing but for some reason it looks quite normal and makes any observation unnecessary.

A big thing is made of the spectator moving her finger down the page. The spectator is generally nervous and the slow movement seems

like an eternity. If for some reason she does not stop before reaching the bottom of the page ask her to move her finger slowly back up the page.

At the point where she stops ask her to call out the name, which you repeat. Now boldly move the clip down to the selection covering the true phone number with the one stuck onto the paper clip. You now ask for the address as you look to make certain that the clip is properly aligned. Repeat the address and point to the telephone number encircled in the clip i.e. 392 6571 asking her to read it out, and repeat it. Take away the directory and conclude by dramatically revealing your prediction.

In this presentation the approach is bold and direct. When this trick is done with flair and apparent candour the results are outstanding. This is one stunt I personally regard so highly that I reserve it for special occasions.

oasis

Fred Robinson

This issue is devoted almost entirely to the mental type magic of Barrie Richardson, a disciple of the school of Annemann who believes that the effect is everything using the simplest possible method and relying upon achieving the greatest possible impact by using showmanship to dramatise the situation.

The following are some personal perceptions of himself. *What he is not* — a technical expert — complicated — user of fancy equipment — mechanical — extremely serious — considered a conjurer or magician by his audiences — a magician's magician.

What he is — simple — direct — dramatic — believable — entertaining — perplexing and sometimes inspiring.

His professional routine consists of lecture demonstrations on 'Magic of the Mind' — demonstrations of mnemonics, contact telepathy, lateral and creative thinking. It is material under these headings that he performs professionally for business groups, professional associations, marketing and management sessions and for private functions.

No doubt some may consider the methods 'old hat' and fail to appreciate the value of the material for use when performing for lay persons. For instance there are more 'ingenious' ways of forcing two cards than the simple business of having the pack cut and the bottom half crossed over the original top half, (the method used in 'The Undisturbed Deck Prediction) but they would be less direct. Even the classic force would be less effective due to the fact that the performer is in possession of the cards when they are being chosen, whereas in the 'crossed halves' method the cards are out of the hands of the performer leaving the spectator free to cut the pack wherever he wishes for the selection. When reflecting on this trick later spectators will be under the impression that the performer 'never touched the cards' — a strong point in any card effect.

The object of the above preamble is to indicate the approach to magic adopted by Barrie Richardson and to give some idea of the aspect from which the material he has generously given to us should be studied. That all the material is practical is unquestioned and as the technical requirements are not excessive most readers will find at least one effect they can use. They will, of course, require to be acted out with showmanship in order to obtain the greatest impact, which is the point I am trying to make.

Still with mentalism and the like, and to assure anyone who may be reading this far down the column that it is not too difficult to impress the uninitiated with your 'powers' provided people are unaware that you are a conjurer. One has only to review what has appeared in the media over the past months.

Since the psychic surgeons of the Fiji Islands we have had among others the Bermuda Triangle, an area from which ships and aeroplanes disappear never to be seen again. We now have a Welsh Triangle in which a U.F.O. has been sighted — a long cigar shaped object was witnessed by people of unimpeachable character whose word could not be doubted - Walt Lees has suggested it may have been a modelling balloon which had escaped from Trevor Lewis who hails from that area. This was beaten by the lady in Staffordshire who had one of these objects land near her home and actually saw two beings inside who smiled sympathetically at her — no wonder. More recently we have 'Biorhythms' a numerical system which plots our intellectual, emotional and physical 'highs' and 'lows'. What is a rational minded person to think when in Japan over 5,000 companies uses this information to plot bad days for their employees when they are accident prone with the object of reducing accidents. On television we have seen a dignatory of a world wide religious organisation waving an object resembling an old fashioned cart lamp supposedly containing the dried blood of a long dead saint. If the blood liquified it would indicate that a certain potential disaster would not occur — needless to say it did to great effect without the apparatus being passed for examination. Only last week as I write the World Service of the BBC relayed a paranormal half-

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hour which brought forth one down to earth remark when one panellist said "Inanimate objects can't cheat" which about sums up most of the baloney. Maurice Fogel appeared and predicted the amount of small change in one of the pannelist's pocket. When questioned as to how it was done Maurice replied "It's all in the mind" which was probably the most complete answer possible to the problems of psychical phenomena which were exercising the minds of those taking part.

Whatever one's belief may be in these matters one thing is certain. It does provide a wealth of material for mentalists to exploit when seeking alternative pseudo explanations to account for their 'powers' enabling them to vary their presentation in a field of magic which is very limited in the number of effects possible.

memorable memory stunt

Barrie Richardson

Two types of magical demonstrations appear to have a lasting impression on spectators. The first being a minor miracle which occurs in the spectators own hands such as the Sponge Ball trick and Out of this World.

The second type of memorable demonstration is one which apparently requires great manipulative or mental skill. Poker deals, dice stacking, Mental feats such as memorising the entire contents of Time magazine and contact mindreading have stood the test of time. The one about to be described falls into the latter category.

PSEUDO-MEMORISED DECK

A borrowed pack is thoroughly shuffled and handed to the performer who patters about mnemonics — the science of memory, and offers to give a demonstration.

Inviting someone to watch the second hand of his watch to time him, the performer asks for silence and proceeds to thumb through the entire pack and then enquires of the timekeeper "How long?" Fifty-five seconds in the response. "That is my new record" announces the performer. "Let us see how accurate I am."

"Please call out any number between 5 and 45. Higher numbers are the most interesting but I will, if you wish, attempt the demonstration with any number you care to call." Someone calls 27.

The performer pauses (for effect) and then announces in a dramatic manner that the 27th card is the seven of spades and that it is sandwiched between the three of clubs and the Jack of hearts.

The cards and dealt and counted onto the table face downwards and on arriving at the 26th card it turns face up — it is the three of clubs — the next card, the 27th and chosen numbers is dealt face down (suspense) and the next card the Jack of hearts is turned face up. The spectator's memory is now tested by asking "What did I say was the 27th card?" When he replies "Seven of spades" invite him to turn the card face up.

Obviously you do not memorise the whole pack but you do memorise the 4th, 5th and 6th cards reading from the bottom of the face up pack, in this example the three of clubs, seven of spades and the Jack of hearts respectively. A break is also taken eight or nine cards up from the bottom of the pack as you square it up.

When you ask the timekeeper for the time taken all eyes including your own, will be directed towards him. At this moment turn over all the cards above the break face down. Should anyone be watching, which they will not, it would appear that you only turned the pack over, face downwards. The misdirection is perfect.

You now have eight or nine cards face up on the bottom of the pack with the memorised cards still 4th, 5th and 6th from the bottom.

When the number is called — 27 in this case and you have announced the card at that number and the cards either side of it deal the cards face downwards onto the table counting as you go until you reach five less than the chosen number, in this case 22. The extended forefinger of the left hand, which is holding the pack, points to this card and as the right hand turns it face up the left hand places the pack onto the table with the faced bottom cards containing the three memorised cards uppermost. This manoeuvre to secretly turn the pack over is simple and undetectable — it is already half over as the finger points to the face down card and strong misdirection is provided as the right hand turns the card face for the turn to be completed as the pack is placed onto the table.

The 23rd, 24th and 25th cards are now counted off and the 26th card shown to be the three of spades one of the sandwich cards. The 27th card is pushed forward keeping it face down (suspense) and the 28th card shown to be the other sandwich card, the Jack of hearts. Finally, pick up the 27th card keeping it face down as you ask spectators if they remember what you said was the 27th card and as they say "Seven of spades" look directly at them and slowly turn it face up.

The effect achieved is out of all proportion to simple moves used to produce it, which are both well covered by misdirection. A shorter version is possible wherein it is only necessary to remember the fifth card. Again subtract five from the number called, and eliminate calling the sandwich cards.

coin in bottle mentalism & molecules

Barrie Richardson

The performance begins with the following preamble. "Have you ever seen 'Magic Putty' — the putty-like material which bounces. I recently learned that this material is actually a slow flowing liquid. This information caused me to think about the differences between solids, liquids and gases. In fact all matter is merely molecules in motion. I read, for example, that there are viruses able to pass freely through granite one foot thick. That these small specks of matter are able to pass cleanly through a solid object suggests that if one is able to line up the molecules of two 'solid' objects, one could easily flow through the other. Let me give you a demonstration of this phenomena — may I borrow a few solid metal objects — keys, rings and coins. Miss, will you help me — please put a mark on one of these objects with this felt marking pen. Make sure that you will recognise it later."

What I do, is to add a folding coin to the objects, and force this coin by covering the other objects with my fingers as I point to the folding coin with the pen. It never fails if done casually and without mentioning anything about having a free choice.

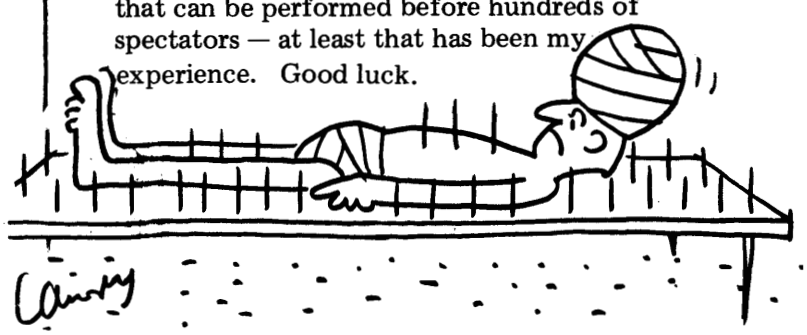
Now the bold part of the presentation — I allow the spectator to mark the gimmicked coin. Keep it flat and there is no problem. Pick up the coin and hold it on your left palm. Pass out the bottle (which should be transparent) for careful inspection and get possession of a genuine coin of the same denomination which you have previously marked and put in some place from where it can easily be obtained with the right hand. You now apparently take the coin marked by the spectator from the left hand and give it to another spectator some distance away to examine — you have of course switched the coins by leaving the gimmicked one in the left hand and handing the stolen one out. Both the bottle and the marked? coin are with the spectators. All is fair.

Regain possession of the bottle and hold it by the neck in the left — blow into the mouth of the bottle and load the coin, which you have folded, into the neck and take the coin back from the spectator. Let the spectator who marked the coin hold the bottle by the neck as you knock the visible coin on the bottom of the bottle and then palm or sleeve it. The action of hitting the bottom of the bottle causes the folded coin to fall from the neck into the bottle (see Bobo's COIN MAGIC for details).

Now for the fun. Shake the bottle causing the coin within to rattle and request the spectator to examine the mark on the coin through the glass and ask "Is that your marked coin?"

To get the coin out place the bottle on a sheet of newspaper or better still inside a paper bag. Hand a small hammer to the spectator requesting that she breaks the bottle — this is good drama as you say "Stand back Miss, I want no-one to touch this coin until you identify it as the one you marked." When she has ascertained that it really is the one she marked pick it up and switch for the genuine coin as you clean off the marking ink with a clean white handkerchief. All can now be examined.

My modest contribution is not in the handling of the mechanics of the trick, but in the perplexing enigma which comes from marking the coin and the drama of breaking the bottle. In any case, this is one close-up miracle that can be performed before hundreds of spectators — at least that has been my experience. Good luck.



think hot —think cold

Barrie Richardson

The effect is direct. The presentation appeals to me because the attention of the audience is directed to the performer's powers and also because you apparently explain to the participant what you are doing.

The bare bones sound extremely simple — even dull, but believe me, if this demonstration is performed properly it is a memorable stunt.

When performing I explain the essence of contact telepathy — which I insist is not mental telepathy, but an involuntary physical way of communicating much like the lie detector. I sometimes review the nature of the pendulum — the wellknown weighted thread which supposedly enables one to detect the sex of a chicken before it is hatched etc. *The mood is set.*

A pack of cards is borrowed, or your own offered to be shuffled. With the spectator on your left and holding the pack face down in your left hand say, "I have not looked at these cards and cannot possibly know the order — please watch carefully." Turn your face away from the cards which you hold face towards the spectator and with the thumb near the upper left corner allow the cards to escape very slowly (as when thumb counting) requesting the spectator to call 'Stop'. When he does so, ask him if he would like you to proceed, or is he satisfied, keeping your face still turned away. Right hand lifts up the cards above the division asking the spectator to note the card at the face and replace the cards on the pack.

Now you say, "If your card was a red card please think of fire, and if it was a black card think of something cold like ice. You are thinking — good."

Holding the pack loosely and casually on your open left hand ask the spectator to keep thinking hot or cold as the case may be and to place his hand palm downwards on top of the pack. Place your right hand on top of his and repeat hot, cold, hot, cold a few times and finally say "You are thinking 'hot'." If you have performed with authority and in a convincing manner up to this point, there will be a nervous smile on the face of the spectator.

When he agrees say "If your card is a heart please think of something smooth — a smooth stone — if it is a diamond think of something sharp." Again you request him to keep thinking as you repeat smooth, sharp a few times, before saying "You are thinking sharp — your card is a diamond. Continue by repeating picture card — spot card and eventually say "Please do not try to fool me, it is a picture card — Jack, Queen — King — it is a man — the King of Diamonds."

Others will certainly wish to try — you can repeat it immediately.

How is it done? I have performed this effect for many sophisticated card men both in the States and Great Britain and many have been puzzled, but fooling magicians is not the purpose. Having fun and entertaining others is what this trick is all about. The secret if a piece of mirror about one and a half inches long by half an inch wide. This is about the same size as the billets I use and is finger palmed between the base of the left second finger and the palm (1). It is important that this hand be held in a natural position throughout the trick.

With the mirror comfortably finger palmed you are ready to begin. After the pack has been shuffled it is taken in the left hand which holds it high up in the hand (2).

"You have thoroughly mixed the cards. I ask you to watch very closely because we must randomise your selection. Please do not allow me to influence your choice in any way." Now turn your head and holding the pack up almost at eye-level and thumb through the cards slowly as you say "Please tell me to stop anytime you wish." When 'Stop' is called (still with your head turned away) ask "Shall I move on, or start again?", make sure the choice is perfectly fair. It is, of course.

Still keeping the head turned away lift up the top half of the pack at the point stopped at, in a deliberate and in a way that is obviously fair and show the face card of this top half to the spectator asking him to concentrate on it and remember it.

The timing of what now follows is of the utmost importance because you are now about to glimpse the card through the mirror.

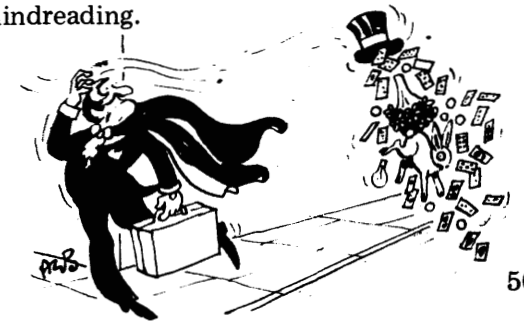
Still keeping the left hand at chest height bring down the packet in the right replacing it on the bottom half in the left hand. During this action you say "Will you please concentrate on the colour of your card." As you say "your card" turn your head — at this point the two halves of the pack should be coming together with the selection clearly visible in the mirror. The sequence of movements appears perfectly normal, and after glimpsing the card, which takes a split second, the cards are squared and pulled deeper into the hand completely covering the mirror.

What could be fairer? The card is freely selected with your head turned. Everything looks perfectly natural — no fancy moves, it is clean, direct and after some practice indetectable

The co-ordination of the hands and the proper position of the mirror to ensure that the image of the selected card is reflected in the mirror as you turn to face the spectator. Each person must find the correct angle for himself.

Once the card is glimpsed the rest is pure acting and the most should be made of it. Please, please do not just say "Your card is the King of Diamonds."

The method is simple — but believe me — I know of few card tricks which can be presented in a manner which makes them appear as genuine mindreading.



the clean second-card force concept

Barrie Richardson

The legendary Ted Annemann believed that the effect was everything — the method being of little consequence. The effect is based on an idea I heard John Scarne present some 25 years ago. The idea may have appeared in print, but in any case, the approach in terms of method is new to me and may be applied in a variety of ways.

The essence of the effect being an envelope containing a prediction is handed to a spectator. Another spectator is invited to stop the performer any time he wishes as the cards are dealt singly from the top of the pack. The envelope is opened and is found to contain a card matching the one on top of the pack when stopped by the other spectator. Great room for drama, if this is your cup of tea.

All the cards are different, and there are no psychological forces, rough and smooth cards or any sleight of hand. The trick is dependent on a gimmicked card — the one to be forced, has a semi-circular piece cut from the right hand side as shown in sketch. This card is placed on top of the pack and with a matching card sealed in an envelope you are ready to present the effect.

The gimmicked card is forced by dealing seconds until requested by the spectators to stop, and keeping the cut out section covered with the fingers when displaying the selection to the audience. Dealing seconds is as easy as dealing from the top the thumb contacts the second card at the point where it is exposed due to the cut out and pulls it free.

As the cards are being taken keep the pack angled to prevent the possibility of exposure, though if a Bee back designed pack is used certain liberties can be taken. It is very important that you concentrate your vision on the cards as they are being shown — do not look at the pack.

When the spectator calls 'stop' it makes the selection look fair and free from guile if you ask

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if he is satisfied or if you should proceed to deal further. Your demeanour, actions and patter should be directed to convincing the spectator that he has an absolutely free choice and that you could not have influenced his choice in any way.

The same concept can be used with children's cards, alphabet and number cards etc. It may also be possible to use 'the clean second' for a torn newspaper prediction a la Nelson thus obviating the use of any extra pieces, though I have not worked this out as yet.

the magnetic force

Barrie Richardson

Performing mentalists, if they are to stay in character, are quite limited in their approach to close-up entertainment. Magical props, sleight of hand demonstrations and comedy stunts are in disharmony with the basic premise of mentalism.

I usually fall back on the centre tear, billet reading, contact telepathy and cold readings. Here is a ruse which has served me well. The patter and presentation sell the effect which should not be done as a quick joke or bar stunt.

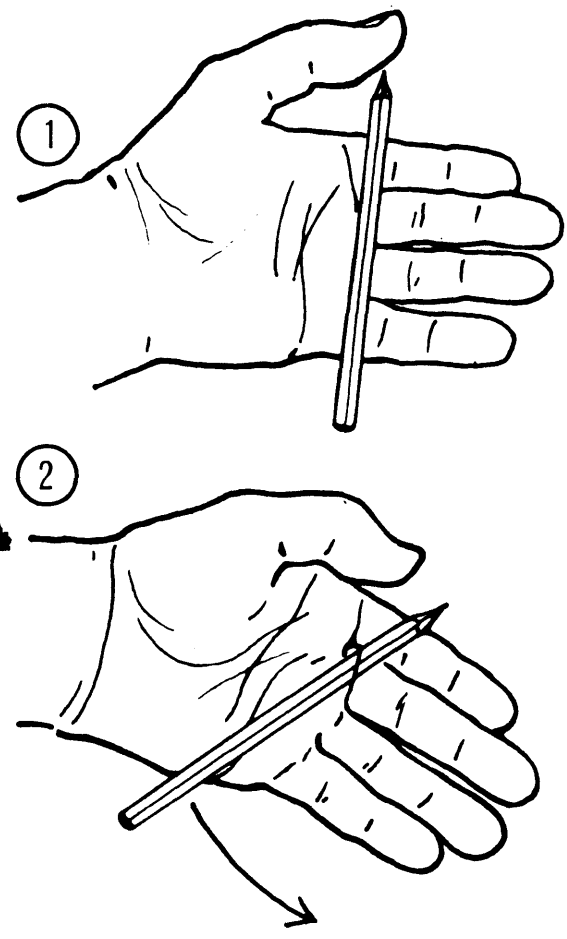
"Do you know there is a life force within each one of us — this is not a sexual force because it is found in all of us before puberty. This life force is similar to a magnetic force — it can be directed by our minds."

"Try this — clasp your hands together with your fingers interwoven. Imagine this magnetic force is between your fingers and palms. You have the power to direct this force. Do it — I will you to be successful. Now try and pull your hands apart — do you sense the force?" Now comes the fun.

Pick up a ball point pen or pencil and place it across your open left hand (1). Ask a lady to take hold of the pen between her right fingers and thumb. Now hold her wrist with your right hand as though taking her pulse.

"Now please direct your magnetic force through your fingers — can you imagine this? — your force gives immense weight to the pen. It now weighs several pounds. It has a strong downwards pull — can you imagine this? Good."

"Now try and lift the pen. Easy — you cannot do it." Both the woman and the audience believe you are inhibiting her by the pressure you



are putting on her wrist which you are still holding.

Lift your right hand away. "I will you to be successful — your magnetic force is growing in intensity. Try and lift the pen." She tries and fails. You release her force and she easily lifts the pen.

The method is simple and somewhat bold. It is a piece of thread tied around the middle finger of the left hand about as tight as a wedding ring. When placing the pen on the hand it is pushed under the thread and twisted towards right (2) so that it rests naturally across the palm. To release it you obviously move it back which loosens the thread enabling it to be pulled clear and replaced on hand.

The thread I use is freely available in the U.S. and is known as 'invisible sewing thread'. No doubt similar thread is available in other countries. I have not tried the hair-like thread used for floating small objects — it is doubtful if it would be sufficiently strong. My thread has been on for months — it is not affected by showers or physical activity.

Sometimes I use a spoon and after the lifting business it slowly grows soft and bent finally breaking off at the bowl.

the undisturbed deck prediction

Barrie Richardson

The method is old and simple but very effective. The presentation creates a stunning effect especially variation No.3.

You ask your host for a pencil, a piece of paper and a pack of cards. Ask several persons questions relative to finding a suitable subject. Finally point to one person saying "Please shuffle the cards on the table."

Pick up the cards from the table and continue "You would testify that I have no idea of the order of these cards and I have not disturbed them." As you patter on glimpse the top card by pushing it forward sighting it as you turn the pack towards you (or use your favourite method) and then glimpse the bottom card and place the pack onto the table. If the pack is held with the thumb on the face card and the fingers on the back of the top card with the arm at full stretch as the pack is placed down this second glimpse can be obtained by angling the pack very slightly. Remember both cards.

Request the spectator to hold out his hands and grasp them in yours saying "I am going to influence you. I *will* you to be successful." Release his hands and pick up the paper and pencil and write 'The cards selected in the undisturbed pack on July 15 (current date) will be the eight of hearts and the two of spades (the cards glimpsed).' Fold the paper and give it to someone to hold or simply put it on the table blank side uppermost.

The spectator is now asked to cut the pack into two fairly equal heaps. Pick up the bottom half and put it on the original top half 'crossed'.

The patter continues about precognition and the prediction read. The top half of the pack is lifted and the face card shown to be one of the cards predicted and the top card of bottom half is turned face up and seen to be the other.

This method of forcing two cards, a favourite with Blackstone is very old and being direct makes it possibly the best in the context of this effect. It is important that there is a time lapse between the cards being cut and the eventual revelation, to prevent it being realised that the predicted were originally the top and bottom cards of the pack. Given this lapse, which is occupied with patter, it will be accepted by the spectators that the two halves were merely crossed to mark the cut which is logical.

Variations

(1) It will be found effective to miss out on one card. For instance, by predicting the two of spades as the two of clubs. IN MENTALISM A NEAR HIT IS VERY IMPRESSIVE.

(2) At the start hand out an envelope containing the prediction in which the names of the cards has been omitted leaving spaces for their insertion later.

After the cut take back the envelope, open it and read the prediction including the names of the forced cards. Then when all eyes are on the pack as the spectator checks your prediction fill in the spaces with names of the cards 7C and 8H using a Swami gimmick.

(3) This variation I have used on television and follows the first method up to the point when the two cards have been glimpsed and the pack is on the table. I then write the following prediction, 'On July 15th Stan Steele will cut off ..... cards. He will cut to the eight of hearts and the two of spades. I am sure of this. Barrie Richardson'.

The cards are then cut as before and the spectator asked to count the cards in the top half without disturbing their order. You then open the prediction and read it out aloud including the number of cards counted by the spectator. Fill this number in with your Swami or Boon after the cards are announced by the spectator when you are repeating the names of these cards. This presentation is very strong and easy to perform, and the misdirection provided by the spectator looking at the cards to check your prediction makes it possible for the secret writing to be done without haste.

where there's smoke

Fred Robinson

The mere mention of the name Percy Hird to Ken Brooke is sure to bring a smile to his face, which, if he is not busy, will be followed with a story about this character who was a tram driver in the city of Leeds.

In addition to his stage manipulative act which consisted primarily of producing fans of cards a la Cardini he had a close-up speciality which he made all his own. It was a good example of the Professor's dictum of taking one effect and really going to work on it. Almost everyone knows of it and many have tried it — the old effect of vanishing a cigarette by leaving it behind the ear.

The starting position is as in sketch, the cigarette being held by one end between fingers of the right hand letting it rest on the open palm of the left hand which is held waist high. Raise the right hand above the shoulder bringing the cigarette close to the right ear and bring it immediately back to its original position as you count one. Repeat the action as you count two. Count three and repeat the action this time leaving the cigarette behind the right ear. Complete deception is dependent on an even rhythmic count and eliminating any pause on the third count when the cigarette is left behind the ear. It will be found helpful when practising to almost put the cigarette behind the ear when making the first two counts. The cigarette will then automatically be in the right position as you count three.

For readers who like building up short routines the following ideas may be welcomed.

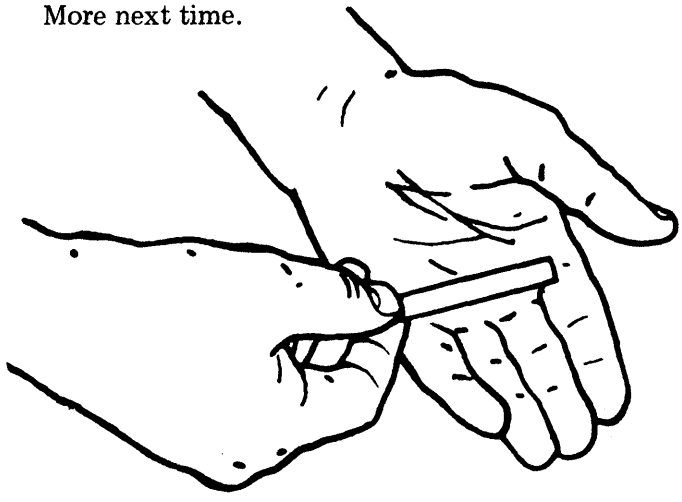
To the cigarette you are going to use for the above stunt attach a piece of invisible thread — the kind everyone can see but you can't find — to one end of the cigarette and the other to front of the coat on the right side. The length of the thread and the precise point where it is attached to the coat should be such that when the cigarette is pushed into its packet, the end to which the thread is attached first, the thread should be just long enough to allow the packet to be put in the right coat pocket. You will also require a false ear with an imitation cigarette glued to the back of it. This must be hidden from where it can easily be obtained with the left hand, either up the left sleeve or under the edge of the coat.

Commence the routine by taking the packet of cigarettes from the right coat pocket and cause the cigarette to rise by moving the hand forward tightening the thread. Remove the cigarette with the left hand and replace the packet back into the right coat pocket, and perform the vanish behind the ear as explained above.

Repeat this until someone catches on treating the business more as a gag than a magical effect at this point and finally do it once more, this time instead of leaving it behind the ear, toss it over the shoulder. It will then hang on the thread behind the back.

As the spectators look towards your right ear get possession of the gimmick with your left hand and produce it from the region of the left ear remarking "Sometimes it goes behind my left ear." The cigarette hanging down behind your back can be produced from the air by pushing your right thumb under the thread at the front of the coat and extending the right hand sharply forward.

If it is desired to eliminate the 'exposure' dispense with vanish behind the ear. This way you will catch those knowing the old method. More next time.



book review

Fred Robinson

VERBAL CONTROL. Phil Goldstein. Two dollars. Obtainable from the author — 121 Charles Street, Apt 4a, Boston Mass. 02114.

This eight page booklet is a treatise on the under-explored art of equivoque, its technique and applications — for equivoque read Magicians Choice.

First written in 1976 this publication is the results of the authors experimentation into the possibilities of utilising the forcing principle, and goes far beyond the old 'your right or mine' when forcing the choice of one of two objects.

Claiming that equivoque is the mentalists perfect solution when suddenly confronted by someone who demands that you read his mind — now. Just grab a handful of change and successfully predict the coin that the spectator will choose — using Verbal Control.

It is the forcing of one particular coin from five all different that is used as an example. All the psychological factors necessary for success are dealt with in detail from the important opening spiel to how to condition the mind of the spectator by emphasising the importance of the correct phrasing of sentences, together with naming certain words which have an adverse effect if used as you steer the spectator towards choosing the coin you have predicted.

Suggestions for using the principle is other such as Seven Keys to Baldpate, Bank Night etc are given, and will be a welcome addition to the library of readers who are interested in psychological magic and wish to add further to their knowledge on the subject.

The Page boy speaks....

What is it about magic acts that makes them seem slow? When I say slow, I don't mean physically slow, although I can think of one or two who could stand a whipping, but, slow thinkers. Let's put it another way. Think back, those of you who can, over the last twenty or thirty years, and try and remember all the fads and fashions which were popular with the public. Things like Rock and Roll music, Teddy boy suits, the D.A. haircut, the Beetle haircut, the black leather, blue denim and Lord knows what else. All of these things were at one time or other, popular with large sections of the public, but how many of them ever became popular with magicians?

I well remember the first time I saw Johnny Hart sporting shoulder length hair and a Zapata style moustache, a style in which everyone in showbusiness was following the Beatles in their post haircut period, and all the magicians held up their hands and cried into their pretty silk handkerchiefs. Why? It was the trend at the time. The same thinking applies to some of the clothes that the pop stars were wearing, all gold and silver lurex. I can only think of a few magicians who ever ventured into this field and they were about five or six years too late!

Let's try Rock and Roll music? How many magic acts used this type of music in their acts? There were probably a few who used some of the Lennon and McCartney stuff *after* it became respectable, but how many actually used the heavy material in its early stages. I can only think of one magic act who came close and that was **Paul Daniels**, yes, the same Paul Daniels who is currently hitting it big on television and other places with a fast talking aggressive style which compares very favourably with the comedic style of today. I recall seeing him many years ago performing a silent manipulative act, called, I think, The Eldanis, with billiard balls, card fans etc. to taped Rock and Roll style music.

Shall we go on? O.K. I will. Just how many magic acts have you seen wearing the high heeled platform soled shoes or boots which have been so popular in recent years? Go on, count them on the fingers of one hand. How about the aforementioned blue denim? **Jay Marshall**, that very old showbusiness veteran from Chicago had a crack at it three or four years ago when he came over here to do a Magic Circle show at the Collegiate Theatre. He actually went to the trouble of having a tail suit made in blue denim and all the magicians laughed at him. . .why? He had the guts to have a go at something different. At least it was different as far as the magic acts go, and strangely enough he was in the one field in show business where fads and fashions are less necessary. . .the field of humour. If you really know how to make people laugh, and it can take a lifetime to find out, you don't have to be fashionable. Come to think of it there are many magic acts who can make the public laugh but not in the way they intended.

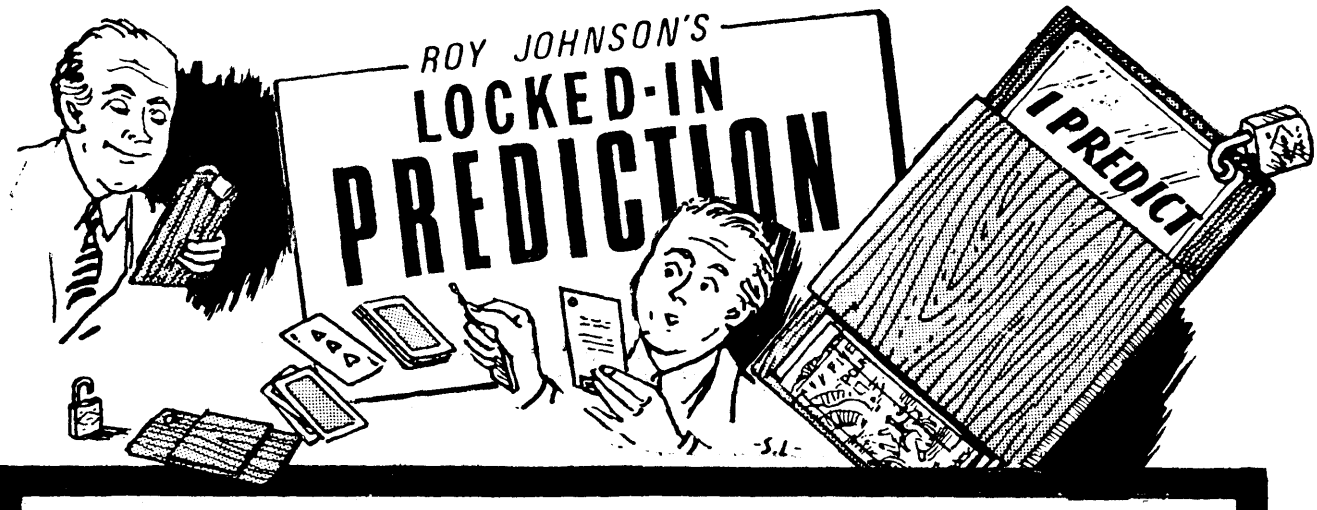
Are we going to have a punk rock magic act? I doubt it. There is not one magician around with either the guts or the know-how to put this kind of act together, and while we are discussing punk rock I can only think of one magician who wore an ear-ring and that was **Jack Chanin**, and with Jack it was O.K. because he comes under the heading of "magical characters", so the fraternity smiled benevolently and dismissed it as a gimmick.

Now what brought all this on? Yes, something has happened recently which sparked off the Pageboy on his "let's get with it" jaunt, and that was an annoucement in the current issue of *Abracadabra*, the world's only weekly magazine, that **Goodliffe,** the Godfather of Birmingham is about to launch a new magazine called *Abracassetta*, which, if you haven't already guessed from the name, is to be a magic magazine on tape. For years, cassette recordings have been marketed containing all kinds of information from teaching languages to business promotion. Several people have been involved in producing cassette recordings related to magic for some time. In this country we have **Martin Breese and the Sound of Magic** people (that's really me and Vic Pinto — plug) and in Mexico there is **Craig Snader** and there are a few others no doubt, but it is left to dear old stick-in-the-mud **Goodliffe** to be the first to produce a monthly magazine of magic on tape.

Congratulations Goodliffe.

Goodbye,

Patrick Page



WE GET LETTERS!
'Thank you for coming up with such gems.' **Doug Henning. New York City.**

WE GET MORE LETTERS!
'Last week I was working in Las Vegas and I happened to see a young man by the name of John Bialek work. He has a very pleasant act. He performed your LOCKED PREDICTION. I don't know what you charge for it. . .JUST SEND IT!' **Bud Dietrich, III, U.S.A.**

WE GET PHONECALLS!
One came through from San Francisco. My pupil Nick Lewin, now resident and doing very well in the states, had shown this same trick during his shows at the Magic Cellar. Three visitors wanted it — Air Mail.

WHAT IS IT?
The Locked Prediction is the work out of four magicians.

JOHNNY THOMPSON
alias THE GREAT TOMSONI, America's top comedy magic star as well as a brilliant all round ideas man in magic sowed the first seed. Magical genius.

ROY JOHNSON
Twisted it around and improved it in the process. I played my own small part. Then young French magic enthusiast

GAETON BLOOM
added a climax beyond words.

Launched at the Blackpool One Day Convention, we sold out in two demonstrations.

The signed, sealed and locked prediction is handed to a member of the audience. A treasury note is on the bottom. You tell him that he can keep it if the prediction is wrong. The prediction is left with the spectator. Shuffling some cards the performer asks the spectator to think of a name, any name, living, dead, or imaginary. He then deals the cards until he comes to the card of his choice and puts this card in his pocket. The prediction is called for. The lock is opened and the key dropped into a bag. The prediction is read: 'You are reading the wrong side of this card'. So you turn it over. Now they read, 'You have just lost the cash. If you do not believe me, open the key fob.' The bag is opened. Out falls the fob together with a mass of playing card corners. The key fob is opened. Inside is the corner of a card. The spectator brings out his card. The key fob is turned over.

BOTH CARDS ARE THE SAME
Two methods are given, neither of which require other than presentation. We prefer the one mentioned above. The cards are a full genuine pack. All apparatus supplied. The type you would expect from us — built to last a lifetime.

There's No Place Like
KEN BROOKE'S MAGIC PLACE - 145 WARDOUR STREET
LONDON. W.1. - ENGLAND
Tel: 01-734 9240

Pabular is published after the second week in every month and is printed by Instance Printers, Paddock Wood, Kent, England. Subscriptions may be obtained direct from the publishers, Pabular, P.O. Box 180, London SE12 8JJ or through many magic dealers. Price 60 pence per copy (or US $1.25) surface post included. Air Mail extra (US $0.50) per copy or (US $6.00) per year. Editorial or content copy should be sent to Fred Robinson, 1 Crescent Court, 24 Crescent Road, New Barnet, Herts, England. Advertising rates sent on request — smalls 3 pence per word (US 10 cents). Dealer enquiries welcomed. Reproductions of old prints and historical magical items by kind permission of Tony Faro.

VOLUME 4 NUMBER 5 JANUARY 1978

Psabular

roy walton

NOSFERATU

Whilst reading Andrew Galloway's handling on Larry Jenning's Numerical Aces, I recalled discussing variations on this trick with Larry several years ago. The original Jenning's version was sent to me on tape and whilst I liked the countdown idea, I felt that the spectators anticipated the reappearance of the aces, and therefore changed this part of the effect. Another interesting aspect is that you count down to the values in *any* order nominated by the spectator. Credit for the naming of the aces as 1, 2, 3, 4 goes to John Howie and was originally published in *Ibidem.*

PRIOR ARRANGEMENT:

Reading from the top of the face down pack — two spot, three spot, four spot, seven spot, any card, King of Spades, Queen of Spades, Jack of Spades, any two cards, Ten of Spades, rest of the pack. Note that the four spades can be in any order.

PERFORMANCE:

Run through the face up pack looking for the Ace of Spades which you remove, turn face down, and place below the face up pack. Now look for the other three Aces and as you find them, turn them face down and place them below the pack. When removing the last Ace take the opportunity of getting a break between the four and seven spot near the top, and keep this break as you turn the pack face down. You should now have a break under the top seven cards of the pack, the uppermost four cards being the face up Aces.

Lift off the top seven cards with the right hand, thumb at inner end and fingers at the outer end, in preparation for the standard switch move i.e. draw off the top Ace with the left thumb onto the top of the main pack, slightly jogging it to the right. Flip this Ace over face down onto the pack using the cards in the right hand to do so. Repeat with the next Ace. Repeat with the next and as you flip it face down drop all the cards remaining in the right hand on top of it. Push the Ace of Spades to the right slightly with the left thumb and flip it over face down onto the pack with the assistance of the right hand.

Deal the apparent aces face down in a line onto the table, and say, "four Aces, remember one, two, three, four," as you say the last four words, turn the cards face up at the appropriate time to show Ace, two spot, three spot and four spot instead of the expected four Aces. Push the Ace of Spades towards a spectator and ask him to hold it for a moment.

Give the main pack an overhand shuffle as follows: undercut, injog the first card pulled off and then shuffle off. Undercut at the injog, run three cards and throw the balance of the pack on top of them.

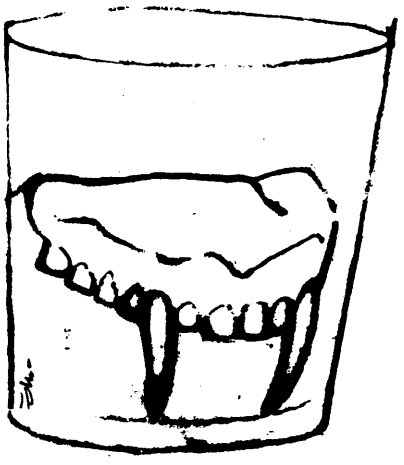
Turn the top card of the pack face up (a seven spot) and place it onto the table with the two, three and four already there. Patter about testing the four cards to see if they are lucky.

Have a spectator nominate ANY one and draw it towards you with your right hand, let us say it is the four spot. Count down to the numeric position four by thumbing the cards over with the left thumb, and taking them one by one BELOW each other into the right hand. When you reach four, stop with this card ON TOP of the main pack. Move the left hand forward and thumb this fourth card off face down onto the table. As you bring the left hand back twist it so that the pack is face up, and scoop up the face up four spot below the pack. Once this card has been added turn the complete pack back face down and add the three in the right hand to the top of the pack face down.

This action can be carried out rapidly and smoothly and replaces the card removed with one of the face up numeric ones. This simple procedure allows you to count down in ANY order nominated.

Repeat the handling explained in the previous paragraphs for the remaining three face up cards. Arrange the cards counted to in a face down packet.

Say, "Let's see how lucky they were, you have the Ace of Spades, what other cards have they found?" Turn the four face down cards over to reveal the Ten, Jack, Queen and King of Spades, which, together with the Ace of Spades held by the spectator makes a Royal Flush.



CABUNGLE

This is an alternate technique for Eric Mason's *Caboodle* count as described in *Pabular* Volume Four, 1 Sept 77, at page 461. Reference to the sketch shows how the five cards are held and by exerting an upward and inwards pressure with the index finger tip on the bottom card causes it to buckle enabling the left little finger tip to obtain and maintain a break.

The right hand comes over and grips the packet in Biddle position: that is, the right second finger is at the outer end of the packet, the right palm is arched over the packet and the right thumb is at inner end of the packet.

During the following actions the right hand *does not move* from its position: it is the left hand that moves off to the left. The particular actions are as follows:

1. The left hand thumb presses down on the top card of the packet and moves off to the left. At the same time the bottom card of the packet moves off to the left in perfect alignment with the top card. This bottom card moves off because of the grip of the little finger of the left hand.
2. Once the cards clear the packet the left hand turns palm down to show the other side of the (apparent) single card. The left hand then returns to a palm up position and places the card (s) on the bottom of the packet.
3. Step 1 is immediately repeated with the new top card. Step 2 is repeated. The actions are repeated as often as the context requires.

POSSIBLE APPLICATIONS

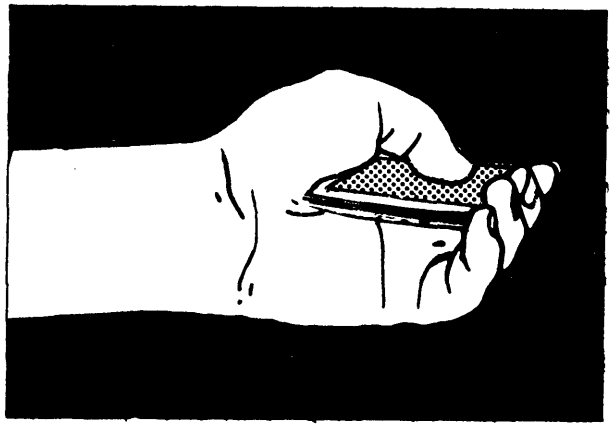
If the five cards are stacked so that the bottom card is face-up the packet can be shown to be four (or five) double-backed cards.

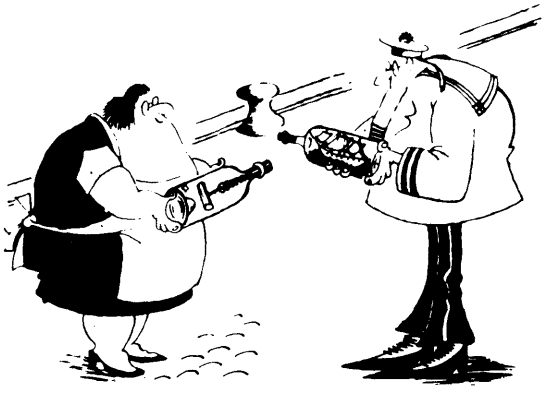
For a small packet ambitious card sequence consider the following:

1. Remove five cards from a deck. One of the cards should be the ace of spades. Place the ace of spades face-down on top of the face-down packet.
2. Hold the packet face-down in the left hand. Using the right hand flip the top card of the packet over face-up onto the packet. The spectators will see the Ace.
3. Supposedly place the ace on the bottom of the packet, but by using CABUNGLE place the ace second from the bottom.
4. Do a triple turnover by buckling the bottom card. The Ace will appear to be back on top. Turn down the ace. The packet will now consist of five cards with the ace still second from the bottom.
5. Spread the cards in a slight fan. Very slowly take the top card (supposedly the ace) into the right hand. Pull off one card in the fan onto the "ace". Pull off the next card onto the "ace". Finally place the last two cards onto the cards in the right hand. The ace is once more on top.

In a wild routine the double cards could be shown to have regular construction.

bob farmer





JAZZ PIECES

bob farmer

An excellent and effective routine appeared in Vol.4, No.2 under the above title. We apologise to **Bob Farmer** and our readers for the omission of an important part of the text and two sets of illustrations. The following should have appeared immediately after the last paragraph under the heading 'METHOD' in the left hand column on page 477.

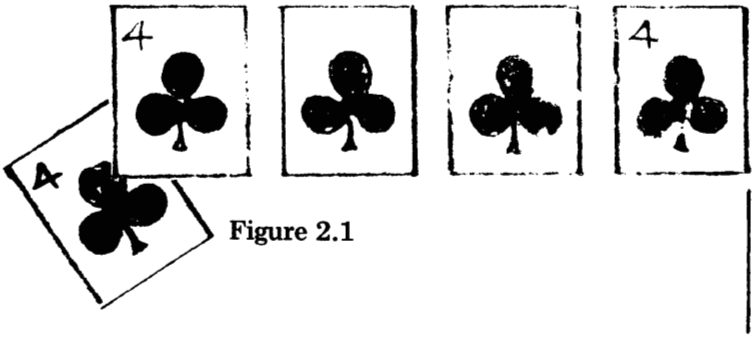
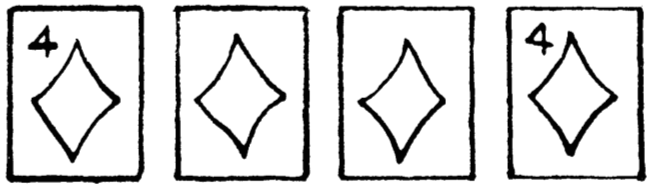


Figure 2.1



Thus the apparatus used is one double-face piece, four black pieces, and four red pieces. See figure 2.1.

Fours are used as there is a considerable white border around both the index piece pip and the pip piece, thus allowing an easier handling of the Elmsley count. If other cards are used the face design extends on a piece to at least one edge: this marked edge may flash during the counts ruining the effect. Fours eliminate this problem.

SET-UP:

Put the real black index piece in your pocket, and place the double-faced piece showing as a black index piece on top of the three black pieces. Place the four red pieces in a stack below these black pieces.

In performing the effect remove the stack of pieces and arrange them on the table as in figure 3. Note that the double-face piece is at the upper left corner.

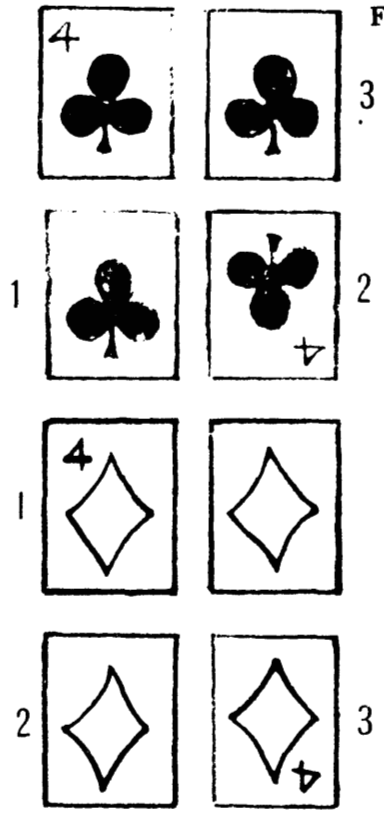


Figure 3

Part 1

Starting wtih the black pieces stack piece 1 on 2 on 3. Place this stack at the lower left corner of the table. Stack the red pieces by placing 1 on 2 on 3. Place this stack at the lower right. Figure 3 indicates the order of stacking, while Figure 1.1 (page 477) depicts the situation after the stacking. The double-face piece is the black piece at the upper left.

Now using the red pip piece at the upper right you apparently flip the black piece face-down on the table. In fact the double face-card is switched for the red piece card using either the actions Bert Allerton suggests (see reference above) or by using the turnover used by Hans Trixer in the "Wild Man Wild" routine put out by Ken Brooke. I use the latter.

Place the double-face piece showing as a red pip piece in the same pocket as contains the real black index piece. Turn the piece on the table face-up to reveal a red pip piece. Remove the real black index piece from your pocket to complete part 1.

This completes the part omitted and if the reader continues forward with Part 2 in the same column all should be clear.

Jeff Busby

presents

THE MAGIC OF SHIGEO TAKAGI

In keeping with our reputation for producing only the finest in quality close-up magic, Jeff Busby Enterprises proudly presents two fine routines by Japan's master sleight of hand artist – Shigeo Takagi.

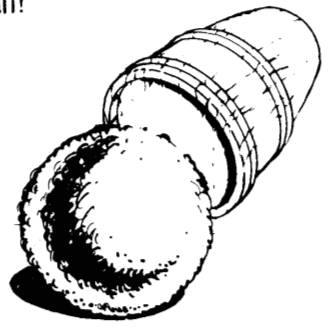
Personal demonstration by Takagi and movies of both routines detailed below were used in the writing of the manuscripts to ensure that none of the fine details were omitted.

Shigeo Takagi's One Cup Routine

This extremely novel one cup and ball routine created a sensation when performed by Takagi in public and private sessions at the Washington I.B.M. convention.

A ball is magically produced from the tip of a wand. It immediately vanishes and reappears beneath a beautiful wooden cup. The ball vanishes again and is reproduced from the performer's pocket. After a penetration sequence and more transpositions, the ball refuses to return to the cup. The cup is slapped and a large load ball drops out! But wait...For the stunning climax, the cup is displayed and shown to be a solid block of wood with no interior at all!

This is not "push - button" magic. You will need some sleight of hand ability to perform this top-flight routine and it does require practice. If you master this, it will be an effect that your audience will always remember.



To help you learn this routine, over 35 fine line drawings have been prepared. A separate typeset booklet containing comprehensive instructions will help you to master this with ease.

The cup is lathe turned from hardwood in the style of the popular "Paul Fox" cup. Beautifully made and well worth the price. $12.50 for the cup, instructions and illustrations. Please add $1.50 for Parcel Post delivery in the U.S., $2.50 for Surface Mail to any other part of the world. $4.00 for Air Mail delivery to any part of the world. 40¢ extra for insurance in the U.S. only. California residents include sales tax.

Shigeo Takagi's Coin Assembly

There have been many coin assemblies, but none this unique! Here is magic in the classical style, incorporating many ingenious moves and sequences never before used in this type of effect.

In brief, four coins cleanly assemble to under one of four covering cards. This version is done in "slow-motion" with fresh ideas raved over by the experts. No rapid actions as are evident in most current versions of this effect.

This routine does take sleight of hand ability and is not for the novice. Over 45 fine line drawings help to make this easy to learn. A separate booklet of text, keyed to the illustrations, clearly worded to help to understand this outstanding routine is included. The price is $4.50 for the illustrations and text in a plastic strip binder. Please include $1.00 extra for postage and packing in the U.S., $1.50 for Surface Mail to any part of the world. $2.50 for Air Mail delivery to any part of the world. 40¢ extra for insurance in the U.S. only. California residents include sales tax. Purchase this routine in conjunction with the ONE CUP ROUTINE and the COIN ASSEMBLY will be sent post free.

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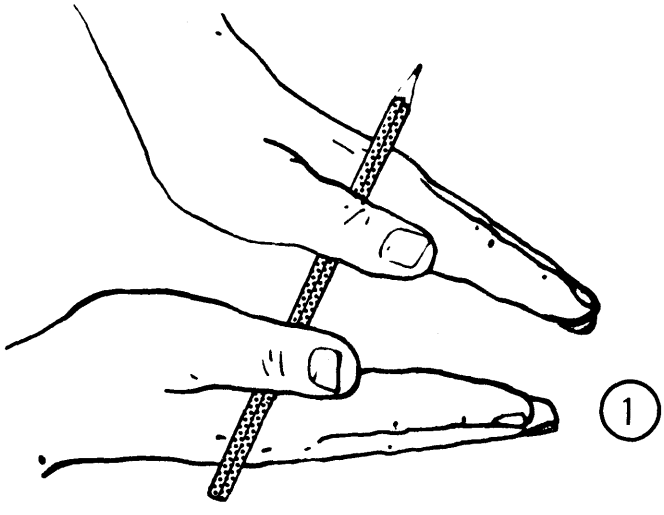
WHERE THERE'S SMOKE.....

Mark Weston sends the following gags for use with the magnetic attraction routine which appeared in the October issue, the only extra item required being a propelling pencil.

First have a spectator on your left at the table. Have him hold out his hands and place your propelling pencil so that it rests across his hands (1). Ask him to call aloud "WING WING" . . . then pick up the pencil, holding it to your left ear like a telephone — poker faced speak into the opposite end of the pencil as you would with a 'phone and say "Hello".



(1)

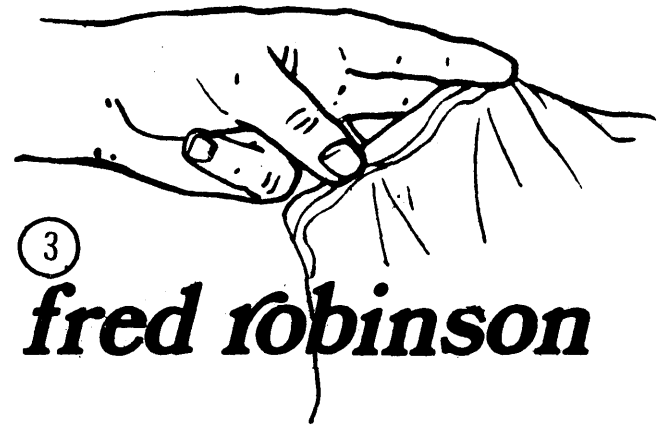
Next take the pencil and perform the 'magnetic' business using the pencil instead of the fingers. Repeat once or twice before explaining that the reason this happens is because you are using a PROPELLING PENCIL.

It occurred to me when reading the above that it should be possible to switch in a gimmicked pencil which was hollow with plate lifter bulb affixed to one end. With the bulb concealed in palm it should be a simple matter to provide the necessary current of air by squeezing the bulb.

Jos Bema sends the following which is going the rounds in Holland. It uses a lighter and a handkerchief, tablecloth or ladies dress or whatever. The lighter is set as high as possible which results in a gap between the lighter and the flame (2).

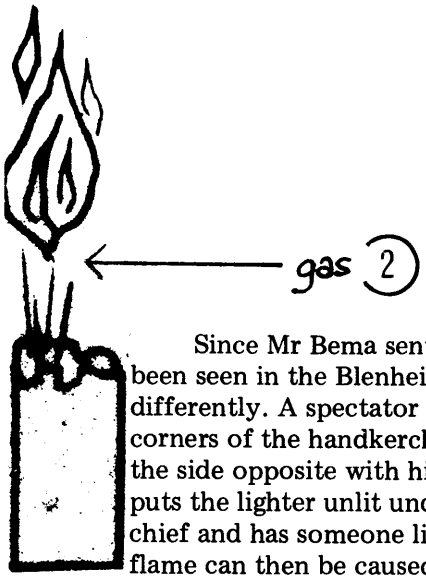
One edge of the handkerchief is held taut between the first and second fingers and the thumb and third finger (3) of the left hand. Holding the lighter in the left thumb crotch, ignite it, and take it with the right hand moving it to the right beneath the handkerchief, the edge of which passes between the lighter and the flame. The right hand continues to move under the handkerchief until it comes clear at the side opposite that held with the left hand. The flame will keep alight creating an effect similar to that of Colombi's which uses a lighted candle. It works with most kinds of cloth except nylon which melts.

I have a variation which adds a little more to the effect. When the flame arrives at the far edge of the handkerchief the flames disappear and when the right hand emerges from underneath it is empty — the lighter has disappeared. The lighter is attached to a pull which is adjusted so that the lighter hangs above and a little to the rear of the left trouser pocket enabling it to be obtained from that position when appearing to take it from the pocket. The vanish is well covered by the handkerchief.



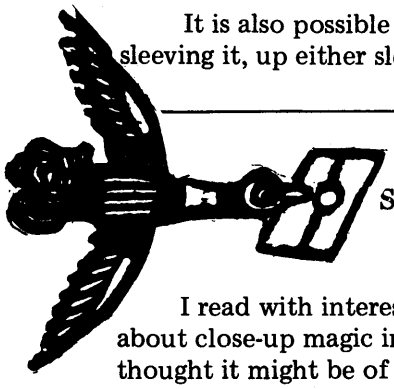
(3)

fred robinson



Since Mr Bema sent the above effect it has been seen in the Blenheim bar but worked rather differently. A spectator holds two adjacent corners of the handkerchief and the performer the side opposite with his left hand. He then puts the lighter unlit underneath the handkerchief and has someone light it from above. The flame can then be caused to move back and forth and to any part of the surface of the handkerchief which is stretched taut.

It is also possible to vanish the lighter by sleeving it, up either sleeve. Take your pick.



SIMON LOVELL WRITES

I read with interest the article in Pabular about close-up magic in Tunbridge Wells. I thought it might be of interest to know that I have had a similar contract for over fifteen months with the AMY'S BISTRO in Chelmsford where I perform every Saturday at the tables. The tables are very small so I have to perform standing up with only sufficient space for a small close-up mat. As you can probably guess the accent is on comedy and entertainment as opposed to a long drawn out boring display of finger flinging.

The routines I regularly use include such items as Dotty Spots, Nemo mini card castle, Chop Cup, a very silly version of the Wild Card, Sponge Balls with the Goshman Ding Dong finish (if I feel the table can take it) and a few of my own originals. Obviously I don't use the whole lot at any one time, only two or three per table, which with patter and chat normally last from seven to ten minutes. The old adage of leaving them wanting more really works in this case as many patrons make return bookings to see more. This is not only nice for me but also keeps the owners happy, which is *very* important. It was smashing to hear of other establishments engaging magicians as I was beginning to feel a bit alone in that field. As a young professional of twenty years it is encouraging to see magic breaking new ground.

I am particularly interested in making contact with other magicians having similar interests and experience and would welcome correspondence addressed to me at — 145 Hillside Grove, Chelmsford, Essex.

The following is an effect I regularly use, and is one of the most requested items from clients on return visits to the restaurant. It is only a short item and I regard it more as a 'magical one liner' than a routine. It is very easy to do, which means I can concentrate wholly on the presentation — the really important part of any trick. Try it out and I think you will be surprised at the response, which is out of all proportion to its difficulty. I have entitled it,

jack catch

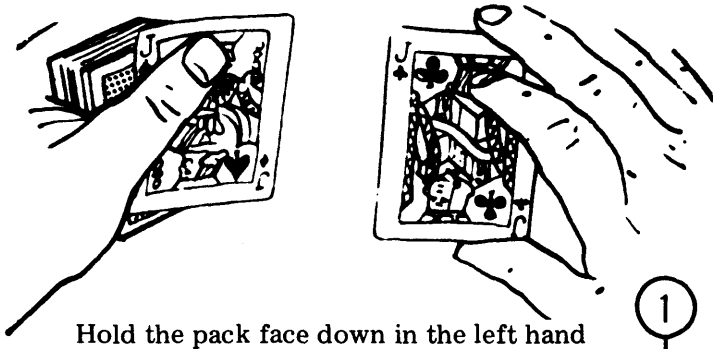
The effect having the appearance of being a juggling feat should be 'hammed' up as such.

Run through a pack of cards face up and remove the two black Jacks dropping them onto the table. During this action I get a few laughs by using odd gags such as — what is to follow has taken years of practise and self denial — notice my hands never leave the ends of my arms. I know they are old and magicians may squirm, but so long as audiences continue to be amused by them they stay in the act.

Next have a card chosen — any card. Again you can get laughs using the wellknown business of having a card sticking out of the fan and causing it to travel back and forth outside the edge of the fan by using the fingers hidden below the fan which is held in the left hand.

Eventually a card is taken and the person having looked at it, and shown it around (in case he forgets it) have it returned to the pack taking a break above it and control it to the top of the pack. I do not make a big thing of this — I simply cut at the break and riffle shuffle the two halves into each other letting the chosen card fall last on top of the pack.

Next pick up the two Jacks, square them up and place them face up on top of the face down pack. Take a break under the top three cards (the two Jacks and the chosen card). All three are taken with the right hand in the Biddle grip, fingers at the outer and thumb at the inner. It is now necessary to get the chosen card between the two Jacks.

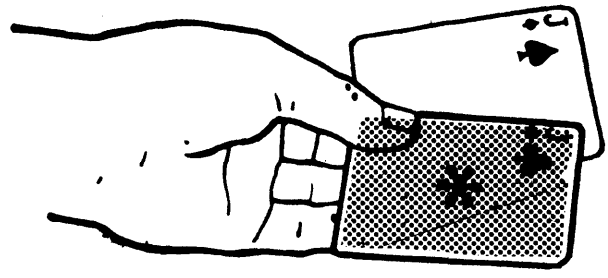


Hold the pack face down in the left hand with its thumb across the back of the top card. The hands now move together and the left thumb is brought into contact with the face of the Jack on top of the three held squared in the right hand. The thumb retains this Jack as the right moves away to the right with the other two cards held squared as one. (1) shows the position at this stage. Name these two Jacks as the above action takes place.

You now have a Jack face up on the pack in the left hand and the other face up in the right hand with the chosen card hidden face down beneath it. The right hand now picks off the Jack from the top of the pack beneath the two it already holds in such a manner as to leave half its length visible as shown in (2). The pack is now handed to spectator and the three cards taken into the left hand and held as in (3). The chosen card is now face down between the two face up Jacks hidden beneath the uppermost one.

The spectator is now instructed how to hold the pack and riffle the outer end in the way used by us all when having a spectator call 'stop' during the riffle for the purpose of having a card freely selected. A big thing is made of this by having him hold the pack exactly right and riffling the cards slowly. Again laughs can be obtained by saying "not too fast" then "not too slow" etc.

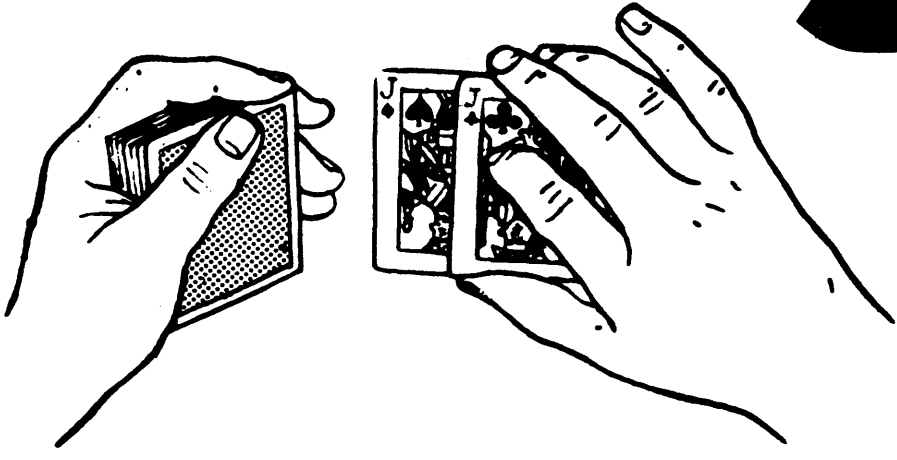
What now follows is for the spectators — a fantastic piece of visual magic. As the spectator riffles the pack plunge your two Jacks into the pack and immediately withdraw them at the same time spreading the two Jacks bringing the face down card into view. Properly performed it will appear that you have caught a card between the two Jacks. This face down card is then revealed and seen to be the one previously selected. Though it has taken ages to explain, its performance takes about a minute and a half. I am aware that the gags are corny but they get the laughs, and that's what counts. It is also amazing how many people really believe that the card is actually caught between the Jacks as they are plunged into the pack.



No originality is claimed for anything other than the presentation.

simon lovell

ALEX ELMSLEY
BY FRANCIS GILES



A COIN EFFECT

✱A silver coin vanishes, changes into a copper coin, this in turn vanishes leaving the silver coin only.

Both coins are unprepared and though the copper coin is not apparent at the beginning of the effect, the silver coin may be borrowed.

This is best performed standing and the audience may be seated or standing. I detail an 'easy' way and the method I use; both have some advantages and disadvantages.

1) Copper coin, an old penny is classic palmed in the right hand. A silver coin, I use a half dollar, is held at the right finger tips between the thumb on the performer's aspect and the first and second fingers on the spectators side. The hand is half closed and the back of the hand is towards the spectators.

The silver coin is loosely tossed onto the left palm. As the left hand closes and turns palm downwards the coin (silver) is worked to the heel of the left hand in preparation for a steal.

The right forefinger taps the back of the left hand and as the spectator(s) is asked "What colour was the coin" the left hand rotates clockwise to a palm upward position and the right hand, still with forefinger extended steals the silver coin. During this steal the silver coin is gripped and then stolen between the thumb above and the incurled second finger underneath.

The right forefinger again touches the back of the left hand as the performer asks "Could it change colour?" As the coin has already been stolen this can be done very lightly and cleanly.

The left hand, palm upwards is opened wide showing the coin to have vanished.

The left fingers close, feint towards the right elbow and the coin is produced at the right finger tips from behind the left elbow.

The silver coin is rolled over the back of the right fingers. If the performer can do this with an empty hand he will find it no more difficult with the copper coin classic palmed.

If possible it should be included as it enhances the already achieved effect that the right hand is otherwise empty. It can however be omitted.

The silver coin is placed at the tips of the left thumb and first two fingers and the right hand moves across the left hand performing the classical 'spellbound' change. (SEE OTHER VERSION).

The right hand takes the copper coin and performs the roll down flourish. This demonstratates that it is clearly a different colour on both sides.

The right hand makes a pass with the copper coin apparently being placed in the left hand. Care must be taken to avoid the silver coin being seen or the coins from talking as the right hand withdraws palming the copper coin. The left hand closes tightly around the silver (supposed copper coin).

The right forefinger again rubs the back of the left hand which revolves and opens to display the silver coin. As it is picked up by the right fingers and thumb to be handed to the spectator the copper coin is secretly left in the left hand loosely finger palmed and the hand drops to the side.

✱VARIATIONS

1) The copper coin may at the start be back palmed or clipped so that the silver coin can initially be displayed on a palm up empty hand.

2) As the silver coin is thrown from the right to left hand the copper coin is moved to the classic palm.

First steal of silver coin and production, as above.

3) When the silver coin is displayed at the left finger tips ready for 'spellbound' the right hand comes past the silver coin which the right thumb presses against the right second and third fingers the side of the coin can be held firm by pressure from the first and fourth finger, as if about to back palm. At the same time the left thumb and fingers steal the copper coin from the right palm and display. As the copper coin is displayed the left fingers turn it over whilst the right hand drops down to the side classic palming the silver coin.

4) The right hand takes the copper coin and performs the roll down. The left hand opens and the right hand takes the copper coin and makes a bluff pass to the left hand. The copper coin is secretly carried under the right palm on the tips of the right middle two fingers and a palm for palm change occurs. (I have a move for this but no space to explain it here).

The left hand opens empty and the right hand drops the silver coin to the left hand. The finish is as in the simpler version.

Do at least try the simple version — it's neat, complete and fun to perform.

richard chiswell

RAINBOW TRIUMPH

doug alker

EFFECT:

Three cards are selected from an ordinary pack. They are then returned to the pack and the usual Triumph shuffle made in which the two halves of the pack are riffled shuffled into each other, one half face-up and the other half being face-down. Upon ribbon spreading the pack all the cards are seen to be face-up, with the exception of three face-down cards which are shown to be ones selected. The knockout comes when the ribbon spread pack is turned over to reveal that the backs are each of a different design — a Rainbow Pack.

REQUIREMENTS AND SETUP:

Two packs are required. A normal one having say, a red back design and the other in which every batch has a different design — a Rainbow pack. On the face of the latter put any card from the red backed pack face-down and push this prepared pack halfway down the waist band of your trousers on the left side with the odd red backer facing outwards.

PRESENTATION:

It would be possible to do a trick beforehand with the red backed pack, but I go straight into the trick by ribbon spreading the pack face-down across the table requesting that three people each select a card by pushing it clear of the spread. After the selections have been made gather up the remainder of the pack and ask each person to write their name across the face of their chosen card or to show their cards to the rest of the audience. As this is being done turn your back to them — so that you cannot see the faces of the chosen cards.

Immediately your back is turned you switch the red backed pack for the Rainbow one in your waistband in the following manner. Before turning the red pack should be in your left hand which is chest high and near the opening of your coat, which should be unbuttoned. The right hand should be held waist high. With the hands so positioned when you turn your back to the audience the red backed pack can be popped into the inside coat pocket on the right side, and the Rainbow pack taken with the right hand, without any elbow movement being visible to the audience which might suggest that something underhand is taking place. When you face front again the Rainbow pack should be in the left hand with the red backed card showing on top.

Lift the inner end of the top card and hold a break beneath it in readiness for the tilt move, and take card No.1 and insert it into the break beneath the top card. Close the break as you square up the pack.

Card No.2 is taken and also inserted from the rear into the pack but this time about halfway down and taking a little finger break above it. As you square up the pack make a half pass revolving the bottom half and keeping a break between the two halves with the left little finger. Actually it is possible to manage without this break using instead the natural one created by the two halves being back to back.

Card No.3 is now taken and pushed into the pack from the rear, this time going into the break taking a fresh break above it with the left little finger as you square the pack.

The order of the cards reading from the top is now — red backer face-down — Card No.1 face-down — half the Rainbow pack face-up — little finger break — card No.3 face-down — half the Rainbow pack face-down — and finally card No.2 face-up on the bottom of the pack.

Holding the pack in the left hand take a break at the inner and below the top card with the right thumb and cut the pack at the little finger break. When completing the cut transfer the break held by the right thumb to the left little finger. Cut the cards above the break to the bottom and keep a left little finger break between the two halves.

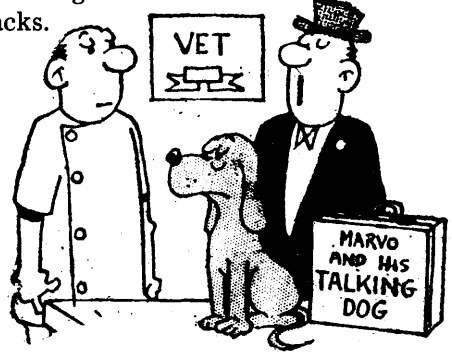
Reading from the top of the pack the setup is now — card No.1 face-down — half Rainbow pack face-up — little finger break — Card No.3 face-down — half Rainbow pack face-down — card No.2 face up and finally the odd red backer face-down.

Cut the pack at the break and turn the bottom half held in the left hand over (carefully). Riffle shuffle the two halves together on the table ensuring that card No.3 at the bottom of the left hand falls first and the top face-up card of the same half (odd red backer) is the last to fall. Square up the pack at the same time under cover of this action turn the bottom card over using the half pass or any other suitable move.

Proceed to 'show' the cards to be mixed face-up — face-down as follows. Take the face-up card (odd red backer) from the top of the pack and push it into the pack halfway down taking a left little finger break BELOW it. Somewhere within the top two or three face-up cards will be one face-down, card No.2. Push all the face-up cards above card No.2 into the pack below the break and card No.2 into the pack above the break. Cut the pack at the break and complete the cut.

The position is now that the Rainbow pack is face up with the selected cards face-down evenly separated and the odd red backer face-down on the bottom of the pack. Palm off the bottom card and ribbon spread the cards across the table revealing three face down cards in a face-up pack which prove to be the ones chosen. The palm can be eliminated by cutting the odd backer to the top and fanning out the cards instead of ribbon spreading them. Care must be taken not to expose the red backer.

Finish by turning the cards over to reveal the Rainbow backs.



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The 26th Annual Convention of the Blackpool Magic Circle attracted some 1,200 registrants and their new venue, the Winter Gardens, was a considerable improvement over the old location. The dealers — about 25 — were well provided for; stands arranged horse-shoe fashion ensured all had equal prominence — noticeably missing were Ken Brooke and Davenports. Trevor Lewis lectured on children's magic and there were plenty of 'names' on the Gala Show — Fred Kaps, Howard de Courcy , Otto Wessley and Christa, Van Buren and Greta, Somerville Marionettes, Cody and Oran (rope spinning and sharpshooting), Scott Christian and Family, The Wychwoods and Ian Kent. An excellent bill with plenty of variety, the performers having the luxury of a proper stage and the audience comfortable seats. Food and drinks available most of the time.

So far so good — an unqualified success, but now the not so good news for those whose chief interest lies in close-up magic, and that means readers of this magazine.

There were two sessions, the second being a repeat performance by the same four performers. If we assume that two-thirds of the total number of registrants watched this event — a low estimate — it means that there was an average of one hundred spectators at each table, of which about 30 would be able to see in comfort. Such a situation would have been unacceptable to spectators watching the Gala Show and would have caused something of a riot.

It was something of an ordeal for the performers having to do eight shows, an experience something akin to being on a treadmill.

Starting about 30 minutes late the first performer at our table was **Fred Kaps** with cards and coins and in the latter included the effect wherein a coin held in a spectator's hand changed places with the works inside his wrist watch. In spite of the large audience and performing seated he succeeded to a large extent in getting over close-up material, which was, as always, superbly performed. **Gordon Bruce** with excellent card effects, also seated, suffered most from the conditions, his tricks requiring that the attention of the spectators be directed to cards lying on the table much of the time leaving little opportunity to 'project' beyond the first couple of rows. **Bob Read** next — as usual performing material from his publications — both tricks and patter. Here we saw the advantage of performing standing when in this situation which is a lesson in itself to those contemplating building a close-up routine. **Andrew O'Connor** — by far the youngest member of the team, also on his feet, amongst other material used giant cards and no doubt most could follow with relative ease the effects performed.

Should it be thought that the above observations are a 'stirring' operation the assumption would be correct. They are made with the sole objective of making organisers of similar events aware that there is an ever increasing interest in close-up magic and more consideration should be given to this aspect of magic both when budgeting and making arrangements for its performance.

In respect of the above event the organisers are to be congratulated on their efforts by providing proper tables with a suitable covering. Jugs of water for liquid refreshment were available for the performers who were properly introduced to the audience. All these amenities were suggested as essential to the smooth running of such events by **Bert Graham** in his article entitled 'A Plea' which appeared in *Pabular* Vol.3 No.10. A further excellent idea was a table shielded with a large screen behind each table giving cover for the performers to set up, but the closed circuit television proved to be a waste of time.

All the above was fine but the real problem remains. How to arrange matters so that such a large number of registrants can see close-up magic in comfort. Not all who attend are particularly interested in close-up magic and a partial solution could be to provide for them an alternative attraction to run concurrently. This could be lectures not likely to be of interest to close-up performers and possibly a show by the dealers each showing one speciality, thus substantially reducing the number attending the close-up show.

Even with the above or similar ideas it would still require at least a dozen tables and two or more sessions to enable the event to be one which could be truly called 'close-up' magic. Whatever arrangements are made there is no way it is possible for every performer to be seen to advantage by all the registrants when they number a thousand plus. Lastly there is no possible way in which only four performers can satisfactorily entertain so large a number of spectators.

During the interval of the Gala **Paul Daniels** received an illuminated message to **Ken Brooke** signed by the Conventioneers from top comedian and magic nut **Ken Dodd**. A nice thought by the Blackpool boys.

Fred Robinson

CARD IN MIND

The performer displays a pack of playing cards. Fanning them faces towards himself, he removes a single card, which he holds with its back towards the audience. The balance is put aside.

A spectator is asked to freely name any playing card. The performer hands the card he is holding to another spectator. Addressing the first participant, the performer says, "Sir, I let you exercise a totally free and independent choice in the naming of a playing card. Is that correct?" The spectator concurs. "With this freedom of choice," continues the performer, "you elected to name the two of hearts."

Turning to the second participant, the performer states, "Madam, you are holding my prediction ..... would you inform the audience as to precisely what card I predicted?"

She says, "The two of hearts."

METHOD:

The card taken out of the pack at the start of the routine is actually a blank card, whose back matches that of the rest of the pack. On the face of this card, prior to the performance, you have written:

I PREDICT

THE .....

OF .....

As soon as the first spectator names a card, you fill in the information with a nailwriter. The second spectator reads the message — and must verify that the predicted card is correct. Obviously, this routine is intended for a stage situation, where the prediction card is not shown to the audience for the simple reason that most of the spectators would be too far away to see it. Thus, the use of the second spectator as 'verifier' is logical. The rest of the audience, of course, believe that she is holding the actual card named. Though the 'verifier' knows that the card she holds bears writing rather than a card face, she is equally baffled as to how the correct information got there ..... so all are fooled.

A simple idea, but one which I believe has some merit.

phil goldstein

BOOK REVIEW

SCATTERSHOT — A collection of neo-paleonic card magic by Phil Goldstein. Available from the author at 121 Charles Street, Apt 4A, Boston, Mass. 02114, U.S.A. Five dollars.

Containing twenty card effects within its 20 pages this is a decidedly 'meaty' publication. Covering many wellknown plots with interesting variations of methods, utilising what are modern basic sleights to achieve the effects. The enthusiastic card man will find much to get his teeth into. Most can be done with a borrowed pack only requiring facility with such sleights as the Elmsley Count — Ascanio Spread — Orlam Subtlety — Mexican Turnover — Buckle Count — Hamman Count — the Half-pass etc.

Effects dealt with include Oil and Water — Collectors — Elevator — Sandwich — Ace Transpositions — a signed card, freely selected penetrates a magazine. Among the others the following appealed. Spectator is given the four aces to hold between his palms. A freely selected card is pushed between the held aces, and then the spectator is requested to return the chosen card he finds that he only has the four aces. The chosen card is revealed face up in the pack.

The above information should be sufficient to indicate the kind of material offered and should it be your approach to card magic a purchase is recommended.

Fred Robinson

The Page boy speaks....

In the last few years 'mercenary' is a word that has been kicked around a lot all over the world. As far as the newspapers are concerned it is usually applied to ex-servicemen of one country who are prepared to fight for another, for money.

In showbusiness the word is usually applied to theatrical agents, and it isn't necessarily true. I'll give you an example. Agents come in all shapes and sizes, tall, short, fat, good, bad, honest and crooked. I work for several small ones, by choice, although I do get the occasional job from the largest theatrical organisation in this country (I thought I'd sneak that in).

A few weeks ago I had a call from a guy I do quite a lot of work for and he said, "Next Friday A -----n Hotel, 10 o'clock, and keep it clean." He gave me the address and in the course of a 30 second conversation I found out that he had farmed me out to another agent because the job he had me booked for had collapsed, or he had given it to a cheaper act, or — or — or who cares about reasons. I was still working that night.

So-o-o on that very same Friday I arrived in plenty of time to find out that the hotel was actually a pub. I parked the car outside, left my bags in it, stepped inside to be greeted by five rock-type musicians belting away at full blast, plus maybe 300 customers trying to make more noise than the band. To add to the problem the room was L-shaped so around 50% of the audience wouldn't see the action anyway.

Now believe me, these kind of places don't frighten me one little bit; I grew up working in them and I can still do it, and will again, but only if I have to. Currently I don't have to, so I turned round, got back into the car and drove home.

Next day I called the agent and explained that the place was a pub and that I don't work in pubs any more, or bars or saloons or any other such-like places (which he knew). He was surprised because he had assumed, because of the 'keep it clean' instruction, that it was an after-dinner date in a proper hotel.

Now, usually with the agents I work for there is one simple rule: if you don't turn up you don't work for them again. But this is not a hard and fast rule. It has an escape clause. All you have to do is pay him the commission he would have received if you *had* done the job. That's mercenary!

In this instance I offered to pay the commission and he said "Forget it. It wasn't my job anyway." So I said "But what do I tell the other agent?" and he said "Tell him to *!*!*!*!"

Like I said a few paragraphs back. All agents aren't mercenary.

I remember many years ago when I first arrived in London entertainment in the pubs was quite common. Every other little pub used to have an act or two on a Saturday night. With the advent of TV and the so-called affluent society this tapered off along with the closing down of variety and music hall theatres. It stayed that way until a few years ago things suddenly started to boom again, but this time it was strippers and go go dancers; 'entertainment' was advertised every evening.

In the last 3 or 4 years 'acts' have been in again, mainly comedians. The problem is that many of those running the public house just have no idea at all about entertainment. They give you a microphone and assume that as you can talk louder than anyone else, that that's it for entertainment. Just a few places have an idea of what is needed, but not many.

One of the big things today in pub entertainment is the fact that they want to be able to put your name up outside in very large 'Dayglo' print and they want to tell the world that you have appeared on Television and it doesn't matter which programme you were on.

It's a strange situation that has arisen today. If you've appeared on TV you must be good. If you haven't appeared on it you can't be very good.

I'm not very good.

Goodbye.

Patrick Page

Last month it was mentioned that 'Martin Breese and the Sound of Magic' were the main people in this country for cassette tapes on magic, implying they were one and the same which of course they are not. **Martin Breese** *runs* **'Magicassettes'** *and* **Vic Pinto** *and* **Pat Page** *the* **Sound of Magic.** *Both trade completely separately; our apologies for any misunderstanding.*

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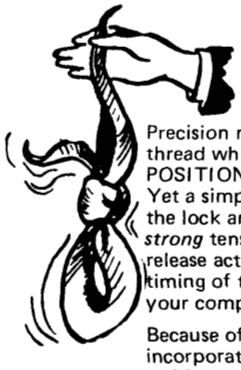

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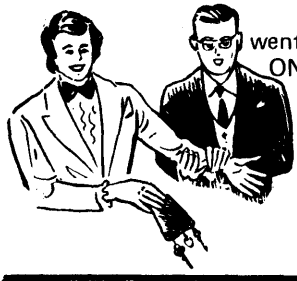

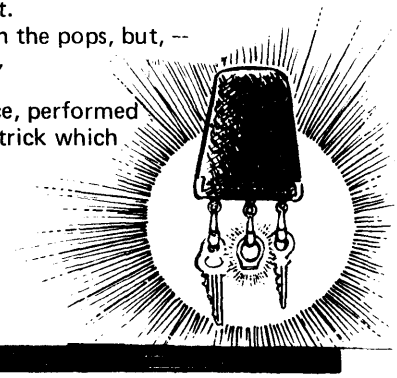

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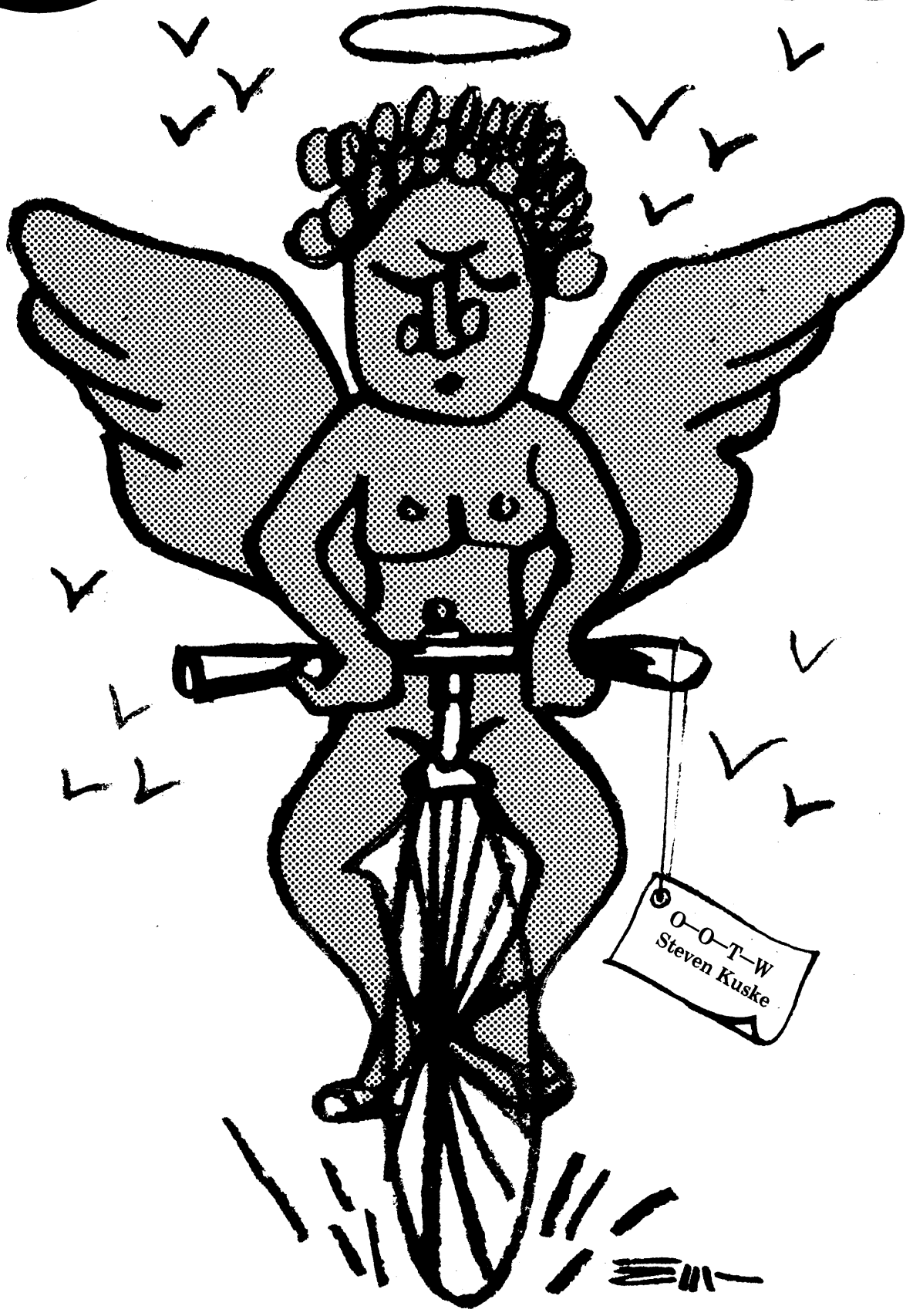


O*O*T*W

steven kuske

OUT OF THIS WORLD is still one of the strongest card tricks of all time, although considered a bit 'passe' of late.

When performed traditionally, no sleights are used, and this can be a weakness as accurate reconstruction by the spectator is possible. Stopping the deal halfway, and then switching the leaders is another weakness. This discrepancy is the spectator's largest clue.

I devised these two following methods with these weaknesses in mind. Some handling is made necessary but the spectator should hopefully still see it as a hands-off miracle.

EFFECT:

The spectator deals a shuffled deck straight through into two piles. One is all red, the other is all black.

Method 1

1. Secretly separate the colours, the red cards being on top. False shuffle the deck.

2. Have the spectator deal the deck into two piles face down, sorting the cards intuitively.

3. Have the last red card that was placed on the supposed black pile turned sideways on the pile. Remark that this was the first error.

4. When the deal is completed pick up the 'red' pile saying "So these are red." Place them in the left hand.

5. Pick up the top half of the 'black' pile down to the jogged card, and place on those in the left hand. Say "and these are black."

6. Push the outjogged card towards the spectator with the palm down left hand and direct the spectator to look at it as you pick up the remainder of the black pile with the right hand. You are now set to do the Ramsay version of the pass as you are starting with the left hand nearly palm down.

7. Apparently place this packet on those in the left hand but do the pass instead. You have all the misdirection you need, although you really shouldn't use it when performing for just one spectator, as the pass is truly invisible when well practiced.

8. The spectator may now inspect the pack to end.

Method 2

This is more suitable for other magii rather than the public. It's a swindle. Make up a deck that is all black cards. Arrange them so that no two identical cards are near each other.

Let your pal shuffle the deck only if he insists. Let him sort the cards in the usual way as you generate all the ridiculous distracting byplay you can muster.

He picks up one pile as you get the other. Switch your pile for 26 reds as he looks at his pile. A good method is to sweep your blacks into the lap with the right hand as the left comes into view with 26 reds.

If this works, as it is likely to, don't let your friend off the hook easily. I suggest you grab the cards and put them away saying "I don't want this little mechanical miracle to get worn out." Don't tell the secret for a week.

"Who's geen a naughty goy then . . .?"

simplified spin pass aces

A. Pargeter

In 'Abracadabra No.1027' there appeared a Four Ace routine entitled 'Spin Pass Aces' by John Muir. This routine employed the Spin Pass flourish attributed to Nate Leipsig to produce the four aces and involved using crimps and double undercuts to achieve the effect.

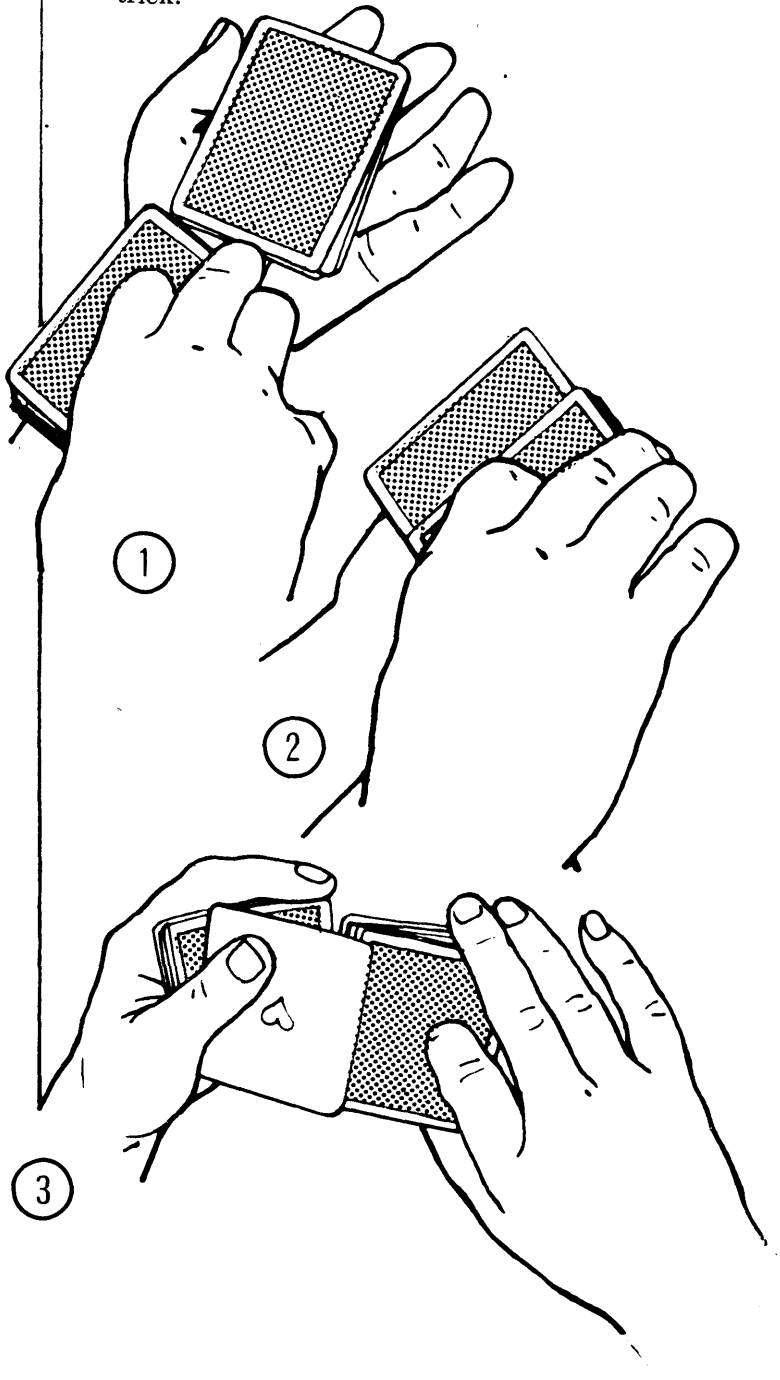
I discovered that the whole procedure could be vastly simplified by making the cut a false one.

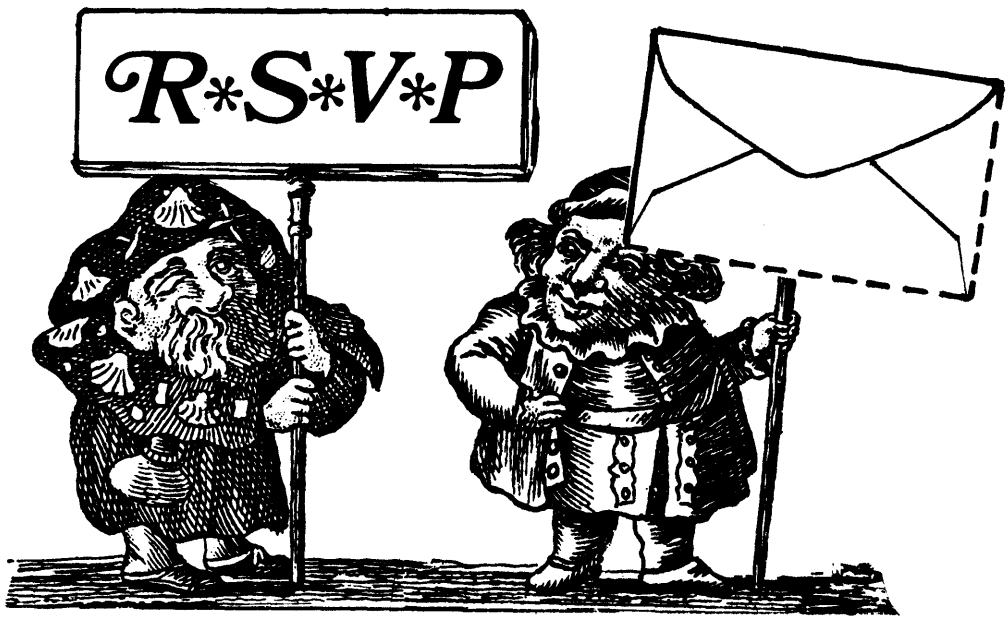
Have the four aces on the bottom of the pack which is held in the right hand, Biddle fashion, with the second finger at the outer end and the thumb at the inner end. With the left index pointing upwards bring it into contact with the inner end of the pack and with it lift up the top half of the pack and swivel it towards the left in a clockwise direction pressing inwards. This pressure on the top half keeps the outer end of this half up against the second finger which acts as a pivot as the clockwise action continues until the position shown in (1) is reached. The pressure is now relaxed allowing the top half to fall onto the left palm. So far the procedure has followed the Leipsig spin cut which would be completed if the bottom half in the right hand were to be dropped onto the original top half now on the left palm. If instead of dropping the original bottom half to complete the cut, retain it in the right hand and describe a horizontal, clockwise circle just above the half in the left hand. During this action raise the left thumb bringing it into contact with the ace at the bottom of the right hand packet causing it to side jog to the left as shown in (2). The left thumb presses upwards on this ace causing it to turn face up on top of the left hand packet (3). The right hand continues its clockwise movement until it clears the right hand side of the half in the left hand when it places the cards it holds UNDER those in the left hand. The action should 'flow' smoothly from start to finish and has the appearance of a genuine cut. The other three aces are now on the bottom of the pack ready for the move to be repeated.

I precede this production of the four aces by having them on top of the pack which I fan faces towards the audience taking care not to spread it far enough to expose the aces.

My patter then describes the various types of shuffles and cuts used by card players commencing with the overhand shuffle during which I run the four aces to the bottom of the pack, and continue with riffle and waterfall shuffles concluding with a false cut.

All this can be presented so innocently that there seems little possibility of subterfuge and the appearance of the aces has a surprising effect. These can be used for your favourite Four Ace trick.





Eric Mason's BILLET-DOUX in the September issue Vol.4 No.1 is great. To me, the principle does not seem to be used to the best advantage and I submit the following application which is definitely workable.

The effect is that a signed playing card, which has been freely selected, is found in a sealed envelope.

The envelope required differs from the one used in the original effect being a *normal* one, not an end opening one of the paybill type. It is, of course, the same size as the cards used. Prepare it by sticking down the flap and slitting open the long side opposite the flap and also the right short side. See sketch in which the broken lines indicate the cut sides. This envelope should be handy in a pocket, and an open pocket knife at the ready on the table to avoid fumbling at a later stage.

Have a card freely selected and the spectator given a felt tipped pen to write his name across its face. Meanwhile the magician turns away in order not to see the face of the card and at the same time secretly adds the envelope to the bottom of the pack. When the card is returned to the fanned pack Eric Mason's chicanery is performed sliding the card into the envelope and the fan closed.

The left hand reaches into the left coat pocket to produce the envelope using the move described in the original 'Stars of Magic' series Vol.3 entitled 'Dai Vernon's Mental Miracle'..... Remember? For those not acquainted with this particular move a suitable bottom palm could be used to convey the loaded envelope from the bottom of the pack into the pocket.

The penknife is used to slit open the envelope. Actually the blade goes into an open side and the slitting is only simulated, and to facilitate a quick finish the envelope is ripped apart to show the signed card.....thus destroying the evidence. Hope you like it.

hans e.trixer

PENTANGLE REVIEW

Eric Mason

I was delighted and intrigued to receive as a Christmas gift a puzzle impeccably designed and made. I am not good at this sort of diversion so after many hours of frustrated fiddling I put the thing aside to await more patient and relaxed moments. In fact, I had decided that it was impossible to solve, and at this point I discovered that the makers had already considered this and included in the gift pack an address to which one could write for a solution. I did not even believe the address as it was not shown on my A.A. maps. However, I wrote and received by return of post a well written note with the secret versed in doggerel. Was pleased to be able to solve the puzzle, and with it separated in my hands I immediately panicked as I was unable to form it back into its original order, (was faced with another call for help, or? .....) worked at it and eventually 'solved' the solution. The address was — PENTANGLE, WALLOP, HAMPSHIRE, ENGLAND — would you have believed it?

I have written further and subsequently received a coloured catalogue containing some 50 diabolical devices. They range from Tangrams, double sided magic squares, rhombic and dedecahedron oriental puzzles, symetrical shapes, a Pandora's box by Professor Lionel Penrose with a nasty twist, three dimensional families of shapes like Papa Chuck, Woodchuck and Grand Papa Chuck, Chinese Rings invented by Hang Ming in the second century (this puzzled CARDAN in the sixteenth century) and made in acrylic and plated bronze in the twentieth century — 255 operations solve it, if you don't make any mistakes. Sliding block puzzles — executive table mind bogglers — block, chrome steel, string, marble, paper, and glass materials go into making the superb structures. There are puzzles for beginners as well as advanced thinkers. Some have taken 2 years to reduce one sequence of moves from 184 down to 144. There are novelty puzzles involving games, trains, pythons, mazes, clinch cubes, pentacubes, polygons, solitaire and 'nine men's morris magic'. Tricky pressed steel and wire puzzles (three sets of these) and even the old trouser puzzle with two marbles.

Also supplied is a book list which includes a book about women (completely empty) — books on magic, mathematics, magic squares and cubes, palindromes, anagrams, moving pictures, coins and games, paper masks, Chaucer's puzzles, visual illusions, enigmas, secret codes, op art mazes, creative mazes, hoaxes, whittling, sundials, logic, labyrinths and boomerangs etc. etc.

The books are paperbacks sewn in signatures in the manner usually reserved for the best publications — the covers are plastic laminated and designed for years of use and there is enough material here to keep one's mind active for years — a ninepenny stamp will bring you lists, prices, catalogue, supplementary guide and a questionnaire to serve many purposes — to identify your interest, locate enthusiasts, and help Pentangle to develop the products you want. For collectors of antiques. Perhaps even the eventual establishment of a puzzle society. Do you like to make, collect, historicise, design or invent puzzles?

In all, this is a very creative and lively go ahead firm who have many items selected for display at the DESIGN CENTRE, London. For full details send a ninepenny stamp to J.D. Dalgety, Pentangle, Over Wallop, Hants SO20 8HT, England.

Highly recommended, intellectual or otherwise, young or old, or just for showing to those who know everything.

where there's smoke...

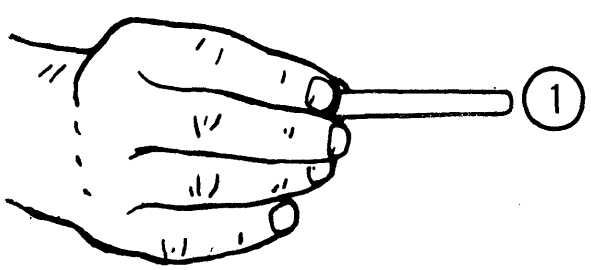
Most magicians know the stunt where a cigarette is apparently pushed into the ear and pulled from the mouth. This gag can be expanded in more than one sense of the word by first concealing an extra long cigarette in the left hand. An ordinary one is held in the right hand at the finger tips as shown in (1). Bring the free end of this cigarette into contact with the ear, or near it, and create the illusion of pushing it into the ear by sliding the fingers along it until it is completely concealed behind the fingers. The hand is then moved to the mouth and the cigarette placed between the lips, the fingers then sliding back along the cigarette bringing it back into view. Repeat this move once again.

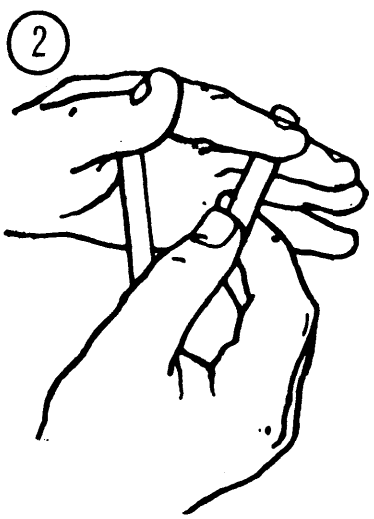
Once more push? the cigarette into the ear, but this time the left hand concealing the long cigarette is brought up to the mouth and held by the lips, the fingers sliding along it, this time rather more slowly to increase the effect of the appearance of the long smoke.

The same stunt can be used as an opening to a continuous cigarette productions. Instead of having a long cigarette concealed in the left hand put an ordinary sized one in that position and after repeating the original stunt using the right hand only proceed as explained for the long cigarette finally taking the cigarette from the lips with the left hand placing it into the left coat pocket. Simultaneously the right hand produces its concealed cigarette from mid-air. Immediately the left hand comes out of the pocket bringing the other cigarette out again in the thumb palm position. The left hand now takes the cigarette from the right between the index and second fingers (smoking position) (2) the right hand stealing the one from the left thumb palm position. A continuous production of an apparently endless number of smokes is possible by repeating the process.

This stunt, unlikely to be used by many readers was a speciality of Stanley Merelle, a wellknown Midlands entertainer with magic, Punch and Judy and his Marvellous Marionettes; which every summer could be seen at Southport. It merely consisted of pushing a cigarette up his nostril until it was completely inside. He delighted doing this and watching the reactions of the squeamish. He probably got the idea from the Sphinx Magazine which in the twenties explained a similar effect using metal bars.

More later.





fred robinson

Fred Robinson

This column last month was wholly devoted to the Blackpool Magical Society's Annual one day convention and in part dealt with the close-up entertainment provided and some suggestions were made as to how this part of the function could be made less arduous both for the spectators and performers, but no solution which fully copes with the problem was suggested. The reason for this omission is simple — there is none. The problem can be alleviated but not completely cured — maybe the organisers (I am not knocking them, as has been suggested) could provide a cabaret style entertainment in its place and bow down to the inevitable fact that there is just no way to present close-up magic satisfactorily to such a large crowd.

Close-up magic by its very nature is an intimate affair and demands for its success that the audience be small. The Eddie Fechter yearly event restricts the registrants to ninety — and the Madrid Magic Circle regards about twenty-five as the limit — and when fifty attended last year it was considered to be too many. Their formula is a simple one — they book a small room at a high class hotel for the weekend and the programme consists of films, three lectures on a specific trick, and after each lecture it is a free for all with everyone wishing demonstrating their own handling of the subject in question, and lastly a 'workshop' dealing with such aspects as presentation, timing, misdirection etc.

This seems to be an idea that could well be adopted in Britain with hotels offering bargain rates for weekend accommodation out of season.

Plenty of magic on TV recently — **BOB READ** with a couple of his published items, Cups and Balls and Bottle production. **DOUG ALKER** with an All Backs variation which appeared to be an extension of his 'Useless Pack' which appeared in this magazine. (Doug has been booked to appear at the Dutch convention — also on the same bill **MAURICE FOGEL**.) IAN SIMPSON with Chop Cup and Nudist Pack — a young man who should do well once he develops his own style. **PAUL DANIELS** with a couple from the **KEN BROOKE** stable — the Locked Prediction and the Four Card trick with Three Cards. **HARRY LORAYNE** with Solo Aces — Black and Red Ace transposition, Four Coin Assembly using two cards and a couple of others — viewers were told the secrets of all shown could be found in his book which was on sale to the general public. As the sleights used in the tricks shown included the classic force, double lift, glide, palm and false counting there will be protests against this exposure of secrets.

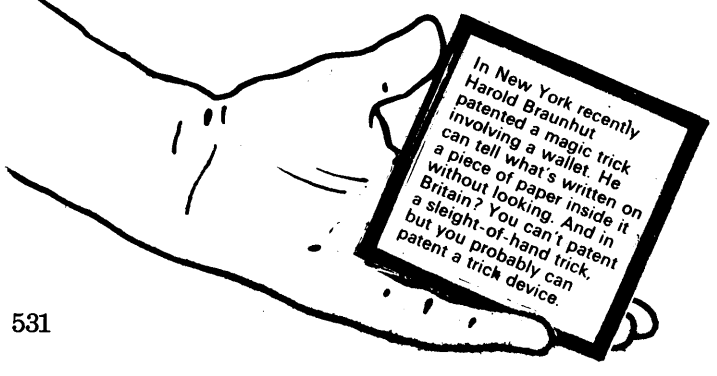
BOB READ recently lectured as far away as Paisley and we think it was 'great'. He will be lecturing to members of the British magical Society in June. Yours truly also lectured for the latter society and learned quite a lot.

PHIL GOLDSTEIN prolific magical author and frequent contributor to this magazine recently did a two and a half weeks lecture tour in the Chicago area followed by engagements in Philadelphia and then to California where he taped an appearance for one of the major TV variety shows and has been nominated by the Magic Castle as 'Lecturer of the Year'.

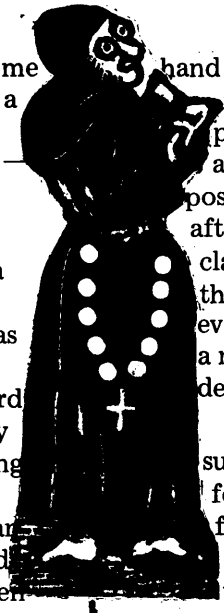
Recently heard a sampler tape put out by 'Sounds of Magic'. Snippets on this cassette can be heard the voices of such magical notabilities as **DAI VERNON, KEN BROOKE, AL GOSHMAN, FOGEL, JOHN BOOTH, DAVID ROTH** and many others. The cost of this 15 minutes is £1 or two dollars which is refundable when ordering one of the complete cassettes, or if it is returned within 30 days.

SIMON LOVELL performs escapes when not doing close-up magic at the tables and early in May will be making an attempt to escape from a straightjacket dangling from a helicopter some two thousand feet up. Keep your thumb-tips crossed for him.

KEVIN DAVIE'S 'Red-Black Surprise' — the fourth line down from the top of the left hand side of page 450 Vol.3 No.12 should read *'has changed them all from black to red'*. No doubt you all realised that.



TOMORROWS WORLD



Magicians watching the BBC TV programme 'Tomorrow's World' on April 11th (this is not a prediction, we are still a couple of months behind) will have seen a new British invention — an electronic device of a revolutionary nature with considerable potential in many areas.

Few will have realised its possibilities as a transmitter for use in two person mental acts and even less will be aware that its inventor was Cy Endfield, a name not unfamiliar to magicians on account of his reputation as a card man with considerable skill and creative ability whose three volume literary effort 'Entertaining Card Magic' edited by Lewis Ganson has not lost its value over the years. He also designed an ingenious 'pack away' chess set and board used to commemorate the memorable battle between Spassky and Fischer for the world championship chess title. In his spare time he directs films — the best known of these being perhaps 'Zulu'.

What follows was written and prepared for publication towards the end of 1976 but had to be held over until the idea was fully protected by law.

Not too long ago, Derek Dingle, travelling on his way back from South Africa to New Jersey where he now lives looked in to see old friends in London where his extraordinary skill first flourished. He was accompanied by an American associate — Ricky Jay — and to those who know, recognise that these two comprise as high power team of manipulative talents you are likely to find in any of the ten thousand miles between from where they were coming to and where they were going.

Birds of a feather tend to have card sessions together, and that's how I found myself at Cy Endfield's South Kensington abode watching the cards pass from the hands of Ricky to Derek and to Cy and then to Alex Elmsley who just happened to be there, with me ending up feeling that I should communicate some of these happenings to Pabular readers (one idea, a location by Cy, appeared Vol.3 No.5) others may appear, if, and when permission is given.

One non-magical effect we saw was an electronic keyboard invented by Cy, where, with just five keys, he was able to cause a lighted display to exhibit at typewriter speeds all twenty-six letters of the alphabet, also all the numbers, dollar signs, pound signs, colons, full stops and dashes one needs to make complete writing sense. The entire gadget fitted under the palm of one hand, which only required that one hand to operate it. The magical thing about it, other than the mystery of seeing words and phrases appear silently at will was, that Cy has also invented a mnemonic code which makes it possible to learn to use this remarkable keyboard after no more than twenty minutes of study. Cy claims that it was solely his background in magic that enabled him to invent the system, which everyone present thought was going to herald in a new era of electronic domestic consumer devices.

It was Ricky Jay who came up with the suggestion that Cy's code could provide the basis for an incredible two-person telepathic act. The five finger keyboard could be tucked under the sender's arm, or in his pocket, and any message, whatever, could be instantly relayed (wireless transmission) to the receiving medium. The receiving device could either be the same tiny lighted display, seen from underneath a blindfold, or a tactile receiver read in same code as the sending by moving the receivers keys using solenoids (electro-magnets).

✱ Cy has given me permission to print the code in Pabular and would require under his copyright only that if some reader wished to develop the apparatus to use as per Ricky's suggestion, that permission be asked (by writing to me) and granted by Cy, who will furnish more detailed ideas to anyone interested in the telepathic act.

Illustrated is the quick learning diagram and what follows is an explanation of it plus some helpful mnemonic hints.

☆ The keyboard is represented by the five small circles set in an arch fitting the fingertips. The fingers do not stray from key to key as in ordinary keyboards. The first circle on the left is operated only by the thumb, the second by the first finger, the third by the middle finger, the fourth by the ring finger and the fifth by the little finger. Filled in circles represent keys which are depressed in a one hand stroke to form a letter.

There are three kinds of mnemonics (memory aids). (1) The simplest are common memory associations for single strikes — the 'U' or Upper class finger is the little finger extended as in drinking tea — hence pressing the little finger produces a 'U'. The most frequently used letter of the alphabet is 'E' and the most frequently used finger is the index finger which when pressed produces 'E'. 'O' is the centre, or Origin, hence the middle finger produced 'O'.

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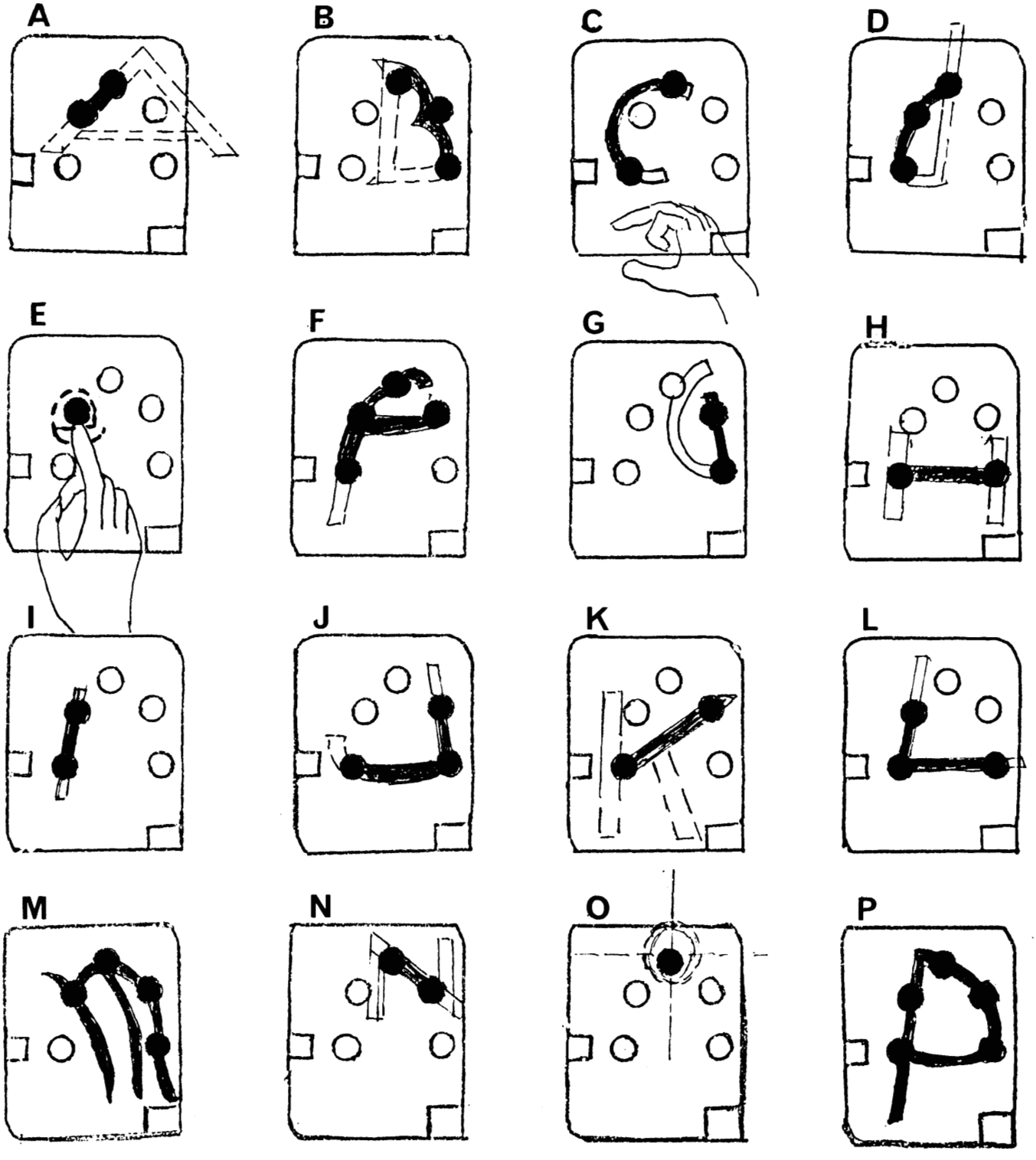

When a 'stone' or solitaire is worn on the ring finger your single days are over, you are no longer S olo or Single, in other words the ring finger makes the 'S'. The thumb produces the 'space' as in ordinary typing using a space bar. (2) In some cases, the 'R', 'L', 'J', and 'C' (using the thumb and middle) 'X' and 'Y' the fingers shape the complete letter. (3) In most other cases, the characteristic stroke forming the particular letter is emphasised such as the upslant of the letter 'A' (index and middle) or the down slant of the 'N' (middle and ring) the up stroke of the 'K' and the down stroke of the 'V'. The Back of the 'B', the Dome front of the 'D' and the point of the 'full stop' etc. For 'P' Pressure, all fingers pressing down on the keys, and the Mountain peaks of the letter 'M'.

That concludes the original article.

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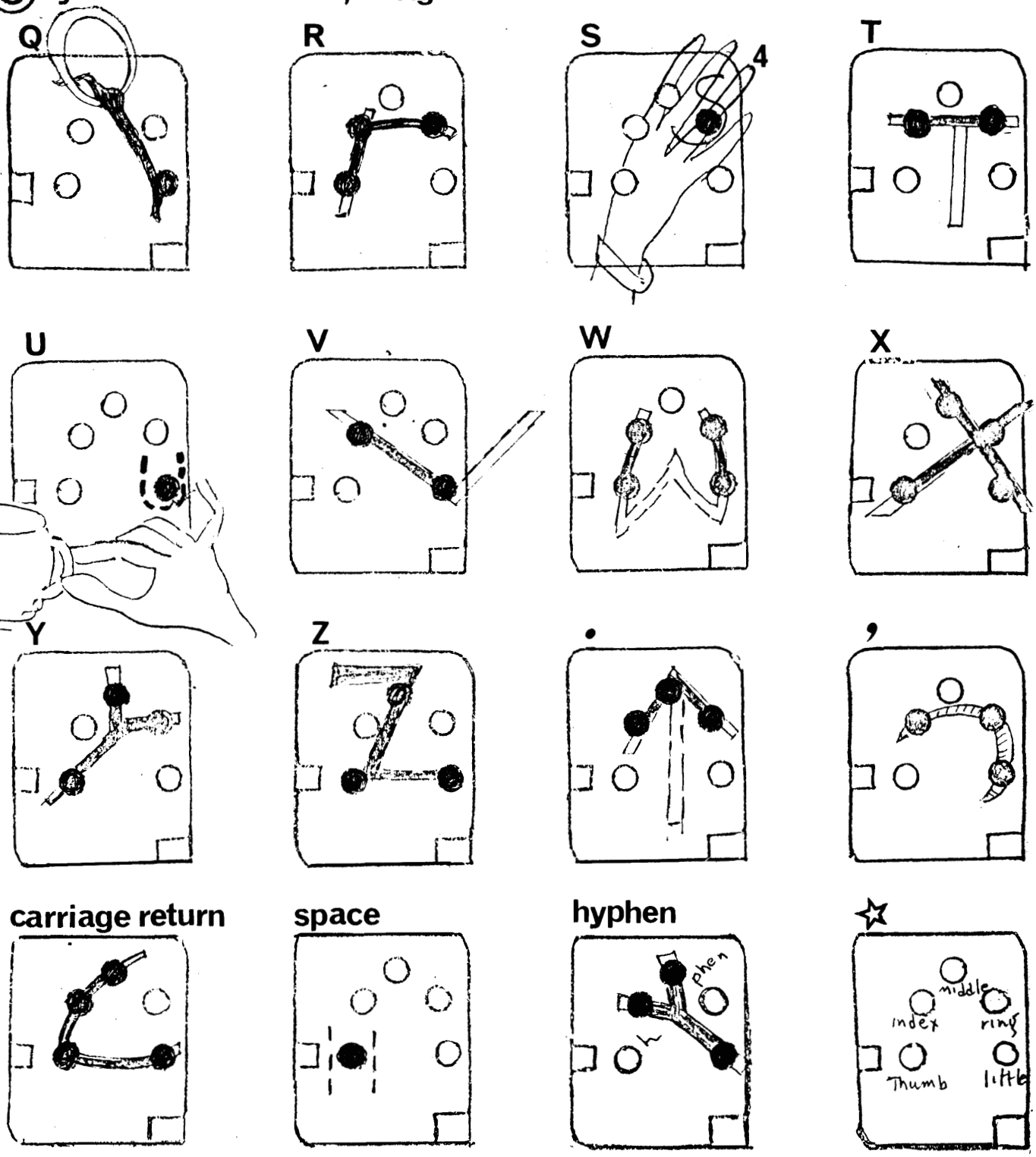
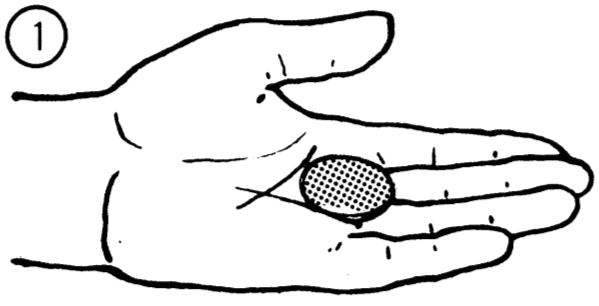


Once the code has been learned it may have possibilities in other directions without using the electronic keyboard. One idea immediately comes to mind is an adaption of an effect which appeared in Thompson's 'My Best' in which the performer conveyed information to the medium seated behind him by causing bulbs concealed beneath the fabric of his coat to light up. Other, and simpler applications of the code may occur to readers — if so please let us know.

→ → ***fred robinson**

TAKE THREE PLUS ONE

In the March/April 1977 issue three methods of vanishing a coin were described. I have been interested in the simplification of 'classic moves' for some time, and two of my favourites have been the 'Coin in the Paper and the French Drop'. Studying the latter it occurred to me that the only persons who hold a coin between the tips of the thumb and second finger by the edges are magicians, so I swept away all preconceived ideas and basic sleights, and tried to make the envanishment appear as natural as possible. Finally I came up with the following which I have used successfully for many years.



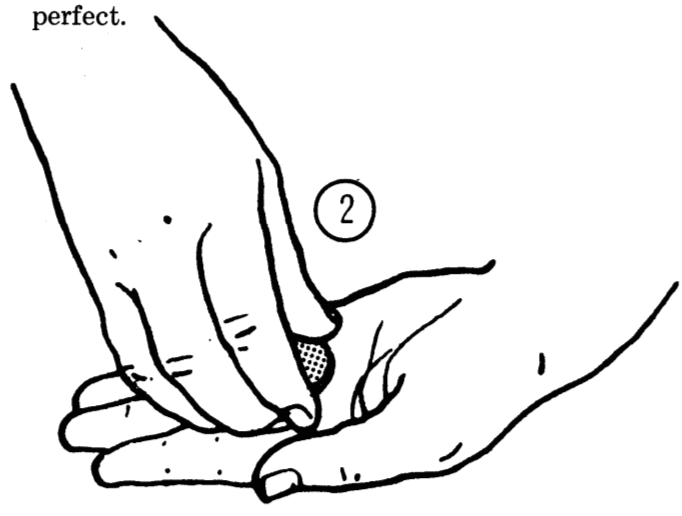
EFFECT:

The performer shows a coin lying on his left palm. He picks it up with his right hand, blows on it, causing it to disappear. That's it.

Before going into details place a coin on the left palm near the roots of the fingers as shown in (1) and pick it up with the right hand fingers, which are closed, going in front of the coin obscuring it from the spectators view, and the thumb at the rear edge (2). Repeat this action a few times, closely observing what actually happens when the coin is really taken, noting particularly how the left hand turns and drops to the side of the body with its fingers curved inwards giving the hand a natural half-closed appearance.

Having fully accustomed oneself to what happens when the right hand actually takes the coin proceed to duplicate the actions, this time the right thumb tip brushes over the surface of the coin and when it meets the fingers the right hand turns and moves upwards (without the coin) towards the right stopping just before it reaches eye level. The eyes follow throughout this action, and the left hand drops down with the coin resting in its curled fingers. Blow on the right hand and slowly open it to show that the coin has disappeared.

After showing the hand empty let it drop to the side and it will be found possible to toss the coin behind the back from the left hand to right enabling the left hand to CASUALLY be shown, or be seen to be empty. It takes a little practice, but properly presented the illusion is perfect.



arthur setterington

Would you like to hear the payoff to last months story about not working in a pub? Remember? Well, the agent, the first one that is, the one I wasn't really working for that night (although I was) called me and gave me another couple of dates. Don't ask me to explain it..... either I'm getting better or this particular agent is mercenary.

Jay Marshall, he of the left hand with the acrobatic thumb, is back in town, ostensibly to appear at the Jack Hughes convention this coming weekend, but in fact, to look at any new shows which have opened in London since he was last here, buy some more books, steal a few jokes, and generally soft soap anyone who gets within firing range.

When you add to the foregoing the fact that the Magic Circle are holding their annual Collectors Day the weekend after next you will perhaps understand the Marshall Plan a little better. It is a simple plan which emanates from a simple mind. Just give him an excuse and he will come to England. The sad part of this tale is that if you don't give him an excuse he will still come because he has reached the age when he doesn't need an excuse he just has to think about it.

Mention of the Magic Circle's Collectors day reminds me that in the past I have made several requests in print, both here and in Abracadabra, the world's only magical weekly, for photographs of professional magicians, but so far the response has been but not quite nil. I am not sure why but the collecting of photographs has never really caught on with magicians. I know that almost every magician has several photographs lying around the house, in a box, a drawer, in an envelope sitting on a shelf somewhere, and one day they are going to end up in the dustbin. May I say, please, please, don't let that happen to the few that YOU have lying around. Send them to me or anyone else interested. I'm only sorry that I can't give the names of anyone else who is interested in the collecting of photographs....hold it, yes I can.... Larry Barnes....I don't know Larry's address so perhaps a better idea would be just to send them to me and I'll pass them on to him (he's got a hope).

I don't care whether they are old or new, male or female, gay deceivers, dealers or whatever. I'm more than willing to pay for them or exchange pics with you. The one thing I don't want YOU to do is to start collecting photographs yourself. If too many of you take that approach they might start getting scarce, which would annoy me intensly.

We have book collectors, prop collectors, film collectors and I even know one guy who collects anything to do with the I.B.M....there are collectors of all kinds of magical trivia, but photographs? only me and Larry, and nobody wants to help. Shame on you. I'd even swap six of Jay Marshall for one of anybody, that is if I had six of Jay Marshall, which I don't.

It seems as if good photographs are as scarce as good magic acts.

I'll tell you what I'll do. I don't have any pics of myself, but if anyone cares to send me anything I will go out and get some pro pics taken and send them one personally autographed. Now that's got to be worth at least ten of Jay Marshall's. Or if you have ten pictures of Jay Marshall I'll send you one of mine.

And now, surprise time. Some of you, in fact many of you will recall that around a year ago I had a book on the Stocks called **'150 Comedy Props'**. Well due to circumstances beyond my control the book never arrived. Well....look out because it is imminent. Yes, it really is. Actually printed. All we have to do now is wait just a little bit longer and we will be back in business.

Honest, it's true.

Goodbye.

Patrick Page

Jeff Busby

presents

THE MAGIC OF SHIGEO TAKAGI

In keeping with our reputation for producing only the finest in quality close-up magic, Jeff Busby Enterprises proudly presents two fine routines by Japan's master sleight of hand artist – Shigeo Takagi.

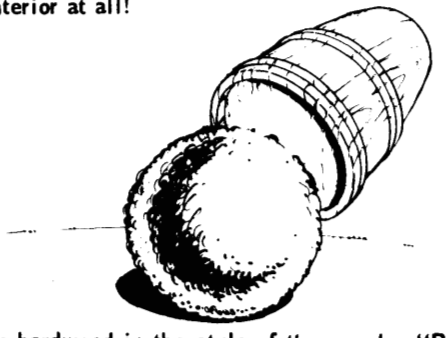
Personal demonstration by Takagi and movies of both routines detailed below were used in the writing of the manuscripts to ensure that none of the fine details were omitted.

Shigeo Takagi's One Cup Routine

This extremely novel one cup and ball routine created a sensation when performed by Takagi in public and private sessions at the Washington I.B.M. convention.

A ball is magically produced from the tip of a wand. It immediately vanishes and reappears beneath a beautiful wooden cup. The ball vanishes again and is reproduced from the performer's pocket. After a penetration sequence and more transpositions, the ball refuses to return to the cup. The cup is slapped and a large load ball drops out! But wait...For the stunning climax, the cup is displayed and shown to be a solid block of wood with no interior at all!

This is not "push - button" magic. You will need some sleight of hand ability to perform this top-flight routine and it does require practice. If you master this, it will be an effect that your audience will always remember.



To help you learn this routine, over 35 fine line drawings have been prepared. A separate typeset booklet containing comprehensive instructions will help you to master this with ease.

The cup is lathe turned from hardwood in the style of the popular "Paul Fox" cup. Beautifully made and well worth the price. $12.50 for the cup, instructions and illustrations. Please add $1.50 for Parcel Post delivery in the U.S., $2.50 for Surface Mail to any other part of the world. $4.00 for Air Mail delivery to any part of the world. 40¢ extra for insurance in the U.S. only. California residents include sales tax.

Shigeo Takagi's Coin Assembly

There have been many coin assemblies, but none this unique! Here is magic in the classical style, incorporating many ingenious moves and sequences never before used in this type of effect.

In brief, four coins cleanly assemble to under one of four covering cards. This version is done in "slow-motion" with fresh ideas raved over by the experts. No rapid actions as are evident in most current versions of this effect.

This routine does take sleight of hand ability and is not for the novice. Over 45 fine line drawings help to make this easy to learn. A separate booklet of text, keyed to the illustrations, clearly worded to help to understand this outstanding routine is included. The price is $4.50 for the illustrations and text in a plastic strip binder. Please include $1.00 extra for postage and packing in the U.S., $1.50 for Surface Mail to any part of the world. $2.50 for Air Mail delivery to any part of the world. 40¢ extra for insurance in the U.S. only. California residents include sales tax. Purchase this routine in conjunction with the ONE CUP ROUTINE and the COIN ASSEMBLY will be sent post free.

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VOLUME 4 NUMBER 7 MARCH 1978

Rabular

SIMPLIFIED FOLLOW THE LEADER

In the October number, Bob Farmer's 'Body and Soul' struck me as being a very commercial sequence. The use of jumbo cards cut into quarters would surely intrigue a lay audience. On page 477 there is a reference to the "Criss Cross Subtlety". This is commonly credited to Dr Jacob Daley. In fact, the move was shown to Daley by Irv Weiner, its originator.

Here is a sequence of mine which functions quite well with quartered jumbo cards. In a recent lecture for the Boston S.A.M. Assembly, I taught this with above title and it is based on the Vernon "Follow the Leader" theme.

To prepare, cut a jumbo 4C and 4D into quarters and arrange the resulting eight pieces to read as follows in a face up fan — black index, black index, black pip, black pip, red index, red index, red pip, red pip. Close the fan, obtaining a break below the fifth piece, and immediately take all the pieces above the break and place them face up on the table, stating "four blacks". Place the remaining cards on top of the tabled cards, also face up, stating "..... and four reds". The actual order of the face up pile reading from the top is RI - RP - RP - BI - BI - BP - BP - RI.

Pick up all eight pieces and turn them face down. Remove the top four pieces without reversing their order and place the other four pieces aside. Turn the retained pieces face up and Jordan count to show four black pieces — two index and two pips will show in this count which is as it should be. Flip the packet face down and deal off the top piece (BP) turning it face up onto the table and put the remaining three pieces face down behind it. Pick up the other four pieces and repeat the procedure. You now have four positions as shown below:

A	B
C	D

The face up BP is at 'A' with three face down pieces at 'C' — supposedly the other three blacks. The face up RP is 'B' with a face down pile at 'D'.

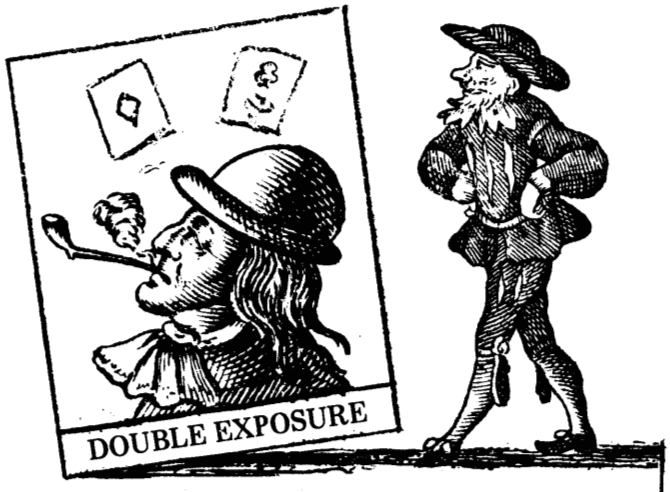
State, "We call these pieces 'leaders' ....." (point to 'A' and 'B') "and these are 'followers'. (Point to 'C' and 'D'). Now it stands to reason that the followers must follow the leaders. (Switch 'A' and 'B'). If they should decide to move, the followers are obliged to follow." (Turn up the top cards of 'C' and 'D' showing that they've 'switched' magically. Place them face up on 'A' and 'B'). "And yet these cards are very democratic. If the followers decide to move ..... (Switch 'C' and 'D') ..... the leaders are only too happy to move with them." (Turn up the top cards of 'C' and 'D', placing them face up on 'A' and 'B' as before. I realise that this action does not quite agree with what has just been said, but it *'seems'* right).

"In fact these cards are *so* democratic it's all right if *everybody* decides to move — everything works out just fine." (Here you use a Cross Switch — switch 'A' and 'C' then 'C' and 'D'). Turn up the last two face down cards showing that once again the cards have followed the leaders.

NOTE: This routine can be done with, say, Kings and Aces (its original form). If they are stacked KH, KD, KS, KC, AH, AD, AS, AC at the start they'll turn up in mate suit pairs. Similarly, in the quartered jumbo version, index pieces will mate up with index pieces and pip pieces with pip pieces.

EDITORIAL NOTE: Here is a brief description of the Jordan Count. Hold the packet of four pieces in the left hand and from the spectators view they appear to be transferred one at a time into the right hand reversing their order as you do so. Actually, the right thumb first pulls off the top piece of the packet, and then the second piece likewise. In appearing to take the third piece fairly as before, the bottom piece of the two in the right hand is pulled under the two cards held in the left hand with the tips of the fingers of that hand as the right takes the two pieces above the stolen piece. In short, as the right hand appears to take the third piece it actually takes the third and fourth pieces together, leaving the first piece taken behind in the left hand which is counted off as the fourth piece. If you have mastered the Elmsley Count (who hasn't) the move should present no problems.

phil goldstein



Looking back to Pabular No.11 Vol.2 the effect "Psychic Exposure" by Bob Stephen quite intrigues me.

Not having a great knowledge of Polaroid cameras I would need to rely on the expertise of Mr Stephens for advice, nevertheless I believe the effect described below should be possible given the correct type of camera.

First I would refer you to my "SPLITZ" routine as described in Pabular No.11 Vol.3 wherein a blue backed card is faced with a red backed card, the cards glued together are pushed into the pack at any point by a spectator, the two cards are replicas of two forced cards using the Simon business card move.

Now my idea is to combine the Bob Stephen routine with the "SPLITZ" routine using the photograph taken by the Polaroid camera . . . the working is as follows:

Prior to performing the routine, photograph two cards in the manner described by Bob on a matt black background, the two cards to appear in the final photograph over the top of the person's head as in Fig. 1. The two cards are then placed at the top and bottom of the pack respectively.

When you are ready to present the item, approach a spectator with camera and take the spectator's picture as described in Psychic Exposure so that spectator's head will appear below the two cards (first exposure).

Now remove the photograph from the camera (this will have a white backing paper covering the face of the photograph) and have spectator place the photograph into the pack at any point, execute the "SPLITZ" move as described using photograph in lieu of the red and blue card . . and removing the cards at each side of the photograph.

mark weston

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The backing sheet is now removed from the photograph and both photograph and two chosen cards will appear before your very eyes.

As already stated I have not tried this item out — possibly only certain types of camera will bring about the effect, but no doubt the camera experts will know which to use in order to get the best results.

bob stephens

An inventor, close up magician and tricksmith, painter and engineer - Bob Stephens has just died of a motor neurone disease. He was 38 years young.

He will be missed by all who knew him.

Fred Robinson

OASIS

It was before this magazine actually got off the ground that **BOB READ** enquired what the policy was to be. At that time it was not possible to say further than that the material would be confined to that of interest to close up performers and mentalists. After three years and a half the question can be answered in more detail.

The present policy is to put the accent on publishing material that is practical, and in this aim, which is my personal responsibility, we have over the past few issues been extremely fortunate in this respect. Many of the tricks which have appeared, I have either seen myself or know that they are being performed. One such, received much favourable comment and brought **MO HOWARTH** rushing over to me at Blackpool and caused **WALT LEES** to exclaim, "It's the only trick I've read for months that I'll bother to master." It was the 'Oil and Water' routine generously presented to us by **JUAN TAMARIZ**.

It would be too space consuming to comment on all those I had seen so will mention only the two one-man issues. First, **ERIC MASON'S** who is constantly receiving praise for his graphics. He is busy every Monday night in the Blenheim Bar performing items from his issue, (and many others yet to be released) to magicians and lay persons alike. **BARRIE RICHARDSON**, who specialises in mental magic recently performed for about 350 people. In addition to memorising the current issue of Time magazine, which is his most commercial demonstration, his act included four items which appeared in his issue, the pencil lifting registering particularly well. Mentalists are very fortunate in many ways — nothing to carry — their material effective both for small and large audiences — and most important of all they have less difficulty in convincing audiences that what they are doing is really magic.

RAY WATERS — remember his Card in the Bottle — has found Frisk Lac. It is an aerosol spray used by artists that provides a convenient and quick method of 'roughing' cards — just spread them out and spray. It does change the shade slightly but is just the job for experimenters. Also caught him performing **ROY WALTON'S** 'Cascade' for a couple of non-magicians who obviously enjoyed it.

In the not too distant future we shall be explaining a couple of items from the repertoire of **BRIAN SINCLAIR** who ranks with the best of close uppers. Always ready to perform regardless of conditions — his Coins through Table is really something. He has a stack of impromptu card magic — always with borrowed cards — and usually manages to steal a wrist watch.

DEVANO must be one of the best known names in magic. Apart from inventing what must surely be the best selling Rising Card trick of all time, he has another speciality in which the drawer of a matchbox rises and falls. Harry usually drifts into the Blenheim Bar on Monday evenings after fulfilling his duties as host at the Magic Circle, so if you are around he would be happy to show you this minor classic.

Last time we met the conversation turned to the subject of acting as related to magic. There was a difference of opinion on one issue. Can an actor give a better performance of magic, providing the effects are self-working than a magician without acting experience? Having seen a professional actor attempt this task I can pronounce that the result was a dismal failure. One of the reasons for the lack of success in this particular instance and one that will be an obstacle to any other actor having a similar assignment is that an actor is trained to play a part which in this case is that of a magician.

The magician differs in this respect — he is playing himself — for all he is worth — and is not playing at being someone else either real or imagined. He is the product of his own experiences, not of an acting school, and has learned the hard way by discarding material which does not 'go' for him and retaining that which is well received by his audiences. Using this material as a vehicle the magician 'sells' himself as a personality to his audiences with whom he creates a rapport. The actor without magical performing experience cannot sell what he has not bought.

ONE POTATO TWO POTATO

Inspired by a routine published in the Genii a few years back by Larry Jennings the variations on his theme should appeal to those who found the original routine of interest.

The following properties will be required. One cup — four small balls — two potatoes — a handkerchief.

Prepare by putting two balls in the right coat pocket — two balls and a potato in the left coat pocket — a potato in the cup which should be on the table mouth upwards with the handkerchief folded once draped over it, folded edge towards you. The effect being designed to be performed seated you will also require a chair.

Commence by picking up the cup with the left hand, the thumb going outside and the fingers inside pressing the handkerchief a little way into the mouth of the cup (1). The right hand takes the cup and puts it mouth downwards onto the table leaving both the handkerchief and potato in the left hand. The left hand turns as the right hand takes the cup in order to keep the potato hidden, and casually places the handkerchief onto the table, left of centre, with the potato concealed beneath it. It is important that your eyes should be kept on the cup during the above actions which the audience will regard as being preliminary to starting the trick, providing their attention is directed to the cup and away from the handkerchief. The move is a Jennings idea.

Remarking that you now require some 'magic dust' both hands go into the coat pockets in search of it, and are removed each containing two balls classic palmed. Right hand sprinkle some of this magical dust on the table and the same hand mimes the action of gathering some of this 'dust' with the finger tips, as the second finger tip pulls one of the balls from the palm. This ball is now produced at the finger tips of the right hand which places it on the table and then moves back towards the edge of the table, where it rests in a natural position with the ball beneath it.

The left hand now picks up the exposed ball adding it to the two concealed in the hand which closes around all three into a loose fist. Two of these are produced singly by squeezing them out of the top of the fist (2) and letting them fall onto the table.

There is now one ball concealed in each hand.

The right hand now picks up one of the two balls from the table adding it to the one palmed and closing the hand into a loose fist and produces them by squeezing them out of the fist in the same way used when producing the two from the left hand. There are now three balls on the table and one palmed in the left hand.

The left hand now picks up the three balls from the table one at a time placing them singly on the open palm of the right hand. The shuttle move is now performed tossing two of the balls from the right hand into the left to join the one already there, retaining one in the classic palm. Display the three balls on the open left hand.

Pick up the cup with the right hand and replace it onto the table loading the ball it holds beneath it as you do so, and slide it to a position on the table a few inches to the right of centre, and let the three balls on the left palm roll slowly onto the table. Line up the three balls in a row at the same time letting it be seen that the hands are otherwise empty.

Close the left hand into a loose fist as the right picks up one of the balls which it places on top as shown in (3). When picking up this ball between the thumb and fingers, the latter should cover it from the spectator's view until it is on the top of the left fist. The extended forefinger now pushes the ball down into the fist.

A second ball is picked up in exactly the same way, but this time when the point is reached where the ball is apparently placed on top of the left fist, the ball within that hand is squeezed up creating the illusion that it is the one just picked up. This latter is actually retained in the right hand hidden behind the fingers. This sleight is basic to the 'Three Ball Transposition', an effect which can be found in that fine book written by Lewis Ganson 'The Dai Vernon Book of Magic' and it is to this book the reader should refer for a detailed explanation of the move.

The extended right forefinger now pushes the ball on top of the left fist into the hand as before.

As the right hand moves away and picks up the third ball the retained ball is classic palmed. This third ball is also apparently placed on top of the left fist as the ball in the left hand is squeezed out to the top of the fist repeating the previous move. The ball retained behind the fingers of the right hand is pushed into the classic palm with the second and third finger tips to join the one already there as the index finger is extended and pushes the ball on top of the left fist into the hand.

The position now is that there is one ball in the left fist, the audience believing there to be three — and unknown to them you have two palmed in the right hand and one under the cup.

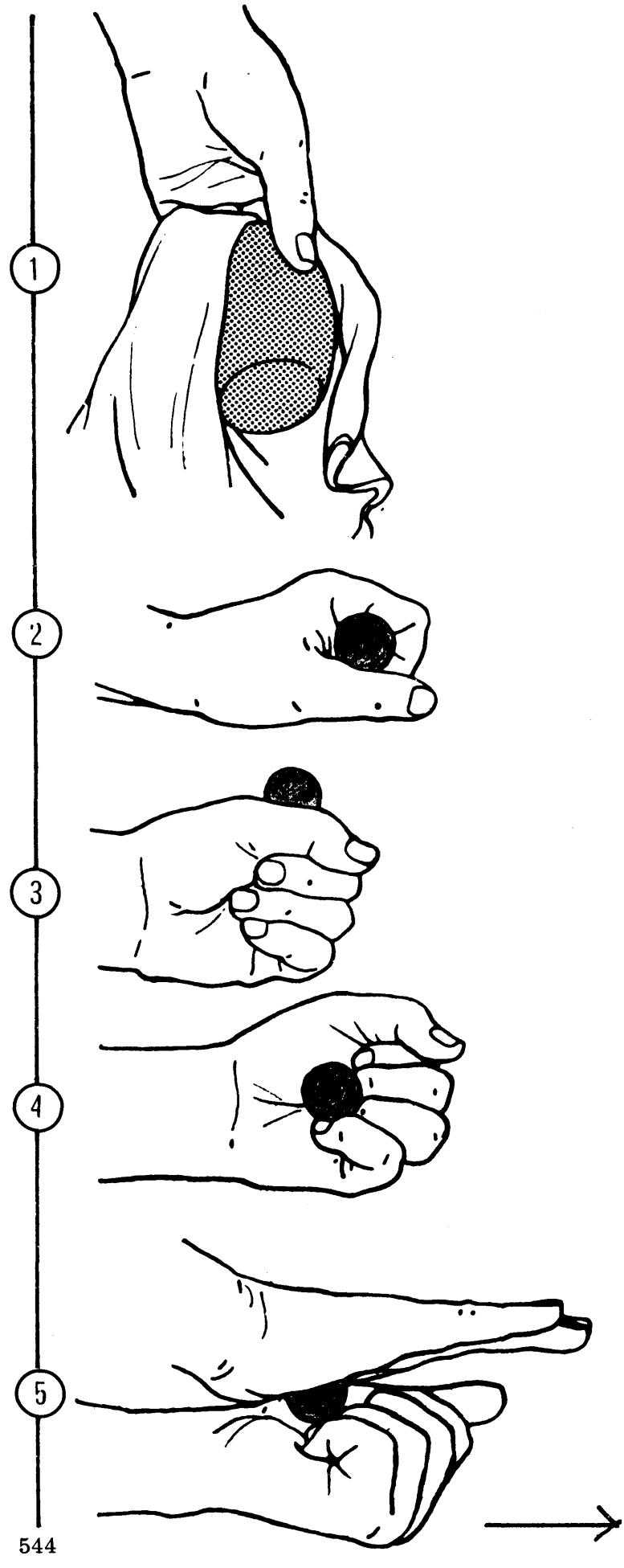
You are now about to achieve the effect of causing the three balls to pass magically, one at a time, from the left hand and appear under the cup.

Holding the left hand closed with its back towards the audience make a pass over the closed left hand with the right and towards the cup. Right hand now lifts up the cup to reveal the first ball, during which action the two balls have been let fall from the classic palm position onto the curled fingers. Replace the cup over the ball at the same time loading one of the two balls from the right hand. The remaining ball is pushed back into the classic palm, using the tips of the second and third fingers.

Repeat the magical gesture with the right hand over the left and towards the cup which is then raised revealing two balls. During this action the ball in the palm is allowed to fall from the classic palm into the curled fingers and loaded under the cup as it is replaced over the two.

The left hand is now opened to show that it contains one ball. Re-close the hand around the ball and secretly work it outside the fist between the knuckles and the fleshy part at the base of the thumb as shown in (4). The left fist must, of course, be held with its back towards the audience keeping the ball hidden from them.

Make a gesture again over the left fist with the right hand and under cover of the right hand the left turns bringing the ball it holds into contact with the right palm in the correct position for this hand to palm it away as it continues the gesture towards the cup. Assistance can be given when palming the ball by pressing it into the palm with the backs of the second and third fingers i.e. the nail side. A worm's eye view is shown in (5) which gives the relative positions of both hands as the ball is being stolen.



Once facility has been obtained with the above steal the precise action necessary for its achievement should be noted, and effort should be made to duplicate them as exactly as possible when making the two previous gestures in which no steal takes place.

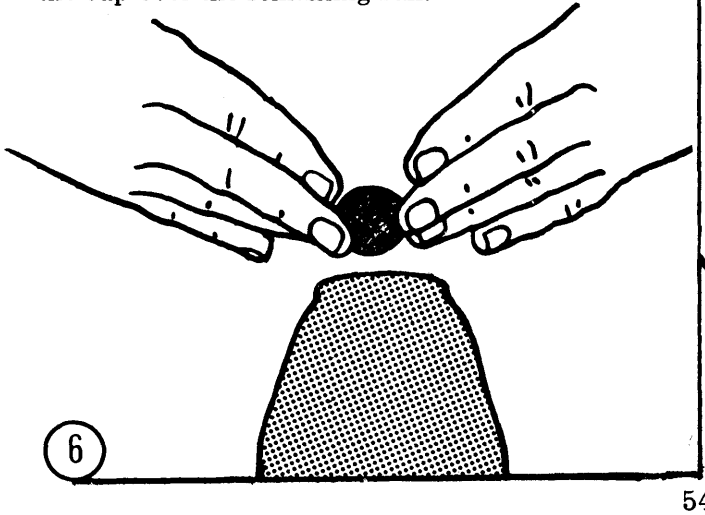
The left hand is slowly opened and shown to be empty, and the right hand putting its first and second fingers on the bottom of the cup, tilts it backwards letting it fall onto the fingers of the left hand revealing the arrival of the third ball. Replace the cup over the three balls.

The next phase consists of magically extracting the three balls from under the cup.

Commence by stroking up the sides of the cup with the finger tips (taking care not to expose the palmed ball in the right hand) bringing the palms together as they clear the top (bottom) of the cup. Work the ball to the tips of the fingers where it is displayed holding it with the tips of the thumb and fingers of both hands. Still holding it with both hands lower it down to the bottom of the cup (6). As the hands move away they are seen to be empty.

The right hand now grasps the cup around its rim between the thumb and forefinger, and tilts it forward tipping the ball into the waiting left hand (7). As the cup is tilted it is also pushed forward a couple of inches so that one of the three balls is beneath the right palm and in the correct position for the right hand to steal it directly into the classic palm by pressing lightly down on it. The cup is now lifted to reveal only two balls and the one in the left hand is displayed for a moment and placed onto the table. The cup is then placed over the two balls.

Repeat the stroking action up the sides of the cup and produce the ball palmed in the right hand at the finger tips and lower it onto the bottom of the cup. Continue as explained in the previous paragraph, tilting the cup and stealing a ball — this time one of two — and finally placing the cup over the remaining ball.



6

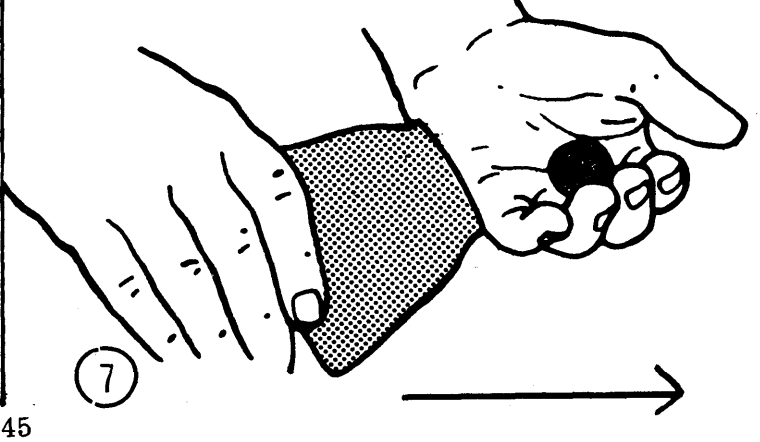
Once again repeat to produce the third ball which is placed on the bottom of the cup. Procede as before stealing the remaining ball from under the cup as it is tilted tipping the ball into the left hand which puts it onto the table. The right hand (with ball palmed) lifts up the cup and after showing it to be empty place it mouth downwards onto the table close to the right side of the handkerchief. As it is being placed down the left hand raises the right side of the handkerchief and the right hand still holding the cup slides it under the edge of the handkerchief, tilting it slightly loads the potato under it a la Jennings. The demeanour of the performer should appear to the spectators as though the cup is finished with (which is true) and he is about to continue using the handkerchief.

Display the handkerchief holding two adjacent corners one in each hand. Loose the corner held with the left hand, which is then formed into a fist. Right hand now drapes the handkerchief over the left fist and poking it with the second finger forms a depression, or well in the top of the fist at the same time loading the classic palmed ball inside.

Right hand now picks up one of the three balls and puts it on top of fist letting it rest in that position for a moment on display before pushing it into the well on top of the one secretly loaded there. Repeat with the second ball. The third ball is also placed on top of the fist for a moment before removing it and putting in the right coat pocket.

The three balls are now squeezed out of the well appearing at the top of the fist. As each ball comes into view it is removed with the right hand and placed onto the table. The effect being that the ball placed into the pocket has returned to the left hand.

You next pick up one ball from the table, (taking it with the fingers in front in the same way as earlier in the routine when putting the balls on top of the bare fist) and put it on top of the handkerchief covered fist. Push it into the well with the right forefinger.



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Pick up a second ball in the same manner and appear to place it on top of the left fist, but this time retain it in the right, fingers squeezing up the ball in the well to the top of the fist as in the method described earlier. The ball concealed in the right hand is moved into the classic palm position and its forefinger extended and used to push the visible ball back into the well.

The ball remaining on the table is now picked up with the right hand which contains a ball classic palmed and again the fake move is performed, retaining this third ball in the fingers as the one in the well is squeezed out to the top of the fist. As this ball is displayed for a moment the tips of the right second and third fingers push the ball retained into the classic palm position. There are now two balls palmed in the right hand and one on top of the left fist.

The right hand new removes the ball from the top of the left fist and puts it into the right coat pocket at the same time leaving the two palmed balls in the pocket before removing the hand. At this point the audience believe there to be two balls in the well of the handkerchief and one in the pocket and expect to see a repeat of what happened before. There is considerable surprise when after making a magical pass the handkerchief is pulled away and all three balls have disappeared.

You now fold up the handkerchief and put it away in the left coat pocket at the same time the right hand moves the cup forward and towards the centre of the table. Make a pass over it with the right hand which then lifts it up to reveal the potato. Simultaneously the left hand is removed from the pocket with the potato palmed. The right hand passes the cup to the left hand which loads the potato into the cup in the standard manner. The right hand picks up the potato from the table and puts it in the right coat pocket as the left puts the loaded cup mouth downwards on to the table.

The right hand now makes a magical gesture over the cup, and then slowly lifts it up to reveal the appearance of the second potato, which concludes the routine.

There is only one move which may be a problem — the one in which a ball is classic palmed directly from the table surface. It may be solved by using a thick sorbo mat or by using balls with a rough textured surface which tend to 'cling' to the palm. Balls with a smooth surface, or are too small may be the cause of any difficulty experienced when perfecting the sleight.

david carré

bob read lecture

Reported by Gordon Bruce

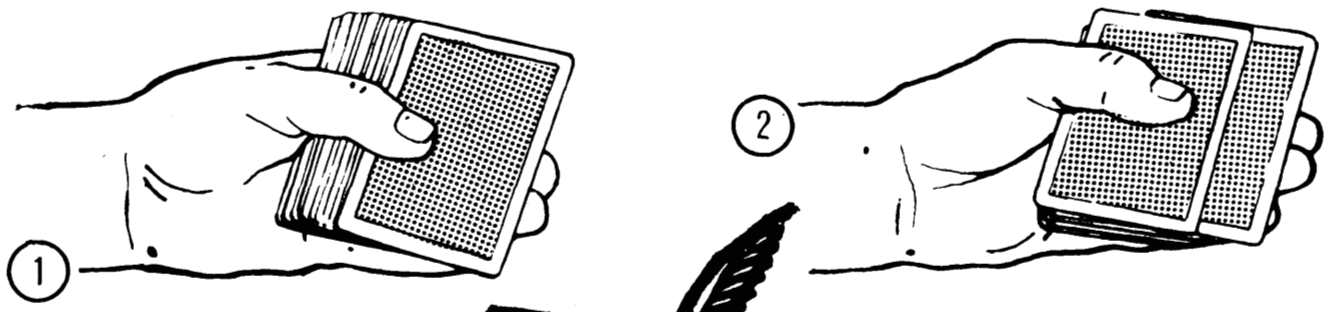
On April 6th some fifty magicians gathered at the Paisley Magic Circle headquarters for the magical extravaganza known as the Bob Read Lecture or 'Props by Oxfam'.

Bob performed, lectured and gagged his way through his 'bits and pieces' for three hours. In the first he performed the act as described in his book 'Thanks to Pepys' (copies still available) featuring his routines for Knife through Coat — the Incredible Bottle Production — Coins Across — Vanishing Comb — All Backs — and Hats and Corks.

A brief break to catch our breath, and he was off again. This time with sit-down material. Coins through Table — Knife Grinding and loads of gags and bits of business (check your early Pabulars). The hall keeper was knocking on the door as he was performing his Transpo Tumbler (a few copies left).

We barricaded ourselves in as he went through his never to be forgotten Cups and Balls routine which finished the show and most of the magicians. Bob worked long and hard and the well earned applause at the end left him in no doubt how well his efforts were appreciated.

Later in the pub Bob kept going with stories and anecdotes of his experiences with customs officers and at spirit seances. This man must be one of the best in Britain, and anywhere else for that matter.



SIMON LOVELL WRITES AGAIN

Have just finished reading the Barrie Richardson's issue of Pabular (Vol.4 No.4) and was very impressed with the simplicity of his methods. I thought readers might be interested in a similar effect of mine which uses a normal pack without a fake card. For the record I will call it:

RIFFLE TWO

Get knowledge of the top card and give the pack a casual false shuffle retaining the card at the top. Hold the pack in the left hand, fingers at the face side and thumb on back of the known card at the top. Spread the pack slightly and hold it face towards the spectators (1) pulling the top card back with the thumb (2). You are now in a position to deal continuous seconds as in Barrie's method and the spectators can see each card as it is dealt and that they are in no particular order.

Start the trick by dealing seconds requesting a spectator to call 'stop' any time he pleases, and when he does so push the known card to the right so that the pack again appears as in (1). Bring the pack down to the horizontal and push the top over and ask the spectator to take a quick look at it and put it into his pocket taking care not to let you see its face.

Remark that one card is now missing from the pack and that by quickly looking through the cards you could tell the name of the chosen card. This raises a slight smile and you quickly riffle through the pack, faces towards yourself and say "I think I know it." Repeat the riffle and announce that you are now 100 per cent sure. This statement brings the demand "O.K. so what is it" (in my case the remarks vary from pub to pub when I claim to have checked every card). The reaction when you ask the spectator to take the ..... of ..... from his pocket really does my heart good.

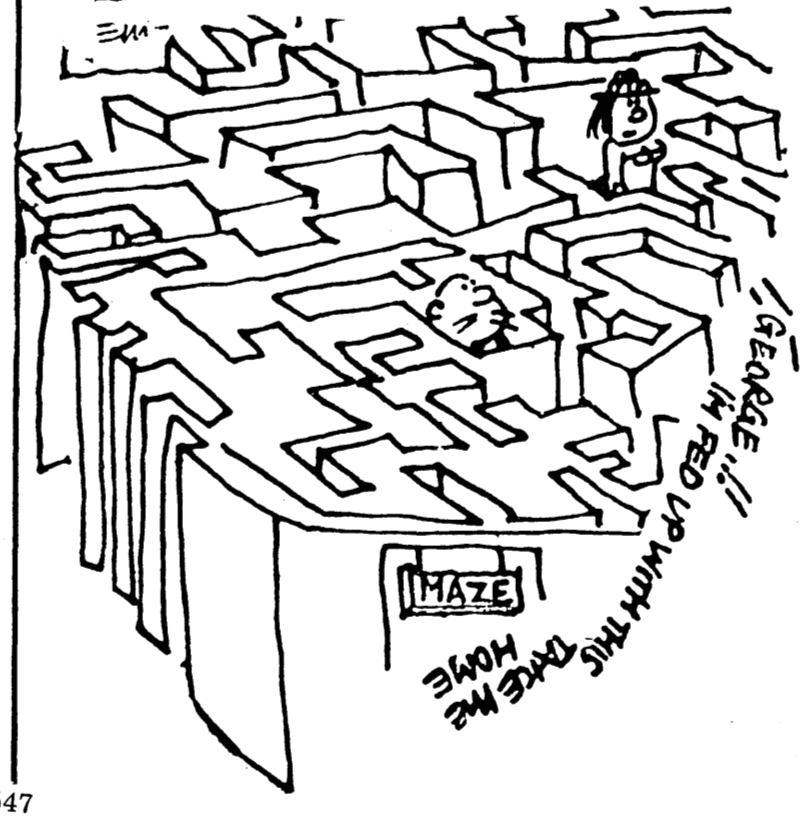
Well, there it is — simple, direct, and perplexing. Just as Mr Richardson would have liked it.

latest gag?

Trevor Lewis

You borrow a persons spectacles, and after looking through them say "You must have good eyesight if you can see through these, wait a moment I'll clean them for you." Remove hanky from pocket to clean lens and as you polish the lens . . . . a lens falls to the floor. This can either be 'cracked' or you could stand on it when looking for it. Everyone will *see* the joke . . . . except the chap who isn't wearing his glasses.

Naturally you have an extra lens (or piece of plastic) in your pocket along with the hanky.



WHERE THERE'S SMOKE....

In my search for material for this column it occurred to me that no-one had done much with smoke rings other than just blow them. I could not have been more wrong. Mentioning this to the Editor (we do meet on occasions) he remembered seeing **BORRA**, *the world's greatest pickpocket for anyone's money*, blowing rings in his circus act, but was somewhat hazey on details. Knowing that the **PAGE BOY** was a circus buff a 'phone call to him produced the following information.

Borra would hold a top hat mouth downwards at arms length — not at full stretch but with the arm slightly bent. He would then blow a smoke ring which would pass over the crown of the hat and settle on the brim. Another stunt was to blow a large ring and then blow a succession of smaller ones through it.

If you wish to try this, and cannot blow smoke rings, here's how. Get a mouthful of smoke and hold it for a few seconds — this will allow the smoke to collect some moisture causing the smoke forming the rings to be more dense and therefore more visible. Hold the tongue away from the bottom of the mouth and the lips open and rounded. Expel the smoke from the mouth by taking air in through the nose which (this is difficult to explain) gets behind the smoke and forces it out by blowing gently from the back of the throat. It is the formation of the tongue and lips that produce the rings.

Most readers will have had a relative who entertained them when a child with some simple trick or puzzle. In my case it was an uncle. After blowing smoke rings and making smoke come down his nose he asked if I would like to see smoke come out of his eyes. The apparent impossibility of this feat intrigued me and at his request placed the palm of my hand on his, not inconsiderable stomach, and obediently gazed into his eyes. No smoke appeared but I did feel the hot bowl of his pipe on the back of my hand. My first lesson in misdirection.

In attempting to place as many as possible impromptu bits of business on record, much which appears will be regarded as being elementary and 'old hat', but if a top world class entertainer can use the humble smoke rings in his professional act surely there is scope for the exploitation of similar material by lesser mortals in their attempts to entertain people, both young and old.

An instance of this happening was told by **DEVANO** who introduced the 'Snapper' novelty to a group of intellectuals. This wellknown simple stunt in which people are invited to engage a catch on a rod on an elastic loop at the bottom of a tube kept the group entertained for quite some time.

The **PAGE BOY** came up with the following routine with an imitation cigarette, which if weighted at one end can be rested on the edge of a table with almost all its length over the edge a la anti-gravity wand. It can also be balanced upright on the tip of the finger, back of the hand and to finish on the nose switching it for the real thing as you remove it.

More next time.

fred robinson

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The Page boy pages

Thank you, thank you, thank you. To all those wonderful magicians who have sent me photographs. To date I have received seventeen pictures, two of which are of unknown performers.That is there are no names on the pictures and neither I nor the guys who sent them recognise the performers. Actually that now makes up about a dozen photographs I have of performers of unknown identity. It makes you think, doesn't it? Or does it? The point I am making is that as you grow older your features change, you gain a few wrinkles, add a few pounds, lose a few hairs. Change the act a little (?) with the result that if you look at a twenty year old photograph you don't recognise yourself, so the chances of someone else recognising you are remote. Lesson? If you are going to take the trouble and go to the expense of having professional pictures done make sure your name or the name of the act is included.

I have mentioned before in this column one **Mike Caldwell**. Mike hails from Hollywood, California. Yes, the Hollywood with the pictures where they never forget to include the names of the artists. He has been in London for the past couple of weeks scouting around the showbusiness scene and may have struck gold, which means that there is a strong possibility that we will be seeing more of Mike in London either late this, or early next, year.

I had an interesting conversation with Mike once upon a time. He told me he was thinking of putting together a close-up act. Now, apart from the fact that he could never get close enough to anyone to perform close-up magic (he weighs in at more than 300 lbs) I have never thought that Mike was technically capable of performing any close-up magic which would compare favourably with some of the guys who frequent the Magic Castle in Hollywood, which happens to be his local magic club.

After pointing out that the only close-up effect I had ever seen him perform was a coin vanish which was hilarious I asked him what effects he would perform and pointed out that it was a little late for him to start learning sleight of hand. His reply floored me. "Who the hell says you have to learn sleight of hand to do close-up magic?" You know something? He's right!

The conversation I have just described took place a few years ago and I don't think Mike ever did get around to doing that close-up act, but that phrase has always stayed in my mind. "Who the hell says you have to learn sleight of hand to do close-up magic?" I repeat, he's right!

Just think of some of the real heavyweights in close-up magic. Take **Albert Goshman**. Two of Alberts really strong effects are Devano's Rising Card and the Nudist Deck and neither of them can by any stretch of the you-know-what could be said to require much in the way of digital dexterity. One of the late **Al Koran's** favourite effects was the Piano Card Trick. I remember reading a description of the contents of **Dai Vernon's** prop case and it included a Chinese Compass. So-o-o ..... if Messrs Goshman, Koran and Vernon are prepared to carry several almost non-sleight of hand effects which have to hold their own against the rest of the act, then why couldn't the rest of the act be just as simple to perform?

If Goshman is prepared to close his act with the Rising Cards why should he have to open the act with the incredible skill and misdirection required to perform his Coins and Salt Shakers routine? I can't answer, but the best I can offer is the quote of my friend Mike Caldwell — "Who the hell says you have to learn sleight of hand to do close-up magic?"

Goodbye,

Patrick Page

P.S. Last year the BBC screened 3 magic shows produced by **John Fisher**. In one of them Albert Goshman performed several effects. Last week they re-screened excerpts from all three shows and when it came to Albert's turn which effect do you think the producer chose to screen? You've guessed it. The Rising Cards. Remember. "Who the hell etc. etc....."

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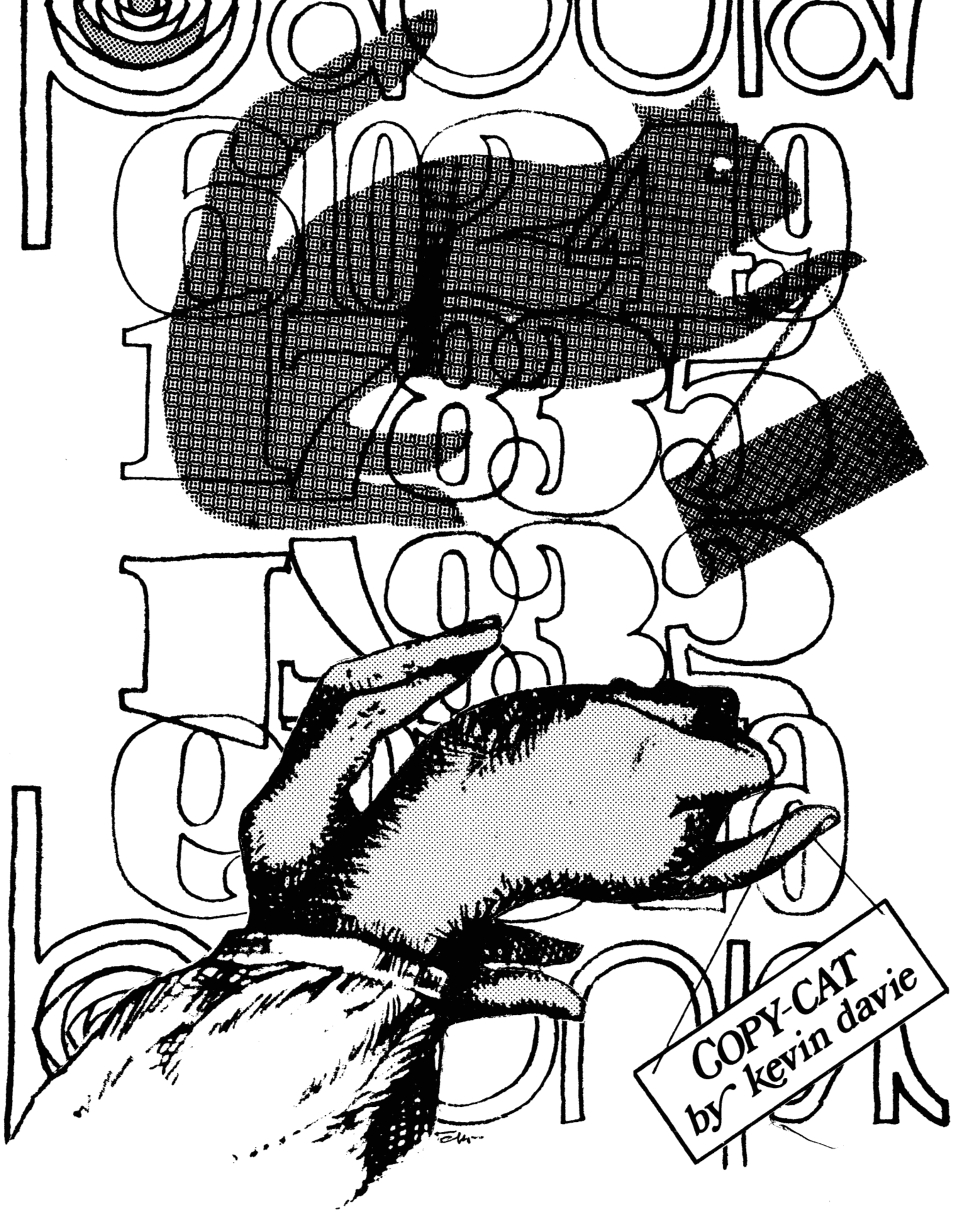
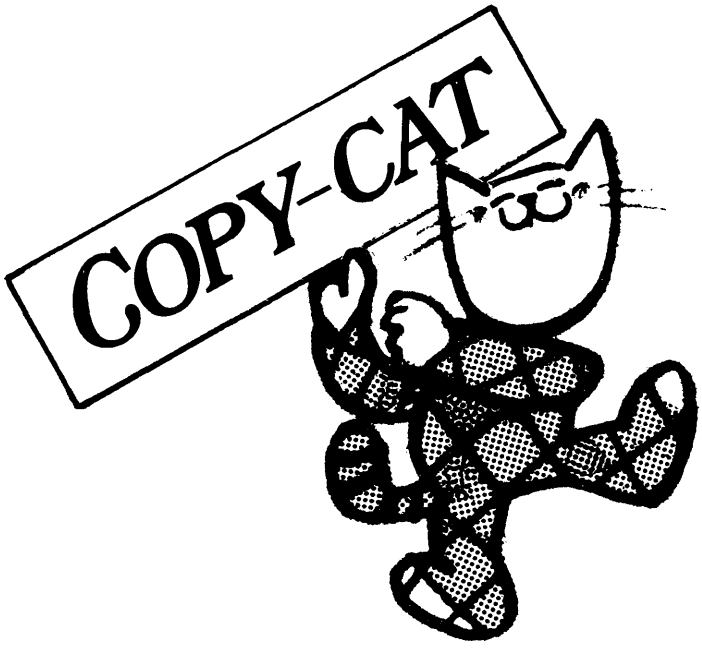
popular photography





As far as can be ascertained the plot of the Ace to Ten or Clubs of one packet magically becoming arranged in the same order as a similar packet, was conceived many decades ago by Herbert Milton.

The idea attracted the attention of relatively few other performers which include Nate Leipzig, Charlie Miller and Jack Avis, but despite its clear cut uncomplicated effect has not become popular with magicians in general.

The following presentation of the 'Sympathetic Clubs' theme gets a very strong response from the spectators probably because the spectator plays an active role in determining the outcome. It also brings the effect, generally regarded as being more suitable for platform presentation, into the field of close-up magic.

The performer commences by removing the Ace to ten of clubs from a blue backed pack and arranges them in numerical order with the Ace at the face of the packet. They are displayed — the packet cut and placed aside.

A red pack is introduced which the spectator riffle shuffles twice and then removes the ten clubs keeping them in the order left after the two shuffles. One of the cards is found to be reversed and left as such.

When the two packets are compared they are found to be in exactly the same order with the same card reversed.

In brief, the effect is achieved as follows. After arranging the ten clubs from the blue pack in numerical order they are counted from the right hand into the left Biddle fashion during which certain cards are 'biddled' changing the order of cards from being in numerical order to one which corresponds to that of the ten clubs which are on top of the red pack. The two riffle shuffles which the spectator gives to this pack distributes the ten clubs throughout the pack without changing their order. Therefore, when they are taken from the pack in rotation both packets will be in the same order.

Here are the details of the Biddle sequence and the move for secretly reversing one of the cards.

First, arrange the ten clubs in order and hold the packet face up in the right hand with the second finger at the outer end and the thumb at the inner end in the approved manner.

The left thumb pulls the Ace at the face of the right hand packet onto the left hand. The Two is now pulled onto the fingers of the left hand, so that it can be stolen back beneath the cards in the right hand as the left thumb pulls off the Three from the face of the right hand cards onto the Ace in the left hand. The next face card in the right hand — the Four — is pulled off with the left thumb at the same time returning the stolen Two beneath the right hand cards to those in the left hand. The order of the cards in the left hand reading from the face is now 4 - 2 - 3 - Ace. This move is standard practice and wellknown.

The Five and Six are next pulled singly onto the left fingers and then stolen with the right hand beneath its cards as the left thumb pulls off the Seven. They are returned to the left hand packet beneath the Eight. This latter is stolen beneath the Ten with the right hand as the left thumb pulls off the Nine. Finally the Ten with the Eight concealed beneath it are placed as one card on top of the others in the left hand.

To secretly reverse one card turn the packet over face downwards and turn the top card (the Ace) face up on the rest. As this is done secure a finger break under the top face down card. Use those two cards held as one to turn the third card (the Two) face up. Square up the three cards and turn them face down retaining a break between them and the rest of the cards.

What has been achieved here is that the Three is now face up using a method described in Expert Card Technique (page 109). Three more cards are pushed beneath these three with the left thumb and the six cards squared. The right hand turns them over showing a Five at the face. Place these cards below those in the left hand.

The above sequence should be rehearsed until it is committed to memory and can be performed without hesitation.

Prior to performance take the ten clubs from the red pack and stack them by going through the above sequence. Place them on top of the pack and put it into the case.

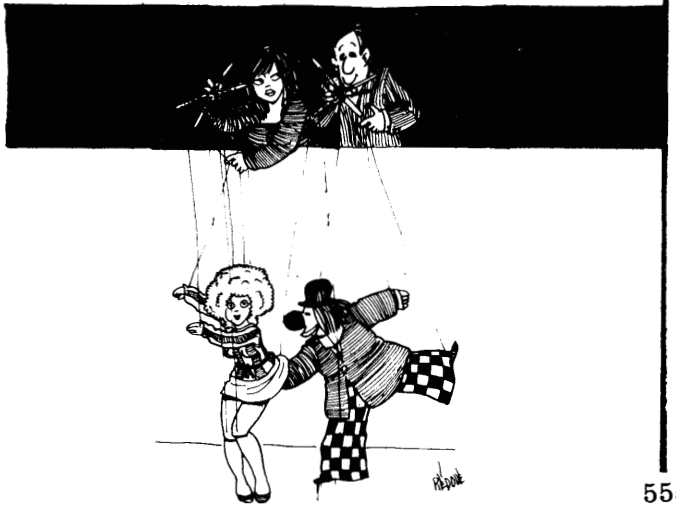
To begin the trick remove the ten club cards from the blue pack and arrange them in order. You then slowly and casually show them to be in numerical order as you perform the biddle sequence explained above. Each card should be called as it is received into the left hand.

Turn the cards face downwards and perform the moves for secretly reversing a card pattering that the cards are in order from Ace (show Ace), Two (show Two), Three, Four, Five (show Five at face of cards in the right hand) to Ten (show Ten on face of left hand packet). Place the cards in the left hand on top of the right hand packet and put them aside in such a way as to suggest that they cannot be interferred with (in a glass, encircled with an elastic band or under a coin).

You now take the red cards, and if you so desire give them a brief false shuffle retaining the stack intact. Cut the pack at about twenty into two piles and ask spectator to riffle shuffle the two halves together. Square the cards and repeat the above, this time cutting at about thirty. On completion of the shuffles the ten clubs are removed in order from the top. The Three which is reversed should remain so.

The ten blue clubs packet is now placed beside the red packet and the spectator invited to remove and show the top card of both piles simultaneously — they match. He is asked to continue showing the cards of both packets in a similar manner revealing that both are in exactly the same order throughout.

kevin davie



EYES DOWN

This is a gag I often use which always gets a laugh. You will need a glass eye with a miniature card stuck on the back, say the King of Clubs. Have a regular King of Clubs the twenty first card from the top of a face down pack.

Commence by having a spectator cut a small portion from the top of the pack and then you deal twenty from the top in a face down row. Request spectator to count his cards and while he is so doing get the glass eye into the finger palm position.

Let's assume he has twelve cards. You count backwards from the twentieth card turning each card face up until you reach the twelfth which you push towards him telling him that the card was arrived at by pure chance as you had no control of how many cards are cut from the top, but he just happened to cut twelve, so all is fair.

Continue by saying "To prevent you cheating I'll keep my eye on your card" — as you say this, mime taking out your eye producing the glass one and keep your eye closed. Place the glass eye on the chosen card.

Gather up the rest of the cards as you recap on the fairness of the procedure and that he could not cheat as you had your eye on the card. Ask him to pick up the glass eye and place it aside and turn the chosen card face up. As the King of Clubs is revealed remark "It's an 'eye' card." Tell him to turn the eye up and he sees the miniature 'eye' card. Take the glass eye and fake transfer to the other hand which bangs it back into the head and re-open the eye which has been kept closed throughout. Dispose of the eye by picking up the cards placing both in the pocket. It's a fun thing and should be played for laughs.

vic allen

Dateline Hollywood. Yes, it is *the* Hollywood — the one of the films, the filmstars, the sunshine, the 'gorgeous people'. How did I get here? Easy. I took an aeroplane. The flight was bad, the film I am not too sure about because although I paid my 2 or 3 dollars to see it the sound didn't work too well so I never did find out what ninety five percent of the dialogue was about.

The Page boy speaks....

On arrival I was met by one **Mike Caldwell** some of you may know him, some not but I do recall mentioning his wife in the early days of this column. Nancy wasn't there to meet me, she was at home cooking but Mike Caldwell was, and also **Albert Goshman** and Mike's sister **Patti.** Being somewhat shattered after my trip the first evening was spent in the Caldwell apartment which is a very simple word to something much more lush than you could ever imagine in London. (When I say lush I mean the apartment, not Mike).

The next day the Caldwells had planned for me; it was to be a simple, relaxed day with no visits to the Magic Castle etc. It turned out to be delightful. We visited a place called Knottsberry Farm which is a sort of Disneyland complex, which it actually predates. Although I have already said that Mike said we were not going to get involved in any magic of course he knew, as I didn't, that there were some magicians appearing at Knottsberry Farm. There are all kinds of shows going on with theatres and indoor arenas, too much to describe here so we will concentrate on the magical angle.

There were actually two acts appearing at the Farm and the first one we saw was a name completely new to me and he was a very pleasant surprise, a young man by the name of **Carl Beck.** I think he made five performances throughout the day, starting at about 11.30 in the morning with the last show about five or six o'clock in the afternoon. He is young, moustached, with longish hair and he dresses in black and white modern style cat suit. His act consisted entirely of a presentation of the Spirit Cabinet. It was the type of presentation we have seen many years ago by Virgil and Julie, Les Levante and his daughter Esme. On this occasion Carl was assisted, I think by a young lady called **Francine** who is the daughter of the late **Willard** who used to do a pretty big show with his daughter assisting him in many things, with the Spirit Cabinet being one of the more important items. She is a really beautiful girl. After the committee was invited on stage she was all tied up and secured with straps which were then nailed to a chair. All kinds of things happened — bells rang, tamborines rattled, discs were thrown out of the cabinet etc. It was a classical presentation of this effect, beautifully done and well worth a visit from anyone interested in the presentation of magic today.

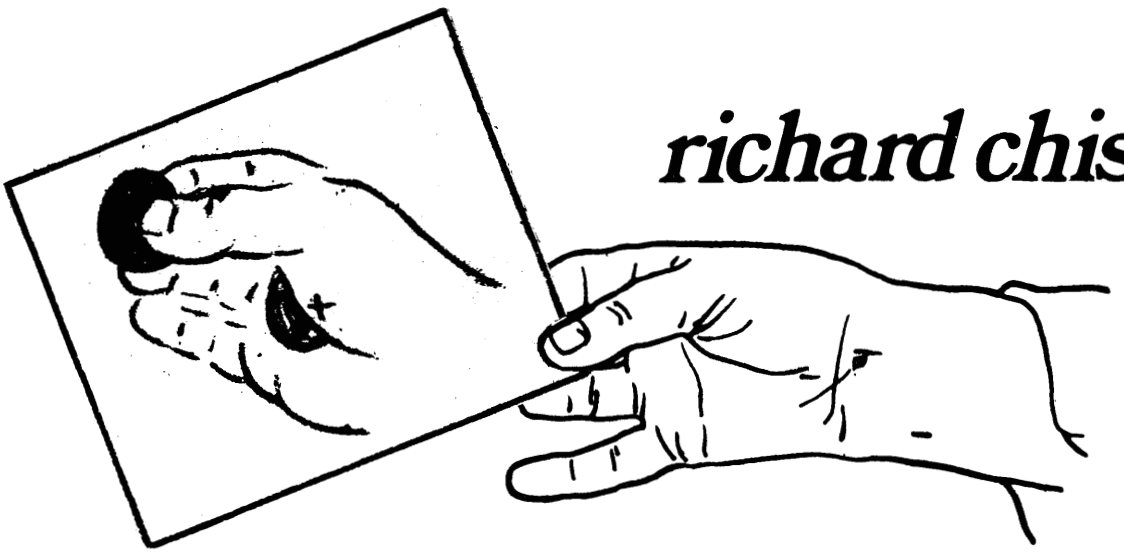
After his show we sat around chatting and were joined by **Ricky Dunn** the pickpocket magician. Then came a surprise as I found that Carl Beck was to do another act no more than fortyfive minutes later. So we stayed where we were and caught the next show which was entirely different. This was an illusion show in which he was assisted again by Francine and two other beautiful young ladies. Again, the presentation, clothes and props were excellent. This act featured large illusions; Trunk Substitution, production of two leopards, transposition of a girl from one cage to another, a black panther appeared somewhere, Carl changed places with one of his girl assistants, and one or two minor things. A really excellent act, beautifully presented. As I have said before this young man is new to me but I am sure I will hear a lot more of him in the future. He is a full time professional performer and a real credit to the profession.

A couple of hours later, after eating and visiting the local magic shop (yes, there is a magic shop in Knottsberry Farm), we then moved over to still another theatre, this time an indoor one. Only one performer in this show, the aforementioned Ricky Dunn. In California at the moment the sun always seems to be shining and no-one wears a jacket, which if you think about it can be quite a problem for a pickpocket, and on this occasion it was. Ricky had several assistants up on stage and proceeded to perform Three Cards Across, Borrowed bill in the Lemon, a comedy presentation of an effect with a drink which is too good to give away. In the course of this he lifted wallets from hip pockets (because there were no jackets), took pens out of shirt pockets, and had everyones' wrist watches. It was not the easiest situation for a pickpocket to perform in but Ricky succeeded magnificently as only a true professional can. Again, a credit to the profession.

And so ended my first day in the city of Los Angeles.

Oops, I nearly forgot, we actually did finish up at the Magic Castle that night, very late, to meet **Ricky Jay**, which we did, but more about this next time.

Goodbye, **Patrick Page**



richard chiswell

HANDYWORK

This is a one-handed coin exchange in which a coin held at the fingertips of the right hand is secretly exchanged for one held in the classic palm position of the same hand. It is unlike any other method with which I am acquainted and trust it will be new to you.

Start by classic palming a silver coin in the right hand and display a copper coin held between the thumb and fingertips of the two middle fingers of the same hand which is held back to the spectators. Sketch (1) shows the required position. The hand turns anti-clockwise until it is palm downwards and at the same time the two middle fingers curve inwards carrying the copper coin to the heel of thumb to the point marked 'X' in sketch. The heel of the thumb now exerts pressure on the edge of the palmed silver coin with a squeezing action causing it to fall onto the little and third fingers, the latter having moved from its position on the copper coin which is retained in position solely by the second finger. Immediately the silver coin falls from the palm, the second finger slides the copper coin from position 'X' into the classic palm and the fingers on which the silver coin is resting straightened and the thumb moved over to hold this coin in the same way as the copper one was held before commencing the sleight.

When performing standing surrounded by a group this method is completely free from angle problems and in this respect is superior to the de Manche method and others with which I am acquainted. It does bear some resemblance to one used by David Roth but he assured me that it differs from the one he uses.

Here are a couple of tricks which may be used as a practice vehicle for 'Handywork', though any other exchange may be substituted if so desired.

Get ready by having a packet of book matches in the right side coat pocket and a silver coin classic palmed in the right hand.

Call attention to a copper coin held in the right hand at the fingertips and appear to place it in the left hand, the fingers of which close around it. In reality the switch is made and it is the silver coin in the closed left hand, the copper being palmed in the right.

Remarking that you also require a silver coin place your right hand into your coat pocket and once inside let the copper coin drop and finger palm the book matches. Pause — and look at the spectators saying, "If I was a true magician it would not be necessary to take the coin from my pocket." Look at your closed left hand, and now two things happen simultaneously. Open the left fingers to reveal the change from copper to silver and remove the right hand from the pocket with the matches finger palmed.

With the right hand pick up the silver coin, display it and apparently replace in the left but make a switch retaining the coin in the right as the left fingers close over the book matches. The right hand now removes the copper coin from the right side pocket leaving the silver there. Displaying the copper coin make some remark about 'it being there all the time' and that it does not really match the silver one. Turn your eyes to the closed left hand and slowly open it revealing the matches as you say, "These are perfect matches."

The second offering is an ungimmicked version of the 'Silver and Two Copper Transposition' by Conrad Haden on page 442 of Bobo's *Coin Magic*. The effect is that three

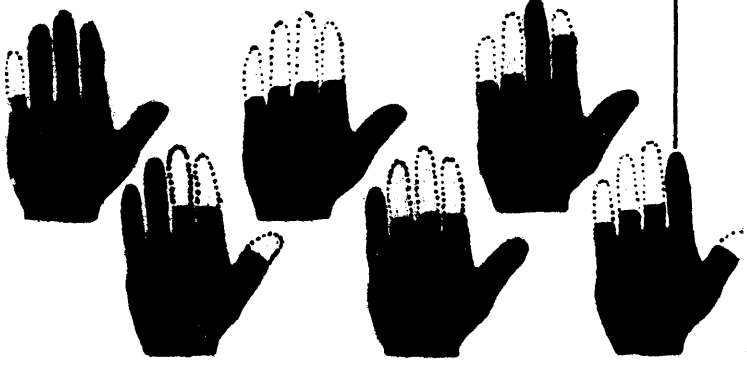
coins, a silver, a copper and a Chinese one placed into the left hand which is then closed. The right hand removes the silver, leaving the copper and Chinese coins in the left hand. A gesture is made and the silver coin magically returns to the left hand whilst the copper and Chinese coins pass from the left hand into the right.

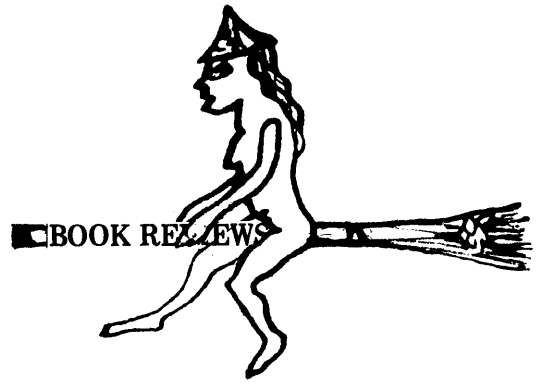
In addition to the coins mentioned you will also need an extra matching silver coin which is classic palmed in the right hand at the beginning.

First place the other three coins onto the table and with the right hand pick up the silver and put it on the open left palm. Do likewise with the Chinese coin and then appear to do the same with the remaining copper coin but switching it for the palmed silver one, closing the left fingers quickly over the three coins as the last one is added to prevent exposing the substitution.

The left hand now turns palm downwards and the Chinese coin worked back towards the left finger tips until the major part of it is outside the fist. The right hand steals this coin between its thumb and curled forefinger as it points to the left hand and asks the spectators to name the colours of the coins.

You now open the left hand slightly between the thumb and forefinger enabling the same digits of the right hand to extract one of the silver coins (a spectator may be allowed to remove the coin if you so wish). You now remind the spectators that the left hand holds a copper and a Chinese coin, and the right a silver coin. The right hand turns palm downwards and a gesture made with both hands towards each other. The right drops the copper and Chinese coins retaining the silver and the left is opened to reveal the silver one. The 'shuttle' move is now executed i.e. apparently tossing the silver from the left hand into the right but really retaining it in the left and showing the duplicate kept in the right hand when dropping the copper and Chinese coins. The right hand now gathers up the other two coins and tosses them casually into the left to join the extra one, and put all coins into the pocket. That's all.





Fred Robinson

Two further books on Mental Magic by Phil Goldstein in similar format as his Blue Book on the same subject. Both priced at three dollars each plus an extra dollar to purchasers outside the USA and available from the author at 121 Charles St., Apt 4A, Boston, Massachussets 02114.

The first one, The Red Book of Mentalism, contains ten items in 20 pages of the kind we have been accustomed to expect from this prolific author. The *Four-sided Triangle* is a prediction in which a spectator thinks of a playing card and his thoughts coincide with a card selected by another spectator, and yet another spectator opens a large envelope and removes a Jumbo card which also proves to be of the same suit and value. *Parallax* is a divination in which duplicates a geometric design, a letter, and a number written by three different spectators. *Disposable Color* is a psychological force with an 'out' if it fails. *Writers Cramp* is a really natural and unsuspected way of switching billets. *Happy Horoscoper* is for those who like to include an astrological reading wherein Happy Birthday appears only on the back of a card bearing his birth sign. The five remaining effects include the use of Tarot cards. A 'Stop' effect using design cards which includes instruction for a pocket switch of two packets of cards — much needed information for the fumblers of this move. Removing the power from a magnet and a divination effect using Scrabble letters.

The Green Book of Mentalism also contains ten effects, and space being limited mention will be made of just a couple which seem to be that little different — always a problem with mentalism. *Onstage Bender* concerns the bending of keys and the use of an amulet on a chain which behaves in similar fashion to the wellknown sex detector (button on a thread). The presentation given allows plenty of scope for action and dramatics, and as the author observes 'It depends entirely on your own dramatic abilities, with the necessary confidence

→

to turn a purely theatrical bluff into a miracle.' *Nucleus* is an effect with a borrowed deck from which a card is chosen and returned. Performer mixes the cards some face down and other face up and spreads them onto the table. Pressing his fingertips on the cards which cling to his fingers by magnetism?, as he raises his hands from the table. Suddenly all the cards fall to the table with the exception of the one chosen.

The real value of these publications lies in the variety of the presentations given with the effects rather than the 'secrets'. In many cases all the necessary patter is included. For the mentalist there is much for him to get his teeth into — for the conjurer who does tricks not quite so much, but he too should find some items for his use.

SIGNACHANGE

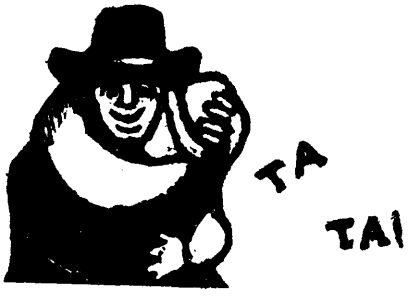
A spectator selects and signs the face of a card. It is lost in the pack. The cards are shuffled and ribbon-spread. The chosen card is the only face up card in the spread, and when it is turned over we see that it has a different coloured back to the rest of the cards. While the method employed in producing this effect is not exceptional, I have found that this trick produces a better response than many tricks which I consider to be much more impressive.

The idea is that the spectator should 'see' his card to have a blue back (assuming the pack is blue) as many times as possible before showing that it in fact has a red back. In this method the chosen card is seen to be blue 3 times.

Begin with the single red card on the face of the pack. Shuffle overhand retaining the card in position. It is now forced using a slip force. I use the one described by Harry Lorayne in "Close-Up Card Magic". The cards are held in the right hand and spread by the fingers of the left hand as the spectator is asked to touch any card. As this is done the right fingers slip the red card under the spread. When a card is touched, the spread is broken at this point, the remainder of the cards being placed on top of the others. The cards are squared bringing the red card to the face of the pack. The cards are held towards the spectator who signs the face card. Now glide back the red card, taking the next card and placing it into the middle of the pack "to lose the card". Square the cards and run them from hand to hand as you say that the card is now one of the cards in the middle of the pack. This is the third time the spectator sees his card to be blue.

To reverse the red card, I use a modification of the side slip. Holding the cards from above in the right hand the right forefinger swing cuts about half the cards into the left hand. As the cut is completed by placing the rest in the left hand the left-hand fingers strike the red card and push it into the right palm. As soon as it clears the pack the left hand tips the pack up in preparation for an overhand shuffle. The palmed card is added reversed to the face of the cards and the right hand undercuts about half of the cards. A few of these are shuffled individually, the rest being thrown on top of the others. This leaves the red card reversed in the middle of the pack. Spread the cards showing the signed card face up. Allow this to make an impression and then turn it over, showing it to be the only red card in the pack.

kevin davie



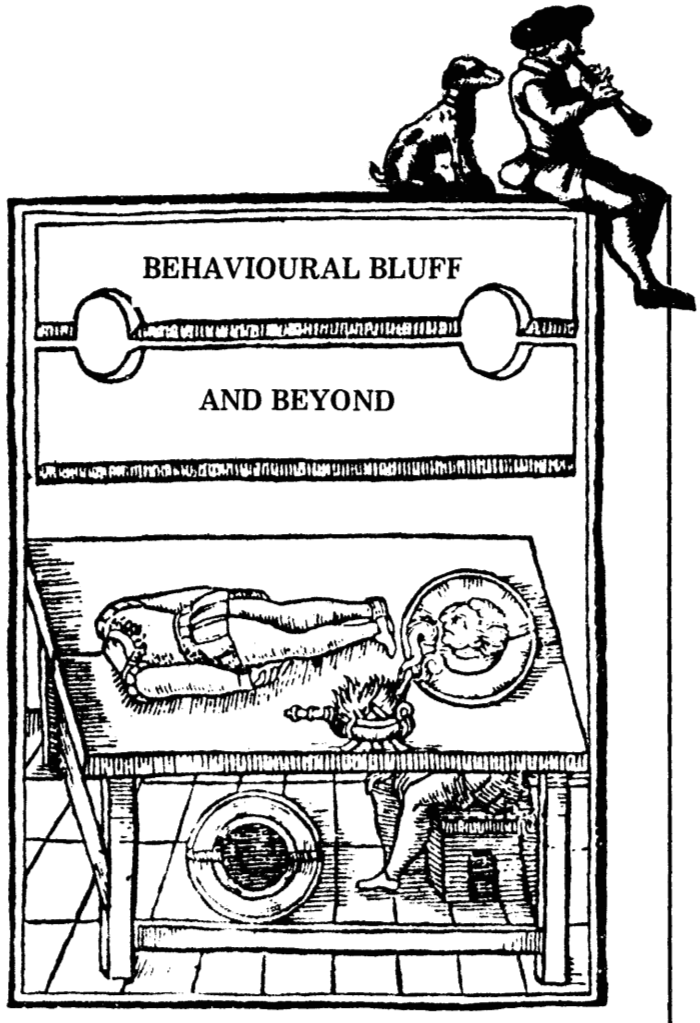
Magic friends,

At the Dutch convention (26-27-28 May at Noordwijkerhout) I won the first prize card magic, the Henk Vermeydenprijs and the Grand-Prix 1978.

One of the tricks I did was Jazz Pieces. I read this trick in Pabular. Thank you very, very much for this great trick.

Pabular-reader,

Robert List (H.H. Jonker),
Martin Campslaan 175,
Rijswijk,
The Netherlands



In the September 1975 issue Vol.2, No.1 of this magazine Fred Robinson contributed a gem of a trick. If you have not been using it, that is your bad luck. It is not difficult to do and certainly hits them between the eyes.

The trick was entitled Behavioural Bluff and can be found on page 156 of the issue mentioned. This method goes beyond the original one hence the title.

EFFECT:

Five cards are removed from a shuffled pack and placed in a row on the table. Four of these are eliminated either by one person or four spectators each eliminating one card. There is no force. A previously introduced card with a contrasting back is turned face up and matches the one left after the elimination process. The other four are then shown to be the Aces.

PREPARATION:

Put five cards of the same value on top of the pack — say the Five of Spades, and the four Aces on the bottom. The Five of Spades from a pack with a different back is placed in the outer top coat pocket with its back outwards.

PRESENTATION and WORKING:

Remove the stranger card from your pocket and lay it face downwards on the table stating that it forms your prediction. Introduce the pack, which may be false shuffled retaining the Fives at the top and the Aces at the bottom.

Deal out the top five cards in a line across the table, and as you explain how the selection is to be made secure a break above the four Aces with the right thumb and transfer it to a left little finger break, and hold the pack in the left hand.

As each card is eliminated move it towards you, forming a heap a few inches from the edge of the table. Transfer the pack to the right hand, its thumb regaining the break at the inner end of the pack.

Two things now happen almost simultaneously. The right hand holding the pack puts it onto the table on the spectators side of the eliminated cards and the left moves the selected card a few inches in any direction which appears to be a natural action depending upon the position of the card. Keep your left finger on this card as you comment on it.

This latter action of the left hand supplies sufficient distraction to provide cover for the right thumb to release the four Aces letting them drop on top of the eliminated cards as the pack passes over them when it is placed onto the table. The best position for the disposition of the eliminated pile and the chosen card will be evident when you rehearse the effect.

Left hand now turns over your prediction card and the right the selected card proving your prediction to be correct.

To round it all off pick up the heap of eight cards and holding them in your left hand count off three into your right hand leaving the remaining five lined up as one card. Pat the three in the right under those in the left, square up and turn the packet face up. Buckle Count to show the four Aces.

Clean up by squaring up the pack and getting a little finger break above the four duplicates and cop them into the left hand. Add these to the pack as you pick it up tossing the aces face up onto the table as you do so.

doug alker

Fred Robinson

OASIS

Congratulations to **Robert List** for his successes at the Dutch Convention in winning the first prize for card magic — the Henk Vermeydenprijs and the Grand-Prix 1978. He wrote as follows, 'One of the tricks I did was Jazz Pieces. I read this trick in Pabular. Thank you very, very much for this great trick.' Thanks to **Bob Farmer** of Ontario who contributed the effect thus helping us to advance our reputation for printing workable effects.

Barrie Richardson over from Holland in the state of Michigan brought complete silence to the Blenheim Bar as he demonstrated The Magnetic Force from his issue Vol.4 No.4. Performed with authority and in a dramatic manner the impact it created was out of all proportion to the simple means employed. Lest is be thought this effect is suitable only for intimate performance, Barrie remarked later that it goes even better before a large audience. Later still, he fooled me very badly with a stripper deck and a couple of effects using a method of exchanging one card for another previously concealed in the hand which I missed completely. Excellent though the exchange is, it was only completely deceptive on account of the planned misdirection built into the presentation as a preliminary to the execution of the move itself.

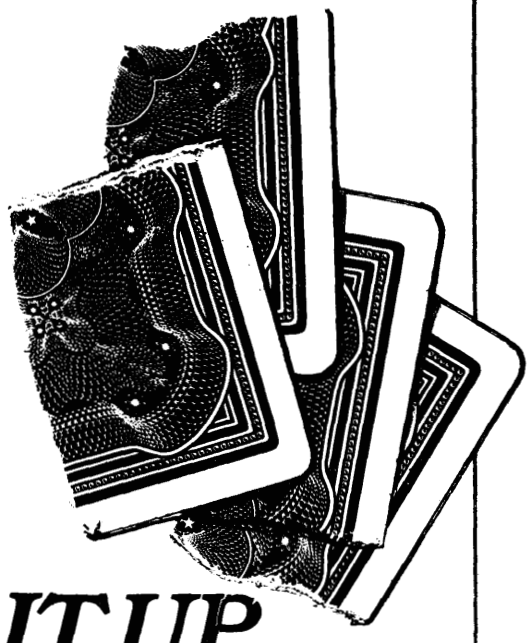
The above observations are not made with objective of making the above mentioned gentleman appear to be the world's greatest magician — we both know he isn't — but to pinpoint what appears to be an important aspect of that necessary part of the magician's equipment — misdirection.

Also running loose in London recently — **Jim Zachary** whose book on dice is shortly to be published. He is an expert on the subject and has some novel ideas to impart.

He was accompanied by **Fr. Cyprian, Hank Moorhouse** and **Rick Johnsson.** The first mentioned showed some of his many inventions which for the record included Hofzinser's Departure, The Solid Gold Credit Card and his Moroccan Card to Wallet. The other two sported similar type black beards which made it difficult for me to remember who did what, and when — we had a couple of sessions. I know for certain that Hank did a Three Card Monte because he gave me a set — he has marketed this under the name 'Sting'. All these referred to are sound tricks and worth a purchase if the effect appeals. Rick promised a non-trick article which, judging from a recent article in the Linking Ring should be entertaining and stimulating.

Also in town **Gerald Kosky**, a name familiar to readers of magical literature. In addition his prolific output of ideas, he also lectures, but unfortunately it was not possible to arrange any in this country due to shortage of notice. He did explain one of old timer **Maro**'s coin effects, eminently suited to stand up bar performance, which had somehow escaped publication. It will appear shortly.

John Fisher recently lectured to the Magic Circle Monday nighters and to my annoyance I missed it. John, a B.B.C. producer, who has been responsible for bringing more top class magicians to our T.V. screens than any other single person, has been globe trotting in search of more performers for a new programme. Their appearance in this country makes it possible for **Ken Brooke** to arrange for us to have the priviledge of seeing them in person by arranging for them to lecture. Over the years he has been responsible for making it possible for magicians in this country to benefit from the advice of these top liners, and to see them in action. Some have been magicians' magicians and others whose magic appealed to normal human beings, and on occasions there have been those whose offerings had universal appeal. One of the latter group, and who must be regarded as one of the best close-up performers of this era is **Johnny Paul** and it is thanks to Ken and John that on Saturday 1st July we shall be enjoying the fine magic of this performer — who said Santa Claus is dead?



RIP IT UP

In the April/May number of the 'Magic Circular', Bill Nagler described a card effect which was the hit of the Abbott Close-up Show Convention, and has since played strongly for him. He was not able to give the method and full working, but Bob Stencil, the originator kindly permitted him to give a good description and source.

The only real clue given was "take a look on page 359 of Expert Card Technique". This I did, and found it referred to double facers, and since I prefer not to use fake cards gave the problem some thought, and arrived at a solution which overcame my objection, and enabled the effect to be obtained without their use.

The effect remains the same and is slightly stronger since part of it takes place in the spectator's hands, and may on occasion be performed with a borrowed pack. No difficult sleights are involved — it is quickly learned — and having performed it several times I can say it is every bit as strong as Bill Nagler claims. So with thanks to Bob and Bill, here goes.

EFFECT:

Two spectators each select cards which are returned to the pack. This is spread and the first spectator's choice is revealed face up. The pack is re-spread with the object of finding the second spectator's card in a similar fashion, but instead of this happening, the first spectator's card again turns face up. A third attempt is made, again the same card is found to be face up. It is now handed to spectator for him to sign his name across its face. On receiving it back the performer, in order to make doubly sure it does not happen again tears it into four pieces and gets spectator to put his hand on them.

METHOD:

Yes, of course a duplicate is needed. This can be added to your own pack after doing a few tricks, or to a borrowed pack if the back design matches. A borrowed pack having two Jokers may also be used.

SLEIGHTS:

Add-on move.
Slip force.
Any double lift.
Larreverse (Ultimate Secrets. Dai Vernon).
Secret Reversal (Million Dollar Card Secrets. Garcia).

SET-UP:

Top card — any picture card — in this case the King of Clubs.
Second card — any spot card — in this case the Nine of Hearts.
Bottom card — duplicate of the second card — face up.

ACTIONS:

Commence by slip forcing the KC and 9H on different spectators. They are asked to show them around to ensure that someone remembers the chosen cards and also as an insurance policy against smart alecs.

Have the chosen cards placed on top of the pack, first the KC and then the 9H. Cut the pack and complete the cut. Personally, I use the swivel cut.

Stating that you are about to perform a miracle, and that under no circumstances are they to name the cards until asked to do so, slowly spread the pack and when the reversed 9H appears push it forward and invite the spectator who took the KC to take it. When he obliges take the next card (the face down 9H) into the right fingers in position for the Larreverse. Claim that spectator is holding the card he chose. When he denies this, say that the miracle worked at least half way if it is the card the other spectator chose. When he agrees, take the 9H back still face up onto the cards in the left hand and turn it over using the Larreverse, and square up the pack.

Say that now you will cause the other selected card to turn face up completing the miracle. Once again spread the cards, again the 9H is revealed face up in the centre. Pretend that something has gone wrong and perform the Larreverse again. This time the cards are automatically set up for it.

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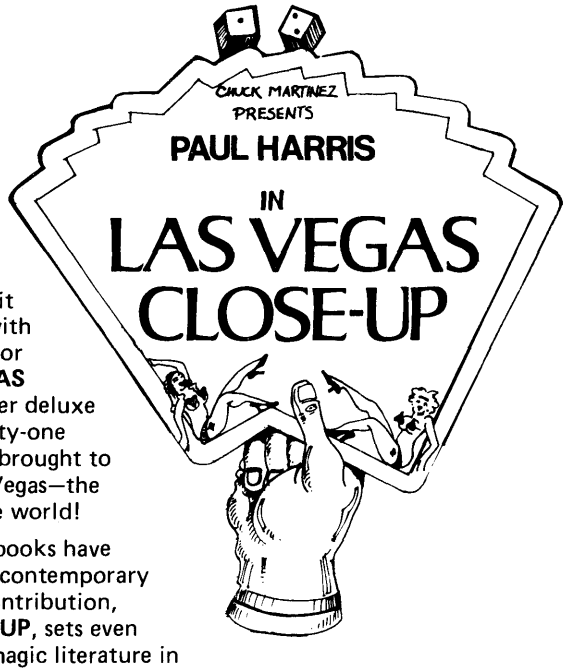

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LAS VEGAS CLOSE-UP is a 160-page hardbound, professionally typeset edition with dust jacket, and can be purchased for **$17.50** + $1.00 for postage and handling.

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Spread the cards once more, and again the same 9H is seen to be face up. Saying that you put a stop to this happening, once and for all, drop the offending card on the table asking the spectator who originally chose it to sign his name across the face of it.

During the time when he reaches for the card to sign it, push the top card of those in the left hand (the KC) under the cards in the right hand and replace the latter under the cards in the left hand. The KC is now on the bottom of the pack.

Hold the pack in the right hand and take a break above the KC at the bottom of the pack in readiness for the secret addition move. Swivel cut the top half of the pack letting it drop into the left hand, and have the signed 9H placed face up on top of them. Using the cards in the right hand flip the signed card face down letting the KC fall on top as per the ADD ON move. Place the cards remaining in the right hand under those in the left.

You now check that the 'signature is visible' by double lifting the two top cards and showing the signed 9H to spectators. Replace it/them on top of the pack — face down, and deal the KC which they believe to be the signed 9H onto the table.

Next put the pack on the table and pick up the KC keeping its face towards you and miscall it as the 9H and saying that to be safe you will tear it into four pieces. Do so, and square them up and put them on the table asking the person to put his finger firmly on his signed? card, and not to lift it.

It is now necessary for the signed 9H to be moved from the top of the pack to second from the top in order to perform the Automatic Reverse. This is easily achieved by taking them one at a time from the top of the pack reversing their order in the process at the same time remarking that it is possible that one of them may be the other selected card.

Replace them square on top of the pack and turn the top card face up. Double lift this face up card with the face down 9H beneath it and use them to flip over the third card face up (they believe it to be the second card). Neither card proves to be the other chosen card. Square up the three cards and turn them over dropping them on top of the pack. The signed card is now face up, second from the top. Cut the pack and complete the cut.

Remarking that this is your last effort spread the pack across the table to reveal the signed 9H face up in the spread, wait a moment for the penny to drop before asking the spectator to name the card he chose. When he replies "The King of Clubs" tell the other spectator to lift his finger and turn over the torn pieces. When they are seen to be the King of Clubs the effect it creates leaves nothing to be desired.

Although the working may appear complicated when reading it — only about ten minutes is required to memorise the handling — the rest is practice.

Thanks once again to Bob and Bill who I trust will approve of my method and changes.

archie mcintyre

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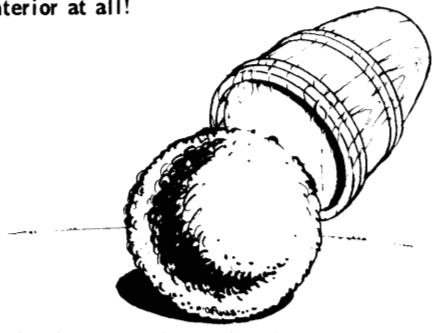

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If you can palm a card really well you will delight in this apparatus. If you cannot palm cards we will send you a very fine method by Barry Stevenson, 'its original title – 'The Incredible Signature'.

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Dear Ken & Frank

Here is a cheque for £83.00. Please send me the following goods.....Ken Miller has just shown me "The Locked Prediction". I think it is wonderful! I have Magic Place instruction sheets together in a large looseleaf book – the amount of worthwhile information put out in the last 10 years from 'The Place' is amazing. Keep it up!

Sincerely, Topper Martyn, Sweden

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Tel: 01-734 9240

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VOL 4 NUMBER 9 MAY 1978

Pabular

WHODUNNIT?
Arthur Setterington

WHODUNNIT?

EFFECT:

A spectator is invited to play the part of a detective and shown a number of cards on which are written murderer's names, various weapons and motives. By following the instructions of a voice on a tape the cards reveal the name of the murderer, his motive and the weapon used, all of which is confirmed by the voice on the tape.

PREPARATION:

Twentyfive cards are required on which are printed the following:

Dagger	*Jealousy*	*Don Wilson*
Club	*Greed*	*Max Forest*
Poison	*Rivalry*	*Dr Browne*
Gun	*Power*	*Dennis English*
Rope	*Resentment*	*Fay Laker*
Explosive	*Eternal Triangle*	*John Foster*
Pillow	*Heir to Fortune*	*Ilsa Heinz*
Sword		*Frank Dacey*
Stone		*Hubert Ganzia*

Put the card with the word *Dagger* on top of the face down packet followed by *Jealousy* and then *Frank Dacey*. The remainder of the cards are well mixed but in no particular order.

A tape will need to be made, preferably using a stranger's voice.

PRESENTATION:

Ask a spectator to assist and show him the cards explaining their relevance to the experiment and the role he is to play. False shuffle the cards without disturbing the order or position of the three top cards, and place them in front of the spectator requesting him to listen to the voice on the tape and follow the instructions given by it.

VOICE:

The year nineteen hundred was a particularly bad year, so far as crime was concerned. One case in particular with which I was personally involved created considerable publicity. It was the murder of an American arms dealer.

On being asked to investigate I gathered available information which is on the cards before you. I would like to go through the clues, suspects, motives etc once again with your assistance.

Will you please pick up the cards and deal a number of them face downwards onto the table . . . have you done that? . . . good. Put the remaining cards aside and pick up those just dealt and deal them into three separate heaps. As you are doing that I will explain that in a similar way I had to sift through the evidence, evaluate the clues, and make some inspired guesses.

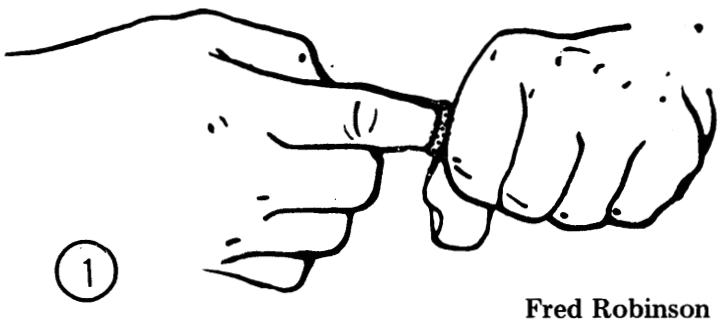
When you have finished, no doubt our conclusions will coincide. You have finished dealing . . . Fine — please turn the top card of each heap face up.

My first task was to make a search for the weapon. From the injuries which caused the death of the victim it was evident that his death was caused by a sharp instrument — probably a knife. Finally I discovered a hidden dagger — no doubt you have done the same . . . you have? . . . excellent.

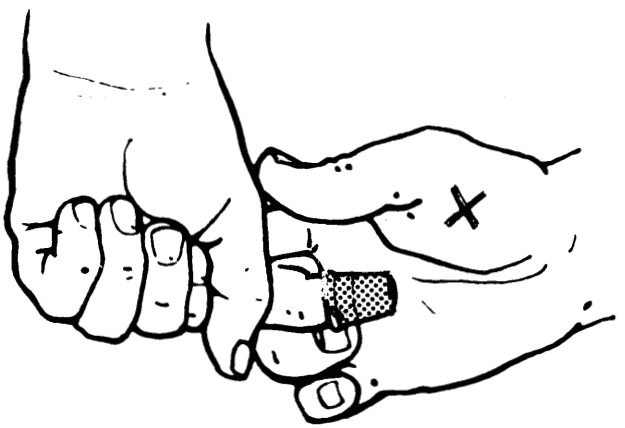
Having found the weapon my task became easier and by a process of elimination I became satisfied I knew the murderer but still needed to find the motive. After considering all aspects of crime from every angle and asking innumerable questions I realised that the suspect had a motive — it was jealousy. Did you arrive at the same conclusion? . . . You did — good.

Finally, after checking all the evidence it became clear beyond any possible doubt that only one person could have been responsible for committing the murder — that person was *Frank Dacey*. I have no doubt, whatsoever, that you reached the same conclusions . . . You did? . . . congratulations on your remarkable achievement. Now, if you'll excuse me, something urgent has developed (shouts) Righto Watson, I'm coming.

arthur setterington



(1)



Fred Robinson

THIMBLE-O

A thimble is displayed on the right index finger and still in that position is pushed into the left fist and disappears, both hands being shown completely empty.

Before displaying the thimble button up your jacket. After showing the thimble on the index finger push it just inside the left fist which is held waist high fairly close to the body, Figure (1). Withdraw the index finger leaving the rim of the thimble just visible to the spectators and then push it further into the fist this time with the right second finger. Withdraw the second finger stealing the thimble out of the left fist in the process and again push the index finger into the fist leaving it in that position. Figure (2) gives a 'navel's eye' view of the situation at this point both hands being in close proximity to the bottom of the left lapel.

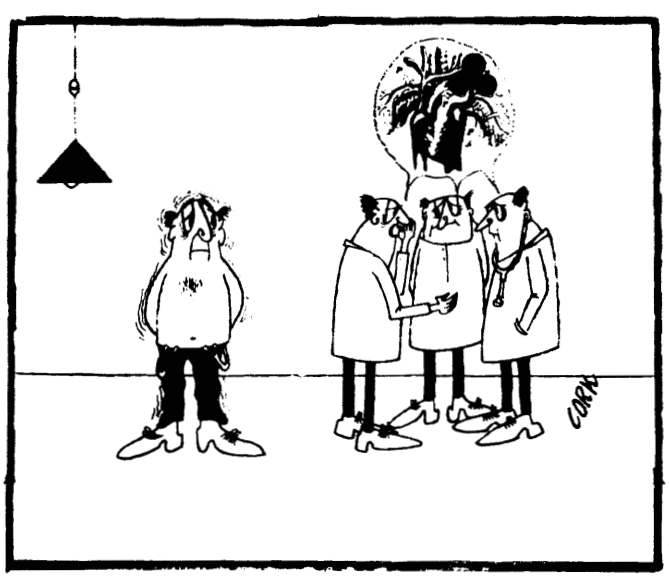
Both hands, with the right index finger still within the left fist, move upwards until they are about level with the outer left breast pocket the thimble on the right second finger going beneath the left lapel. Pause for a moment and look directly at the spectators at the same time gently press outside the lapel with the fleshy part of the hand at the base of the thumb marked 'X' in (2). This pressure is made directly onto the thimble through the fabric of the lapel in order to enable the second finger to be eased out of the thimble.

Turn the body bringing the right shoulder towards the spectators at the same time move both hands a few inches away from the body leaving the thimble hidden behind the lapel. Still keeping the index finger within the fist, twist the right hand bringing its palm towards the audience keeping the second, third and little fingers closed. Next turn the right hand back to its original position and withdraw its index finger from the left fist keeping it extended.

Open the left hand to show that the thimble has disappeared. Magicians will immediately conclude that it is in the right hand, a view that may also be shared by non-magicians due to the manner in which this hand was turned with three of its fingers kept closed. Conclude by showing the suspect hand also to be empty. DO NOT reproduce the thimble.

Thimble workers may have other methods of reaching the point shown in (2). The method given is wellknown to thimble workers, but for those seeking a full explanation the finest description of this move appears in the 'The Ramsay Classics' under the chapter heading 'A Lesson in Misdirection'.

Finally, should the thimble have a tendency to fall from under the lapel — as it will with some suits — try covering it with one of those finger stalls used by the banking fraternity to facilitate counting notes. You will of course change the title to ODDLE-O.



Fred Robinson

OASIS

One of the difficulties in bringing this periodical up to date is that there never seems to be a break from magical activities of various kinds that seem to demand attendance.

The first two weeks of this month (July) began with **Johnny Paul** performing his inimitable brand of close-up magic to a record crowd at **Vic Pinto's** studio and arranged as usual by **Ken Brooke**. This was not a lecture, but a performance of the actual material used by Mr Paul professionally. No tricks were explained as is the general practice with lecturers, in fact there was little in the way of new effects to be explained though there were a few 'moves' which had most of us guessing, but the real value lay in having the opportunity to observe the results of one man's lifetime experience of performing close-up magic to non-magicians. There was a conspicious absence of those clever moves which delight so many magicians and mean so little to the audience other than to cause them to wonder why the performer is holding the cards in such an odd manner, thus violating one of the cardinal principles — that of making every action appear to be necessary and normal and excluding everything likely to arouse suspicion in the minds of the spectators.

Instead we saw — or did not see — the standard sleights such as the force, top change, and palm used to achieve effects which were mainly old classics and included the Cards Across, Torn and Restored Card and a variation of the Card on the Ceiling using a board held in the hand on which to bang the pack. It was during these effects that the value of the old sleights was most evident. Covered by misdirection provided by the actions, patter and spectator involvement the use of these sleights to achieve the effects provided plenty of evidence to show their superiority in achieving a clear cut effect not possible with many of the substitute sleights which are mainly devised by magicians to fool other magicians or because they have not troubled to master the basic tools of their trade. These substitutes, most of which appear contrived and circuitous, usually involve extraneous actions which in addition to arousing suspicion tend to lessen the directness of the effect.

To clarify the point I am trying to make let us consider forcing a card. There are numerous complicated and roundabout ways of causing a particular card to be chosen such as counting down to a given number — adding numbers together — pushing a knife or a face up card into the pack — covering the pack with a handkerchief and having someone cut it etc. All this kind of irrelevant business adds nothing whatsoever to the effect in hand either by increasing its entertainment value or making the effect appear more magical. It would be almost impossible to visualise **Johnny Paul** resorting to such devious methods. He takes the shortest distance between two points merely spreading the cards casually as he is chatting to the spectator making the selection appear —at least to himself — to be of no particular importance.

Other tricks performed included — Devano Rising Cards — Sponge Balls — extremely skilful Dice Stacking — and a Cups and Balls routine. This latter defied explanation, even by the best informed, one of its chief merits being that it did not come over as being a 'set' routine, the general effect being that the various effects just happened rather than that they were expected to occur.

It was a rewarding evening, especially for those performing close-up magic outside the magic scene. To have the opportunity to witness a working performer of the calibre of **Johnny Paul** can only be regarded as a considerable priviledge and of inestimable value to those attending.

Attending the recording of three magical shows which should appear on your TV screens (BBD 2) during November accounted for three days away from the typewriter. These will appear as — **The Fred Kaps Magic Show** — **The Amazing Randi Magic Show** — and **The Ricky Jay Magic Show**. Close-up magicians appearing in these shows will be **Tony Slydini** and **Johnny Paul**. All are produced by **John Fisher** who thanked **Ken Brooke** during the recording for his valuable assistance — somebody should present these gentlemen with a medal or something — you can be assured these shows will be top class entertainment.

All these events brought the usual crop of magicians to the city. **Geoff Ray** in between cruises showed me the use he has made of **Walt Lees** Cull —a Separation Vol.1 No.4 Dec 1974 and Firewater by **Jan Heinz** and **Carl Lauchli** in Vol.3 No.4 Dec 1976 both in his regular professional programme. In the latter he partially fills a glass with drink and then releases the gas into it sealing it in with a suitably sized rubber ball which is attached

inside the coat. Producing the drink with appropriate patter he sets fire to the drink.

Gaeton Bloom in The Magic Place Studio utilising what can best be described as an 'Open Crimp' performed an hilarious (in his hands) routine with a cardboard box, a piece of cheese and a clockwork mouse which failed to find a chosen card. Gaeton has decided to let us have his Chop Cup routine for the magazine which he promised on his last visit should he decide to release it. Thanks very much.

Pauline thought he was a double act **Gate and Bloom** and was looking for the other half, which brings me to **Bob Read** who squeezed in a lecture during a business visit to Chicago. This was a predictable success and someone out there must have the 'savvy' to book him for a lecture tour. Whoever does will have no regrets.

Gordon Bruce came down from Scotland for a day and stayed nearly a week and **Alex Elmsley** also broke cover after almost a year in hiding and joined **Gordon, Ricky Jay, Steve Freeman** and yours truly for a session. **Steve** is a superb card worker who works slowly and deliberately without a suspicion of finger flinging. When he performs the Tilt move it looks just the way it would look if a card was being pushed into the centre of the pack and not as generally performed with the pack held shoulder high as if taking aim with a rifle. You may smile, but how do you do it?

Chatting with **Peter Warlock** soon after the magazine started we discussed the hazard of printing tricks and sleights already published. He assured me that it would happen to us, The Simplified Spin Pass Aces Vol.4 No.6 he informs me is explained in an early Pentagram the originator being **Jack Avis.**

We regret omitting to credit Jack with the original conception but **Mr Pargetter's** idea of replacing the bottom half back in its original position after flipping over each ace eliminates the necessity of cutting the pack each time before spin cutting to reveal the next ace. This economy of movement plus the fact that the illusion of a genuine cut before producing each ace seems to justify its publication.

Have just received from **"Obie" O'Brien** (brought over by **Bob Read** in his diplomatic bag), a report of the 8th Annual Close-Up Convention held as usual at the Forks Hotel, Buffalo. Everyone knows that the genial **Eddie Fechter** is mine host of this establishment, the atmosphere of which appears to be something akin to that of an English pub. This is undoubtedly the event of the year in the USA for close-uppers and its popularity is such that next year it will only be possible to attend if you are specifically invited. No space to give details but the names of those attending which reads something like a 'who's who' in the close-up magic field, and brings credit to **Obie O'Brien** who has been responsible over the years for this event. Should be scope for a similar event in Britain — any suggestions?

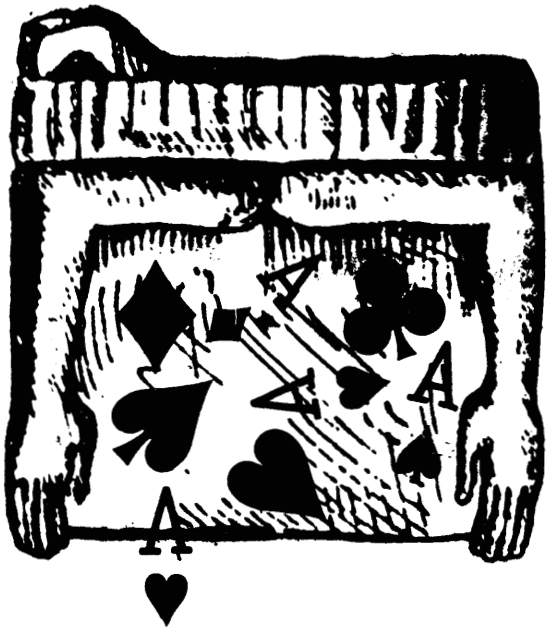
Notions by Phil Goldstein. Available from the author at 121 Charles Street, apt. 4a, Boston, Mass. 02114. USA. Three dollars. Outside the USA four dollars.

This booklet of 12 pages contains 10 items of a varied nature and resembles his previous publications both in format and practical nature of the effects it contains.

Very Good Hand is a small packet ambitious effect in which the ace of spades jumps around until the audience suspect that you have five of them until at the climax all change into a royal flush — in hearts. *Broken Elevator* is a six-part elevator routine with a spectator involved climax. In *Contrasting Prediction* a red backed card matches one freely selected card from a blue backed pack. *Prints Charming* in which three blank cards acquire faces and backs. *MacDonald Goldstein* — the authors version of the MacDonald aces. Maybe and Pop-off are two excellent gags — the first an old mindreading gag re-vamped to good effect and the second a stunt for balloon workers. *Another Birthday* proves to be a variation of the effect in which a spectator looks in a diary for his birthdate and finds the name of a previously chosen written beside it. Just Chance is embellishedwith an applause cue at the end under the caption *The Coupon Caper* and finally *In Case of E.S.P.* the performer divines a selected E.S.P. sign.

None of the effects are technically difficult. If you can buckle count, glide, do the Hamman back count — have some blank cards, a rough and smooth forcing pack and can make a simple flap card and double envelope all the effects are within your scope.

Fred Robinson



TWISTING, TURNING, EXTENDING AND OTHERWISE MOLESTING THE ACES

The following sequence allows a smooth lead-in to the classic Vernon effect, Twisting The Aces (More Inner Secrets of Card Magic, page 5). In effect the four aces are shown in a face-up fan. They are then alternated face-up and face-down but magically turn face-down. One of the aces is then turned face-up and it stretches to twice its length. It is returned to its normal size and turned face-down. The aces now turn face-up, one by one.

The latter part of the effect is the Twisting The Aces sequence while the former part is an impromptu version of Peter Kane's The Lady Stretches (Kabbala Volume 3, page 5) and for another version see Roy Walton's Stretching A Point at page 11 in his booklet *Some Late Extra Card Tricks.* The introduction is a short small packet version of the Bill Simon effect Four Packet Shuffle which can be found at page 21 of his booklet *Sleightly Sensational.*

WORKING:

Though the description above refers to the four aces being used I have found that the effect is easier for the audience to follow if the Ace, 2, 3, 4 of spades are used. However, a working with four aces is appended to this description.

Arrange the cards in the left hand in a face-up fan with the 4 on top followed by the 3 and 2 with the ace on the bottom.

With the right hand remove the "3" and "4" and put them face-down between the Ace and the "2". The order of the cards reading from the top will be — face-up two, face-down three, face-down four, face-up Ace.

Turn the packet over so that the *back* of the ace is uppermost followed by the four face-up, three face-up and the two face-down.

Now a simple count is used to show all cards to be face-down.

(1) Push off the top three cards as one and place it/them beneath the single card remaining.

(2) Push off the top card and place it beneath the three remaining.

(3) Push off three cards as one and place them below the single card.

Alternatively a modified Elmsley Count could be used as follows —

(1) Push off three cards as one taking this group into the right hand.

(2) As the right hand returns to take the next card secretly replace the three card group under it leaving them in the left hand as the right hand counts off the original bottom card as the second card.

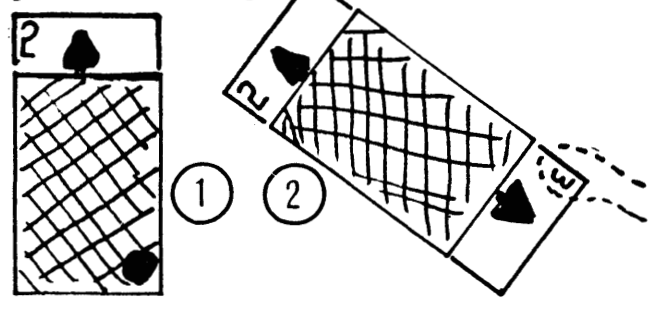
(3) As the right returns to take the next card it leaves the card it holds beneath the packet in the left hand, the thumb of which pushes off the top three cards as one which is taken into the right hand.

(4) The remaining card in the left hand is merely placed or counted onto the cards in the right.

Whichever procedure is used the order of the cards at the end of the count will be — face-down two, face-down ace, face-up four and face-up three. To this point the spectators have seen the cards magically turn face-down. Now the two of spades will apparently stretch to twice its length.

Hold the packet in a squared condition in the left hand and remove the top card (the two) holding it face-up in the right hand. Place it face-up and outjogged underneath the packet in the left hand as in (Fig 1). Put the right thumb on the inner right corner indicated by the black circle in the same sketch and the tip of the right index finger immediately below it and in contact with the back of the bottom card — the three.

The bottom card is now pulled backwards towards the body by exerting a gentle pressure with the index finger and thumb, the latter covering the index of the three as shown by the dotted lines in (Fig 2) which indicates the position at this stage.



If the hands are moved in a slight circle as the above actions are executed the two will appear to have stretched to twice its normal length. Allow this to sink in and then square the packet being careful not to expose the index corner of the three.

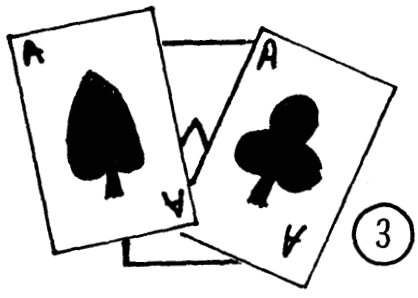
Remove the two from under the packet (it will be face-up) and replace it face-down beneath the packet. The order of the cards will now be — from the top down, face-down Ace, face-up four, face-up three and face-down two.

The packet is now set for Twisting The Aces. Elmsley Count the cards into the right hand and the four will appear face-up. Elmsley Count the cards a second time, placing the last card under the packet which will show the three face-up and the rest face-down. At this point the order of the cards will be — face-up three, face-down two, face-up four and face-down Ace.

Continue by doing a triple lift and turnover and counting the cards singly reversing their order and the two will appear face-up. Remove it and place it face-up on top of the packet.

Double lift holding the two face-up with the Ace face-down hidden beneath it and flip over the other two cards dropping the 'double' as one on top of them. Turn the packet face-down.

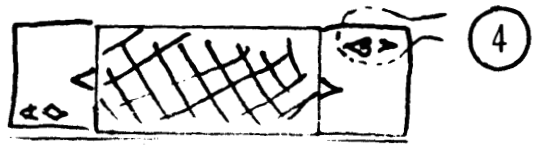
Elmsley Count the cards to reveal the face-up Ace of Spades.



WORKING WITH THE FOUR ACES

There is a very old dodge found in many magic books wherein the ace of hearts can be made to appear as the ace of diamonds by masking part of its centre spot with two other cards leaving the pointed end of this spot visible (Fig 3). Advantage is taken of this possibility in the stretching sequences when using the four aces for this routine.

Arrange the aces in a face-up fan in the following order — AC, AH, AD, AS. It will be necessary to have the pointed end of the AH pointing towards the body so that when it is partially exposed when appearing to stretch the AD it will be accepted as part of the centre spot of this latter card. Sketch (4) shows the position at the stage when the AD is at full



stretch the dotted lines indicating the right thumb which covers the index of the AH.

With the aces fanned in the left hand remove the AH and AC and place them together face-down between the AS and AD and turn the packet over. From the top down the order will be — AS face-down, AC face-up, AH face-up, AD face-down. Execute the false count previously described to show all four aces face-down. At the end of the count the order will be — AD face-down, AS face-down, AC face-up, AH face-up.

The packet is now held squared in the left hand with the AH on top which is removed and placed face-down beneath the packet. Proceed with the stretching sequence.

bob farmer

UG!

LET'L

YOUR commen. are welcome. Ple legible. In block Editor reserves th We regret letter acknowledged ur.

My powers are real

RECENTLY there has been some negativism about me on television and in the press. Unfortunately I do not have control over this and could not stop it.

All the lies and fabricated stories which have been circulating around are vicious and malicious, spread by people who are afraid of my powers and jealous of me.

I hope the negative articles did not change your attitude towards my powers. I assure you again that my powers are real and these people will use any means to try to destroy me.

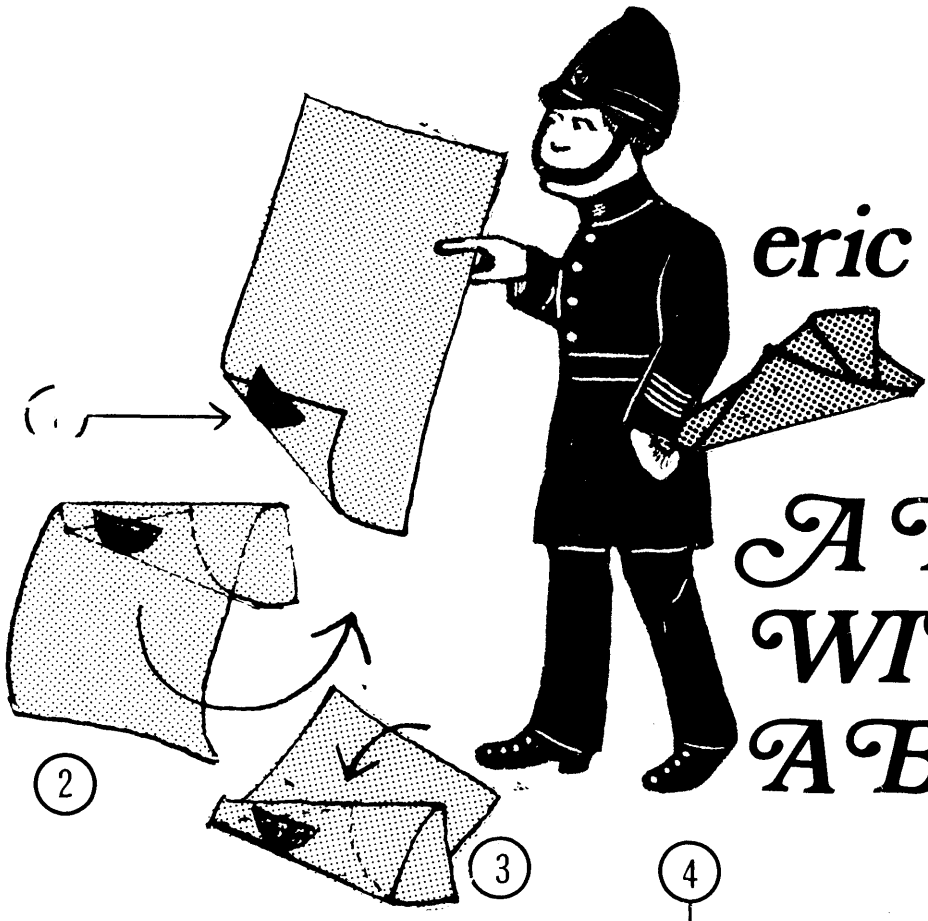
Contrary to what the average person thinks the more famous you become the more enemies you get. — Uri Geller.

Tyranny begins?

giver comr anyo mem press and mea ag B guy post nies Fe lot o Warnb

Paul

WE cor ror sta Par ma



eric mason

A POUND WITH A BOTTLE

Reach for a bottle and ask for the loan of a £1 note. Form the note into a cone as shown in sketches 1, 2 and 3 around your folding coin in such a way that it is kept hidden. Whilst you are doing this borrow a matching coin and then moisten your finger with saliva and apply it to the inside of the neck of the bottle and set the cone in the neck of the bottle as in sketch (4) pressing it in carefully so that the folding coin is trapped neatly within the neck where it is held securely and covered by the note. The pressure of the coin against the inside of the neck of the bottle plus the thickness of the folded note will enable you to open up the note in a natural manner and drop the borrowed coin inside. Push the borrowed coin down slowly without dislodging the folding coin. You are now ready to perform a miracle.

After a suitable pause lift the bottle by the neck with the index finger on top of the note to ensure that the borrowed coin is not shaken out of the top of the note — pause again — at this point magicians will realise that you are going to perform the coin in bottle and that they missed the build-up thinking that you were going to do just another bar stunt. Now bang (pound) the bottle on the table several times — make plenty of noise. The folded coin is now in the bottle — remove the £1 note from the bottle and steal the borrowed coin as you hand it back with your thanks.

Display the coin in the bottle shaking it about making more noise — and turn it neck downwards shaking the folding coin into the hand containing the borrowed coin. Switch coins letting the genuine one fall onto the table or floor and return it. Make the business of extraction with some showmanship holding the bottle on high and bringing it downwards with a longgggggg shake.

* Points of interest?

I have thought for a long time that the coin ought to go into the bottle the same way that it comes out.

It is a method of repeating the trick before the same company having previously performed it using the old method.

One can get the folding coin into the neck of the bottle in full view of the spectators in a fair and open manner without arousing suspicion.

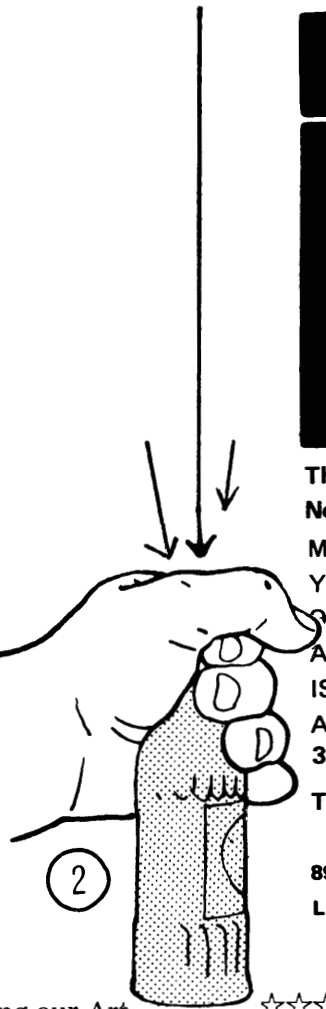
The method is 'OPEN' in performance i.e. more people can see and hear it.

Let the borrowed coin fall onto the table so that it makes plenty of noise.

Use a small fruit juice bottle.

Is there still a better way? Yes, there is — write in if you think you know it.

PETER'S PRESTO POP-IN



Described by Fred Robinson

Within a couple of days of passing our Art Editor's version of the Coin in the Bottle over to the Editor, **Peter Crush** demonstrated his method of this effect to me in the Blenheim Bar — where else?

Using a new English penny piece and showing that it was too large to pass through the neck of a tonic bottle he placed it flat over the aperture as shown in (Fig 1) and grasped the neck of the bottle in his left hand as in (Fig 2) and putting the index finger of his right hand into, the top of his left fist pushed it downwards onto the coin pressing it into the bottle.

The effect was excellent and the method ideal for close-up performances. The secret is of course the same — the coin is a folding one but using a small coin is one of those — why did I not think of it — ideas. Also being small the extraction of the coin is much easier.

An interesting variation in presentation came up — instead of grasping the bottle by the neck, stand it on the counter or table, cover it with an handkerchief and press on the coin through the fabric pressing it into the bottle.

peter crush

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THE
walt lees
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close up magic

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WHERE THERE'S SMOKE.....

Here is a quick stunt with a pipe. Have your regular pipe palmed in the left hand with its stem pointing up the arm. Take from your pocket a miniature and remark "I am trying to cut down on my smoking." Put it stem first into the left fist, (Fig 1) shows the performers view at this point, and press downwards and outwards on the bowl with the right fingers levering it on the side of the left index finger causing the end of the stem to snap out of the left fist into the centre of the right palm. The right hand moves away with it palmed, the bowl being under the curved fingers and the end of the stem in the centre of the palm. Immediately the left thumb presses on the bowl of the regular pipe and with a pushing action brings it into view (Fig 2).

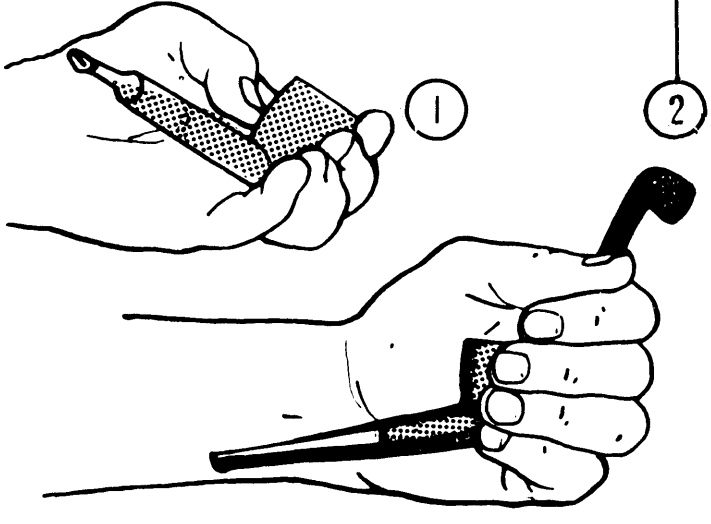
Do not try to make a miracle out of it — performed casually in an offhand manner during conversation (not when other tricks are being performed) though it could be used as an icebreaker.

It is a simple matter to light one cigarette from another but not possible to light a pipe in a like manner. It can be done by stretching a piece of paper over the bowl 'drum' fashion and bringing the lit end of the cigarette into contact with the pipe tobacco by burning a hole through the paper with it.

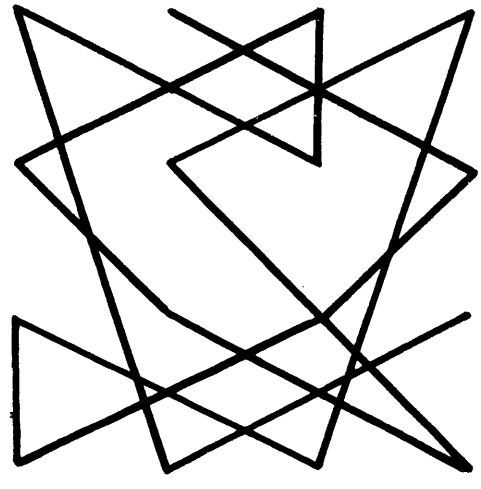
Spread a handkerchief over your open palm and press the lighted end of a cigarette directly onto the fabric which does not burn or scorch — that is providing you have a coin beneath it which absorbs the heat. Not much but another icebreaker for your favourite coin and handkerchief trick.

To produce smoke from your fingertips. Strip off the striking surface of a safety matchbox. Place it on a plate or saucer and set fire to it. This will leave a brown residue into which you rub your thumb and index finger tips of the left hand. By rubbing them together wisps of smoke will rise from them. Remarking that "Where there's smoke there's fire" bring a lighted cigarette you are holding in your right hand just above the rising smoke producing a flash of flame. The size of the flash depends upon the size of the ball if flashpaper concealed in your right hand. More next issue.

fred robinson



WHAT IS IT?



simon lovell

HANDY ACES

This offering is a direct outcome of reading this magazine's review of Phil Goldstein's book *Scattershot*. The effect is precisely the same but the method must be different or it would not be appearing here (have not as yet had access to the book). As in the original a selected card disappears from between the four aces held by the spectator, only to reappear face up in the pack.

Begin by putting the four aces face up on top of the face up pack which is then held in the right hand Biddle fashion.

They are then taken by the left hand singly 'biddling' the third ace in the process. Ask the spectator to hold his left hand palm uppermost and place the four, (actually three, aces on it, and then ask spectator to cover the cards with his right hand. This latter request ensures that he will not notice that he only holds three aces.

Now fan the pack face up taking care not to flash the ace at the bottom and ask him (or preferably, her) to name any card. The named card is removed and dropped onto the table. The pack is now squared and held face down in the left hand. Call attention to the chosen card and patter about it being a free selection etc, the left hand drops to the side and its thumb pushes the top card (the ace) over the side of the pack, and using the thigh as a lever flip it over face up. The move can be done with impunity as all eyes are on the chosen tabled card.

Right hand now picks up the chosen card and places it face up on top of the pack directly on top of the face up ace taking care not to flash the latter, and turn over both cards as one.

Request spectator to open his hands slightly and take the top card — the ace — which the spectator believes to be the card chosen and push it between the spectators palms and ask him to re-close his hands. As this is happening the left hand with pack drops casually to the side of the body and the chosen card turned face up with the same move as used previously for reversing the ace. It is now necessary to bring the chosen card to the centre of the pack, and this can be done by casually cutting the pack. Personally I split the pack holding half in each hand and bang them together over the spectators hands bringing the face up chosen card to the centre. This kind of action suits my particular style and find it preferable to other, and possibly more subtle moves, which may tend to bring the spectator's attention towards the pack when as far as he is concerned the only cards involved are those he holds between his palms.

You now say to the spectator "You are holding the four aces and ....." Here you pause and wait for him to name the chosen card. When he obliges smartly ribbon spread the pack across the table revealing the card he has just named face up in the spread. There is nothing further to be done other than to direct your gaze towards his hands and watch as he looks through the four cards and finds only the aces.

The above routine has been in continuous use over the past three months and its impact on lay persons has been such that it is a regular item in my repertoire. Nuff said.

TEA TOTALLER

vic allen

Place a few tea-bags in your wallet, and when someone has assisted you or a 'Betcha' trick goes wrong take one from your wallet, screw it up in your hand and push it into their top pocket saying "Have a drink on me", or it can be used to tip the waiter. It always gets a laugh.

Although at this moment I happen to be sitting at my 'tripewriter' in the north east of Scotland, my thoughts are actually in the U.S.A. which in case you have forgotten, was where I left you last time.

For the record, I don't keep records. I don't even keep copies of this magazine, and I hope that doesn't surprise you, but my reason for making this point is the fact that I have no idea what I rambled on about in the last issue. I know I was in Los Angeles but have no idea whether my literary effort was done before, or after the P.C.A.M. convention. Anyway, as I have heard Jay Marshall say, all that money has been spent so let's progress to some action that is a little more recent.

After bidding a fond farewell to the City of Angels, shaking hands with **Nancy Caldwell** kissing **Mike Caldwell** goodbye, I headed east for the Big Apple, which they tell me is Americanese for New York City, and the Society of American Magicians' annual convention. It was held at the Waldorf Astoria Hotel, which is big, big, big. They gave me a room with two beds and a television set and for all the use I made of them I would have been as happy with a sleeping bag on Grand Central Station.

This was probably one of the best conventions I have ever attended. Everything was good. The competitions, the shows, the lectures, the hotel, the dealers room — I liked them all. What do I remember? Well, I did an act on one of the shows which I enjoyed and so I probably did OK. I also did a lecture on the Saturday afternoon, and sold out of lecture notes plus a few copies of my latest book which I had managed to hide away from conventioneers at Los Angeles. Yes, I have another book on the market and its called '150 Comedy Props' and its very very good. If you want to get a few laughs in your act, buy it. (Its £2.35 pence including postage and packing, $6.00 by airmail to the U.S. or do you think I'm getting too mercenary?) *(Could be:* Ed)

I also did an X-rated show one evening at midnight which received a mixed reception. In the hotel foyer there was a large blackboard on which was scribbled last minute announcements throughout the convention. Someone had written on it after my midnight epic, 'Dai Vernon's Midnight Show, admission free, excellent. Patrick Page's Midnight Show, admission $10.00 Gyp.' I don't know the person responsible but he was wrong. I wasn't gypped. I was perfectly satisfied with the arrangements but offer him my belated thanks for his condolences.

I digress. Regarding the close-up, one of the highlights for me was the performance of **Phil Goldstein,** who works professionally as **Max Haven.** He does a mental-type act and he's good. *Very* good. He will be appearing at the next IBM Convention in England. **Johnny Thompson** did his Malini Egg Bag routine and the gambling type routine which defies description. **Harry Lorayne** proved he could do a memory act by performing practically every card trick he has ever published.

David Roth did miracles with his coins, **Darwin Ortiz** did miracles with his cards, **Karrell Fox** did miracles with a ball routine which deserves a little thought and is well worth thinking about if you are interested in such things.

Maurice Fogel performed as only he can, superbly, and just don't believe one of the stories you may have read recently about him. The guy who wrote it just didn't know the full facts.

A pleasant surprise for me during the convention was to meet again **John Calvert** and **Tammy.** They, like Maurice Fogel, did the whole second half of one of the shows. I liked it. I liked New York.

There's more to come, but that's all for now, I'm running out of space), so keep your fingers crossed that in the next issue I can remember how I signed off in this one.

Goodbye, Patrick Page

Geof Mallloy

brings you new and
exciting magic from America's brightest new star

Phil Goldstein

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Watch out for the Repro 71 stand at the I.B.M. Hastings Convention this year,
featuring many personal appearances
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JUAN TAMARIZ

is a name to watch. He has his own TV series in Spain and won first prize for card magic at the Paris FISM Convention in 1973. -'Genii- said about that triumph: " he did all the routines while accompanying himself with a harmonica'. Very funny, lighthearted and terrific musically and, of course, magically as well. Others doing card work varied good to lousy..." He's lectured in almost every country except here and we hope to be putting that right in the future.

THE TAMARIZ RABBIT

Recently he spent a week at the Magic Place and bedazzled all those present with a close-up trick that involved four empty top hats, four apples, a worm and a rabbit. It was really three tricks in one, a laugh and a surprise in each, building to a very funny, unexpected climax. We are privileged to be able to offer it to you made in a style which to the best of our knowledge has never been used by any magical organisation in the world.

A NEW HIGH IN CLOSE-UP MAGIC
ASK FRED KAPS

Someone in Holland saw world master magician Fred Kaps perform the Roy Johnson version and spent money on a phone call so they could join in the fun. By the way, Fred coloured his outfit with felt pens adding an additional dimension to a prop that spells fun, fun, fun for audiences of all ages. Here is magic with a golden touch linked with a sparkling offbeat presentation.

FIVE DIFFERENT ROUTINES

by Tamariz, Trevor Lewis, Jack Avis, Bob Gill, and Roy Johnson

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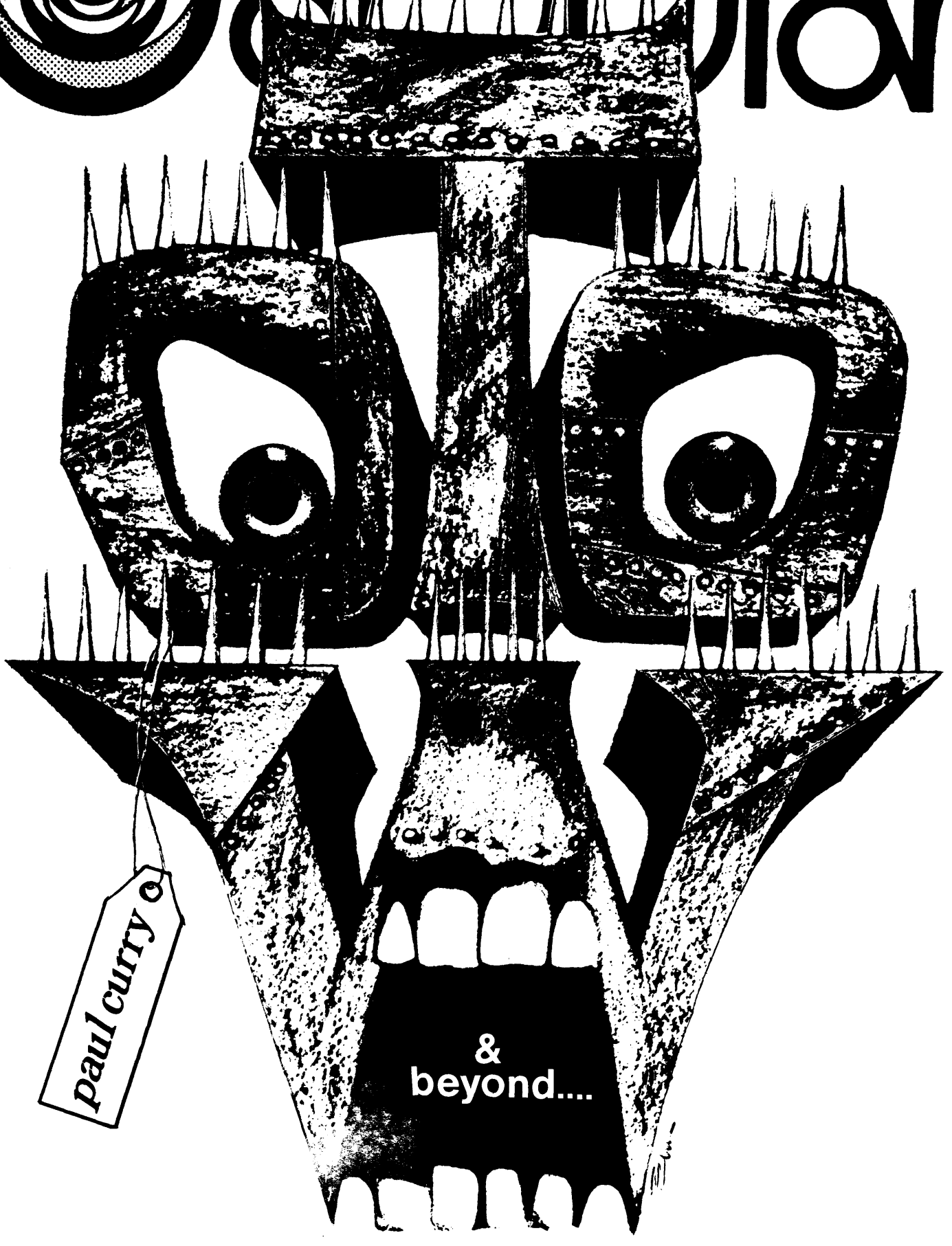
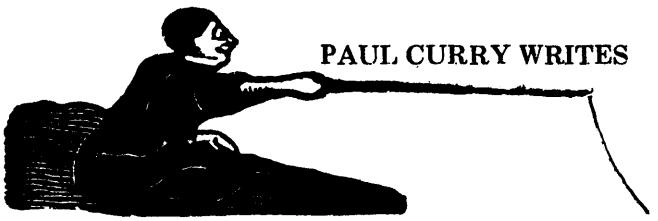
Popular





Gather round, everybody — I'm going to tell a sad story. Make room up front for Steven Kuske, because it was his "OOTW" in the February 1978 *Pabular* that inspired this tale.

Way back in the 1940's a young man dreamed up an effect in which a spectator would deal a mixed pack of cards (not really — all the red cards were together on top of the blacks) into two face-down packets, guessing the colour of each card as he did so. The "red" guesses would go into one pile, the "black" guesses into the other. These guesses were undisclosed ones, so that the spectator alone knew which packet was supposed to be "red" or "black".

With the cards finally dealt completely, the performer would ask, "Into which pile did you deal your red guesses?" Upon it being indicated, he would pick it up, turn it over, and show a red card on the bottom. (It would have had to be so, since red cards made up the lower half of each packet). "Well," the young man would say, "your first guess was correct."

He would then disclose other red cards by lifting off varying portions of the packet a few times, showing the face card each time. (Of course, he made certain he cut into the lower half). Thus proclaiming every card in this packet (held face down in the left hand) to be red, he would pick up the "black" half with his right hand and say, "But that isn't true of this half — I'm afraid one of the red cards got in with the blacks." Placing the "black" half face down on the "red" half (and making certain to keep a little-finger break between them), he would deal cards from the top face up on the table. Each card would be a black one until a quarter of the pack had been dealt — and then a red card would turn up.

"Ah, there's the mistake!" the young man would say as he tossed the red card out on the table. (Under cover of this, he would bring his hands together and "pass" all the cards above the break to the bottom). The cards would then be handed over to the spectator to finish the deal.

All this, mind you, was in the young man's mind. He hadn't actually performed it because one thing bothered him: that arbitrary sorting operation by the spectator at the start. He reasoned that anyone old enough to eat without a bib would be aware that only an exact separation of 26 cards in each packet could accomplish the effect. If the halves were visibly uneven, the deception would be obvious. So he tested it on a number of people, saying he was checking out an ESP test. Sure enough, in practice, as the spectators dealt out two piles, there were enough instances of visibly unequal piles to make such a procedure too risky to handle.

Was the young man chagrined? Not at all. Even while he tested the aforementioned procedure, it occurred to him that a self-working method was possible in which the colours (cards) guiding the guesses were changed during the deal. There were residual benefits and side effects, too. The inference was strengthened that the performer really controlled the spectator's thoughts and actions. For the spectator there was a differing and significant challenge to meet. Best of all, the young man was pleased with the "hands-off" presentation which he thought came close to the way one would do it if one really had the power. Happy about the way it turned out, this young man put the trick on the market, sold thousands of copies, and received lots of favourable comments which indicated that magicians were happy with it, as well.

And then, at the 1978 S.A.M. Convention at the Waldorf-Astoria Hotel in New York, the laurels on which he had been resting since the '40's' suddenly sprouted thorns. Responding to a tap on the shoulder, the now-no-longer-young man turned to face his long-time friend, Oscar Weigle. Choosing his words carefully to soften the blow, Oscar said, "You are in disastrous trouble. That 'Out of This World' trick you have been peddling all these years contains fatal flaws."

Notwithstanding the bracing grip friend Oscar had on his shoulder, the man swayed like the girl in the Broom Illusion when human support is removed. "You mean . . . " he stammered.

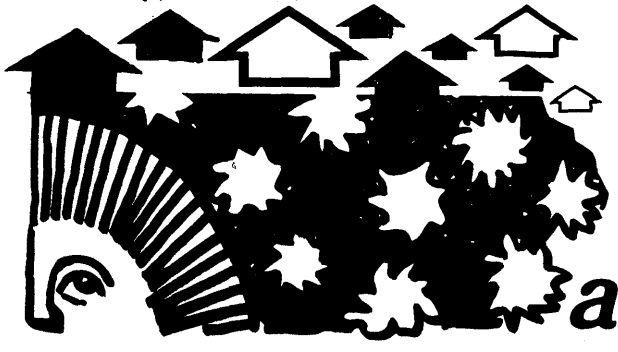
"Yes," Oscar answered somberly, "refunds may be in order." Then, mentioning that he disliked seeing grown men cry, he thrust the February 1978 *Pabular* into the hand of the no-longer-young man and left hurriedly.

How can the pain that followed be described? As seen through Mr Kuske's critical eye and reported under the heading "OOTW", the World trick is apparently filled with clues which must be sorted out by size, the "largest" being the mid-deal switch of guide cards. This made the no-longer-young man sad, because he had always considered that dodge as the strong part and an effective throwoff on the method. Many magicians had agreed with him about that.

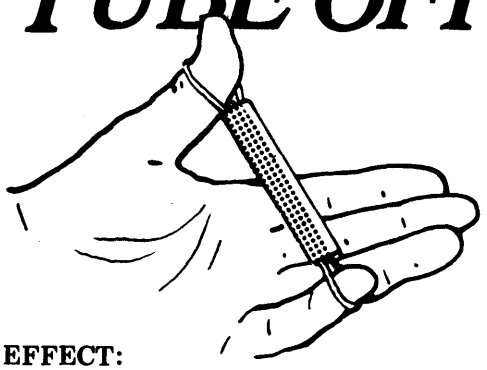
Something else that saddened him was Mr Kuske's observation that there were no sleights. This omission constituted a serious weakness, since it enabled the spectator to make an "accurate reconstruction" of the method. Now the man began to get a headache — he had been under the impression that the trend in magic for the past 50 years or more was to stress subtlety over sleights. Headache aside, however, the World trick starts off with one of the most convincing sleights in card magic: the false overhand shuffle that keeps the colours separate. There also was a pass involved in the original version, incidentally, but it fell by the wayside because magicians found the subsequent method to be subtle enough to make it unnecessary.

Well, after a while the sadness wore off, but the man still smarted a bit about the word "passe" that Mr Kuske had used. The older one gets, the more sensitive one becomes about words like that. Accordingly, just to sort of balance things off, he thought he would reveal this story, giving the details of the very first method so that Mr Kuske could see some of the deceptive points he missed in his own method, a method that has been suggested many times, by the way.

And now, the moment of truth — the real reason for this account. It's to take advantage of the *Pabular* policy of equal time/space. Surely you have such a policy! There is a booklet available containing a very direct way of separating the reds and blacks — a Martin Gardner idea. The booklet also contains 18 other tried-and-true methods of performing the trick. Its title? **Out of This World — and Beyond.** How to get it? By sending $4.60 (U.S. funds) to Paul Curry, Phoenicia, New York 12464, U.S.A.



TUBE-OFF



EFFECT:

The performer takes a plastic tube two inches long and through it, threads an elastic band. Into one of the loops protruding from the tube the left thumb is inserted and into the left little finger. The tube is obviously secure on the band which is stretched taut between the thumb and little finger.

A handkerchief is draped over the hand and a moment later the tube drops from beneath the handkerchief. The handkerchief is removed, and the elastic band is seen still stretched between the thumb and little finger.

This is a puzzling, uncomplicated close-up quickie with a simple plot, using simple articles.

REQUIREMENTS:

Plastic tube two inches long with a half inch diameter — rubber band — and handkerchief.

METHOD:

Thread the rubber band through the tube and insert left thumb and little finger through protruding loops (Fig.1) shows this arrangement. Cover the hand with the handkerchief and proceed as follows.

Push the index finger into the band between the thumb and tube and then withdraw the thumb. Now push the thumb into the band at the other end of the tube between the little finger and the tube. With the thumb push the tube up against the second finger and withdraw the index finger. The tube is now gripped between the index and second fingers and when it is required to drop the tube, open these two fingers and move the thumb and little fingers apart stretching the band taut. Remove the handkerchief and show the band stretched between the thumb and little finger as at the beginning, but minus the tube.

Although the description may seem complicated the action is very simple in practice.

arthur setterington

Fred Robinson

OASIS

Some months back we printed an excellent article by **Bert Graham** which criticised in a constructive way the treatment meted out to performers participating in close-up at conventions and the like, giving valuable hints to organisers of such events.

No such article regarding these same hardworking gentlemen is required on how to treat visiting lecturers — at least that has been my experience with one exception which shall remain nameless. Perhaps I had better mention the others — which will not take long. The Leicester Magic Circle, The British Magical Society and recently The Order of the Magi all making sure that someone was delegated to meet me and looked after the 'inner man' before being taken to the headquarters. This kind of hospitality which makes the lecturer feel at home with some of the boys prior to doing his stint ensures that he gets off to a good start having already made 'contact' with some of his audience, thus avoiding to some extent starting cold. It is part of the business of making the event more enjoyable and is especially applicable when the subject is of a close-up nature depending on a more intimate contact with the onlookers than would be the case if the lecturer's subject matter was related to the various aspects of platform and stage magic. Either way its an advantage to have a friendly rapport with the audience from the beginning even if one is an experienced lecturer — which I am not.

Manchester — the home of the 'Magi' — has a reputation for being a city where it rains every day proved to be a disappointment when I arrived — it was fine. Met by **Max Robertson** this year's President and **Arthur Day** who recently showed me a trick which seemed familiar, it was **Mark Weston's** 'SPLITZ' from Vol.3 No.11 of this magazine. After an excellent meal, which consisted of more courses than **Marlo** has methods for doing Oil and Water, we moved on to the venue.

Among the forty or so attending, apart from my escorts, I had only previously met **Bayard Grimshaw** editor of the I.B.M. Budget who performs a monthly miracle by getting it out on time. **Kevin Fox** once published a trick in this magazine and worked it at the Ramsay Reunion — must twist his arm for another. **Mark Weston**, a regular contributor, **Mo Howarth** a regular reader and appreciative of our efforts told me of the fun he was getting from a trick in the **Barrie Richardson** issue — the Magnetic Force. **Brian Glover** was only a name to me until this visit. Proved that all I'd heard about his card work was true by showing me a couple of tricks. Both will be appearing in this magazine. It was raining when I left.

Back in London — and in the Blenheim Bar to see someone jacketless with short shirt sleeves causing a coin to appear and multiply first to two then three and finally four as he tossed them from hand to hand. Another coin effect in which the coin appeared and disappeared — no give away moves in either effect, wondering how the first was done, but **Bill Spooner** did give me the lowdown on how he did the second one — a hooked coin. He also kindly gave me his booklet 'Here's Hoo' with Coins which explained all. Apparently purchasers get the gimmicked coin included. If Bill, who hails from North Carolina, lets me know price and details I will review it fully.

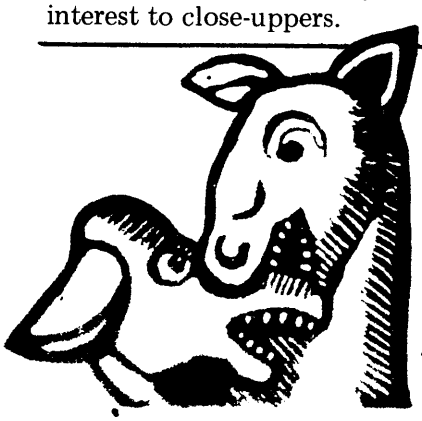
Same place the Monday following. This evening **Martino** from South Africa entertaining magicians and lay persons alike with card tricks and an effect which he gave us permission to publish and will appear fairly soon.
Changing a scrap of paper into a pound note. None of the magicians caught on to the fact he was using a thumb tip and some who saw it performed twice were still in the dark so get your thumb tip at the ready, preferably one which is a reasonable match to your flesh and does not stick out like a sore thumb. This is an item from the repertoire of a busy professional magician and one that has considerable impact on magicians and also on people who do not like magic — everyone likes money.

Bev Bergeron writes re the Simplified Spin Pass Aces — if you have any contact with **A. Pargeter** please tell him that I have been looking for this effect for years. I must have paid over one hundred dollars throughout the years trying to get a SIMPLE ace cutting effect that I could work from table to table. I'm a pro — I do not sit at a table for magicians. I have to be ready to perform as I approach a group of people sitting or standing. With the Pargeter method I can set faster than with any other method I know.

Anthony Brahams on his last visit to the U.S. tells me he managed to see some top class close-up magic — **Jimmy Grippo** at Las Vegas — **J.C. Wagner**, bar magician of San Diego doing tricks from his own book and those of **Paul**

Harris which seems to point to a source of practical material — at the Magic Castle **Martin Nash** looking the part of a gambler cutting aces and centre dealing and other relevant material. He also attended the **Fetchter** Convention and was impressed by the high standard of the magic most of which could be considered commercial.

Lecturers booked for the I.B.M. British Ring Annual Convention included **Elizabeth Warlock** and **Phil Goldstein** — will be there and — we will be reporting anything that was of interest to close-uppers.

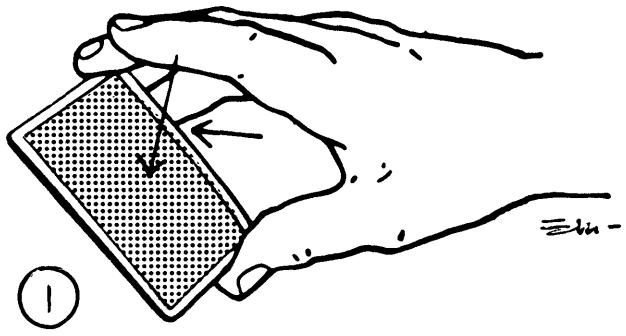


THE PROBLEM IS....

to remember an effect — one of many — shown to me by that excellent card worker from France Dominique Duvivier. We were introduced to each other by Gaeton Bloom with cards in hand — at three paces. Those who have seen Dominique perform with cards will know what I mean when I say I had great difficulty in not putting my pack away. Our session was short and sharp, with Gaeton acting as interpreter, and my problem is to remember precisely the routine Dominique kindly gave permission to publish in Pabular.

That I was involved working on a similar routine added to the confusion due to some similarities, therefore I can only vaguely remember the effect, but I clearly recall his handling of the Hamman count used to display the cards, which he showed me in detail and will be explained during the working instructions.

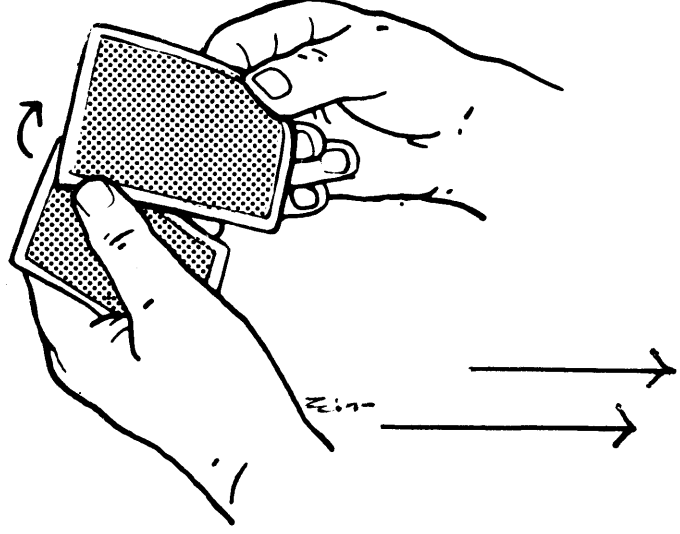
To the Duvivier effect I have added others using the same cards making a sequence of effects in which four cards change places — turn over — all look alike (twice) — change colour (three times) — lose their backs — all four finally changing to different separate cards. These effects are achieved with various counts and displays currently used with small packet card tricks, and the effect upon lay audiences is staggering as the routine proceeds to its climax when the performer reluctantly? allows the cards to be examined.



You will require six cards —3D, 6S and JS with multi-coloured backs, two blue and one red backed Joker. Arrange these as follows reading from the top — 3D, 6S, JS all face up, the two blue backed Jokers face down and lastly the red backed Joker face up.

Square up the packet and hold it in the right hand between the second finger at the outer end near the right corner and the thumb at the inner end near the right corner. The index finger rests gently on the face of the top card and the third finger is in contact with the right side of the packet acting as a guide to keep the packet square. See (Fig.1). This is the grip for Duvivier's handling of the Hamman count which is used to show the packet of six cards as four face up cards all different.

Proceed by pulling off the 3D with the left thumb letting it fall onto the left palm. Do likewise with the 6S. Appear to do the same with the JS but perform the Hamman move, taking all the four cards into the left hand stealing the 3D and 6S back into the right. Drop these two (as one) on top of these in the left hand, immediately pushing the top card (6S) over towards the right with the left thumb which remains on the card. The right takes it at the right inner corner between its finger and thumb and lifts it upwards causing it to snap over the tip of the left (see Fig.2). This flip past the thumb is an unspoken emphasis that it is the last card and the spectators fail to notice that this card has been shown twice. Do not count out aloud either in the above initial display or at any time during the routine.



THE PROBLEM IS .....

Retake the cards in the right hand again holding them as in (Fig.1) remarking that you will cause one of them to turn face downwards. Bend the cards concave by squeezing the ends and move the right index finger back and forth across the face of the top card (6S). Relax the pressure allowing the cards to straighten and repeat what the audience will regard as a magical gesture — which it is.

The left thumb now pulls off the 6S, 3D and JS singly into the left hand using the same action as before leaving a blue backed card in the right hand. This is a Joker and beneath it, unknown to the onlookers is a Joker of the same colour and a red backed Joker face up. All three are dropped onto those in the left hand as one card.

Saying "Perhaps you missed that — watch for the next one." Hold the cards in the right hand (Fig.1) and do the 'squeeze' business. Perform the Ascanio Spread, I prefer the Hamman method which is as follows. Left thumb pulls the top face down card to the left and the left index finger pulls the bottom card (6S) to the left and the second finger pulls the next to bottom card (3D). Two face down cards are now visible — both being blue backed Jokers and beneath the second one are hidden the face up red backed Joker and the face up JS.

Square up the cards and holding them in the right hand give them a 'squeeze'. Take them into the left hand and by using the Elmsley count produce the third effect showing three face down blue backed cards and the 6S face up. Remove the 6S and place it face up on top of the packet.

Ascanio spread and a complete reversal takes place, one card face down and the 3D, JS and 6S face up. The face down card(s) is a packet of three, which is drawn out of the spread and dropped face down as one card on top of the three face up cards.

Again hold the cards as in (Fig.1) and Hamman count pulling off with the left thumb a blue backed card followed by another blue backer, then a face up Joker. In taking this latter include the three cards under it and steal back the first two with the right hand (the Hamman move). These two cards held as one blue backer are dropped onto the others in the left hand, taking a break under them with the left little finger tip. A Joker has appeared for the first time and three face up cards turn face down.

You now appear to turn the packet over, but before doing so turn the four cards below the break over using the half pass. The pass is part of the movement of openly turning the packet over and if done without hesitation passes unnoticed. At this moment all the cards are face up and in the following order from the top down — Joker, 6S, JS, 3D, Joker, Joker.

Turn the packet over and Elmsley count causing the Joker to disappear, its place being taken by a red backed card. Pull out the red backer and drop it face up on the packet showing it to be the Joker they have just seen face up in the spread.

Now turn the Joker face down and obtain a little finger break below the second card (a blue backed Joker). From the point of view of the audience you appear to take the red backed Joker and put it face outwards under your wrist watch strap. Actually, the right fingers go under the second card (the break facilitates this) and pulls it clear as the left hand turns to ensure that only the face of the blue backed Joker is seen as it is being removed.

The spectators now believe that you are holding three blue backers. Now show all three to have red backs using what is now a wellknown move for this purpose. Hold the cards face up in the right hand, again as in (Fig.1) and turn the hand to show the red backer at the bottom, then with the left thumb pull off the face card (6S) into the left hand and turn the right hand to show the red back of the bottom card. Repeat the action pulling off the JS and again showing the same red backed bottom card which seems to be the back of the last card in the right hand, the 3D. This card with a red and blue Joker beneath it are held as one card and dropped on the two in the left hand. The illusion of having shown the backs of all three cards is perfect — especially so as it forms part of a routine and the spectators are somewhat bemused by what has gone before.

Call attention to the Joker under your watch at the same time getting a little finger break under the 3D. Remove the Joker and show the back has turned from red to blue. Push it face up into the packet below the 3D and release the break. The order of the cards reading from the top of the face up packet is now — 3D, Joker, Joker, Joker, JS and 3S.

Ascanio the cards again which brings the three Jokers in a block as one card immediately below the 3D. Remove this block as one card and show its? back to have changed to red. Drop the three as one face up on top of the others. All four cards have now been shown as red backers.

Turn the packet over to show a multi-coloured back and proceed to show that all four? cards to have similar coloured backs by using the

Hamman count as described when displaying the cards at the start of the routine.

Now turn the packet face up and by repeating the Hamman count show the packet to consist of all Jokers. — CLIMAX.

Under cover of this startling double climax there will be a relaxing of attention by the spectators and you take advantage of this fact to dispose of the two blue backed Jokers which are on top of the face up packet. Personally I palm them off and drop them into my pocket having conveyed by my manner that the trick is over — there will still be a Joker on the face of the pack to prove all is fair when their eyes return to the cards — as they eventually will. They will also feel a desire to get their hands on the cards, so you begin to tease them by suggesting that perhaps things are not quite as they thought, and that the four cards are not all Jokers, but all different. As you say this display the faces of the four cards by doing the Ascanio Spread without concealing any card — all are now different.

You now proceed to show that all four backs have changed to red. This is achieved by using the 'Caboodle' principle explained in detail in Pabular Vol.4 No.1.

Hold the packet face up in the right hand between the thumb at the inner end, fingers at the outer end, in the position required to perform the Kelly replacement i.e. with the fingers well over the outer end of the packet so that the tips can be brought into contact with the bottom card and swivel it to the right.

Left hand now takes the Joker from the face of the packet, shows its red back, and puts it face up on the bottom of the packet. Next take the 3D — do not show its back, but appear to put it face up on the bottom of the packet. In reality it goes above the red backed Joker which is swivelled aside as explained above to facilitate this. Without hesitation the right index and little fingers move from their position at the outer end of the packet to the long sides squaring up the cards as the hand turns to show the red back of the 3D?

Repeat with the JS and 6S which leaves the cards of the face up packet — 3D, JS, 6S, Joker.

Hold the packet in the left hand — face up — and take the top card, the 3D, with the right hand between the thumb at the inner end and the fingers at the outer end show its multi-coloured back. Left thumb pushes the JS over the side of the packet and the right picks it off beneath the card it holds — the two cards overlapping. Right hand turns over the two cards showing their multi-coloured backs, after which its index finger moves over to the long side and pushes the cards square.

The right hand now takes the next card — the 6S — again overlapping as before and after displaying it squares it up with the index finger. The red backed Joker is now 'Caboodled' going into the packet above the bottom card and the right hand turns showing a multi-coloured back, apparently that of the Joker.

The backs of all four cards have now been shown to have changed from red to multi-coloured.

Holding the cards face up in the left hand take them into the right, one at a time reversing their order and then turn them face down. Show them once more as having multi-coloured backs by doing an Elmsley count and as you complete this remark "Of course I could change the backs back to red again, one at a time (as you say this count the cards singly revealing the last card to be red backed) but you have already seen that."

Finish by giving your cards to a spectator.

eric mason

WHERE THERE'S SMOKE

Bob Hamilton sent the following for inclusion having seen it worked in a bar up north.

Standing at the bar (where else) bring out a box of 'Swan' matches and ask anyone to hand which direction the swan is swimming. When they reply "To the right" prop the box on a cigarette packet with the swan facing them and wager that you can make the swan swim in the opposite direction i.e. to the left, without touching or moving either the box or the cigarette packet.

Having accepted all the bets ask the barman for a glass of water and resist making any cracks about it being difficult to tell the difference between water and beer in this pub because you will require another in a moment. It should be a pint glass.

Stand the glass of water in front of the box and ask a spectator to look through the glass and say which way the swan is now pointing. He will again say "To the right." Appear somewhat disconcerted, take a look yourself, and reluctantly agree with him. The object of this byplay is to raise the hopes of the punters to think something is wrong and they may have won the bet.

You now ask for another glass of water and place close to and in front of the other glass so that both glasses and the matchbox are in a straight line (Fig.1). Now ask the spectator to take another look and say which way the swan is swimming. Due to the fact he is viewing the swan through two glasses of water it will appear to be swimming towards the left which makes you the winner.

If desired the business of playing up can be extended by exchanging the second glass for first one, and getting the spectator to look through this one also, before finally asking him to look through both.

For this stunt, also designed to obtain a free drink you will require a matchbox and a coin of suitable size enabling it to be 'jammed' into the cover of the box as in (Fig.2). You will also need a stooge.

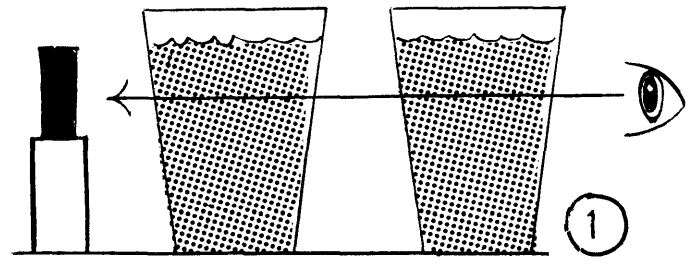
Bring out, or borrow a coin of the same denomination as the one jammed in the box and not seen by the spectators. Explain that you are able to divine whether a coin is head or tails upwards when covered by a matchbox. Demonstrate to your intended victim what is required of him by setting the box, coin side downwards over the borrowed coin. Next remove the box standing it up on the table near the coin. Tell him that when you turn your back he is to either turn the coin over, or leave it as it is, and cover it with the box.

When your back is turned your stooge takes over and picks up the box as the spectator makes his decision. Suddenly, as if he has just thought of the idea, your stooge nudges the victim, picks up the coin and places the box back on the table.

When you are informed that they are ready, turn round, and acting in whatever manner suits your style announce it as heads or tails according to which side will be uppermost as you force out the coin by pressing the drawer inwards with the forefinger in the act of picking up the box.

Make sure that you call the opposite side of the coin visible when you have it set, otherwise it will be you who will be buying the drinks. This happened to **Dave Robertson** when he had me set up as his victim, and he's a Scotsman.

A juggling feat for a change. The idea is to toss the box up and, as it comes down, hit the

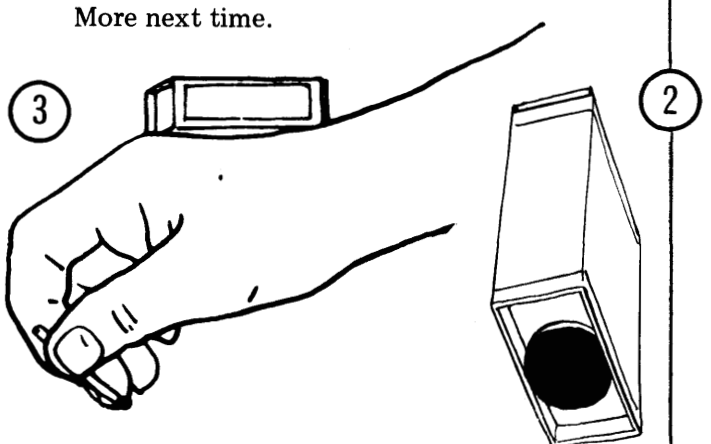


striking surface with the head of a match causing it to ignite, while the box, knocked sideways by the impact, is caught in the other hand. The match is held in the right fingers with the box on the back of the same hand (Fig.3). Success is dependent upon tossing the box so that it is at the correct angle for the match to hit the striking surface on the box when it is in the air. It is much easier if you cheat a little by weighting the box with a couple of large coins or increasing the striking surface on the box by pasting further such surfaces on one of the sides of the box.

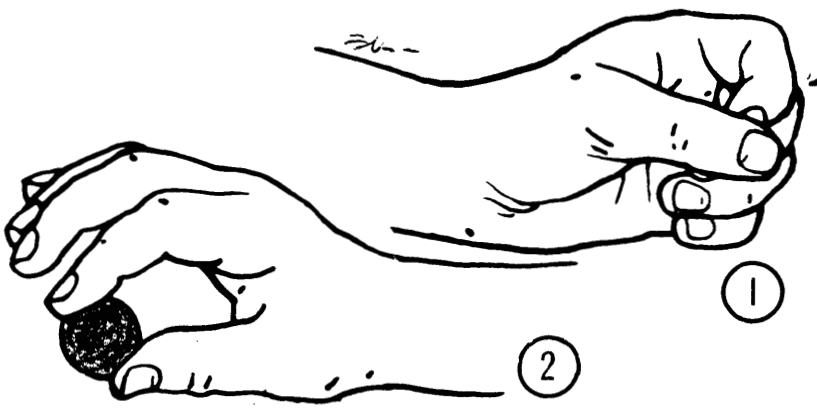
When someone gives you a cigarette and is proffering to light it for you move your closed fist into the flame. Your fist lights up and you light your cigarette from it. The dodge, shown to me by **Jan Heins** is to have your hand in your pocket around your lighter allowing the gas to escape from it into your fist.

With a suitably shaped lighter the same effect is possible by actually having the lighter in your fist and disposing of it by sleeving. If you have any ideas on this, or any other stunts your comments would be appreciated, also a reminder of anything with cigarettes or pipes which have been missed would be welcome.

More next time.



fred robinson



ROLL AWAY

The performer, who is seated, drops a coin into his left hand from where it completely disappears.

You will require a coin the heavier the better — it must also be round.

Partially close your left hand into a loose fist as in (Fig.1) and rest it on the table with the opening between the thumb and forefinger uppermost. Hold the coin in the right hand between the thumb and forefinger as in (Fig.2) and drop it into the opening at top of the left fist angling it so that the edge strikes the inside of the left forefinger at the point marked with a cross in (Fig.1).

If the edge of the coin hits the finger correctly (a matter of experiment) it will impart a rolling motion to the coin, which, when it hits the table will travel towards you and fall over the edge of the table into your lap. There must be sufficient space between the tips of the fingers and the hand to allow a free passage of the coin.

A few trials will indicate how far from the edge of the table the left hand should be, five or six inches seems to be about the best distance. The passage of the coin is well covered from both sides by the forearms and from the front by both hands — the right not moving away until the coin is in the lap.

A suggested presentation is to count one as the coin is dropped into the left hand which retains it. Open hand to show coin and repeat on the count of two. Count three performing the vanish.

While the trick is practical when spectators are seated, all angles being well covered it is vulnerable when some are standing so here is an idea — which I have not tried but seems worthy of a trial.

Cut a hole about two or three inches in diameter in a piece of black cardboard about six inches square. Introduce it as a 'black hole' and rest it on the left fist and drop the coin through and vanish it as described. The cardboard will hide the rolling coin from those standing.

The sucker element can be introduced by making a flap hinged across the centre of the cardboard which you accidently? expose before resting it on the fist. Should be interesting to watch the spectators examining the cardboard and searching for the coin.

martino

You may not believe it but I actually do remember how I signed off last time out. I was talking about New York. I had intended to carry on doing so, but at this point I would like to harp back to Los Angeles for a moment. I was pleasantly surprised to meet several people who appeared to be pleasantly surprised to meet me for the first time. They were mostly Pabular readers, all of whom said they liked the column. I don't know whether they were being nice or were good liars, but I liked them. There was one young man, however, who expressed great surprise at meeting me for the first time and said that I was nothing like he had imagined me to be. When I asked what he meant he said "Well you're a lot younger than I expected and a much nicer person." It turned out he had expected a miserable old fashioned Englishman or Scotsman, because I always seem to be complaining or 'having a go' at someone, which is English for using someone as a whipping boy. Well, it's nice to know someone else who was pleasantly surprised. Am I really a very nice guy!

The Page boy speaks....

But to New York. With SAM Convention over I was left with a few spare days to spend in New York, and I stayed with **Charlie and Regina Reynolds** who have a delightful old fashioned home in Greenwich Village. I was pleased to learn that nearby there was another magic show at the Village Gate Theatre called 'The Incredible World of Magic and Illusion' starring **Richiardi**, 'The World's Master of Illusion' plus 'a cast of internationally acclaimed magicians from the far corners of the world'. This turned out to be a first class show headlined of course by Richiardi who really must be, as the table tent said 'the world's master of illusion'. I first saw him many years ago at the London Palladium, probably around 1956. This time he seemed to be doing more or less the same act — the canary lemon and egg, the incredible levitation, the De Kolta Vanishing Lady and other smaller magic. For my money this fellow has to be one of the greatest magicians in the world, not only today but of tomorrow and yesterday. Supporting acts included **Ger. Copper** with manipulations, **The Fantasios**, a double act from Italy, basically a dove act. Another year or two and this guy really will be a force to be reckoned with. There was also a pickpocket (unfortunately I have forgotten his name) who had an unusual act consisting of one or two tricks, some pickpocketing and an amazing demonstration of musical ability with a violin string, a bow, a piece of chair and a matchbox, which got him off to an incredible hand. Last, but not least, was one **Bobby Baxter.** I have known Bobby a long time and have often met him in many different parts of the world, but this was the first time I had actually seen his act. He does unbelievable close-up with cards and thimbles, but this was his stage act. The first half of the act was silent, with great facial expressions which proved he was a master of the art of pantomime, or if you like mime. The second part consisted of two card items in which he proved to be an expert at handling assistants chosen from the audience. The whole act was hilarious, and Bobby, if you ever read this, I loved the act.

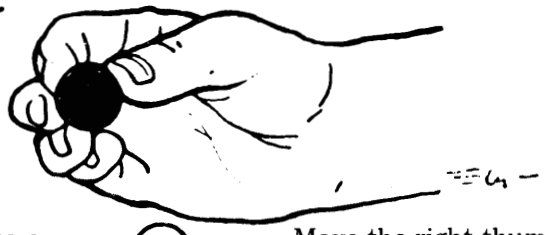
As on previous visits to New York I usually reserve part of my last day for a visit to Maceys, the large department store, so that I can buy all my presents in one go (laziness I suppose). This time, after spending my three dollars there, I left the store and wandered down the street only to be accosted by two young fellows actually standing on the sidewalk by an upended orange box trying to suck people in to bet on the Three Card Trick. They weren't having much luck and I just didn't have the guts to stand there like an idiot tourist. But it was interesting to see this in New York though it happens quite often in London.

Now you will not believe this but barely 200 yards down the street I saw a crowd gathering. I joined it and peeking between someone's legs I saw a young man with dark curly hair of about 16 years of age busking magic on the sidewalk. Not only busking, but doing it silently which is, to say the least, very unusual. I only saw him do a not more than adequate version of the colour changing handkerchief which seemed to register OK with the crowd, and the Chinese rings, also performed silently. This seemed to cause quite a minor sensation especially amongst those allowed to examine the rings. At the end of the routine he picked up just about the smallest tin cup I have seen and pointed it in everyone's direction. He probably picked up a few dollars in small change but, being the big time magician from over the ocean, I put a dollar bill in, hoping to get a reaction. But he didn't bat an eyelid.

So I just wandered away, happy in the thought that someone was at least making some money out of magic instead of just playing around with tricks among other magicians as I had been doing for a week at the Waldorf Astoria.

Goodbye, **Patrick Page**

COIN THROUGH HAND



What follows below is in response to a request by Patrick Page in Vol.3 No.10 June 1977.

EFFECT:

A coin is placed on the back of the left which is held in a loose fist. It is pushed down with the right hand which is then removed — the coin has gone. The left fist is opened and the coin is seen resting on the palm having penetrated the hand.

METHOD:

Hold a small coin (a fivepenny bit will do) with edge of the coin on the pads of the fingers in the right hand as in (Fig.1) Form the left hand into a loose fist and bring it up to the level of the right hand which displays the coin. The position of the left fist is SIDE ON, with the little finger nearest to the spectator. You should leave a big enough cavity (which is facing you) to accept the coin later on WITHOUT MOVING THE FIST. The strength of this effect depends on there being little or no movement being seen during the 'move'.

Still retaining the finger positions shown in (Fig.1) place the coin on the back of the left hand. The backs of the fingers of the right hand are towards the spectator and at an angle of 45 degrees to the back of the left fist (Fig.2), giving excellent cover for the left thumb to manoevre without any movement being apparent to the onlooker.

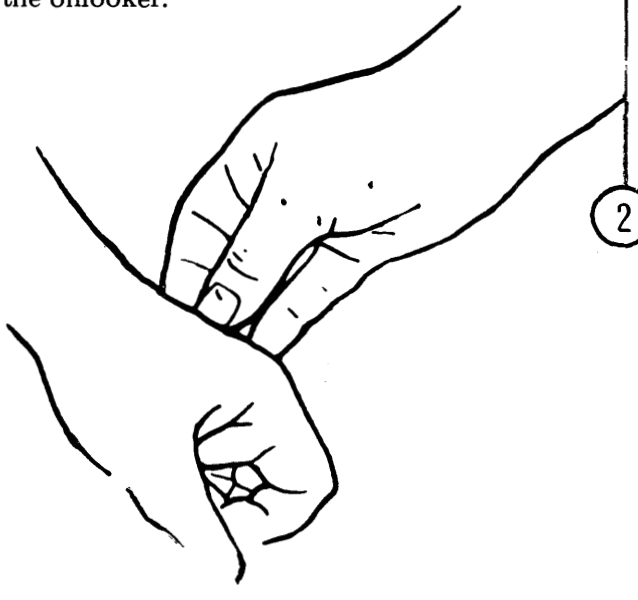
Move the right thumb onto the face of the coin and slide it backwards until it comes into position just above the opening in the left fist (Fig.3). Then tilt the mouth of this opening up a little and ease the thumb off the coin which will fall and hit the side of the left thumb and fall through the opening into the left fist.

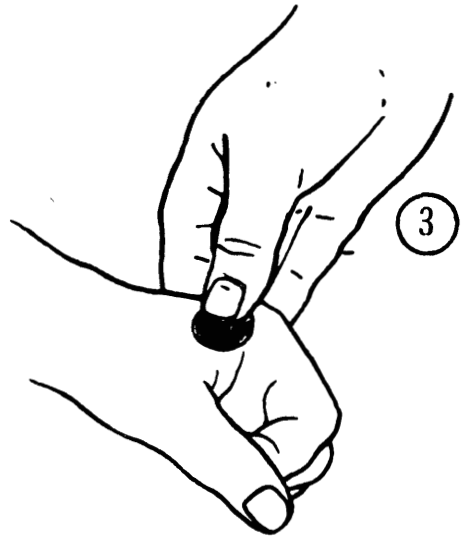
Bring the right thumb back to its original position and turn the left fist so that its fingers face the spectator and state your intention. Go through the action of pushing the coin through the back of the left hand. Remove the right hand and show that the coin is neither in that hand nor on the back of the left hand. Turn the left fist over and open the fingers to reveal the coin resting on the palm.

The above takes only a short time to execute and has its beauty in that no movement is visible to the spectator as both the coin and right thumb is hidden by the 'wall' created by the right fingers enabling the move to be made as boldly as desired.

This effect has had considerable success with laymen — try it out — I am sure you will like it.

anath viswanathan





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JUAN TAMARIZ

is a name to watch. He has his own TV series in Spain and won first prize for card magic at the Paris FISM Convention in 1973. -Genii- said about that triumph: " he did all the routines while accompanying himself with a harmonica'. Very funny, lighthearted and terrific musically and, of course, magically as well. Others doing card work varied good to lousy..." He's lectured in almost every country except here and we hope to be putting that right in the future.

The TAMARIZ RABBIT

THE TAMARIZ RABBIT

Recently he spent a week at the Magic Place and bedazzled all those present with a close-up trick that involved four empty top hats, four apples, a worm and a rabbit. It was really three tricks in one, a laugh and a surprise in each, building to a very funny, unexpected climax. We are privileged to be able to offer it to you made in a style which to the best of our knowledge has never been used by any magical organisation in the world.

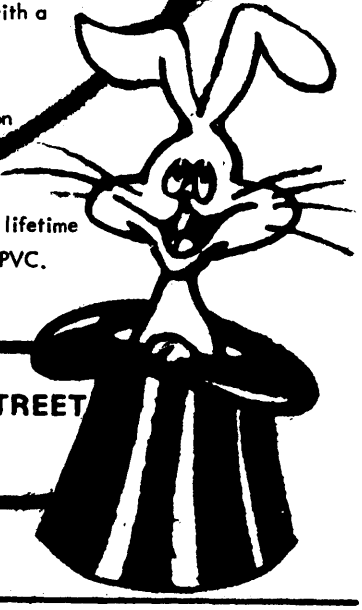
A NEW HIGH IN CLOSE-UP MAGIC

ASK FRED KAPS

Someone in Holland saw world master magician Fred Kaps perform the Roy Johnson version and spent money on a phone call so they could join in the fun. By the way, Fred coloured his outfit with felt pens adding an additional dimension to a prop that spells fun, fun, fun for audiences of all ages. Here is magic with a golden touch linked with a sparkling offbeat presentation.

FIVE DIFFERENT ROUTINES

by Tamariz, Trevor Lewis, Jack Avis, Bob Gill, and Roy Johnson



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Peabuilar

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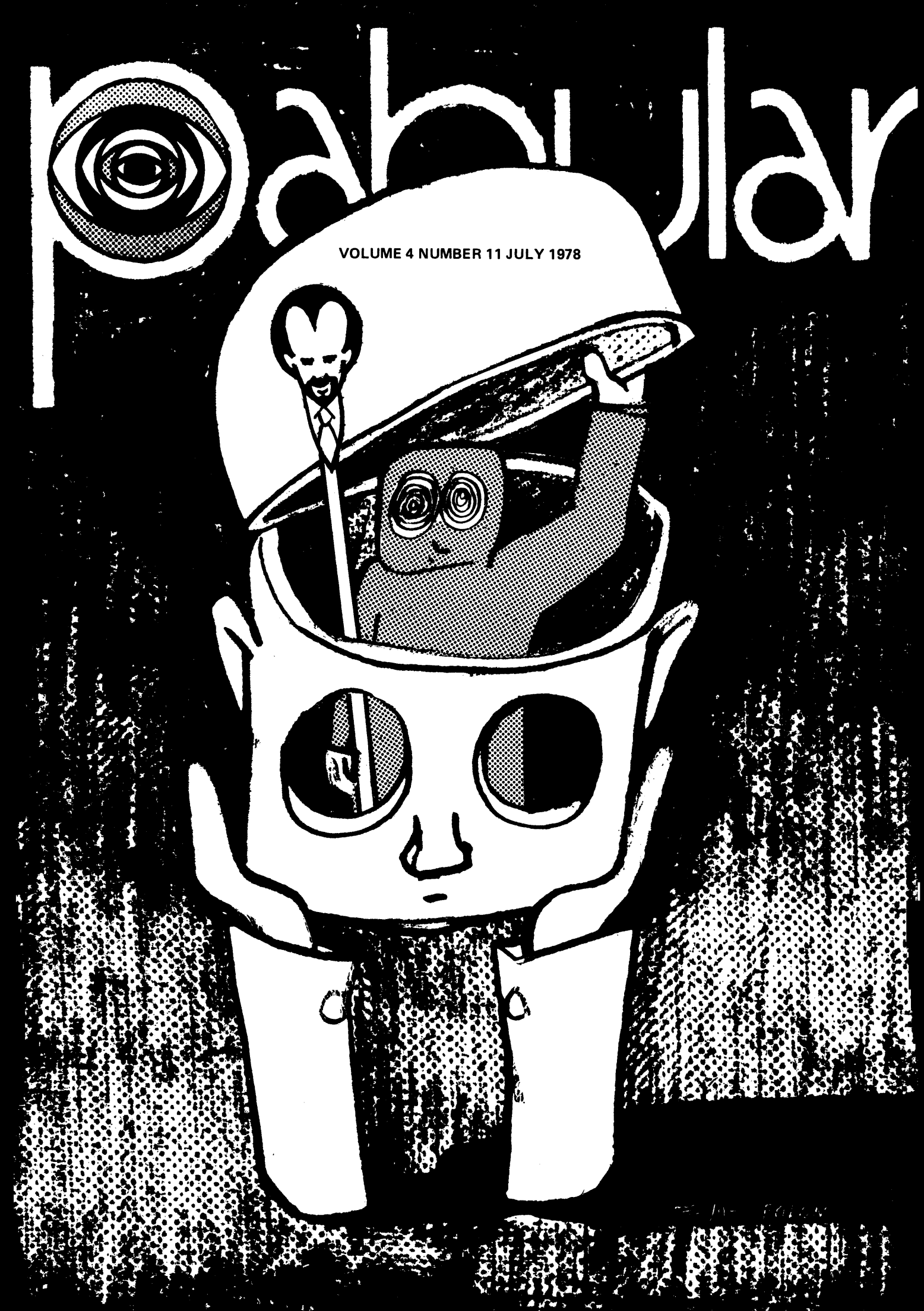
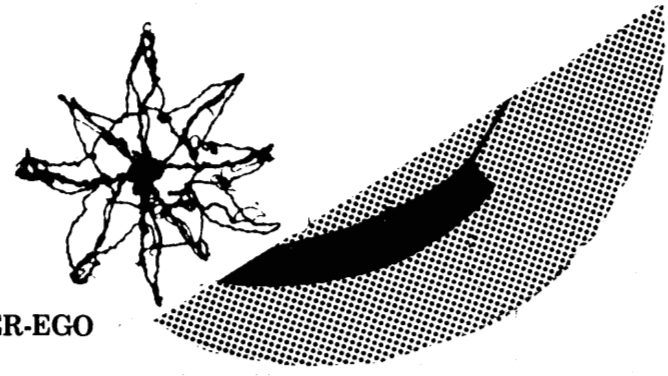
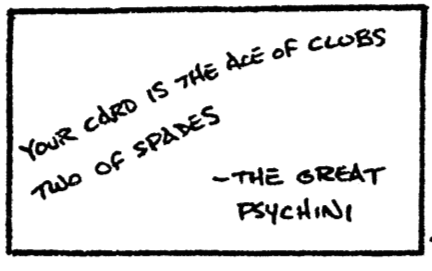




ALTER-EGO

The following is a simple, impromptu approach to a two-way out. Basically, the performer writes down a prediction on the back of his business card. This is placed writing-side down onto the table, and left in full view. Later, the writing is displayed, and the performer's prediction is found to have been correct. Unknown to the audience, however, is the fact that the performer allowed himself predictions for two different possible outcomes.

The illustrations tell the story. The actual writing on the card is as shown in figure one. Due to the slant of the writing, and the counter-balancing signature in the lower right-hand corner, the writing will look "complete" whe held as in figure two *or* as in figure three. Obviously, depending on the way the card i held, your thumb is covering one or the oth of your two outs.



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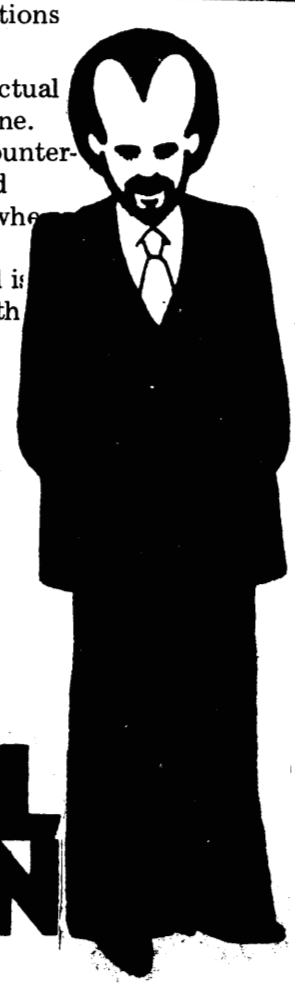

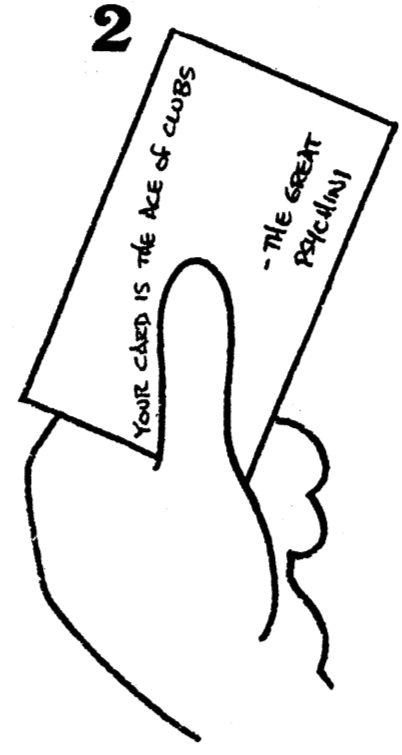

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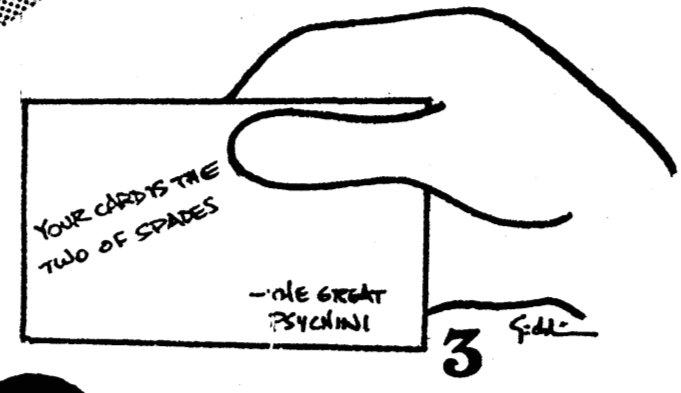

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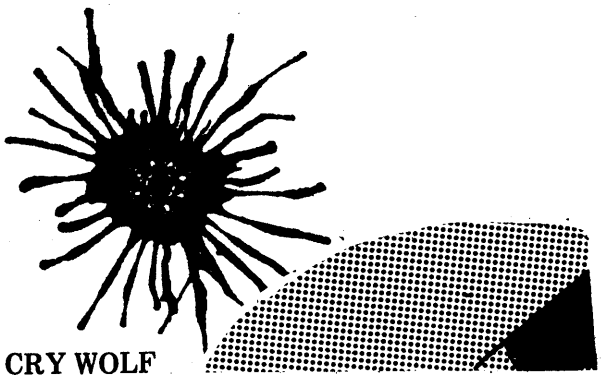
PHIL GOLDSTEIN



CRY WOLF

Shortly after creating a packet transposition entitled "Escorts", I experimented with a more elaborate approach, using gaffed cards. This eventually mutated into a marketed effect, "Howl". The following routine was developed during and after "Howl". The sequence is very similar, but the methods diverge — this one being slightly more difficult. No fakes are involved.

1. Four cards are used: the ace of spades, the two of spades, and two identical jokers. Begin by displaying the cards. Openly place the jokers in between the ace and the deuce, the ace going at the face of the packet.

2. Turn the packet face down. State that you'll reverse the order of the cards, to bring the ace to the top. Siva Count the cards. Double-turnover the top two cards as one, displaying the ace. Turn the two cards down. Deal the top single card to the table, face down.

3. State that you'll reverse the order of the remaining three cards, to bring the deuce to the top. Count the cards, genuinely reversing their order. Double-turnover, displaying the deuce. Turn the double card down. Deal the top single card to the table, face down, next to the first tabled card. The remaining two cards are placed off to one side.

4. Mix the two tabled cards, challenging the spectator to keep track of which is the ace and which the deuce. No matter what the answer, show the spectator to be wrong. . .as neither card is ace or deuce — rather, they're the jokers. Turn over the pair of cards off to the side, showing the ace and deuce.

5. Again place the jokers in between the ace and two, with the ace at the face. Turn the cards face down. Siva Count to apparently reverse their order. Double-turnover, displaying the AS. Turn the two cards down. Deal the top single card to the table.

6. State that you'll reverse the order of the remaining three cards, to bring the deuce to the top. Eye Count the cards. Double-turnover, displaying the deuce. Turn the double card down. The right hand removes the top card (supposedly the deuce). The left hand flips the two remaining cards face up. The left thumb pulls the face card over to the left a trifle — taking care not to expose the fact that the card behind it is not the second joker, but the deuce. Insert the face down card in the right hand between the left hand's cards.

7. Eye Count to show a face down card between two jokers. Flip the packet over. Snap your fingers. Spread to show the deuce has changed into the ace. The right hand retains the top card. The left hand takes the lower-most pair, cropping them onto the table.

8. Use the card in the right hand to flip over the initially tabled card — using a Mexican Turnover to switch. The tabled card is thus shown to be the deuce.

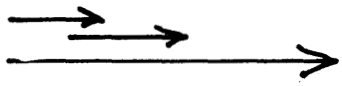
9. Again, place the jokers between the ace and deuce, the ace at the face of the packet. Turn the cards face down. Genuinely count the cards, reversing their order and bringing the ace to the top. Turn up the top single card, displaying the ace. Turn the ace down, and deal it to the table.

10. State that you'll reverse the order of the three remaining cards, to bring the deuce to the top. In fact, count the cards as follows: hold the packet in Elmsley Grip. Push off the top two cards as one, taking them into the right hand. The left hand's card is now taken on top of the right hand stack — but you steal back the lower-most card of the right hand stack into the left hand. Finally, place the single card now in the left hand onto the right hand stack.

11. Double-turnover the top two cards as one, displaying the deuce. Flip the cards down, and repeat the actions of step 6, above. The order of the packet from the top will be: face up joker, face down joker, face up deuce.

12. Eye Count the packet, displaying a face down card between two face up jokers. Turn the packet over. Snap your fingers. Spread to show that the deuce has changed — not into the ace, but into a joker.

13. Remove the face up joker. Flip over the pair in the left hand, adding the right hand's card to the face of this pair. Eye Count, displaying three jokers.



Phil Goldstein

14. Pick up the tabled card — showing it to still be the ace. Drop the ace face up onto the packet. Double-turnover the top two cards — apparently simply turning the ace face down onto the packet.

15. Remove the card second from the bottom (using either a Glide, a Buckle, or a Pull-Down). Drop this card (a joker) face up on top of the packet — burying the face down card.

16. State, "three jokers facing in one direction, the ace facing in the opposite direction." Turn the entire packet over. Elmsley Count, the last card going to the bottom, to show three backs and an ace.

17. Elmsley Count once again (this time placing the last card on top). You will again display an ace face up among three face down cards.

18. Snap your fingers. Elmsley Count. The face up card is now a joker. When you come to this face up joker, jog it forward during the count. At the conclusion of the count (the last card going on top), strip out the jogged joker, placing it face down on top of the packet. The order of the cards is now, from the top: joker, joker, deuce, face up ace.

19. Spirit Count, to display four jokers, apparently backs and fronts.

20. As an optional further display: hold the packet in your left hand, face down. Rotate the hand palm down. With the right hand, remove the face card (joker). Snap this joker, to emphasise its singular nature, and place it face down beneath the packet. Rotate the hand palm up. Apparently flip the displayed joker face down — actually, Triple-turnover. Deal the top single card to the table, face down. As this is done, the left hand turns down again, to prevent the face up deuce from showing.

21. Remove the face card (joker). Snap it face down, placing it on the bottom of the packet. Rotate the hand plam up. Double-turnover the displayed joker. Deal the top single card to the table.

22. Rotate again. Remove the face joker. Snap it face down, placing it under the last card. Rotate the hand palm up. Flip the joker face down, dealing it onto the tabled pile.

23. Snap over the final (supposedly fourth) joker. Drop it face down on top of all.

Finis.

For this quick ace assembly, eight cards are used — the four aces, plus the black 8's and 9's. Start with the cards in order from the face: A, A, B, A, A, B, B, B.

Hold the cards face down. Fan out the top seven cards, holding the last two cards squared as one. Deal the top three cards to the table, face down. Flip the remaining cards face up. Ascanio Spread, displaying four aces. Square the cards, and flip them face down. Obtain a left little finger break below the top two cards.

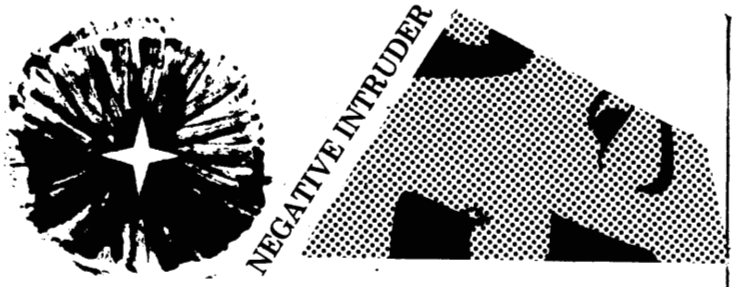
Pick up the tabled trio of cards. Drop them face up onto the left hand packet. The right hand lifts up the five cards above the break. The three black spot cards are displayed, using a Braue Add-On, as follows: the left thumb draws the top card of the right hand stock off onto the left hand stock. The left edge of the right hand stock is used to flip this card face down onto the packet. Repeat these actions with the next card of the right hand group. You are left holding a face up black spot card in the right hand, with two face down cards squared behind it. Drop this three-card block onto the left hand packet, and flip over the top single card. The order of the face down packet is now, from the top: B, A, A, B, B, B, A, A.

Deal the top three cards onto the table, one on top of the other. Flip the remaining cards face up. An ace will show at the face. Remove this card with the right hand (which will casually show another ace behind it), using the card to gesture to the area on the table where you will deal out the (supposed) aces. Replace the right hand's card. Flip the packet face down.

Deal the cards as four into a T-Formation: the top three cards are dealt into a face down row. The last two cards, squared as one, are placed face down below this row. You can flash the face of this final (double) card.

Pick up the tabled pile of (supposed) blacks. Square the pile. Flash the face card of the pile (a black), then drop the pile face down onto the leader ace (the double card below the tabled row).

Make your mystical gesture. Pick up the five-card pile. Flip the cards face up. Use an Ascanio Spread to display four aces. Turn over the remaining row of three cards — three black spot cards.



The following is a crossbreeding of Karl Fulves' "Blank Intruder" (from "Methods With Cards", volume 2) and Howard Lyons' "Negative Miracle", second method (*Ibidem* 5). The effect is as follows: a pack of cards is displayed. The cards are in new deck order. In addition, two jokers and a blank-faced card are shown. The blank-faced card is put face down between the face up jokers, and this three-card sandwich is placed at the bottom of the pack, "out of the way. . ." A card is now chosen. Upon examination, it is found that the selected card and the blank-faced card have changed places.

Start by displaying the new-order pack. Place the deck aside, and display the three-card packet of two face up jokers, with a blank-faced card between them. After showing the three cards fairly, square up the packet, and count them in the following manner: the cards are held in the right hand, Biddle grip. The left thumb draws off the first joker into the left hand. The face down BF card is taken into the left hand, but as this happens the first joker is stolen back beneath the right hand's remaining card. The right hand's two cards, squared as one, are taken on top of all. The order is assumed by the audience to be J-B-J, but in fact it is J-J-B from the top. Get a break between the bottom card of the packet and the two jokers above it. Take the packet in the right hand, transferring the break to the right thumb.

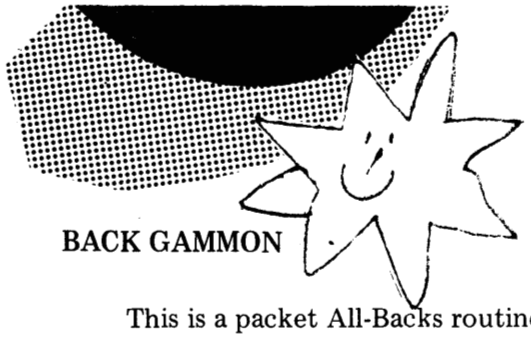
Pick up the deck with the left hand. The right hand starts to place its packet on top of the deck — unloading the face down BF card onto the pack. Change your mind, and move the two face up jokers (thought to have the selection between them) to the bottom of the deck.

(In place of the above procedure, you can use Rick Johnsson's "Empty Kosky" move to accomplish the same situation).

Riffle the pack until the spectator calls stop. The right hand lifts up the top stock of the pack at the designated point. The left fingers, however, pull the top card (the BF) onto the top of the lower half, in the action commonly used for the Slip Force. The right hand displays the bottom card of its stock — this is the selection.

The left little finger pulls down the lowermost card. As the hands come together, the right hand uses an Ovette Master Move (a/k/a Kelly Bottom Placement) to bring the selected card into the break above the pulled-down bottom card.

You're now done. Set the pack down. Make your incantation. Carefully remove the lowermost trio of cards. The face down card between the jokers is the selection. Ribbonspread the pack face up. In the location within the sequence where the selection was, now resides the blank.



BACK GAMMON

This is a packet All-Backs routine, with a surprise ending. Six cards are used, a red-backed ace of hearts; a red-backed ace of diamonds; a blue-backed ace of spades; a blue-backed ace of clubs; two double-backed cards, red on one side, blue on the other. Rough the blue sides of each of the double-backers, and the backs of the blue-backed aces. At the start of the routine, the order of the packet from the face: AH, AD, AS, AC, DB blue side up. DB red side up.

Hold the packet face up with the right hand from above. Use a Hamman Flushtration Count to display four blue-backed aces. Snap your fingers. Ascanio Spread, showing a face down ace. Strip out the triple card, turning it over to show a back on both sides. Replace this turned-over three-card block on top of the packet. Square the cards.

Snap your fingers. Ascanio Spread, showing two backs. Strip out the triple card, turning it over to show backs on both sides. Replace this turned-over block on top of the packet. Square the cards.

Obtain a left little finger break above the lowermost two cards. Snap your fingers. Do an Ascanio Spread, keeping the two cards below the break squared as one. This will display three backs above a face up AD. Strip out the double card, turning it over to show backs on both sides. Replace this turned-over block beneath the packet. Square the cards.

Perform a Half-Pass on the lowermost card of the packet. Snap your fingers. Ascanio Spread, displaying four backs. Strip out the triple card. Do *not* turn this triple card over, but replace it

on top of the packet.

Hold the packet with the right hand from above. The left hand removes the bottom card of the packet. Apparently show both sides of this card — actually using the paddle move **developed by Francis Carlyle (contributed to** the *Phoenix* under the title "Carlyle's Card") which will display the card in the left hand as being a double-backer, blue on both sides. Place the left hand's card on the table.

Remove the bottom card of the packet with the left hand, and repeat the Carlyle move to show it as a blue double-backer. Table this card on top of the first. Remove the new bottom card of the packet with the left hand, and again use the Carlyle move to show it as a blue double-backer. You are left with three cards, squared as one, in the right hand. This three card block is taken by the left hand, kept squared as one, and displayed with the Carlyle move as a blue double-backer, then placed on top of the tabled trio. Pick up the entire packet.

At this point, the audience believes the packet to consist of four cards bearing blue backs on each side. State that you will bring the faces back, one at a time. Snap your fingers. Ascanio Spread, displaying three backs and a face up AD. Strip out the triple card, replacing it on top. Square the packet.

Snap your fingers. Ascanio Spread, displaying a face up AD and AH. Leave the triple card in position. Square the cards, then deal the two face up red aces to the table, keeping them face up.

You apparently hold two cards, both blue double-backers. In fact, you hold four: the face down AC, face down AS, and two double-backers, blue side up. Hold the packet in the left hand. Obtain a left little finger break below the top two cards of the packet. The right hand removes the two cards above this break, squared as one. Grip the double card with the thumb at the left long edge, the middle finger at the right long edge. Stretch out your left arm — you are going to do the standard sleeve change: briskly rub the double card back and forth on your sleeve. As you make your third or fourth down-stroke, release the card(s) from your middle finger, allowing it to snap over — visibly changing from a back to a face (AS). Continue the downstroke, bringing the double card back on top of the left hand stock.

To print the fourth ace, a Paintbrush Change is used, as follows: the packet is held in the left hand, Mechanic's Grip. Hold a left little finger break below the top two cards (the face up black aces). The right hand grasps the two cards above the break, fingers on top, thumb below, at the inner end. Pull the right hand's card(s) towards yourself for about two inches. Now push them forward, until they line up with the left hand's cards (the left forefinger acts as a stop for this). Immediately, the right hand draws back the top single card, leaving the left hand holding three cards. It will appear as if the left hand's (supposedly single) card printed from a back into the AC.

The right hand removes the top single card of the packet (AS), and apparently replaces it below the left hand's card(s). In fact, use the left forefinger to buckle the lowermost card of the three-card block, and insert the AS into the break above the buckled bottom card.

You can now fan the four card packet. Due to the roughing, the cards will fan out as two face up black aces. Hold this apparent two-card fan in the left hand. With the right hand, pick up the tabled red aces, holding them in a two-card fan, as well. Rotate both hands, showing that the backs of all four aces have changed to red.

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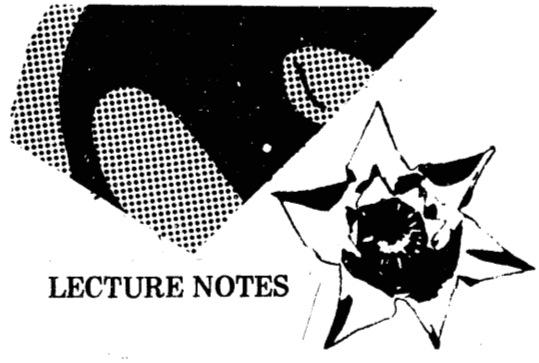


LECTURE NOTES

A TRANSLANTIC LECTURE — available from the author, Phil Goldstein, c/o of the Magic Castle, 7001 Franklin Avenue, Hollywood, CA 90028, U.S.A. Price 3 Dollars or from Supreme Magic, Bideford, Devon price £1.

The notes describe eight effects used by the author in his lecture at the I.B.M. Convention.

Three of these items first appeared in 'Notions' already reviewed in this magazine i.e. **IN CASE OF ESP, POP-OFF**, and **MAYBE**. The latter now includes an additional kicker devised by Sid Lorraine.

FLUSHING is a trick with five cards, blank on both sides, end up with normal backs and on the faces appears a royal flush.

ANOTHER BIRTHDAY is an adaptation of the Birthday Card trick in which a jumbo card appears inside a birthday card which matches one freely arrived at in a normal sized pack. This effect does not appear in the U.S. edition.

CALCULATED THEFT introduces a calculator. A thought-of card, one of four, disappears after some funny business punching various buttons on the instruments.

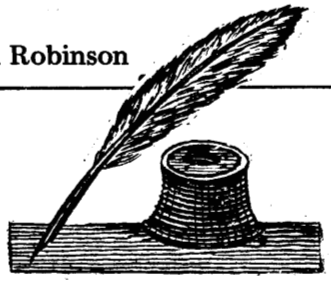
A large chart bearing large signs of the zodiac is handed to a volunteer spectator. The performer divines which of the signs the spectator has in his mind. Entitled **ZODIACTION.**

In **SIDEWINDER** four blue-backed kings change their back colour to red, and when turned faces upwards are seen to be four aces.

Finally, a brief but adequate description of the Elmsley, Hamman and Jordan counts which are used to produce some of the effects.

All workable tricks and very effective as those who saw the lecture would agree.

Fred Robinson

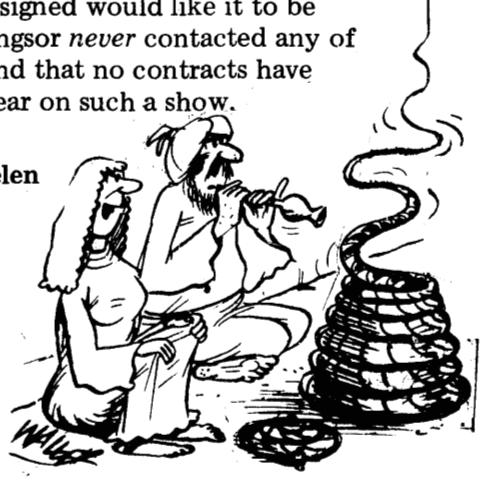


AN OPEN LETTER

At the I.B.M. convention in Hastings on the 14th of September 1978 during the dealers show, Mr Klingsor, president of the F.I.S.M. convention to be held in Brussels 1979, in order to promote this event made the false announcement that Fred Kaps, Richard Ross, Tonny van Dommelen, Brahma et al would be appearing in a Gala show called "Parade of Grand Prix Winners", as one of the attractions of the F.I.S.M. convention.

We, the undersigned would like it to be known that Mr Klingsor *never* contacted any of us on this matter and that no contracts have been signed to appear on such a show.

Fred Kaps
Tonny van Dommelen
Richard Ross



Fred Robinson

A few moments after meeting **Phil Goldstein** when he arrived in London he said "I have some material for Pabular" — it is all in this issue.

Magical writers can be roughly divided into two categories — those who describe tricks most suitable for showing to other magicians and those whose work is directed towards effects which appeal to those outside the fraternity. It is not possible to put Phil's contributions as a whole into either of these classes as he caters for most tastes which include mentalists, both close-up and platform performers. His card tricks include items for those who have facility with sleights used by experts in this field and some for those who lack expertise in this regard. All his publications are completely without 'padding', full of 'meat' and described with enviable clarity. Moreover, he proved that his material is practical during his visit both in formal appearances and in free and easy sessions with the boys.

Much has been happening in the close-up world since the last issue and it is difficult to know where to start. Perhaps it would be best to start at the beginning — which was in the Magic Place.

Ken Brooke has been fooling everyone with one of **Gaeton Bloom's** off-beat ideas. Two playing cards are placed 'T' fashion on the table i.e. with the narrow end of one card butted up against the centre of the other thus enabling the two cards to support each other both cards being balanced on one of their long edges. The trick is to take one card away leaving the other standing up on its long edge. A sketch would have helped but I think you will understand. This is not for sale and it is no use asking how its done — have fun coming up with a solution.

Danny Ray has been speaking to Ken in glowing terms of **Andrew Galloway's** The Ramsay Classics. I cannot remember the exact superlatives used but was left in no doubt that this French professional regarded the information on misdirection as some of the most valuable ever to appear in print. For the close-up performer this book is an investment, not only

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for the information it imparts but also in the monetary sense as it is unlikely that there will ever be any further copies printed once the present stock is exhausted.

The winter season of The Magic Circle opened with 'Pabular Night' on Monday 4th of September. Thanks to all who helped to make it a success — have lost the list which included many who were conscripted on the night so will not mention names except that of **Basil Horwitz**. He comes — I thought — all the way from South Africa especially for this event every year, but he is really here for the I.B.M. convention which took place this year in Hastings — Sept. 13th to 17th. Basil gave me a couple of tricks for the magazine which I think I can remember, for not only do I lose lists, information somehow gets wiped off the tape in the cassette recorder.

What now follows is some very random recollections of what took place, before and during the above mentioned Convention.

Jay Marshall, who has the honour of being Pabular's first subscriber was one of the first to arrive here greeted me thusly "Did you hear about **Bob Read's** Chicago lecture?" There was only one reply "Who hasn't?"

Peter Duffie down from Scotland showing an eye-popping version of **Alex Elmsley's** "Dazzle" — was relieved to hear that he was not telling 'how' until he had a chat with Alex. This attitude is a welcome contrast from those who cannot wait before 'spilling the beans' on someone else's originations even though they have a different method which provides them with an excuse for so doing. Peter also has a version of the 'Collectors' which is direct and has a climax. This will be appearing in Pabular and is the answer to the many who inquired if I had seen it.

Winner of the close-up competition for the **Zina Bennet** Trophy was **Rex Cooper**, with **Ken Hawes** second and **Chris Pratt** third. Did not see this event but have seen the acts on previous occasions and seem to remember that both the winner and second perform standing — at least most of the time. I have a distinct impression that most close-uppers perform whilst seated, yet more prizes are won by those who do their bit standing. It is a point worth considering by those who aspire to win prizes. Will have more to say on this at a later date — perhaps you have something to say on the subject.

Doug Alker did not compete in the close-up this year. Instead he concentrated his efforts on stage magic to great effect by winning three prizes in the British Ring Shield competition, the Conventioneers Trophy for originality, the **Tom Harris Cup** for comedy, and the **Theo. Speaker Cup** which is the runner-ups prize to the winner of the Shield, which was won by **Brian Sefton** with an excellent manipulative act.

The hardest worked performer was without doubt **Phil Goldstein** presenting his 'Human Deck of Cards' on the pier, performing in the **Peter Warlock** show, and on the Gala show under his professional name **Max Maven**. He also lectured and appeared in the Saturday midnight close-up show giving two performances.

Also appearing in this latter event were **Frans Biemans** with his specialities which are effects achieved by using mechanical and electronic principles — all very puzzling to me. No doubt the explanations would be even more so.

Card tricks and Cups and Balls with the production of a glass of liquid as a climax was the offering of a very fine worker from Sweden to whom I must apologise for not getting his name.

Roger Crabtree shouted a great deal — jumped on and off a chair several times — had mice running around on the table and round the brim of his hat, performing several other tricks before climbing into a box — very funny.

Mike Gancia who arranged this event was also responsible for the close-up competition. He also performed in the **Peter Warlock** show and his act included an effect which is seldom seen. The performer removes his wristwatch and drops it into his handkerchief which is held by the four corners. The handkerchief is shaken — the watch has vanished and found back on the performer's wrist. A story accompanies this effect about the magician being held up — the robber wrapping his spoils in the handkerchief only to find it empty when opening it later.

This effect does not qualify as a close-up item in its original form but it did trigger off some thoughts which eventually led to an idea which may be just what you are seeking — a finish to your close-up act.

The disappearance of the watch and its return to the wrist could be achieved in the same way as in the original method evolved by the late **Oswald Rae**. For this two watches are required — one which the audience see you remove from the wrist, and the other a few inches further up the arm which is pulled down to the regular position replacing the one just removed as the sleeve is adjusted. A double handkerchief accounts for the vanish.

As the trick proceeds the performer tells the story of how certain dishonest people evade

paying custom duties — you can make up your own story. After the vanish of the watch and its re-appearance on the wrist a ringing alarm clock is produced from beneath the handkerchief as the performer remarks "They even do it with clocks".

The clock production is a logical progression from the trick with the watch and the patter has some bearing on the routine which in itself should please friend **Goodliffe.**

That the production of the clock is a practical proposition there is no doubt. We have seen the production of large and heavy steel ball and a large brass nut produced from beneath a hat by **Don Alan** whilst seated at a table — why not an alarm clock. The handkerchief could be replaced with a hat.

Assuming that a handkerchief is being used here are a few suggestions for getting the clock from the lap into place for producing it from beneath the handkerchief.

Fasten a strong thread to the rear of the mat and tie the free end onto the handle of the clock. The thread should be sufficiently long so that it does not pull on the mat when it is on the table and the clock is resting on the lap. After showing the watch having returned to the wrist of the left hand rest the forearm on the mat to prevent it moving as the thumb of the right hand which is holding the handkerchief goes under the thread and moves upwards lifting the clock up behind the handkerchief. The handle of the clock is now gripped with the right thumb and fingers and is placed on the open left palm as the handkerchief is draped over it. Pull handkerchief away to reveal the clock.

The left forearm should be resting along the rear edge of the mat to hide this edge which will curl up immediately the thread which is sliding over the right thumb takes the weight of the clock. The right hand should be holding the handkerchief by the middle of one side prior to the steal to provide maximum cover.

A further suggestion is that instead of attaching the end of the thread to the mat it could be fastened to some part of the body. This would give greater freedom of movement and remove the problem of keeping the mat in situ.

Getting away from the thread principle, a piece of wire could be attached to the clock and the free end formed into a loop. The wire should be of the right length to reach a point just below the edge of the table when the clock is resting in the lap. In this case the right thumb goes into the loop and lifts up the clock behind the handkerchief which should be sufficiently large to provide proper cover. The ideal wire for this purpose is florists wire which is stiff enough to stand upright and being pliable can be bent out of the way behind the clock when it is produced.

Back to the thread idea for a moment. This could be long enough, when attached to the body, for the clock to rest behind the calves of the legs leaving the lap clear and available should it be required when performing previous effects. The use of the longer thread would make it impractical to bring the clock up behind the handkerchief using the method previously explained, but such a method could be used to bring it up between the knees into the lap.

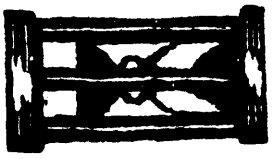
All the above ideas are suggestions on how the production may be accomplished, and are intended to encourage readers to experiment with them until a proven practical solution is found as I believe the effect of producing a ringing alarm clock as a climax to a close-up act is one that would be hard to beat. My only fear is that someone has thought of it before.

Some further ideas have just occurred to me, but will leave them for later, and return to the Convention.

Had a long discussion with **Tom Owen** and **Harry Dewhirst** re their own Blackpool Magical Society and the problems connected with the close-up magic event at conventions where the number of registrants are in the region of the thousand mark. Suggestions made in this column have been discussed by their committee making arrangement for their annual convention next February. I gathered that there will again be four close-up performers doing eight performances as last year, but some of the pressure will be taken off them by the proposed two hours interval — four shows before and four after.

A few things I remember — a session swapping card moves with **Philippe Fiahlo, Rovi** showing me an extremely subtle way of marking a card enabling it to be found in a shuffled pack and giving me permission to publish some of his specialities in Pabular — that there were fewer fun and games in the early hours — losing a pint of milk to **Manfred** because I failed to count from ten to one backwards as he snapped his fingers. **Wally Boyce** thought he had the answer when he turned his back. It is of course one, two three, four etc. Try it on someone now if you have nothing better to do.

That's all.



Just a couple of weeks ago we had a visitor to these shores, two visitors in fact. One, **Hiram Strait**, and if you think that's a phony name you'd be right. Hiram is one of the managers of The Magic Castle in Hollywood and is making his first visit to the UK. I don't know what he thought of London because practically all he saw of it was **Ken Brookes'** studio and **Davenport's** Magic Shop.

One of Hiram's reasons for being here was to chaperone **Dai Vernon** on a trip to Berlin. Hiram had strict instructions from **Irene Larsen** not to let Dai out of his sight, as she knows his reputation for the ladies. Dai Vernon booked me for a show while he was here. He said that on his one hundredth birthday he is going to throw a big party for all his friends and he has hired me to MC the show. As time goes by Dai Vernon amazes me more and more. Here's a man in his middle eighties who has travelled all the way from California to Berlin to sit up into the wee small hours of the morning talking about magic to people he has never met before. He was also talking about a trip to Japan plus the F.I.S.M. Convention in Brussels next July. Come to think of it his engagement book is probably so full of things he has yet to do, he just has to plan ahead to his one hundredth birthday, and why not? He'll be there and so will I.

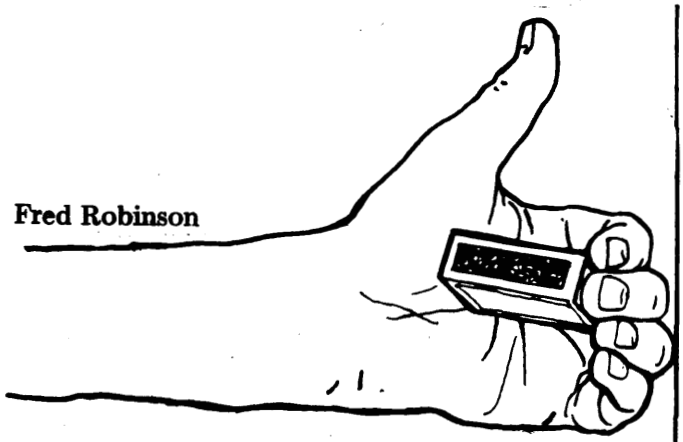
A short while back one of **David Berglas'** sons ran his second annual Collectors' Fair. For those of you who don't know what that is, it is a collection of dealers, in this instance 60 of them, who collect junk, and sell to collectors who collect junk. In fact there is usually a large proportion of stamp, coin and ephemera dealers and I loke to look and browse around among the theatrical memorabilia in the hope that I can pick up a picture or two. At the aforementioned affair I got lucky and picked up several, but one of them in particular intrigued me.

It is a postcard picture of **Han Ping Chien,** the oriental magician who was apparently responsible for devising the coins through table plot. First I don't think I had ever seen a photograph of him before and secondly, he is wearing a couple of medals and it's those medals I'd like to know about. Does anyone know of two medals awarded to Han Ping Chien?

The photograph was taken in Berlin prior to 1939 in a studio by a photographer called J. Standt. Do you know anything about those medals? Does anyone? Does anyone really care?

Just a few short hours before I sat down to write this **Uri Geller** appeared on television in Holland. Apparently there was a whole bunch of magicians present and **Henk Vermeyden** challenged Uri Geller on several points of his performances or demonstrations, points like why did he always have the pictures drawn before a TV programme, why was it that he always selected the spoons etc. The upshot of it all was that apparently Uri Geller struck Henk Vermeyden a blow and walked out of the studio. It seems the Dutch newspapers are full of it this morning, so far there have not been any reports over here. Isn't it about time we stopped challenging Geller about his methods and perhaps changed our tactics to questioning his ethics and morals? Every time a magician challenges Uri Geller about his methods he usually finished up exposing something that he shouldn't be exposing.

Goodbye,
Patrick Page



Fred Robinson

WHERE THERE'S SMOKE

Here is a stunt which **Martin Breese** of cassette fame uses when offered a cigarette. He refuses, and says "I only smoke my thumb." This brings a puzzled look to the faces of the onlookers so he demonstrates by putting his thumb in his mouth and puffs away. No smoke is seen so he takes out a box of matches, removes one, and holding the box as shown in sketch strikes the match and bringing it below his nose inhales the smoke given off into his nostrils. Putting his thumb again into his mouth, and making a pretense of lighting it, he takes another puff and blows the retained smoke from his mouth. The amount of smoke is small and usually there is disagreement among those watching, whether or not, any smoke appears at all. When this happens Martin repeats it. The stunt is a very old one which I have not seen performed before — it seems just the job for an icebreaker.

Here is a follow-up which someone may find sufficiently interesting to be worthy of experiment. Continue the above by saying "sometimes I smoke my matchbox" as you take a cigarette holder from your pocket and push it into a hole in the box (which has been kept hidden up to this point) forming a kind of pipe which you then smoke producing volumes of smoke.

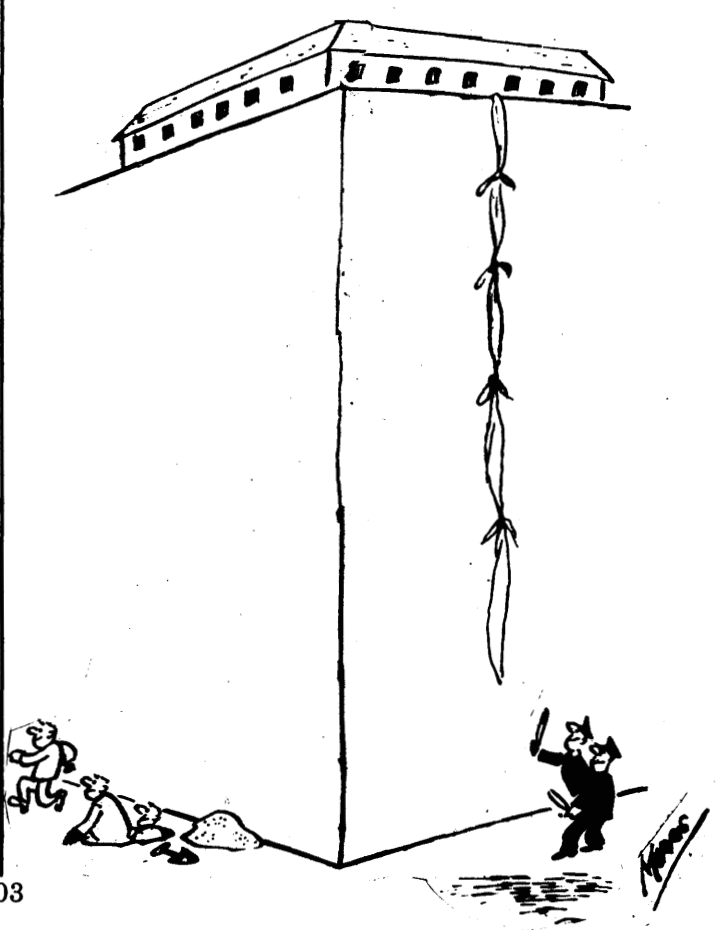
The smoke could be produced by bringing together the same chemicals as used for the smoking clay pipes — concentrated ammonia and hydrochloric acid — a few drops of each. The problem is to bring the chemicals together when required to produce the smoke and keeping the acid, which is highly corrosive, from coming into contact with anything likely to be damaged by it, especially the mouth.

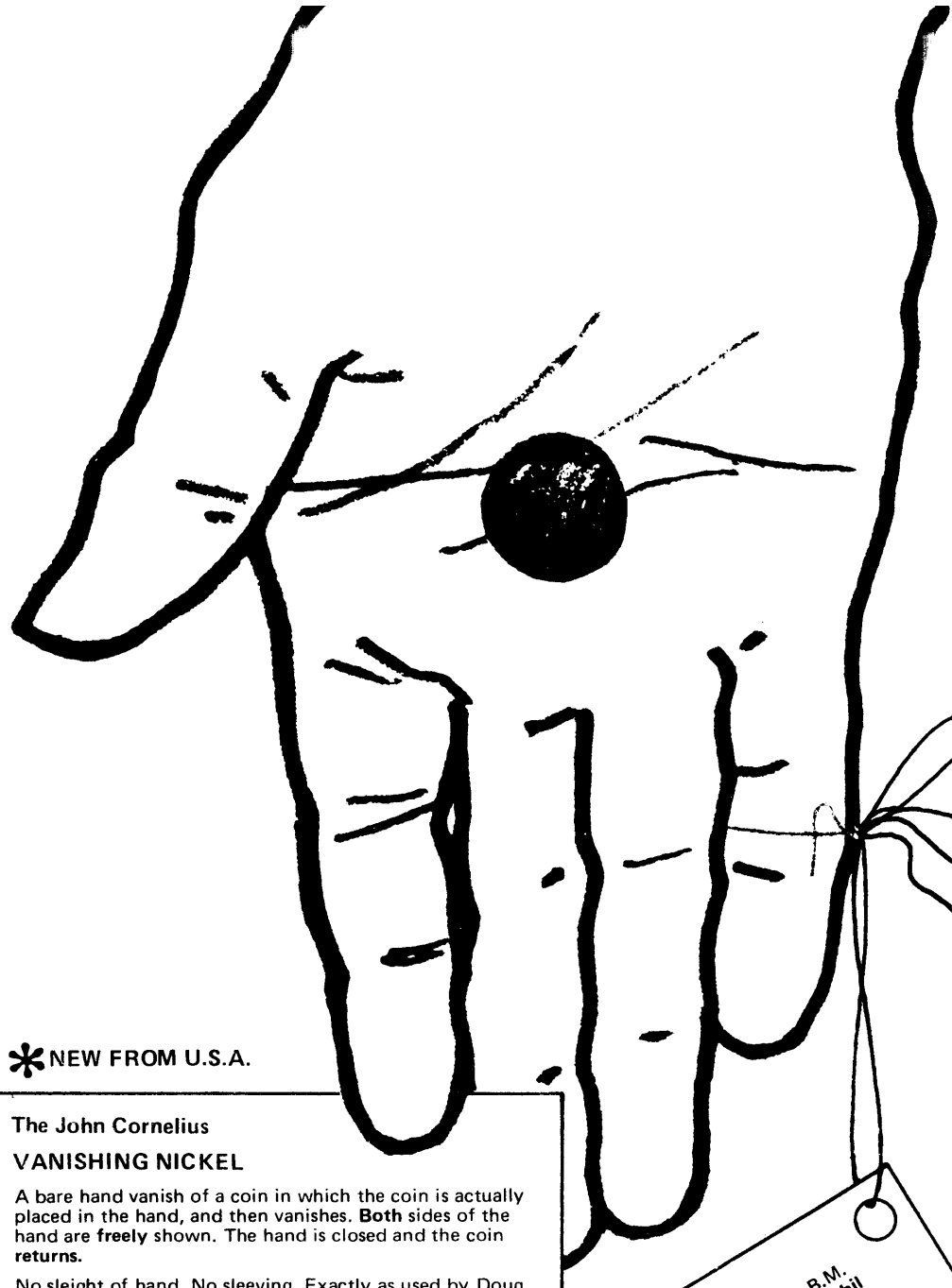
From a packet of book matches tear out one, start a split in the torn end and replace it in the packet. When you are ready to light up with someone else, strike this match and split it in half lengthwise handing one half to the other person to light his cigarette and do likewise with the half you retain.

Everyone knows the gag of blowing down the sleeve to extinguish a match held in the opposite hand which snaps the end of the match with the tip of the second finger as it is held by its middle with the thumb and index finger.

Here is a method for achieving the same objective with a paper match. It was shown to me by **Karrell Fox** and appears entirely without his permission. Holding the lighted match between the index finger and thumb, press the thumb nail into the match just below the halfway mark putting a thirty degree bend in it. Twirling the match between the finger and thumb will cause it to go out.

Fred Snooks, who makes apparatus to order for magicians, told of this stunt which caused some fun amongst a party of musicians. On to an oblong tray pour enough water to cover the bottom and place four matches — one at each corner. Get four volunteers to compete in a blowing match to see which could get their match to the centre of the tray first. When they are all set with their mouths close to matches shout "Go" at the same time banging the table heavily with your fist. Result — wet faces. There is a time and place for everything — including this stunt.





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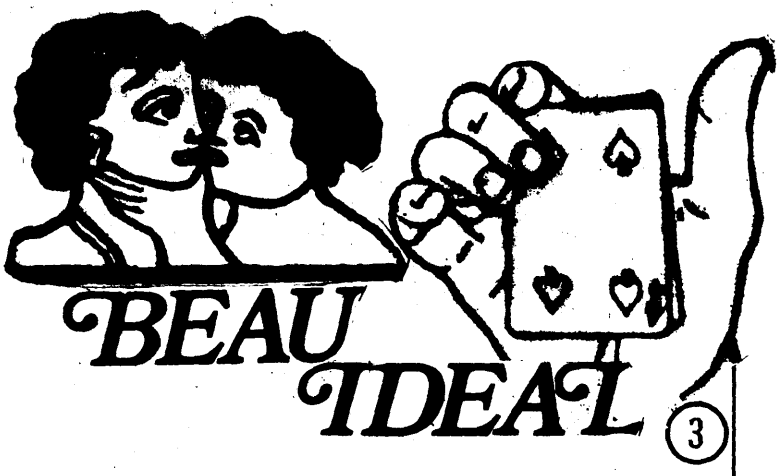
VOLUME 4 NUMBER 12 AUGUST 1978

beauideal–eric mason



I usually follow 'The Problem is.....' described in Vol.4 No.10 with this effect, the impact being stronger, makes a good finish to the routine. The same cards are used on these occasions, but I will describe it as performed when used as a separate effect.

The spectator sees four face-up cards magically turn face-down, one at a time — their backs then change — each assuming the same multicoloured back. Finally all four cards are seen to have different coloured back designs and are immediately handed out for examination.

It should be performed standing up. You will require a double-backed card, one side being blue with a geometrical pattern as subdued as possible, the other brightly coloured. Also required are the ace, two, three and four of either clubs or spades (black cards are better visually than red). These four cards are chosen from different packs and should have vividly coloured backs, even brighter than the one on the double-backer. The greater the contrast, the more startling the climax.

Arrange the four cards face up in numerical sequence with the ace at the top, and place the double-backer geometrical side up between the two and the three.

With the packet of five cards squared perform the Ascanio Spread which reveals the four face cards only, the blue back of the D/B being hidden behind the two. Remove the two and the D/B as one card and place them, still held as one, on top of the ace as you remark "I am going to cause the ace to turn face downwards."

Square up the packet and Ascanio Spread to reveal the two, three and four still face up with one face down. This face down card which the audience accept to be the face down ace is the D/B with the ace hidden beneath it. Take the D/B and ace as one and place on top of the packet remarking that you will cause the two to do likewise.

Square up the cards and Ascanio, which will show the ace, three and four below the face down top card. The audience believe this to be the two which is in fact hidden below the ace. Retaining the spread held in the left hand, with the right remove the face down card (the D/B) and push it between the three and four. Saying "I will now cause the face down two to change places with the face up three" Ascanio spread showing the two now to be face up together with the ace and four. The three is hidden behind the two the audience believing it to be the face down three. Place these two cards as one, underneath the four at the bottom of the packet and square.

Ascanio to show the four has turned face down — actually it is hidden below the D/B. Place these two cards as one second from the bottom and square. Ascanio once more revealing all four cards face up, the D/B being hidden behind the two. These two cards are placed as one on the bottom of the packet.

You now remark that you are now going to ascertain how closely they have been watching by asking a few questions. "What is the colour of the backs of the cards?" you ask. Whatever the answer you show the backs of all four cards to be of the same design — not blue with a geometrical pattern as they expected, but backs of a bright colour. Actually it is the colour side of the D/B which they see four times by using the "Caboodle" move as explained in Vol.4 No.1.

This sudden change in colour of the backs of the cards is something of a stunner which enables me to bottom palm the D/B and lose it by putting it casually in my pocket. At this moment the audience are somewhat bemused, giving plenty of misdirection making the disposal of the D/B a simple matter, especially as I am at the same time holding out the cards as if for them to be examined, but without letting go of them. This is a 'tease' as the spectators will feel a desire to take a look at the cards, and someone will assuredly extend his hand to take the cards in order to take a closer look, but as his hand is about to make contact I move the cards back out of reach and say "What you have seen may have been some kind of trickery — do you recall how I started? — the cards were in Ace, two, three, four order." Spread out the cards face up and rearrange them, not in their original order, but merely in a manner which appears that you are casually showing the faces once again. This is a continuation of the teasing business — it is the backs of the cards which the spectators are really interested in seeing and by denying them this privilege for a moment or two makes the climax, which is in any case a knockout, even more effective.

Square up the cards and hold them as shown in sketch (1) the right hand taking the top card. The right hand now takes the next two cards as one from the left hand leaving the first card taken beneath the two in the left hand. This is the wellknown Elmsley Count move, but instead of continuing the count in the usual way the right hand turns over bringing the two cards it holds backs uppermost (2) and takes the remaining two cards, one at a time, from the left hand on top of the two face down cards it is holding.

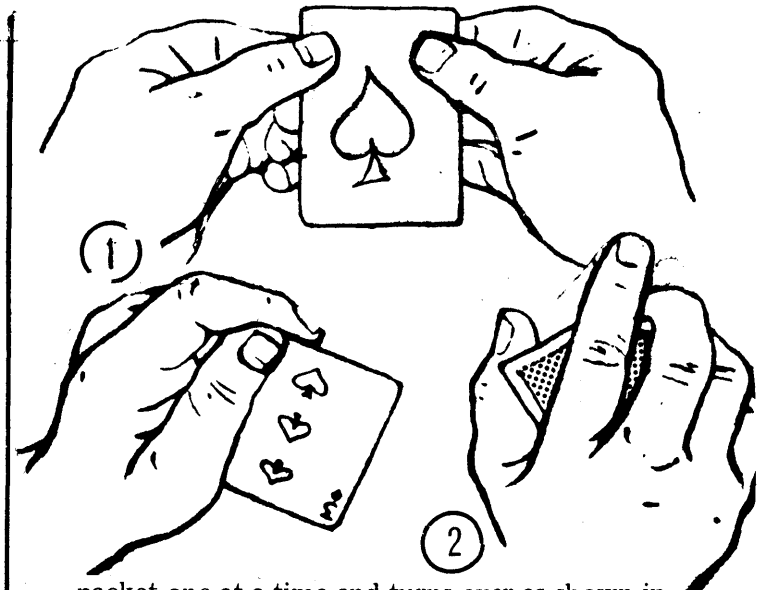
During the above action it should appear that the cards are being shown separately and not being counted to prove that you are only using four cards. As each card is taken the hands move well apart using rather broader gestures than is the common practice when the Elmsley Count is being performed.

When the right hand is turned over after taking the two cards as one, it is done when the two hands are well apart, and as the right hand is returning to take the third card. To enable this and the subsequent fourth card to be taken with the right hand it is necessary for the index finger to move to the outer end of the two cards and the tips of the second and third fingers to press on the face of the card. The right thumb is now free to move off the cards which are now held with the fingers. See sketch (3) for a worms eye view. As the right hand takes the third card the left thumb pushes it to the right feeding it into the right hand above the two face down cards, the right thumb pulling it more or less square with the two face down cards. The left hand pushes the remaining card into the right hand above the three already there and then transfer the packet to the left hand.

The passing of the cards from the left hand to the right hand should be made as casual as possible and whilst the spectators may get a flash of the back of a card as the right hand turns the two cards over and the third card is taken it is not really important and any attempt to prevent this happening is wasted effort as it will be accepted as the back of the multi-coloured card which has been safely disposed of.

The four cards — two face up followed by two face down — are now Elmsley Counted using the same grip as shown in (1) and the third card will be face downwards displaying a multi-coloured back different from the one previously seen. When this appears during the count it should be jogged forward, and after the fourth card is taken on top, this face down card should be stripped out and placed (still face down) on the bottom.

Still using the same grip, the right hand takes the two face up cards at the top of the



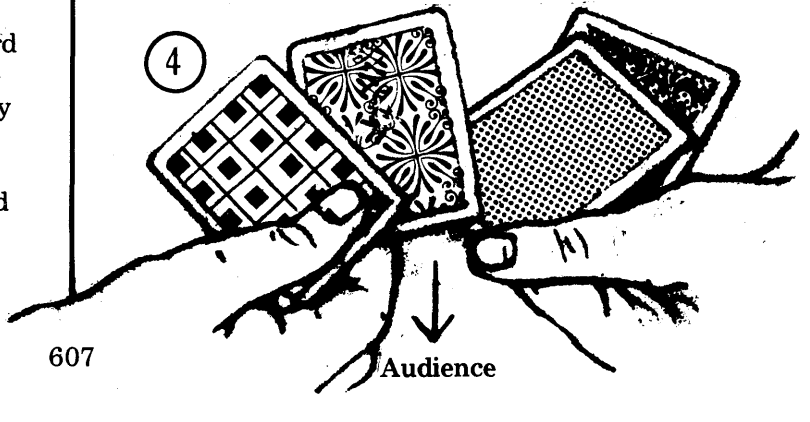
packet one at a time and turns over as shown in (2). Simultaneously the left thumb spreads the two cards it holds showing them to be backs uppermost, as, without hesitation the right hand returns and slides the two cards it holds beneath the two in the left hand, and in one continuous movement (with the thumbs on the backs of the cards and the fingers below) spread the cards to display them showing each card to have a distinctly different multi-coloured back design.

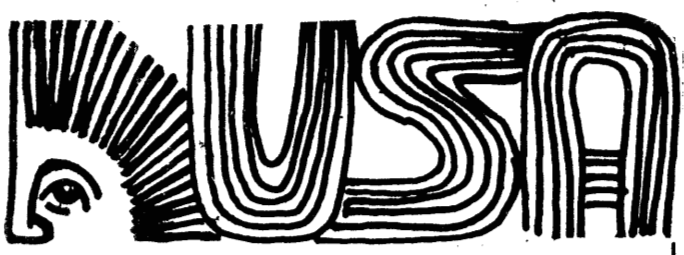
In making the above spread the inner ends of the cards should be raised, sketch (4) gives the spectators view, and by moving the thumbs back and forth cause them to be kept in motion for a second or two without actually separating them. This movement is difficult to explain, but the visual effect bears some resemblance to that achieved when performing the Ascanio Spread, different parts of the backs of the cards being brought into view during the action.

This latter part of the routine in which all the backs are seen to have different designs is a complete knockout to the audience and is greatly enhanced if the performer has sufficient acting ability to convey his own disbelief at what is happening to the cards.

Conclude by reluctantly? handing the cards to a nearby spectator.

eric mason





HAPPENINGS By O'Bie O'Brien

Hello, to all of my overseas friends (and, of course, any U.S.A. readers). Fred has consented to let me write a column from time to time on the close-up magic that goes on in the States and submit a few tricks from time to time. This will be similar to one of your regular columnists who wears that funny Scots kilt when he performs. You know who I mean — somebody speaks??? In this way I hope you will be able to know who has been working close-up at the conventions, at The Magic Castle and who stops in to visit my teacher, **Eddie Fechter**, from time to time at the Forks' Hotel in Buffalo, New York.

Well, here goes — I just got back from **Lou Tannen's** 16th Annual Jubilee at Brown's Hotel in the Catskill Mountains of New York State. That is about 100 miles from New York City. The close-up was fantastic as usual — why shouldn't it be? Most of the top men doing close-up magic come to this gala event every year. One can expect to see **Frank Garcia** and **Harry Lorayne**, who usually attend all of Tannen's Jubilees. Both worked close-up. Harry did four fast ace tricks to everybody's delight. Frank does a short gambling routine and his version of "Pop-out Aces" from a newly shuffled deck.

Bill Wisch did a ring and chain routine and the dollar-Chinese coin, plus a little mind reading.

Barry Levy, a young lad from New York City, did two tricks. A computor predictor effect, cute and a little different but the second effect he calls "Card Thought", was a gas. Three spectators participate; one thinks of a colour, one thinks of a suit, and the third thinks of a card. He has the first spectator who thought of the colour hold a prediction envelope which has the thought of card inside. Really fooled me and many others!

Ali Bongo, with his shopping bag of tricks, did Gypsy Thread, luggage tags from different cities, and a real miracle of a die through a sheet of glass. Also Linking Pins, Haunted Key and a Brainwave deck a la **Don Alan**. Always a treat to watch him.

The next gentleman in my opinion was the class of the close-up as far as entertainment. **Howard Flint** was super funny. His gags, lines, et cetera, made me think of **Bob Read** and yes, he does excellent magic, too. Garcia had to see his 3-ring routine and commented "beautiful". Flint did a version of Don Alan's bowl routine, card selected, found in wallet, smoke cocktail, and ended with a big nut under his hat.

Paul Gertner did a super job as usual, with his version of Matrix, Invisible Palm, Stick (a la Flip), and his cups and balls, with steel ball-bearings.

Al Goshman — always amusing to watch his Salt & Pepper shakers, copper and silver, sponges, coins thru and Chink-a-Chink.

Bob Little, with some real comedy close-up, using beat-up cups and thumb tips as the balls. A cute bit when he brought out the old ball and vase onto the table. He asked if anybody had ever seen this before and when they answered "yes", he pulled a gun and shot him. (Make-believe, of course). His dove levitation got lots of laughs and his finale of a selected card appearing inside a baked cookie got him a good round of applause.

Peter Kersten, our East German friend, with his miniature vanishing elephant, Domino trick, red & blue decks, Bobbi, the small walking doll, finding a card and ending with the spectacles to find other cards.

Last, but not least, **Phil Goldstein**, a brilliant young man with cards and mentalism, who just got in from attending the British I.B.M. convention. With hardly any sleep he was superb. Doing a few mental effects and ending with his impersonator card, the joker.

Well, that wraps up this column.

Satis Superque.

"O'Bie"

Fred Robinson

where there's smoke...

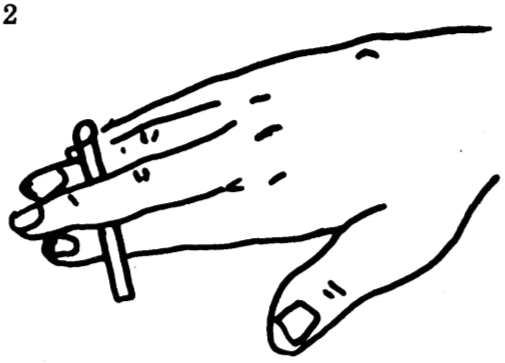
Since starting this column I am continually being surprised by readers I meet who are regularly working many of the old stunts and gags which one has read in the past and just passed over without giving them a trial. **Peter Wentworth** told me he often uses the stunt **Martin Breese** reminded me of — inhaling smoke from a match and pretending to smoke the thumb. Peter also uses another 'oldie' with a wooden match which is held between the thumb and forefinger as in Fig. 1. Cross the other arm horizontally across the chest, causing a ridge to appear in the coat sleeve near the elbow. By pressing the end of the match on this ridge and then releasing it, the match will fly several inches into the air. Not much, you may think, but it could as as a prelude to the serviette trick in which the serviette is rolled into a tube and stood on end. With suitable patter about Polish or Irish space rockets, the top of the serviette is

Fig 1

lighted and when nearly burned to the bottom the ashes will rise upwards a la Red Ashes trick of long ago. I believe **Hank Moonhouse** sells this with full presentation and patter.

Instruct the spectator to hold one match as shown in Fig. 2 and tell him to break it by exerting pressure with his second finger. He must keep his arms stretched out and fingers straight. When he gives up get him to slap his hand flat onto the table and the match will break. **Wally Boyce** who is ever on the look-out for these bits of business to show his workmates works this by first appearing to break it as a genuine feat of strength. He prepares his own match by breaking it but not pulling the halves apart causing to present the appearance of being unprepared.

Fig 2



Matches of a certain brand if struck and allowed to burn as long as possible without burning the fingers, and are then blown out and held for a moment, will leave a head that will fall off. Other brands will not. Find these two contrasting brands and you have a 'betcha' trick.

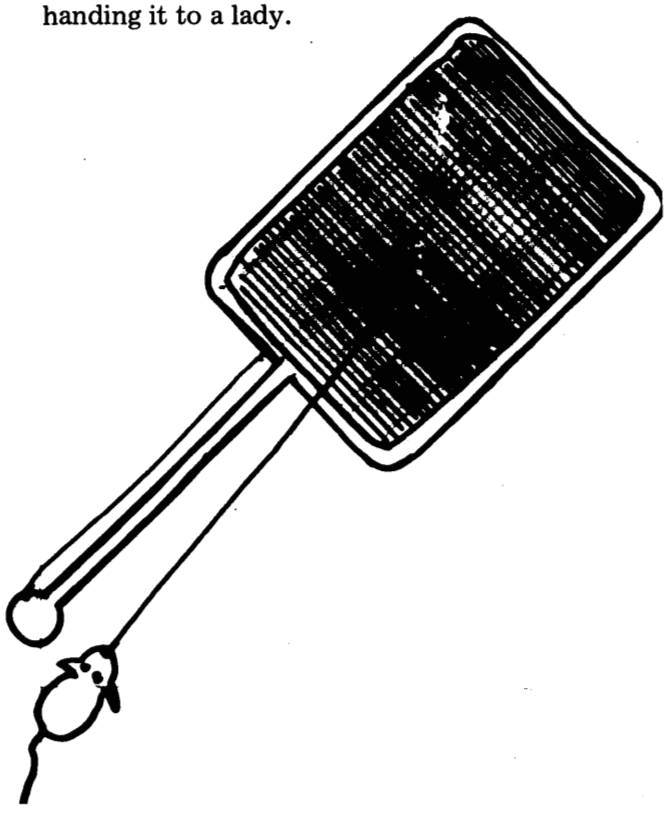
Did you know it is possible to hold a kettle of boiling water on the palm of your hand? (If you try it with a kettle from an open fire make sure no hot cinders are sticking to the bottom.

Piep-Piep — a Jan Heins gag

Piep-Piep is just one of those funny things in between. While you are shouting Piep-Piep and you are searching round the room looking everywhere you take out a flycatcher from your inner coat pocket and eventually slap it down — catching a mouse on it.

The flycatcher is faked by attaching a realistic toy mouse to a piece of elastic and attaching it as shown in the sketch, the mouse being concealed in the hand and released at the appropriate moment.

My additional suggestion would be to have a real mouse in your pocket and to switch it handing it to a lady.



Fred Robinson

OASIS

One of the events I did not attend at the I.B.M. convention was the **Karrell Fox** lecture. Having seen his stage performances a couple of times previously I judged there would be little to interest close-up magicians and therefore little to report in this column.

Fortunately, we met later in London and over a meal and long after, he performed trick after trick all of which contained something new that in one way or another constituted an improvement of value to the practising close-upper. The following day I was able to recall twenty-five and there must have been at least half a dozen that escaped my memory. A couple of the items I shall not easily forget were a simple method for burning and restoring the centre of a borrowed handkerchief (explained in his lecture) and the most natural appearing 'knot that is not' — I will rephrase that — a knot does not appear when the normal actions for producing one are executed. This effect has been around for at least a hundred years and has suffered various improvements before Mr Fox gave it the kiss of life. Also in the party were **Phil Goldstein** who now has a new address — 7070 Franklin Ave. Apt.101, Hollywood, Cal 90028, and **Bob Read** who steered us towards the venue which was the Anemos Restaurant.

Visitors to London will be warmly welcomed at this Greek restaurant, 32-34 Charlotte St, W1. Just ask for **Dave** behind the bar, mention you are a magician and **Louie** will suddenly appear who will personally make sure you have an enjoyable time. Open weekdays only from 12 noon until 3.00pm and 6.00pm until midnight. **Louie** assisted by **Dave** put on a magic show for the clientele every night except Mondays.

The most enjoyable event for me personally for a very long time was the arrival in London of the 'Professor'. For the first time I had the opportunity of really getting down to the 'nitty gritty' of card magic without the distractions which always occur when a large group is present. Under these intimate conditions it was possible to obtain some idea why **Dai Vernon** is the most revered personality in magic today, both as a performer and as a person.

It is not possible to comment on all the effects, sleights and moves which were performed and discussed, much which, in the opinion of many would be dismissed as 'finger flinging'. This particular term is usually used in a derogatory sense by those individuals possessing more thumbs than fingers and who are unaware of the value of these exercises in obtaining mastery over a pack of cards. This much maligned practice does on occasion produce new sleights and improvements on old ones. It was after watching a particularly inept and bungling performance that the Professor commented that the practice time required before cards could be handled properly was from five to seven years. I took this to mean the time required before one could expect to be able to perform card tricks in which sleights were used, with confidence, grace and in a casual manner without arousing the spectator's suspicions that something they were supposed not to see, was going to be done, was being done, or had been done.

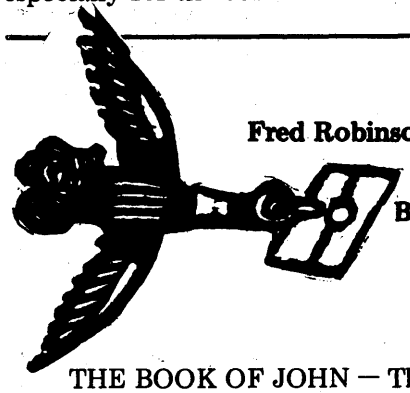
It is perfectly obvious that to prevent the spectators from suspecting 'something' is being done, every movement made by the performer must appear absolutely normal and natural. Any unnecessary or awkward movements which may arouse suspicions must be eliminated if the illusion is to be complete. It became apparent during our sessions together that a fundamental principle of **Dai Vernon's** approach to a move or sleight is directed to making all the necessary actions consistant with what is natural to his own personality. This critical attitude to ones magic demands considerable self discipline plus the ability to discern what mistakes are being made and then taking steps to eradicate them.

The above remarks relate only to technique — handling the cards. Learning the sleights is only the beginning and something to be forgotten when actually performing the trick in which they are being used. If you cannot perform a sleight as **Le Paul** so aptly put it 'as effortlessly as breathing' there will be a strong possibility that some or all of the onlookers will be conscious that some subterfuge is being used — whether or not they can relate their suspicions to the end effect is immaterial — they saw 'something', when they should have seen nothing — what should have been a magical effect has become a puzzle, which they may, or may not solve. When they see *nothing*, that was what became known as the Vernon Touch. Space is again running out, but must mention **Hiram Strait** who accompanied the Professor and presented me with a copy of his Lecture Notes No.1 which gives methods for Coins through Table, Coins Across, Okito Coin Box Routine

and other coin effects and moves plus a method for the Torn and Restored Sheet of Tissue Paper. These are priced Five Dollars and airmailed to Britain for £2.50.

Thanks to **Wayne Dobson** for Coin Assembly which appears in this issue. It is from his lecture notes entitled *Young Ideas* which are available from the author whose address is 7 Ripon Drive, Blaby, Leicester, England. Price £1.25 post free and Four Dollars by airmail to the U.S. Other tricks are Coins through Table (worth the price of the notes), — Marked Cards, an ace cutting effect which ends with the backs of the pack changing colour. Coins Across — Signature Switch.

Plenty in the two sets of lecture notes — especially for the coin man.



Fred Robinson

BOOK REVIEW

THE BOOK OF JOHN — The Close-Up Magic of John Mendoza. The distributor of this book is Jeff Busby Enterprises and the price is Twenty Dollars plus postage.

This book, if a number of perforated sheets of paper held together by a piece of plastic really merits the title, consists of 134 large numbered pages plus nine others. The printing is of variable quality but the photographic illustrations are consistant in this respect — they are all equally bad, and the 36 effects explained are variations on familiar plots without anything new.

If the preceding observations on the physical qualities of this publication have conveyed the impression that it is just another run of the mill effort, which if purchased will end up wherever readers dump their less valuable items of magical literature — I am sorry. What really counts is the value of the material within the covers, and it is in particular respect that John Mendoza has provided a wealth of excellent practical material for close-up magicians, from which to select tricks suitable to their particular requirements.

About fifty per cent of the effects are with cards and require technical skill ranging from average to advanced — there is nothing for duffers. That they are variations of old plots is irrelevant. It is the treatment given to them by the author, a professional close-up magician, who has routined them in such a way as to make them into commercially acceptable magic which he actually uses in his own paid engagements. This is in itself a refreshing change from the hobbyist improvers whose interest does not usually extend to considering the overall effect from the point of view of the spectators.

Card effects include — cutting the aces after a face-up, face-down shuffle after which the pack rights itself. A poker demonstration deal with a running time of six minutes and very definitely for the top flight cardman only. Commencing with cutting the four aces in any order suggested which are then lost in the pack and the effect repeated in a manner which the author claims 'exceeds any challenge conditions' and this is followed with the 'Roll-over Aces' which in turn is followed by the performer proferring to stack a royal flush in spades which is placed on top of the pack to fall into his own hand in a ten hand game using a single shuffle. Instead of the promised royal flush the performer gets the four aces. Offering to try again, a number from one to ten is requested. This time he succeeds, not only in dealing himself a royal flush, but also one to the hand nominated by the spectator. Under the guise of explaining 'how it was done' the performer states he was using marked cards, not the royal flush he is holding which are all blue backers, but the rest of the pack, which, when displayed are seen to be red backed.

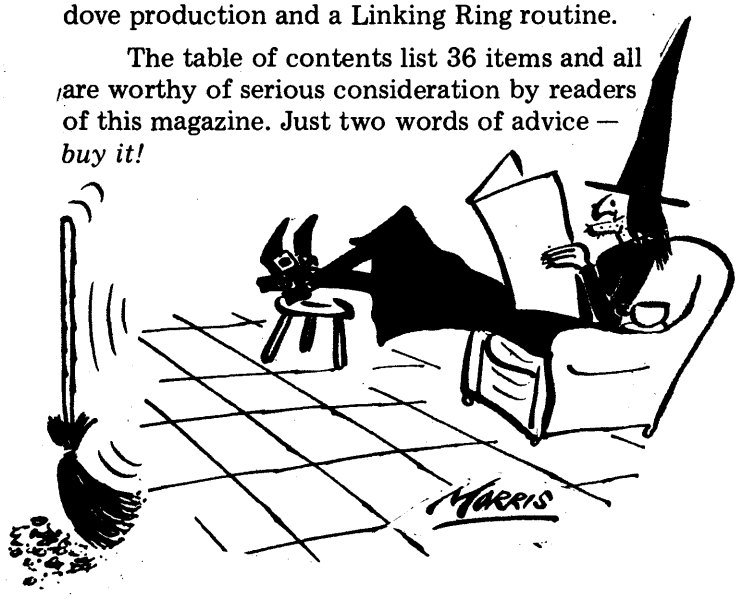
Other card effects to receive attention are — Collectors — Card in Envelope — Twisting the Aces — Elevator — Torn and Restored Card etc.

For the Coin man there are two large coin productions, one seated and one standing — Coins through Table — etc.

Among the miscellaneous will be found — Cups and Balls — Chop Cup — Lump of Coal under Fez — and many others.

The last two effects are for the stage — a dove production and a Linking Ring routine.

The table of contents list 36 items and all are worthy of serious consideration by readers of this magazine. Just two words of advice — *buy it!*



COMPUTER DISCOVERY

EFFECT:

A card selected by a spectator is returned to deck which is then shuffled by the performer and placed onto the table. Spectator is then requested to cut off (remove) from the tabled deck about a third or more cards which are taken by the performer. Performer then tells spectator that he will use the cards handed to him, as a computer machine, in order to locate the card he has chosen. This will be done, the performer continues by alternating the cards in his hands. First card up, second card down, next up, next down, etc until all the cards have been alternated, after which the upper group will be pulled clear of the others and discarded.

The lower group left in the performer's hands is computerised by alternating the cards as before, and discarding the upper group. The same process being repeated until just one card remains in the performers hands. This last card is shown to be the spectator's selection.

Each time the cards are alternated and the upper group removed the spectator is asked if he (she) would like to remove some of the cards that still remain in the performer's hands. The cards removed from the top of the packet being taken by the performer and used for computing, and the lower portion discarded.

SECRET:

When the selected card is returned to the deck bring it to the top of the deck and then by using whatever shuffle you prefer bring it second from the top. This is done each time the upper portion is received back from the spectator. If the spectator elects not to cut off any cards, you still shuffle them bringing the selected card second from the top. This procedure will ensure that the card remaining in your hand at the finish is the one selected by the spectator. Remember that you always discard the upper group of alternating cards and the bottom portion when the spectator cuts the packet. Have fun.

gerald kosky

MAGIC INFO

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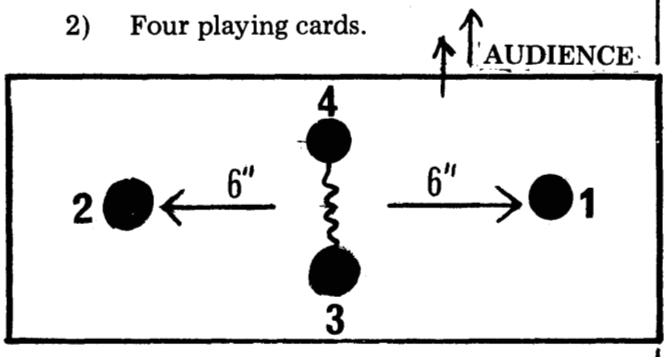
Coin Assembly

wayne dobson

Requirements

1) Four duplicate coins, two of which are joined together by means of a piece of hair giving a space of approx. 1½ inches.

2) Four playing cards.



Set-up

The threaded coins are placed vertically on the table as fig.1. The others are placed to each side as fig.1.

Routine

Phase 1. Hold the stack of four cards in the right hand, 'Biddle' position and secretly bridge them by pressing the ends down slightly.

Pass the cards to left hand and deal off top card to right hand which places it vertically over the right hand coin (1).

Repeat with next card over left hand coin (2).

The next card is placed horizontally over coin (3).

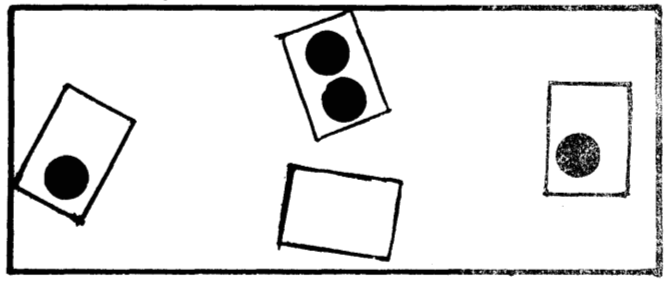
The front end of the final card is used to push coin (4) forward some six inches, which secretly pulls the threaded coin (3) simultaneously forward under cover of the card. The card is now placed *over* the coin(s) vertically:

The position now is as in fig.2.

Phase 2. Right hand picks up right hand card and the 'snap move' is used to show the coin has 'gone' and the left hand simultaneously raises the front card to show two coins. Snap the two cards together as a flourish and secretly transfer the hidden coin to the left hand card.

Drop the right hand card face up on the table and cover the two coins with the left hand card adding the hidden coin.

Phase 3. Left hand picks up left hand card to show coin (2) then replaces card without releasing its grip (i.e. for snap move) and at the same time right hand moves to the card covering the three coins.



Raise both cards simultaneously, with the left hand concealing the coin by the snap move. This reveals the three coins.

Snap the cards together, transferring the coin from left to right.

Phase 4. The right hand card is slid horizontally below the three coins which thus lie on the back of the card. The secret coin remains hidden BELOW the card.

Flick the left hand card to silently prove that no coin is concealed and drop it on top of the three coins.

Make a magic pass from the remaining card to the covered coins and then slide the double cards backwards with both hands so the cards are tilted forward. This allows all four coins to slide onto the table.

Finally pick up and snap last card to show last coin gone!

The threaded coin gimmick is Morty Rudnick's. The snap move is Derek Dingle's. *(See Dingle's Deceptions, page forty-two).*

THE SNAP-TURN COUNT

phil goldstein

The following counting procedure may be found useful for various routines. It allows the performer to apparently display four cards, one at a time, each slowly and fairly — and yet in fact display only two of the cards' faces, each being shown twice.

Assume, for example, you wish to show four cards as being four jokers. Two of the cards are indifferent, and the starting order is, from the top: face down X card; face up X card; face down jokers.

The packet is held face down in the left hand, Mechanic's Grip, Rotate the hand palm down (i.e. Glide Grip), revealing the face card to be a joker. The right hand removes this joker, allowing the second joker to be visible at the face of the left hand stock. Hold up the card in the right hand. Snap it over face down, to emphasise its singularity, and replace the card face down beneath the left hand stock, in line with the rest of the packet.

Turn the left hand palm up again, and apparently turn the joker just displayed face down. In fact, do a Triple Turnover. The top single card (supposedly the joker just turned over) is dealt onto the table, face down. As you do this, the left hand again turns palm down, concealing the indifferent card behind the card just dealt off.

Remove the face card of the packet (the second joker) with the right hand. Another joker (actually, the first) will be visible at the face of the left hand stock as this card is taken away. Snap the card face down, and replace it face down beneath the left hand stock.

Turn the left hand palm up, and do a Double Turnover. The top single card (supposedly the second joker just turned over) is dealt onto the tabled card.

Rotate the left hand palm down. Remove the face card (joker), snap it face down, replacing it below the left hand stock. Turn the left hand palm up, flip the joker face down, and deal it onto the tabled stock. You are left with one card in the left hand — another joker. Display this last card, snap it face down, and use it to scoop up the tabled pile.

You can stop here, or if you really feel like gilding the lily, you can go into a variant of the Hamman Flushtration Count: hold the cards face down in the right hand from above (Biddle Grip). Rotate the right hand palm up, showing a joker. Rotate the right hand palm down, and draw the top card off into the left hand with the left thumb. Now rotate *both* hands palm up, displaying a joker at the face of each hand's stock. Rotate the hands palm down, drawing the top card of the right hand stock onto the left. Repeat this rotation-and-display sequence for the last two cards. By this time, the spectator should not only be convinced that you have only four identical jokers, he should also be rather sick of the whole thing.....

It is worth mentioning that, at the conclusion of the Spirit Count which ends my "Cry Wolf" routine, the cards are set up for the Snap-Turn Count just described.

ATOMIC E.S.P.

simon lovell

This offering was inspired by, and is an adaption of the vanishing deck idea from the lecture notes of Ron Wilson (French edition).

I have taken what was just a quickie and turned it into a what has proved to be a very commercial routine. Over the past weeks I have worked it in pubs, restaurants and at magical societies and the result has always been the same — stunned silence — followed by 'Where the so-and-so did the cards go!' It has now become a regular item in my repertoire.

The advance preparation consists in cutting a bridge pack card case in halves across its width. Throw away the half with the flap and into the other half put the pack with the Joker reversed on the bottom. Remove the bottom from a poker sized pack and push the pack and half case inside it. Although a close-up mat is not essential it will help with the explanation if it is assumed that one is being used, and that the pack is resting on it near the right inner corner before commencing the trick.

Begin by saying "My final effect is an experiment with E.S.P. using this pack of cards." During these remarks, plus any others you care to add, remove the cards from the case. Care must be taken not to flash the bottom of the cardcase, the reversed joker or allow the half case to fall out. It can be done quite easily — unless you have the half case at the wrong end. Removing a pack from its case is, to any self-respecting cardman a simple matter, and whilst taking the above precautions the removal of the cards from the case should be done as you are chatting to the spectators with scarcely a glance at the pack.

When removing the cards from the case they should be taken out with the left hand leaving the case in the right because after the removal of the cards it is replaced back on the mat in the position it originally occupied. If the cards were to be removed with the right hand the replacement of its case with the left in the desired position would be an awkward movement detrimental to a smooth performance — one of the little things which are so important.

The joker is now required. Personally I produce it using the Paul Harris 'Open Revelation' hence the reason for having it reversed on the bottom of the pack. Another excellent way would be the Piet Forton 'Pop Out' move. If you are not conversant with either of these simply cut the pack and ribbon spread across the table to reveal the joker. Whichever method is used it is finally placed FACE UP on the left side of the mat.

Next have a card selected by someone who is within arms length of the face up joker — this will be a spectator on your left. He is asked to remember it and show it around. Have it returned to the pack and control it to the bottom. A neat way to get the selection to the required position and at the same time enable the maximum number of the audience to see it, is to hold the pack squared and have it pushed halfway into the pack. With the chosen card protruding from the pack hold it face towards the spectators moving it around giving everyone an opportunity to see which card has been chosen at the same time keeping your head turned making it clear that you are not taking a sneaky peek. Lower the pack to a face down position, face front, and bring the card to the bottom using the 'Multiple Shift' action.

Saying "The test will be done under strict scientific conditions, so I will put the pack inside the case out of sight of the joker who is going to show his powers in the field of E.S.P." As the above statement is being made the pack is positioned in left hand to perform the Curry 'Turnover Change' and the right hand has picked up the card case.

"For a start" you say "the joker should not be looking." Under cover of this remark which should be made suddenly as if you have just realised this card should be face down you turn it over exchanging it for the chosen card using the Curry sleight. The pack is put into the case out of sight 'to stop any of the cards giving the game away' — that's your story. Naturally it goes back into the half case which is still within the larger poker sized case.

Hold the pack in the right hand — retaining its contents by pressure with the thumb and fingers on the front and back of the case, and call attention to the face down card on the table saying "The joker will now demonstrate his powers." Push the card towards the person who chose the card and request him to place his fingers on it. This action will cause you to lean forward slightly making it perfectly natural for the right hand holding the case to move back towards the edge of the table. Immediately the bottom of the case is over the edge of the table the pressure is released and the pack inside the half case falls unsuspected into the lap.

The misdirection provided by pushing the joker towards the spectator plus your request to him and his responses ensures that no-one is at all interested in the case or its contents at this particular moment.

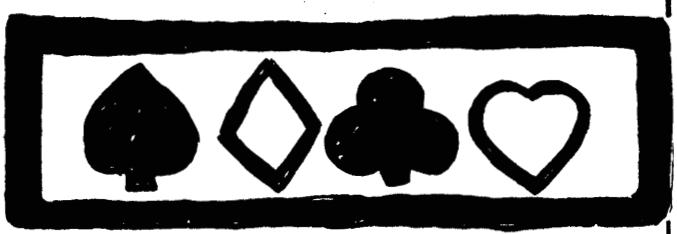
You patter to the effect that the joker begins to exercise his E.S.P. powers now that the pack is safely out of sight in the case, which, if there are no spectators behind is placed on the table with the bottomless end pointing away from the audience. If you are surrounded retain it in the right hand keeping the open bottom masked by the fingers, but this is less effective than if the pack? is put onto the table because there is some restriction on your movements as you build up towards the climax, and also the impact of the pack vanishing is greater if it has been out of your hands for several moments previously. Covering the pack? with a handkerchief overcomes the problem, the excuse for this being that you are making sure that the joker cannot see anything.

Continue to patter about the extraordinary E.S.P. powers of the joker and ask the spectator with his fingers on it, if he is getting any 'vibes'. From now on play it your way. There is plenty of scope for extracting fun out of the situation such as getting the spectator to stroke its back gently with the tip of his forefinger, placing his ear right down on to the card asking "Can you hear anything?" etc. Finally ask him to name the card he chose and then turn it over. When the spectator sees the card he has chosen his expression is really worth seeing.

When the spectators have fully realised what has happened, remove the handkerchief — if you have used one — and say "That's all I have, NO, not all the tricks — all the cards I have." With that remark smash your hand really hard down onto the case — flattening it. Pick it up and rip it open to show the complete disappearance of the pack.

Believe me — this routine is really commercial, hard hitting magic — give it a trial and listen to dead silence as the climax is reached.

Note: The Paul Curry 'Turnover Change' was first explained in Hugard's 'More Card Manipulations, Part Two' and subsequently in other publications including Harry Lorayne's 'Close-up Card Magic'.



kevin davie

ACE-STOUNDING

ACE-STOUNDING was originally published in the Derek Dingle issue of the Genii magazine. The effect is that the four aces are placed in four random positions in the pack, which is then shuffled in a variety of ways, including several face-up/face-down shuffles. The pack is shown to be in a face-up and face-down condition at the conclusion of these various shuffles. The magician then cuts the pack four times, each cut revealing a face-up ace after which the pack is immediately ribbon spread across the table revealing that all the remaining cards are face down.

The original method required a rather complicated set-up and handling, while the one outlined below requires no pre-arrangement of the cards and is easier to do. At the same time I believe the effect to be as strong as the original version.

Commence by removing the aces and ribbon spreading the remainder of the pack face-up across the table. The aces are then inserted for about half their length at four random positions, towards the centre of the spread. Square up the pack keeping the four aces out-jogged half way out of the end of the pack.

Now perform the D'Amico 'Multiple Shift' as explained by Marlo in his book of the same title. Here's how. Hold the pack face up on the palm of the left hand with its index finger in contact with the protruding ends of the out-jogged aces. This finger acts as a stop when the pack is tilted causing the cards above the uppermost ace to slide down covering it. The left thumb and fingers now grip the aces and the cards above the topmost ace by the sides near the outer end, and the right thumb and fingers likewise grip the inner end of the lower portion which has remained stationary. The left thumb and fingers retain the cards they are holding as the right hand strips out the bottom portion and drops them on top of the left hand packet. This casual move which appears to the onlookers as a simple cut brings the four aces to the bottom of the face up pack.

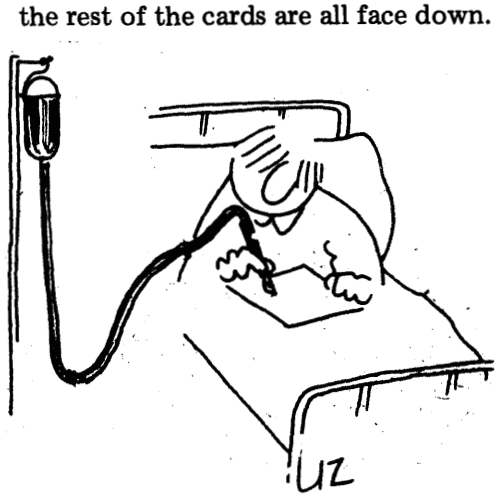
At this stage a number of Hindu, overhand and riffle shuffles can be done, provided the four aces remain in position.

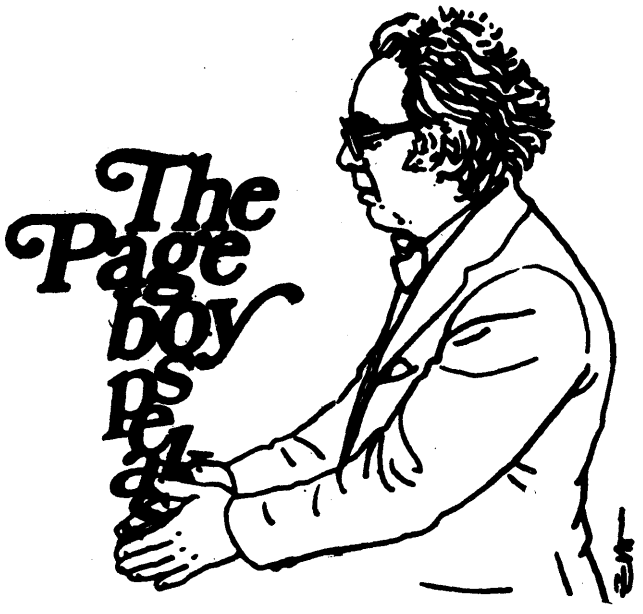
Now the pack is shuffled in the following manner. With the pack face downwards on the table, undercut the bottom half to the right and turn them face up, spread to their face up condition. Show the other half to be face down in a similar manner. Square up both halves and Zarrow under the top four cards of the face down half, and when squaring up retain a break between the two halves.

Undercut the lower half to the right and turn them over. Faro the two halves together. The Faro need not be a perfect one — all that is necessary is to ensure that the top four cards of each half alternate.

Show that some of the cards are face up and some face down by spreading the top eight or ten cards, and as you close the spread get a break below the fourth face down card from the top. Cut at the break and complete the cut, and turn the pack over.

That's about it. Produce the four aces using slip cuts and ribbon spread showing that the rest of the cards are all face down.





And a happy and prosperous New Year. So nineteenseventy eight has come and gone. We are all another year older, and with luck, a little bit wiser. John Osborne, I think, coined a phrase, Look Back In Anger. How do YOU look back on nineteenseventy eight? For me, it was a good year in many respects. I had two trips abroad, first to the South of France, the land of topless bathing suits, film festivals, and idiot magicians, and secondly, the United States, Los Angeles and New York, to be precise, the land of opportunity (or is it opportunists) and still more idiot magicians.

The parts I liked best was meeting the idiot magicians and I include myself in this category. What other group of entertainers (?) are so hospitable, friendly, backstabbing as us lot? Why am I talking like this? Is there a reason? You bet there is. It seems that every time I see a magician perform these days he is doing something that really belongs to someone else. The magical societies are no help. Not only do they condone it, but by booking these thieves they actually encourage it. Now, before you start getting as hotted-up as I am at the moment, let me explain. I am not talking particularly about some guys original effect, a rare event in any case, but more of the cute ideas or routines. Take the Linking Rings for instance. No-one can take exception to anyone performing the Linking Rings? No? That's what you think. I remember a few years ago a fellow professional telling me that he had done a job the night before and as he had to do a longer show than normal, he added the Rings to his act, and the point of his conversation was that he was telling me how well that OLD GAG where the spectator did so and so had gone. OLD GAG???? Yes, it IS an old gag. I've been doing it for around twenty years, AND IT'S MINE.....ALL MINE. Now although my act, or rather the effects in it are all pretty standard, it is all the little bits and pieces that go with it that make it work for me, and here is someone telling me how well he has been doing with my material. So my New Year message to you and you and you is GO STAB SOMEONE ELSE IN THE BACK.

To return to sanity. I attended a wedding over the Xmas period which had one of those Disco units playing non-stop all evening with no breaks, and after an hour or more of it I told my wife I was going home, which fortunately was only round the corner. Leaving my son and daughter to look after their dear old Mum, I vanished. Switching on the TV set (I am now at home) I started to doze off until I heard loud music, and upon opening my eyes it was to discover that the Doug Henning Magic Show was about to start. For the benefit of the US. magicians this is last year's show. I sat and watched it enthralled. It was great, it was marvellous. I loved it. And it put me in such a good mood I went back to the wedding and enjoyed myself all over again. It was one of those little pleasant surprises. I didn't know it was on TV and suddenly BANG there it was, and Henning does one helluva job for magic on TV.

The only other TV magic I have seen lately on my magic box were the three magic specials produced by John Fisher. Sorry, I only saw two of them, the Fred Kaps Special and the Ricky Jay Magic Show. A friend of mine has video taped the Randi show but as yet I haven't had a chance to see it. My non-magical friends tell me that they liked the Kaps show best of all, but out of the three shows, the one they remember best is Ricky Jay. For me it was a toss up between the individual performances of Kaps and Jay. Kaps' did the Chinese sticks better than I have ever seen it done. But all of the performers in both shows I saw were good.

I love everybody,

Goodbye,

Patrick Page

The Book of John

It is a very rare event when a working professional close-up magician reveals one of his cherished routines and it is almost unheard of for such a person to reveal **all** of the routines he uses to make a living. In **THE BOOK OF JOHN**, John Mendoza has done just that. As a successful working professional, Mr. Mendoza can and does perform close-up magic for a living.

THE BOOK OF JOHN is not a pretty book for the collector, but rather a book for those who are interested in **commercial** close-up magic with maximum audience appeal — magic which will send the layman away baffled and entertained...and will also fool all hell out of the magicians having a chance to watch it.

The routines explained in this book are **not** for the beginner. They do require sleight of hand ability ranging from basic to the very difficult, but they **certainly** are worth mastering.

The card magic section contains such gems as: *Topsy-Turvy Aces,* a truly *Impossible Poker Demonstration, Uneral-Geniversal Card, Routined Poker Mental, Simple Collectors, Vise-Versa (a* very effective card transposition), a handling of Derek Dingle's *Open Sesame, Twisting the Aces Again,* a culling system, two effects with the D'Amico Spread, *All Gone,* an entertaining *Monte* routine with a surprise climax, an *elevator* effect, a handling for the Jennings version of the Le Paul *Card In Wallet,* a section containing the complete text of the *Automatic Deck,* and a very effective version of the Ralph Hull *Torn and Restored Card* which was formerly sold privately for $5.00.

The coin section contains some exciting routines, each with a surprise climax. The first routine starts as a copper and silver sequence with a change to four silver dollars. Then into a pretty hand-to-hand transposition, after which more coins are produced to segue into a *Coins Through the Table* which climaxes with the production of a drill bit **over a foot long** and weighing about **eight pounds!** The second superb routine features a rapid production of silver dollars which grow larger and larger as the routine progresses, culminating in the produciton of a silver dollar about a **foot in diameter.** Two versions of *Spellbound* are detailed: One performed sitting and the other standing. The seated version features the change of a coin with the stroke of **one** finger while the stand-up version includes the production of a giant coin which can be performed **surrounded.** A version of *Matrix* with critical patter and handling details is explained. Another coin assembly with ungaffed coins, each a different denomination, is included. There are professional handlings of marketed effects such as the *Copper/Silver/Brass Transposition, Interlude, Coin Casket,* and much more.

But this is not all... Detailed are routines for the Don Alan *Lump of Coal,* the *Chop Cup,* a great bowl routine, a really funny ending for a bills and wallet routine with the *Cups and Balls* which takes only **seconds** to do and the loads are **indetectable!**

As a bonus section there is a very effective no-gimmick flash dove production routine and to top it all off, the *Three Ring Routine* which is guaranteed to produce at least **three** resounding ovations from the audience during its performance.

Physically, the book is 8½ by 11 inch size with 134 plus typeset pages (only the pages with text for effects are numbered), and spiral bound so that you can study the routines. The book is illustrated with photographs and line drawings, but, to put it quite bluntly, the printing and production are not of the highest quality, though the material **certainly** is.

If you are already performing close-up magic, you'll **want** this book. If you are thinking about performing practical close-up magic, **you need this book.** Don't pass it by — to have material laid out for you in this fashion by a working pro is invaluable. Learn from John Mendoza's experience.

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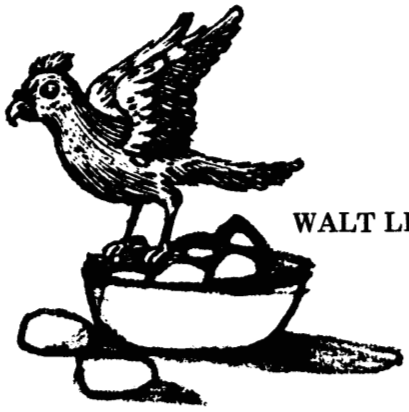
WALT LEES' DERIVATIVE DECEPTIONS



WALT LEES

CONSTRUCTING A ROUTINE

Many thousands of years ago, way back in the dawn of antiquity, some Neanderthal exhibitionist, discovered a new way to get attention. He found that if he took his favourite trick — the one of making a pebble appear underneath an earthenware drinking vessel — and increased the number of drinking vessels and added a few extra pebbles, all sorts of appearances, vanishes and penetrations were possible. He found that the entertainment value of the trick increased a thousandfold. Thus routining was born.

Ever since that time, magicians throughout the ages have all realised the value of blending their effects into routines. Think how many of the so-called classic tricks are really routines; the Linking Rings is a routine... the Cards to Pocket is a routine... the Coins Through Table is a routine... the Cut and Restored Rope, the Ambitious Card etc... etc. All are routines.

So, what is a routine? As far as this article is concerned, a routine is:-
Any presentation, wherein more than one separate trick, is combined for cumulative effect.

That is a nice mouthful, as far as it goes, but what do we understand by cumulative effect? To answer this question, try to picture two magicians working. The first one picks up a piece of rope, cuts it, restores it then puts it down. He then picks up a pack of cards, has one chosen, discovers it then puts the pack away. Perhaps he does both tricks very well and gets the applause that each one merits. The audience enjoy both tricks, but there is no cumulative effect. They have simply seen a man who can do a trick with a piece of rope and another trick with a pack of cards. Imagine the second performer. He wants a piece of rope, so he reaches up and produces one out of thin air. Taking a pair of scissors he cuts the tope and it joins together again. He repeats this, challenging the audience to try to catch him out. Then he lets a spectator cut the rope, again it is restored. With each repetition the mystery deepens. Finally the rope is tossed out for examination, but vanishes as it leaves the performers hands.

The second performer is technically no better than the first, but by careful routining, he has created the impression that he can make that piece of rope do just what he wants it to. This is the cumulative effect.

When constructing a routine, sight should never be lost of the cumulative effect. This is what all routining is about.

There are five basic principles commonly used in most routine constructions. Each will be treated separately, but in practice, many routines combine two or more of these principles. As always in magic, nothing is hard and fast. The first could be called:-

SAME EFFECT..... DIFFERENT METHOD

This is the type of routine, where the performer apparently repeats the same trick two or three times. The audience become increasingly bewildered with each repetition, because they are unable to catch the performer out. This is because they are led to suppose that he is repeating the same trick and using the same method every time. In fact, although the effect remains the same, the methods used vary. As there is no single method used throughout obviously, it is impossible to detect one.

The cumulative effect created by this type of routining, is that the performer is so skillful that it is impossible to catch him out.

The construction of a routine of this nature, is a fairly logical business. Firstly decide upon the effect to be performed, then research out as many different methods possible of achieving it. Bear in mind that the two important criteria are:-

— Similarity of effect
— Diversity of method(s).

Having researched all the methods available, decide which two or three are the most suitable for your purposes. The first time the trick is done, the audience do not know what the effect will be, so the boldest and most direct method is the best. For the final showing, when the audience are most on their guard and watching like hawks, the most subtle and devious is the one to use. For the showing in between (or showings if there are to be that number of repeats) pick methods as unlike as possible to the first and last.

The pitfalls to guard against, in constructing a routine of this nature are:-

— *Do not let the routine get too long.* Remember that as far as the audience are concerned the same trick is merely being repeated over and over. At first they will be curious and interested, but frustrated curiosity can quickly turn to boredom.

— *Not having a definate finish.* Always try to work in a punch climax. The sudden appearance of something totally unexpected, or the disappearance of the article(s) being used etc. This tells everyone that the trick is over.

— *Make sure that the audience are aware that the trick is going to end shortly and that you will not drag it out interminably.* With some tricks, such as coins through table or cards to pocket, they can see that the end is coming. On the other hand, with the linking rings or a two in the hand and one in the pocket type routine, there is no such indication and too many repeats can quickly cause restlessness to set in.

The second major principle of routining could be called:-

DIFFERENT EFFECTS..... SAME PROPS

Into this type of routine, fit such old favourites as the Cups and Balls, Chop Cup, Sponge Balls, Koran's Hanky Panky etc. It is the type of routine, where the performer takes a few simple props and with them produces a variety of differing effects in rapid succession.

The cumulative effect, which comes from this type of routine, is that given a few simple items, the magician can do whatever takes his fancy. This type of performance always has a sort of impromptu air about it, almost as if the performer is making the trick up as he goes along. This is its main attraction and should be exploited to the full.

To construct a routine like this is a fairly straightforward business. First it is necessary to decide upon the apparatus to be used. Secondly, work out as many effects as possible, for which the props can be adapted. Having worked out as many variations as you can, whittle them down to just two or three, by eliminating any similar or repetitious effects. Remember that in this type of routine, as opposed to the previous kind, variety of effect is the cornerstone. It is also desirable to vary the methods as much as possible, but the occasional repetition of a move or principle is permissable if the effect is different each time. (Thus the magnetic principle of the Chop Cup can be used throughout the routine to obtain differing effects).

The routine should be put together rather like a stage act. The opening trick must be a strong one, which captures the interest of the audience. The final effect should be the most spectacular and memorable. The inbetween tricks should contrast with these two and with each other, and the pace should be varied.

The danger inherent in constructing this type of routine is:-

— *The temptation to include too many tricks.* This must be rigorously guarded against. A too long routine is deadly both to the audience and the performer. Resolve to include only the very best effects.

Another principle of routining is:-

SECRET PREPARATION..... IMPOSSIBLE FINALE

This type of routine is more often used in front of magical audiences than with the general public. Although there are one or two exceptions to this rule — Carlysle's Watch Steal from Stars of Magic being one.

The basic concept is that while openly performing one or two tricks, the performer is secretly preparing for a blockbuster finale. The tricks being performed act as a cover and provide the necessary misdirection to conceal the secret preparations.

The cumulative effect of this type of routine manifests itself when the final climax is reached and the audience are presented with an unaccountable mystery.

The construction of routines of this nature is usually a fairly elaborate business. The performer must first decide upon the climax to the routine. He must then devise ways and means by which that climax can be prepared for either before or during the performance. While doing this he must either discover or else invent suitable lead-up tricks, which will enable those secret preparations to be made/concealed. All the time it must be born in mind that if the audience has the least suspicion that any advanced preparation is taking place, then the whole routine is rendered nul and void.

However, having said all of the above, it must be acknowledged that some very fine and astounding magic has been produced from this type of routining.

The dangers are numerous; here are just a few:-

Including inferior effects for purely technical reasons.

Revealing the climax too soon after the preparations have been made. Delay is important. There should be at least one quick trick between the completion of the secret manoeuvers and the denoument.

→

Making the routine too long is always a problem. If working with a prearranged pack, (which also comes under this type of routining), it is very tempting to do as many tricks as possible which do not disturb the arrangement. One or two would be ample.

Next we come to the combination type routine, which might be termed:-

SEVERAL TRICKS..... ALL DONE AT ONCE

This is possibly the commonest type of routine, in fact it is so common that very few people even think of it as routining at all. In its most basic form, it is the type of effect where the performer shows two boxes empty, he then places an object in one. It vanishes from there and appears (a duplicate) in the other. In other words a vanish and a production are combined to produce a transposition. Mentalists also frequently routine in this way. An example is the type of thing where several people each select different items, by a series of forces. The performer then devines their choices, or else reveals that he had predicted them. Similarly the close-up cardician may have several cards chosen and returned to the pack, he then discovers them in rapid succession.

In this type of routine, the performer is striving for a cumulative effect brought about by a series of climaxes following one on top of the other. Well done it can be very impressive.

To construct a routine of this nature, it should be born in mind that all the items used must have a common denominator of some kind. It is the relationship of the tricks, to each other that helps create the cumulative effect. There must therefore, be a logical reason for performing the various tricks together.

There are also several pitfalls to be wary of:-

Too many tricks will merely confuse the audience. In this type of routine it is essential that the audience follow fully everything that is happening, otherwise the impact of the final climax will be lost. They must not be confused by the inclusion of too many different items.

If all the endings come at the same time...so do the beginnings. When performing a routine of this nature, every trick has to be started and the necessary preliminaries run through before anything magical happens. And at this stage everything has to be stressed and double stressed so that the audience do not miss the point. All this can lead up to a long time, with very little of interest happening.

And so comes the final major principle:-

ROUTINING BY PRESENTATION

1) Patter linked routining. Where the magician tells a story and uses magic to illustrate the various phases.

2) Inserting link tricks. Say a magician wishes to perform a trick using a billiard ball and to follow this up with a cigarette trick. He can routine the two by inserting a trick wherein a billiard ball changes into a cigarette.

3) Overlapping apparatus. The performer does a trick with say a rope. He then picks up a large ring and does a trick involving the rope and the ring. He then puts down the rope and does a trick with the ring etc.

4) Having a theme. For instance the cardician may begin by making two cards change place. He then follows this up by making say four aces change place with four kings, after which all the red cards change places with the blacks and so on.

In none of the above is there any technical reason for routining. It is done simply to enhance the presentation. Not much of this type of routining is carried out in close-up work, although Bobby Bernard's "School for Croupiers" in Close-Up Vol.2 by Lewis Ganson is an example, as is Kevin Fox's prize winning act where he describes the various jobs that he has done.

In close-up this type of routining is usually more suitable for competitions and magician's shows than for commercial work, although some performers are no doubt successful in that sphere.

The drawbacks are:-

Flowing too smoothly from one trick to the next and not allowing for audience reaction. An audience that feels ignored soon loses interest.

Putting in extra tricks purely for the sake of continuity thereby making the routine too long.

These, then, are the major principles underlying most routining. There are others, but they are more limited in their applications. Usually being confined to specific types of apparatus or effect. This article set out to discuss the broad spectrum of routining in general terms.

Having discussed the basic principles, here are some points on the subject in general:-

Cumulative Effect has already been mentioned several times as being the basic reason for constructing routines in the first place. A well constructed routine is calculated to create a specific cumulative effect. This effect must be in the mind of the creator from the first conception of the routine. It must be the master plan, to which the routine is fitted.

The Length of the Routine is another point that has been stressed repeatedly. Obviously

there is no standard length for a routine. The question how long a routine should be is rather like saying how long is a piece of string! The routine should be just long enough to create the desired cumulative effect and no longer. An overlong routine is a bad routine.

The Finish of the Routine should come at any point where you feel that the audience have seen enough. If the tricks selected have been carefully chosen, then the performance can be terminated after the completion of any one. Only the performer knows that he is working a routine. Only the performer knows that there is more or better to follow. Never commit yourself to reaching the climax of the routine come hell or high water. It is better to pause after each phase and ascertain if the audience want you to carry on. If they do not, then you have finished on a good trick and there matters can rest.

In A Good Routine the whole is greater than the sum of the parts. In a bad routine the opposite is the case.

CONCLUSION

This has been a somewhat lengthy article, which attempted to tackle a subject not often given much space in magical writing. There is a lot more that could be said. One day somebody may get around to writing a book on the subject, thereby giving it the in-depth analysis that it really warrants.

WALT LEES

STRANGER THAN FICTION

This is my handling of an effect described in *Expert Card Technique.* It is a torn and restored card using a borrowed pack. The chief attraction is the extremely simple and subtle way, in which a stranger card is switched in, used and later disposed of.

It is always a good idea to carry a few old cards around with you to use in this and other effects. Then, when presented with a pack and asked to show something, you can perform seeming miracles. This trick is a miracle if done with a borrowed pack. Done with your own pack it is utterly pointless.

When you sense that you may be asked to do a trick, palm one of your old cards, face outwards in the right hand, glimpse its value and then wait for the inevitable request.

Take the offered pack in the left hand, face up. Pretend that you have been caught on the hop and are at something of a loss as to what trick to show. Whilst thinking about it, take the pack in the right hand, adding the stranger card face down on the face up pack and simultaneously going into an absent minded overhand shuffle. Take care not to flash the back of the stranger card, watch the angles carefully. The shuffle consists of drawing off one card from the top of the pack, dropping the pack on this card, then going into a normal shuffle, except for the last few cards, which are dropped on the bottom. This places the stranger card face up, second from bottom. It takes but a few seconds and must be done without looking at the hands.

Ask if there are any jokers in the pack. Without waiting for an answer, spread the cards face upwards between your hands, taking care not to expose the stranger. As you remove the jokers, locate the duplicate of the stranger and downjog it slightly.

Square up the pack, face down in the left hand at the same time obtaining a little finger break below the jogged card. Pause for a moment then say "I know what I can show you!" You now force the duplicate of the stranger card onto a spectator. The break will enable the card to be controlled to wherever you need it, but you must retain the two bottom cards in place.

When the card has been forced, square up the pack and begin an overhand shuffle, getting rid of the bottom card. The reversed stranger card is now on the bottom of the right hand's packet during the shuffle. Invite the person, who took the card to say 'stop' during the shuffle. When he does so, have him replace his card face down on the left hand packet. Drop all the cards in the right hand on top. This places the reversed stranger immediately above its face down duplicate.

Place the pack face down on the table. Snap your fingers then spread the cards across the table, showing that the selected card has apparently reversed itself in the pack. To the audience this appears to be the conclusion of the trick, so they will not be paying particular attention to the next move.

Pick up all the cards above the face up card in the spread. Square them and place them face up in a neat pile towards your left side. Now pick up all of the remaining cards, with the face up stranger card on top and square them in the left hand, at the same time getting a little finger break below the second card from the top. Lift off the face up card, together with the face

down duplicate below it as one card and place these on the face up pile on the table. Finally take the rest of the pack from the left hand into the right, turning it face up in the process. Act as though you are going to drop these cards onto the tabled ones, but at the last moment change your mind.

Remark that each card is endowed with the latent power to do one piece of magic only, and once that power is used up, it becomes, magically speaking, useless.

As you say this, the left hand picks up the tabled packet and holds it face up. The right hand comes over and replaces its packet on those in the left. As it does so, the right middle finger contacts the face card of the lower packet and pushes it forward until it drops on the table. The left hand then replaces the pack face down on one side. All of this takes only a few seconds.

While you are doing this move, continue talking along the lines that this card having now been used for one trick will never be usable again. As you say this, absentmindedly tear up the card into four pieces. Be careful not fo flash its back in the process.

When the card has been so destroyed, appear to realise that you have unwittingly ruined the spectator's pack. Remark in an audible whisper to a nearby member of the audience that "perhaps if I push it back into the pack nobody will notice...."

While saying this, position the pack in your left hand for the well known tilt move. Pick up the torn pieces and insert them, face up into the break below the top card. Because of the tilt, the pieces appear to have been pushed into the centre of the pack. This move is just as deceptive, when performed with the torn pieces as with a whole card. During the move the pack is face down but the pieces go in face up.

When the torn pieces have been pushed right in, close the tilt and square up the pack. Mention that perhaps it was a mistake to put the pieces in face up, as they will show up more. Remark that you had better turn them face down. As you say this, ribbon spread the pack face down across the table. The torn pieces will be quite safe as long as the last few cards are bunched together. The face up chosen card will be right in the middle of the pack exactly where the torn pieces were apparently placed.

Do not comment on the fact that the card is restored. Just remove it, turn it face down and replace it in the spread. Gather up the pack and double cut it, taking the torn pieces to the bottom, where they fall into the left palm.

Place the pack on the table. Somebody is bound to make a dive for it. While this is happening, quietly dispose of the torn pieces.

NEW FINISH.....TO LARRY JENNINGS "COINS THROUGH HANDKERCHIEF"

WALT LEES

In Vol.3 No.3, November (1976) was a truly great piece of magic, by a great magician. I refer to Larry Jennings' routine of passing four coins through a handkerchief. I played around with this for some months, and during that time, evolved a different finish. Perhaps this may appeal to some, as it can be used in conjunction with other tricks or as a quickie in its own right.

Required is a large coin or medallion. Mine is a large brass Chinese coin. The size of the coin is important as it must not be too large. The ideal width, is fractionally less than the distance across the base of the fingers of the left hand (see Fig.1).

It is not necessary to be able to grip or in any way hold or retain the coin in this position. Just make sure that if the coin is lying on the table, the left fingers can hide it, without obstructing the palm of that hand.

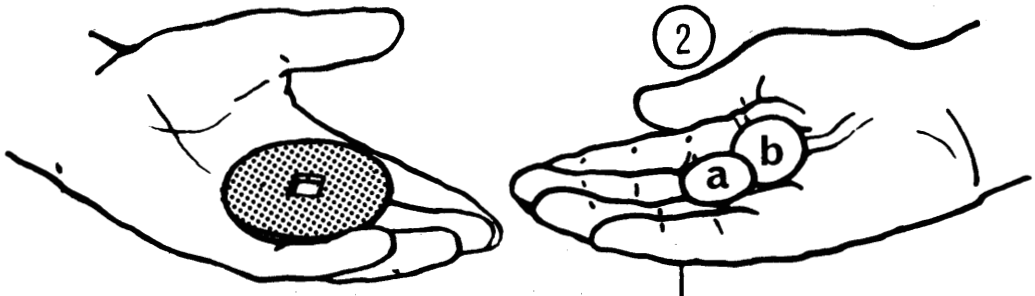
Have this coin in the left coat pocket. Perform standing, with a spectator on each side, holding the handkerchief horizontally by the four corners. This is, of course, the position for the Jennings routine. Perform the routine, or for that matter any other routine using four coins.

When you reach the point at which the four coins have been caused to pass through the handkerchief, pause for a moment and then offer to repeat the trick, using only two coins. As you say this, the right hand picks up two coins and places them into the left, which in turn drops them into the left coat pocket. Do not look at your hands as you do this. Just do it quickly and naturally. You have not in fact done anything at all. You are merely getting the audience accustomed to seeing you pass the coins from one hand to the other, prior to placing them in the pocket.

While the left hand is dropping the coins into the pocket, the right hand is picking up the other two coins and displaying them in the palm as in Fig.2.

Note the position of the coins as it must be exactly right. The front edge of coin 'A' lies in the crease at the base of the first three fingers. Coin 'B' is underneath 'A' and projecting at the rear.

It is very simple to work the coins into this position, in the process of picking them up and turning over the hand to display them. With the coins in this position, it is possible to perform a



wonderfully deceptive "clink pass". I first saw this demonstrated by Mike O'Brien. The method is as follows.

The right hand turns and apparently drops both coins into the left, where they apparently land with a very loud clink. In practise it will be found that coin 'A' will land on the right fingertips. Coin 'B' will land on top of it and then slide off into the left hand, creating exactly the right sound. It is important that you do not look at the hands as you make this move.

As soon as the coin is in the left hand, close the fingers around it, and move the hand forward a few inches, bringing it over the centre of the handkerchief. It is not necessary at this point to palm or in any way alter the position of the coin in the right hand. Just keep the hand, back outwards, with the coin resting out of sight on the fingertips. Without unseemly haste allow the right hand to drop down below the level of the handkerchief and move under it to the centre, immediately below the left hand.

Place the left hand, back upwards, on the handkerchief. Open out the fingers so that the hand is flat. Pause, then left up the hand, showing only one coin. Now bring out the right hand from below the handkerchief displaying the other.

Offer to repeat the trick using only one coin. Apparently place the right hand's coin into the left. Use any fake transfer that looks reasonably natural. The left hand then goes to the coat pocket, apparently to deposit the coin there.

When the left hand enters the pocket, it cops the large coin and returns. There is no point in trying to palm the large coin as the hand is moving. Just keep the hand natural and relaxed, with the fingers lightly curled.

Place the left hand flat on the handkerchief, over the visible coin. Take care that the two coins do not talk as you do this. The position will be that the large coin is as far forward as possible, the small coin is directly under the left palm, but back clear of the large one.

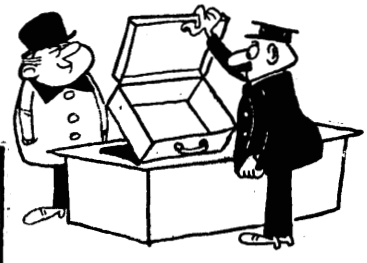
The right hand, which still has a coin concealed, goes beneath the handkerchief. As soon as it is out of sight, reach up with the right middle finger and press upwards against the underside of the small coin below the left palm. This will have the effect of pushing the coin into the classic palm position in the left hand. Try not to visibly contract the hand as the coin is palmed.

As soon as the left hand has the coin palmed, the right hand emerges displaying its coin at the fingertips. The left hand is not raised yet, but remains on the handkerchief as though hiding the other coin. Drop the right hand's coin at the side of the left hand then with the right hand lightly grip the rear edge of the handkerchief.

Hold that position for a moment as you look at the audience and say "I suppose you think I have a coin under my hand." Without waiting for a reply say "Well, I do." At the same time raise your left hand slightly and draw it back sufficiently to reveal the large coin. Under cover of the surprise, the left hand continues to move backwards over the rear edge of the handkerchief and releases its palmed coin, which falls onto the fingers of the right hand.

The left hand then travels back and picks up the giant coin and the visible one and displays them on the outstretched palm. The hand is seen to be otherwise empty.

Toss both coins into the right hand and drop them in the right coat pocket.



CLEAN COLLECTORS

WALT LEES

This is a variation of the "Surprise Collectors", described in Mentzer's "Card Cavalcade". I have featured it extensively over the last three or four years and during that time have considerably altered the handling.

Take the pack and with the backs of the cards towards the audience run through, upjogging the four kings. Remove the kings, placing them in a face down packet on the table. Do not allow anyone to see their faces yet. Explain that you will show the cards to the audience in a few moments.

Take the pack, face up in the left hand and spread the cards into the right. Make this spread as wide as possible. Turn to a spectator on your left and ask him/her to point to any card in the face up spread that he/she thinks will be easily remembered.

When a card has been pointed to, break the spread below this card, so that it is the bottom one in the right hand. Turn the right hand back upwards and deposit the chosen card face down on the table in front of the spectator. Place the rest of the cards back in the left hand and hold the pack face up there. Ask the spectator on the left if he/she can remember the name of the card. Whatever the answer, turn up the card with the right hand, showing its face and repeating its value. Replace it face down on the table and have the spectator place his/her hand over it.

Turn to a spectator on your right and spread out the cards to have a second one chosen. However, this time a sleight is executed. The pack is face up in the left hand and its thumb pushes the top card to the right to begin the spread. The second card is pushed off in the same way. The third and fourth cards are pushed over together. They need not be in alignment, so long as they are pushed over together in the same movement. The right fingers now reach for the fourth card pulling it under the spread of three until it is about an inch further to the right than the third card. This enables the fifth card to be pushed between it and the card. In other words it is pulled out of the spread, which continues over the top of it. This is one of Fred Robinson's moves, originally designed to be used as a force.

Continue to spread the cards over the top of the original fourth card, until a fairly wide spread has been attained. Then invite a spectator on your right to point to one.

A good piece of misdirection to use to hide the steal of the fourth card is as follows. As you reach the point at which you push off the third and fourth cards together, suddenly turn to the spectator on your left and say, "You haven't forgotten that your card was the..." and pretend to dry up as though you have forgotten it yourself. This can look quite funny, as well as affording plenty of cover for making the move.

With the cards held in a wide spread, have the right hand spectator point to one. Break the spread below this card, so that it is apparently the bottom card of those in the right hand. In fact there is the original fourth card secretly below it, but well over to the right.

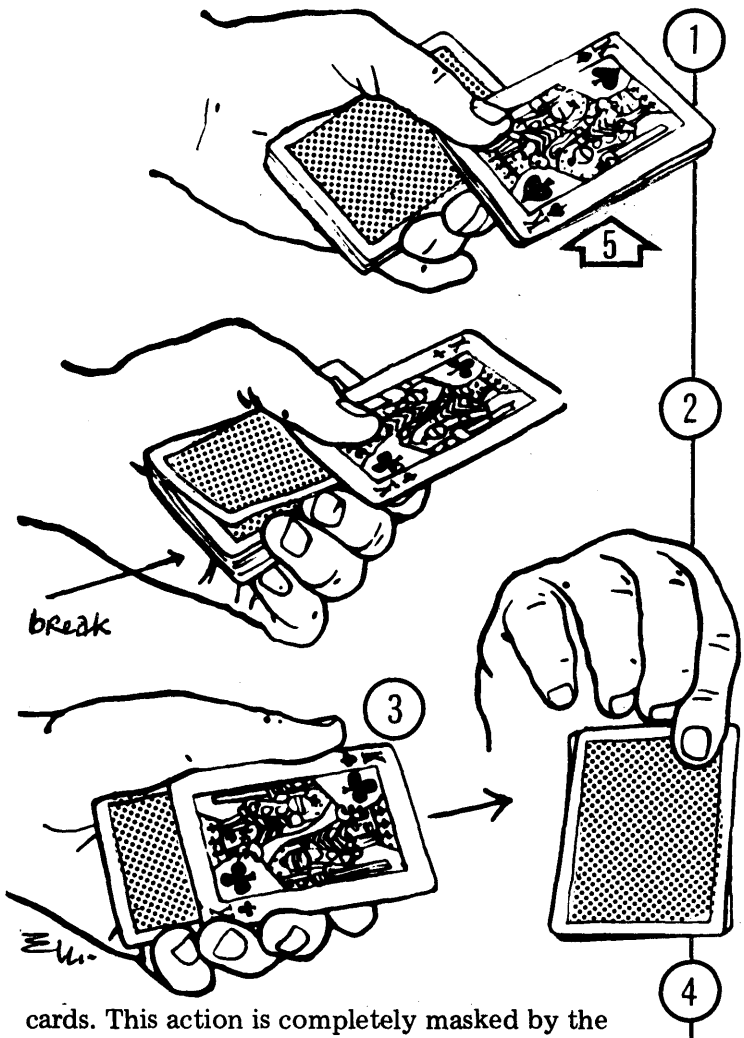
Turn the right hand back up as though to place the card face down on the table as previously. During the turning, the right fingers straighten out, causing the stolen card to slide across the backs of the others and end up where the chosen card should be. It is this card and not the chosen one that is placed on the table in front of the spectator. Ask him or her to put one hand over it.

Reassemble the pack, so that the second spectator's card goes to the bottom of the face up pack. Spread out the cards so that a third spectator can point to one. Place this one face down in front of that person, in exactly the same way as with the first card chosen.

Put the two halves of the pack together and take it face down in the left hand. The second spectator's card should now be the one on top. Get a left little finger break below this card.

Call attention to the four kings on the table. Pick them up with the right hand, fanning them, faces towards the audience. Drop them face up on the pack and square them, at the same time picking up the top card of the pack with them. Move all five cards to the position shown in Fig.1. All the actions from first picking up the kings to arriving at this position should be made in one continuous movement.

When the cards are in the position shown in Fig.1, the left middle finger feels for the edge of the top card of the pack, and pushes it upwards thus creating an opening between the top card of the pack proper and the rest of the



cards. This action is completely masked by the packet of kings. The action can be facilitated by the left thumb moving the top card to the right ever so slightly. Fig.2 shows the position.

Under the guise of showing the four kings separately the following actions take place:-

1) The right hand removes the face king from the packet, shows it back and front then returns it to the bottom of the packet. It goes directly below the spectator's card (not into the opening held by the middle finger).

2) The second king is taken and shown on both sides. This is apparently placed on the bottom of the packet, but in reality it is inserted into the opening below the top card of the pack. It is lined up with the packet though, to aid the illusion.

3) The third king is taken and this is also placed into the opening, going below the second king.

4) With the right hand, point to the fourth king, but do not remove it from the packet. At this point the left second finger can release its break.

The right hand now apparently lifts the packet of kings clear from the pack and places it down on the table. What in fact happens is that the right hand takes the packet from above, in the Biddle grip (fingers at the outer end, thumb at the inner) and slides it to the position shown in Fig.3. The left first and second fingers plus the right little finger assist in this action by pushing on the right edge of the packet. (The right hand is not shown in Fig.3 for the sake of clarity).

When the cards reach the Fig.3 position, do not pause, but straight away, begin to move the top three cards of the packet forwards in the direction of the arrow shown in the diagram. These are the three cards above the pack. As soon as the packet begins to move forward, the left forefinger comes up beneath the packet and pushes the two bottom cards flush into the pack. It is vitally important that you do not glance at the hands during this move.

When the two lower cards are safely in the pack, directly below the top card, lift the packet clear and, by releasing the hold of the middle finger, cause the packet to snap smartly into the position shown in Fig.4. It is held between the forefinger and thumb.

The position will now be, that instead of four kings as the audience suppose, you are holding two kings, with the second spectator's card reversed between them. In the pack are two reversed kings with an indifferent card on top of them. The three spectators, each believe that they are holding their own chosen cards, but in fact the second spectator (the one on the right) has an indifferent card.

Place the king packet face up on the table, neatly squared.

Turn to the spectator on your left and ask him/her to name the card he/she is holding. While doing so, obtain a break below the second card and set the pack for the well known Tilt move.

Insert the first spectator's card, face down into the break, saying that you will push it into the centre of the pack. The card will now be between the two face up kings. Allow the break to close, then take the pack in the right hand and dribble it onto the table, emphasising that the card is really lost.

Pick up the pack and place it back into the left hand. Under cover of this action, get a break below the top card and hold this with the left little finger.

Undercut half the pack and place it on top, without losing the break. Take the third spectator's card and insert it into the break. Release the break but do not push the card right in. Leave it projecting for about half its length.

Take the pack into the right hand and hold it aloft, allowing all to see that the card really is going into the middle of the pack. Return the pack to the left hand and push the card home, at the same time obtaining a little finger break above it.

Finally, take the second spectator's card and, without showing its face, drop it on top of the pack and cut the cards at the break, completing the cut. An important psychological point here, is not to lay stress on what the cards are but on where abouts in the pack they go. The audience have just seen one card fairly pushed into the centre, so emphasise that the third card goes into a different place by putting it on top and cutting. In this way, stress is taken off the identity of the card.

At this point the audience should believe that the three chosen cards are lost in the pack and that the four kings are on the table. In reality only two kings are on the table with one of the chosen cards between them. On top of the pack is a chosen card, with a face up king below it, beneath that is the second chosen card with another face up king below it. The pack is in the left hand.

Pick up the kings, in the Biddle grip, with the right hand. Explain that they are the four collector's and that they find chosen cards, but they have to be livened up first. To do this you rub them against your left elbow. During this bit of business the pack is completely hidden by the right arm. Take advantage of this to quickly thumb count four cards from the top and obtain a flesh break below them with the base of the thumb. As soon as you have this break, stop the rubbing and resume a normal position.

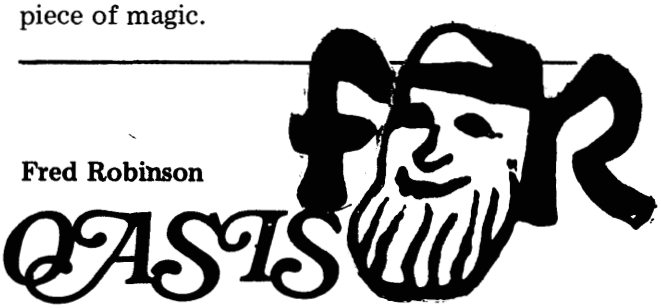
Hold the pack at table level and hold the supposed four kings, still in the Biddle grip, about 18 inches above it. Dramatically count one...two...three... On the count of three, slap the kings down onto the pack, but do not release the right hand's hold on them. With the right middle finger and thumb seize all the cards above the break. Do not lift the cards clear of the pack. Move the pack away to the left. Do not hesitate in moving the pack away. The pack should move away the instant the packet of kings touches it.

Place the kings on the table and spread the packet, revealing three face down cards between them. The cards will be in the correct sequence. The one on the left will be the left hand spectator's, the middle one will be the third spectator's and the right hand one the right hand spectator's.

Conclusion

This is a very startling effect when correctly performed. Get the timing right, study the misdirection and you will have an excellent piece of magic.

Fred Robinson



We have decided to bring the magazine up to date — at a stroke. You may have noticed that we have jumped from August Vol.4 No.12 to January Vol.5 No.1. This will no doubt cause confusion, not only to future collectors, but also to present readers who skip this column.

A letter from **Donald Crombie** called our attention to the 'Cry Wolf' effect in the **Phil Goldstein** issue in which some sleights required in the effect were not explained. These can all be found in **Jerry Mentzer's** book *Counts, Moves and Subtlety*. This is a 'must' for newcomers to small packet card tricks, however I will give a brief explanation of the sleights next month.

This is a **Walt Lees** issue — his second one. Walt recently lectured to members of the Magic Circle and sold many of his notes — indicating that they liked what they saw. The Professor who was there punted for a set and had remarked favourably on the lecture, specifically with regard to the clarity of both the diction and the explanations.

The enthusiasm of the Professor (part of his secret) continues unabated — he has been seen working on **Eric Mason's** *'The Problem is...'* — see Vol.4 No.10. Eric continues to gain approval for this effect and 'Beauideal' described in the following issue when performing in the Blenheim Bar.

Obie O'Brien writes to say that the New York Luncheon Table now meets at the 'Gaiety', 224 West 47th Street on Monday, Tuesday, Thursday and Friday from twelve noon to two pm — that **Derek Dingle** does the pass better than anyone he has yet seen — that there is a little town in the State of Illinois called Divernon.

Some issues back we mentioned **Bill Spooner's** work with the hooked coin and at the time did not know the price of his booklet *Here's "HOO" with Coins*. Bill informs me the price is three dollars plus fifty cents if you want it mailed. **Ken Brooke** has it in stock and will be happy to sell visitors to The Magic Place a copy.

Thanks to **Ron Macmillan** for allotting us space at his always successful International Day of Magic enabling us to meet and chat with old friends in comfort.

Had hoped to bring this column up to date together with this issue. Hopefully, this will be done next month. The Blackpool Magic Club's 27th Annual One Day Convention is on Sunday the 25th of February — see you there.

WALT LEES

Methods of magically producing four-of-a-kind from a shuffled pack are always useful to a working performer. It was with this in mind, that the following effect was brought about.

FOUR CARD SURPRISE!

You will require a pack of cards, that contains two jokers. For the best effect this should be borrowed. Secretly get both jokers to the top and reverse the second one. One good cover for doing this is to remove the jokers before showing a trick, then to apparently replace them on top at the finish. Done casually, without looking at your hands and giving the impression that you have finished your performance, this will pass unnoticed.

Spread the cards face down and invite a spectator to choose one. Take care to keep the top few cards bunched, so that the face up one is not seen. While the spectator is looking at the card and showing it around, square the pack and undercut the lower half. Extend the original top half towards the spectator for the card to be replaced. It goes on top of the two jokers. Replace the original bottom half on top, keeping a break above the chosen card. Double cut to the break bringing this card to the top.

Turn the whole pack face up and place in the left hand in a dealing position. Buckle the chosen card sufficiently to enable its value to be glimpsed. This is a good method of peeking, provided that you do not look down until the card is actually buckled and ready to be peeked. A common mistake in peeking is looking at the hands, while the move is being made. It is usually best to make the move without looking and just glimpse down only when the card has actually been exposed.

Now comes the secret cull of the three matching cards. This is done under cover of removing four random cards. These cards will be removed in such a manner that at the finish they can be magically exchanged for the four of a kind. Here is the method.

Suppose that the card you have just glimpsed is the six of clubs. State that you cannot always find the card the first time, sometimes you need four chances. Begin to spread the cards, faces towards yourself, from the left hand into the right, until you spot a six. Take the six into the right and break the pack at that point. Insert the top card of the left hand portion between the six and the rest of the cards in the right hand, upjogging it for about half its length. See Fig.1. Left hand now moves away with all the cards to the left of the upjogged card and the right hand tilts enabling the spectators to see the face of the upjogged card which is hiding the index corner of the six but leaving the inner left non-index corner in view.

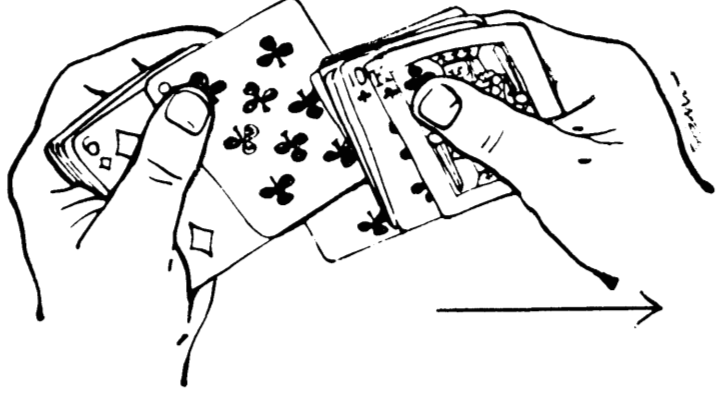
Call attention to the upjogged card saying that it may or may not be the chosen card. The assistant will deny that it is the right one.

"Never mind," you continue, "I still have three chances left!"

Tilt the cards back towards yourself, leaving the projecting one as it is. Start to spread the left hand cards into the right once more. How you commence the spread is important. The first card from the left hand goes between the upjogged card and the six below it. The position of the upjogged card is such that it will act as a guide enabling the left hand cards to be slipped in cleanly and easily. Continue spreading the cards from the left hand into the right, with the six sliding underneath them. Keep going until you arrive at another six.

Repeat exactly what you did with the previous one. That is, push off the six into the right hand pushing the next card between it and the rest of the spread, upjogging it as befoe. This will give you two upjogged cards and cause the second six to slide below the spread but above the first one.

Tilt the right hand once more and allow the audience to see the second upjogged card. Ask if this is the one. When told no, start the spreading process again. That is push the left hand cards below the upjogged one, but above the sixes, thereby taking them to the rear.



Continue until you reach a third six, and repeat the business exactly as before, giving you three upjogged cards and taking the third six to the rear of the spread. Ask if this is the card chosen. When told no, appear a little disconcerted as you have only one more chance left.

Continue the spread as before, inserting the cards below the third upjogged card and above the three sixes. Keep going until you come to the face down card. As soon as you spot it, upjog the card immediately in front of it, then square up the pack in the left hand leaving the four upjogged cards protruding. As the pack is squared, the three sixes will slide to the rear, making them the top cards, when the pack is face down. For the time being, however, the pack is held face up in the left hand. Spread the four jogged cards into a wide fan as in Fig.2.

Tilt the cards, faces towards the audience and ask if you have managed to find the card. When told no, appear somewhat disappointed.

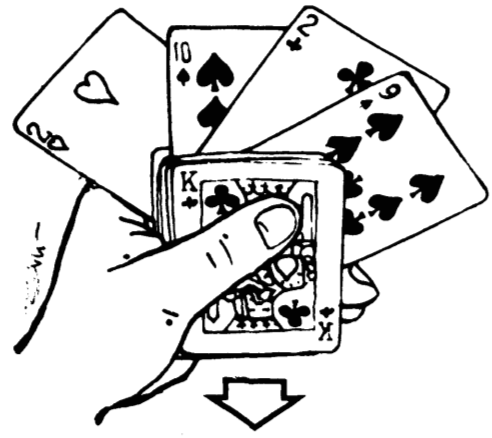
During this business the left forefinger presses lightly against the lowermost projecting card. This will cause a small gap to form, below the lowermost projecting card. Convert this gap into a left hand little finger break, which will be immediately above the reversed joker.

The right hand seizes the pack at the inner end and pulls all the cards above the break backwards through the left hand, in the direction of the arrow in Fig.2. This has the effect of stripping out the jogged cards, simultaneously closing the fan and at the same time adding the six cards below the break secretly to the rear of them.

Turn the pack face down. Drop the left hand packet face up on top of the pack, stepped to the rear. Transfer the pack to the left hand, getting a little finger break below the step. Then square the cards.

Look at the spectator and say, "Are you sure that your card is not there?" Spread the top four cards to give him another look. Appear somewhat crestfallen when he says no. Square up all the cards above the break and turn them all face down. Deal the top four cards onto the table in a haphazard manner. The last card dealt will be the chosen one.

Have the spectator point to a card, if he points to the chosen one all well and good, if not force it by magician's choice. Have the spectator name his card. Turn over the "chosen" one and show that it is the correct card. Wait for a moment to allow the effect to register then say, "I thought it might be that one....because it wasn't the six of hearts, six of diamonds or six of spades. As you say this quickly turn over the other three cards.



Postscript

When culling the sixes, the angle at which the pack is held is important. If you tip the pack too much towards yourself, the audience will see the sixes sliding beneath the spread. If you do not tilt the cards sufficiently, they may spot what is happening. Tilt the pack just enough to prevent the audience seeing the faces of the cards but no more. Also go through the cards as rapidly and casually as possible.

Once in a while, the card immediately in front of the reversed joker may be one of the required ones. When this happens, upjog the card immediately in front of it, then push off the desired card under the spread until it clears the spread and joins the other two below, then insert the remainder of the left hand's cards below the jogged card and square up. This will rectify the situation.

Sometimes, during the culling, you may find two of the cards that you are looking for together in the pack. When this happens, just treat them as one card. Insert the upjogged card above them and take them to the rear together, then upjog a random card later to make up the numbers.

The culling system is based on an idea in Harry Lorrayne's book *Reputation Makers.* The stripping out/adding on move is by Dai Vernon. A good description of the magician's choice force will be found in *The Royal Road to Card Magic* by Hugard and Braue.

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The Page boy speaks....

Scotland, yes, that's where I've just been. I've just spent a few days in God's Chosen Country. In those few days He chose to drop a few snowflakes on my home town with the result I was wandering around knee-deep in the white stuff, and before anyone tells me that my version of knee-deep doesn't necessarily mean that it was deep, my son beat you to it.

Several years ago the magic buffs in Edinburgh (which isn't my home town) got together and decided to have an unusual type of one day convention. Did I say unusual? Well, have you ever been to a convention where everything, shows, lectures, demonstrations etc were given over to Card Magic — or as some would have it 'card tricks'? That is exactly what they did in Edinburgh, they had a convention of card tricks. It sounds like it could have been one big bore, but it wasn't, it was very good. I liked it, and in case you think I have missed something out, I have, because they repeated the idea last weekend and I was there.

There were nine performers performing, five lecturers lecturing, and around 50 onlookers looking on. I have no intention of listing them all, but I thought all of the lectures or lecture demonstrations were very good. **Vic Allen** was entertaining, **Roy Walton** surprised a lot of people by demonstrating some almost self-working effects and fooling almost everyone present. **Gordon Bruce** did the same effect three times and if you can find another convention to book him he is going to do it three more times and get it right. (That was a joke folks, he did one of the most straightforward coin assemblies under playing cards I have seen. It was so good it couldn't possibly be his own). **Joe Riding** dealt with cabaret style card effects and yours truly was marked down to do what was listed as 'Card tricks on stage'. So what did I do? I did a couple of tricks and talked and talked. To the Edinburgh Magic Circle may I say thank you, it was fun.

After this I headed north to more familiar terrain and family faces, waded around in the snow for a few days and didn't think about the Edinburgh Cardarama (that's what they called it) again until I was on my way back to London lying flat on my back in my sleeping compartment on the train. I recalled some of the people I had mentioned as having performed card tricks for large audiences; **Billy O'Connor, Lionel King, David Nixon**, and probably some others, and I suddenly realised there were quite a number of performers, not just the ones I have mentioned who used similar type material, but there is no way in which you can say they did the same tricks. The point I am trying to make is that all of the good pros have managed to personalise their effects.

They worked at them until the effects became part of their personality, the effects became right for THEM. They picked effects which LOOKED as if they were perfect for them but in fact they had probably worked long and hard to make them so appear.

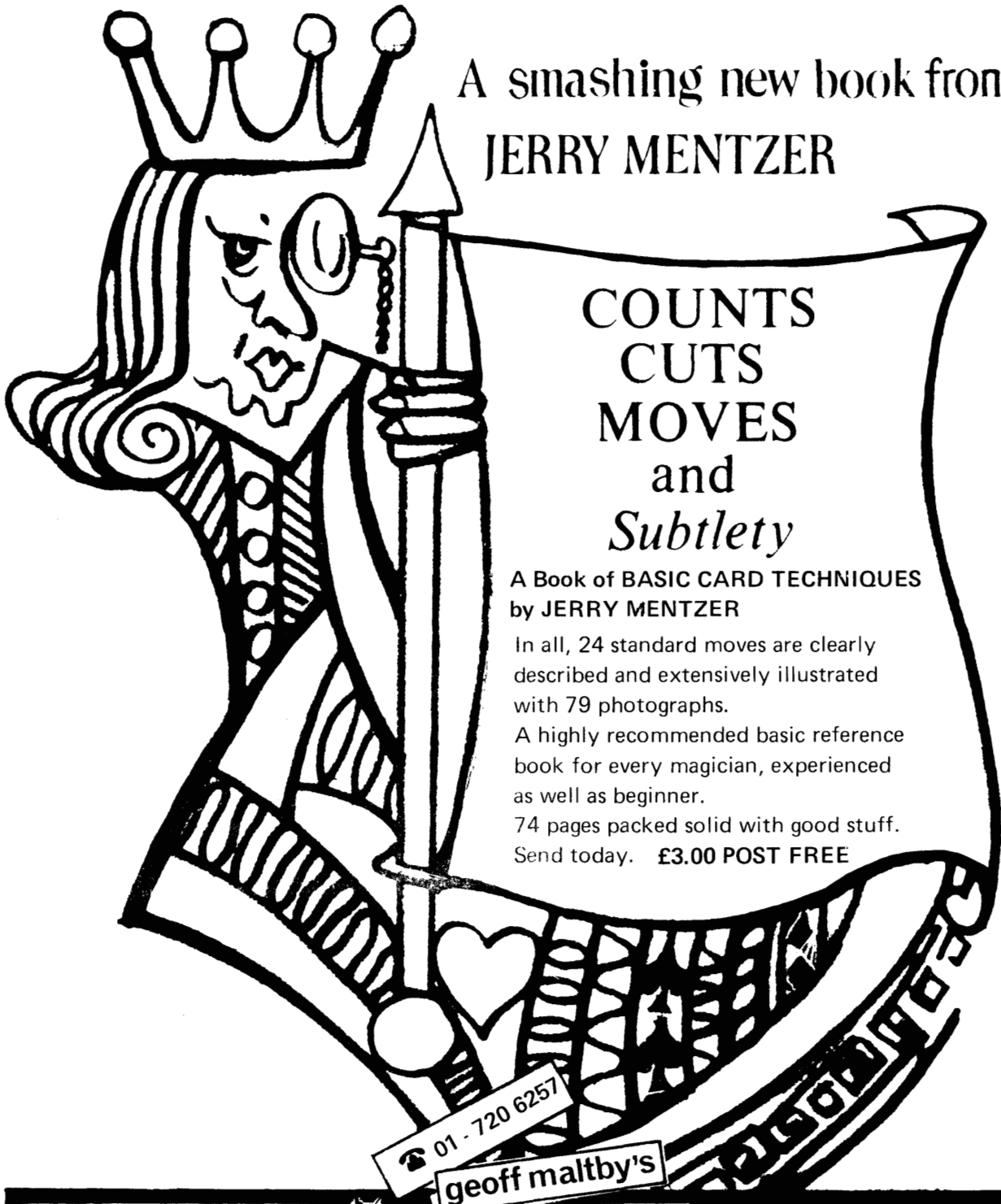
This started me thinking about some of my favourite acts. **Al Flosso.** How many times did Al do the Miser's Dream before it reached perfection. Make no mistake, in his hands it really was perfection. How long did it take **Jay Marshall** to get his ring routine just right. Just when did he decide to undersell the real magic of the effect and concentrate on selling the character behind it?

There are others. **Channing Pollock.** The man who really had the classic image of the smooth sophisticated manipulator. He is on record as having said he started off with the intention of being the greatest card manipulator in the world, and although he may have achieved that goal we all know it was not his card manipulations that lifted him onto the international circuit. When I first saw David Nixon I thought he was the greatest soft sell single, stand up patter magic act I had ever seen. That was getting close to thirty years ago. When he passed away recently he was a TV star and had been for many years and was still doing magic tricks. And again, we all know it wasn't the tricks that made him a star.

Shall I go on? Shall i talk about **Ali Bey**, one of the best twenty minute illusion acts of my lifetime. How about some of the acts I didn't see? **Cardini, Hymack.** Or some of the non-magic acts: **W.C. Fields, Danny Kaye, Jolson, Benny, Hope**? or **Sinatra, Garland** or **Crosby**? No matter how big any of these names they all have one thing in common. Every single one of them was a 'one off'. When you saw Flosso you saw Flosso; when you heard Crosby you heard Crosby. Let me ask you one final question: Who are you trying to be?

Goodbye,

Patrick Page



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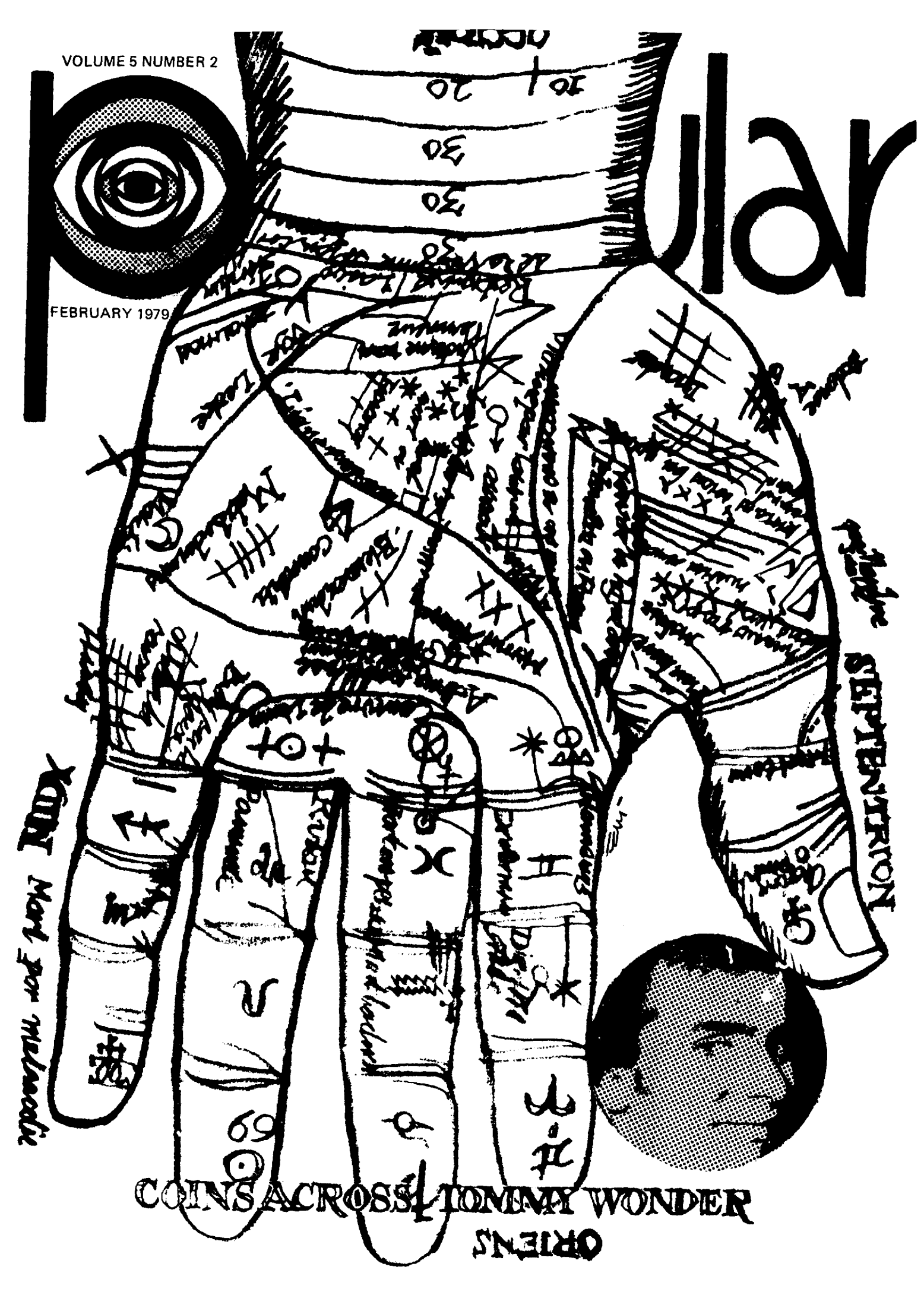


Tommy Wonder

COINS ACROSS — A PRESENTATION

In this version of the Coins Across which I have been performing professionally over the past three years, I have succeeded in eliminating any superfluous counting of the coins and found logical reasons for throwing the coins from hand to hand and in addition to providing psychological cover for the weak points.

In order to enable interested readers to obtain the maximum effect I have endeavoured to include in the description the important details regarding misdirection which are necessary to achieve this end. It was the description of the Tamariz 'Oil and Water' in a previous issue which gave me the encouragement to describe this effect in somewhat similar manner. I trust readers will obtain as much pleasure from studying my effort as I did from the Tamariz article.

This routine requires an Okito box with a recessed bottom, four silver coins, and one copper coin. The larger and heavier the coins the better.

To prepare — place the copper coin in the box proper followed with the three silver. The remaining silver coin is placed in the recess.

Commence the performance with the box held in the left hand so positioned that when the box is lifted the silver coin in the recess is left in the finger palm position.

The first action is to remove the lid with the right hand and put it down on your mat near the right inner corner. The left hand now tips the three silver and one copper from the box into the right hand, the fingers of which immediately close around them to prevent the spectators seeing the copper coin — it is best that it is not seen at this stage.

The right thumb now pushes the three silver coins out of the closed hand, one at a time, and places them in an overlapping line on the outer left corner of the mat. In the process of placing each coin on the mat the right hand turns allowing both sides of the coins to be seen. Do not call attention to the fact that both sides are seen either verbally or by 'display' — just push each coin out with the thumb and place it down on the mat in a natural manner. Pause a moment — and place the copper coin on the mat at the right outer corner using the same actions.

It is important that the audience are given time to appreciate the position and by pointing they are fully aware that there are three silver coins on one corner of the mat and a copper on the other. Remember that in some conditions it is difficult to distinguish silver from copper, and should this happen the impact of the effect is severely diminished. My own copper coin has an owl in the design and I say "Look there is an owl on this coin." It may seem odd, but people are really interested to see the owl on the coin.

While interest is focussed on the copper coin the right hand casually picks up the lid and replaces it on the box, which is then placed on the inner right corner of the mat, leaving the silver coin from the recess finger palmed in the left hand. This coin is now brought into the classic palm position as the right hand retakes the copper coin.

Under the pretence that you wish the people on your left to have a good view of the copper coin, the right hand moves over in that direction. As the right hand is travelling towards the left, the left hand takes the three silver coins and the right hand puts the copper coin on the mat in the position just vacated by the silver. You now have four silver coins in the left hand — one of which is classic palmed, and on the mat at the outer left hand corner, the copper coin.

At this point make some remark to a spectator on your right. Naturally your body will turn in that direction and as you are talking refer to the copper coin and glance at it. The next move is to pick up the coin but it would be an awkward action to do so with the right hand, therefore, it becomes a perfectly normal action to toss the silver coins from the left hand into the right hand leaving the left hand empty? to pick up the copper coin. This you appear to do, but in reality only two silver coins are thrown into the right, one being retained in the left. This latter is moved into the classic palm position on top of the one already there as the right hand jingles the two silver in its loosely closed fist. Without hesitation the left hand flips over the copper coin a few times before bringing it within the half closed hand. This business of flipping the copper coin centres the interest of the audience on it and takes the 'heat'

off the throwing action which immediately preceded it. It cannot be stressed too strongly that no display should be made of the throwing move — from the point of view of the audience three silver coins have been tossed into the right hand leaving the left free to pick up the copper one. The playing down of the throwing move is an important piece of misdirection which, combined with the fact that the copper coin has been made the focal point ensures that the audience will be completely unaware that one of the three silver coins was retained in the left hand.

So far, only the properties to be used have been displayed to the audience and already you are two moves ahead i.e. two silver coins in the left hand, the spectators being aware only of the copper one. In the right hand are two silver, the spectators believing it contains three.

This very strong position has been reached by routining and using misdirection to cover the moves and from the point of view of the audience, nothing, other than showing three silver and one copper coin has taken place. In consequence the effect will have greater impact than would be the case if the performer was suspected of doing something other than merely showing the coins.

The magic begins with both hands held apart with their backs uppermost. Shake the right hand, and allow one of the silver coins in the left to drop from its classic palmed position onto the copper which is positioned on the fingers of the half closed hand, causing a clinking sound. This may seem difficult, but with heavy coins it is quite easy.

Drop the coins from both hands (retaining the classic palmed silver in the left hand) and spread to reveal that one silver has passed from the right to join the copper in the left.

Both hands pick up their respective coins simultaneously, and the right hand is again shaken and in the process classic palms one of the silver coins taking care not to allow the coins to clink. The left hand releases its classic palmed coin allowing it to fall onto the other two coins with the familiar clink. Both hands drop their coins on the mat and spread as before, to show the arrival of the second silver coin, this time the right hand retains the classic palmed silver coin. The passage of this second coin has extra impact because the effect has been achieved without any moves whatever.

Advantage is taken of the effect this real piece of magic produces on the minds of the spectators to secretly transfer the palmed coin from the right hand into the left. Immediately the second coin has passed the left hand turns palm uppermost and makes a casual gesture to the coins on the table and the right hand pulls back the left sleeve a little, and with a continuing movement the left hand pulls back the right sleeve. During this last movement the palm up left hand passes under the right hand which releases its palmed silver coin dropping it onto the open palm of the left hand. In reality the left does not actually pull back the right sleeve, but merely holds it as the right moves forward to pick up the third silver coin, which it does very deliberately, at the same time allowing the hand to be seen empty.

All the movements from the pointing gesture to picking up the coin should be done casually without looking at the hands. It should in no way appear that you are 'proving' both hands to be empty. The right hand moving forward to pick up the coin helps to keep the attention of the audience away from the left hand.

With the left hand remaining at the right elbow as the coin is spun into the air and as it is spinning the left hand moves its coin into the classic palm position. The right elbow gives some cover for this action. Just before the right hand catches the coin the left moves away from the elbow.

The left hand next picks up the two silver and one copper. To cause the last coin to appear to pass across, give the right hand a shake, and open it palm downwards keeping the coin in the classic palm position. It is relatively easy with large coins for the hand to appear relaxed with a coin palmed.

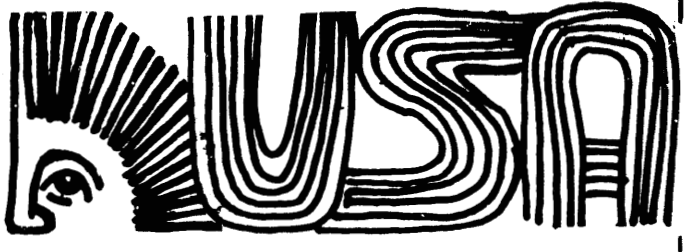
Immediately the right hand opens attention is directed to the left hand which drops its palmed coin onto the other three it holds. All coins are then dropped onto the mat and spread out in a straight line by drawing the hand towards yourself.

When spreading the coins keep the hand over one of the silver coins for a moment to create suspense before revealing the arrival of the third and last coin. As all eyes are on the left hand and the spectators are watching to see the anticipated arrival of this third coin, the right hand is quietly brought to rest on top of the box ready to pick it up. The spectators interest is further kept centred on the coins and away from the right hand by kicking the nearest coin with the left fingers causing it to hit the next coin, which in turn hits the next one and this latter hits the copper coin. Meanwhile the right hand has picked up the box and passes it into the left hand immediately that hand has 'kicked' the coin.

In passing the box into the left hand the right hand moves slightly beyond it so that the extra silver coin can be dropped from the right palm directly onto the base of the left fingers. Without hesitation the box is placed over the coin to bring it within the recess of the box, and still without pause the right hand moves away with the lid. Any noise made by the box coming into contact with the coin will be attributed to the removal of the lid. In moving away the right turns and the lid allowed to fall onto the open palm of that hand and allowed to slide onto the table.

All the above takes only a couple of seconds, and is over before the spectators eyes return to look at the hands, when they see the empty box in the left hand and the empty right hand. In making the left hand and coins the focal point by creating suspense and the 'kicking' flourish plus suitable accompanying patter the attention of the audience is drawn away from the right hand with its palmed coin to the left side of the mat where the action is taking place. The misdirection is further strengthened by the performer keeping his eyes either on the coins or the spectators. At no time should he look at his own hands which would reduce the effectiveness of the misdirection.

(to be continued)



HAPPENINGS By O'Bie O'Brien

Greetings once again from the land of the deflated dollar, the big U.S.A. This time it's U.S.A. and Canada happenings, the NYCAN Convention held this time in Toronto, Canada.

About 350 had a good time on close-up. **Warren Stephens** with ring off hanky, rope knots and dice had a cute bit with a couple of matches which audience were invited to concentrate on and cause to light — instead the whole box lit. **Tim Wright** performed standing did Piet Forton's Pop out aces — Matrix — Coins Across and a really beautiful location of two selected cards — card throw from behind his back is caught in the deck between the chosen cards. This young lad who did more card tricks has certainly got it — entertaining as well as the sleights. Chairman for the event **Bill McCourt** with card tricks which included Rick Johnsson's racehorse trick — Card to Wallet in Envelope — Rising Cards and Joe Riding's Equal, Unequal Ropes. **Art Emerson** with his Nest of Boxes, also used to carry his act did a version of the old Stamp Album — the hottest packet trick on the market today, the 'Whole Card' originated by himself and Larry West. He ended with the beer can illusion — a la Zig-Zag — I liked it. **Bob Little** with the act as seen at Tannen's. What can I say!! It was great, of course only for magicians. Lastly **Herb Morrissey** with flash opening of a cigarette, Coins through Table — and then using his own invention, the Morrissey Chop Cup and Balls showed a lot of new moves that would have made **Dai Vernon** happy seeing his routine updated using these cups. I guess you could say I'm a little prejudiced because I work for Morrissey Magic at conventions but what Herb showed caused me to get out my cups and try some of the new moves.

Now some news from the Magic Castle. **Harry Carroll**, a regular at the Forks Hotel on weekends, worked a week in the Vernon Room which is open by invitation only. From all accounts he was a big hit — **Vernon** liked him. Why was he a hit? Well, anyone who spends time at the Forks Hotel watching **Eddie Fechter** something has to rub off. Eddie has taught me and many others the value of entertaining. Speaking of Eddie — he would like to sell his place, and if we could find 100 magicians with a thousand dollars each, we could buy the Forks Hotel. I think it would be a great investment. Eddie's health has not been of the best, so he would like to retire and do magic just at weekends — at the Forks, of course. Do you magicians read me?

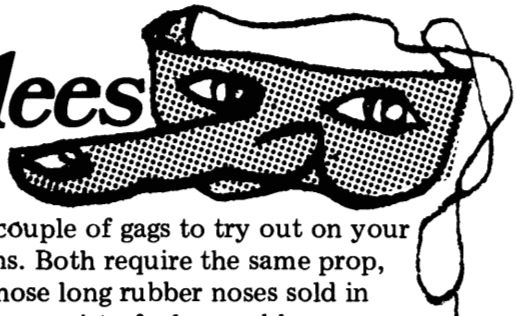
No doubt readers not close to the magic scene like to know what effects are being worked — here are three I saw and liked. **Ray Mertz** (a Buffalo regular) showed me the Las Vegas Leaper from **Paul Harris'** new book. Three different people showed me Jumping Bean Aces from the book Classic Tacklers by **Phil Goldstein**, and I still like it. **Keith Walker** showed something (not explained) that **Ken Brooke** is doing — two cards stood up 'T' fashion, one removed and the other remained standing — no idea how it was done.

Got a nice postcard picture of **Tom Mullica's** Atlanta bar called 'Tom Foolery'. If you are near the Atlanta area stop by 3166 Peachtree Road.

That's it for now. Satis Superque.

"Obie"

walt lees



"IN JOKES"

Here are a couple of gags to try out on your brother magicians. Both require the same prop, namely one of those long rubber noses sold in joke shops. These consist of a long rubber nose attached to an eye mask.

Cut the mask part off and paint the nose flesh coloured.

First Gag

Paint the nose to look like an overlong thumb tip. You will also need a normal size thumb tip, however it is best to make this conspicuous in some way. Scratch a little paint off. Also required is a long cigar.

Have the giant thumb tip crushed up in your left hand. The normal tip is on your right thumb. Smoke the cigar.

Remove your pocket handkerchief and drape it over your left hand as in the usual presentation of the cigarette vanish. In doing so, contrive to secretly introduce the large thumb tip into the handkerchief. Also make sure that everyone sees the normal sized thumb tip on your right thumb.

Go through all the motions of doing the cigarette in handkerchief. Stick your thumb in, making a well and leaving the small thumb tip behind (it falls down inside the large one).

Take your cigar and push in into the handkerchief. Act as though you are having great difficulty getting it inside the thumb tip. Finally ram it hard in. It is stubbed out on the proper thumb tip, inside the large one.

By now your colleagues will be wondering how on earth you managed to push such a large cigar into such a small thumb tip. Let them wonder for a moment or two, then stick your thumb into the large tip and draw it out.

Second Gag

Cut the nose off the mask as before, but do not repaint it. To the inside of the nose stick some double sided cellotape, so that it will hold in place over your own nose for a few seconds

Announce that you are going to perform the vanishing cigarette without a thumb tip.

Secretly introduce the nose into the handkerchief. Take a cigarette and drop it into the nose. Suddenly sneeze violently. Instinctively hold the handkerchief to your face. Quickly stick the nose over your own. Pull the handkerchief away, showing it empty and remarking "No thumb tip!"

BETTER MEN THAN I HAVE SAID THE FOLLOWING:

You will rarely get a layman's reaction to magic from magician's wives! — *Harry Lorayne.*

Magic is people. You can only learn to do magic by doing it with a live audience and with new faces all the time. This is the only way to learn the timing and misdirection that are so important. — *Matt Schulien.*

I'm not sure what a magic technician is, however I think it's the guy, who, when given a choice between a sleight of hand method and a gimmick method, will choose the sleight of hand method. Then as an added measure will contrive to accomplish the effect with still another sleight of hand method etc. Technicians call this approach to magic the only answer. Box magicians call it a bunch of crap. — *Mike Rogers.*

Magic is not a suitable vehicle for seducing girls. — *Mike Rogers.*

The main thing when palming a card is to close those fingers. — *Charlie Miller.*

Really love magic and do not do magic because you love to show off. — *Bert Allerton.*

People want to laugh. When they go to an entertainment, the thing they enjoy most is a good laugh. Magicians should capitalise on that. — *Goodliffe.*

I am not advocating a crop of the "Comedy Conjurer" type whose work consists of a string of funny stories in the course of which he does a couple of pocket tricks. It is not necessary to tell a funny story to get a laugh. — *Goodliffe.*

It is not enough merely to stand before an audience and do a card trick, no matter how great the technical expertise; the entertainer must employ all the tricks of the theatre to win himself the approval of those present. — *Jean Hugard.*

Be yourself. Don't try to emulate another's style or technique. Find your own style. — *Frank Garcia.*

Nate Leipzig always gave magic a great dignity. He never performed his close-up tricks unless he had the undivided attention of everybody present and was sure that they were anxious to see his work. — *Dai Vernon.*

If they like you as a person, they'll like your act. — *Nate Leipzig.*

Nate Leipzig would never lend one of his own packs to another magician for the purpose of performing a trick... — *Dai Vernon.*

Boldness is one of the most apparent features of truly professional presentation. — *Al Koran.*

Charlie Miller once asked Malini, "Max, how is it you can always fool people with these sleights of yours?" Max replied, "Well you don't do it when they are watching." — *Dai Vernon.*

Do what you do best. — *Eddie Fechter.*

If magic is to be considered as an art, it must include skill in sleight of hand. In my opinion there is no substitute for deftness. — *Dai Vernon.*

Lots of amateur magicians, getting the applause of their friends let it go to their heads. It doesn't really mean they are ready for the stage because they are the life of the party. — *Fred Kaps.*

I find it impossible for a mind informed on the principles of magic and the inner workings of illusion to receive impressions similar to one not so informed. — *Arthur Buckley.*

I do not subscribe to the theory advanced by many present-day writers, that modern methods have eliminated the need for great technical skill. This is a delusion, since the greater the skill of the performer, the greater will be the impression he makes upon his audience. There is no substitute for skill. — *Paul Le Paul.*

Magic is a gift. If it wasn't, there would be no Scots magicians. —*John Ramsay.*

Fred Robinson

OASIS

As promised in 'Oasis' last month we will bring this column up to date with some observations on the events etc of the past year.

It must hold the record for the number of different close-up magicians appearing on TV. In addition to those mentioned before in this column, several appeared in a series which ran for several weeks. Only managed to see the programme on which **Brian King, Anthony Brahams** and **Bob Read** appeared. All were guest artists on separate occasions in which the audience were playing charades with the viewers — a light weight affair in which the magicians had two three minute spots, thus no-one had time to register with the viewers. They could not have had much impact on the studio audience either, because the producer had decided that they should play to the camera with their backs to the majority of the studio audience who were in groups at separate tables. Surely it would have been better for the performers to have moved into one of the tables at which people were already seated, and obviously enjoying themselves. This would have given the show continuity and the performers would not have been in the position of trying to entertain two different audiences at the same time, which is possible with stage performances, but as this series proved, not with close-up magic.

Now in its 138th year Punch, a periodical devoted to humour is something of an institution. One of its regular articles entitled 'Country Life' consists of clippings of a humourous nature culled from provincial papers. Here is a sample.

"It's Death Defying! See the amazing Escapologist **Simon Lovell** *at the Birchwood Hotel, Dedham. See him escape from a burning coffin inside a bonfire. Admission by ticket only includes Barbecue Meal."*

It is the same Simon who contributes to Pabular. He was recently featured in two national dailies. In 'The Sun' sawing one of their Page Three nudes in halves and in the 'Daily Express' blowing a sheet of flame — a most impressive fire-eating picture — the flame occupying almost two pages in the centre spread.

The Magic Circle close-up competition held last December attracted eight entries and was won by **Brian Barnes** and it speaks much for his presentation as he had nothing new to offer — cards, mostly with a stacked pack, performed blindfolded. Without exception every performer in the competition worked standing. Does this indicate a general trend, or do they all read this column. **Tommy Wonder** better known to us as **Jos Bema** has outlined the advantage of performing standing. See next month's issue.

For those readers who were unable to follow the description of **Phil Goldstein's** 'Cry Wolf' in No.11 Vol.4 here is a brief description of the sleights which were the problem.

In all the counts the cards are held in the left hand as when about to perform the Elmsley Count. This count first appeared in Dai Vernon's Inner Secrets of Card Magic and subsequently in many other publications.

Arrange the four cards required for the 'Cry Wolf' effect i.e. with the ace at the face followed with the two jokers and lastly the two. Turn the packet face downwards.

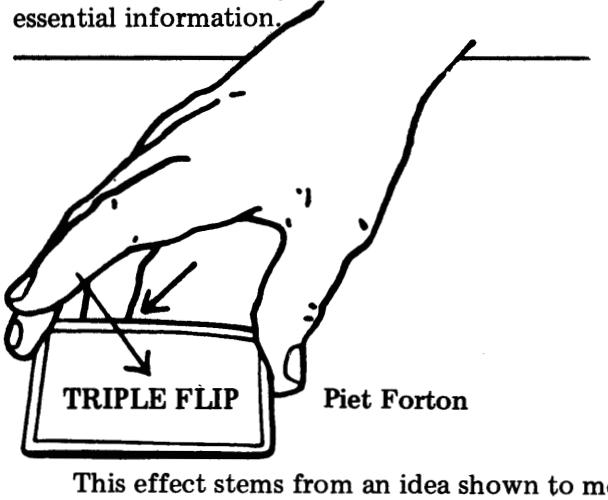
Siva Count (Jack Avis). With the packet of four cards in position in the left hand, take the top card in the right hand and when appearing to take the second card take two cards leaving the first card beneath the original bottom card in the left hand. The right hand coming in to

take the third card brings the two cards it holds square underneath the two in the left hand, the thumb of which immediately pushes the top three cards over to the right to be taken with the right hand. The remaining card in the left hand is taken on top of the three in the right.

Eye Count (Edward Victor). Packet of three cards in the left hand. Right hand takes the top card and when seeming to take the second card on top of it leaves it in the left hand and takes the other two. The card in the left hand is then taken with the right on top of the two cards it holds completing the count.

Spirit Count (Gene Castillon). Arrange the cards from the top — joker, joker, deuce, face up ace, and hold in left hand. Right hand takes the top card and shows it to be a joker. It then takes the second card BENEATH the first one taken and this is also shown to be a joker. The right hand comes in to take the third card but this time the cards it is holding goes UNDER the two in the left hand, and as they are momentarily square the left thumb pushes the top three cards to the right. The right takes them and displays the face card — again a joker. The single card in the left hand is then taken beneath the other three and shown thus completing the illusion that all four cards are jokers.

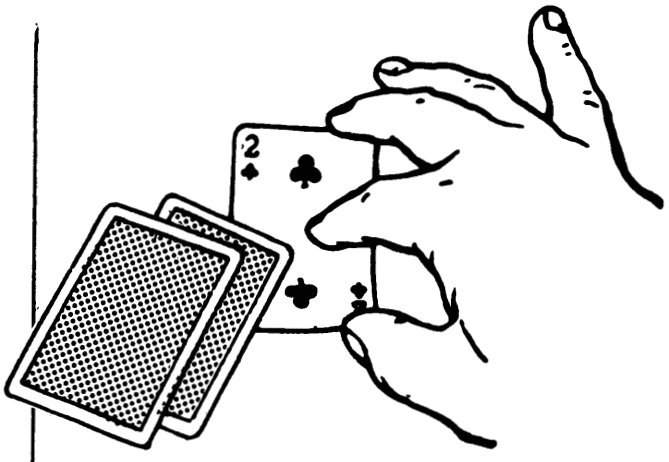
A more detailed description of the above sleights with photographic illustrations will be found in that very excellent and timely publication authored by Jerry Mentzer — Counts, Cuts, Moves and Subtlety. It describes twenty sleights in addition to the above and is invaluable to newcomers to small packet card tricks who would otherwise have to expend much time and money in obtaining this essential information.



TRIPLE FLIP

Piet Forton

This effect stems from an idea shown to me by Remo Inzani some years ago. Three cards of like colour, say black, instantly change to three red cards. The principle lends itself to many variations. In its present form is an excellent trick for television.



To commence you will require to have three black cards on top of the pack followed by three red. This can be easily and quickly achieved by spreading the cards face towards you and locate three red cards in a block and cut the pack bringing them to the back of the spread. Respread the pack and up-jog three black cards, stripping them out and adding them to the back of the pack and turn face down, hold it in the left hand. You now have three black cards on top of the pack, followed by the three red ones.

The left thumb next pushes the top three black cards to the right to be taken by the right hand which turns them face up and drops them back square on top of the pack. At this point it is necessary to have a left little finger break under the top six cards, and this could be obtained by pushing all six top cards over when taking the three black ones, and getting the break as the pack is squared after turning the cards face up.

Immediately the three cards are faced and the pack squared, the right hand, thumb at inner end and the fingers at the outer end, lift off the six cards above the break.

The thumb of the left hand pulls off the top face up black card of the packet in the right hand onto the pack in the left hand turning it face down in the process as you say "One black card." Repeat with the new top card of the packet saying "Two black cards," and finally drop the third face up black card, with the three face down red cards hidden beneath it, on top of the pack as one card, saying "Three black cards."

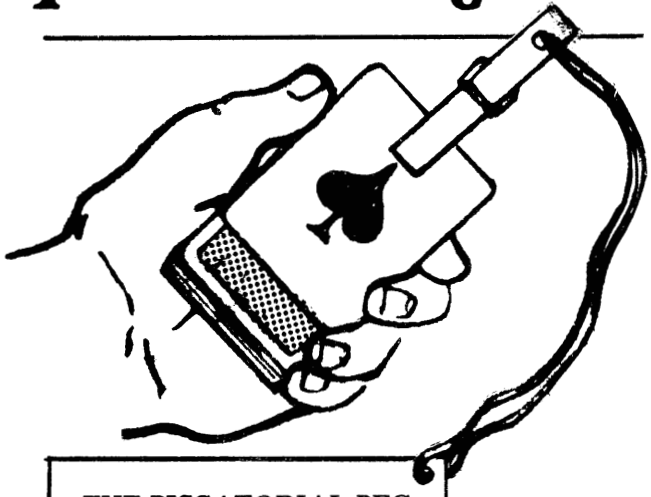
With the thumb at the inner end and the fingers at the outer end lift off the face up black card and the face down red card beneath it as one card with the right hand saying "One face up black card." Next, thumb off the pack onto the table the top two cards (red ones), one overlapping the other as you say "Two black cards faces down."

Now for the really startling transformation. Push the inner left corner of the double card held in the right hand under the right long side of the undermost of the two tabled cards and move the index finger of the right hand to the approximate centre of the face of the black card. The sketch shows the situation at this point.

Using the corner of the double card flip the two tabled cards face up, and at the same time exert pressure with the right index finger snapping the outer ends of the cards off the tips of the fingers as you turn the hand in a clockwise direction. The double card will be automatically gripped between the thumb and indexfinger and the spectators will see an instant change of a black card to a red one at the same time as they see the red faces of the two cards they believed to be black. The full force of the effect is dependent upon the *simultaneous* appearance of the faces of the three red cards.

By dropping the double card on top of the pack, turning the red card face down, and dropping the other two cards face down on top of the pack the effect can be repeated immediately. This time the change will be reversed — from red to black.

piet forton



THE PISCATORIAL PEG

In this effect the performer in attempting to find a card previously selected produces one which the spectator denies to be the one he chose. A clothes peg, to which a ribbon is attached, is clipped onto this wrong card while the spectator shuffles the rest of the pack. The pack is then placed into a paper bag which is then shaken by the spectator to further mix the cards before dropping in the clipped card leaving the ribbon dangling outside. The performer, holding the bag invites the spectator to pull the ribbon and when the card in the peg emerges it is seen to have changed into the one selected.

The plot is simple and uncomplicated and on that account easily understood by those watching, but most important of all it gets good audience reaction, and that is all that really matters.

You will require a clothes peg — a plastic one is best — and if you can get one which has holes in the part you squeeze to open it so much the better. It will save making one or finding some other means of attaching the ribbon to the peg. You will also need a piece of double sided transparent sticky tape which is affixed to one leg of the peg and a pack of cards.

With the above properties to hand you are ready to perform. A good idea is to have the paper bag and beribboned peg in your right coat pocket where they are readily available when required.

Begin by having a card chosen and brought to the top using whatever method you wish. Alternatively, a card could be forced and the pack given to be shuffled after which you run through the pack to find it and cut it to the top.

Whichever method is used the trick requires that the chosen card ends up on the top of the pack enabling you to double lift and turn the double face up leaving it projecting over the end of the pack.

Enquire if it is — or claim it to be — the chosen card, and when the spectator denies that it is the card he chose, obtain the peg and attach it to the double card so that the taped leg comes into contact with the back of the underneath card which is the chosen one. See sketch. This is a simple manner — the overlapping of the card(s) enables it to be done without fumbling. Give the pack to the spectator and retain the peg with cards clipped in the left hand as the right gets the paper bag which is handed to the spectator with a request to drop the pack inside and give it a good shake to make sure that the cards are really well mixed.

Next, take the peg in the right hand and holding it by the free ends show the face of the wrong card to the spectator saying "Are you sure this is not your card." When he replies "No" take the bag from him with the left hand in such a way that the bag is an open condition allowing the right hand to drop the pegged cards inside without hesitation. It is an important part of the presentation that no actions on the part of the performer suggest that anything 'fishy' is taking place as the pegged cards go into the bag — for one very good reason. It is during this action that he squeezes the ends of the peg releasing the

wrong card which falls amongst the rest of the pack, the chosen one being retained by the sticky tape until the jaws of the peg close over it. The audience get the impression of the pegged cards being dropped — which they are, but not until the card(s) are almost out of sight as they enter the bag.

The bag is held by the performer and the end of the ribbon handed to the spectator who, after being asked the name of the chosen card is requested to slowly pull the ribbon. When the pegged card emerges from the bag it is seen to be the one selected.

wally boyce

RIP IT UP

— WITH UNPREPARED PACK

In the April issue of Pabular there is an effect by Archie McIntyre called "RIP IT UP". This uses a duplicate card in the pack, but I have worked out a version which requires an unprepared pack. The effect is slightly different but there is no forcing and otherwise the sleights are the same.

1. Have a Joker or the Ace of Spades on top of the pack. In these instructions we will presume it is the A.S.

2. 2 cards are chosen from the spread pack — ask spectators that one be Black and one Red, for contrast, and have them shown around to be remembered. Will presume that they are the King of Hearts and the 7 of Clubs.

3. Have them replaced face down on top of the pack, first the Black one and then the Red one on top.

4. Turn over the top card — it is the K.H. and have it confirmed as being the first spectator's card. Double lift, taking the face down 7.C. with it, and then turnover the next card, which is the A.S. and say to the second spectator "This must be yours." He will deny this and you will claim that you will have to find it. Turn over the 2 (really 3) cards face down and cut the pack.

5. Spread the pack and the 7.C. is then found face up in the middle. State that you will now have to get the K.H. to turn face up.

6. Larreverse 7.C. with the card above it (A.S.).

7. Spread pack and A.S. is found face up — no success.

8. Larreverse and 7.C. found face up.

9. Larreverse again and A.S. is found face up, but still no K.H.

10. Remove A.S. from pack to table pushing the card below it to the bottom of the top half of pack and cutting top half to bottom (the order is now K.H. on bottom and 7.C. just above it).

11. Have A.S. signed on face by a spectator.

12. Hold pack in Right hand and take a break above the K.H. with right thumb. Swivel cut top half of pack letting it drop on to the Left hand and have the signed A.S. placed face up on top of it. Using the cards in the Right hand, flip the signed card face down letting the K.H. fall on top of the A.S. as per ADD ON move. Place the cards remaining in Right hand under those in Left hand.

13. Double lift to show signature, turn face down and deal K.H. on to the table — (they think it is the signed A.S.).

14. State that you are going to mark the A.S. still further and tear it in four pieces with the back facing the audience. "They don't make cards like they used to."

15. The position now is that the 7.C. is on the bottom of the pack, the A.S. on top and the torn K.H. face down on table.

16. Reverse bottom card in process of preparing for overhand shuffle (Expert Card Technique p.110).

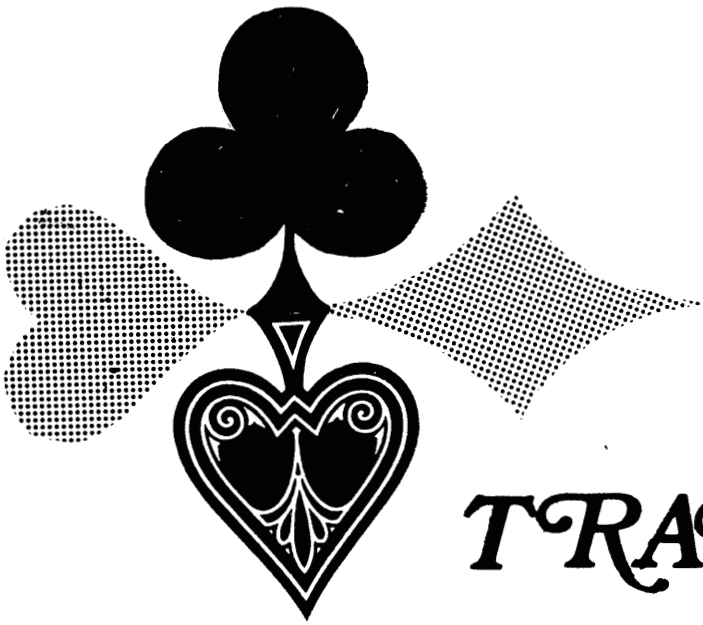
17. Shuffle about half way through the pack with faces to audience. Turn pack face down and spread. Again you have found the 7.C. reversed but not the K.H.

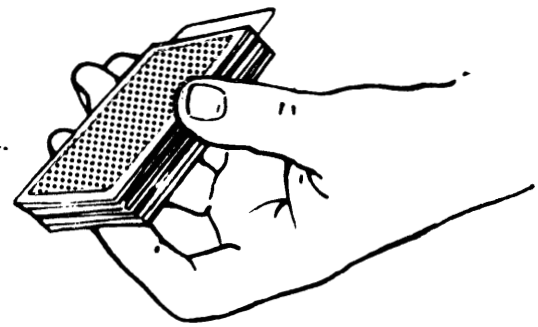
18. A.S. is the card below the 7.C. after the shuffle. Slide it across under the 7.C. so it becomes the bottom card of the right hand (top) half of pack and ends up above the 7.C.

19. Larreverse, saying that this is your last attempt, spread pack and A.S. shows face up, still signed.

20. The climax comes when torn pieces are picked up and found to be the K.H.

dennis sargent





TRANSPO ACES

Remove the four aces from pack forming them into a face up pile in alternate colours which for the sake of clarifying the description we will assume that the order from the top downwards is AD-AC-AH-AS.

Hold the pack face up in the left hand and push the Aces in the pack in different positions, but in the same order, and bring them to the bottom using the Multiple Shift. When the pack is turned face downwards the Aces will be in reverse order viz. AS-AH-AC-AD.

Overhand shuffle the pack undercutting about half, injog one card and shuffling the remainder off at random.

Hold the pack face down in the left hand between the pad of the thumb on one long side and the second, third and fourth fingers on the other. The index finger is bent underneath. (See Fig.1). The right hand, with fingers at the outer end and thumb at the inner squares the cards, and in so doing adjusts the injogged card so that it extends at the inner end leaving it protruding for no more than a quarter of an inch. The left thumb now moves from its position to the outer left corner the index finger remaining bent beneath the pack. The pack is now in the correct position for performing the left thumb count.

Explaining that you will now attempt to locate the Aces, riffle down with the left thumb until the pack breaks at the injogged card which acts as a temporary corner short. The right thumb now enters the break and executes a centre double lift taking the two cards below the break as one. This card(s) is placed face up on the face down pack overlapping the rear end thus hiding the injogged card. From the point of view of the audience you have located the AH. Turn the AH with the AS hidden beneath it face down and deal the AS face down onto the table. This leaves the AH, which the audience believe to be on the table, on top of the pack.

Continue by saying "Having found the AH let's see if we can find the other red ace." Repeat the riffle down and centre double lift finding the AD which is placed face up on top of pack to display before turning it/them face down and appearing to deal it (actually the AC) face down onto the table. The position at this stage is that the two red aces are on top of the pack and two cards on the table are the black aces. The audience believe the opposite to be true.

It is now required that one of the red to be at the bottom of the pack and the other at the top. Personally, I achieve this by double undercutting and at the same time pushing the injogged locator flush with the pack.

Hold the pack in the left hand — thumb on the back of the top card and fingers on the face of the bottom card taking care not to flash the bottom card which would spoil the climax.

Smartly toss the pack from the left hand into the right retaining the top and bottom cards (the red aces) with pressure. Show the cards in hand to be the red aces and turn over the tabled black aces for the surprise ending.

SOURCES

The centre double lift is the brainchild of Jack Avis and was first described in the Pentagram. A further description appears in the Martin Nash book 'Any Second Now'.

The use of an injogged card as a temporary corner short locator is hopefully mine.

brian glover

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I nearly started off this article by saying that **Jay Marshall** is back in town, but I seem to recall having used that phrase before several times, so I won't, although it is a fact that the 'Chicago Gigolo' is back in town. He is here, ostensibly, to appear at a puppet festival which is being held here in London soon. Could you believe that? They've brought him all the way from the USA to perform his Paunch and Judy before a European audience. Still, it gives him an excuse to offer the Fabulous Fran for disappearing for a few weeks, although in the past he has never seemed to need an excuse.

You may be wondering why I have even bothered to raise the name of this Wandering Westerner. Well, I have a very good reason which will be of lasting interest to everyone who reads this magazine and is interested in performing close-up magic. Some of you do perform, don't you? Tucked neatly under the right arm of the aforementioned Marshall is a copy of a book newly published by Magic Incorporated, a company of which you-know-who is president in name only. The book is **The Encyclopedia of Impromptu Magic** by **Martin Gardner**. This is, in fact, a reprint of all the articles on this subject which were published under this author's name in Hugard's Magic Magazine. It was no more than a few weeks ago that someone said to me 'Do you think that Jay will ever publish the Encyclopedia of Impromptu Magic?' and I replied 'Naaaaw, you know what Jay's like, he's been talking about it for years but I doubt if he will ever get around to it.' And lo and be-damned here he is with the proof of the pudding ready to eat, and it's great.

I remember reading the original articles when they first appeared but to have them all in one volume to browse through at your leisure brings pleasure beyond measure and you'll treasure the book forever and that's almost the worst line I have ever written but William McGonagle would have liked it and if you don't know who he was you should be ashamed of yourself, especially if you are Scottish. To return to the T.E.O.I.M. for a moment, it is a big book, beautifully bound, gold lettering on the spine and retails for $25.00 which in real money is 12½ pounds although no doubt there should be another couple of pounds on top for mailing such a large book all the way from the Colonies. See what I do for my friends? (I'm talking about Fran, not Jay). So if I haven't mentioned your book now you know why.

Come to think of it, while I'm in the mood for plugging various products I would like to thank all the people who have written complimenting me on two recent tape recordings I did for Sound of Magic, namely my Sponge Ball and Three Card routines. It would be impossible to write to all of them as there are too many but all I can do is say 'Thanks fella's, I deserve it.' I have another two routines on the stocks at this very moment which you will no doubt be hearing about soon I hope. In fact sooner than you may think, like in this issue!

Question time. Who has got the British rights to the Floating Bank Note? Several dealers seem to be claiming this honour but whoever it is, my compliments. It's great. I like it. It's one of the cutest ideas I have seen in years and it's so simple I wish I had thought of it. Maybe I will.

Goodbye,

Patrick Page

JEFF BUSBY

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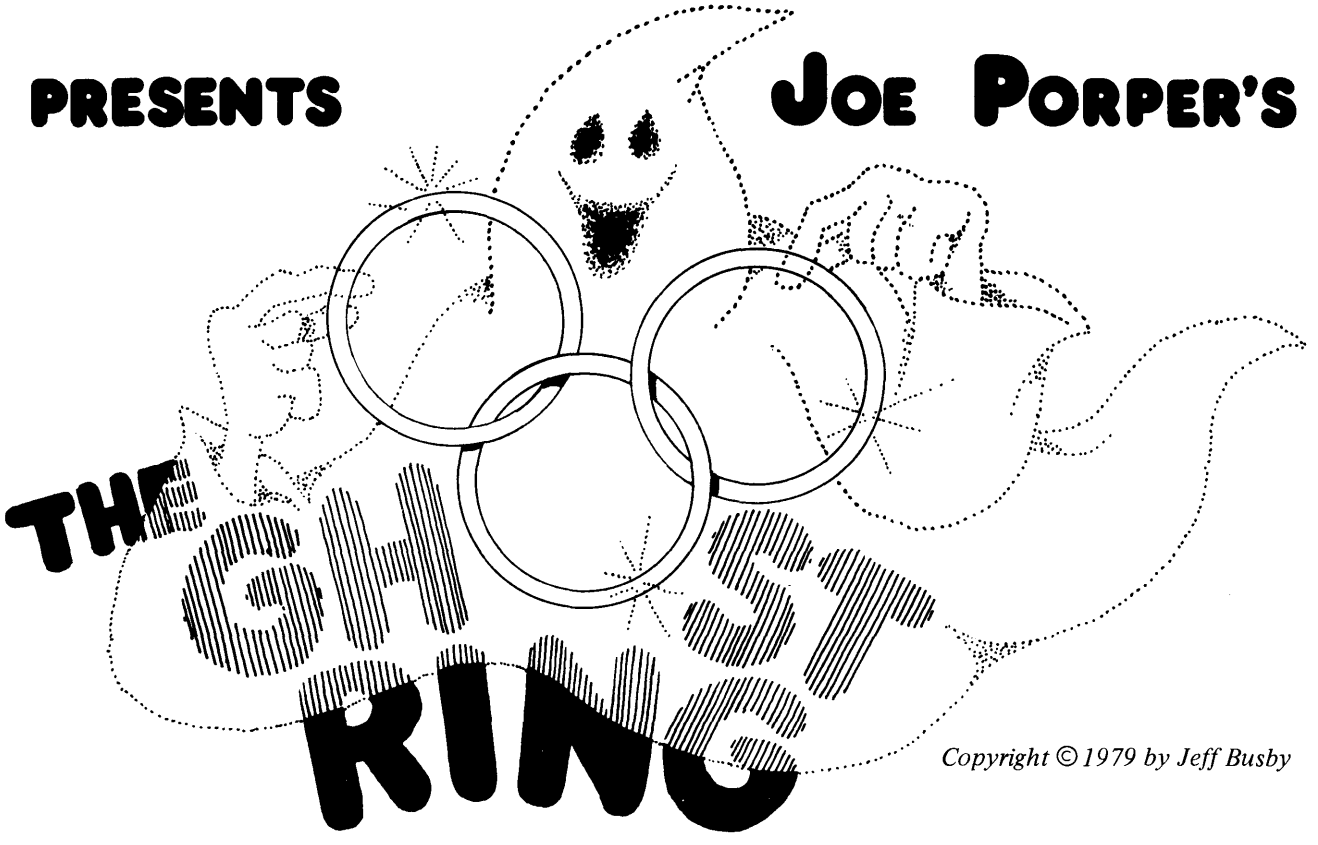

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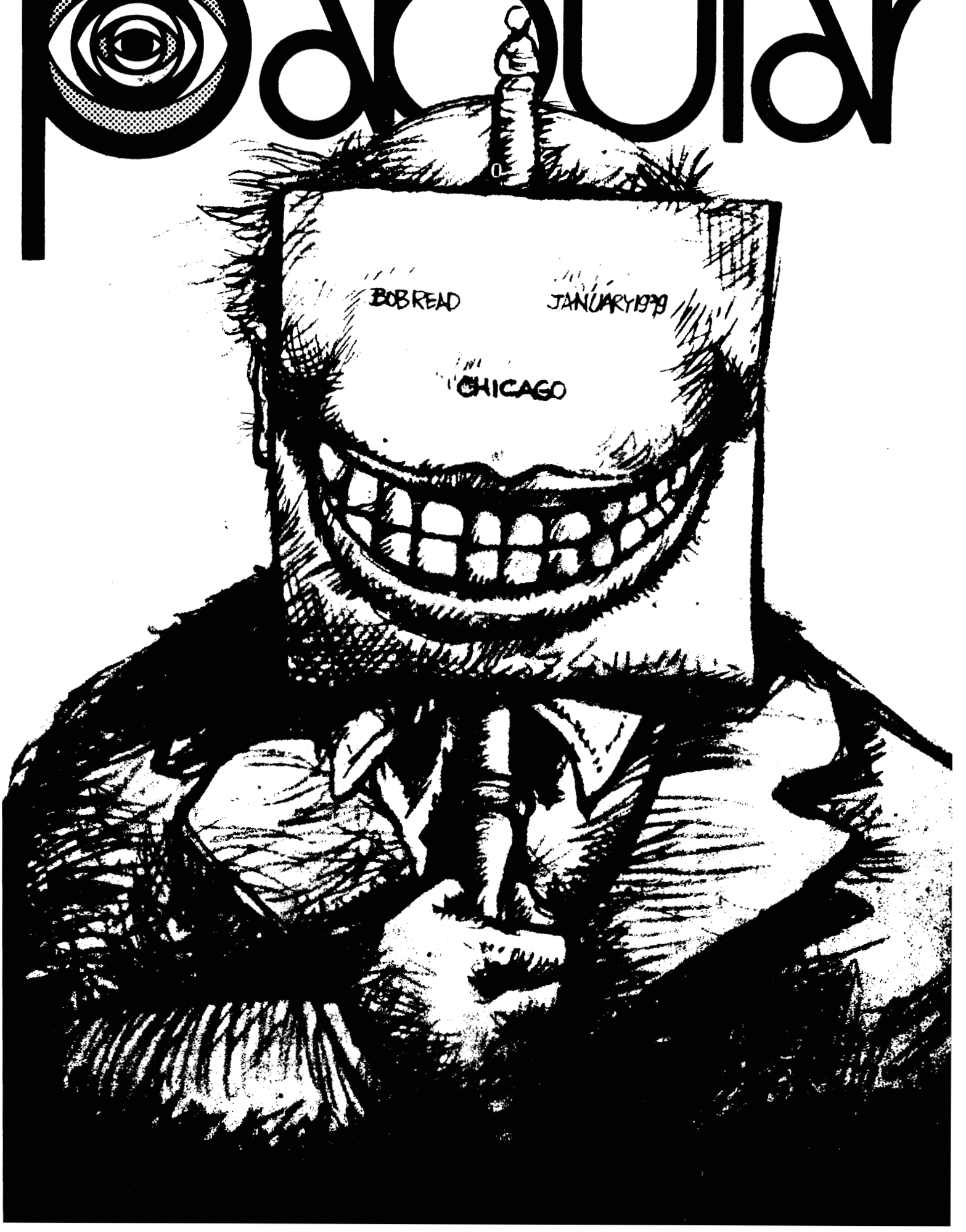
Popular



bob read

CHICAGO — JANUARY 1979

I've always had rotten luck — y'know the sort of bloke that buys a non-stick saucepan and can't peel off the label, keeps a praying mantis and discovers it's an atheist, loses all his money behind a show starring Astaire and Rogers — that's Ginger Astaire and Fred Rogers. So I guess it was no surprise to me when my company (that's the day job fellas) sent me to Chicago for a week, during the worst weather they've had in 40 years. Believe me, it was so cold monkeys were running around looking for welders. It was 28° below (don't ask me below what, I couldn't feel a thing) in fact, the last time I was as cold as this was on my visit to the windy city in 1977.

This time, however, I'd taken the precaution of forearming myself with a few names and addresses, and for the benefit of future visitors to Chicago, here are some names with a nine-point blue print on how to play on the generous nature and hospitality of these Chicagoans.

Phil Wilmarth, now this is the guy that wrote that terrific Schulien book, the Charlie Miller book — the Linking Ring Parades and much else. He does a great lecture, inspired by Joyce McKinney, called 30 minutes with a ring and some rope (talking of Joyce — and who isn't, I tried to get across to the Jewish Mormon town — Salt Beef City). I hope we get a chance to see Phil over in the UK, how about it Ron, or Bill, or Jack? Now Phil is a kindly, retiring anglophile who can't refuse to book you for a lecture or two even if you only drop the merest of hints. He's never been to the UK, so give him the baloney about English castles, muffins, pubs, Shakespeare etc and you're in.

Jay Marshall. S'no use trying to con Jay with the romantic England bit — he knows it for what it is, despite which he still spends half his time here. You can rely on Jay to pick you up at the airport, loan you hat, scarf, gloves, suitcase and up to $1,000 with no collateral. He'll miss appointments to drive you round, and under the slightest pretext will take you to the Domino Lounge to see the funniest, filthiest comic/pianist in the USA. This is a must. Be prepared to answer questions such as "what are anchovies?" "What is white and black and has a dirty last name?" Jay has a vertical library — books filed in chronological order, (that is by date they were bought not published) in piles on the floor.

Jerry Schnepp — this bloke is a full time engineer and a hard working semi-pro. If he invites you to his home — go. Try to get him to sort a few obscure things out in his magic den, while you stay in the dining room and chat up his wife, Donna. Believe me lads, this Donna is something else — looks a million dollars and can she cook spaghetti bolognese! Beautiful (and so is the spaghetti bolognese) plus a large cold bottle of Souva, what a night! Jerry is the entertainments secretary of the Master Magicians Club and he'll provide you with 40 odd souls to talk at.

The Master Magicians Club — this happy bunch will go out of their way to eonvince you that they understand your jokes and like your tricks. Some of them will even buy your lecture notes, so try to meet them.

Gene Anderson — a shy, quiet, introvert who, if he knows you are in Chicago will stay over for an extra day just to whisper "howdy". It's no use encouraging him to retire early, because he is one of the prime movers after the show in luring you to "The Barn".

"The Barn" is where you are exposed to Eddie Spence. An Irish magician with a funny line in chat, and some crazy tricks. He does card relevations that will knock your eyes out — and the haunted handkerchief with two randy fleas that will get you acquainted with the girl on the next bar stool (and roars from the crowd). Eddie is almost unknown — and is fond of telling you that he eventually wants to take lessons from a real magician. If he only knew! Believe me, he's the funniest, most polished close-up worker I have ever seen!

Ben Martin. Ben spent a few weeks in England and reckons he owes us something. S'pity his charming wife talks so much, boy does she go on! If there's anything you want — books, mags, information, Ben's your boy.

George Johnstone. Despite his links to one McComb, George is not a bad lad. He'll do anything for you providing you're armed with a bottle of Irish Mist or Baileys Irish Cream. He threatens to come to the UK in 1979 so he should be obligated to us if you go soon. Try and get an hour or two in his library, it's the

most comprehensive collection of comedy books I've seen outside Hansard.

Dick Jarrow. Jarrow's the geezer that practically runs the Chicago Historical Society. For two (Andrus linking) pins he'll give you a conducted tour of the exhibits, including the buffalo skin playing cards and the Abe Lincoln bullet catch. If you're not careful he'll load you up with pamphlets, books on magic and on Chicago, take you to fine restaurants and entertain you at his lovely home. He's just completed a tour teaching magic in Alaska aided and abetted by his charming lady, Jeanne. If you can fix it, try to be there when his knockout daughter, Janie, is home with 5 of her college students — with a crowd like that you could get extasied to death.

So there you have it. All the above facilities have been tested and awarded a five-star rating.

When you're in Chicago, get mixed up with any, or all, of them, I'll guarantee that the warmth of their welcome will make you forget the snow drifts, the storms, and the 20° wind chill factor.

UNDER MY FOOT

mark weston

Certain effects in magic can only be shown to one person at a time by their very nature, this item falls into that category and I use it as a gag although if correctly performed the item is quite baffling to the lay man.

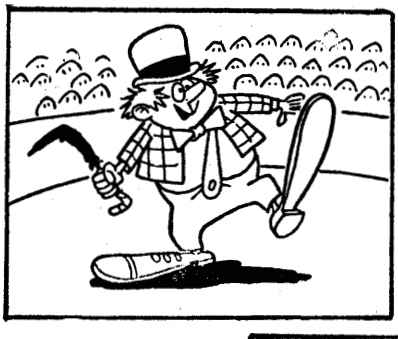
Requirements: The ability to palm a card really well.

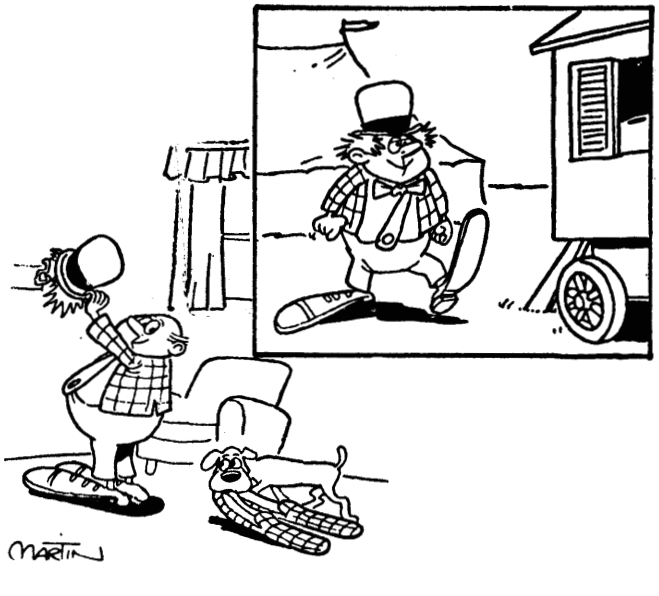
Working: You meet a friend on the street or anywhere else where you are away from the main throng and have him select a card and remember the card without your knowledge after which the card is returned to the pack and controlled then palmed in the right hand... the pack is handed to the spectator for him to give the cards a really good hard long shuffle.

At this stage the performer's position is important up until the time that the card is palmed out of the pack the performer is face to face with the spectator. The right hand still holding the palmed card is placed onto the hips and the performer then turns at ninety degrees to the spectator with the palmed card away from the spectator's side.

Now the right hand goes inside the right side of the trousers band AND TO THE REAR... the hand releases the card which will ALWAYS FALL DOWN THE LEG ON THE RIGHT SIDE OF THE PERFORMER TO THE GROUND. Note... the card must always fall to the rear of the centre line of the performer's right leg when released arriving alongside the performer's RIGHT FOOT. All that is required is for the performer to glance downwards WITHOUT MOVING THE FACE (EYES ONLY) and move his right foot over the top of the card. Spectator is still directed to shuffle some more... then keep looking into his eyes as you ask him to name his chosen card assuming he says for example "nine of clubs"... you immediately reply "IT'S UNDER MY FOOT"... BUT DO NOT MOVE YOUR FOOT TO REVEAL THE CARD... He will just not believe it... just keep looking him in the eyes and again say "IT'S UNDER MY FOOT"... this time he will look at your foot and this time you move the right foot to the left revealing the chosen card. The strength of this lies in the fact that the performer never bends down, or looks at or goes near his own right foot... one needs to be an actor to some extent... but I know that will not worry anyone... we are all actors to some extent even the none magicians and laymen.

Correctly presented this is a nice reputation maker, and also makes a change.





OUCH

For this effect you will require a pack of cards with a blank faced card with the same back design. On the blank side write the word OUCH in bold letters and smear two opposite corners with magicians wax on the same side. Only just enough wax should be used to cause the card to adhere lightly to the second card of the pack where it is placed. This done you are ready to go.

Invite a lady and gentleman to assist you — a husband and wife team is ideal, or other loving couple. Tell them that they are going to take part in an experiment in 'selective control' which should confuse everyone for a start.

Shuffle the pack retaining the 'double' card at the top. Spread the cards face down and ask the lady to take one and look at it and show it to other spectators, but on no account must the man see it. Say "This is how it's always been" — the lady selects and the man has to find — she selects a mink coat, he has to find the money.

Have the card replaced by undercutting half the pack taking the card on top of the 'double' and run three on top of the selection, injog the next card and shuffle off. Undercut at the injog to bring the three indifferent cards to the top of the pack followed by the chosen card and then the 'double'.

Tell the man that shortly he will be able to find his wife's card by a process of elimination — the cards, not his wife. First he will cause the card to rise to a position near the top of the pack. Place the pack face down on the lady's hand and tell the man to press down on the pack with his forefinger. Congratulate him on moving the card from the bottom half to the top half. Cut off about half the pack and place the bottom half aside.

Replace the upper half back onto the lady's hand and ask the man to press his finger on top again. Pick up the cards and say "I think it's near the top — let's see." Thumb over the first four cards plus the double into the right hand keeping them in the same order face down and then turn them face up onto the rest of the cards. The 'double' is now face up on top with the selection next.

Tell the lady that you will show her the five? cards, and should she see her card she must not indicate which it is. Hold the cards in the right hand in the Biddle position and pull off the double into the left hand as you count 'one'. Pull off the next card, the chosen one, onto the double counting 'two'.

As you pull off the next card pick up the chosen card under half packet in the usual Biddle manner — count 'three'. Pull off the next two cards singly as you count 'four' and 'five'. Ask the lady if she saw her card and she will (hopefully) answer "Yes". The selected card is now face up on the bottom of the face down cards in the right hand. Put this half on top of the half placed aside earlier and give them to the man asking him to put them in his right coat pocket.

Turn the five card packet face down and separate the 'double' as you take them singly from the left hand with the right reversing their order in the process. The 'OUCH' card is now on the bottom of the packet. Keeping the packet face down mix the cards retaining the 'OUCH' card on the bottom.

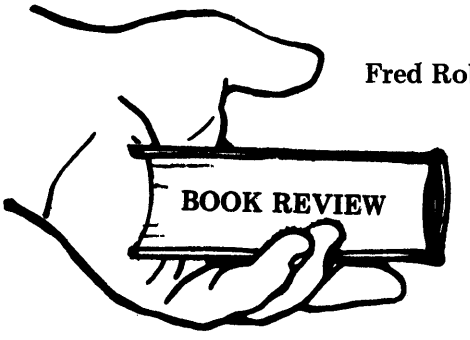
Explain to the man that you will place the packet on his left palm face down, and by curling his fingers the cards will stay in position when he turns his hand over. Demonstrate this with one card from the top of the packet — you are actually showing how to palm cards, but don't mention palming. What you require is for the cards to be held securely in his left hand so that he can turn it palm down without the cards falling.

Place the cards in position and tell him to turn his hand palm down holding it about chest high. Now ask him to reach under his palm with his right hand and carefully remove one card. Ask the lady if it is her card — she'll say "No". Get him to repeat this three more times, leaving one card — apparently the chosen one. Instruct him to keep the card in position and congratulate him on finding her card by selective control.

Now say that her card will disappear from his hand — and ask him to show that the card is still there turning his hand over. Next tell him to turn his hand palm down, and with the right hand first slap the back of it, then slap the right coat pocket — saying that this will make the card disappear. A lot of fun can be had when his hand is poised daintily in the air by saying to the lady "Did you know he was like that" and as he slaps his hand "I've heard of being gay, but a gay masochist.....never." Get him to repeat the action twice more — still the card fails to disappear.

Finally request him to clap both hands together, and then open them. The 'OUCH' card will show getting a good laugh and as it is freely displayed the audience will realise that the chosen card has vanished. Next direct the man to remove the cards from his pocket and thumb through them face up, and remove the face down card which has somehow arrived in the centre of the pack. Ask the lady to name her card and request the man to display the face of the card he has removed — it's hers. Climax.

bob hamilton



Fred Robinson

FRED BRAUE ON FALSE DEALS.
Edited by Jeff Busby. Available only from Busby Enterprises. Price 12 Dollars 50. Plus postage.

During his last years Fred Braue was working on what was to be yet another book on card magic. Unfortunately death intervened before it was ready for publication. The book under review records the material from his notes appertaining to false deals and tricks using these particular sleights.

It is in six sections, the first contains his previously unpublished method for dealing tops, seconds and bottoms using the same grip. That an identical grip is used both in normal and false dealing in itself is only of merit if the method of holding the pack is sufficiently normal in appearance to prevent spectators from noticing that the pack is being held in a special manner. In the Braue method it is held in the mechanic's grip which is in general use by card men, though I have yet to see it used by anyone other than magicians. However that is a minor criticism and will be ignored by habitual users of this grip.

The chapter begins with instructions on how to take the top card when dealing normally, and proceeds with explaining how to deal seconds and bottoms using the same action. The end result is that there is no variance when dealing seconds and bottoms from the regular deal.

Mr Braue considered that the above system of false dealing was a vast improvement upon the deals described in Expert Card Technique published in 1940. Only time will tell if the system is of real value to cardmen by the number who adopt it. It would be presumptive to pass a snap judgement on the method without devoting some considerable time to its study. However, it is possible to express the opinion that the system is eminently practical, and worthy of study by anyone desirous of mastering these false deals. It may also be the answer to those who have not yet found a satisfactory method.

Also in this first section is an excellent method for double dealing and one-handed deal.

Section Two comprises two letters to the late Gus Southall, the well known British card expert. These contain further technical details on the second deal which will prove valuable to those having problems in understanding the technique explained in the first section plus a 'no miss' second which is easy to miss if you are a careless reader.

A popular effect using false deals which became a regular item in the repertoire of many cardmen after the publication of Bill Simon's Effective Card Magic was aptly called 'Call to the Colors'. Section Three gives Braue's handling and Gus Southall's routine for this effect.

Section Four gives fourteen effects dependent upon false deals and is the part of the book which will be welcomed by those readers seeking effects with which to use false deals. This is an important part of the book as the number of effects published which make use of false dealing is relatively small. These effects are varied and offer an Impromptu Poker Deal. The Self-Arranging Pack in which from a shuffled pack the dealer reveals a ten spot to be tenth down, a four at the fourth position etc and is also able to name the card at a number given by a spectator. Dealing the Aces is a feat in which the dealer finds the aces at numbers called for. Middle Deal Demonstration is not a middle deal, but is accepted as such by the onlookers. The Punch Deal enables the performer to deal until a spectator calls stop — a freely selected card is found at the top of the pack at this point. In Four Ace Fooler the performer fails a couple of times in his attempt to find the four aces and when he eventually succeeds there is an added surprise. Simpatico is a stop effect using two packs. Two cards change places in Rapid Transit. Flash Cards has a patter theme and in effect a bunch of thirteen cards in mixed condition arrange themselves in numerical order. Dialling the Cards has the effect of causing the top cards of four heaps to

→

represent the spectator's phone number, Count-Down Reverse is another stop trick — this time with the spectator's choice replaced face up in the pack. Three Wheeling is a kind of Three Card Trick. The Topdowner is a 'quickie' wherein a chosen card is found at a number in the pack indicated by chance.

The last trick is a Gus Southall speciality. The performer appears to memorise the position of any card in the pack at a given number.

Section Five contains miscellaneous notes on false deals and explains Down's one-handed second deal, FB slow motion seconds, Dr Elliott's second, the bottom deal and second dealing, plus tips on second dealing. The sixth and last section lists notes on the text.

Physically the book consists of 44 8½ by 11 inches pages and spirally bound. It is limited edition of 300 copies numbered in rotation.

For those interested in false dealing and the effects made possible by these sleights it will be found to be a valuable addition to their libraries.

Fred Robinson

OASIS

Since the article on routining appeared in the **Walt Lees** issue several readers have expressed the desire for more articles of a similar nature dealing with the presentation of magic in general.

On looking back little has appeared in this magazine on the various aspects of our craft which are of equal importance — and perhaps more so — than the ever increasing number of methods for the same few plots.

One of the most valuable non-trick articles to appear in this magazine can be found in No.7 Vol.1 March 1975 under the caption of 'Professional views on doing professional magic for the layman' the author being non other than **Fred Kaps**. Now, here was an article of the utmost value to anyone contemplating doing magic for people other than magicians. To this day not one letter has been received commenting on this article, nor was it ever mentioned to me in conversation unless I made a point of asking a reader what he thought of it. The answer received was mostly a blank look or at best some vague comment proving that the advice given had meant nothing to them.

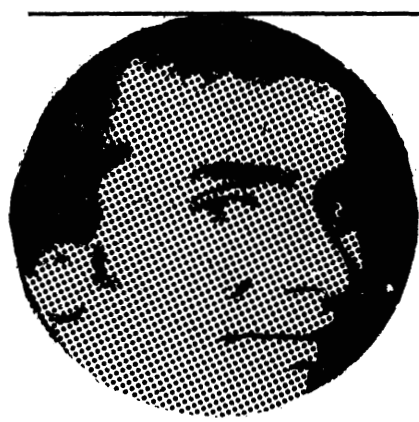
The reaction to an extremely ingenious method for achieving a certain effect was just the opposite. It was quite a talking point when published, but no doubt is now almost entirely forgotten. One of the many readers who praised it highly admitted that he had only performed it for other magicians.

The above example, together with the experience of spending many hours watching and listening to other magicians plus reading published material compells one to conclude that the majority of those interested in magic are not concerned with improving the presentation of their magic, but occupy themselves in evolving new and ingenious methods which generally add nothing to the effect, either by increasing its entertainment value or simplifying its working. The end result of these efforts is that the method employed is often more entertaining than the final effect which may interest magicians but will add nothing whatsoever to the effect from the point of view of the spectators.

If the above assessment has any validity it would seem that the demand for articles angled towards aspects other than the mere secrets of methods would not generally be appreciated by readers.

Despite the above impressions we have included some tricks with presentation details, notably the Oil and Water routine by **Tamariz**, and currently **Tommy Wonder's** presentation of the Coins Across. This is the direction we are moving, and will continue to so proceed.

The deadline is approaching — yes we do have one — more next month.



COINS ACROSS — A PRESENTATION (continued)

After concluding the first part of this routine described last month there are three silver coins, one copper coin and the lid of the box on the table. The right hand is empty and the box, mouth upwards with a silver coin in the recess rests on the left hand.

There now takes place a brief diversion from the 'Coins Across' theme.

The right hand picks up the copper coin and drops it into the box and then stacks the three silver coins which are placed on the centre of the mat with a little bang. As the silver coins are being handled the attention of the spectators will naturally be on these coins and away from the left hand, which turns the box over retaining the silver coin in the recess. At the conclusion of this move the box should be hidden from the audience by the curved fingers of the left hand. Immediately the three silver coins are stacked the right hand picks up the lid and puts it on the box which it removes from the left hand and gives it a shake causing the silver coin within the recess to rattle. The spectators believe the noise is made by the copper coin which they saw placed into the box earlier. This latter was retained in the left hand when the box was removed by the right.

The box is now placed on the back of the left hand and given a tap with the right index finger and the copper coin in the left released allowing it to fall onto the stack of silver coins, having apparently penetrated both the bottom of the box and hand. The right hand retakes the box and the left hand removes the lid, during which process the box is turned right side up and shown empty. The lid is replaced and the left hand puts the box down on the mat near the left inner corner thus disposing of the extra silver coin which is not required in the second part of the routine. Care must be taken to prevent the coin in the recess from talking — a knack easily acquired.

The second part dispenses with the box and the extra coin. Some humour is introduced when it is claimed that the copper coin will pass from one hand to join the silver coins in the other, but to the performers obvious bewilderment the reverse occurs and the silver coins persist in passing across to join the copper coin. The amount of fun extracted from the situation in which the performer loses control depends on his ability to act convincingly, and that he is unable to account for the perverse activities of the coins.

At the conclusion of the penetration effect, and as the box is being placed on the table, the right hand picks up the three silver coins and the body turns to inform a spectator on your left that you will now cause the copper coin to fly. Again, as in the first part it becomes a natural action for the right hand to toss the silver coins into the left leaving the right free to pick up the copper coin. Actually only two are thrown, the one retained being pressed into the classic palm position as the copper is picked up with the thumb and index finger.

Hold both hands well apart and announce that the copper coin will pass to join the silver ones. Pause a moment for effect, and flip the copper coin into the air and catch it in the left hand. This bit of fun business will 'break' the spectator's thought and they will forget that the right hand ever touched the silver coins. Look at the audience as if to convey 'isn't it marvellous'.

Still keeping the hands apart say that the copper coin will fly back invisibly. Shake the left hand and mime a catching action with the right. Open the right hand to reveal a silver coin. With an expression of unconcealed amazement quickly open the left hand and drop one silver and the copper onto the table and in the meantime the right has also placed its silver coin onto the table. Because a silver coin is lying on the open left palm it is logical for the right to pick up the copper, which the performer examines as if to ascertain why it did not fly. It is then dropped onto the fingers of the open left hand to join the silver which is resting on the palm. A second silver coin is apparently dropped into the left hand, but actually retained in the right and the click pass as described by Tamariz in his book 'Monedas y Monedas' performed. In this sleight the right hand appears to drop the coin onto the two already on the open left hand and in the same action closes the left fingers over the three (really two) coins. Briefly, the right hand retains its coin as it hits the back of the left fingers and closes them over the two coins which causes the copper coin lying on the left fingers to fall onto the silver resting on its palm with an audible clink. The illusion is perfect. The right hand classic palms the retained coin as it picks up the remaining silver one from the table.

Hold the hands apart and shake the left. Release the palmed coin in the right hand letting it fall onto the other one it holds making the familiar clink. Open both hands to reveal two silver in the right hand and a copper and silver in the left. Once again the copper has refused to fly.

It is now necessary to get the last remaining silver from the left hand into the right at a time when the audience, having seen the first two pass, will be anticipating that the silver remaining in the left hand will join the others in the right hand. Advantage is taken of this fact by introducing a subterfuge reminiscent of the methods used by the late John Ramsay.

Proceed by closing the right hand into a tight fist enclosing the two silver coins it holds, and then with its thumb and index finger pick up the copper coin from the left hand saying "Normally the copper coin really does fly" as you display it. Now for the subtle bit. Replace

the copper coin back on the left hand, and in so doing cover the silver coin with the right hand and create suspicion in the minds of the spectators that it is stolen with the right hand as it moves away. The left hand is then closed into a fist with the copper and one silver inside. Care must be taken that the silver coin you have led them to think has been stolen by the right is not seen on the left hand after the right has moved away.

As you prepare to make one more attempt to cause the copper to fly from the left hand to the right pretend to become aware of the audiences suspicion that 'things are not what they seem'. Open the left hand to show it contains the copper and a silver coin and with the index finger of the right hand move them around a little to demonstrate that things are really what they seem. The real purpose of this action is to make sure that the silver coin is correctly positioned ready for the Han Ping Chien move, when the fingers are closed over the coins. Show that the right contained only two silver coins by performing the Han Ping Chien move which leaves a copper coin in the left hand, a silver in the right and two silver on the table. Pick up the two tabled silver coins with the right hand. Cause the third silver coin to pass repeating the same actions used to transport the two previous coins, still pretending that you are trying to make the copper coin fly.

The use of the Han Ping Chien in the above context is extremely effective as it is performed at the moment when people are relaxed and amused at having unfounded suspicious regarding the performers actions, or so they think.

The last phase of the routine is the last part of Ross Bertram's Passing the Buck described in the Stars of Magic series. In this effect the three silver coins return to the left hand — so the copper coin still does not fly.

Next month I will explain an effect which I only perform for audiences who have not seen it previously. It nicely follows the above routine, and it is entitled 'One in the Eye'.

tommy wonder

TERRITORY

The following is a simple effective piece of close-up card mentalism, which can be done with a borrowed deck. Until the last moment, you never see the faces of the cards, which adds to the mystery.

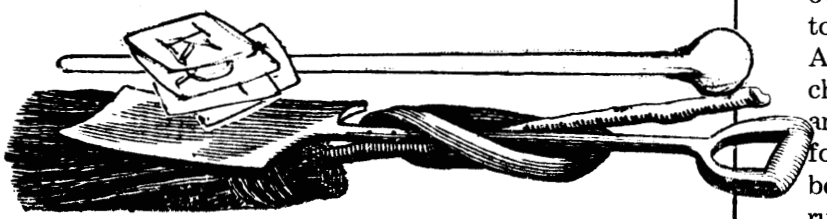
Have the spectator shuffle the pack. Take the deck, and slowly run the cards from your left hand to your right, instructing the spectator to touch the back of any card. When this has been done, openly jog the indicated card forward for about half its length. Continue running through the deck, and have four more cards touched, also jogging them forward. Square up the pack, and spread the jogged cards (still leaving them in their respective locations in the pack). Raise your hand so that the face of the pack is towards the spectator, allowing the spectator a clear view of the five spread upjogged cards. Instruct the spectator to merely think of any one of these randomly chosen five.

State, "We'll re-mix the cards, scattering these five cards — and all of the others — into new and random locations" This you apparently do, by Hindu Shuffling the pack. In fact, you utilize any of the standard Strip-Out techniques to secretly control the five outjogged cards to the bottom of the pack. Continue shuffling the pack, retaining this group at the face of the deck. Cut or shuffle five or six cards to the face of the pack — so that the group of five cards is *near*, rather than *at*, the face of the pack.

Hand the deck to the spectator. Explain that you wish the spectator to remove five cards from the pack — one being the thought-of card, the others being any four cards from anywhere in the pack. While the spectator is doing this, observe which of the five removed cards is taken from the portion near the face. This will be the thought-of selection. Thus, when the cards are handed to you, you will immediately know which is the one to go for — but don't jump at it... take your time, so as to convince the audience that the selection is being identified through mental (rather than physical) processes.

It is your *attitude* which will sell this effect. The spectator must believe that the initial five cards are genuinely lost during the shuffling, and thus that you've no clues to go on.

phil goldstein



STUD

There is little doubt that an effective top change can produce a very strong magical illusion, but how does one DO the sleight? While the mechanics of this change have been well documented, some authors argue that the move should be covered by a natural action of sorts, while others believe that the cover should be in the form of appropriate misdirection. In the trick described below the necessary misdirection is built into the effect.

The magician explains that he rarely plays card games because it is too easy to win. He offers to demonstrate his point with a game of one card stud poker where opponents cut for the highest card.

The pack is shuffled and the spectator cuts first. He cuts to King, which is placed face downwards onto the table. The magician then cuts to a Jack. Undaunted at losing the magician says he will change the spectators King to a card of lower value. He holds the Jack face up and rubs it on the back of the face down King which is then turned over. It has changed into a Queen. The spectator will point out that his Queen still beats the performers Jack. When this observation is made our hero says that when he turned the King into a Queen, he also changed his own Jack into an Ace which is the highest card.

The pack is set up with a King on top followed by a Queen, Jack and Ace in that order. The suits are immaterial.

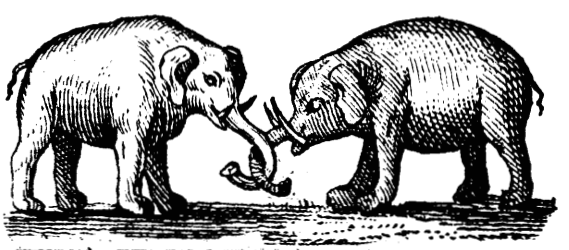
The King is forced, using the well known cut force, and after the spectator has cut the pack into two piles, pick up the original top half and flip the King face up. Turn it face and second the Queen face downwards onto the table saying "It's going to be difficult to beat a King" which provides some cover for the sleight.

Assemble the two halves of the pack with the stack on top, and slip-cut a la Erdnase or Endfield and show you have cut to a Jack. Take this card and hold it face up in a top change grip away from the pack.

To change the King? into a card of lower value, rub its back lightly with the face up Jack and move it away a little in preparation for the top change. When the spectator goes to turn over the Queen the hand holding the Jack moves towards the pack, which is held about waist level. As the Queen is being turned over to reveal the change, quietly top change the Jack for the Ace and move it to a position near the Queen... Wait for someone to point out that the Queen still beats the Jack and then say that when you rubbed the cards together (suit the action to the words with the Ace face downwards) you also changed your card to one of higher value. Show the Ace.

The precise moment to make the change will come with experience and it should appear to the spectators that the Jack never moved away from the Queen. All movements should be made slowly and casually after the card was rubbed until the face of the Ace is revealed in order to attract attention away from the tabled card. At the moment the change is made the spectators interest will be centred on the tabled card especially as it is being turned over when they will be wholly concerned to see if your promise to reduce its value is successful.

kevin davie



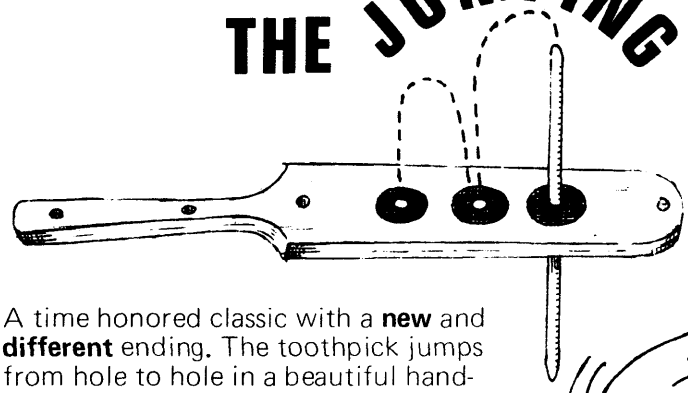
THANKS FOR THE MEMORY

EFFECT:

Hand out a pack of cards for a spectator to shuffle and remark that there are persons who claim to be able to memorise the order of a shuffled pack, and others who deny that such a feat is possible. Take back the pack and say that you will try an interesting experiment. Run through the pack, pausing at times, suggesting that you are committing the cards to memory, and then place the pack on the table.

Get three spectators to take part in the experiment and ask one of them to give you a number less than fifty-three. You then scribble something on each of three cards, pausing in between for effect. When you finish writing on

THE JUMPING TOOTHPICK



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each card place it blank side uppermost onto the table.

The person who called the number is now asked to deal that number of cards from the top of the pack face downwards into a single pile onto the table. He is then requested to pick up these cards and deal them into three heaps, one for each of them as if to play a hand of cards.

You next hand each assistant a card and ask them in turn to read out aloud the name of the card written on it, and then turn the top card of their heap face up — in each case the card is the one you had written on the blank — proving? that you have a remarkable memory.

REQUIREMENTS:

Any pack of cards, some blank cards or pieces of paper and a writing instrument.

SECRET:

When memorising? the order of the pack after they have been shuffled commit to memory the bottom three as you hold the cards face up — the three which will be at the top when the pack is turned face down. If the procedure is followed as outlined in the description of the effect there will be a memorised card at the top of each heap. The last card dealt will be the top card of the pack before the assistant started dealing the first single heap. This knowledge will enable you to give your assistants the written card which corresponds to their top cards.

The effect should be presented as a feat of memory which in my own experience invariably creates favourable comment. To present it as just a card trick it will have the impact of — just another card trick.

arthur setterington

It has been said before, but there seem to be a lot of conventions coming up these days. One that I wanted to catch was the Jack Hughes Weekend that took place recently but unfortunately, due to a clashing of dates, I missed it. This was a great pity. I had been to the first two and I was really looking forward to this one. One of the reasons I wanted to catch it particularly was because they had brought over **Bob Olson**. The last time I actually saw Bob Olson perform was in 1966 in Chicago, which according to my pocket calculator is 13 years ago. At that time he was performing an act which was more or less a modern day representation of an old time American magician called **Richard Potter**. At the time I thought he was very good and I was looking forward to him repeating the act at the Jack Hughes Convention. Unfortunately that was not to be but maybe there will be another time.

The next big event on my calendar is the F.I.S.M. Convention in Brussels and I am hoping very much that I will be able to make it. I plan to send my subscription, which makes subscriptions to all other conventions look silly. (I suppose if you spend all that money getting there and staying in hotels, what is another £50 or $100?) One thing you can say about the F.I.S.M. Convention is that you do see acts and meet people from all over the world, many of whom you have only heard about, and as years go by it seems to attract more and more big names in magic.

So what else is new? Not a lot at the moment. I've been so busy recently I haven't had much time to keep up with things magical, apart from what I laughingly call 'my act'.

'My act' — how many times have I heard someone use that phrase? It takes me back to my early days when I used to attend the magic clubs religiously every week, probably because I had nothing better to do, hoping that somehow, somewhere I was going to learn something which could be added to 'my act' and enable me to jump straight on to the stage of the London Palladium in one leap. And do you know something? I used to believe that such things were possible. I believed all those stories originated by Hollywood publicity teams which lead you to believe that Metro, Goldwyn or Meyer (who the hell was Metro) could actually see a beautiful girl in the street, put her in a big budget film and make her a star overnight. I believed it, and if you are honest you probably did too. Come to think of it, why didn't they put out stories like that about handsome young men?

To get back to our tiny segment of the performing arts, do you still think that you are going to find that indefinable 'something' which is going to lift your act into the upper echelons of showbiz? If you are a beginner you probably still have your dreams, if you have been around a few years and still believe you are going to make it big with 'your act' my advice is to forget it. Magic acts are specialities and as such they are supporting acts — not headliners. It seems that today the only way a magician can become a headliner is for him to build a gigantic show and take a chance on finding enough places to work, or to do it through TV. And to do it through TV requires something more than the ability to do the cut and restored umbilical cord.

Just for the hell of it I am going to list below the effects I performed in 'my act' many years ago when I first started performing for money.

Glass of wine production from handkerchief.
Thimble routine.
Rising cards
A rigid rope trick.
Card manipulations and productions.
Cards to pocket.

Looking at the above list in retrospect I cannot think of anything I could have added which would have lifted it from the gutter onto the pavement let alone onto a professional platform.

In recent years 'my act' hasn't changed much; a little bit here, a little bit there, but I do make a living which should be the object of the exercise. For the speciality act, survival in luxury should be the aim rather than starvation. At present I am just a survivor, but you never can tell.

Goodbye

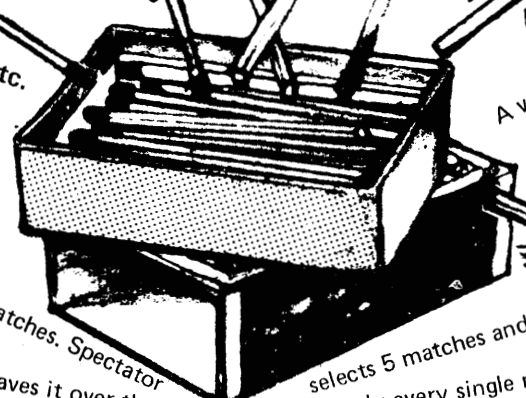
Patrick Page

Here is just one clever idea that has sold on every single demonstration in the Studio.

ORIGINAL PRESENTATION ROUTINE DEVISED BY Geoff Maltby

motivation

Universal Gimmick



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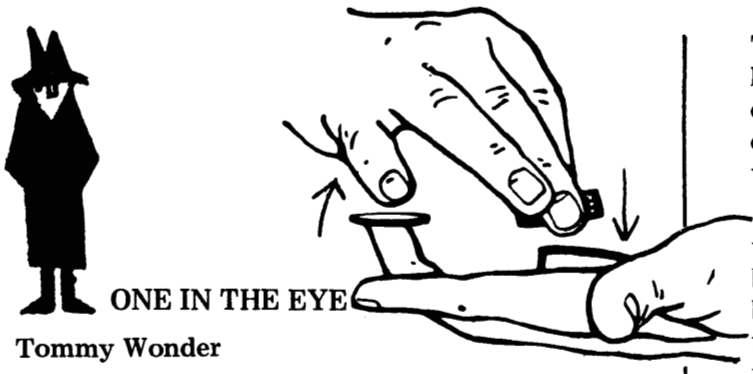
Popular



ONE IN THE EYE

Tommy Wonder

Here is the effect I promised last month which I use to follow the second part of the Coins Across routine but only when performing for people who have not seen it previously because nobody will be fooled by it a second time. The club at which I work regularly has many steady customers so I do not use it every time.

At the end of the second part of the routine, which by the way is similar to a trick of Tamariz, the copper and three silver coins are lying on the table and the other silver coin is in the recessed bottom of the box.

Commence by picking up the box with the silver hidden in the recess, and place it on the left palm. Remove the lid placing it on the table.

The right hand stacks the four coins on the table with the copper on the bottom and picks up the stack and appears to drop all four coins into the box. Actually only the three silver coins go into the box, the copper being retained in the right hand as follows.

As the right hand brings the stack towards the box it passes over the tips of the left fingers which come into contact with the copper coin on the bottom which stays there as the right hand continues on and drops the silver coins into the box. The situation at this point is that the right palm is directly over the copper coin which is resting on the left finger tips. The latter now pushes the copper coin into the right palm which retains it in the classic palm position as the silver coins are being dropped into the box.

The right hand now picks up the lid and during this action the left hand turns inwards and then back to its original position turning the box over in the process. Because the spectators still see a silver coin (now the one in the recessed bottom) all will seem fair. The right hand puts the lid on top of the box, or rather the bottom.

Next ask someone if they would like to see the copper coin escape from the box at the same time taking the box with the right hand leaving the three silver coins in the left hand which closes into a fist and turned back uppermost. The box is then placed onto the back of the left hand and as the right hand moves away the copper coin it holds is allowed to fall from the classic palm position onto the base of the fingers which are curled inwards to catch it.

Continue by saying "When I count one, two, three the copper coin will *crawl* out of the box on the count of three." As you say this bring the right hand palm outwards up near to the right eye. This gesture is most important for two reasons. It shows the right to be apparently empty — the copper coin will be hidden by the curved fingers — and it is necessary to condition the spectators minds into accepting the gesture as having no part in the deception. Using the phrase 'crawl out of the box' is also important as it is more intriguing than merely to say it will disappear from the box. They will be watching the box intently to see the coin crawl out of the box. Their whole attention will be on the box which is just where you want it to be as you make the count.

When you count one the right hand is near the box. At two it has moved away to a distance about half way between the box and your right eye. You now say two and a half (the old gag) and the coin is near your right eye, and at three it shoots forward towards the box in a magical gesture.

Between the count of two and three the spectators attention on the box will be at its peak, and also, the longer pause between two and three tends to build up the suspense.

The moment something happens is less interesting than the moment just before it happens. So, when the right hand makes the arc-like movement during the counting it can put the coin into the right eye (like a monocle) with impunity at two and a half, because all attention will be concentrated on the box in anticipation of seeing the coin crawl out.

On the count of three as the magical gesture is made drop the three silver coins from the left hand onto the table. The right hand, which is already back near the box removes the lid and turns the box over showing it to be empty.

You now look for the copper coin. Pick up the three silver coins and make a pretense of searching for the copper gradually bringing the hands nearer your face. Still talking about the copper coin having disappeared the spectators will eventually see it in your eye like a monocle. Usually there will be some who fail to notice the coin so just keep talking to them until they see it. Quite often a spectator will look you directly in the face and still not see the coin. When he does eventually see it, the expression on his face causes much amusement to the other spectators.

That concludes the routine which commenced with straight forward coins across and progressed with a perverse effect in which the silver coins passed from one hand to join the copper in the other when the performer apparently wished the copper to pass over to join the three silver. The third part described above brings in a penetration effect plus the re-appearance of a vanished coin in a manner which ends the routine with a laugh, an excellent way to close any routine which consists of a series of what might be called 'serious' magical effects.

A PASSING THOUGHT

Basil Horwitz

I have found the following effect creates a very strong impression on audiences of non-magicians. A mentally chosen card passes from one packet of cards to another — a simple plot easily followed by the spectators and can be performed with any pack with previous preparation.

Commence by having a spectator shuffle the pack and ask him to concentrate on any number between one and five inclusive.

Take back the cards and explain that you are going to take off five cards separately from the top of the pack and that he is to note and remember the name of the card corresponding to the number he thought of.

Hold the pack in the left hand in the normal dealing position getting a little finger break under the top two cards as you tell him what is required of him.

With the right hand — thumb at the inner end and fingers at the outer end — lift off the two top cards as one (the break makes this a simple matter) and show its face to the spectator as you count one. Remind him that if he thought of 'one' he should remember this card. As he is concentrating on your instructions and looking at the card the left thumb pushes the two top cards of the pack slightly over the side of the pack, enabling the left little finger to get a break beneath them as the other fingers closes them back square with the pack.

Replace the double card on the top of the pack, and still maintaining the little finger break, deal one card towards the spectator and a second one near yourself as if playing a two-handed card game. The spectator thinks he has the card he has just seen and you have another one. Actually the reverse is true.

Count two, and repeat the procedure of taking two as one and returning it/them to the top of the pack and dealing one to the spectator and one (the card seen by the spectator) to yourself.

Repeat the above as you count three, four and five, but as you count five the left little finger takes a break under one card only instead of two as previously. This break enables a double card to be dealt without hesitation after dealing the fifth card to the spectator.

The position is now such that the five cards seen by the spectator, which he thinks are in his heap are in yours plus an extra card.

Make your favourite gesture and pick up the spectators packet of five cards and holding them face down in the Biddle position in the right hand, show that it now contains only four cards as follows. With the left thumb pull off three cards singly into the left hand and dropping the remaining two cards as one on top of the three.

Build up a little suspense and remark that you will now see if the missing card is the one he has on his mind.

With the packet held in the left hand face down, turn the top card face up taking a little finger break under the second card as you do so. Take these two cards as one with the right hand — thumb at the inner end and fingers at the outer end. Using the left long edge of this double card flip over the new top card in the left hand face up and place it on top of the double in the right, still face up. Repeat with the remaining two cards.

When the spectator admits that the card he is thinking of is missing drop the packet on top of the pack which has been left in a convenient position. On account of the packet having the bottom card face down anyone picking up the pack later will find just four face up cards on top.

You next pick up the other heap and still keeping it face down slowly and deliberately

count the six cards. Ask the spectator to name the card he has in mind, and slowly turn the cards face up and show that the very card he thought of has travelled from his packet to yours.

There are numerous individual touches which I have not included — such as having someone place their hand on the pile containing the extra card and then allowing them to count the cards before discovering the mental leaper themselves. However, no doubt readers develop their own presentation — one possibly more suited to their own particular style.

Fred Robinson

OASIS

One of the rewards of editing a magazine is to become aware that use is being made of the subject matter appearing therein. Under the caption of 'A Plea' in Vol.3 No.10 **Bert Graham** outlined his ideas on how to organise and run the close-up event at magical conventions. Further observations and suggestions have also appeared in this column.

Points from the above were subsequently discussed with **Harry Dewhirst** and **Bill Lamb**, responsible with others for arranging the ever successful Blackpool Magic Club's Annual One-Day Convention. To claim that either the articles or chats had anything to do with the improvement evident in the Close-up event this year would be presumptive, but maybe they helped.

For the record the performers were — **Doug Alker, Ken Ashburn, Ali Bongo, Peter Duffie, Al Glennan, Walt Lees, Dave Robertson** and **Rovi.** I cannot report on their acts being occupied at the Pabular stand but was assured that their task had been eased due to the event being split into two sessions with a lengthy break between them. The provision of more tables reduced the number of spectators at each, but this meant that they did not see every performer. The advantages gained, both by the performers and audience, outweigh this small sacrifice which seems to be the only solution possible in the circumstances.

However, such an arrangement does preclude including a feature performer new to registrants as obviously there would be justifiable resentment if such a performer was billed and did not perform at every table. There is no answer to this one. Even a large screen enabling the 'star' to be seen by all would be a complete waste of time. The successful presentation of close-up magic depends on the performer being close up and in contact with the onlookers — not a remote picture on a screen.

There is more to conventions than organised events. Often it is the incidental happenings that one remembers most, and the characters one meets. **Geoff Ray** was there. He had just finished one cruise and preparing for another, told me he was using 'Dropit', which appeared some time back in this magazine, for vanishing a lighted cigarette, and also that it was possible to stick a square bottle on a flat surface with no visible support. The best use for this stunt I have seen was a chap who stuck a bottle on the wall and hung his hat on it.

Ken Hawes and **Vic Allen**, both who perform at restaurant tables, one works standing and the other sitting, were in hot debate on this matter which appears to depend on the prevailing conditions. Vic showed a new presentation using the Nudist Pack, an idea of **Bob Hamilton's** who was also in the group. **Bob** sent this routine several weeks back for publication — it will appear in the near future. **Rovi**, who has been booked to appear in Brussels at the FISM Congress 26 June/1st July 1979, was there and gave permission to publish some items he is currently using — more practical material for a future issue.

Continuing with conventions — they will soon be a weekly occurence — **Juan Tamariz** informs me that the sixth **Journados de El Escorial** will take place from Nov. 2nd to Nov. 4th. This event is one of the greatest value to card workers. Limited to less than fifty registrants different aspects of card magic are dealt with in depth. A lecturer is provided for each subject — which last year were — Rising Cards, Torn Cards, Palms and Palming, and Routining Card Tricks. Following each lecture registrants joined in by either performing or giving further information on the subject under discussion. The end result of this procedure is a mass of specialised information, which together with seeing the effects performed one is able, both to obtain the maximum amount of 'know-how' on the subject and to see the different presentations from the point of view of the audience. It is difficult to visualise how a more beneficial method of instruction could be devised other than personal instruction.

The most entertaining presentation of the Three Card I have ever had the pleasure to see was performed by **Tamariz** in The Magic Place some three months ago. Thanks to **Juan's** generosity it will appear in Pabular with full presentation details.

In **Wayne Dobson's** first lecture notes an ace cutting routine which ended with the backs of the cards changing to different back designs entitled 'Marked Cards'. Someone thought it was good, because it is now available from **Ken Brooke** price £3.50 retitled 'Oblivion'. It must be cheap at the price unless you already have about forty packs with different back designs.

Here's a stunt which should get you drink on your next visit to your local. Drop three coins onto the palm of your victim's hand and get him to cup his other hand over them. Take another coin and vanish it saying to the spectator you now have four coins. He will open his hands and seeing the same three coins will disagree. Insist that he has four and he will again maintain that he has only three. Say "Will you buy me a drink if I am wrong." Almost for certain he will agree. When he does tell him what to buy you -- because you *are* wrong. Give thanks to **Fred Snooks** who caught yours truly with it. More next month.

BOB READ

THE ENCYCLOPEDIA OF IMPROMPTU MAGIC by Martin Gardner. Published by Magic Inc, Chicago, Ill 60625

It's arrived at last — the long awaited compilation of Martin Gardner's series from Hugards Magic Monthly is here.

During the late 50's and early 60's I recall many a discussion centreing around the inestimable value of the "EIM" to the aspiring crop of close-up workers. Without exception everyone agreed that it was the most comprehensive collection of gags, stunts and magic tricks with everyday objects extant and that it deserved preservation within one set of covers.

Then towards the end of the 60's rumours that the book was about to be published began to circulate.

About 1973 or so I began to despair of ever seeing it, and at enormous expense bought a complete file of Hugards. I even planned to write to Mr Gardner to seek permission to republish the articles in book form. Then I heard that Jay Marshall was involved and that he intended to do just that.

A mere 6 years later, and today the said JM has personally delivered my copy.

To say that the wait has been worthwhile is the understatement of the decade — the book is terrific!!!

It's a heavy tome, size 11½ inches x 8½ inches x 1½ inches — hard back, red binding with gold blocked titles. None of your plastic, spiral, stapled pamphlets masquerading as books — this "Encyclopedia" is a production to be proud of.

The contents are contained in 571 (yes 571) printed pages plus an index. The type face is clear, easily read and is accompanied by over 900 illustrations. Half of each page is left blank for additional notes or references.

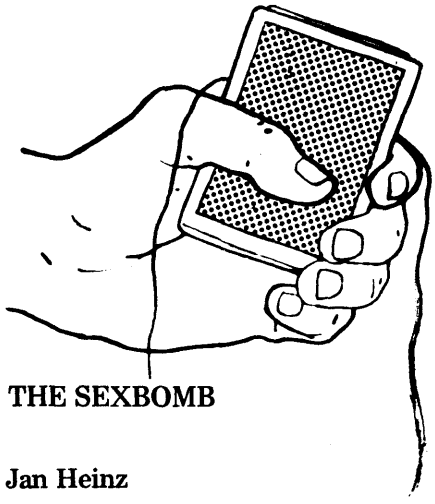
In his introduction Mr Gardner refers to the work as 'incomplete', 'slovenly', 'patchy' — he is far too critical. It is undoubtedly the most exhaustive reference work on impromptu tricks imaginable — and any patchiness is merely the result of the scores of items added to the original manuscript.

Over 60 categories are covered from balloons to bananas, soap to safety pins and rings to radishes. I lost count at 1,540 numbered items and estimated at least 200 extra variations.

By definition every reader of Pabular should possess a copy of this monumental work — it ranks with Greater Magic, Bobo's Coin Book, the Vernon Book and is undoubtedly destined to become an all-time classic.

I understand that the price is about $26 (it would be cheap at £26). I suggest that you rush £15 — which should be enough to cover exchange rates and surface mail to Magic Inc. for your copy now!!!

I cannot recommend it too highly.



THE SEXBOMB

Jan Heinz

EFFECT

After explaining that every card has a certain meaning, you demonstrate your statement with a trick.

An imaginary string becomes reality. A chosen card rises by the use of the string out of the pack. After explaining that this card is known as the sexbomb of the game a loud "bang" is heard. Finally you ask your assistant the time and a message from the sexbomb has appeared on his watch.

REQUIREMENTS

A pack of cards with an extra queen of hearts, which is glued for one third on another card.

A pullstring available in the jokeshops. It is the same thing you can find in the party-poppers.

A small card or ticket with the message: "Phew, that was hot. Thanks. The Sexbomb". On the other side of this ticket some sticky tape or Blu-Tak.

PREPARATION

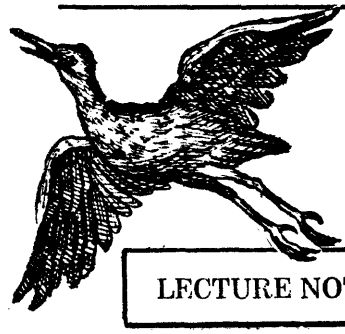
The prepared queen of hearts with the pullstring hidden in between is the second card from the bottom. Have the card with the message handy. Stick it under your table or on your belt.

PRESENTATION

Show the cards face up and take care to cover the prepared card. Tell the spectators that all the cards have a certain meaning. The ace is known as the highest card, the nine is a lucky card, etc. Meanwhile you are looking for the unprepared queen of hearts and here you keep a break. Turn the cards face down and force the queen. Let the spectator put his card back and cut the cards or shuffle them in such a way that the prepared queen of hearts comes in the middle.

Now you pick up an imaginary piece of string and put this in between the cards. Take out the real string, so it sticks out of both sides of the pack (see sketch). Two spectators take one end of the string each and ask them to pull the string carefully. Now the prepared queen of hearts will rise out of the pack. Stop the spectators when the card is out of the pack for one third. Explain that this card is known as the sexbomb and let them pull a bit harder, which causes the loud bang. If one of the two spectators looks at his watch he will find the message.

At the moment that the spectator pulls the string, it is a natural move to hold him by his arm in order to explain how he should pull the string. All possibilities for the misdirection are here present. If the watch does not work, you just stick it on his sleeve. Have fun.



LECTURE NOTES

The latest notes from Wayne Dobson entitled *More Ideas* is now available from the author, 7 Ripon Drive, Blaby, Leicester. Price £1.75 post paid. Airmailed to the U.S.A. Five dollars cash or five dollars fifty if payment is made by cheque.

They contain five effects in all, the most commercial being the first explained. A borrowed credit card disappears from an envelope and reappears in the centre of a pack when spread across the table. An Ace Assembly which eliminates the buckle count, a sleight the author claims is not too popular. In Aces to Queens the magician attempts to cut to the four aces. He succeeds to find the first three but the fourth cut produces a queen. The three aces then turn to queens. Follow the Leader is a variation Jackson's Restless Colours. The remaining effect appears in this issue with permission of the author.

Apart from the credit card effect there is nothing particularly new in effect but the variations in methods are clearly explained and all are well within any cardman's compass who has mastered Braue's Add On move, Piet Forton's Pop Out move, the Double Under cut and can hold a little finger break. Briefly, most cardmen will find something worthy of their attention.

JOKER SANDWICH

From the lecture notes of Wayne Dobson

EFFECT

A card is chosen and is placed face down in between two face up jokers. The three cards are then placed in between the palms of your hands. Upon separating your hands all that remains is two jokers, the chosen card has vanished.

The pack is then spread face up across the table, in the middle of the spread is seen one face down card, the card is turned face up and it is seen to be the chosen card!

REQUIREMENTS

A pack of cards with jokers.

PRESENTATION

Phase 1. Display the two jokers.

Hold the pack face down in left hand, dealing position.

Pick up the two jokers and place them face up onto the face down pack. Spread the jokers and as you are doing so get a break under the first two face down cards.

Square the jokers plus the two extra cards flush with the pack. Immediately lift off the two face up jokers plus the two hidden cards beneath them, holding them by the ends, with the fingers at front and thumb at back (Biddle position).

The left thumb slides the first joker face up onto the pack held face down in the left hand. The next joker with the two stolen cards beneath it is placed face up onto the other joker.

The pack now reads as follows: Face up joker, X card, X card, Face up joker.

Thumb count two cards from the top of the pack and place these cards (one face up joker with one face down X card beneath it) onto the right side of the table, leaving them slightly spread.

The white border of the face down card under the joker will be accepted as the other joker.

The second joker is now lying face up second from the top of the pack.

Phase 2. Turn the pack face up and hold in "Biddle position" in right hand.

With the right thumb get a break above the bottom two cards.

With the right forefinger swivel and cut approx. half of the pack into the waiting palm up left hand.

The left thumb begins to peel face up cards off the right hand packet onto the face up left hand packet.

A spectator is then asked to say 'stop' whenever he likes, and is asked to remember the card stopped at.

With the aid of the right hand packet the chosen card is flipped over, face down onto the left hand packet, at the same time the Braue Dropswitch is performed, that is the two cards which are being held by the right thumb are dropped onto the chosen card as it is flipped over.

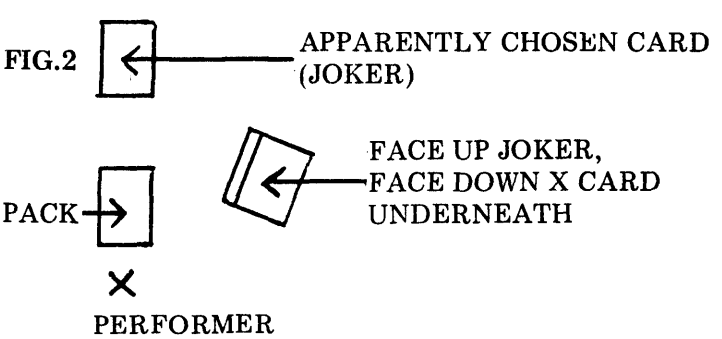
The hands separate once again, revealing, as expected, a face down card on the left hand packet. The audience believes this to be the chosen card. It is, in fact, a joker.

Thumb the joker face down onto the table about 12 inches from the edge. As the joker leaves the pack a face-up card will come into view. Everything thus appears correct. However, immediately below the face-up card is, face down, the actual selection.

Place right hand packet onto the left hand packet and square up the pack.

Turn pack face down and place it directly in front of you, about 6 inches from the edge of the table.

All cards should now be as in fig. 2.



Phase 3. Pick up joker pile on right side of table and hold in right hand (Biddle position).

Obtain a right thumb break between the two cards.

Reach for supposedly chosen card with left hand, as you do, bring right hand, with its two cards, directly over the pack. Left hand picks up chosen

card? (joker) and at the same time the right hand drops the bottom card of the two cards held, onto the pack directly below.

The right hand now moves forward with its joker. Audience still assume that you hold two face up jokers.

The left hand should now appear to place its card face down in between the supposedly two jokers held in the right hand.

What actually happens is the left hand slides its card under the joker held in the right hand.

Your cards should now read as follows: Face up joker with face down joker beneath it.

You have now got to count the two cards as three.

Take the two cards into the left hand between the thumb and forefinger (Elmsley Count position).

The right hand approaches left hand and the right thumb peels off the first face up joker, this exposes a face down card, spectator assumes it to be his. The right hand then comes back to take the face down card on top of the face up joker held in right hand, as it does the joker stays in the left hand and the right hand moves away with the face down card.

The last joker is taken on top of the face down card held in right hand.

NOTE

This count must be performed in one continuous action.

The patter I use for the count is as follows:

JOKER — YOUR CARD — JOKER.

Phase 4. The two cards, apparently three, are placed onto the palm of the left hand, the right palm is then placed on top of the left palm sandwiching the cards between them.

The hands are brought up into the prayer position.

Grasp a card in each palm and separate the hands.

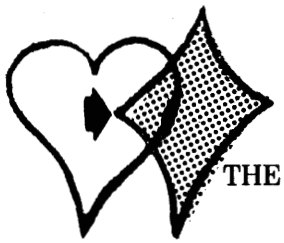
Let the two cards fall face up onto the table, showing just two jokers.

Let it sink in that the chosen card has vanished.

All that remains to be done is to turn the pack face up and spread it across the table. In the middle of the spread will be seen one face down card.

Remove the card from the spread, turn it face up and show it to be the selected card.

CREDITS: Basically this is an Alex Elmsley notion which he titled "Point of Departure". The handling described here, however, differs considerably from Alex's original.



THE RED ACES

Brian Glover

Prior to commencing the effect, cull the red aces to the top of the pack. Now execute an in-faro shuffle followed with an out-faro which will bring them third and fourth from the top of the face down pack.

Holding the pack in the left hand invite a spectator to lift a corner of the pack and take a look at the card (spectator peek). Take a break with the left little finger and say that you will try and cut to the noted card.

With the right fingers at the outer end and the thumb at the inner end cut the pack at the break and as the top half is being lifted the right thumb releases the bottom card (the selected one) leaving it on top of the bottom half but retain the break between it and the half remaining in the left hand. The right hand turns the top half it holds face up and drops it on top of those in the left hand enquiring if the card cut to is the one selected.

When told 'No', say "I must be one out, is this your card?" as you lift the block of face up cards together with the selected card concealed underneath away to the right, the left thumb draws off the top face up card onto the top of the face down half in the left disclosing another card on top of the right hand half. The spectator again denies that this next card is the chosen one.

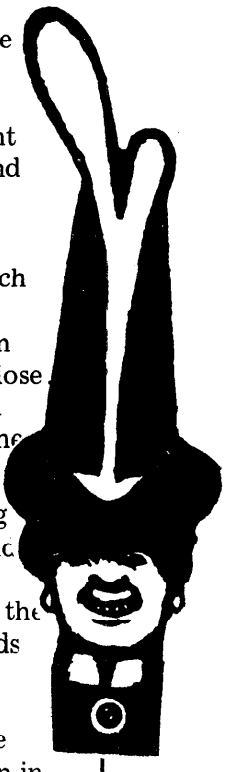
Reassemble the pack by placing the face up portion in the right hand on top of the one in the left hand which is face down except for the face up top card.

Next turn over the face up portion sideways — which includes the face down selection — apparently restoring the pack to its original face down condition. However, two cards have been added to the top — the face up selection covered by a face down card.

Continue by saying "Whenever I make a mistake I call on the red aces to get me out of trouble." Overhand shuffle by undercutting the bottom half and shuffling them off at random

on top of the original top half. Square up the cards and holding the pack in the left hand perform the Charlier pass. Thanks to the reversed card the pack will break at this point sending it (the chosen one) to the bottom and the red aces back to the third and seventh positions from the top.

Spell R - E - D and deal one card for each letter in a pile onto the table. Likewise spell B - L - A - C - K forming a separate pile. Turn over the top cards of the tabled piles to disclose the red aces. Pick up the aces and drop them face up on top of the face down pack. Cut the pack sending them to the centre.



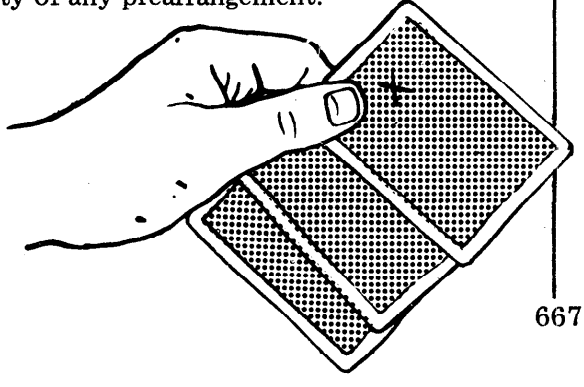
Turn the pack face up, and after riffling for effect, spread the cards from the left hand into the right and when the three face down cards appear. The left hand then removes all the face up cards below the three face down cards and drops them onto the table, returning to retake the three face down (still in a slightly spread condition) gripping them between the thumb and fingers at the outer ends as shown in the sketch.

The order of the cards is now — two red aces with the peeked at card at the bottom. This latter is caused to appear between the two aces as they are turned face up as follows, after asking for the selected card to be named.

The right hand takes hold of the top card with the thumb on the back of the card at the point marked 'X' with the fingers underneath and both hands turn at the wrists bringing the cards face up as they are laid on the table. During this action the left thumb which is resting on the back of the middle card moves towards the left whilst the fingers move in the opposite direction, causing the two cards to cross each other. When the spectators see the faces of the cards the selection will be between the red aces.

The method of reversing a peeked card is an innovation of Al Leech and is described in one of his books.

Any method which suits the performer may be used to bring the aces into the required positions, but the one described is the one I personally use as it appears to preclude the possibility of any prearrangement.

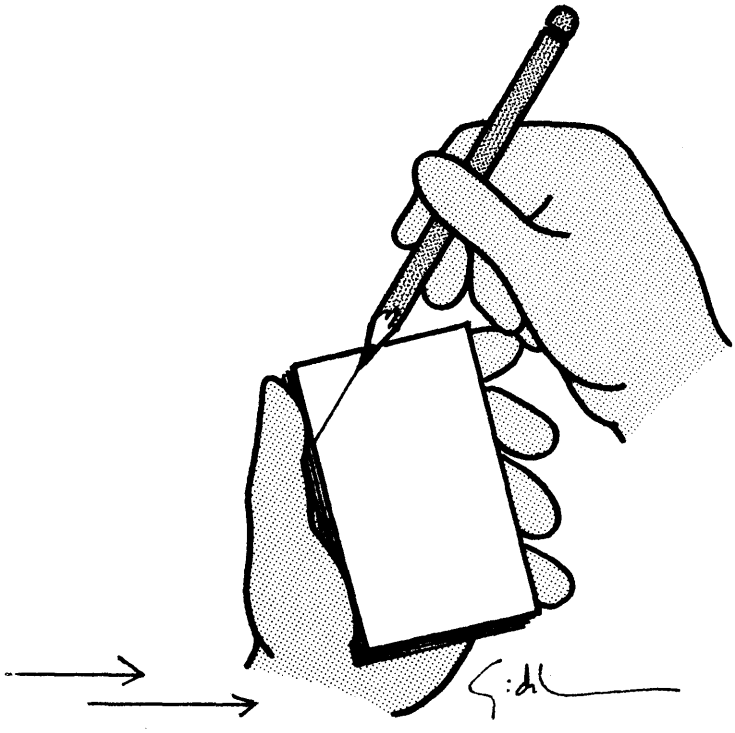


INTIMATE SPIRIT

Phil Goldstein

The following is a close-up Spirit Writing effect, in which the writing appears upon a blank card which has been initialled on both sides by spectators.

You will require a small stack of blank business card stock. On one card, scrawl your spirit message. Take another card, and trim off one corner, as in the illustration. Arrange the stack of cards such that the pre-written card is second from the bottom, writing-side-down. The lowermost card of the stack is the one with the missing corner. The cut corner should be at the outer right.



Begin by fanning or spreading the cards, displaying them as being all blank. Square up the stack, and place it on the table. Obtain a pencil from your pocket. The pencil is held in your right hand. The left hand, palm down, picks up the tabled stack, raising the stack towards yourself — thus the cut-away corner is visible to you, at the upper left (refer to figure).

Use the pencil to draw a line down the edge of the cut-off corner. When you turn the packet to display this, it will appear to be a line drawn alone the corner of the top card. The line serves to conceal the cut — in fact, the line has been drawn on the second card (which bears the writing).

Hand the pencil to a spectator, and ask him or her to place their initials within the triangle defined by the line. Do not be particularly concerned about this spectator realising that part of the top card is cut away, and that it is the second card being signed — the illusion created here is one which will hold up under reasonably close scrutiny, and remember that the spectator has no reason to suspect anything at this point. You will find that the illusion is more convincing if the cut is angled away from rather than towards the spectator.

When the card has been initialled, you apparently turn it over. In fact, use a Double Turnover, turning the card(s) lengthwise over towards yourself. Again, take the pencil and draw a line along the outer left corner of the top card — this time doing so legitimately. Have the spectator initial that corner, too.

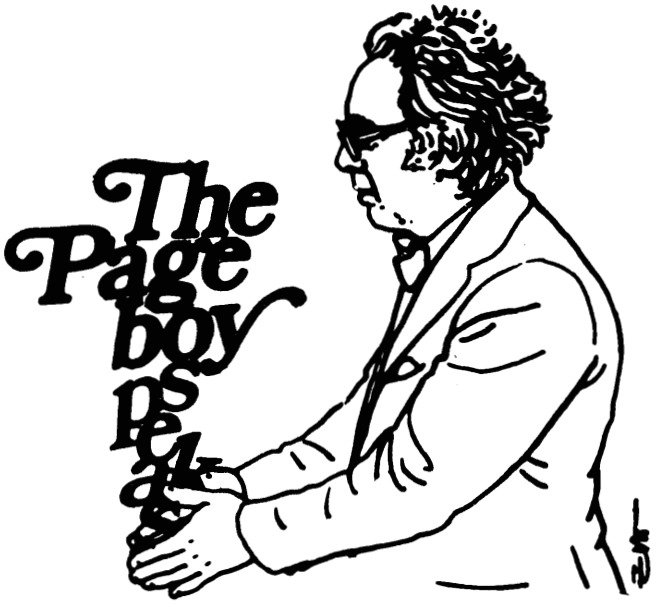
Remove the top card of the packet, and place the rest of the cards away. The single card you hold bears a line across its outer left corner, by which is the spectator's initial. On the underside of the card, on the diagonally opposite corner, is another line and initial — and across the centre of the underside is your spirit message.

The dirty work is over -- but here you'll use a further deception to again show both sides of the card. This is the Carlyle's Card move, which Francis Carlyle contributed to the *Phoenix* years ago. It is a paddle move done with a card, as follows: the card is held deep in the left palm. The left fingers curl over the right long edge of the card. The left thumb digs beneath the left long edge. The hand turns palm down, and simultaneously the thumb pushes the card out, so that it is held with the finger-tips above, the thumb below. The *same* side of the card is still facing up, but it appears as if you have turned the card over.

When the corner-signed card is held in the palm up left hand, the initialled corner is at the outer left corner, as the audience expects. Do the Carlyle move — now the initialled corner is seen at the inner right. The change of location serves to hide the fact that you're showing the same initial twice. To further conceal this fact, display the top side to one part of the audience, and then execute the Carlyle move as you swing your hand over to the other part of the audience.

If you play with this, you will see just how convincing this set of moves is. The audience should be completely certain as to the fairness of your actions — and that the card signed on both sides is blank, other than the lines and initials on one corner of each side.

Have a spectator hold the card is his or her hands. Mutter your incantations. The card when next viewed is seen to have a spirit message on one side, even though the initials are still there. You are clean — and of course may leave the card with a spectator as a souvenir.



For the record, there was a misprint in last month's issue of this illustrious sheet. The penultimate sentence should have read 'for the speciality act, survival in luxury should be the aim rather than stardom'. So now you know what I mean.

There has recently been a great deal of correspondence in **Abracadabra** 'The World's Only Magical Weekly' regarding the terms *amateur, semi-professional* and *professional.* If I'm going to enter into this discussion, and I am, I suppose I should in fairness write to Abracadabra but I did that once many years ago and Goodliffe didn't publish my letter then, so there's no reason to think he should publish one from me now. Apart from that I have enough trouble filling this page without straining myself to help Goodliffe.

According to the 1978 edition of The Concise Oxford Dictionary 'professional' is defined as follows: *'of, belonging to, connected with, a profession'*. That seems simple enough at first glance but like all good dictionaries there is still another definition, which is *'performing for monetary reward, opposite to amateur'*.

The second definition seems clear enough, if you get paid you are a professional. But how about the first one? Charlie Charlston's wife makes tea and buns for the local magic club meeting. Does that make her 'of, belonging to, connected with a profession'? And if it does do just that, does that in turn make her a professional. A professional what? Remember, she only makes tea and buns for magicians.

There are enough definitions in the same dictionary for the prefix 'semi' to fill this page so it seems that the term 'semi-professional' can be all things to all men, but we know that this isn't so, don't we? Or do we? On one side you have the guy who earns his living from performing magic who occasionally looks down his nose at what he calls 'semi-pros'. And on the other side we have the shop assistant who performs magic occasionally for money who quite often says 'But lots of pro's have got other forms of income.'

OK. I have a friend who is a full-time professional magician, that is what he does for a living, nothing else. He also has two apartments and a shop. He lives in the house and rents out the two apartments and the shop which naturally gives him another source of income. Does that make him a semi-pro? The answer is 'no', because he bought all the property with money he earned from performing magic and invested it to protect himself in his old age. He still gets his main and regular income from performing magic.

Are we getting close to a real definition of the aforementioned words? Is it practical to say that if your main income is from performing magic you are a professional magician and if you *supplement* your main income by performing magic occasionally for money you are a semi-pro? I don't know either.

I have just been informed that there is a magician billed to appear at a convention in San Francisco called **Patrick Page**. No, it isn't me. Let's take an imaginary trip to San Francisco. A kid says to one of the convention committee, 'Hey, I've got a great act, why don't you come and see it?' So the committee man catches the act, thinks it's great and tells the kid he'll book him for the convention and asks him his name and the kid says 'Dai Vernon'. Would the guy book him using that name? Come on you semi-professional b ——— s who booked the San Francisco convention — would you?

Will someone tell this other guy he should change his name. If he doesn't, I'll have to change mine.

Goodbye,

Albert Goshman

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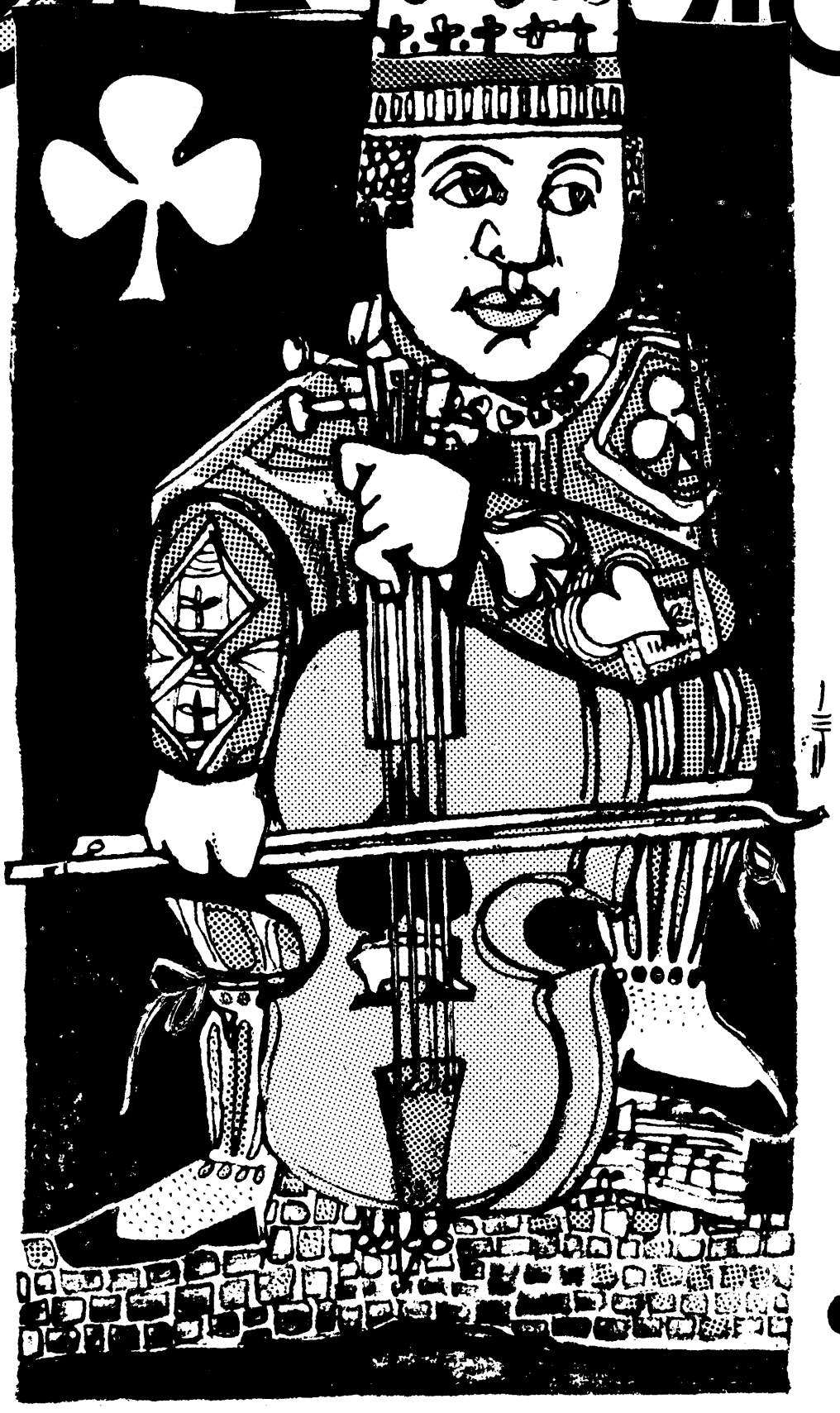
Fabular



a gordon bruce collection

a gordon bruce collection

CASED

Gordon Bruce

A freely selected card disappears from between two kings and is subsequently found in the case from which the pack was taken.

If you already perform one of the many versions wherein a selected card is discovered between two face up cards the effect described below is a suitable one to follow with, being stronger in effect and there are no preliminaries as the same selection and two face up cards are used.

To commence, have the closed card case on the table with the half moon cut-out uppermost and nearest you. It should be slightly towards your left just clear of the action — the best position will be evident after rehearsal. The two kings, say clubs and spades should be face up on the table, an inch or so apart.

Pick up the two kings, one in each hand as shown in (1) and lightly squeeze the long sides between the thumbs and second fingers releasing the grip of the second fingers with a gentle snap leaving the cards still held between the thumb and fingers of each hand. This action puts a longitudinal bridge in the cards with the faces concave.

Drop both cards face up onto the table, one atop the other.

Next, have the selection signed and drop it face up on top of the two kings, and pick up all three cards and hold them face DOWN in the left hand.

The right hand now apparently pulls out the selection from the bottom of the packet and puts it face up on top of the other two, not squared, but overlapping to the right. Actually two cards are taken as one at the outer end — a simple matter if the left thumb pulls back the top card an eighth of an inch or so.

Take the double in the right hand holding it between the thumb and index finger about the middle of the long side bring it under the card in the left hand as in (2). Push it further under and 'snap' it upwards. During the above actions secretly transfer the king below the selection in the right hand to beneath the king in the left hand by pushing it to the left with the right finger tips and pulling it square under the king in the left hand with the left fingers. Note the position of the left forefinger which gives some cover, both during the transfer and to the fact that there is only one card in the left hand at a time when there should have been two.

The position is now as the spectators believe it to be, except that the bottom king in the left hand is face up.

You now appear to push the selection in between the two squared kings but in reality it goes beneath. For those not acquainted with the move the outer end of the selection is pushed in between; the two cards at their inner ends. Do not make it look too easy — a little acting is required — but not too much.

With the three cards squared change to the position shown in (3) and squeeze the long sides between the thumb and fingers which, due to the bridge put in the kings at the beginning of the trick, will cause the cards to form a tunnel into which the right index finger is inserted as shown in (4).

Now for a move which I call the Butterfly Vanish — the cards spread out like the wings of a butterfly.

Press firmly down with the right forefinger at the same time raise the left thumb. This will cause the kings to split open as shown in (5). Again note the position of the left forefinger hiding the extra thickness of the double card.

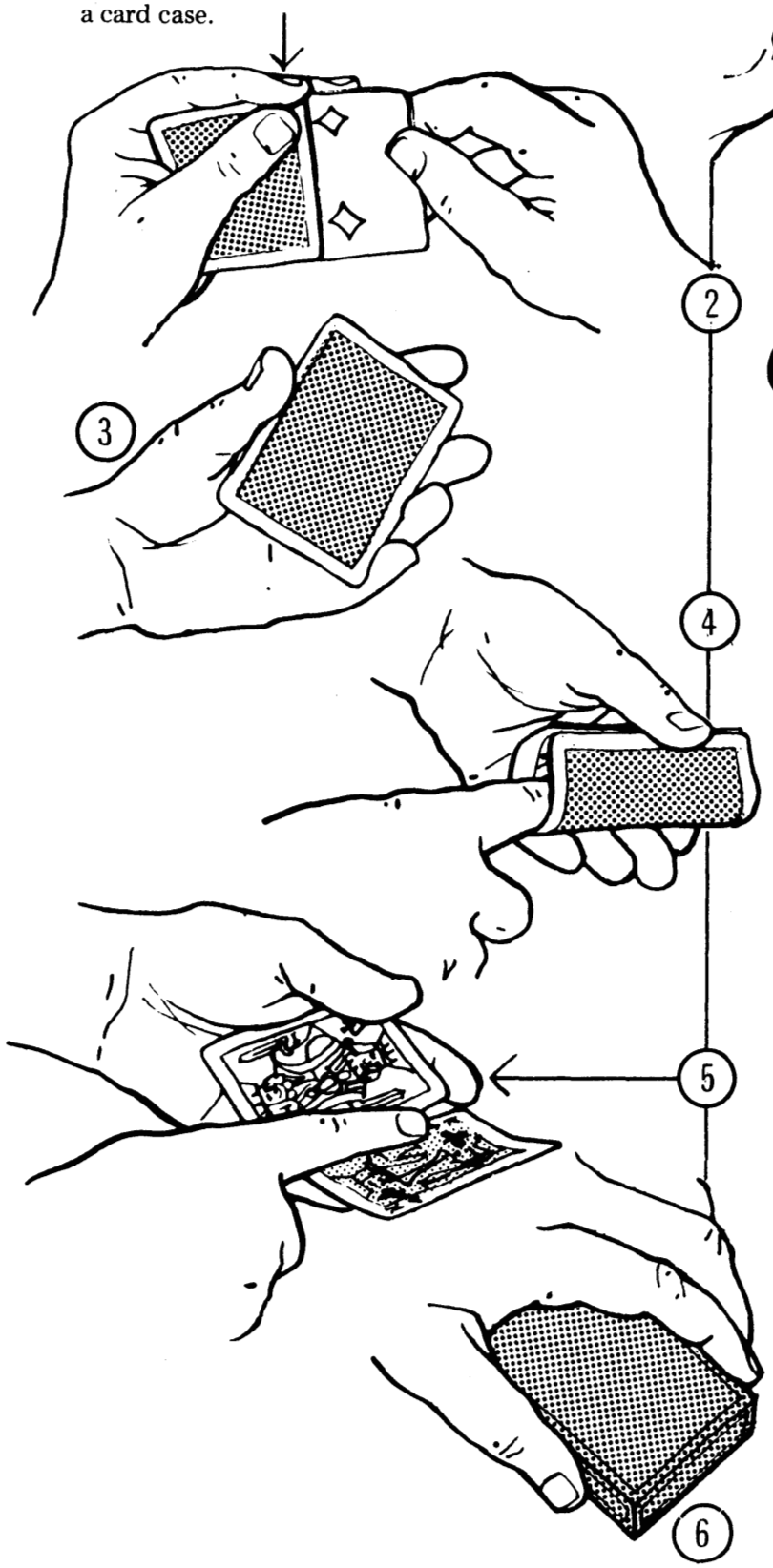
The left second finger buckles the bottom card of the double (the selection) into the gamblers palm and the right hand tosses the two kings onto the table. Without hesitation the left hands with the selection palmed and its back to the spectators picks up the card case, thumb on one side and the fingers on the others (6) and turns over bringing the case uppermost. The palmed selection is hidden by the case.

The right thumb pulls out the flap and then goes under the palmed card as the first two

fingers go into the case. Simulate the action of actually pulling the card from inside the case and hand it to the spectator for confirmation of his signature.

Incidently, this can be used for the last ace in Roy Walton's Cannibal Routine.

Credits to Alex Elmsley the idea of vanishing a card between two others and Ed Marlo for the production of a selected card from a card case.



Fred Robinson

OASIS

The tricks in this issue are from the repertoire of one of Britain's foremost close-up workers, though he would most probably deny it. **Gordon Bruce** hails from Glasgow, which was lucky for him, because in that same city **Roy Walton** manages Tam Sheperds which is a branch of Davenports, who, as everyone knows, sell magic tricks.

It was to this magic shop when a schoolboy that Gordon was a regular visitor and gradually became aware that the man behind the counter did a special kind of magic which could not be bought. Aware that this boy had a genuine interest in magic Roy guided him through the undergrowth of the technicalities of the cardman's jungle and also made him aware that magic like other pursuits has certain ethical standards. These ethical principles are far more subtle than the usual rules of magical societies, which vary between societies as does their treatment of transgressors within the same society. It is rather more a matter of conduct -- like not butting in on another's performance — not giving gratuitous explanations of other magician's tricks or moves -- not giving ill-rehearsed imitations of other magicians pet effects especially in areas where the originator is likely to be performing. In the latter case it is a bit off-putting when he accedes to a request to 'show' a trick, to be told that so-and-so is doing it.

Those guilty of the above and similar behaviour are unlikely to be invited to sessions comprised of magicians who respect the confidences of each other and should they accidently venture into such a group aware of their proclivities will be sufficient to put up the shutters.

OASIS

Let me hasten to add that the foregoing remarks do not apply to Gordon who is welcome wherever he happens to be and that one top flight magician, a stickler for magical ethics gave him the lowdown on one of his pet close-up effects proves a point. One that I have eventually succeeded in making.

A professional double bass player with the Scottish National Orchestra his work occasionally brings him to London where we discuss the important things in life — like persuading him to release sufficient material for a complete issue of Pabular. On the last two occasions we have been joined by **Alex Elmsley** who is still way ahead of most, showed some unpublished near miracles to prove it.

Having made only one appearance this side of the border at a magical function, and not being a member of any magical society, Gordon is perhaps better known for his excellent illustrative work in **Andrew Galloway's** The Ramsey Classics. Furthermore, prior to this issue few of his ideas have reached the printed page. It is a personal pleasure to have the opportunity to make better known a close-up performer who has long been known only to a few.

One of the most entertaining card effects to appear in this magazine was **Jan Heins** Terragram which required that a card be secretly placed under a person seated on a chair. This simple matter, when performing impromptu becomes more of a problem in a set routine. Jan has sent the following methods which provide a solution. For the first method reserve a chair by putting a magazine or paper, with the card beneath, on the seat. When offering your helper a seat remove the magazine, keeping her (ladies are best for this trick) eyes averted as you assist her into the seat. In the second method you precede the trick with a prediction effect. With the prediction in a sealed envelope request your helper to sit on it — the card is hidden beneath it. When ready to reveal your prediction move close to lady and ask for the envelope, and immediately she stands take the envelope leaving the card behind. Actually the lady only leaves the seat for a few inches, and when you have possession of the envelope ask her to sit down again. No-one will see the card.

Jan's gag with the mouse and flycatcher caught the imagination of **Simon Lovell** who is working it in conjunction with R.A.R's King Rat Effect. Simon is working both close-up and cabaret in Berwick on Tweed during the summer season. Make a point of having a word with him if you are in that area.

Brian Glover writes to say that **Piet Forton** included 'Triple Flip' (see February issue) in his mini-lecture at the Hughes Weekend — very effective, was his verdict. He was full of praise for the work of **Derek Dingle** -- aren't we all. I missed the function but caught Derek in London and during a session asked "What do you do for laymen?" He responded immediately by asking one of that ilk to think of a card which was later found in an otherwise empty card case. Next a chosen card was found underneath the helpers beer glass. That was all — just a couple of tricks -- and all over in about three minutes. Simple plots which are instantly understood by laymen were required in that particular situation and that was provided by one who has found by experience what really entertains non-magicians.

More next month.

COIN ASSEMBLY

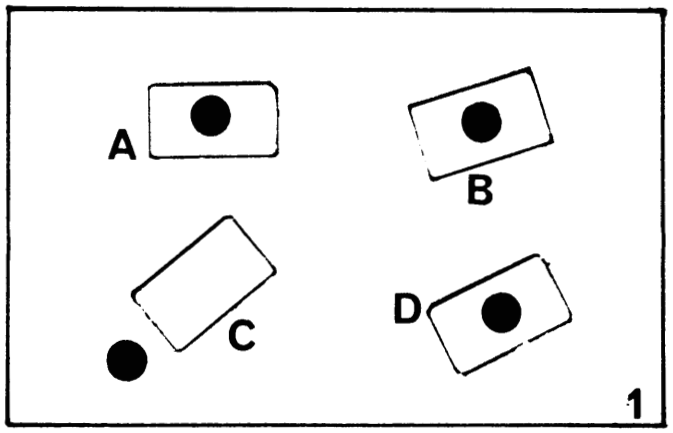
Gordon Bruce

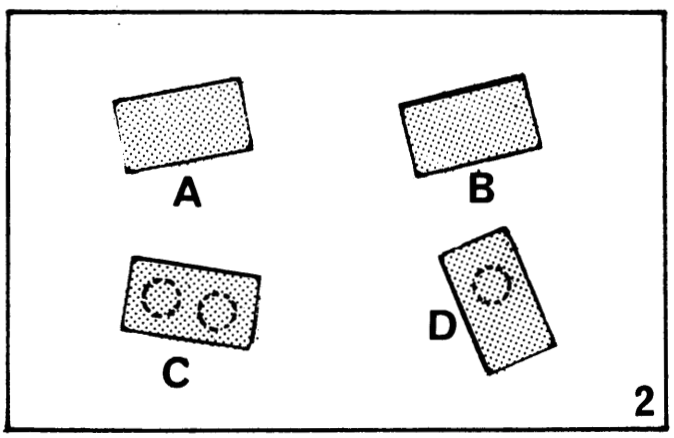
Whilst I devised the moves used in this routine, several other people have independently had similar ideas. Some of these moves have recently found their way into print, and so at this time I take the opportunity of publishing my own routine. Briefly stated, the effect is the time honoured one of four coins assembling under a playing card. One interesting feature is that at no time does the magician pick up a coin and "vanish" it. No extra coins are used and the magician is not one, but four moves ahead of the spectator before the effect apparently begins.

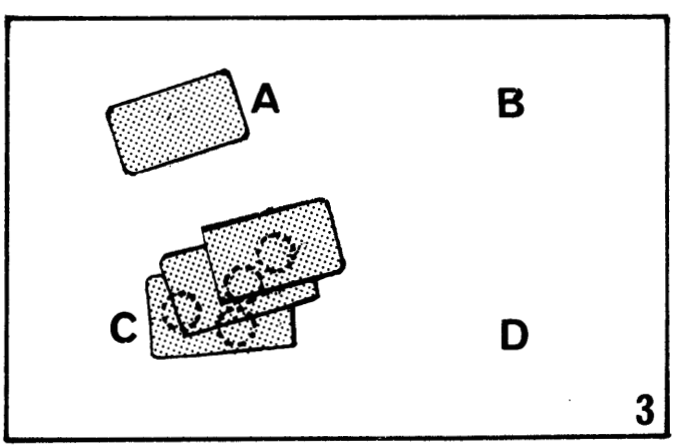
Place four face up playing cards on the table in a square, A,B,C,D. Cards A,B and D each have a coin lying on them, while at position C the coin lies off the card to the side. Fig (1)

A large coin is concealed in your left hand (not palmed) and it stays there throughout the trick until the climax.

1. Using the right hand, turn card B over towards you so that it is now face down. As you do this, the right thumb slides the coin up into the right hand. This action is screened by the







card and the right hand fingers. You have apparently turned the card face down on top of the coin.

2. The right hand moves diagonally across towards card C and picks it up. The card hides the coin which lies on the right fingers. Use the card to scoop up the coin on the table. The right thumb holds the coin against the face of the card as you turn the card face down. Simultaneously, release the coin from behind the right hand fingers and it drops to the table. Apparently it is the same coin, but in reality you have switched it for the first coin. Place the face down card (and the hidden coin still held by the right thumb) over the visible coin at C taking care that the two coins do not talk.

3. Turn over card A, stealing the coin into the right hand as you did at B.

4. Turn over card D, fairly this time leaving its coin underneath. See Fig. 2. You still have a coin concealed in your right hand. You are now about to begin the effect, yet in steps 1, 2 and 3 you got one move ahead each time. The large coin in your left hand is the fourth move ahead.

5. Snap your fingers with your right hand. This helps to give the impression that the hand is empty. Slowly pick up the card at C, to show *two* coins. The right hand holds the card face up lying across the fingers and concealing the coin.

6. Use the card to scoop up the two coins The right thumb holds *one* coin against the face of the card. Turn the card face down, releasing the hidden coin from behind the right hand fingers. There are now two coins on the table and one still held under the card by the right thumb. This is really the same switch as in 2. Place the card and the hidden coin over the two visible coins at C. During all this, say, "If we have two coins here — one must have vanished from over here." Pick up the card at B to show the coin has vanished. Transfer this card to the left hand.

7. Snap your right hand fingers once more. Lift the card at C to show *three* coins. Hold this card face down in the right hand and use it to turn the card at D face up. Really you do a Mexican turnover. If done smoothly this will not only switch the cards but will conceal the coin at D and leave it under the face up card. Do not worry about this move, there should be no suspicion. You have just shown that the coin has arrived at C, no-one expects there still to be a coin at D.

8. Both hands hold a face up card. The right hand scoops up the face up card and coin at D, trapping the coin between the cards. At the same time, the left hand drops its card face up on top of these two. The right hand turns the three cards face down, and holding them in a slightly fanned condition, places them over the three cards at C. Fig. 3.

9. Snap your fingers. The right hand grasps the three cards together and slides them across the table towards you. The fourth coin slides from between the top two cards and *silently* joins the three on the table. This should look as though all four coins were under the cards.

10. Turn the three cards face up. Place them in the left hand momentarily loading the large coin under them. Place the three cards and the large coin in the centre of the table as the left hand draws attention to the card at A. Lift the card to show the coin has vanished. The last line is purely for magicians. Say, "Of course you realise that I use an extra coin. If I could eliminate that I would have a really good trick." Flip over the three cards to reveal large coin.

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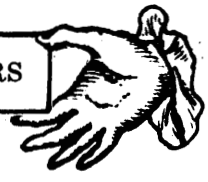
Notes: The large coin climax can be dispensed with should you wish to do another routine with the four coins. No-one has ever commented on the discrepancy when you do the Mexican turnover, but if it worries you, you could use four jokers or four blank cards so that no 'change' of card occurs at this point.

MATCHING PAIRS



Gordon Bruce

Effect: The performer removes the A-2-3-4-and 5 of diamonds and the corresponding hearts from the pack. A spectator is invited to take the five cards of either suit. The performer takes those left and turns away saying he will arrange his cards in a certain order and then invites the spectator to lay his cards face up in row in any order he wishes. The performer immediately deals one card face downwards on each face up card beginning at one end of the row and continuing in rotation to the end of the row. When his cards are turned face up they are found to match those of the spectator — in other words they are all pairs.

Method: The method is direct — but not easy. It requires the ability to deal seconds, middles and bottoms without changing the grip. The best method to use for this purpose is undoubtedly that originated by your Editor. However, if you are not familiar with this, use your own favourite method.

For those still reading proceed as follows. After the spectator has made his choice pick up those remaining in numerical order with the five at the face and tell the spectator he may shuffle his packet or arrange them in any order his little heart may desire. Pick up the pack in the left hand and with the five cards in your right either go below the table top with them or turn your back and say you will arrange your cards in a certain order.

When the cards are out of sight get the five to the bottom of the pack, the three at the top, the four second from the top and the ace somewhere in the centre of the pack with the two above it and holding a break below the ace.

This seemingly complicated arrangement can be quickly achieved by using the Ovette/ Kardyro move to get the five on the bottom of the pack (this can be done with the cards in sight as you put the five cards on top of the pack). The slip cut is used to bring the ace and two to the centre holding a break below the ace as you do so. The three and four will be left at the top after this procedure.

Bring the pack into view and ask the spectator to deal his five cards face up in a row on the table and invite him to change the order if he so desires.

Note the relative position of the ace and two and start dealing from the end of the row which ensures that a card would be dealt on the ace before the two. For example, if the spectator's cards were in the following order

5 A 3 2 4

you would deal from left to right, dealing bottom, centre, top, centre, top. If however, the order of the spectator's cards were

4 2 3 5 A

you would deal from right to left, dealing centre, bottom, top, centre, top.

It should now be clear that it is always possible to deal in sequence and match the spectator's arrangement by using second, middle and bottom dealing. Here is another sequence which requires a second to be dealt which is not needed in the above two examples.

A 4 2 3 5

This order would require that the deal be made from left to right — centre, second, centre, top, bottom.

Notes: A practical method of dealing seconds, centres and bottoms from the same grip is explained in Marlo's Centre Deal. Unexpected Card Book p.240.

Four of the spectator's cards could be marked so allowing him to shuffle his cards and deal them face down.

POCKET PALM

Gordon Bruce

I first sent an explanation of this method of producing a palmed card from the trouser pocket to Dai Vernon some ten years ago.

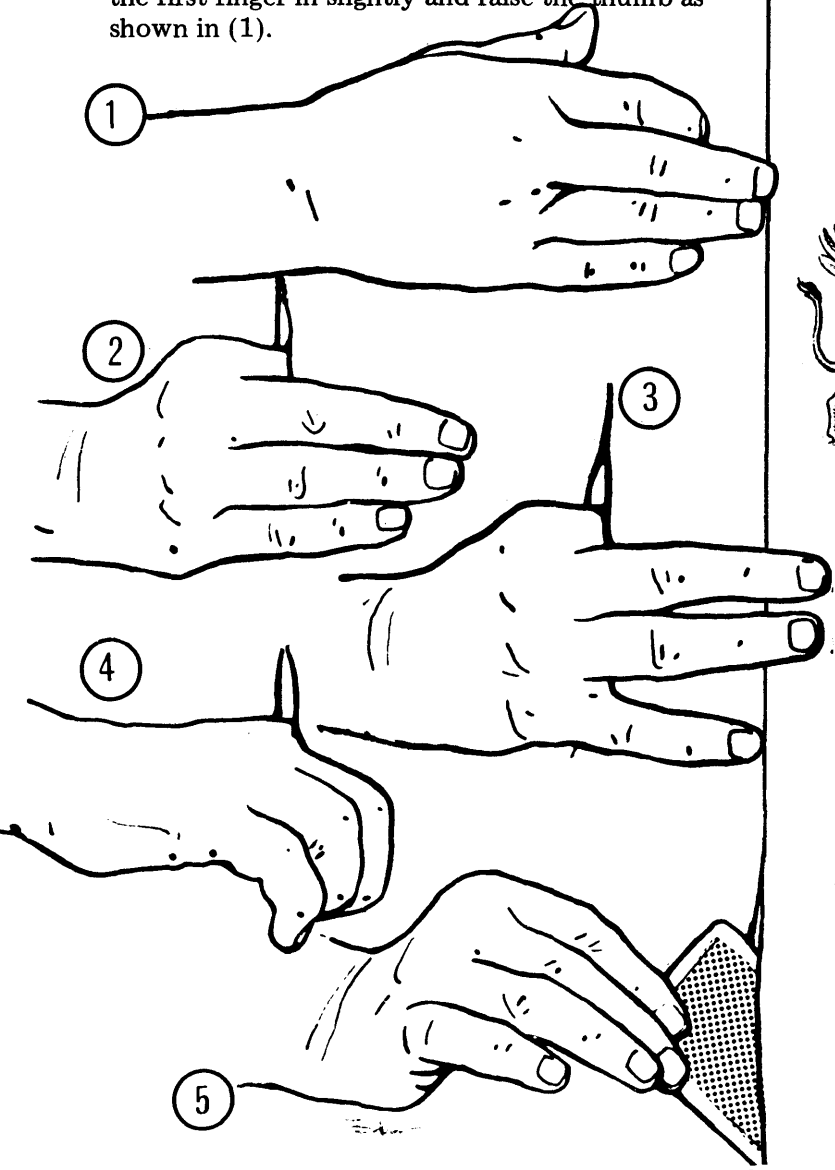
It gave me considerable pleasure to hear that he used it during his Californian lecture seven years later and it is an opportune time to describe it once more for two reasons.

It first appeared in Epilogue which at that time had a circulation of 100 copies and has more recently been incorrectly described in the 'Magic of Francis Carlyle'. In view of the above a repeat explanation seems warranted. So here it is.

There are many tricks which finish by the performer apparently removing a card from his pocket while it is really palmed in the hand. The procedure used is not usually convincing and only serves to weaken the effect. When the performer stuffs his hand into his pocket the procedure is inartistic and clumsy, and I doubt if the spectator really believes that the card was really in the pocket.

Of course, some tricks of this type convince the spectators beforehand, e.g. Francis Carlyle's 'Homing Card'. The following is the procedure used by the writer.

1. Begin with a card palmed in the right hand, gripped by the little finger tip and the base of the thumb at diagonally opposite corners. Don't bend your hand around the card; the card should fit the natural contour of your hand. Also, it helps to point the right thumb towards your second finger.
2. You're about to remove the card from your pocket. As the hand approaches the pocket bend the first finger in slightly and raise the thumb as shown in (1).



3. Insert the thumb and first finger only into the pocket. The other three fingers are flat against the trousers, outside the pocket, as in (2). Once the first finger and thumb are inside the pocket the other three fingers can be spread against the cloth of the trousers (3). This convinces the spectators that you did not have a card palmed.
4. Tilt the right hand so that the fingers point towards the floor and move the wrist slightly forward. Then move the whole hand down until the lower long edge of the card touches the bottom edge of the pocket opening (4).
5. Now move the back of the hand forward, allowing the card to fall inside the pocket and grasp it between the thumb and first finger.
6. Remove the card from the pocket, and as it emerges it is seen to be held by the finger and thumb at the extreme corner (5).
7. The whole action takes only 2-3 seconds and as only the thumb and first finger go into the pocket there is no possibility of it being suspected that during the action a card has been introduced into the pocket. Another *very important* detail is that once the finger and thumb are inside the other three fingers are spread open. This point was made earlier in the text but a second mention will help to emphasise the importance of this detail.

LITTLE METAL EATER

Gordon Bruce

Remove a 2" sponge ball from the left hand pocket and display it while commenting on its peculiar properties. Remove a coin from the right hand jacket pocket. Apparently drop the coin into the left hand. In fact you "Ramsay's Favourite" coin vanish (see The Ramsay Legend by Andy Galloway, p.29). Push the sponge into the left hand through the thumb crotch. Turn the left hand so that its back is towards the table, squeeze the sponge several times, simultaneously making a munching sound with your mouth, open the left hand to reveal the sponge *only*. Comment that the sponge has eaten the coin. Offer to repeat it. Place the sponge on the table. The right hand reaches into the jacket pocket and apparently removes another coin, really the same one. Repeat the above vanish etc.

The third time, duplicate the actions of the Ramsay vanish, but really put the coin into your left hand this time.

As you do your munching bit, the right hand goes to the pocket for another coin. Open your left hand to show only the sponge, the coin being hidden underneath it. Hold the sponge between the thumb and first and second fingers. Make a hiccoughing sound and simultaneously push the coin up from behind the sponge with the left thumb. The right hand meantime has left the pocket, secretly holding a coin — no need to palm it, as long as you do not flash it.

The right hand apparently removes the coin from the sponge as you apologise for the Little Metal Eater's table manners. Really, the left thumb pulls the coin back down behind the sponge, as the right hand places its coin on the table.

Pick up the coin and replace it in the right hand pocket. As soon as the right hand enters the pocket, the sponge once more hiccoughs as the left thumb pushes up the coin. The right hand has meantime grabbed a stack of about twenty coins which are lying loose in the pocket. Remove the right hand from the pocket, and this time it really does take the coin. Place the coin centrally on the table.

Comment that the Little Metal Eater has been eating too much all day. Close the right hand into a fist. The left hand picks up the sponge and pushes it into the top of the right fist. Squeeze the sponge and release the coins onto the table.

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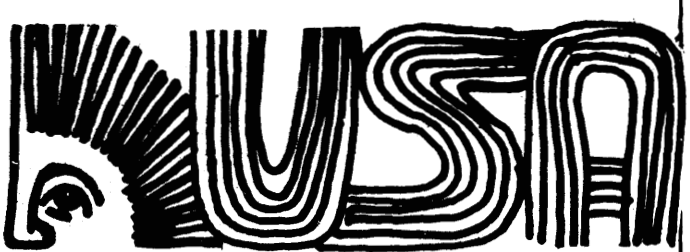


HAPPENINGS By O'Bie O'Brien

Some good news and some bad news this time. First, the bad news. My good friend and magic teacher died March 31, 1979. Eddie Fechter, owner of the Forks Hotel (tavern) passed away on Saturday evening, about 6.30, after spending two weeks in Roswell Park Memorial Hospital. His five-year fight with leukemia came to an end shortly after he sold his business at the Forks Hotel.

The new owners have agreed to keep the magic going and already have hired Eddie's magic bartender, Karl Norman. Fridays and Saturdays will still be the big magic nights at the Forks Castle EAST.

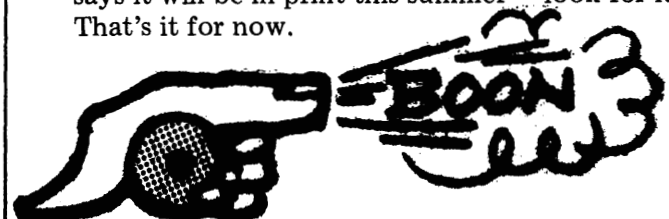
Yes, the close-up convention will still be held at the Forks Hotel and by the time you read this the 9th F.F.F.F. (Fechter's Finger Flicking Frolic) will be history. Plans are already under way for the tenth. If I can coax Bob Read and your editor, Fred, to attend next year, that will be a minor miracle.

Good news — Tom Mullica invited about fifty of his best friends to attend the first anniversary of his opening of what is to be considered one of the last real magic bars owned and operated by a magician. About thirty showed up, including myself, and we had a fantastic time. If you ever get to Atlanta, Georgia, you have to stop at 3166 Peachtree Road and see for yourself. What you see you *won't believe* and I mean it! Tom can't last at the pace he goes. Monday through Thursday he does magic, slapstick, comedy, sight gags -- you name it, from 8.00pm to 11.45pm but on Friday and Saturday he goes until about 1.30am.

Does he repeat anything? Well, I saw him two nights and the only thing he repeated is the vent part in the show. This is his tribute to Jay Marshall and Duke Stern, and it is super. (He will fool you with the vent, too). His place can seat 25 at the bar, 25 in the balcony and room for about 35 standees. His bartenders, waitresses, and doormen are used very often, unsuspectedly by the lay audience. Now get this — I haven't told you the best part -- it's all done to music. He controls it without anyone suspecting. All the music is mostly swing — to us old guys a treat to listen to. It's not what you would think with music, like a stage show — this you have to be there to appreciate. It's different but the magic will fool the best magicians. (Egg Bag - wow!!!)

Who showed up to help him celebrate? Here's a small list. Gordon Miller from Abbotts, Roger Klause, Al Goshman, Paul Gertner, Phil Willmarth (Parade editor of the Linking Ring), Rick Johnsson, Charlie Reynolds (consultant of Doug Henning Specials), J.C. Doty, Dan Garrett, Jim Ryan, Dave Lederman and Jon Racherbaumer — plus some Atlanta magicians.

Those who entertained were most of the above and the new Jon Racherbaumer (no beard) did an ace routine which he calls "his answer to McDonald's aces" that really knocked us out. He says it will be in print this summer -- look for it. That's it for now.



ERIC MASON, 39 DENNIS PARK CRESCENT, WIMBLEDON, LONDON SW20 8QH

Good news! Corinda is alive and well and living in London ..... at a recent meeting over lunch it was seen that he is still busy expanding the Arts of Mentalism -- still creatively performing with an enthusiasm that his younger devotees can do nothing but admire -- and (the object of the meeting) about to launch Mastergimmick No.2. Readers will remember that Mastergimmick No.1 was put out by the Corinda Studio about twenty years ago, and in those days Corinda was specialising solely in mentalism. Around that period Bob Nelson had built up a highly proficient organisation called Nelson Enterprises which was a counterpart to Corinda's Studio, and between the two virtually all that mattered in mentalism at that time was available from one or the other.

Nelson had available a hush-hush apparatus called Nelson's Secret Invention. Its principle differed widely from Mastergimmick No.1 though both had the objective -- they were both information transmission systems for mentalists.

Mastergimmick No.2 is also such a system and promises incredible feats for those who will take the trouble to master it. The complete equipment costs £49.50, but the explanatory booklet which is available for £2 for those wishing to assess the possibilities of the system before purchasing the apparatus.

Both are available from International Magic Studio, 89 Clerkenwell Rd, Holborn, London EC1.

Eric Mason

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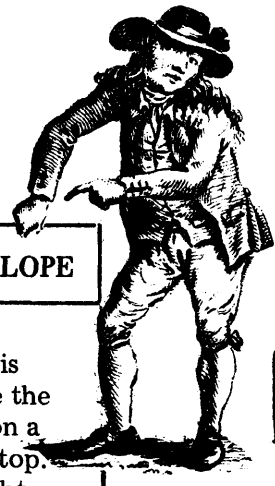


Gordon Bruce

CARD IN ENVELOPE

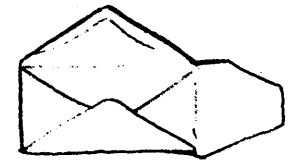
Preparation: The best envelopes to use for this method are Basildon Bond No.2 size. Prepare the envelope as follows: Place the envelope flat on a table, address side down with the flap at the top. Carefully separate the small section at the right hand side from the large bottom section and fold it out to the right. Fig. 1.

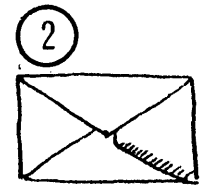
Now fold it back to the left hand side so that it now overlaps the right hand sloping edge of the large bottom section. Lastly, moisten the flap and press it down in the normal manner of sealing an envelope. The envelope is now as shown in Fig. 2 and you will see that a pocket has been formed at the right hand side, ready to receive a playing card. Finally clip a pen in your right hand inside pocket and slide the envelope under the clip on the outside of the pocket, Fig. 3. Notice that the pocket is at the bottom of the envelope with the opening on the left hand side.

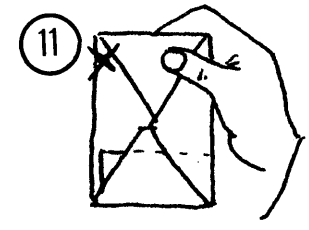
Loading the Card: Have a card selected signed and returned to the pack. Control it to the bottom of the pack and palm it in your left hand. Give the pack to the spectator to shuffle. As he shuffles, the left hand reaches under your jacket and slides the palmed card into the pocket, pushing it in as far as possible, Fig. 4. Having loaded the card, the left hand slides the envelope free of the clip and removes it, keeping the address side to the audience. Remember, this must look as though you are removing the envelope from your pocket; therefore the left hand must move the envelope *upwards*, and then bring it into view.

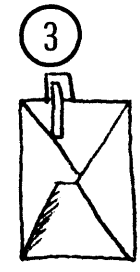
Showing the Envelope: The following actions show the envelope to be quite fair. Bear in mind that the purpose of these actions is to show both sides of the envelope in a natural manner, without exposing the pocket or the card which has been loaded into it.

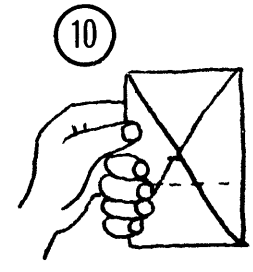
The left hand has just removed the envelope from the pocket and holds it as in Fig. 5 (performer's view). Turn the left wrist inwards and lay the envelope on the right hand which is held palm up. The envelope is now address side up, the flap end of the envelope lies on the fingers, and the opening of the "pocket" is towards the right wrist.

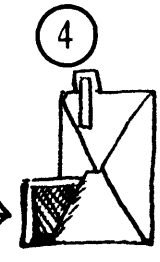


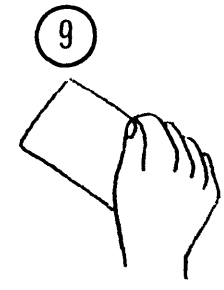


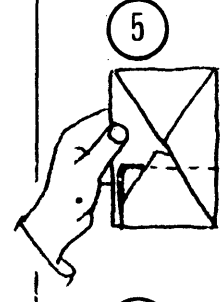


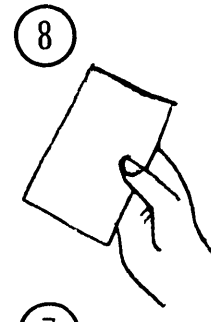


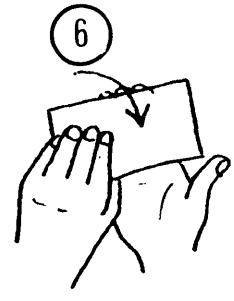


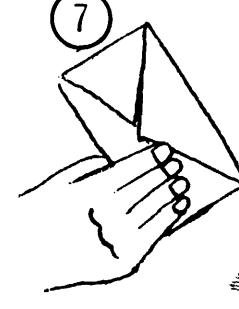












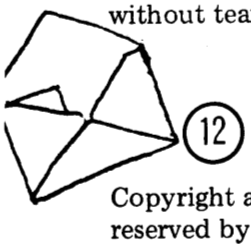
Place the right thumb on the envelope to grip it. Now turn the right hand inwards at the wrist, raising the envelope to a vertical position, address side towards yourself. If you have positioned the envelope correctly as in Fig. 6, then the right hand fingers will cover the pocket and the protruding corner of the card.
Fig. 7 (spectator's view). The position in Fig. 7 is held only briefly, then, in a continuing action, turn your right hand back again so that the envelope is flat across your hand once more.
Fig. 8.

You must now transfer the envelope to your left hand without exposing the other side as follows: Close the right fingers into a fist and turn the back of the hand upwards at the same time. Fig. 9. The right hand swings inwards at the wrist, so that the back of the right hand is towards the spectator. The left hand now takes the envelope between the first finger and thumb as shown in Fig. 10. The right hand releases its hold and the left hand moves the envelope back into the position in Fig. 5. The above actions are very casual and take but a few seconds.

Opening the Envelope: You now open the envelope, keeping the address side to the audience all the time. From the position in Fig. 5, the right hand takes the envelope at the centre of the top, short edge. Fig. 11. The left hand forefinger and thumb now begin to open the envelope by prising open the top left hand corner marked X in Fig. 11.

Once the opening at the corner is wide enough, grip the flap between your thumb on the outside, first and second fingers on the inside. The right hand holds the envelope firmly while the left hand fingertips peel the flap open, *without* tearing the paper. Only the top half of the flap is glued down, so this should be easy. Continue this opening action to the left which pulls the lower half of the flap over the corner of the card. The sound of the flap scraping over the edge of the card is indistinguishable from the sound of opening the top half of the flap. Toss the envelope onto the table for the spectator to remove the card.

In actual fact, you have opened the envelope upside down, but no-one will notice this fact. The glue used in the manufacture of the envelope is weaker than the gum used to seal it, so that it is easy to open the envelope without tearing.



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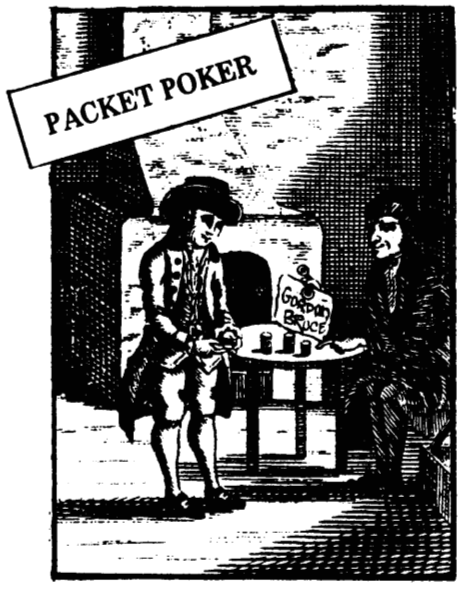
This is a different handling of an effect called "Pocket Poker" published in Epilogue by Roy Walton.



Stack a Royal Flush in Spades as follows: 10, Jack, Queen, King and the Ace. The Ace of Spades is *face up* on the bottom of the face down packet. Place a Joker face down on top.

1) Remove the packet from your pocket as you explain that you always carry the Perfect Poker Hand with you. Ask if anyone knows what the perfect hand consists of. A few may say "A Royal Flush". However, you explain that in poker, the Joker is 'wild', therefore, in theory, with 5 Jokers, the best hand is 5 Aces. As you talk, show the cards as Jokers using the DUPLICOUNT. After showing and discarding 3 Jokers, the last two cards are handled as one. The 5th Joker is tossed face up onto the face down packet on the table.

2) Do a 5 card Ascanio Spread showing 4 face down cards and a face up Joker. The left thumb holds the face up Joker in place while the right hand places the block on top.

3) Square up the packet, give it a snap and do another 5 card Ascanio Spread to show that the Joker is now the Ace of Spades (really two cards as one).

4) Remove the double with the right hand and deal it face up onto the table.

5) Immediately start to deal the other cards onto the Ace of Spades, turning them face up to show that the other Jokers have also changed to form a Royal Flush — the Perfect Poker Hand.

→

Gordon Bruce

THE DUPLICOUNT

This count allows you to count four cards as four and yet show only the one card. As you will see, it is not restricted to four cards but it is best used when only a small number of cards is involved.

1) Hold the cards face down in the left hand. The right hand turns the top card face up *sideways* onto the packet. Let's say this card is the Ace of Spades.

2) The right hand takes the Ace at the outer right hand corner, 1st finger above, 2nd finger and thumb below. See Fig. 1. Push upwards with the thumb and down with the 1st finger turning the card face down *lengthwise*. Do not replace the card on the packet, hold it face down in the right hand. This is card "A". See Fig. 2.

3) The left thumb starts to deal the next card, card "B", to the right hand side. The right hand slides its cards between card "B" and the left thumb, allowing the right hand to clip the new card between the 1st finger and the 2nd finger. See Fig. 3.

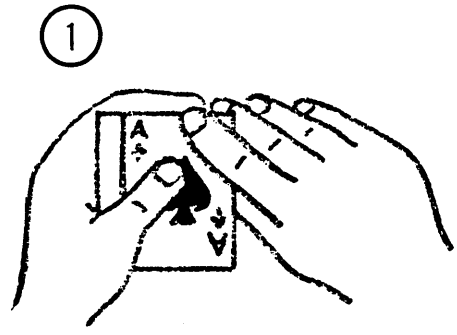
4) Leave the 1st card under the left thumb. The right hand draws card "B" to the right hand side until the right thumb slides off card "A". See Fig. 4.

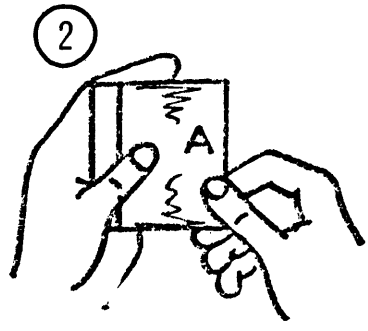
5) Now, the right hand moves upwards with card "B", using it to flip card "A" face up *sideways* onto the packet. The left thumb moves to the left hand side so that the card can clear it.

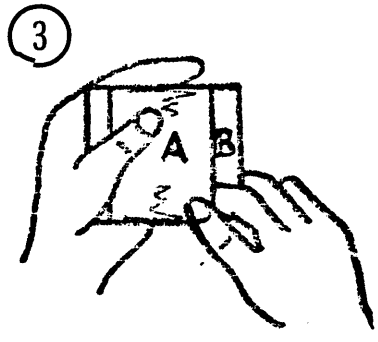
6) The right hand drops its card face down onto the table.

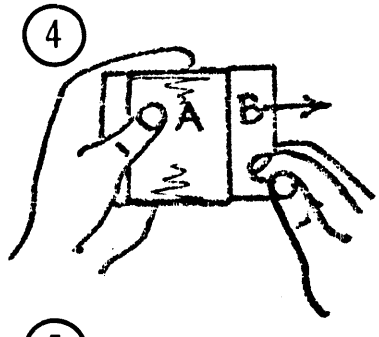
7) Repeat the above actions from step 2) onwards to show the remaining cards.

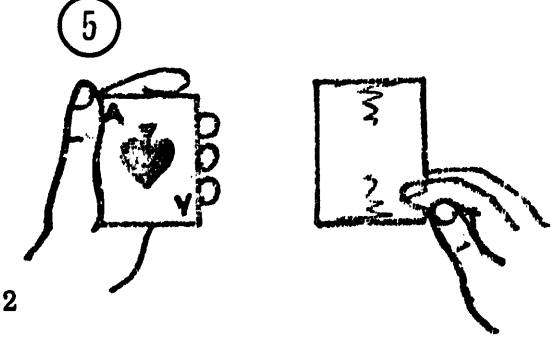
Notes: The move is really a slow motion top change. Although it is illogical, it is visually deceptive and if done *smoothly* without 'jerks' it gives the illusion that the cards are all identical.
The DUPLICOUNT is particularly deceptive when used with blank cards or visiting cards. Another effective use is with a double backed card and another ordinary pack for an all backs routine.











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Lucerne, Switzerland. Yes, I've just been there. I was booked to work in a hotel for one night only. The opening night of the hotel. There were three acts. A Scottish pipe band, a local brass band, with yours truly sandwiched in the middle. They told me all the high society of Lucerne was to be there and they were.

After the show I did a little close-up around the tables. Nothing different. Sponge balls, Ambitious card etc. In fact the things I've been doing for years. I know they work. The man responsible for engaging me was one Fugi Fuchs. Yes, that's a name. When I first met Fugi he was built like a beer barrel. Over the years he never quite convinced me that it wasn't a money belt he was wearing. These days he is a lot slimmer, but doesn't seem to be any poorer, so maybe it was just plain fat. Fugi is a magic nut, who owns a hotel, (not the one I was working in, although I wouldn't be surprised to find out that he did). He also owns a restaurant, and a joint he calls a wine cellar, which is a long room in the basement, with one long table down the centre where he entertains his customers. He plays for laughs and probably owns more magic props than any three magic shops. Does that tell you something? He's a lunatic, and has a knack of making you feel inferior because he has the ability, like many Continentals, of being able to converse in Lord knows how many languages. If you ever get to Lucerne, hit that wine cellar, you'll like it. Remember the name, Fugi Fuchs, because by 1984 you will be hearing it quite a lot. 'Nuff said.

I've had quite a bit of correspondence lately from Pabular readers, all of it complaining about my attitude on things magical. It seems I annoy a lot of people. Tell me something I don't know and I'll answer your letters.

I had intended going to the F.I.S.M. Convention in Brussels next month but at the moment it doesn't look like I'm going to make it, but for those of you who are going, have fun. The Americans will be there in large numbers, which brings me to something I read in Abracadabra recently. The boys in Birmingham are organising a shindig in their honour. If you can make it, be there. If there is one thing they can really teach us about close-up magic, it is that one ingredient which is almost a forgotten art over here, MISDIRECTION. Once in a while, they throw up a good one, and who knows, he might just be there in Birmingham.

It looks as if Paul Daniels has inherited the mantle of the late David Nixon with regard to magic on television in this country. For my money David was the greatest stand up talking act in this country (I'm talking about magic acts) and Paul could be even better. He has a producer, John Fisher, who knows his way around a thumb tip, and he seems to have collected Ali Bongo on the way, as his magical advisor. This could be a triple alliance which will make magical history on television if the TV companies will come up with the money to enable it to happen. Paul's technical ability is unquestioned, so we might see a little more close-up on TV than we have been accustomed to in recent years. According to the press, there are several shows already in the can, to be screened in the coming weeks. Good luck all.

Talking about television, I had a call from Charlie Reynolds, and in case you don't know the name, he's the guy who lives in New York, and is married to Regina. Ah! now you remember. He tells me that Ziegfried & Roy are planning several spectaculars for the goggle box. Now if their act is anything to go by this should be something to behold We have seen most of the Doug Henning specials over here, and with luck we will eventually see the Z. & R. shows also. These days when a TV company makes a "special" it usually costs so much money that they just have to sell it worldwide to get their money back. In order to do this, the shows usually are really special, with big name guests, and lots of ballyhoo to go with it.

This of course is a good thing for the viewing public in that the quality of production of those shows is better, much better, than average. But it does present problems for locally produced shows which are not intended for worldwide distribution. How can a show with a modest budget, compete with a show costing close to a million dollars. I don't know the answer to that one either.

Goodbye,

Patrick Page

☆ "RECOMMENDED WITHOUT RESERVE"

"Presto 35B (Presto Magic). This clever idea, cooked up by geniuses Peter Crush and Roy Woodgate is, they claim, the first of its kind and I believe them. Since they wish to keep it exclusive to purchasers and are not divulging what it is or what it does, this review must concentrate on whether it is of any practical use. Let me state right away it is, being an item you almost certainly carry in your pocket that is cleverly faked to produce astounding effects. The concept is original, ingenious, the skilled manufacture excellent and the possibilities endless. You'll have fun devising your own effects, although there are three routines fully described by Peter Crush with excellent line drawings by Eric Mason to start you off. Precision is a word bandied around, often with abandonment, but it's here in this prop from which you should get pleasure and good magic. Recommended without reserve."

We aren't singing our own praises here! We quote from the review in Abra 1735, 28th April, 1979, under "What's New". We had a phone call from Holland. It was Bob Driebeek, one of the first purchasers of "35B". He was delighted, congratulated us on the invisible faking and told us how he had spent some time with Fred Kaps working on routines with it. He also ordered another one!

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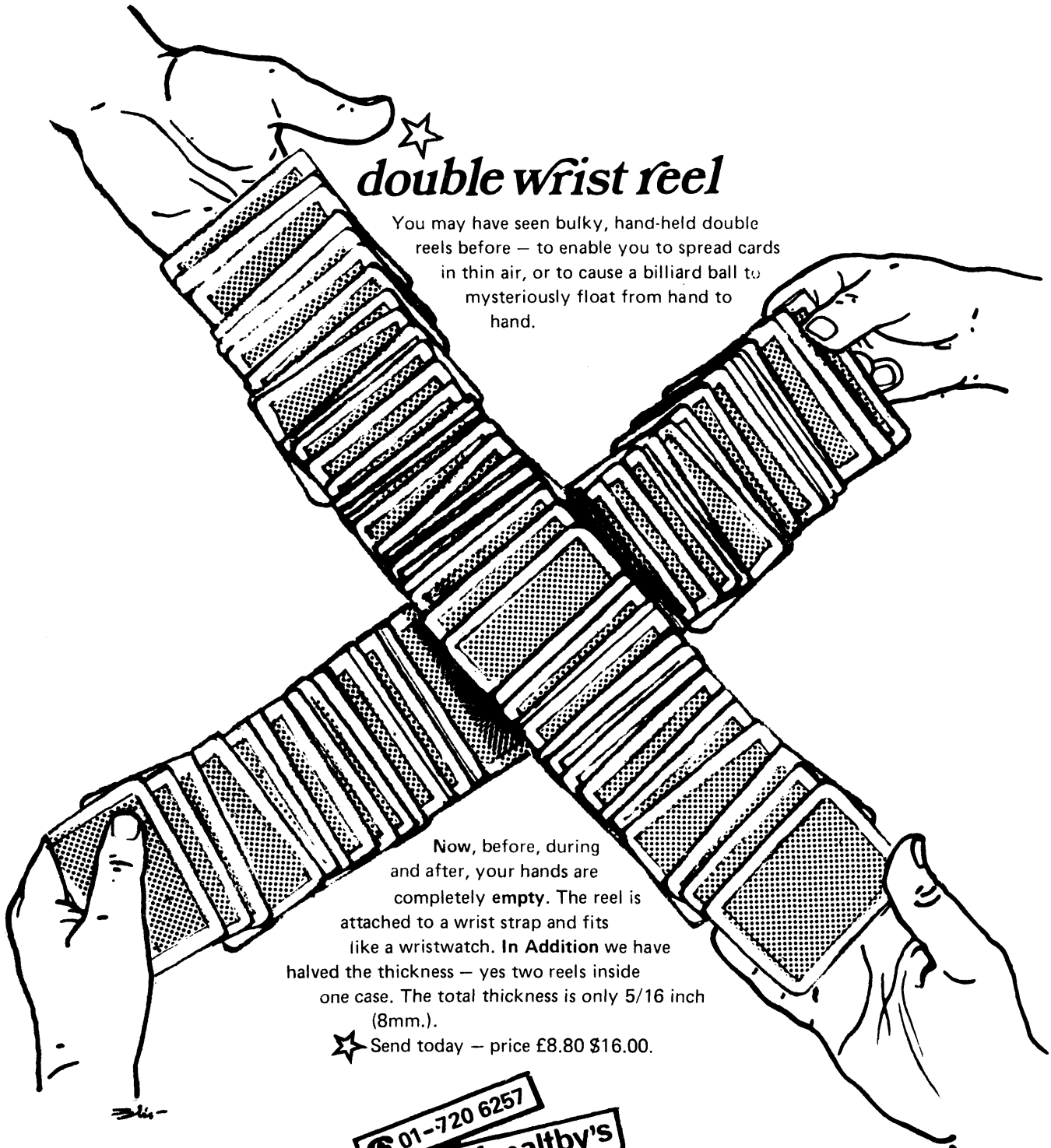

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VOLUME 5 NUMBER 6 JUNE 1979

Pahulan

Fred Robinson

OASIS

Greetings from the Pabular staff and its readers to **'The Professor'** on the anniversary of his eighty-fifth birthday.

In paying tribute to one who has been around so long and earned the respect and admiration of so many, everything that one can say has already been said. However, some of those whose contributions appear within did feel the desire to express their thoughts and pay their own personal tributes.

From **Walt Lees.**

I have long been a devotee of the work of Dai Vernon, who is without doubt the father figure of modern close-up. It was the publication of the Dai Vernon Book of Magic that first turned me on to close-up some twenty years ago, as it did with so many others of my generation and subsequent ones.

It was not until October 1978 that I actually had the pleasure of meeting him face to face. I was giving a lecture at the Magic Circle and was absolutely shattered to find him sitting in the front row of the audience. This could have been an unnerving experience, but knowing from hearsay that the Professor is a kindly man, I took a deep breath and steamed in. At the finish, he was the first person to come forward and purchase some of my lecture notes. This says more for his good nature and generosity, than it does for my lecture. Afterwards he stayed behind and discussed some of the things in the lecture with me, thus proving that he really is always ready to help and encourage us lesser mortals.

Dai Vernon is one of the great gentlemen of magic, and I am delighted to have met him and to have been asked to contribute a trick in his honour.

From **Eric Mason**

The first time Dai Vernon came to this country I was one of the many young magicians who gave him a standing ovation for the most perfect performance of magic my memory tells me I have ever seen — he was the Father Christmas of Magic — I wish him many Happy Returns.

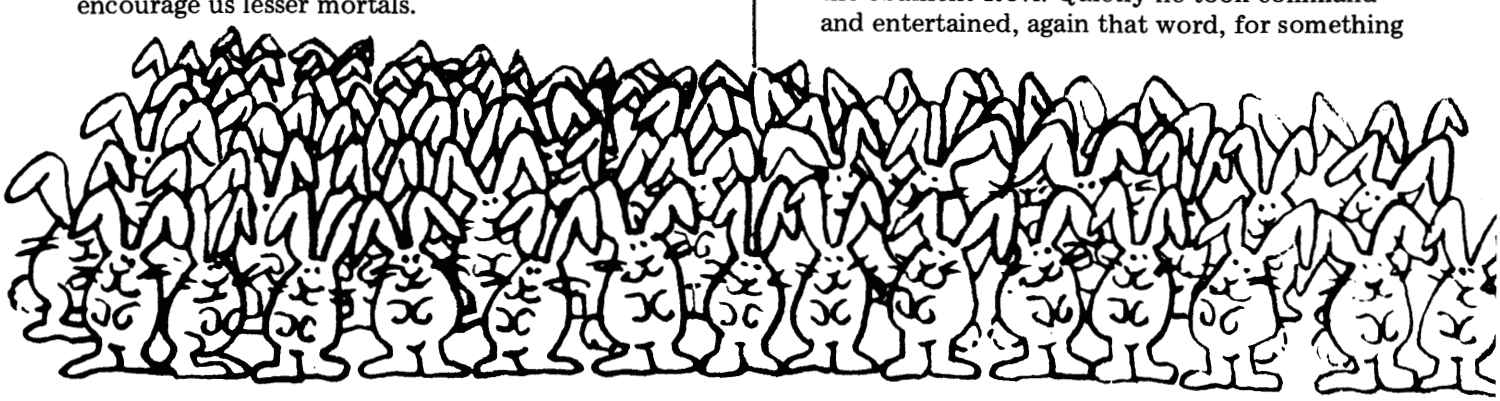
From **Roy Walton**

I have had the pleasure of meeting Dai Vernon on several occasions and have the highest admiration for him. Whether beginner or expert conjurer, he always has 'time for you', and gives very sound advice on any magical problems you may have. He also has the ability to create an atmosphere of enthusiasm which I have not seen equalled by any other person. After a talk with Dai, I guarantee that even the most jaded of magical followers will go home and start practising. He is a kind and friendly man who has reigned at the top for a long time — long may he reign.

For our part we echo the above sentiments, and are very happy to have had the opportunity to commemorate the event which we hope to celebrate in like manner for many years.

Among the foreign visitors to the capital recently was **Rovi** from Wales to lecture at The Magic Circle. He generously gave permission for us to publish any of his material we felt suitable for publication. The first one — a Book Test — appears herein. Later — in a nearby inn — he gathered a strong crowd of mostly non-magicians and really entertained them. Afterwards we chatted — and he remarked 'What's the use of small packet card tricks in that situation.' It was obvious — none at all.

Barrie Richardson from the U.S. was also there, making his annual visit an occasion which we eagerly look forward to. He too, entertained a group with a style completely different from the ebullient Rovi. Quietly he took command and entertained, again that word, for something

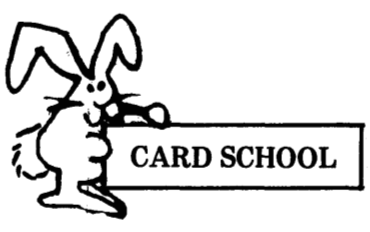


like five minutes, with a trick everyone knows, the title escapes me, but some object appears beneath a handkerchief which no-one ever sees and finally disappears. The style adopted for this intimate occasion differed entirely from the dramatic one he uses when presenting his professional mental act at banquets and the like when his audience can number several hundreds. It was a real lesson in presentation, and a perfect example of the old, old saw — it's not what you do, but how you do it.

Kevin Davie arrived on an extended visit. Within a week was performing his ventriloquial act at the London Society of Magicians and getting the feel of our audiences — he found the audience responses different from those in his native South Africa. Excellent technique, the contrasting voices of his dummies very pronounced and effective. He has a batch of card material for us.

Brian Glover writes to say that there were a couple of Fre(u)dien errors in his trick 'The Red Aces' which appeared in the April issue — fourth line, first paragraph should read "will bring them third and seventh from the top.....". Second and third lines in the eighth paragraph should read "Likewise spell A.C.E.S. forming a separate pile". SORRY.

Some time ago it was mentioned in this column that T.V. was waiting for a personality to emerge performing close-up magic — or words to that effect. One has — we will tell you all next month.



CARD SCHOOL

Roy Walton

This trick is a variation of one published by Dai Vernon in the original Jinx magazine. It is comparatively easy to do, free of setups or any angle problems and so useful to have at the back of your mind. How far back, depends on what you think of the idea after reading it.

Working outline

Run through the pack and remove any seven spot, placing it face down onto the table. Explain that this card will help you with the trick, but take care that the spectators do not see the face of the card.

Ask a spectator to mentally decide on a number and say "Do not choose one that is above twenty as you have to remember the card at the position you decide on." Now show the cards to the spectator one by one from the top of the pack counting aloud as you do so, and request him to remember the card that coincides with his mentally chosen number. When he indicates that he has done this, replace the shown cards back on top of the pack so that the origina order of the pack is still intact.

Say you will mix the cards, and do so as follows. Undercut about half the pack, injog the first card pulled off and shuffle the remainder on top of the injogged one. Undercut at the injog, run six cards, injog the seventh and throw the balance of the pack on top of the injogged card. Place the pack face down in the left hand getting a left little finger break below the injogged card, square the pack maintaining the break.

Think of the cards below the break as high. Ask the spectator to reveal his mentally chosen number. If it is above seven (higher than seven) you know you must use the 'high' section of the pack, so the break can be released and forgotten. If it is below seven (lower than seven) you know you must use the 'low' section of the pack, so you must cut at the break, either as an open cut or a secret pass.

Have someone turn over the card placed face down on the table at the beginning of the trick and point out that you said it would help you. Carry out a little subtraction sum out loud by using the value of the seven spot and the spectator's number, taking the smaller from the larger, and then use this answer to count down from the top of the pack. When you arrive at the appropriate card, hold it face down for a moment before asking the spectator the name of his card, and then turn it face up to reveal it is correct.

Sometimes the spectator's mentally chosen number will not be above or below seven, it will actually be seven. In fact this will happen more often than not, and the phrasing of your request for a number near the beginning of the routine is designed to help this happen.

If he does say he thought of seven, have him turn the tabled card over to reveal that you have predicted the number he would think of. As he does this, side steal the card above your break into the right hand. Hand the pack to the spectator for a moment, asking him to hold it tightly. Reach into your inside jacket pocket and pull out the palmed card. Ask for the name of the spectator's card and show that it has jumped from the pack to your pocket.

85-bun salute!

Walt Lees

In "Expert Card Conjuring" by Alton Sharpe, he described a Marlo handling of Terry Guyatt's "Drunken Cut". The principle of this was new to me, for although I have met Terry Guyatt I had never seen him perform this particular move.

Although the routine was good, it did involve an elaborate setup. It was as an attempt to eliminate this setup that the following was evolved. In this presentation the setup is much simpler and the effect quite different. At first I was doubtful if it would fool everyone. In this I underestimated the subtlety of the Drunken Cut move. Having performed the routine for a lot of well-versed cardicians, I have been delighted with the results. Try it out, you will almost fool yourself!

Set up the pack, with four aces on the top and four kings on the bottom. The order is not important.

Ask a spectator if he knows how to play Irish poker. When he says no, offer to give him a demonstration. Place the pack face down in front of him and say "First you must give the cards an Irish shuffle." While saying this it is best to leave your hand resting on top of the cards as sometimes an impulsive spectator will pick up the pack and start to shuffle. Keeping a hold of the pack prevents this. "Do you know how to do an Irish shuffle?" you continue, without pausing. When the spectator says that he does not, tell him to follow your instructions. Here you release the pack.

Tell the spectator to cut the pack into two roughly equal piles. Then point to the original top half of the pack and have him turn it face up. Next have him riffle the face up and face down packets together and square the pack.

Now ask him if he knows the Irish cut. Again he says no, so again have him follow your instructions. Tell him to lift off about a quarter of the pack and place it on the table. Next have him lift off roughly the same number of cards and turn this packet face down (or what would be face down if all the cards were the same way round) and place it on top of the first packet. Next have him cut off a small number of cards and place these on top of the others without turning them over. Finally have him pick up all of the remaining cards and turn them over and put them on top of the rest. Then have him turn the whole pack over.

At this point you pick up the pack and say that in Irish poker the dealer takes the first five face down cards, while the other player(s) get the face up ones. Begin to deal the cards into two poker hands. If the first card is face down deal it to yourself, if it is face up deal it to the spectator. Repeat this until you have five cards each. Any superfluous face up or face down cards are placed aside. When the two hands have been dealt, tell the spectator that all he has to do, is to bet that his hand will beat yours.

As both hands will be completely random ones it is quite possible that it will. Here your acting is important. If the spectator gets the best hand, pretend that this was what you intended, to encourage him to play for higher stakes. If your hand beats his, let him think that you arranged it that way as part of the demonstration. Either way, collect up all the cards, mixing them face up and face down and drop them on top of the pack.

Now offer to show how an Irish card sharp cheats at Irish poker. Here you execute the Irish shuffle and cut exactly as the spectator did previously with two important differences. Firstly, during the shuffle take care not to disturb the thirteen or so cards on the bottom of the pack. Secondly at the completion of the cutting do not turn the pack over. Deal out the cards as before giving the first five face up cards to the spectator and keeping the first five face down ones yourself. Discard any superfluous cards during this deal as before. To the spectator's surprise he will get four kings in his hand. Ask him to bet whether or not his hand will beat yours. Whatever the answer turn your own hand over and show four aces.

The above trick is entirely self-working. Sometimes I vary the effect with the following addition.

At the beginning separate the four jacks, queens and tens. Place these in a block just below the centre of the pack. Usually this will mean that at the completion of the first demonstration, provided the spectator cuts slightly above centre, the face down hand will contain a full house or four of a kind or two pairs. This is by no means certain, but when it does happen the overall effect is considerably enhanced.

Rovi

A few days after performing this effect I entered my local branch of W.H. Smith's chain of book shops to be greeted by one of the assistants "What about it now Rovi" — as he pointed to the shelves containing hundreds of books. Fortunately I was able to oblige this gentleman immediately, having (as I invariably do) a pack of cards in my pocket which is, apart from any book, all that is required.

The method used is simple and direct and while it is necessary to carry a few books with you when fulfilling an engagement if the effect is to be part of your regular routine, it is far more effective if performed with a book chosen from a number which you have not had access to previously. Let us assume that you are performing in a room in which there is a bookcase or shelf containing a number of books.

Commence by inviting any spectator to go to the bookcase or shelf and choose any book and let anyone shuffle the cards. Do not make a 'big' thing out of the latter. Get the cards back before your helper rejoins you with the book and run through them quickly, saying "I do not need the Joker." Ostensibly you are finding the Joker which you put in your pocket. Actually it is an excuse to get a pair, say two fives, sixes or sevens either to the face of the pack, or as I do, one at the top and the other at the bottom. With the pack held in face up position in the right hand Biddle fashion I push the bottom card to the right with the tips of the left fingers and then turn the pack face down by pushing it over with the left thumb. If the pair is brought to the face of the pack, turn the pack face down and with the left fingers push the bottom card to the right with the left fingers which turn it face up under cover of the pack and right hand.

It is of course possible to have the faced pair at the bottom set up beforehand, in which case it would not be possible to have the pack shuffled by a spectator. A casual false shuffle retaining the faced pair at the bottom of the pack would then suffice.

Take the chosen book from the spectator and make suitable comments re title, author's name, number of pages etc as you idly flick through the pages. During this apparently innocent action you contrive to note the first few words on the top line of the page which corresponds to the faced pair at the bottom of the pack. Let us suppose they are a pair of fives which would mean glimpsing the top line of page fifty-five.

Drop the book on a nearby table, hand the pack to the spectator and walk well away from both the book and the spectator. As an afterthought ask him if he is quite satisfied with his choice of book, if not, he can exchange it for another. That they never take this opportunity is probably because having an obviously free choice in the first place it seems pointless to change it.

You now instruct the spectator to place the cards behind his back, cut any number of cards from the top of the pack and put them face up under the bottom half, and then bring the pack from behind his back.

It is now important that you turn away making it apparent that you cannot gain any information as the spectator follows your instructions.

Continue by getting him to agree that he cut the pack at whatever point he wished and you could not possibly know the names of the two cards which are now face to face. Still looking away ask him to note these two cards and if they are, for instance, a two and a seven, he is to turn to page twenty-seven or page seventy-two. Satisfy yourself that he clearly understands what is required of him and continue in the following vein. "Should by chance one or both of the cards happen to be a picture card please feel free to make it whatever number you wish. Should you have cut to an ace, you can count it as one or any other single number."

The above remarks impress the audience that the assisting spectator has a variety of pages from which to choose, but the one turned to will be fifty-five and you have knowledge of the first few lines at the top of this page.

Bring the effect to its climax by asking the spectator to concentrate on the words on the top line which you then reveal in your best dramatic manner.

The strong features of the effect are the free choice of book, which the audience, due to the presentation, forget that you ever handled. The direct method of arriving at a given page with the apparent options given to the helper when you are some distance from the cards and the book, and not even looking in his direction.

For many years the effect has been a regular part of my programme, and no doubt will continue to be so in the future.

— THE PIT-A-PATTER OF A TINY FEAT

Eric Mason

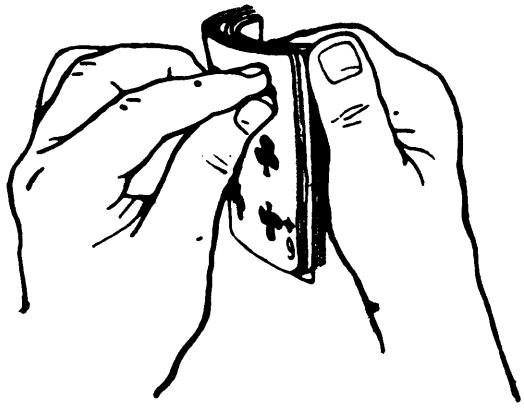
Have a card chosen from a face down pack and have it replaced in the centre getting a break beneath it as you square up the pack. Side jog the card to the right by pushing it out with the left finger tips and clip it between the third and little fingers of the right hand which is also holding the pack with the thumb at the inner end and the first and second fingers at the outer end. Keeping a firm grip on the selection turn the pack face up with the left hand which will leave the chosen card face down at the bottom of the face up pack.

Now do an 'Under Cover' pass beneath the top card of the face up pack bringing the selection to the centre of pack and hold a break beneath it. You now ask if you may use the face card as a 'key' card. Pretend to wind up the pack in the time honoured manner by riffling the corner of the cards sharply with the right thumb on to the tips of the left thumb and first finger which are performing the winding action on the face card of the pack. See sketch.

You will now have to refer to my Arise Comrades described in Pabular Vol.1 No.10 for full details, but before the card is caused to rise pretend to start the mechanism by snapping a corner of the pack with the left thumb.

Perform the rise — and say on completion 'I understand how the mechanism works, but I don't know how your card turns.'

If you perform the Paul Harris 'Invisible Card Rise' explained in his Las Vegas Close-Up book, either before or after this effect, you will have quite a good sequence going for you. A little thought will marry the handlings.



Fred Robinson

BOOK REVIEWS

Shigeo Takagi's COIN ROUTINE. Published and exclusively distributed by Jeff Busby Enterprises. Four dollars fifty.

This is a "Coins Across" routine in which there are two phases. Firstly, the coins pass singly using eight or ten coins. This is followed by the instant passage of six coins from one hand to the other.

This routine is a welcome addition to the increasing number of versions of this effect especially for performers whose style of performance is slow and deliberate, and who also like their routines to 'flow' smoothly.

This is the third of Takagi's effects to be released and the manuscript is typeset and spiral bound with an insert containing over thirty of Ton Onosaka's excellent illustrations which ensures that no difficulties will arise in understanding what is required to learn the routine. These, together with the precise text written by Jeff Busby, and the fact that the technicalities required are well within the scope of the average coinman, make it a desirable item for those interested in this particular effect.

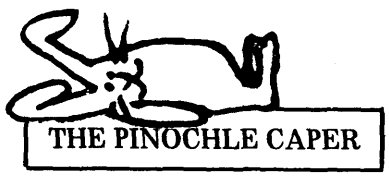
Fr Cyprian on the HOFZINSER CARD PROBLEM. Published by Karl Fulves price Five dollars.

A 24-page manuscript is the author's latest published solution to an effect in which four aces are face down on the table and the one of the same suit as a selected card, changes to that card.

The object of this particular exercise is to produce the effect without knowing the order of the aces — a claim made by Hofzinser. Cyprian has detailed his solution which requires no fake cards, can be performed blindfolded, and in addition to not knowing the suit order of the aces the performer does not know the identity of the chosen card. The method explained does not require exceptional technical skill and should the plot appeal to readers and a purchase is made it is a fair bet that many will be soon involved in an attempt to devise their own methods for producing the effect. They are reminded that the author has over two hundred other solutions and has promised to publish another using a contemporary technique. The

one under review being restricted to using methods which may have been used by Hofzinser.

There are eleven pages of notes by Karl Fulves which consist mainly of variations on the theme, and provide material for study of the problem.



THE PINOCHLE CAPER

Jack Avis

During my last meeting with Dai Vernon he performed a version of a Bro Hammon concept. I must admit the ace climax knocked me out.

As this issue of Pabular is being dedicated to Dai to mark the occasion of his birthday I would like to explain my handling of the Hammon concept. However my thanks must go to Jay Malbrough on whose routine I based my handling. For a very good patter presentation refer to Jay's fine publication "The Magic of the Forks Hotel".

Effect

Four cards are shown to consist of two Jacks of Diamonds and two Queens of Spades which change to three Jacks and a Queen, four Queens and then into the four Aces.

Set-Up

On top of the deck place the following cards. Ace of Spades, Ace of Diamonds, Jack of Diamonds, Ace of Clubs, Queen of Spades. The Ace of Spades being the top card.

Routine

Appear to count off four cards into the right hand. In fact the first card taken is a double card push off followed by three single cards. DO NOT reverse count the four cards. Place the deck to one side.

Holding the face down packet from above in the right hand, with the left first finger pull the bottom card to the left until the left second finger tip contacts the second card from the bottom which is also pulled to the left. The left thumb now pulls the top card of the packet to the left which allows the right hand to remove the last two cards, squared as one card, to the right.

The right hand now turns palm up to expose the face of its card. This card is seen to be the Jack of Diamonds. Replace the Jack on top of the left hand cards and at once deal the top card face down onto the table.

Now turn the left hand palm down to expose the face card which is the Queen of Spades. Turn the left hand palm up, buckle the bottom card as the right fingers reach over and appear to pull out the bottom card, however the finger tips move into the break formed by the buckled bottom card and removes the second card from the bottom.

Place this card on top of the tabled card.

The right hand fingers now flip face up the top card of the left hand packet and leaves it squared with the other cards.

Turn the left hand palm down to expose the face card which is the Queen of Spades. With the right hand pull out the bottom card, the Jack of Diamonds, turn it face up and place it on top of the Queen.

Turn the left hand palm up, take the packet of cards with the right hand and use them to scoop up the two tabled cards.

Place the complete packet into the left hand.

Take the packet from above with the right hand and turn it face up to expose the face card which is the Jack of Diamonds.

Turn the right hand palm down and with the left thumb peel the TOP card of the packet onto the left palm.

Repeat the action of showing the bottom card and peeling the TOP card on top of the card in the left hand.

Again expose the bottom card but this time peel out the BOTTOM card and at once turn the right hand palm up to expose the Queen of Spades.

Spread the three cards in the left hand and insert the right hand card beneath the top card, square up the packet and cut the top three cards to the bottom.

Retake the packet with the right hand and repeat all the above actions up to the point where the bottom card is shown for the third time, at this point the TOP card is again peeled off into the left hand. Show the Queen for the fourth time and then drop it on top of the left hand cards.

Flip the complete packet face up, an ACE shows, at once Elmsley Count the packet to reveal four aces.

It must have been about 1956 that I saw Dai Vernon for the first time. He has had a profound effect on my outlook. The spell that he wove has never been equalled — the magic never surpassed.

Some twenty years later I had the unnerving privilege to work for him at the Pabular Ramsay Reunion. As a reminder of the enjoyable time there and his kindness to all the artists I am honoured to contribute one of the tricks we saw that night to this Tribute to Vernon.

Bob Read

HANDKERCHIEF THROUGH GLASS

A handkerchief is threaded through the handle of a half pint mug. The two ends are gathered and the handkerchief is pulled and seems to penetrate the solid glass handle.

Hold the glass by left hand, first finger and thumb on outer surface, remaining three fingers inside glass. Handle projects upwards between first finger and thumb (1).

Handkerchief is passed from the front, beneath first finger, through handle towards body and drapes over thumb and glass (2).

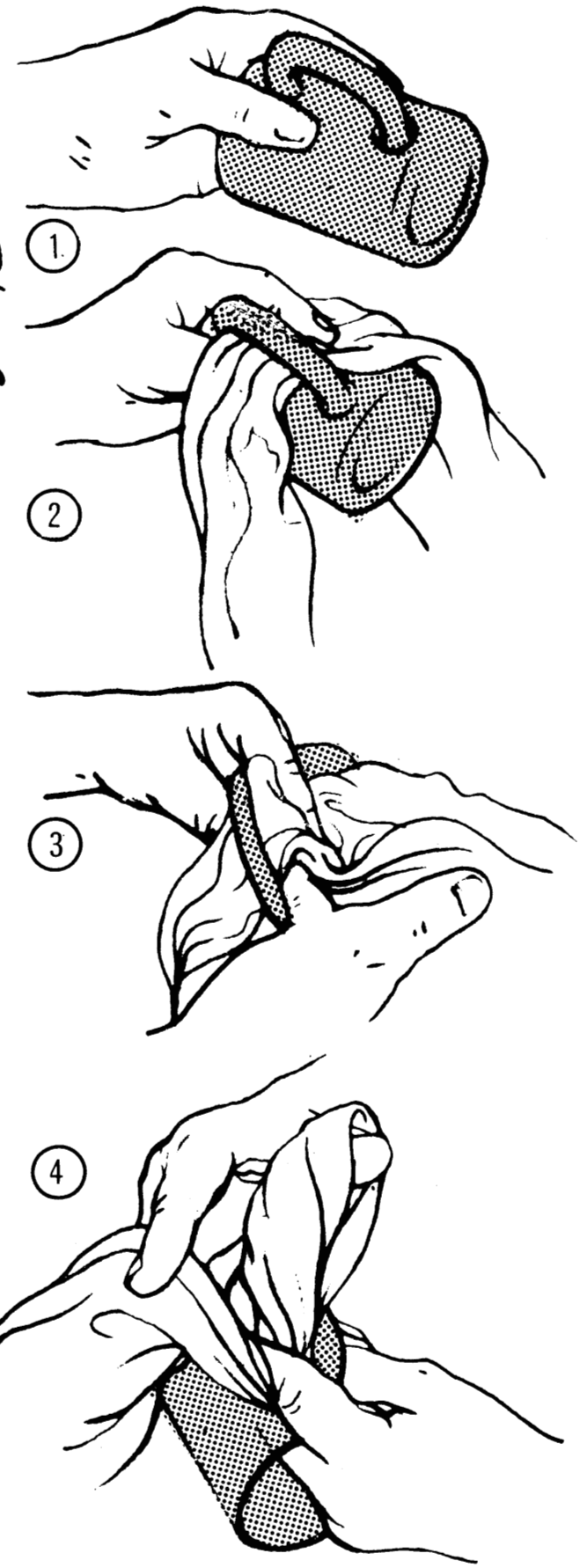
Right hand curls around glass, palm parallel to bottom of glass, fingers pointing to rim of glass on the audience side. Right fingers move over outer surface under hand, until right first finger strikes left first finger through handkerchief, right third finger then takes over, passing below right first finger, below left first finger and up between the left first finger and handle (3). The right third finger is still below the handkerchief, and naturally when it is raised about one inch it drags the hank back from under the handle. The left first finger presses the hank against the glass.

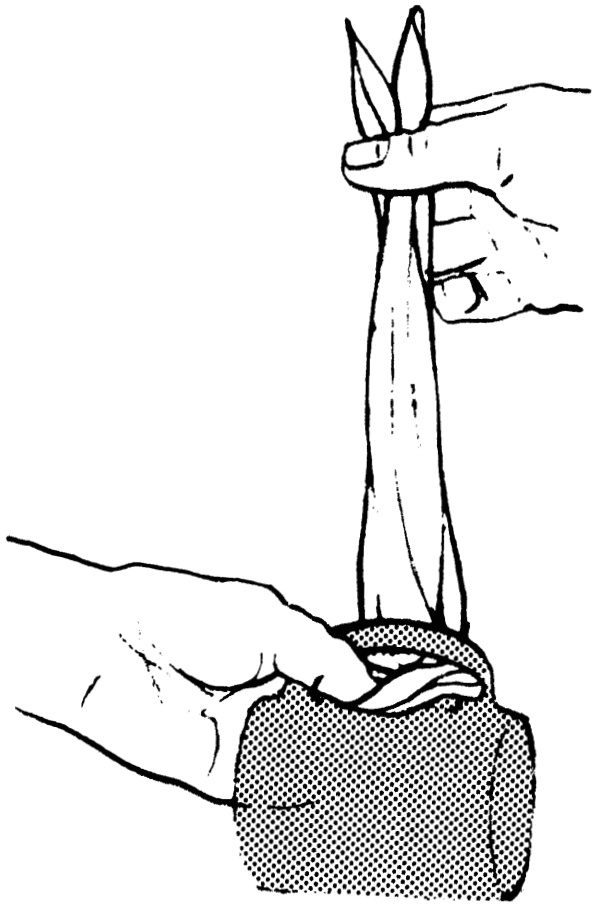
The right hand is raised, and brings up the forward end of the hank, the middle is pinned to the glass by the left first finger, the action of right third finger beneath the handkerchief brings the nearest corner of the handkerchief back out from beneath the handle. The right thumb takes over from the third finger and the hand continues upward (4).

From the front it looks as if handkerchief is still threaded through the handle. In reality the left first finger merely pins the middle of the handkerchief to the glass. This finger then pushes the middle of the handkerchief through the handle where it is gripped at the rear by the left thumb (5).

Right hand tugs the handkerchief a couple of times and it apparently penetrates the handle.

The whole sequence is over in less than 10 seconds.





THE TIRED TRAVELLERS

Gordon Bruce

A Happy Birthday Professor -- Here is what may be regarded as a short version your well known 'Travellers' effect. Definitely not offered as an improvement in any way whatever — but it can be performed seated — hence the title.

Effect

Two signed cards travel magically from the pack, one into the left inside pocket and the other into the right inside pocket.

Preparation

Remove the four aces from the pack and arrange them — AD, AC, AH, AS. Put a downward crimp in the upper left hand corner of the top card of the face down pack. Place the four aces face down on top of the pack, the AD being uppermost, and cut the pack. Have a marking pen nearby.

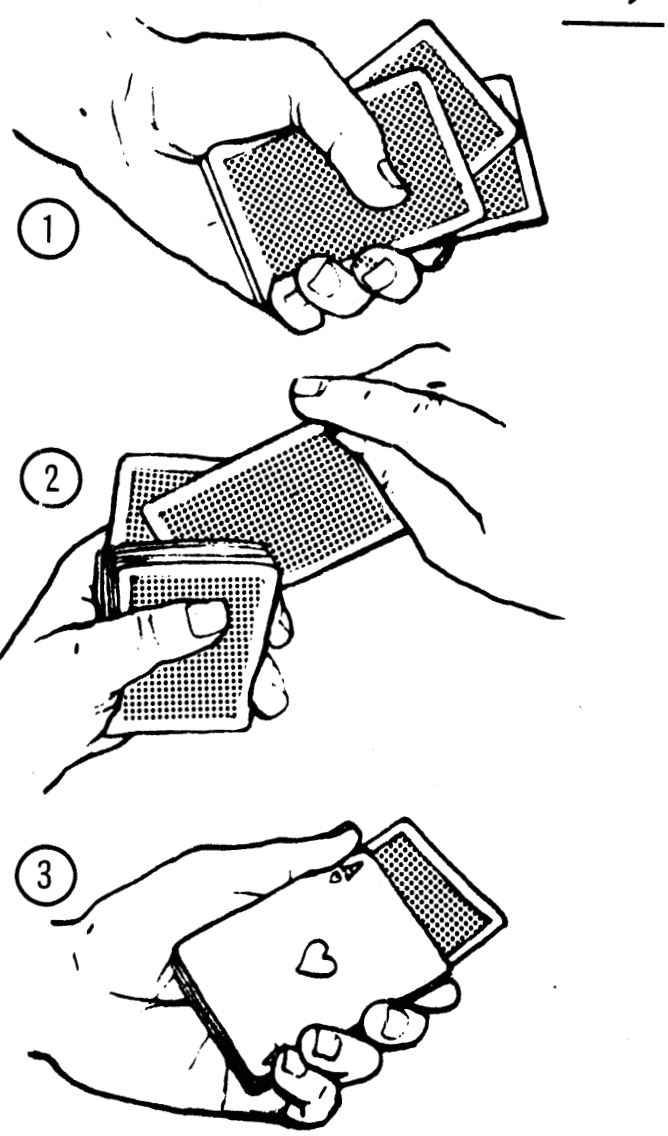
Presentation

(1) Hold the pack face up in the left hand making sure that the crimp is at the outer end. Spread the pack from left hand to right as you look for the aces. Upjog both red aces for one third of their length. Square the pack leaving the aces outjogged.

(2) Turn the pack face down sideways and hold it in the left hand. The right hand now fans the two outjogged aces slightly (1) and flash their faces to the spectators. Give the pen to a spectator and line up the red aces using the right hand.

(3) Immediately the red aces are aligned as one, the right hand moves forward with the two cards until they are extending from the outer end of the pack for two thirds of their length. This action secretly draws out the AC between them for one third its length — the reverse of the familiar plunger move.

(4) Next, keeping the two red aces squared as one card pivot them around the left second finger as shown in (2) with the right hand and turn them face up onto the top of the pack (3). The spectators, seeing the face up AH will naturally assume that the face down AC protruding from the outer end of the pack to be the AD. A spectator is now asked to sign his name on the face of the AH.



(5) Double lift the AH and turn the double face down. Take off the top card (AD) and insert it in the front end of the pack BELOW the outjogged card — actually it goes below the AS and above the crimped card — a simple matter as the crimp provides a space which can be seen if the pack is bevelled slightly to the left, though with practise it can be done without looking

(6) The card you have just inserted is not pushed right into the pack, but squared up with the other outjogged card. You now ask another spectator to take the pen.

(7) Repeat the steps 3, 4, 5 and 6. This time the AD is signed and the back of the AS as it extends from the outer end of the pack is accepted as the AH in the same way as the back of the AC masquaraded as the AD during the signing of the AH. This time when you apparently replace the signed card it really does go immediately below the outjogged card.

(8) At this point you have had the two red aces signed and the spectators believe that they are two cards protruding from the front end of the pack. Actually, because of the slow motion switch, these cards are the two black aces, the two signed red ones being face down on top of the pack.

(9) You now perform a flourish, which I believe should be credited to the late Dr Daley. The pack is held in the left hand as shown in (4) with the two protruding cards extending for half their length, and the forefinger at the end of the pack with its tip in contact with the face of the bottom card of the two. The right forefinger goes to the outer left corner marked 'X' and swivels the two cards clockwise until they are reversed end for end. This action will be found easier if the left forefinger pushes upwards slightly, and to ensure that the left inner corner clears the thumb crotch as the cards move round, have the pack well forward in the left hand before beginning the clockwise movement.

(10) The right hand removes the two cards clear from the pack and tosses them face up onto the table, spreading them as you throw so that the spectators can clearly see both cards are black aces.

(11) The right hand returns to the pack and palms the top card using either the method described by Vernon in his book "Select Secrets" or the right hand top palm from The Card Magic of Le Paul, page 54. Produce this card from the left inside coat pocket and throw it onto the table for verification of the signature.

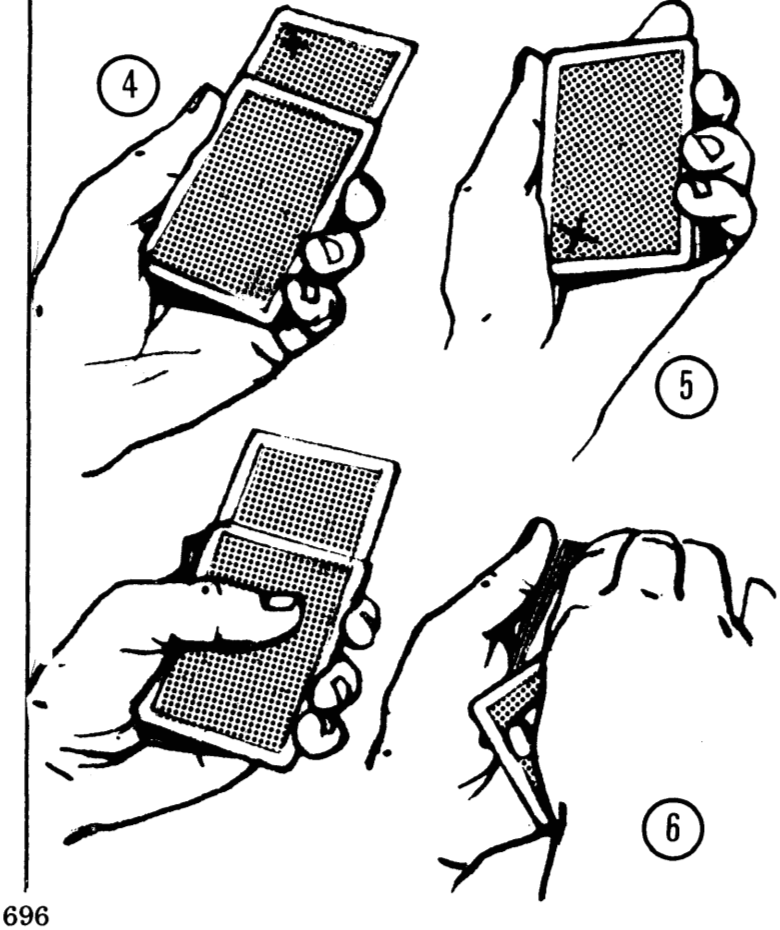
(12) The right hand now takes the pack and slaps it face up onto the table leaving the top card (the other red ace) palmed in the left hand using a variation of the sleight described in "Expert Card Technique" on page 57. The left hand reaches into the right inside coat pocket and produces the second red ace which is also tossed onto the table for the signature to be verified.

(13) The variation of the palm referred to above is performed as follows.

Hold the pack in the left hand as shown in (5). Note particularly the position of the thumb which remains constant until the conclusion of the sleight.

When the right hand approaches to take the pack its thumb hits the top card about half an inch from the inner corner at the point marked 'X' in (5), which causes the card to pivot on the base of the left thumb and swing clockwise until its right outer corner touches the tip of the left little finger. See (6). The right fingers now curl round the outer end of the pack and the right thumb moves onto the pack.

The right hand now moves the pack forward clear of the left hand leaving the original top card, which, is now so aligned with the left hand that it is only necessary to curl the fingers in slightly to complete the palm.



The Page boy speaks....

After reading this month's column you will probably call me the 'name dropper extra-ordinary', because names are what this month has been all about. So, where shall we start? In the last weeks there have been so many American visitors to these shores that it is just impossible to record them all, so let's just mention some of them. The reason they came, is of course they were en route to the F.I.S.M. Brussels Convention.

First one in was the fabulous **Goshman;** with the christian name (I know he'll forgive me for this) of **Albert**. I met Albert coming off the plane and wasn't in the least bit surprised to see as it landed that its wheels were actually made of sponge balls. Albert was over for some lectures and the convention and spent a few days in London. **Hugh Riley** and **Mike Caldwell** arrived on another plane on another day and I couldn't help but notice that on the plane in which Mike landed the wheels were buckled. Mike stayed a week in London and he could afford it, he didn't pay any rent. He stayed at **Billy McComb's** place. As Billy was in the United States at the time it's probable that he didn't even know that Mike had taken over his apartment.

Another name to conjure with, **Pete Biro,** complete with girl friend **Bobbie**. Pete didn't need any excuses to bring her to Europe; bringing Bobbie was the excuse. In Pete's group was also **Larry Jennings**. I spent a little time with him and he improves with age. Still fooling around with cards and coins and getting better and better all the time.

Sothebys auction rooms. The big event there for magicians recently was the sale of the first half of the **Jimmy Findlay** library. After checking some of the prices paid for some of the books, I suddenly realised that maybe I was a lot wealthier than I thought. I'll give you an example. They had three books on sale apart from the auction, one I believe was the bibliography of the Findlay Library, another described the posters in the Findlay Poster Collection and a third that I think was one of the J.F. Collectors annuals. The original price of all three books was around £20. Coming up in the auction someone paid £40 — and that will give you an idea of just how crazy some of those bidding were. **Mario Carrandi** was there from New York, bidding right, left and centre. Mario must be wealthy and if he isn't he probably will be by the time he turns over those books with even only a small profit margin.

So what else of interest? Yes, Clapper Board. And for those who don't know what that is it is the name of a late afternoon T.V. programme for children shown in this country. A couple of weeks back the subject of the programme was 'Magic in Films' and it was a pleasant surprise to see people like **Orson Welles, Dante** and one or two others. The big surprise for me was **Horace Goldin.** I remember seeing this film that runs for perhaps 8 or 10 minutes and to this day I maintain that anyone could go out and perform it exactly as Goldin performed it and paralyze any audience. All one would need to do would be to change the costumes. The tricks and effects still hold up as well today as when the film was made, which has got to be around 40 years ago.

As this issue is dedicated to one **Dai Vernon** let's wrap up this column with a couple of thoughts inspired not by Vernon but by **John Ramsay**. The reason I mention it in this context is that Ramsay actually performed the trick I am about to describe to a group of magicians, one of whom was Vernon. John Ramsay walked into a room in which a bunch of magicians were sitting and said "What are you all doing sitting here?" He pulled out his watch, looked at it and said "it's nearly time for tea." At which point he proceeded to wind up the watch which made a terrible racket as if he was using a noisy watch-winder — until he turned over his right hand and opened it, and they realised there was no winder; then he turned his left hand over — no watch.

I thought about this for a long time and came up with a method for doing it, and I have since found out that **Roy Walton** came up with probably exactly the same method. So, with apologies to Roy and some weak excuse about great minds thinking alike, I shall mention the fact that the watch itself could have a noisy watch-winder fitted into it — in fact many old watches are very noisy, so that eliminates the winder. And if the watch itself was simply hanging on a chain or piece of string so that when released it would drop down and swing back under the jacket the illusion could be perfect. The left hand holds the watch, the right hand winds it up. Right hand turns over slowly, opens slowly and at that same moment the left hand just releases the watch and allows it to swing back under the jacket. The left hand opens slowly to show that there is no watch and the effect is over.

Goodbye, Patrick Page

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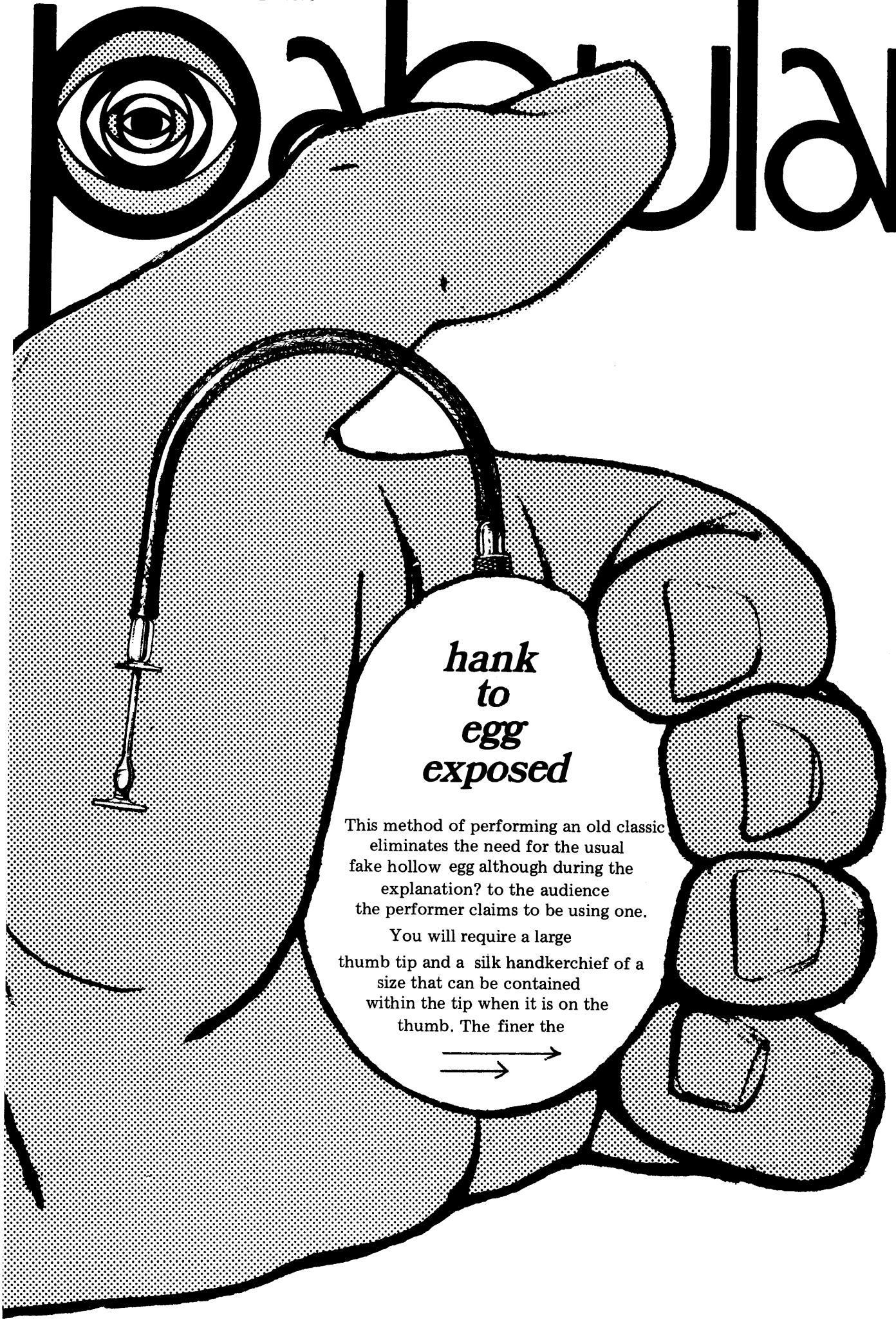

hank to egg exposed

This method of performing an old classic eliminates the need for the usual fake hollow egg although during the explanation? to the audience the performer claims to be using one.

You will require a large thumb tip and a silk handkerchief of a size that can be contained within the tip when it is on the thumb. The finer the

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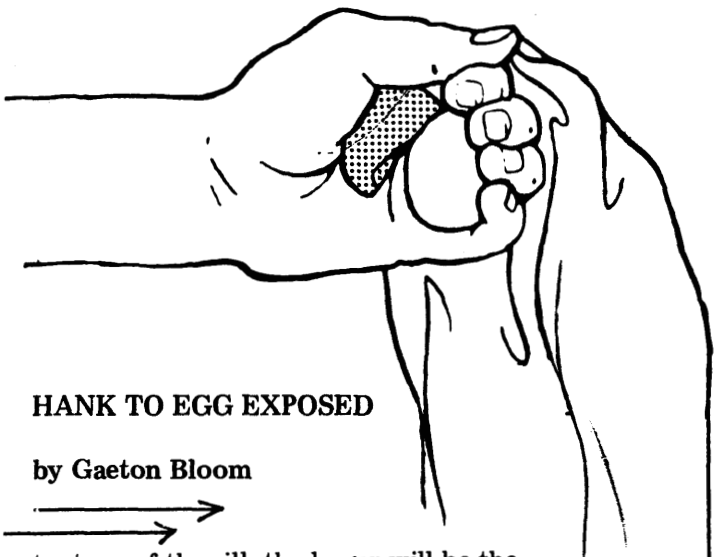


HANK TO EGG EXPOSED

by Gaeton Bloom

texture of the silk the larger will be the silk that can be used. These are placed separately in the right coat pocket and arranged in such a manner that the thumb can be easily and quickly pushed into the tip when the right hand enters the pocket and removes the silk.

Also required is an egg onto which you stick a small piece of silk making it appear to be the usual fake with a corner of the silk showing through the hole in the side. This piece of silk should of course match the handkerchief. Place this prepared egg in the left side coat pocket and with a glass tumbler on the table you are ready to perform.

To commence both hands go into the coat pockets as you remark that for your next trick you will require a handkerchief. Push the right thumb into the tip and grasping a corner of the handkerchief remove it from the pocket and display. As the right hand brings the handkerchief into view the left hand is brought out with the egg concealed in its curved fingers. It should appear to the audience that you are unsure which pocket contains the handkerchief and if the right hand leaves the pocket before the left the attention of the spectators will be centred on the handkerchief and they will pay no attention to the left hand.

The left hand is now brought chest high closing it into a loose fist and the corner of the handkerchief together with the thumb tip pushed into the opening at the top of the fist. Both are left there (Fig.1) and the remainder of the handkerchief gradually pushed through and directly into the thumb tip with the right index finger.

When the whole of the handkerchief is in the tip, close right fingers around the left fist and bring both hands up to the mouth and blow on them. During this action manoeuvre the tip onto the right thumb. Both hands now separate and move away from the mouth and the egg which has been transferred to the right hand is shown to the audience with the piece of silk at the back of the egg out of their view.

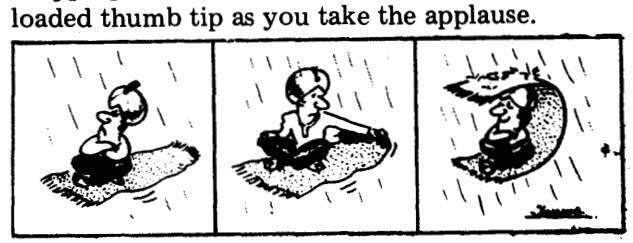
You now explain that it is not a real egg — just an imitation plastic one. Bang it sharply on the rim of the tumbler with a force which would break the shell of a normal egg. Actually it is the sound of the thumb tip which the audience hear hitting the glass. You further convince them that the egg is not the real thing by saying that you merely push the handkerchief through a hole in the side as you turn it to show a corner of the handkerchief protruding from the hole (really the piece stuck on the side).

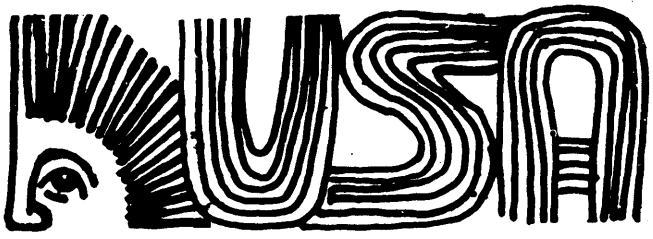
You now offer to teach the spectators the trick in detail. Transfer the egg to the left hand and apparently pull the handkerchief out of the egg. Actually the right thumb is inserted into the top of the left fist which is partially closed and the handkerchief pulled out of the thumb tip through the top of the left fist, leaving the tip behind at the side of the egg.

Explain that the hollow imitation is concealed in the left hand at the outset, and to change the handkerchief into an egg you simply push it into the hole. Demonstrate this by repeating exactly your previous actions — pushing the handkerchief into the thumb tip and getting the loaded thumb tip onto the right thumb as you blow on the hands.

Reveal the egg and caution the spectators that they must take care not to expose the hole in the side of the egg.

Conclude by saying that if you were a real magician it would be possible to change the handkerchief into a real egg. Pick up the tumbler remarking "If I was to tap a real egg on the rim of the tumbler it would break." Suit the action to the words and register disbelief as the egg breaks. Replace the tumbler on the table and let the contents of the egg fall into it. With a puzzled expression registering on your face look at the empty shell (one half in each hand) before dropping them into the glass. Dispose of the loaded thumb tip as you take the applause.





HAPPENINGS By O'Bie O'Brien

Well, it happened at long last — yours truly finally got to meet your editor Fred Robinson. My wife and I were on Pete Biro's El Cheapo but El Goodo Magic Tour and our first stop was the Magic Circle in London.

Our group showed up about six o'clock and my good friend Pat Page pointed out Fred to me. I ventured over and said to Fred, "You have to guess my name, but I'll give you a big clue." On my lapel I had a pin which read F.F.F.F. (these beautiful pins are new this year and only past attendees at our close-up convention can purchase them), and would you believe Fred said, "It can only be OBIE" — it's nice to know that our four "F" motto is catching on in the magic world — only non-Americans with pins are Anthony Brahams and Jos Bema. Well, to make a long story short, we had a good visit and I only wish that I could have joined the guys for the little session they had on Thursday.

Larry Jennings and Ray Grismer were in our group. So Fred, Eric Mason and Gordon Bruce (who took the train down from Glasgow, Scotland) had an all afternoon and evening session. I can't remember if Howie Schwarzman joined them or not.

Here's something Larry taught me on the trip and he said mention his name if you do it — Well Larry here it is. If you remember, on page 34 of Frank Garcia's Million Dollar Card Secrets he has a trick called "Switchcraft" which uses an extra card. Larry's version doesn't, and I wonder why nobody didn't think of it sooner as it's so simple.

Double lift to show say the ten of clubs — replace card(s) on top of deck — take top card and place it underneath the second card — double lift again to show say five of clubs — say "five of clubs goes on the table with glass on top of it — ten of clubs goes on top of glass" — now snap your fingers, turn over cards to show five of clubs on top and ten on the bottom — so simple I love it.

Larry showed this many times on our trip and the more I saw it the better I liked it. Try it and you will see what I mean.

We have a great time in Amsterdam with the Dutch Magicians as they had arranged an evening get-together that turned out to be the highlight of my trip, especially as Fred Kaps was there. We had dinner with him on Saturday night along with Pete Biro and Larry Jennings.

On Sunday night Fred was into it — doing tricks along with such other notables as Flip, Dick Kornwinder (car fame) and a lovable gentleman by the name of Eddie Taytelbaum — not only does Eddie invent precision made tricks but let me tell you guys he can do miracles with the cards — and on top of all this he is a super gentleman. In fact, he stayed to the very end with Howie Schwarzman, Dick Cook (who was also on our tour), the President of the Dutch Ring (sorry forgot his name), and myself doing tricks till the wee hours of the morning. Next morning we left for Brussels.

How can I call this column U.S.A. Happenings when I'm here in Brussels attending F.I.S.M. I hope you will forgive me this time.

I've got to tell you about some of the people I met during the convention and in the next issue I'll duscuss the close-up contest, if you can call it that.

My first introduction to some super close-up was to Bernard Bilis and J.J. Sanvert. Howie Schwarzman, Larry Jennings and I sat and watched Bernard and J.J. do some great effects of Derek Dingle, Vernon and Marlo plus some of their own. It got so crowded with people trying to see what was going on that, would you believe, we had to stop so that people could pass by to look at the dealers. No sooner had we stopped and Juan Tamariz (from Spain) showed up — if you don't know who he is — Ken Brooke has a card trick he put out called the Tamariz Rabbits which I think is one of the best close-up tricks you can carry in your pocket for children. The only thing extra you have to do is put colour letera film on the apples and rabbits. Mine have red apples, green leaves and yellow rabbits. The yellow makes it stand out for better contrast. If you haven't got it — by all means get it. If guys like Eric Mason, Trevor Lewis, Pete Biro and many more are using it you know it's good; besides Ken will appreciate the business — Right Ken!! →

Juan sits down and does his three card monte which is strictly for laymen. He brings out four $50 notes — hands two to each spectator and says we will play a game of follow the queen in which each of you make a bet. Well, he gave Howie Schwarzman his two $50 notes and as he was giving the other two to the spectator on his left, Howard switched them for $10 notes. The first spectator bet and lost — as Juan turned, Howard threw out the $10 and the look on Tamariz's face was worth a million dollars. It broke us all up laughing so hard I thought Bilis was going to fall on the floor. Juan went along with the gag and still beat Howard out of his money. This kind of stuff to me was better than the convention.

I've got to digest a little — all during our trip Ray Grimser is doing his ring and rope and showing many people in Europe the actual workings he put in Genii. Go back and read it, you will find it worthwhile as everyone he showed it to was impressed.

Here it's Friday night and we are all at the trade mart for an evening of magic and dancing. Who do I spot with about ten people around him doing card tricks, none other than Ascanio. By the time I rush over to get a front row view, he has started his all backs routine. The handling was beautiful, then into some 4-ace routines and by this time a big crowd has gathered at his table to watch. Something I enjoyed very much. Got to talk to him the next day and for those of you who didn't know, he is now back doing magic and loves it. It would be sure nice if we could get him to the U.S.A. Even if the language causes a little trouble, I'll even learn Spanish!!

Saturday now and after the close-up contest I had some time to kill before the wife got back from shopping so I sat down to visit with Dai Vernon. Christian joined us and after exchanging gossip I got Dai to show me his centre steal. Well, one thing led to another and Vernon commences to open up — seconds — bottoms — the odd middle. Now I get a lesson on seconds without the left thumb and finger holding the top right hand corner of the pack. Vernon's thumb is 1/2 across the left side about half-way down. This is the way seconds should be done according to the Professor. He convinced me, so that's what I've got to practice. To make a long story short, about 90 minutes went so fast and so many people looking on that I hated to leave. If you see Dai get him to show you what he shows kids; the picture of George Washington, it's cute.

I looked around at the large crowd and said "What am I offered for my seat?" Vernon said, "You wouldn't", I said, "Watch me" — Collected $3.00 and left — till next time.

by Phil Goldstein

The following was developed as an outgrowth of my Cry Wolf routine (see *Pabular* Volume 4, number 11). Required are four cards: the Ace and deuce of Spades, and two identical Jokers. At the start, the order of the packet from the face is: AS, Joker, Joker, 2S.

Display the cards, calling attention to their order. Flip the packet face down. State that you'll reverse the order of the cards, to bring the Ace to the top. Siva Count the cards. Double Turnover the top two cards as one, displaying the Ace. Turn the two cards down. Deal the top single card to the table, face down.

State that you'll reverse the order of the remaining three cards, to bring the deuce to the top. In fact, count the cards as follows: hold the packet in Elmsley Grip. Push off the top two cards as one, taking them into the right hand. The left hand's card is now taken on top of the right hand stock — but you steal back the lowermost card of the right hand stock into the left hand. Finally, place the single card now in the left hand onto the right hand stock. The order of the packet is now, from the face: AS, Joker, 2S.

Flip the top card of the face down packet face up, revealing the deuce (as the audience expects). Hold the face up 2S in the right hand. The top card of the face down left hand pair is taken below the 2S. The remaining card from the left hand is placed on top of the deuce. State that you have sandwiched the 2S in between the two Jokers.

Flip the pcket face up, and Eye Count, displaying a face down card between two Jokers. Flip the packet face down. Half-pass the lowermost two cards of the packet.

State that you will cause an unusual transposition to take place. Make a mystical gesture. Spread the packet, revealing the face up card in the centre to be a Joker. Turn the fan over, showing that the cards sandwiching the Joker are now the Ace and deuce. Turn up the tabled card, revealing the second Joker.

AMASON

by Eric Mason

A coin changes to another one as it is tossed in the air.

1st Sequence

1) Hold a copper coin at the base of the 3rd and 4th fingers, curl the fingers to conceal the coin in the finger palm position.

2) With the palm upwards hold a silver coin on the pad of the 1st and 2nd fingers, the thumb almost covers the whole coin — move the nail of the 2nd finger to the underside of the silver coin, the thumb allows this to happen — clip the sides of the 1st finger and 3rd finger to the edge of the coin and begin to backpalm it (Fig.1) when the coin makes contact with the first knuckle joint of the 2nd finger, release the 3rd finger pressure and allow the coin to relax into the back clip position.

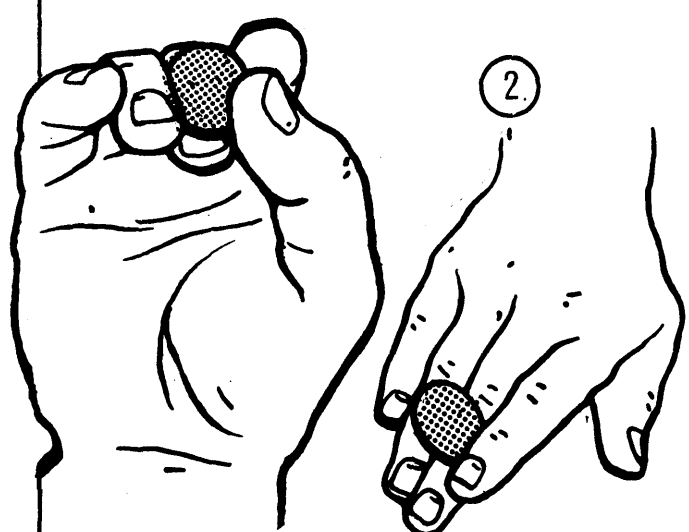
3) The *first* finger moves gently backwards *round* the 2nd finger to allow the silver coin to remain flat against the back of the 2nd finger (Fig.2). Now toss the copper coin up in the air and catch it again on the upturned palm — contrive to move the copper coin to balance on the pads of the upturned 1st and 2nd fingers, (the silver coin remains back-clipped).

2nd Sequence

Put your thumb on the copper coin and hold it firmly against the 1st finger — use your 1st and 3rd fingers to transfer the silver coin to the finger palm position by moving the 2nd finger to the underside of the silver coin — during this sequence revolve your wrist so that the palm of the hand is downwards, with the knuckles of the hand upwards; this move displays the other side of the copper coin now held between the thumb and 1st and 2nd fingers and the back of your hand is openly shown to your audience — as you slowly turn your hand back palm up again, throw the silver coin into the air and catch it again on the open palm at the *same* time back-clipping the copper coin — you are now back to the beginning of the first sequence, etc, etc.

The whole sequence should be timed on a slow count of three; one — display the single coin, two — shows the back of the hand, and three — tosses the coin gently.

The move is capable of streamlining some coins across routines — it evolved out of a handling shown to small children — as follows, with a coin back-clipped close your hand into a fist and ask somebody to do the same as you — open your hand flat — close it into a fist — repeat — then with the hand in the palm up position as it revolves knuckles upwards into a fist secretly transfer the coin into the palm — ask your helper what he has in his hand — nothing? — you have a coin — this was of course the simplest of all effects — but the trick would always act as an icebreaker, cause a smile, especially when you gave your coin away to him afterwards.



Fred Robinson

OASIS

The F.I.S.M. Convention held in Brussels this year resulted in scores of magicians breaking their journey by dropping off in London either on their way out or on their way home — some did both.

As can be expected the close-uppers broke away and sessions were soon in full swing. During one of these **Ray Grismer** showed a version of the Paul Fox Miracle Gimmick in which the performer finds several mentally selected cards. This brought an observation from **Larry Jennings** that in his opinion it was more effective to divine one card and showed one

from 'Erdnase' to prove his point — both were good. Larry has definite views on others aspects of our craft — one being that an overt show of skill was best avoided and instanced the 'Professor' who never even performed a pressure fan when in action.

It would seem that the merits or otherwise of exhibiting technical skill depends entirely on the effect the performer wishes to create on his audience. If he desires to get a reputation for being clever with cards such demonstrations will undoubtedly help to achieve that objective.

However, such displays are 'out' if it is desired to leave the spectators completely non-plussed. It is self-evident that once the spectators are aware of the performers capability in this direction they will inevitably conclude that technical skill was responsible for the effects produced. So, if the performers aim is to create the greatest magical impact it is logical that they should be oblivious of his digital expertise.

Another day, another occasion, and Larry again in action. This time he included his classic 'Open Travellers' which he claims is eminently successful with lay audiences. If you are a stranger to the effect it is explained in **Alton Sharpe's** Expert Card Mysteries.

Howard Schwarzman homed in on most of the sessions. At one he showed an excellent card effect in which a thought of card passes from one small packet of cards to another. It is explained in Howie's 1961 Lecture Notes.

One who missed out on these sessions was **Obie O'Brien F.F.F.F.** our U.S. correspondent. Just managed to say hello and a couple of other words before he went missing. Sadly I missed the 'Professor' but will make up for this omission when he comes back for the **Ron Macmillan's** International Day of Magic in December. Also missed **John Cornelius** — was out when he rang. The same happened when he rang **Eric Mason** which was a pity — he should see our Art Editor's presentation of his slate effect. Name any card and it appears on the slate plus other puzzling effects. Mentioning Eric reminds me that his coin change impressed Mr Jennings — it is easier than other methods and has the boys in the Blenheim Bar practising

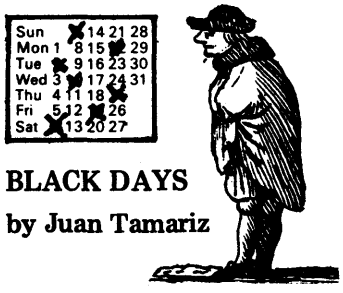
Eventually everyone went home — except **Gordon Bruce** who never missed a session, and somewhere along the line performed a Coin Assembly which caused **Frank Farrow** to make pleasant noises. He liked the direct method employed and was surprised when told he was selling it — see Pabular Vol.5 No.5.

Just back from lecturing in Chicago **Bob Read** stopped long enough to produce a large bottle from a very small handkerchief before setting off for the S.A.M.S. Convention and other lecture engagements. First reports coming in indicate he went like a bomb (English variety). Watch out for the glowing accounts of his performance in the U.S. magazines. Bob is building up a considerable collection of old prints, mainly relating to the cups and balls. He has generously offered us the opportunity to reproduce them in Pabular — something to look forward to ere long.

Some time back it was mentioned in this column that one close-up magician had become a household name as a result of appearing on television. Last month a promise was made to reveal the name of who has made it — **Paul Daniels.** Actually he was already well known before his last series of four shows in which every trick he did could be regarded as a close-up effect. Here is a list of those I remember. Cut and restoring two five pound notes, Rising Matchbox, Three Card Trick, Pricking the Garter, Three Shell Game, Ring off Stick, Out of this World, Coins through Table and the Egg Bag. In the Jictar ratings the final show was fourth and in London specifically No.1. The success of the shows which showed Paul doing the kind of material best suited to his own individual style — the illusions being in the hands of the **Moretti's.** Congratulations to **John Fisher** who produced the series and his magical adviser **Ali Bongo.**

Now for what threatens to be a regular feature of this column — corrections. First **Tommy Wonder's** 'One in the Eye' Vol.5 No.4. He writes to say. In counting one-two-three, the coin is put in the eye between "two" and "three" i.e. on two and a half, but two and a half is NOT spoken out loud. If this little gag were to be used, people might smile and look up at the performer's face. At least they might be confused a bit, and it would be a little deviation. This distraction from the delicate pointing involved at this point would be fatal. All attention has been brought onto the box and must stay on the box, no little gags here.

Roy Walton writes re: his 'Card School' in last month's issue. The first line in paragraph five. Either the word 'below' should read 'above', or the underlined 'high' should be 'low'. Either of these alterations will make the sentence correct.



BLACK DAYS

by Juan Tamariz

Very briefly this effect consists of the performer finding which one of seven black cards a spectator has in mind and then causes the remaining six to change to red. There is more to the effect than the above bare outline which is just a pointer to assist the reader to understand the end objective as he studies the explanation of the methods used combined, with the really important part — the entertaining story without which it would be just another card trick.

A pack of cards which include a joker and the ability to perform the Curry Turnover Change plus a small packet switch to change a packet of six black cards held in the right hand for six red ones on top of the pack held in the left hand.

Commence by giving the pack a casual shuffle and spread the cards faces towards you. Find the joker and cut the pack bringing it second or third from the face of the pack. Next, remove the first seven black cards starting from the right of the face up spread and drop them face downwards onto the table, and then move six red cards to the bottom of the face up pack. Turn the pack face down and hold it in the left hand. The joker is now near the bottom of the pack and the six red cards on the top.

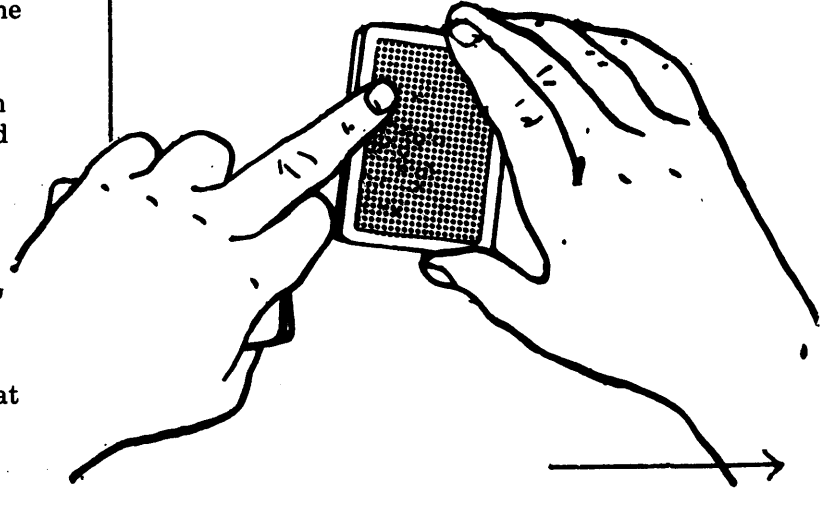
Square up the tabled seven black cards and pick up the packet with the right hand, fingers at the outer end and thumb at the inner, explaining that they represent the seven days of the week. With the packet held close to the table surface extend the left second finger and press its tip on the top card of the packet as the right moves to the right with the other six cards (Fig.1). The tabled card is now turned face up by sliding the left side of the packet in the right hand under it and flipping it over and during this action the right hand continues its movement until it is close to the pack held in the left hand. This is a conditioning action which is repeated with the next five cards — each succeeding card when it is turned face up should overlap the previous one, the last one being placed face up at end of the spread.

As each card is turned face up remark that it represents a certain day. It is then that the important business of creating entertainment really begins, and as much amusement and fun as possible should be obtained as the face of each black card is exposed.

When turning over the first card, it will of course be a black one, say "Monday is always a black day, it is the day I start the week's work", turn over the second card, saying "Tuesday is also a black day — the mother-in-law comes round in the evening" and when turning the third card "Wednesday is no better — my wife insists we go to the cinema, and I hate pictures, another black day". You now get more intense and as you turn over Thursday's card say, with much feeling, "Thursday, the mother-in-law comes round again." Another black day." Continue "Friday is a black day, we always have fish, and I *hate* fish." As you turn over Saturday's card remark, "Saturday, I do not work, but it is still a black day, nothing but sport on television, and I *hate* sport." You are now left with one card, and before turning it over say, "Ah, now Sunday that is a good day . . . for some people . . . for me, NO, all day I am thinking, what a black day, (turn over card) tomorrow I have to go to work." Drop card at end of the spread.

A spectator is now invited to pick up and shuffle the seven cards. Meanwhile you remove the top six cards (the red ones) and fan them out faces towards yourself as an example of what you want him to do, requesting him to think of the cards as days of the week and to concentrate on the card occupying the position of his 'black' day, and remember the name of the card. When he understands what is required, replace the six cards back on top of the pack which has been retained in left hand, and take a left little finger break beneath them.

When he has a card in mind gaze into his eyes and suggest that you believe that you now know his black day — but maybe you are wrong — it is not important as you are merely play



acting. Request him to shuffle the cards and put them on the table. You then spread them in an overlapping line face down.

Pull one card out of the spread, say the card in Tuesday's position, saying "Tuesday is a bad day." The spectator may deny that this is his black day and you reply "But it is my black day." Gather up the remaining six cards and hold them squared in the right hand with the fingers at the outer end and the thumb at the inner. You now adopt a confident attitude and looking at the tabled card you pulled from the spread say "What card did you think of?" When he replies you flip over the card by sliding the packet beneath it, the right hand continuing to the pack held in the left hand switches the six black cards it holds for the six red ones on top of the pack held in the left hand. Immediately the switch is made (for detailed explanation see *Expert Card Technique* p.149) the hands spread apart, the right putting the packet of red cards face down onto the table, the left doing likewise with the pack. Both hands are now free and move away from the cards.

The exchange of the two packets will escape detection for two very good reasons. The spectators have seen a tabled card turned over face up using the same action five times previously and do not in consequence regard it with suspicion, and also they are intent on watching the card being turned over. When their attention moves back to the performer his hands are empty — the deed has been done and the cards are on the table, and both hands are empty.

Assuming that the card is not the one chosen affect an attitude of disappointment at having failed, and then suddenly, with obvious delight you remark, "Ah, I have a friend." Pick up the pack as you move the wrong card to a suitable position for performing the Curry Change. Run through the pack to find the joker which you push upwards outjogging it for about half its length from the spread and then find the chosen card — (remember you have been told its name) and cut it to the face of the pack getting the third finger under it in preparation for the Curry sleight. Remove the protruding joker and place it face downwards onto the table without letting its face be seen. Call attention to it saying "This is my friend", turn it face upwards and at the same time the left hand apparently turns the 'wrong' card face down and pushes it away, and in so doing exchange it for the chosen one by means of the turnover change. This should be performed casually, the whole attention of the audience being directed to the joker. The pack is now placed face downwards on the table.

Spread the six cards into an overlapping line and pick up the joker as you ask the spectator his black day. Assume that he says Thursday.

Spread the six cards into an overlapping line and slide the joker into Tuesday's position and immediately withdraw it saying "Oh, that was my black day — what was yours?" He replies "Thursday" and you repeat "Ah, Thursday" and insert the joker into Thursday's position — pause a moment and then withdraw it and as you look intently at it ask the spectator the name of his card and when he names it (he will have forgotten that he did this earlier) you show pleasurable satisfaction saying "Good, good" and keeping the joker on a level plane carry it slowly and carefully to the face down card and push it under what the audience believe to be the wrong card, flip it over to reveal the change to the chosen card. This should be done slowly making it obvious that no move takes place.

Look affectionately at the joker and murmur "Ah, my very good friend." Turn to the assisting spectator and say, "Do you know why I know Thursday is your black day?" . . . . . because it is the *only* day you *really* work." Simultaneously, with the above remark turn the packet face up and spread to reveal that they are now all red faces.

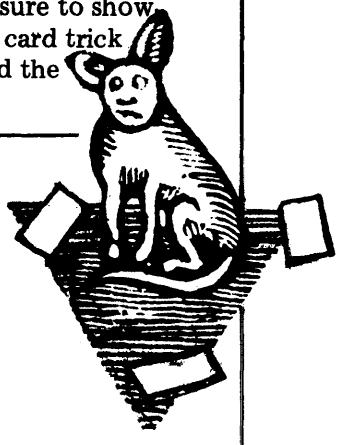
The really important parts of the presentation are when giving reasons why the various days are black days at the commencement of the trick. It is then that every ounce of comedy is extracted creating a fun atmosphere. Later, when the wrong card is chosen the mood completely changes and the performer shows dejection and dismay at his failure to produce the right card. Suddenly his expression changes — he remembers his friend the joker. With its aid the correct card is found and the performer remarks "Ah, my very good friend" and then turning to the spectator concludes with the little leg pull mentioned above, thus ending on a humorous note, which is topped when the six black cards are seen to have changed to red.

Once the switch of the two packets has been made the performer is free to concentrate his whole attention on presentation and really enjoy himself in the process. The two sleights are well covered by misdirection and take place some considerable time before the double climax — a very strong point.

One last observation. The success obtained when performing the effect will be commensurate with your ability to act sufficiently well to convey to the audience that you are having fun, you are dismayed when things go wrong, you are relieved at having found a solution and exhilarated by success. Even with moderate acting talents the

'entertaining' content of the presentation will be considerably enhanced and found to be far more acceptable to audiences than would be the case if it was performed as a straight divination effect which would probably then be regarded as something to be solved, in other words, a puzzle.

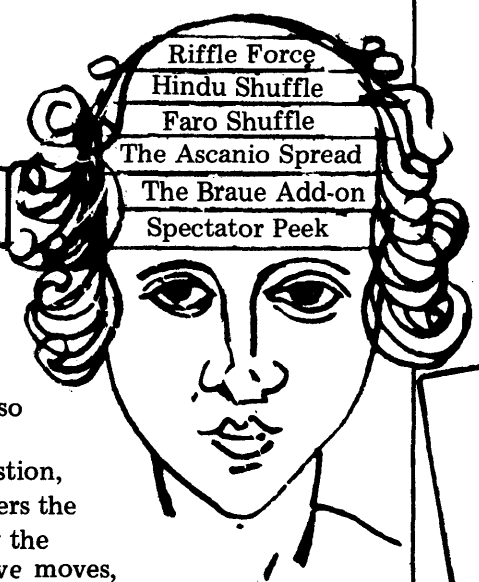
Editorial Note: In describing the above effect I have attempted to give some indication of the approach of Tamariz to the presentation of card magic. It has only been possible to give a general outline in what may seem a lengthy description but to include every detail would have made the article unduly long. However, if I have been successful in some measure to show the difference between the average card trick one sees and one which has received the Tamariz treatment — so be it.



ICONOCLASMS

by Walt Lees

What do the following moves all have in common?



The obvious answer is that they all use cards. But there is also something else.
Here is a second question, which in a way answers the first. Once you know the mechanics of the above moves, have you ever been fooled by anybody else doing them? Or can you spot them from a hundred paces while blind drunk?

The trouble with all of these moves is, that instead of being subtle machinations to cover secret actions, they follow a recognisable pattern of movement, which only serves to draw attention to that which it is supposed to conceal. The actions are not unnatural in the strictest sense of the term, but they are sufficiently out of harmony with normal procedures to hit the onlooker with some force. So much force that it is a wonder that the spectator does not get a black eye!!

No doubt the reason why these stereotyped procedures are so much beloved by the finger flinging fraternity, is that they are fairly easy to perform. As a result they are often exploited as inferior substitutes for more difficult actions, which require stronger misdirection and better presentation to work effectively. Also a lot of cardicians believe, usually with no sound reason, that they actually fool people. This is because they get used to seeing the moves done by other magicians and so accept their effectiveness as part of the folklore of magic.

So it comes to pass that the basic flaw, inherent in this type of move, is continually ignored. Optical deceptiveness is allowed to become confused with unnoticability. The layman may not know exactly what has been done, but the unusual style of movement will unfailingly telegraph that something untoward is taking place.

Obviously these moves do have their uses. There are times when they are indispensible. But if they are to be used, they must only be used in circumstances which make them appear natural and right. A magician who uses, say, a riffle force, will need to contrive a situation, which appears to justify having a card chosen in this peculiar looking way. Finding this situation will require considerable thought and careful planning. In fact the time and effort expended on planning will often exceed the time and effort required to learn the more difficult moves.

So, before gaily embarking on your next Braue Add-on or Ascanio, think on the following points:-

Is there no better alternative possible?
Is the handling contrived/artificial under the circumstances?
Can the circumstances be changed to make the move look justifiable?

The June issue cover picture of Dai Vernon by Eric Mason has caused considerable comment and following requests we are producing a limited edition, each print signed by Eric Mason.

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The Page boy speaks....

Just got back from my annual trip to Shangri La, which is English for Bonnie Scotland. Kirriemuir to be exact, and for those of you who may be interested, and there is one, my dear old mum, now in her middle eighties, is just fine. She has no idea what the youngest of her seven children really does for a living. She knows he's written a few books, she knows he has been on T.V. a few times doing magic tricks, but she doesn't really know what kind of a job he has. By her standards, everyone has a job of work to go to every day and at the end of the week you put your hand out and someone puts money in it. She, like most of her generation in this country were brainwashed over the years into thinking that this was life, this was living. A regular job was everything.

And talking about brainwashing, it becomes more and more evident that magicians are being brainwashed into thinking that there are only one or two ways to perform a magic act. You either stand there cracking a few gags whilst performing some effect which you have pulled out of your pocket, or you perform a silent manipulative act or maybe you don a Chinese robe and do a "costume" act. There are variations, of course. Maybe you buy three or four portable illusions and do an "illusion" act.

The difference between my old mother's generation and the magicians peddling their wares today, is that her generation were brainwashed as part of a deliberate policy of one group of people towards another, whereas the magicians of today are actually brainwashing each other. It really is a case of the blind leading the blind.

How long is it since you saw a really original performer? Someone who really brought something of HIS OWN to a really commercial magic act? Something that made that act look different somehow to the others? I can think of a few. The late Robert Harbin. The late Kardoma. The late Douglas Francis. The late Francis Watts. Come to think of it, it is getting late, isn't it. So far all the names I have mentioned are now regrettably no longer with us, and before anyone points out that Kardoma couldn't perform his act under present day conditions, let me say just three things. Piffle. Poppycock, and Balderdash. If old Kardoma were still around, he'd FIND A WAY.

There are of course a few performers around who could hold their own in the aforementioned company. The Moretti's, Johnny Thompson, Jay Marshall (and he hasn't got too long), Jerry Bergman, and a few more. All with one thing in common. They have all brought something of their own to the magic scene. Try it sometime, and if you think that the foregoing reads like something I have already written.....so?

LATE NEWS: you will no doubt read about it elsewhere but one of my favourite close-up men is about to hit London. **Scotty York** by name, gentleman by nature. Scotty is one of the few close-up men who really give more than a little thought to his magic — example: who else would put a coin into a little brass box and make the coin change to the complete inner workings of a wrist watch. . .you think that's good o.k. Now he looks at his watch and where previously there was a watch face there is now the coin. . .yes, the same one. That's originality. He always does an effect with a gold finger, but I won't go into details here because until I saw Scotty perform HIS effect I always thought Goldfinger was a Jewish gynaecologist. If you can get to his lectures, and so far he has two arranged, one in London and one in Birmingham, do so. He is one of the few close-up men who are different. A thought. . .I seem to remember Scotty telling me that some dealer has ripped off his watch and coin trick, which brings me to Ali Bongo.

Ali is just back from Japan and he dropped me a line which arrived today, enclosing the Japanese version of an old effect of mine. "Easy Money" it was called. I don't know what the Japanese manufacturer calls his version, but as he didn't pay me anything for the rights to manufacture it. . .for him. . .it is easy money.

I have just taken a couple of months off work. . .that's right I haven't done a show in two months until the other night. The tricks were o.k. but I couldn't remember a line. I was halfway through a gag and blew it because I couldn't remember what came next, that's a fact. I had to call a friend of mine the next day to get him to tell me a gag I've been using for yonks.

Goodbye,

Patrick Page

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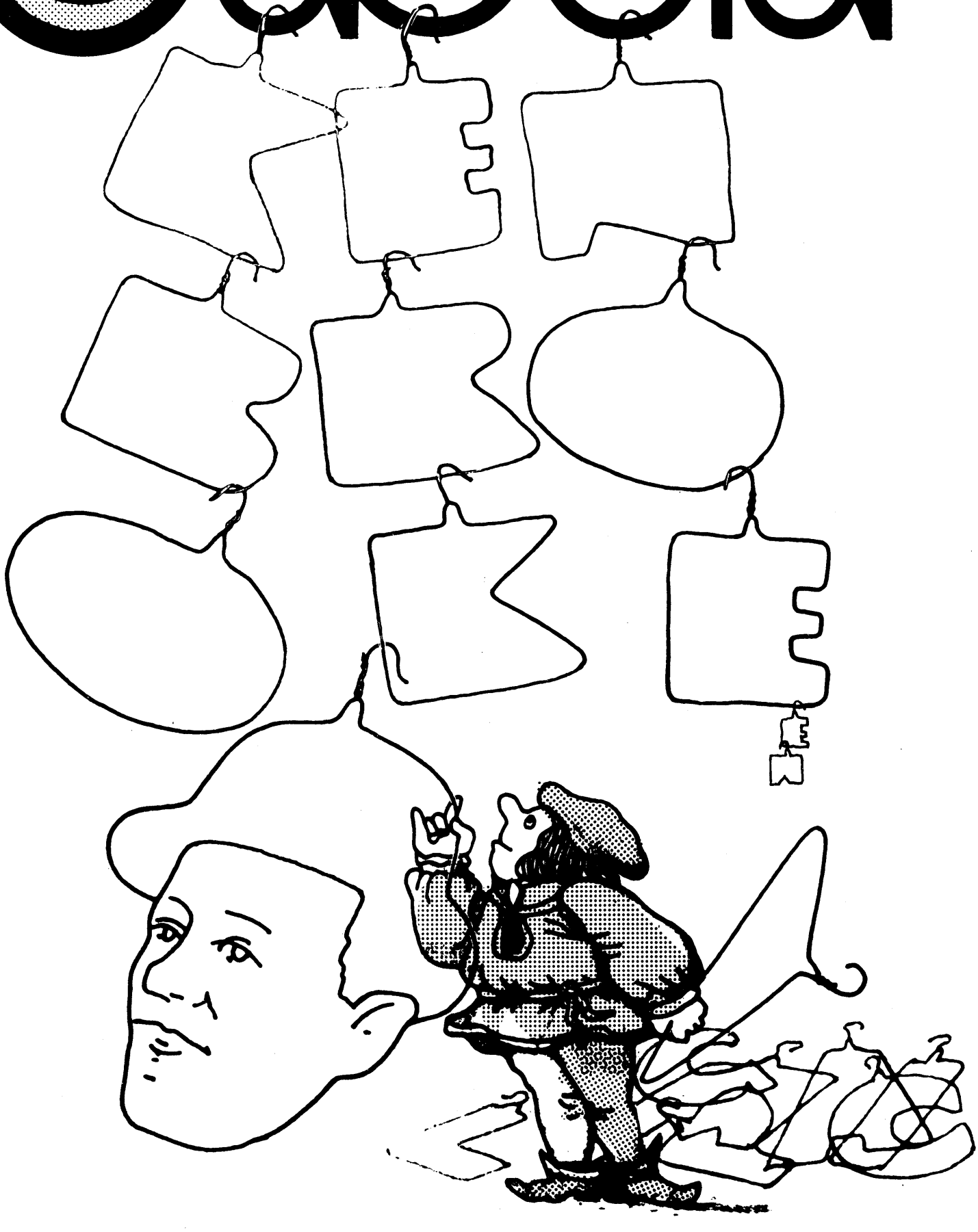
VOLUME 5 NUMBER 8 AUGUST 1979

Pabular



Fred Robinson

OASIS

The following is an extract from the Focus column of Volume One Number Twelve, August 1975: *'When under the name of progress your favourite magic shop has done its last vanishing trick and is no longer there, and you are wheeling your trolley round the magical supermarket not knowing what you want, where to look — or what it does, or how it works — don't ask the blonde at the till. She will only be there to take your money etc.'*

The market forces responsible for producing this phenomenon will in turn produce a particular type of magical salesman whose sole concern will be the size of his, or her, commission. Such persons will have no love or respect for magic and almost certainly no performing experience. Furthermore, these people, whose only motivation is financial reward, will not, and cannot be expected to have any code of ethics in the magical sense. Maybe there will be the odd exception. . .maybe!

PHOTO VICTOR J. PINTO

One cannot envisage these individuals advising youngsters not to let their hobby interfere with their education — refusing to sell them expensive tricks until they had first obtained their parents permission, and not then if a purchase would be likely to bring disappointment — make a special journey to see the first show of someone embarking on a professional career and afterwards, because of their concern for the public image of magic and the personal success of the performer, give the latter guidance and instruction — for free, which are just a few of the many non-profit making actions I recall of another magical salesman — **Ken Brooke.**

For over a decade Ken, together with **Frank Farrow** have provided a venue — The Magic Place — where magicians could meet and chat seated in comfort undisturbed by anything not directly pertaining to their hobby, without being pressurised into making a purchase. Into this studio come magicians from all over the world — it would be almost impossible to name one top line performer who fails to drop in when visiting London. Only yesterday in walked **Johnny Paul** — which is about as near the top as it is possible to get in close-up magical performers. For over an hour he entertained the company with descriptions of various bits of 'business' he uses to entertain the laity and in addition performed his Torn and Restored note.

Within a short space of time Johnny had left us in no doubt the path to be followed by anyone desirous of using magic to entertain people other than magicians. One remark he made gave the clue to it all "magicians say, it's no use going to see Johnny Paul — you don't learn anything". We will pursue the reason why in some future issue.

Within a few months such enjoyable experiences as the above will no longer be a part of the capital's magic scene because the sad news is that The Magic Place is closing down. When the door at 145 Wardour Street closes for the last time it will be the end of an era and one which I, together with countless others, will in the future have much to look back upon with pleasure, and say 'things are not what they used to be' — and they won't.

Whatever happens there will always be the British pub. It was in the Blenheim Bar that **Piet Forton** dropped in. Within half an hour **Gordon Bruce** joined him, followed closely by yours truly and only minutes later in walked **Ricky Jay** and an instant international magical session was in progress. Later when the bar filled up with Magic Circle members drifting in from their regular Monday night meeting Ricky performed his 'Remember and Forget' and changed a £1 note into a fiver — faultlessly. Piet gave us the lowdown on his repeat Torn and Restored thread which will appear in this magazine next month — you can see him perform it at the International Day of Magic in December.

Persi Diaconis came over with Ricky. Another session in which we found ourselves in **Pat Page's** London home (he was away) at eight o'clock the following morning. Plenty of magic, but nothing explained. These two characters don't talk — they hold the cards so close to the chest it's a wonder they can even breathe. Gordon B. was there which reminds me that **Bobby Bernard** said "The Gordon Bruce issue of Pabular was the most exciting issue of a magical magazine he had ever read".

There have been complaints that Britain's close-up magicians are starved of publicity. For our part we are not in the business of creating magazine heroes. Performers of above-average ability obtain a reputation by the quality of their work which is then reported in the

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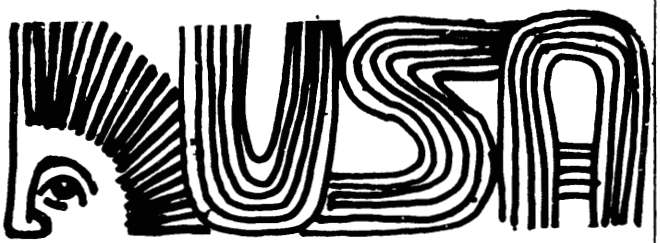
magical press and not by the number of times their names appear in print accompanied by undeserved superlatives.

One name which appears from time to time in this column is that of **Bob Read**. See U.S. Happenings — this issue.



HAPPENINGS By O'Bie O'Brien

Hello again from Brussels — I know by the time you read this F.I.S.M. will be well over — however, here is the promised report of the close-up contests.

Twenty-seven scheduled to perform and the quality ranged from pretty awful to the really brilliant. I guess I am spoiled because of my F.F.F.F. convention which is the last weekend in April for any of you good close-up men reading this column.

The big winner was **John Cornelius** from the U.S. John has been to the last two F.F.F.F. and I had the pleasure of previously seeing his superb magic. He opened with 3 balls being removed from a box — set the box aside — vanished the balls one at a time — opened the box to find them back inside — strong part was he stood up to open the box showing he didn't lap them. He did his laser light in glass — he uses a flashlight to show light — then captures it and makes it appear under a transparent glass — two or three different ways. He now makes a 50c piece laying motionless on his left hand leap a foot or more to his waiting right hand above (is this guy normal?). He does a three-way effect and gets a great round of applause.

Only three in the afternoon session were entertaining along with good magic — J.J. Sanvert (France) did cards and won the trophy for card magic. Magic Christian won for micro invention by putting a four linked chain — piece by piece through the table with the chain being examined at the beginning, middle and end — nicely done.

Tommy Wonder (Jos Bema) did his beautiful two cups and balls routine and his other close-up effects which we have seen during the last three years and I thought that either he or Cornelius would be the big winner — I like it and it's entertaining, that's what counts. Tommy came second and was really disappointed that he didn't win — he told me later that he will work harder the next time for 1982 in Lucerne.

Here we are finally back in the U.S.A. at the national S.A.M.S. convention in Hartford, Connecticut, but too late to catch the Thursday afternoon sessions. However, I find that one sees more good close-up magic when four or five people gather together on the spur of the moment and swap ideas — show pet moves etc — that's what F.F.F.F. is all about.

One of these times Bill Wells and I are talking and we see Dan Tsukalas with a couple of people around him — for those who don't know who he is, Dan retired last year from being the longest pitch man at one place in the U.S.A. He was at Macy's Department Store for years — pitching svengali, paddles and this crazy wooden board called "Xylo Board". He puts a quarter on it, covers it with his hand, it's gone — returns — disappears — borrows a bill — lets you cover it — gone again — recovers, it's back — best pitchman I've ever seen — in fact Bill Wells hired him on the spot for next year's I.B.M. convention just to stand around in the lobby doing it anytime he feels like. Bill tells me he is going to have three people doing this type of magic — the mouse — 3 card Monte, and Dan — should be interesting in Evansville next year — great idea.

Another session — **Bob Elliott** did a copper and silver routine — which I'm practising my regulation two hundred times before I show it to the lay public. This rule I made for myself about 15 years ago and that way I know exactly what can go wrong and when. Have you a similar rule? If so — I'd like to hear from you. Later Bob was going around ripping the spoon from its handle — fooling everyone — then showing how he did it — that's the kind of guy he is. For those who don't know him he is from the N.Y. area and every Saturday morning for years he met every Saturday morning with Dingle, Roth, Ortiz and Paul Curry to swap ideas and routines. This tells you Bob can do his stuff.

Watch for the name **David Walker** a young black kid from the Chicago area. He did an ace assembly with four red backed aces and twelve blue backed cards. One by one the red backs go from pile to pile until all four are in the last pile — it was the talk of the convention.

Mike Ammar — winner of the competition — impressed all with the magic he does — from coins to cards, to you name it. He does a four card assembly so fast when you are thinking he is going to do a coin assembly and it's over. This I think won him the contest.

The best close-up was Saturday night at 11.30pm with five good workers — four of them

did about five minutes each and the 150 people who jammed the bleachers gave **Bob Read** a *super standing ovation* when he finished his 40-minute act. I've probably seen more close-up acts than most of you reading this and to me, Bob Read's performance that night was the highlight of my magic career. I don't think there are enough adjectives in the dictionary to describe what I saw — it was fantastic — comedy — entertainment — sight gags — all these mixed with good magic. Bob's unique brand of humour, his timing, all show his professionalism is at the highest level. Don't miss him if he comes near your area or if he is hired to work a convention that you might attend.

What did he do? Bob walks in with his bag of goodies and bowler hat, sits down at the table to do coins through the table. He tries to put the first coin through and up he comes with a handful of slime. Yes, that's what it was — he bought it at the joke shop in the afternoon for a gag — he got about six different laughs with it and the only sad part about it was that this stuff ruins your pants if you get some on them — which Bob did by accident, ruining a twenty dollar pair of pants.

He now decides to do a card trick — somebody selected a card — he walked away — looked at the table and said, "Let's get rid of the slime and I'll try again for coins through the table." This time he brought up a hunk of wood that held the table together, more laughs, he tried again — stating, "Something very strange is going to happen this time, I know it." Up comes a big furry gorilla hand, more laughs and bits of business.

He gave up the coins through the table and went back to the card trick. What happened on his trying to tell or show the name of the selected card brought many, many laughs; he even did a partial strip to his undershirt with the name of the card printed on it. It was wrong and another laugh from what was printed on the back. The funniest part of the whole sequence was when he played the Hunch Back of Notre Dame. This zanyness went on and on to find a select card — some by magic, most with sight gags and finally he finds the card in a wallet — not only one card but three duplicates of it.

If I were to describe everything he did, it would fill two issues. I hope some of what you read will tell you that he entertains and that's the name of the game, because he got at least a five-minute standing ovation, which was well deserved.

Others on the close-up that I saw were Hirata (from Japan) with: washer-ribbon, matrix, a cute pool cue ball effect in which the balls were on paper and put into an envelope — spectator cuts on lines around ball, cutting out a ball he doesn't know. Hirata vanishes cue ball in handkerchief and when spectator opens envelope, he cut out the 14 ball — cue ball vanished from the handkerchief and in its place was the 14 ball.

Hank Moorehouse doing beggar coins, sidewalk shuffle, haremail and glorpy with his cute ending of a sponge little man.

Larry West with cascade — to his name — an $8 story trick to $18 with Elmsley's — what else!! Stretching the lady with 2 black sixes and red queen — said it has to be done with four cards — your right — he now shows fourth card with his name on it.

Al Schneider — rope with knots — cut and restored — universal card for 3 selected cards — coins across — 1 copper, 3 silver — ring off pencil — okito box — his matrix and cups and balls and lastly close-up zombie.

Next month from Abbotts, the magic capital of the world.

A GESTALT REVELATION

Barrie Richardson

Request the help of two persons and hand them each about twenty cards from a shuffled pack. Retain the rest.

"Now do as I do — shuffle your cards like this, (overhand shuffle) and then turn them faces towards you, like this" (demonstrate by turning your own packet and spreading them out faces towards you). Continue by saying "If I asked you both to look at the cards and remember just one you might become confused because of all the other distractions and have difficulty in concentrating on one particular card."

"Allow me to show you how to focus your perception and deepen an image. Turn your cards face downwards and reach into the end of the pack nearest you and pull out any card about two inches — like so..... — you have both done

this. Good! You cannot know the name of the card you have randomly selected."

"Now do this ..... not yet ..... watch me carefully. I pull out the card and place it face up onto the pack. Please do the same without letting me see the face. Now you can get a clear, uncluttered mental picture of a single card. This is what psychologists call a gestalt."

When they assure you that they have a definite mental picture of their cards ask that they turn their cards face down as if closing a book, again demonstrating what is required. As they comply turn away saying, "Please do not let me see their faces."

"Good — cut your cards like this — and shuffle like this (overhand). Here — you shuffle mine (exchange packets with person on the right putting the packet he gives you on the table near him).

Turn to person on the left and take his cards as you ask him to raise both hands in the air. Put his cards onto the table in front of him. Request person on your right to do likewise taking the cards he holds (your original packet) placing them onto the table.

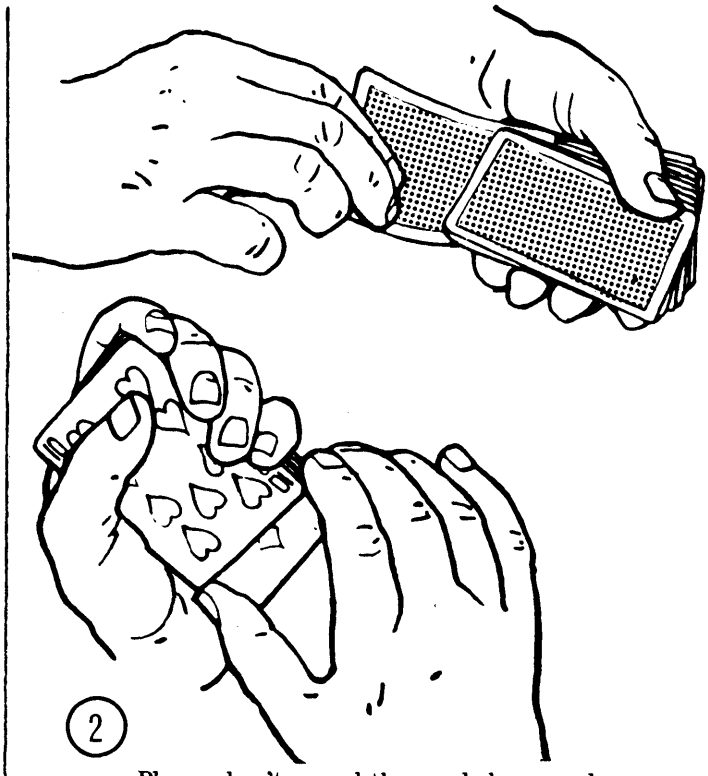
You now begin the build-up. Ask them both to put their hands over on top of their respective packets and to visualise a mental picture of their cards — which only they can possibly know.

Now put a hand on top of each person's hands and gaze intently into the eyes of each in turn as you say, "Your card is red — yours is red also." Pause a moment. "Yours is a diamond — and yours a heart — right!" Another pause. "Yours is a number card — and yours a picture card — right — your gestalt is the Jack of Diamonds, and I believe yours is the two of hearts."

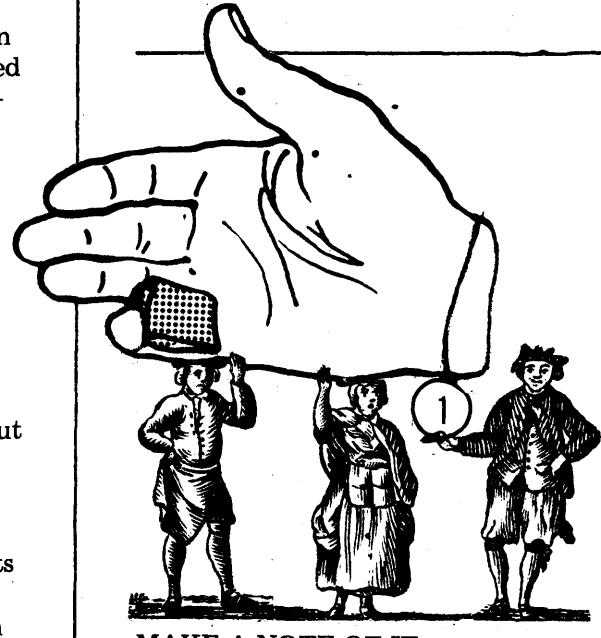
Shake their hands and congratulate them.

The pack is a stripper. Just follow the instructions and general patter lines and the participants will reverse their own selections as they follow your example — pulling the card out from the inner end of the pack with the right thumb and fingers as the pack is held in the dealing position in the left hand (Fig.1).

During the routine both spectators packets come into your possession for a few seconds after they have made their choice and it is then when you peek their cards. When taking the cards hold them face up in the left hand in the normal dealing position and strip out the reversed selection just far enough to glimpse the index (Fig.2). Push it back flush into the packet with the right thumb as the cards are placed onto the table with the right hand.



Please don't reveal the cards by merely naming them at once. THE REVELATION IS THE WHOLE TRICK, so ham it up for all you're worth. Try to get their hearts pumping, or at least a perplexed look on their faces. Imagine how you would feel if someone asked you to think of a card and told you its name without disturbing the pack. Good luck.



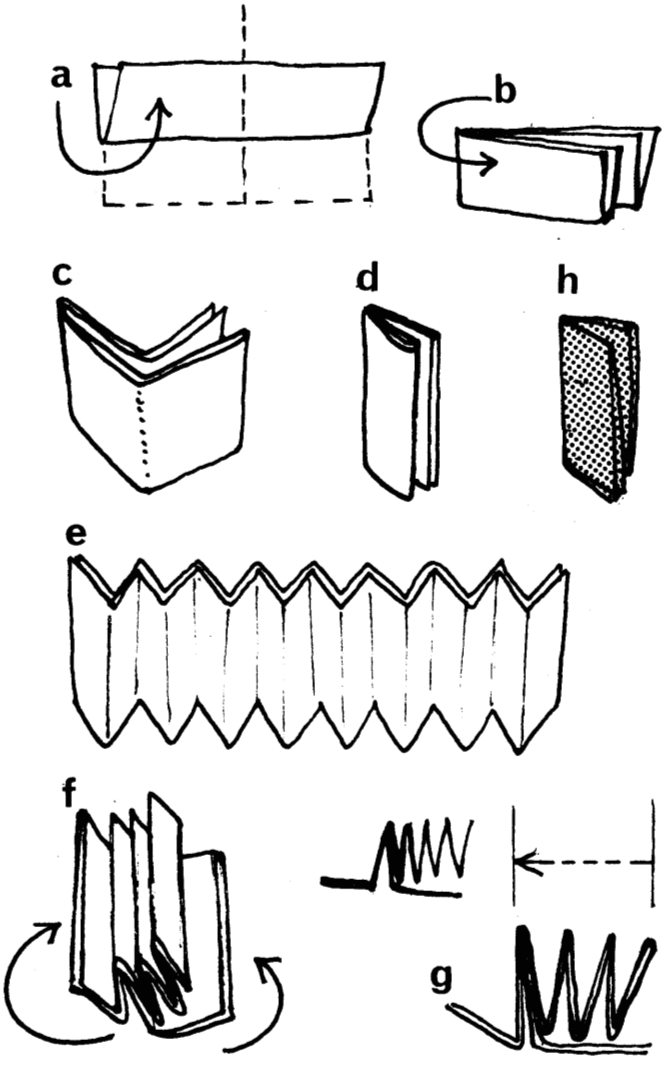
MAKE A NOTE OF IT

Eric Mason

In this effect a pound note is folded into a small packet, and tossed into the air. When opened it is seen to have changed into a giant

£5 note. The effect is similar to Mike Kozlowski's excellent 'Hundred Dollar Switch' but the method is entirely different and should be performed standing.

You will of course require a giant £5 note — I have drawn one up for repro. This will be required to be made into a small packet by folding it in half four times as shown in the sequence of sketches (a), (b), (c) and (d). Next fold the packet concertina fashion (e) and then the outside edges as in (f). Crease all the folds carefully and sharply, and if you now hold the four open ends of the note — two in each hand — it can be pulled open like a concertina (g). Prepare to perform by finger palming the folded note along the little finger only (Fig.1).



Display a £1 note as fairly and cleanly as possible making it obvious that nothing else is concealed in the hands as you fold it in half four times (h) and bend the resultant packet gently in half — it will not stay bent but it will put a hump in the middle (i). Hold it in the right hand — hump uppermost — on the pads of the first and second fingers with the thumb.

You now proceed using the same moves as described for the coin change in AMASON in last month's issue, commencing at paragraph two in the first sequence. If you have already worked on this you will have no problems in transferring your skills from the coins to the small packets. Others should refer back and read giant note for copper coin and £1 note for silver coin, and all will be clear.

When catching the £5 note endeavour to let it fall onto the pads of the first and second fingers thus preventing the possibility of any part of the back clipped note being seen protruding through the fingers.

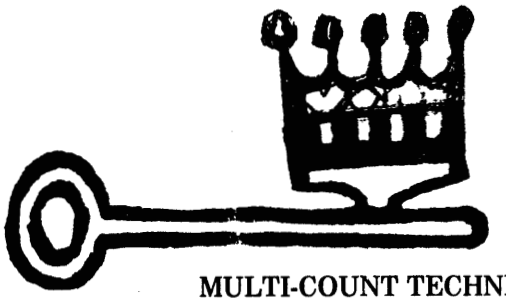
There is a little difference between the back clipping of the coin and the note. With the latter the third finger is brought to the free edge clipping it against the side of the second as in (Fig.2), thus providing a firm grip on it as the left hand pulls open the giant note. During this action the right hand is palm uppermost and remains stationary.

When the note is fully opened it is shown on both sides keeping the back clipped note hidden by performing the back palm move, i.e. the second finger is brought to the other side of the folded note as the back of the giant note is shown and returned to its original position when the giant note is turned back again.
In short, when the right hand is palm up holding the giant note the folded pound is at the back of the hand and when the hand turns to show the other side of the giant note the back of the hand is brought facing the audience and due to the back palm move the folded pound note is now inside the fingers. The folded note will not be seen as it revolves around the second finger.

With the giant note held in the palm up right hand the back clipped folded pound note can be transferred into the left hand as the giant note is pulled through the fingers in what the spectators will accept as a necessary action for the purpose of smoothing out the folds.

Both hands have now been seen to be empty after the transformation making the illusion complete. Note SEEN to be empty. On no account should it appear that you are trying to PROVE that they are empty.

The startling effect of the change from a normal sized pound note into a giant fiver is really something well worth acquiring and adding to your repertoire.



MULTI-COUNT TECHNIQUE

Andrew Pargeter

The Multi-Count technique is applicable to the small packet false counts listed below.

THE HAMMAN COUNT — counting an odd number of cards one by one, without changing their number, while all cards below the centre card of the packet remain concealed.

THE ELMSLEY COUNT — counting a four card packet as four cards while the third card down in the packet remains concealed.

THE JORDAN COUNT — counting a four card packet as four cards, the bottom card of the packet remaining concealed.

THE SIVA COUNT — counting a five card packet as four cards while the centre card remains concealed. The Siva Count itself is not explained here, but a way of achieving a similar result is.

VICTOR'S EYE COUNT — counting a three card packet as three while the bottom card of the packet remains concealed.

ELMSLEY and JORDAN VARIATIONS — as described for the originals but with different end results.

FALSE COUNTS — to count pakcets of cards as being more or less in number than they actually are.

PROLOGUE

This article is the result of trying to rethink the Hamman Count. It had seemed to me for some time, that this sleight, which is capable of wide application and has already been the stimulus for many small packet card effects, had three main drawbacks.

It is not as easy to do well as many magicians seem to think — it is difficult to perform in such a way that the spectators can clearly see the cards — and it necessitates the performer holding the cards in a manner quite different from anything else he does.

I decided, therefore, to try and devise an alternative handling for this count that would make it easier for the spectators to see the cards, and would enable the performer to use a similar handling for many other small packet false counts.

Whether or not the handling is easier than the original is not particularly of any concern to me providing the technique involved is not beyond the average card man. My main aim has been to unify and naturalise the handling of the sleights now in general use in modern card magic.

I will begin by describing this technique for the Hamman Count as this seems to involve most of the important points which occur in the technique for the other counts, and then continue by describing the handling of these other counts, the basic hold for all the counts is one which approximates to the normal dealing position.

THE HAMMAN COUNT

We will assume that five cards are being used although the same technique applies for any odd number of cards.

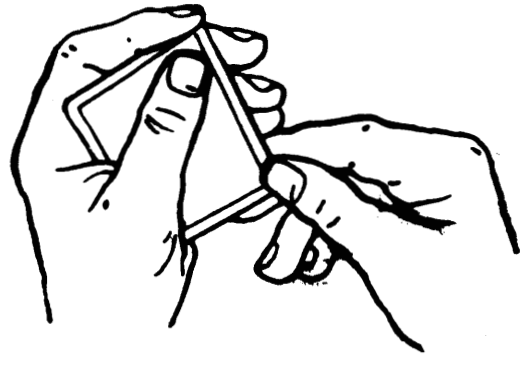
Hold the cards *firmly* in the left hand in the mechanic's grip, and take the inner right corner by the thumb and first two fingers of the right hand in such a way that the first two fingers are as much along the sides of the cards as beneath, thus locking the cards in line with each other (Fig.1). Note the position of the left thumb.

With the left thumb push the top card slightly to the right and then away from you removing it completely allowing it to fall into the Mechanic's grip in the left hand, the other cards being retained in the right hand still held between its thumb and first two fingers.

Bring the right hand cards over the left hand card and repeat the previous move.

You have now counted two cards and are about to count the third in what appears to be an identical action, however you are going to make a switch.

As the right hand cards are approaching the left hand the left forefinger pushes inwards on the outer end of the two cards it holds positioning these cards so that they can be clipped between the first and second fingers of



the right hand as it leaves its cards in the left hand completing the switch. The right thumb should immediately reposition itself on the cards now in the right hand, and the cards it holds counted singly on those in the left hand.

NOTES

1. The actual switch is similar to the one employed in the regular top change.

2. The right hand should be held out in front of the left hand to show each card before it is removed. This tends to keep the spectator's gaze away from the left hand which appears to be carrying out a subservient role, i.e. that of holding the cards which have already been displayed.

3. At the point when the switch is made the position of the left forefinger in pushing back its cards covers the ends of these cards, so hiding the exchange. In the original version of the Hammen Count the ends are exposed during the actual switch and an observant spectator may see the move.

4. The count does not have to be done quickly, and is, in fact, most deceptive when done very slowly. It is keeping an even rhythm with no perceptive difference between the count and the switch which is most important.

5. The right hand grip on the cards should not be too firm, but just sufficient to hold the cards aligned. A certain 'touch' needs to be acquired.

6. As the left thumb pushes off a card from the right hand packet the cards below it are held aligned by gripping them between the first two fingers and the palm of the left hand.

(to be continued)

THAT CERTAIN SOMETHING..... a collection of card tricks by Roy Walton. Available from L. Davenport & Co, £2.00 U.S.A. 4 dollars.

Containing fourteen effects from one of Britain's leading cardmen the first described is loosely based on a Hofzinser concept and entitled Grown up Hofzinser. The performance apparently divines which of the four jumbo aces laid face downwards on the table matches in suit a chosen card. The climax comes when the chosen card changes into the ace of the same suit and the jumbo card is seen to be of the same suit and value of the selected card, a startling finish. This trick alone is well worth the asking price, and for those readers not having gained the necessary confidence to perform the top change, need not delay any longer. The actions leading up to the moment it is required to make the change provide such powerful misdirection that the sleight can be without fear of being caught. The top change is not a matter of technique alone, but largely depends on its successful performance in channelling the attention of the audience away from the hands which never seem to come together. The routine ensures that this condition is fulfilled plus one other. It is important that the card to be changed is impressed on the minds of the spectators — in this effect its face is displayed on three separate occasions before the sleight is made.

The rest of the effects described may be considered as a bonus. They include a small packet effect using blue backed cards which are alternated, face up, face down. When spread out onto the table the face uppers have congregated in the centre and the backs then shown to have changed to red. The remaining blue-backers are shown to have blank faces. There is a patter theme which provides a reasonable excuse for these shinanigans.

Then follows effects using the Galbraith principle, a faro shuffle, turnover pass, monte throw and similar common sleights. Verdict — something for everyone and value for money.

BODY MAGIC by John Fisher. Published by Hodder and Stoughton £5.95.

This is a hardbound book for sale to the general public and contains no new effects, though even the most diligent magical bookworm will most certainly find the odd effect new to him.

The title embodies a comprehensive collection of over 100 effects in which one's own body, or other persons, is responsible for the effects, or phenomena — call it what you will.

Starting with the eye, there are optical illusions, retinal impressions which are retained and some odd effects possible with these after-images etc. It continues with explanations of odd effects relating to hearing, taste, smell and touch.

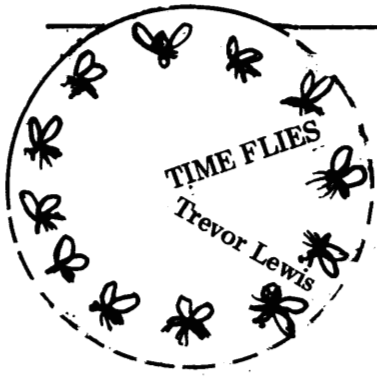
The ground covered makes it impossible to even mention the numerous items in detail. They include, pulse stopping, button on thread sex detector, ouija board, hypnotism, contact mind-reading mnemonics, feats of strength etc.

The close-up performer and mentalist alike will find not only 'icebreakers', but sufficient information to provide an icebreaking conversation as a lead in to his icebreaker. He will also find innumerable party stunts, and need never be at a loss, whatever the situation, to provide entertainment.

The book is much more than a mere compilation of previously published material. That it is the result of meticulous and thorough research into the subject is evident from the bibliography which lists well over 100 titles of which about a third are non-magical publications.

From these sources the author has produced, not only an informative book, but one which I found immensely interesting and entertaining just to read.

Fred Robinson



Get yourself a watch of the pocket variety. I found one about the size of a dollar or a crown piece. Have this in your right pocket with a coin, half dollar or ten pence. Oh, by the way, any old broken, I daren't say 'second hand', thing will do. Remove the coin from the pocket and conceal the watch in the palm. Don't try palming the thing, just hold it there. Throw the coin from the right hand into the left hand saying "Watch." (don't get ahead of me). Repeat the above a couple of times till you have the spectators undivided attention. Assuming that you now have his beady eyes on you, perform the throw change. (For easy reference, see Bobo's Coin Magic, chapter two, The Bobo's Switch). Let the left hand close on the timepiece as you repeat the word "watch". Open the left hand and let the spectator see.....guess. Somewhere someone is going to turn a groove in the back of a watch to take a coin. This way he can push the coin into the back of the timepiece before the final throw. He can now show his right hand empty, or rather gesture with it, before the world shattering climax. So it's not much of a trick, try it with lay people and pardon me, 'watch' the reaction. It's quick, visual and 'punny'.

SYNCH-CERELY

Phil Goldstein

The following was developed as a solution to a self-posed problem. The performer and spectator each take halves of a shuffled pack of ESP symbol cards. Simultaneously, each removes cards from the top of his group, continuing to deal slowly until the spectator decides to stop. The two cards thus arrived at are compared, and are found to match.

An ordinary 25-card symbol pack is used, with some small amount of set-up. Six cards are removed. These may consist of any symbols, in any order, as long as there are no two identical symbols next to each other. For example, the order of this six-card packet might be, from the top: circle, square, cross, circle, star, waves. Arrange the remaining stock of nineteen cards so that an identical stack of six symbols is at the face, in reverse order to the separated packet. (In our example, then, the face card of the pack would be a circle, then square, cross, circle, star and waves). The six-card packet is in your pocket or in your lap, depending on performing conditions. The pack is in its case.

Introduce the pack, describing its history and use. You can safely state that the pack consists of twenty-five cards, as the spectators will not be able to ascertain that the nineteen card pack you display is short. Hold the pack on your outstretched palm, and ask the spectator to cut off "about half". Ask the spectator to shuffle the cut-off stock, while you shuffle the remaining stock. It matters not what kind of shuffle the spectator uses. When you mix your group, use an Overhand Shuffle, running the last half-dozen cards singly — thus bringing the six-card stack to the top of the half-deck. This stack is now reversed, therefore it is in the exact same order as the packet in your pocket or lap.

Exchange packets with the spectator. Explain that, as each of you has shuffled the other's cards, everything is fair and beyond anyone's control. . . As you explain this, the six-card packet is palmed, and secretly loaded onto the stock you now hold. The situation is now that the top six cards of both stocks are the same.

Explain that you and the spectator will slowly deal in unison, and that the spectator will call "stop" whenever the urge strikes. Proceed to

do this. The spectator can, of course, call "stop" at any point, provided this occurs within the first six cards dealt. You can insure that this will happen by making the dealing procedure extremely *slow* — seemingly for the sake of fairness.

When the spectator calls "stop", both you and he deal the stopped-at cards off to one side. Say, "Just out of curiosity, what is your next card?" The spectator will turn up his next, showing that symbol. You apparently show your next symbol, but in fact use a Double Lift — thus, the two will not match. Gather up the cards from the spectator, placing everything away, so that attention is focussed only on the two chosen cards. Turn them over, revealing the match.

COIN AND COVER

Keith Charnley

The only preparation required for this effect is to fold a £5 note into a size sufficiently small for it to be concealed in the fingers and place it in either the right coat or trouser pocket. With a 10p concealed in the right hand in the finger palm position you are ready to perform.

Borrow a wallet from any obliging spectator and place it onto the table loading the fingerpalmed coin beneath it. From another spectator borrow a 10p piece and cause it to disappear using any method which finally leaves it finger palmed in the right hand. With the left hand pick up the wallet to reveal the coin beneath it. Pass the wallet into the right hand and place it back onto the table loading the fingerpalmed coin beneath it.

Pick up the second coin and proffer to show how it was done. Explain that you only pretend to put the coin into the left hand but actually retain it in the right hand. Demonstrate this by performing the 'French Drop' in an exaggerated manner making it obvious how the coin is kept back in the right hand. Continue the explanation by saying that you leave the coin beneath the wallet as you pick it up, and in showing 'how it is done' you pick up the wallet with the right hand, retaining the coin it holds, revealing the one previously loaded. Replace the wallet on the table loading the finger palmed coin beneath it.

Continue by telling the audience that a real magician would simply put the coin in his pocket and it would reappear under the wallet. Suiting the action to the words the right hand picks up the coin and goes into the pocket containing the note, finger palms it, leaving the coin behind, as the left hand picks up the wallet once again revealing the coin. The wallet is then taken with the right hand which loads the note beneath when putting it on the table, as the left hand picks up the coin.

At this point appear to be in doubt who loaned the coin. Hand it back to the claimant and pick up the wallet with the left hand revealing the note. Pick it up with the right hand, and using that hand only unfold it. As all eyes are on the fiver casually put the wallet in the inside coat pocket, and the now free left hand assists in smoothing out the note, which you examine with an air of curiousity and disbelief. Remarking "This must be mine," refold it and hold in the right hand as the left removes the wallet and flips it open. Apparently place the note inside but actually retain it in the right hand. Close the wallet and act as though you suddenly realise that it belongs to the spectator and say, "Oh — this is yours." As he opens the wallet — as he surely will — casually drop the note in your pocket.

If no-one will lend you their wallet it is of course possible to use other articles such as a cigarette packet, ashtray etc but there would be a loss of spectator involvement and the scope for making the effect more entertaining would be considerably diminished. Using a borrowed wallet one can beg the lender not to go away when he hands it to you — when returning it give it to the wrong person. The business of pretending to put the note in the wallet would also be lost. It is the introduction of these mildly humourous 'bits of business' which makes the trick more entertaining without reducing its effectiveness.

Good news? I have just been reinstated as a member of the illustrious I.B.M. Is that good news? I don't know either. I suppose to be reinstated as a member of something is better than being thrown out of something else. As in the days of King Arthur and his round table, I didn't bother to fight my own battles. . .I had a 'Champion'. In this instance it was **Mr Edward G. Love**, known to friends and enemies alike as Teddy The Terrible. As far as I can gather, and remember I wasn't there, only one person spoke out against my reinstatement and that was **Bayard Grimshaw**, former editor of the I.B.M. Budget magazine, former editor of the World's Fair Magicians Only page. I respect his views but I still think he was wrong. . . . . He must have been. . . . .he lost his case. . . . .That's democracy. All I can say is that the next time he gets involved in a discussion of this sort he should get himself a 'Champion'. I know one I can recommend.

Albert Goshman was back in town for a few days en route to and from the Irish Convention. No doubt he sold everything as he usually does, including his suitcase, his balls etc. Albert really is a modern version of the old fashioned mountebank. He packs his bags, hits the road, pitches his wares, and returns home with the loot. The only difference between Albert and the oldtimers is that he does it in style.

Rip offs. . . . . I am not talking about strippers. The other week I saw a magician on TV doing a routine which was lifted straight out of **Maurice Foget's** act. The most blatant steal imaginable. I know it was a straight steal because I was involved in its creation and I know that Maurice has never published it. . . . .

Colin Rose also back in town after visiting most of the European capitals. He tells me he could have stayed forever and has a standing offer to return anytime he likes, but he came home. And do you know why? No, of course you don't, so I'll tell you. He has come home to rearrange his act. . .yes. . .he is going to change the act a little and decided he could do it better while he was at home rather than in hotel rooms etc. Why should he want to rearrange his act? It seems odd that someone who has a successful professional act and can work almost where he likes, should want to stop for a while, come back home and look at what he is doing — but I'll answer that question also. You see, everywhere he went he saw one magician or another doing a piece of his act. Amazing, isn't it? A guy minds his own business, does an original act, and wherever he goes he finds other magicians doing his material, or at least some of it.

Ken Brooke's name has been getting a lot of play in the magical press just recently, one to his apparently impending retirement. Frankly, I don't believe it. Ken isn't the retiring type. He is one of the few people, and there are only a few of them throughout the whole world, whose lives have been so wrapped up in the magic scene that without it he just wouldn't know what to do. If Ken packed it in he would rot. . . and the eleventh commandment says "Ken Brooke, Thou Shalt Not Rot". So don't believe all you read. If he does rest up for a while it won't do him any harm — but I just know he'll be back eventually. I have no idea what he'll be doing, but if he is looking for suggestions (?) how's this for an idea Ken. . . isn't it about time you sat down and wrote something?. . . . .like a book, maybe?

Goodbye,

Patrick Page, I.B.M.

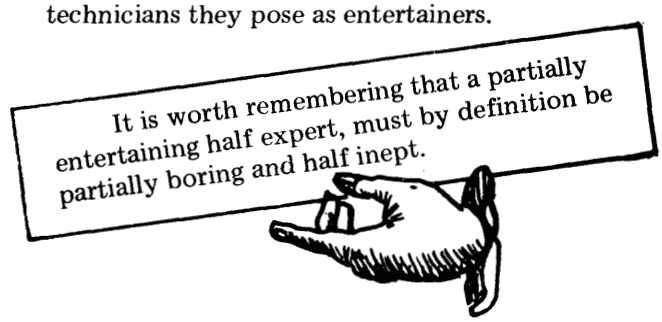
ICONOCLASMS NO.2

Walt Lees

Whilst trudging along the long road of everyman, from the cradle to the centre deal, I have encountered two types of magicians that have impressed me. The first type are the entertainers. That is, those magicians who for money or simply for a love of their fellow man, desire nothing more or less than to be as entertaining as they possibly can. The satisfaction that they seek from their magic is the applause of a delighted audience — often coupled with substantial payments for providing that delight. To these people magic is a means of providing entertainment. They view everything that they do from the standpoint of entertainment. They select their material and arrange their presentation with entertainment and only entertainment in mind. Thse gentlemen are few and far between, but to encounter one and enjoy his work is one of the greatest pleasures in magic. I admire and respect them to the full.

The second group, who also have my admiration and respect are the real experts. The technicians, inventors and original thinkers. These are the people who have dedicated their talents to pushing forward the frontiers of magical knowledge. The people who are constantly seeking better, more perfect, more spectacular, effects and methods. The people who are prepared to dedicate countless hours in search of often minute improvements, from which we all sooner or later benefit. In their own way, these people are also highly entertaining but for different reasons to the first group. They too command my respect and rightly so.

Sandwiched between these two small groups, is a third and considerably larger group. This is that group, which although seeking to entertain cannot resist doing a few things for their own amusement. Who in selecting material are not prepared always to pick the most entertaining, because it amuses them to try something else. Who are not prepared to go the whole hog in planning an entertaining presentation, because there are a few clever moves that they want to work in somewhere. Neither are they ready to dedicate quite enough time and effort to become technical experts or originators. They go so far along the road, then cop out, before everything is quite right. In other words they have joined the mass of partially entertaining half experts who clutter up the magic scene, having fallen between two stools and ending up as neither one thing nor the other. These people are easily spotted at magical gatherings. Among entertainers they pose as inventors and technicians; among inventors and technicians they pose as entertainers.



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WHERE HAVE ALL THE ACES GONE?

by Al Smith

This is a pseudo second deal expose, designed originally to fool fellow magicians, but, though fairly straightforward, the effect, without the explanation *does* fool and interest laymen — particularly card players.

Remove the four aces, and drop them atop the deck. False shuffle, adding one card above the aces in the process. Follow up with two faro shuffles — one out and one in. You are now ready to demonstrate your amazing second deal.

Pose the question "Where Are The Aces?" and simply spell as follows:

W-H-E-R-E — turn next card: an ace.
A-R-E — turn next card: an ace.
T-H-E — turn next card: an ace.
A-C-E-S — turn card on "S": an ace.

If you can actually deal seconds, deal a second on the "S" in ACES to keep everything uniform.

The above is what actually happens. What follows now is the "real work" as you "explain" what you did.

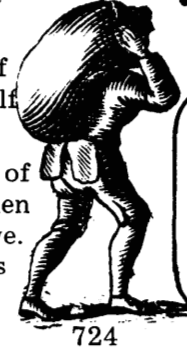
Drop the aces atop the deck as before and false shuffle, but this time do not add a card. Follow up with two faro shuffles, this time, one in and one out. You are once again ready to demonstrate your amazing second. Spell as follows:

W-H-E-R-E deal tops on "W" and "H" and seconds on "E" - "R" - "E". Then turn over the top card, an ace.
A-R-E — deal continuous seconds, turn over top card, an ace.
T-H-E — deal as for "ARE".
A-C-E-S — deal continuous seconds and turn over the top card, the fourth ace.

Comments: Both routines work quite well, and the "expose" is actually a decent workout to keep in practice with the faro shuffle and the second deal.

The faro shuffles need not be perfect, of course, as long as the top section of each "half" of the deck meshes one-for-one.

It is debateable whether the best course of action is to do the demonstration first and then the real thing (?), or perform as detailed above. Either way, for anyone who is, or thinks he is "in the know", the whole thing is a fine exercise in kidology.



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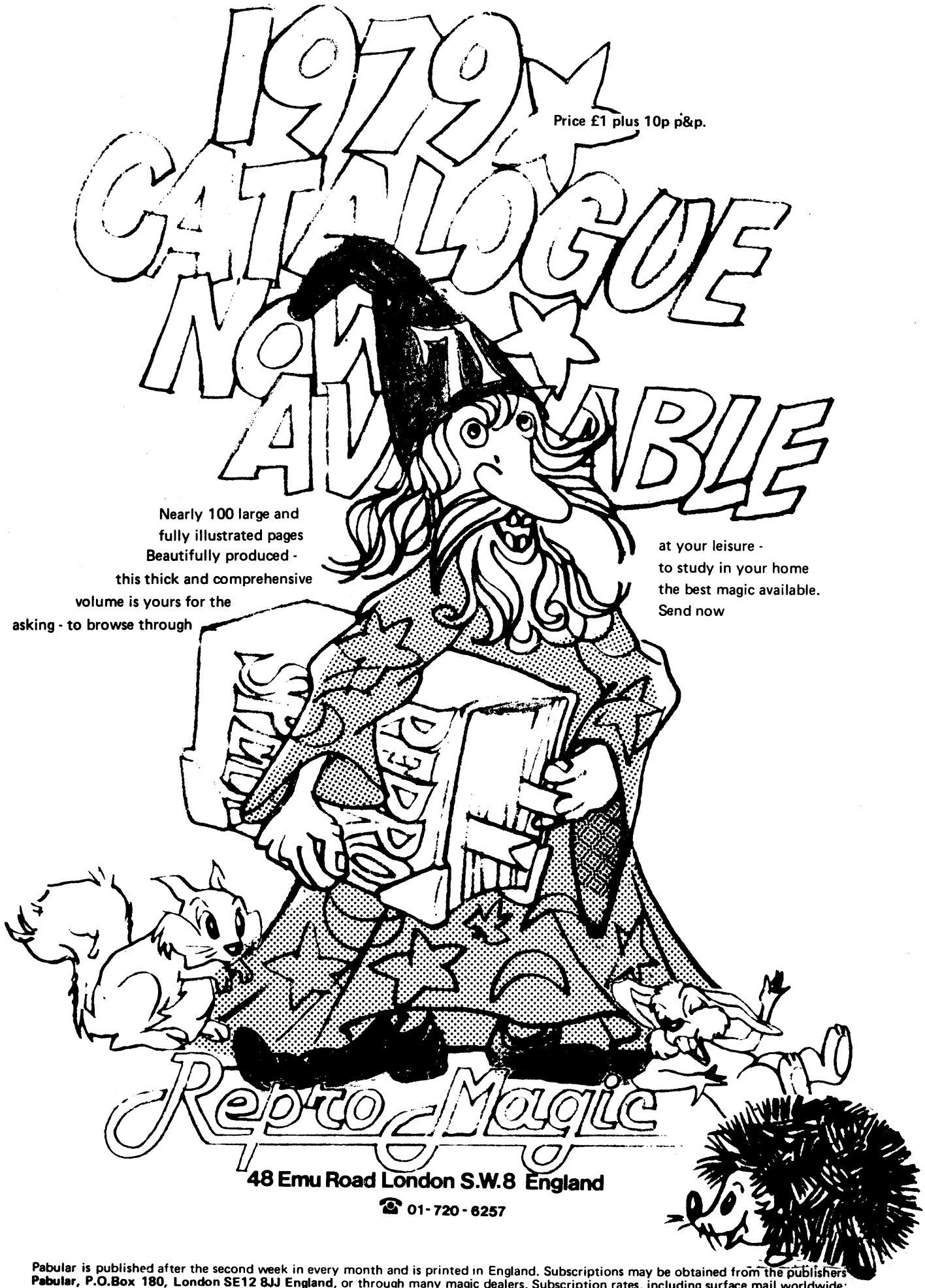

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VOLUME 5 NUMBER 9, SEPTEMBER 1979

Pabular

Brian Sinclair

=m- with apolgies to Heap Big Designer John Caldwell. U.S.A.

THE CARDS ACROSS

Brian Sinclair

This old classic is enjoying renewed popularity, due in no small measure I think, to the superb handling of the effect by Johnny Paul witnessed by many of us on his recent visit to this country.

I predict that this popularity will rapidly fade away when the boys taken in by Mr Paul's effortless handling of both the technique and his assistants, actually try the effect and are faced with some of the pitfalls. It is a trick, that more than most, requires 'address' and the ability to handle those assisting with some 'humourous' authority.

This version owes a great deal to two great magicians. Edward Victor, whose fertile mind was responsible for many of the 'newer' things in magic, and Patrick Page Esquire who taught me almost everything I know about magic (the rest I stole from him). He it was, who showed me the Topit vanisher, and the importance of 'front', the latter of which, Mr Page has more than 'Brighton'. You will need both for this version.

With the Topit in position, three cards from the pack in use slipped into the left sleeve (faces towards the wrist) and a spectator on either side — begin.

Ask Mr Left to count ten cards onto your left hand, making sure that the audience clearly see the number of cards counted and that both hands are otherwise empty. Spread the cards before his eyes asking him to note one or two, and as you drop your hands and square the cards get a little finger break above the bottom three cards. The right hand takes the ten cards from the left hand with the fingers at the outer end and the thumb at the inner, the latter taking over the break from the left little finger.

Spin quickly round to Mr Right and ask him if he has an inside pocket on the left side of his coat. Make a gesture with the right hand holding the cards towards your own inside pocket to demonstrate. In this gesture the right hand goes just inside the coat and the three cards below the break are ditched into the Topit. IMMEDIATELY bring the hand out, and with it open your coat on the right side and gesture with the left hand as you say "Or have you just the one?" Timed correctly the sudden turn to Mr Right who was a moment before engrossed in watching Mr Left counting the cards etc, the instructive gestures, which provide the misdirection for ditching the three cards into the Topit, will be over before he can focus on your hands. From the front it will look as if you are simply cueing Mr Right.

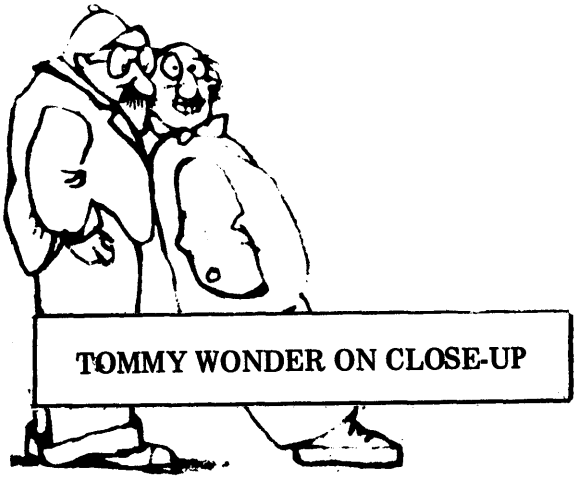
Before he can react to your request, say "Never mind, we'll use your top pocket." Square up the cards and very openly pop them into his outside top pocket leaving most of the cards protruding outside.

Next take the pack from Mr Left and give it to Mr Right asking him to count ten cards onto your left hand. Spread the cards faces towards him for a moment before squaring them up. Turn to Mr Left and open your coat with the right hand ask him to make sure that the pocket is empty. Your left hand drops to your side and the three cards in the left sleeve allowed to drop onto the ten cards already in that hand. The cards are held with one end away from the hand and against the sleeve forming a slide which will ensure that the sleeved cards fall silently and swiftly onto the bottom of the ten card packet. The action is well covered by Mr Left reaching to carry out your instructions. Before he can do so, say "Better still, let's use your top pocket also." Pop the now packet of thirteen cards into his outside top pocket leaving most of the cards showing. The 'work' is now over and all that remains is to build up the effect towards the climax in the usual way causing the three cards to fly invisibly from the pocket of one spectator into that of the other.

Provided that you are not conscious of your instructive ? movements the spectators won't be either — success is dependent on the strong misdirection provided by the gestures, which should flow freely and naturally. The secret disposal of the three cards into the Topit as the right hand goes momentarily inside the jacket during the gestures will appear to the spectators quite natural and accepted as part of your efforts to make crystal clear what is required of your helpers. Afterwards no-one will recall that the hand ever went inside the coat providing the

timing — the essence of misdirection — was correct. Further misdirection is provided by making your helpers the focal point which is achieved by causing their actions to appear to be of more importance than your own. Who is likely to see or suspect that three cards are falling from the left sleeve onto the ten already in the hand when their attention is on Mr Left who is about to ascertain if your inside coat pocket is empty?

For stage or platform work and other occasions when it would be impractical to slip three cards into the sleeve, a card clip to hold the three cards could be worn near the hip pocket. The cards could then be added as you ask Mr Left "if he has two hip pockets?"



Some time ago the relative merits of performing seated or standing were mentioned in this magazine. The following observations may be of interest and perhaps value to readers.

A professional magician must be able to perform whatever the conditions. He must adapt to the circumstances in which he is required to work, and his tricks must be chosen from those which can be performed in any situation. The amateur would also be very wise not to depend too much on conditions. Performing standing up is obviously preferable — sitting down is SOMETIMES possible — standing is ALWAYS possible, and one is always able to deal with any situation.

There are numerous advantages. Any professional actor will tell you that you can express yourself better, and in more ways when standing. So-called body language is easier to use.

Being higher than the audience makes you look more important and gives you added authority making it easier to command the situation.

The distance between your hands and face is greater than when sitting, therefore misdirection becomes more effective.

When standing it is not likely that a passing waiter will spill beer or food over you. It is also easier to move out of his way.

People will never distract from your performance by leaning over your shoulder and making performing more difficult and tiring.

You will not be surrounded in a way which would make it difficult to leave the table quickly and without fuss. To create a disturbance when leaving a table would not look very good.

On arriving at a table you can start the very second you arrive. Having to arrange a chair for yourself can be a problem and a possible nuisance to the guests.

When performing standing people at other tables can see you. You are advertising yourself and thus increasing the possibility that you will be invited to perform for other diners. If seated you may not be noticed by some people at other tables and miss out on an invitation to perform.

When moving from table to table there is often a tendency for people to follow you around and see the same tricks more than once. This creates problems with tricks like the 'Wild Card' in which, if the same cards are used each time the trick would become progressively less effective. For over two years I have been using the following routine with this particular effect which was specifically designed for 'table hopping'.

At the first table the 8S changes into the 4H. At the next table I show a bunch of 4H (supposedly the same cards used at the first table) and these are changed into AS. At the next table the packet of AS become KH and later the KH changes into 8S.

People who follow me around become more and more impressed as they see a bunch of cards continually changing their denomination.

The idea can be used with most versions of Peter Kane's original conception. You will require double facers as follows — 4H/AS and KH/8S which are available from dealers, and KH/AS and 4H/8S which you will have to make up. Mine are made with Letraset pips. Also required are four little plastic wallets in which the sets of Wild Cards are placed.

Prior to performance I put the four wallets under my cumberbund in the proper sequence with the wallet for the first performance at the front. After showing the trick the cards are replaced in the wallet which is put back under the cumberbund BEHIND the other three. For each performance take out the front wallet and at the conclusion replace it behind the other three. After the fourth performance the cycle has been completed once, but by resetting the cards each time, the cycle can be repeated indefinitely.

Fred Robinson

OASIS

What has now become known as close-up magic is almost impossible to define, and only of academic interest, excepting for those responsible for formulating the rules relating to this class of magic when organising competitions in their respective magical societies. The term now embraces what formerly came under such various headings as, impromptu magic, after dinner magic, pocket tricks etc, all of which imply the kind of magic and choice of tricks suitable for occasions where the performer is in close contact with the spectators, and vulnerable to certain hazards not so likely to be experienced by stage and platform performers.

These hazards include comments from spectators desirous of catching the performer out to actually grabbing the performer's hand or apparatus.

There is a world of difference between intimate performances for lay audience and the problems they impose, and what has become to be regarded by magicians as close-up magic when performing for their colleagues. The atmosphere in the latter is one in which the audience is there because they love magic and are sympathetic to the performer and prepared to accept a lower standard of entertainment than would an audience of non-magicians. Furthermore they are prepared to turn a blind eye to unnatural and suspicious moves that would bring a disconcerting vocal comment from uninhibited and less polite members of a lay audience.

In addition to this inbuilt protection a further insurance is provided by the organisers — a luxury not available outside the magicians clubroom. They make every effort to position the performer's table so that he is not subject to having his tricks exposed by spectators being behind him or seated at 'bad angles'.

It is within this artificial environment that magicians perform 'close-up' magic, and as a consequence choose material suited to the conditions provided for a special kind of audience. The end result of their efforts is usually an act which can rarely be performed other than at functions arranged by their colleagues. In short, they have a close-up act which in most cases cannot be performed as a complete unit under conditions outside the magic scene.

There is one place in which similar conditions can be obtained — in one's own home. Here one has a captive audience which can be persuaded to sit in advantageous positions as the magician sets up his table. This procedure seems somewhat pretentious and reminiscent of a tiny tot doing his or her party piece for indulgent aunts and uncles.

Much effort has been expended by many magicians in devising such acts and in consequence have given much pleasure to other magicians, but it is important to recognise that, with very few exceptions, these acts have a limited appeal to lay audiences.

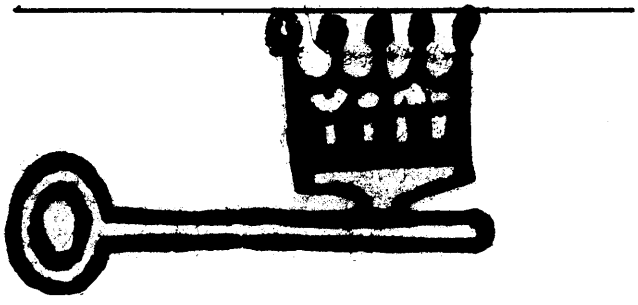
This simple assessment of magicians magic may seem self-evident to those with experience of performing magic outside the cloistered confines of their magic clubroom, but the ambitious youngster may not be so readily aware that the magic he sees when magicians are entertaining each other has little relevance to what is required when entertaining non-magicians. Even as he watches informal groups he may be misled into believing that he is acquiring valuable knowledge without realising that the essential ingredient, is, almost without exception, missing from tricks shown during these sessions — an entertaining presentation.

He will also on occasion attend lectures given by others whose tricks and minds are orientated towards entertaining their fellow magicians, and will in consequence become further indoctrinated, which, if his original intention of joining a magical society was to gain knowledge that would result in making his performances more acceptable to lay audience he will be mistaken.

Let me quote from a personal experience which illustrates perfectly the point I am making. After attending a very successful lecture demonstration by a non-professional three of us, including the lecturer, went for a meal. Within minutes he was entertaining a young lady with tricks and later remarked "That is what I do for laymen." Not one of the tricks he performed was part of his lecture programme.

More recently **Johnny Paul**, who has been performing close-up magic professionally for several decades, entertained magicians without explaining the methods by which his effects were achieved. All the effects shown were part of his regular programme and was a valuable lesson in presentation. It was apparent when listening to the observations made following the performance that the majority found it less acceptable than the lecture demonstration referred to above.

What the beginner in magic must understand, if he wishes to entertain lay people is that he must be a PERFORMER, and that is something he will never learn by associating with other magicians.



MULTI COUNT TECHNIQUE (continued)

Andrew Pargeter

The Elmsley Count

To perform the Elmsley Count, the grip of the right hand on the cards is slightly different. The cards are held between the right hand thumb and first finger only at the right hand bottom corner, the sides of the thumb and finger being parallel to the lower edge of the cards. See sketch. You may care to try this hold with the Hamman Count, but it is not recommended for more than five cards as it does allow the cards more freedom to slip out of line. The procedure for the count is as follows.

The first card is counted off in exactly the same manner as the first card in the Hamman Count. As the right hand approaches the left hand to count the second card two movements take place. The left hand forefinger pushes back the first card as it did for the Hamman Count enabling it to be clipped by the right hand. The thumb of the right hand pushes on the edge of the two top cards it holds sliding them to the left as one card.

As they meet the left hand the left thumb and forefinger grip the two cards as one taking them from the right hand at the top right hand corner and the right hand first and second finger clip back the first card. The two cards now in the right hand are counted as the third and fourth cards.

Notes: With practice it will be found that the first card can be clipped back between the thumb and first finger as in the original method, making the count even more deceptive.

When holding the cards in the right hand, the thumb and first finger should press together over the edge of the cards to prevent them from swivelling out of line.

The Jordan Count

The right hand grip is as for the Hamman Count and the first card counted off as already described for this count, but as the second card is counted off the forefinger of the left hand pushes back the first card jogging it towards the performer beneath the second card.

As the two remaining cards are brought over they are counted as one into the left hand and, at the same time, the injogged first card is clipped back by the first and second fingers of the right hand. It is then counted as the fourth card.

Notes: The clipping back of the first card is done mainly by the second finger of the right hand performing a gliding action beneath the card drawing it back until the first finger and thumb fall back naturally onto the card.

This count may, at first, seem to be the most difficult to perform using the multi-count technique, but once mastered, it does overcome the problem encountered by many performers in counting the second card with the orthodox technique i.e. when drawing off the second card it is often found that the third card tends to come with it, leading to an awkward fumbling which destroys the illusive quality of the sleight.

Jordan Variation —
The Siva Count

This is a count that was published by Jack Avis designed to hide the middle card of a five card packet as the cards are counted singly as four. The following method achieves a similar result but uses a different setup.

The card to be hidden starts at the bottom of the packet. This is, in fact, an advantage as it can be stolen with a fan add-on move.

The cards are now counted singly from the right hand to the left using the holds described for the Hamman Count, the only 'move' being that the last two cards are placed over as one. The packet is then turned over and the same count is done except that when you come to the third card you actually push over two cards as one and then count the last card over singly.

The concealed card is now in the centre of the packet and you can reveal it as you wish.

Note: The two card push-over is the same as the one described in the Elmsley Count.

Edward Victor's 'Eye' Count

This is the simplest of the counts to perform, and if the counts described so far have been mastered, no trouble should be experienced in performing it.

The grip of the right hand is as in the Hamman Count. The first card is counted off in

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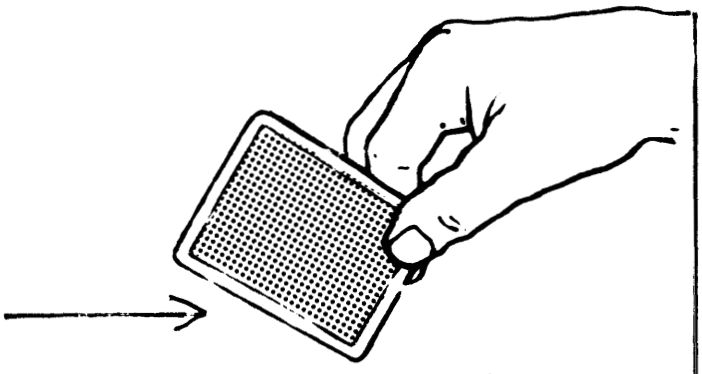


the usual way. The remaining two cards are then placed as one into the left hand while at the same time the original first card is pushed back by the first finger of the left hand and clipped back by the right hand. This card is then counted normally as the third card.

Count Variations

While experimenting with the counts described so far it occurred to me that it would also be possible to introduce a left hand little finger break into the technique and whilst this was not necessary for these counts I found that it could be used to produce variations of the Jordan and Elmsley Counts that seemed intriguing. These will now be described.

Jordan Variation

Start with the normal setup for the Jordan Count. The right hand grip is as described for the Hamman Count.

The first card is counted in the usual way. Now, as the second card is counted off, the little finger of the left hand is inserted under it forming a break. The two remaining cards are then placed as one into the left hand but, as this is done, it will be found that the bteak enables the first and second fingers of the right hand to clip back the second card which is then counted over as the fourth card.

Notes: This count conceals the bottom card of a four card packet and leaves it third from the top as in the Jordan Count. The differences are that it leaves the other cards in a different order and is, I feel, easier to perform.

Elmsley Variation

Start with the setup used in the Elmsley Count and the grip as described in this article for the count.

The first card is counted in the usual way. The next two cards are now pushed as one by the right hand and, as they are taken by the left hand, a little finger break is obtained under them. The third card is now counted over and in the process the two cards above the break are clipped back by the first and second fingers of the right hand. These two cards are then counted as one completing the apparent four card count.

Notes: You must be careful not to spread the two cards as they are clipped back and counted as one.

You will find that at the end of this count the concealed card is second from the top in the packet. This means that the packet can then be flipped over and counted with the normal Elmsley Count and the same card will still be concealed. I feel this has great potential.

The moves with the little finger break described in the above two counts can also be used to produce more false counts where cards are counted as being more or less in number than they really are.

Further Notes on Technique

At the beginning of this article I described two right hand grips that were to be used in the various counts. Variations of these grips are, of course, possible and you should experiment until you find the grip that suits you best.

I find that all these counts become even more convincing if the cards are taken by the left hand with a slight snapping action. This is achieved by rolling the left hand in a clockwise direction by a small amount as it takes cards.

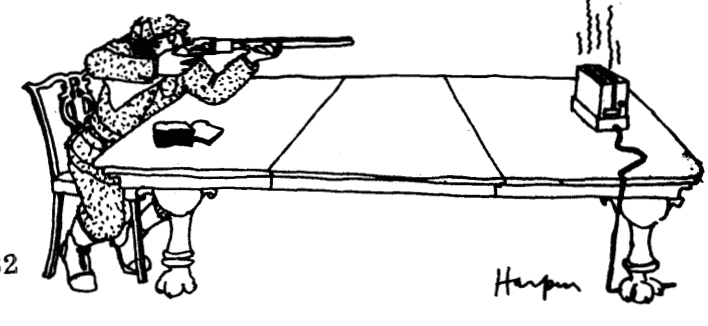
Aim to give the impression that the left hand thumb is taking cards from the right hand even when those cards are actually being placed or pushed into the left hand.

A False Count

To count a packet of cards as less than there are or more than there are the same technique as for the Hamman Count is used, but the switch is done at different points in the count. For example, a packet of seven face down cards can be counted as five if the switch is made on the third count. To count the same number as nine cards the switch is done on the fifth card.

Epilogue

Once the techniques for the above counts have been mastered it will be found that there are many other variations possible. This is because the switch, the push off move from the Elmsley Count, and the injog move of the Jordan Count can be employed in various combinations. I am sure that you will find other possibilities and I wish you as much pleasure in experimenting with this technique as I have had.



ANYTHING FOR A CHANGE

Eric Mason

Here is a sleight I have been using regularly for many years in close-up situations. Briefly stated — a freely chosen card is dropped onto the table, and in the action a substitution is made.

Hold the pack in the left hand in the thumb count position and ask someone to say 'stop' as you riffle the outer left corner, and as you stop on command insert the index finger into the outer end of the pack at this point (see Fig. 1). Note particularly the position of the third and fourth fingers which are curled over the side of the pack exerting a firm pressure on the back of the top card.

The thumb is inserted into the break and pushes the top portion above it causing it to open bookwise and out of alignment with the bottom half of the pack (Fig. 2), as the index finger moves clear.

The left hand turns to give the spectator a clear view of his selection and the right hand removes the cards below it (the original top portion), with the exception of the original top card which remains hidden below the selection (Fig. 3). To prevent its exposure during the action the selection is pushed forward covering the outer end. The index finger also helps in this respect covering the outer ends of the two cards, and if necessary dip the outer end of the pack should any spectators be below eye level in relation to the pack.

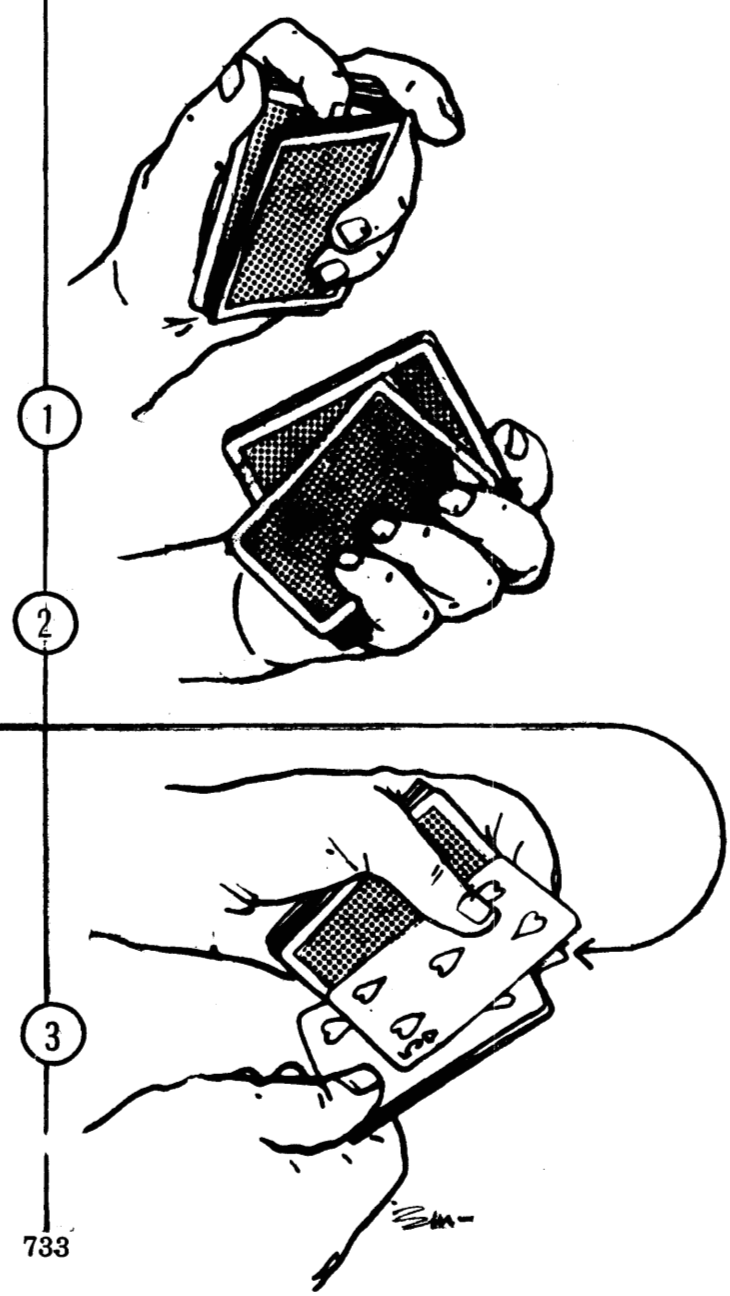
Immediately the right hand has moved its cards clear the left index finger tip is brought onto the face of the selection, takes over from the thumb in holding the two cards between it and the remaining finger tips pressing on the back of the original top card. The thumb is now free to move over to the side of the two cards and assists in squaring them as the index finger moves clear and pressure of the second, third and fourth fingers bring the two cards face down onto the face down pack.

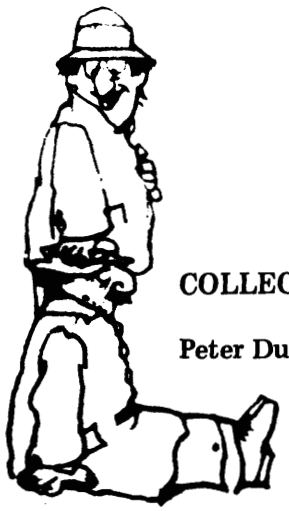
The selected card is now second from the top of the portion in the left hand, the remainder of the pack being face up in the right.

Now for a trick. Thumb off the top card of the left hand packet onto the table and place the packet in the right hand face downwards on top of it. As this takes place the left hand moves back to the edge of the table and thumbs off the chosen card into the lap. Right hand next takes the left hand cards and drops them on top of the tabled portion.

Your left hand, which is obviously empty, goes under the table. The right hand slaps down on the pack and the left hand comes out from under the table with the selection.

That is just one use for the sleight — there are endless others.





COLLECTORS SEMINAR

Peter Duffie

The following is a handling of Roy Walton's Collectors which I have used continuously over the past year.

Remove the four aces from the pack and in so doing cull the K, Q, J and 10 of spades in that order so that the ten becomes the top card when the pack is face down. The aces are dropped onto the table with the spades on top and spread so that all the faces are visible.

Spread the pack and have three cards selected by different spectators. Close up the spread obtaining a left little finger break under the top card, the ten of spades. Take back the selections placing them face up on top of the pack. With the right hand, thumb at the inner end and fingers at the outer end, lift off the cards above the break.

You now show the faces of the selections separately saying that it is important that they remember their cards. The real reason being that in the action of showing them, a card is loaded face down between each selection by proceeding as follows.

With the left thumb pull off the upper face up card from the packet in the right hand onto the pack picking it up again under the packet. Obtain a break under the new face down card on the pack (the Jack) and pick it up under the packet as the left thumb pulls off the next face up card. Pick up this card under the packet which now consists of five cards — face up selection, face down 10s, face up selection, face down JS and face up selection.

Turn the packet of five over and drop them on top of the pack — the top card is now a face down selection followed by the face up JS. False shuffle retaining the top seven cards in position. Hold the pack in the left hand dealing position and obtain a break under the top five cards with the left little finger. This is easier than it appears due to the fact that there is a natural break four cards down.

Now pick up the four aces and place them still face up on top of the pack. You now perform the "Turnover Move" as follows. The left hand is holding the pack in the dealing position with a little finger break below nine cards and the right hand grips this block of cards near the right long side between the thumb and finger tips, the latter going into the break. The block is pulled away to the right, the thumb pulling the AS about an inch further than the rest of the block (see sketch). The AS is retained between the thumb and first finger as the tips of the second and third fingers turn the rest of the block over and square with the pack. Simultaneously with this action the outer left corner of the AS goes under the left thumb and is snapped upwards. Without hesitation the AS is turned end for end and face downwards (there is only one way to do this without breaking the wrist), and placed on top of the pack.

The whole moves take but a second and should be done smartly — from the point of view of the spectators the performer has merely flipped the four aces over face down and the snapping of one against the left thumb will be accepted as an innocent flourish.

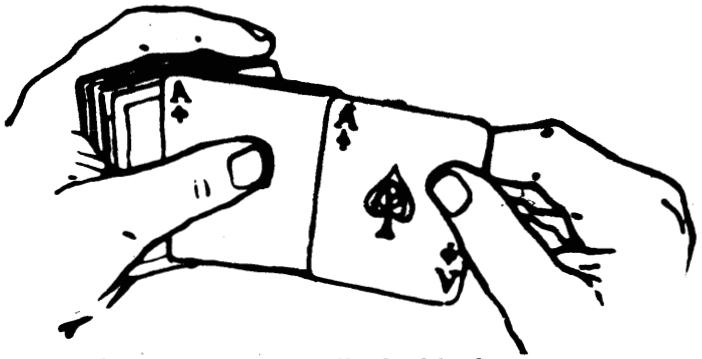
You now spread to show that the top four cards (apparently the aces) have collected the three selections, which you pull out of the spread and drop face up onto the table.

Next remove the top four cards and after squaring them turn them over to show an ace at the face and as you place them face upwards onto the table move the upper three cards over sufficiently to expose the index of the rear card which is the AS. Do not make a move out of this — the spectators will accept that they are the four aces if done casually.

You now obtain a break under the top card, which is an ace, and pick up the three selections. Repeat the actions of Stage 2 exactly, but with different patter. This time you ask each spectator which card they selected.

Now repeat Stage 3 exactly to show the repeat collection. Care should be taken not to expose the faces of the ten or Jack of spades when picking up the supposedly four aces. Remove the selections which are this time fairly between the four aces which can be taken from the top of the pack and shown freely.

Now comes a really startling climax which, although has nothing whatsoever to do with the Collectors, has a very strong impact on the audience. When showing the four aces they are spread over to the right on top of the face down pack which is held in the left hand. In doing this, also spread the four cards below them. Close up the spread of eight cards and take a break below



them. Right hand now pulls the block over to the right, its thumb pulling the AS a little further exactly as explained in Stage Four and depicted in sketch. The four aces are now caused to change instantly into a Royal Flush in spades by using the Snap Change which is an adaptation of a Roy Walton move explained in his book 'Late Extra Card Tricks', and is performed as follows. Retaining a grip on the AS move it smartly up and down snapping it on the seven card block which is flipped over during the action. The action should be fast and then spread to reveal the Royal Flush made as soon as the block has turned over. It is the snapping sound of the AS on the block of cards plus the fast movement of the flip over and spread which produces the required effect.

The Turnover Change and the Snap Change achieve the same objective, the latter, mainly on account of the fact that more sound is produced and is more of a flourish makes it preferable to the former when producing the final climax.

Here is a further use for the Snap Change. Have the four aces face downwards on top of the face down pack. Spread the pack and openly outjog the fourth card, and continue the spread asking a spectator to touch any other three cards. As each card is touched outjog it in the same way. Remove these outjogged cards and place them face up on top of the face down pack, and get a break below the three face down aces. Reverse the order of the four face up cards by taking them singly into the right hand.

The ace will now be at the top, and as you explain that the ace is the highest card chosen execute the Snap Change and spread revealing the four aces.

BOOK REVIEWS

Two more booklets from the prolific Phil Goldstein in the same format as his previous publications and both are priced at four dollars plus one dollar airmail postage, from the author at 7070 Franklin Avenue, Suite 101, Hollywood CA 90028 U.S.A.

The Yellow Book of Mentalism contains ten effects of which three have previously appeared in print. There is a limited number of effects available to the mentalist and in consequence he must depend on novel presentations to achieve the appearance of being different and less predictable. The effects include one in which the performer predicts the name of an article a lady forgets to purchase on her visit to the supermarket — excellent for an audience of ladies. A divination of a selected card using a borrowed pack. A prediction envelope is handed out and five spectators invited to call out a simple geometric design which the performer draws on separate business cards — one is chosen at random and is found to match the prediction. A no stooge prediction — suited for an audience of men in which performer predicts the number of pins a spectator says he has knocked down in an imaginary game of bowls. A clever adaption of the Hilliard Telephone Test using the twelve astrological signs and a nailwriter. A novel presentation of Seven Keys to Baldpate which is allied to astrology.

There are three more effects which include a technique for a five-way out effect using billets — one with darts — a special effect for New Year's Eve — and lastly a card effect using an instant stooge.

Presentation and patter with the items add considerably to the value of the material offered.

Goldstein's Gallery (sub-titled 'a collection of polychromatic card magic).

Ten card effects one of which has a couple of variations utilising cards with contrasting coloured backs.

The Picasso Aces is a variation of the ace assembly using blue backed aces and red backed indifferent cards. In True Blue a card selected from a red backed packed appears face up between two blue backed kings. First Raid is an approach to Roy Walton's 'Ambush Plot' — three selections of red backers being caught between the blue backed kings.

Among the other effects subjected to the Goldstein treatment are Oil and Water, Follow the Leader, Brainwave plus others less easily defined. Due to limited space these cannot be detailed but it can be said that the material is up to this author's usual standard and if you are a card man of average ability you will find much of interest.

Rick Johnsson's Strike One, an impromptu miracle with matchboxes. Available in Great Britain from Anthony Brahams, 168 Holland Park Avenue, London W11, £1.75 post free.

This booklet of nine pages and 24 diagrams

details a routine with two matchboxes. The two boxes are caused to adhere to each other in several positions and at different angles, sometimes with both boxes closed and at others with one or both drawers half open. At the conclusion both boxes may be examined. There are no difficult moves in what seems to be an excellent bar trick and some will give it the requisite rehearsal and add to their repertoire of impromptu tricks — others will not, and louse it up — it is that kind of trick.

ICONOCLASMS NO. 3

Walt Lees

There are three kinds of people in this world:-

— Magicians.

— Lay people, whose only interest in magic is whether or not it happens to entertain tham at the time of performance.

— People who have no interest in magic, other than that, whether they like it or not magic plays an important part in their lives.

What! You exclaim, throwing up your hands in disbelief. Are there such people? The third group, that is.

Indeed there are. They are that sizable minority of people that could be called for want of a better description, the magically sophisticated semi lay public. But who are they? Well, here are some:-

— Magician's wives, families, close friends, girlfriends, mistresses, neighbours etc.

— Regulars in pubs where magicians congregate.

— Showbiz people who frequently meet/work with magicians.

These people are not the lay public, although we frequently make the mistake of regarding them as such. We even equate their reaction to our miracles with a lay reaction. Nothing could be further from the truth. The only thing that they have in common with the genuine, one hundred per cent dyed in the wool layman is that they are not turned on by magic in the same way that we are. In other words they are not sufficiently motivated by it to want to do it themselves.

Take your own family, for instance. How much more magic have they seen than the average person? They even have a magician, good, bad or indifferent under their own roof. Magic, to them, is an everyday thing. Part of the routine of their lives. How often are they dragged to conventions and society events? How many times have they been forced to watch magic on television? They know all the standard effects, gags and presentations. They are just as sick of seeing the linking rings and unequal ropes as the most dedicated magic buff.

The same applies to those people who are always in the pub after the society meeting. They have seen it all before. They stand huddled together at a corner of the bar fending off the wild hoards, who descend brandishing packs of cards and bits of string.

So what is all this leading up to? Simply this. For better or for worse we have created this magically sophisticated semi lay public. Having created them we must make sure that we distinguish them from the true lay public. If we fail to do so we are in for some nasty shocks. For instance, that trick which our kids thought was great on the dealer dem at some convention and just the thing for dad's act; what really appealed to them about it? Was it its novelty? What is novelty to a real layman, who has never seen the original standard version? Or that act on the gala show, the one that brought the house down — the one that had everybody saying "That's how magic should be presented". The wife may have raved over the style, costumes and lighting, but to the real layman is it perhaps just a lot of overdressed nothing? Or that trick that wowed the locals in the pub after the last society meeting, could it be that in a different pub, where magicians do not descend en mass every week, they would wonder why you had bothered?

To the real layman, magic is something totally outside of his normal experience. This alone makes it interesting, and when well presented, entertaining. The magically sophisticated audience, regards magic as normal, they take it for granted. They are entertained by novelty, elabbrate presentations and offbeat effects. To confuse the two is to court disaster.

Happy New Year. I don't know about you dear reader, but if 1980 is as good as 1979 was then I'll love a happy new year. It has been a busy year, so busy in fact that I decided not to work at all over Christmas and the New Year. And so for the last 10 days or so I haven't done a thing. All my friends are amazed "Not working at Christmas or New Year?" they said "but that's the busiest time of the year." It was a great feeling to look at them, allow my head to swell a little, and say "For you, maybe."

Actually '79 got better towards the end in many respects, and not just financially. As I sit here surrounded by Christmas presents ranging from socks to after shave I am reminded of one of the sadder events that happened in '79 and that was the closing of the **Ken Brooke Magic Place** in Wardour Street. Someone once penned a line which pointed out that every cloud has a silver lining — or was it, it's an ill wind that doesn't blow somebody some good! Well, however chilly the wind was that blew down Wardour Street towards the end of '79 it left a warm glow behind for someone and that someone was me because Ken Brooke floored me a few days before Christmas by giving me a present of all the signed photographs which had adorned the walls of The Magic Place. I know that some people will be annoyed about that but I'm not. So a big thank you to both Ken Brooke and Frank Farrow for one of my happier moments of the year. I promise that if either of you decide to open up again you can have them all back if you want them. I won't like it, but you can, I promise. To complement the aforementioned surprise my family bought me a bunch of photograph albums so I had a busy time filling one with the other. (I still have room for more??)

'79 was also a good year for meeting old friends. Lots of visitors from the U.S. — **Mike Caldwall, Jay Marshall, Percy Diaconis, Ricky Jay, Scotty York**, etc etc, all of them Anglophiles. I mustn't forget **Pete Biro** who arrived just in time to appear on the evening show at Ron Macmillen's International Day of Magic. Pete's almost round the world trip was marred by the fact that his wife was taken ill and had to spend a few days in hospital, but everything turned out O.K. eventually. Keep well, Bobbie. Write sometime and I won't tell Pete. Mention of the International Day reminds me how impressed I was by **The Moretti's** version of the broomstick levitation. It gets better every time I see it. Did I mention **Albert Goshman**? He was there. Albert is fast catching up with Jay Marshall in the number of trips he has made to this country. He arrived, as always, with packed suitcases, new balls, and then departed, as before, with nothing but loot.

If I can harp back to Christmas again, I nearly forgot one of the most important items that Santa Claus threw down my chimney — a video cassette recorder. It was actually a present from a friend of mine. That's the kind of friend magicians need. This one was short, fat, female and talks to herself occasionally, and she knocked me out with the present. In the past I have always hated people with these machines and was sick and tired of them telling me how good they were. Now, you can get sick and tired of listening to me for a couple of minutes.

This machine is real magic and with it I got several tapes of various magicians in TV shows. This, of course is its major value for we magical idiots — the fact that we can tape other magicians performing.

The Page boy speaks....

One of the features of it is that you can actually stop and start it, freeze frames. This, of course, can be a problem for the sleight-of-hand man because anyone who tapes a magician performing can stop and start frame after frame and almost see the sleight taking place. In most instances you can actually see the moves. I can't imagine any layman who would take this sort of trouble but I am quite sure there are many magicians who do, finding out how a trick is done or perhaps being able to copy another magician. This is a great pity, but has made my Christmas much happier.

As I pen these words (this is a lie, actually I'm speaking into a tape recorder) sitting in front of me is a number of copies of the old Magic Work of the twenties. It really is surprising the difference of the material between the books and magazines of then and today. The main difference is that most of the writers really did try to come up with original thoughts. There was a genuine attempt to create something new and different. Today there is a tendency for magical creators to use existing material and try and alter, streamline or re-routine it. I'm not sure why, but perhaps it's because there is much more literature around today and we are being subconsciously brainwashed into thinking along particular lines. Maybe the old timers didn't have so much to read so they had to originate.

Give it a try and send it in to our Editor, please. Happy New Year.

Patrick Page

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VOLUME 5 NUMBER 10 OCTOBER 1979

Fabular

CAN YOU DO THE GYPSY THREAD AGAIN?

Piet Forton

It was during 1961 that I first performed the classic broken and restored thread and immediately repeated the effect using the same? piece of thread. The method described below differs from that used by the Niberco Bros. to achieve the same effect and is the one I have performed with great success in close-up situations at tables in hotels, restaurants and similar engagements in many cases when completely surrounded.

The initial preparation is the same as for the well known single restoration but this double restoration requires that two balls are made a little less than an inch apart and approximately a yard from the end of the thread. *(See below for details of how to fold the thread if you are new to the effect — Ed.)*

The two balls are now squeezed together and the thread rewound round the spool trapping the balls beneath the thread with the last few turns. Place the spool so prepared in the left coat pocket.

When about to perform the effect, the left hand enters the pocket and brings out the spool with the thumb covering the two balls and the index finger on the opposite side and parallel with the spool. The free end of the thread should be clear of the fingers and thumb near the end of the spool projecting from the hand. Attention to these important details will ensure that the right hand can take the free end of the thread and pull it off the spool neatly and with the greatest economy of movement. See sketch (1).

Hold the spool in the left hand and with the right hand pull the thread off the spool horizontally as far as the first ball which will result in the thread being displayed between the outstretched hands.

The right hand now drops the end it is holding and takes the spool, but before actually removing it the left index finger moves around the spool and traps the two balls between itself and the left thumb. (2). The right hand, now in possession of the spool, snaps the thread about three inches from the balls. The spool is now placed aside and the left displays the thread, the two balls being hidden between the tips of its index finger and thumb. So far there is no difference from the classic effect except that you have to keep two balls hidden and it is necessary to squeeze them a little more.

The thread is now snapped into a number of approximately equal pieces — first breaking it about a couple of inches below the hidden balls. Place the thread back into the left hand break again. Repeat until all the thread is in the left fingers leaving the right hand empty. Display the broken pieces between first and second fingers of the left hand.

Right hand next takes all the pieces, except the one with the two balls hidden between the thumb and first and second fingers, and holding them shoulder high roll into a ball using only the thumb and finger tips.

Pretend to attach the resultant ball onto the single piece held in the left hand, but actually retain it between the right thumb and fingertips bringing the bottom ball of the two in the left hand into view. You appear to have attached the rolled up broken pieces onto a single short piece of thread.

Right hand next takes the visible piece grasping it by the ball hidden between left thumb and finger tips. Hold it in a display position allowing the left hand to be seen empty.

The visible piece is now retaken with the left hand, and in the process the concealed ball together with the ball of broken pieces are transferred from between the tips of the right thumb and index fingers to the same position between the left thumb and index finger tips. This is accomplished as follows.

The backs of both hands are facing the spectators and as the tips of the thumb and fingers of both hands come together, the right thumb pushes the two balls it is holding hidden between itself and the right index finger onto the tip of the left index finger. Without hesitation the left thumb presses onto the two balls as the hands move apart completing the transfer of both the visible pieces of thread and

the concealed balls. Sketch (3), giving the performer's view, shows the point at which the two balls are being pressed onto the left index finger tip with the right thumb. It is important that at the conclusion of the move that the ball of torn pieces is behind the whole ball which is forward towards the tips of the left finger and thumb, and that the passing of the piece of thread should appear as a normal action with the object of showing all is fair, at the same time allowing the audience to see that nothing is concealed in either hand, without specifically saying so.

The right hand next grasps the thread at the bottom end and bringing both hands on a level plane slowly pull the thread horizontally causing the ball to unwind revealing the restoration.

It would, of course, be possible to do the first restoration with the concealed ball and ball of torn pieces hidden in the right hand, and do the pass over move described above, after the restoration when passing the thread from hand to hand in a continuous move, thus displaying both hands to be otherwise empty. I use both methods, depending upon what I feel is best for that particular performance.

The right hand releases the end it is holding and smoothes out the wrinkles in the thread by pulling it through the thumb and fingertips a few times. This will be more effective if there is some moisture present on the tips of these digits which if dry could be remedied by touching them with the tongue, but personally I do not like using the mouth, other than for talking, when performing.

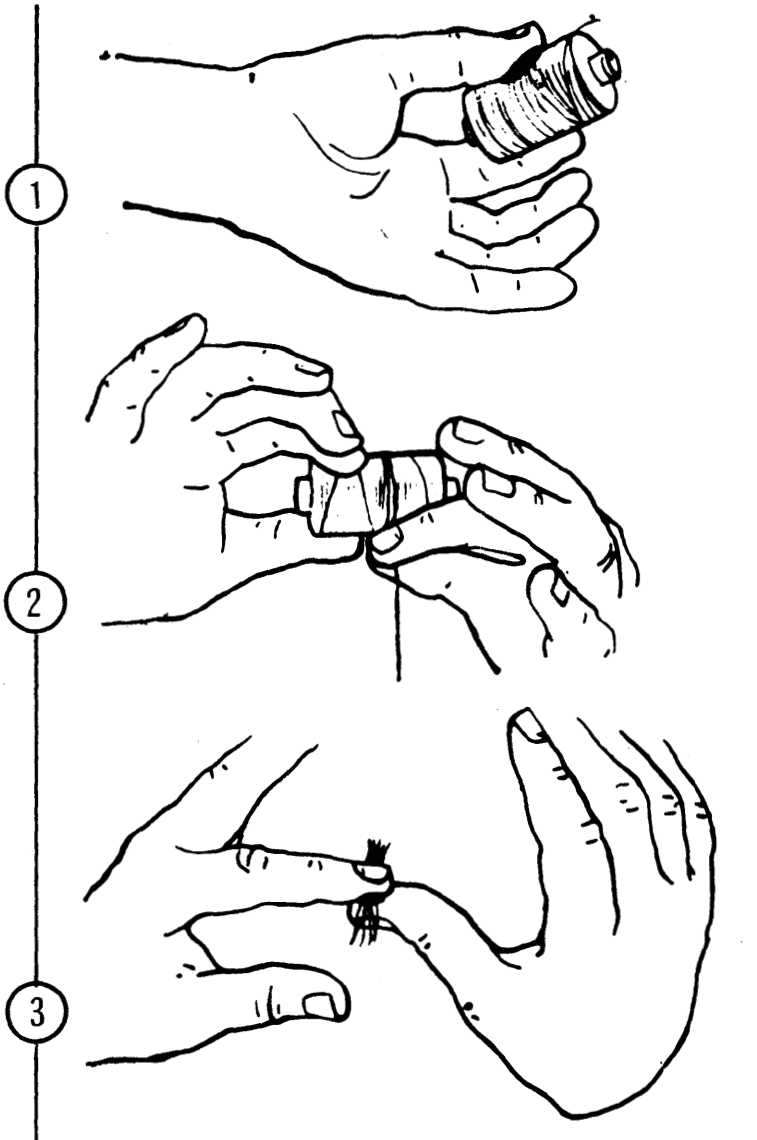
You now repeat the effect by breaking the thread in pieces as before. This time the right hand takes the visible pieces and the ball of broken pieces together and making them into a single ball by rolling them together between the thumb and finger tips.

Continue as in the classic method by pressing this ball onto the thread piece in the left hand, exchanging the two balls and complete the trick for the second time.

AFTER-THOUGHTS

One can discuss the advisability of repeating the effect as it is really strong when only performed once. However, if during the patter the point is made that magicians never repeat an effect, or someone asks for you 'to do it again' a repetition creates a big surprise and certainly increases your reputation.

Occasionally when working in a bar I use a method which I developed enabling me to perform the trick up to four times using the same spool. With this method I am able to,



perform at four different tables using the same spool thus eliminating the necessity of setting up each time or overloading the pockets with spools. I do not use a close-up case preferring to work from my pockets using cards, coins, sponges and dice which gives plenty of variation.

The preparation of the spool consists of making a ball about one yard from the end of the thread and three more all about a yard from each other. The thread containing the balls is then rewound around the spool so that the balls line up and the spool placed onto the table with the balls on the side away from the spectators. (See 4).

PREPARATION

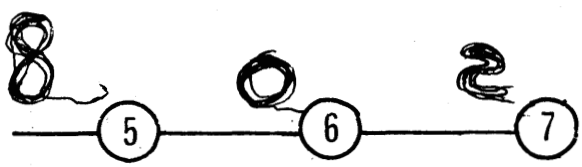
To prepare the thread for the repeat restoration first unwind about two yards from the spool and leaving the first yard free, wind the second yard into a bundle as follows.

Starting near the spool (about two yards from the end of the thread) wind about one yard around and in between the left index and second fingers forming it into a figure eight which when removed from the fingers will appear as in (5). Fold it in half where thread crosses making a circle (6). Pull this circle into a straight line and pleat it into an 'S' shape (7) and squeeze flat. Wind thread around this bundle four or five times to keep it intact.

Pull off a further yard of thread and make a similar bundle which when completed should be a little less than an inch from the first one.

Rewind the thread around the spool trapping the two bundles against the spool with the last few turns.

So prepared the spool is placed into the pocket or on the table. Every care should be taken in the preparation to ensure that the bundles unwind freely when showing the restoration.



Fred Robinson

This month's cover design first appeared as a cartoon in the Oxford Mail and is reproduced by kind permission of its Editor.

It complemented a report of the activities of a couple of close-up magicians **Johnny Johnston** and **Mick Moran** who have been performing at Sweeny Todd's Pizza Restaurant with success for some time now. **Dave Curtis** is also working for the same firm in Oxford who require a magician for their restaurant in Bath. It is obvious that no-one will make a fortune from this kind of work, but is fine to gain experience in performing for the lay public and find out that just what is required to be successful in this field by practical experience.

Simon Lovell now almost recovered after being severely burned when escaping from a box around which a bonfire had been built — a sudden gust of wind blew the flames in his direction after he had made his escape. This happened towards the end of his summer holiday camp engagement in which he also does close-up magic. He has been rebooked for next year with a contract to include more close-up magic. He makes the point in his letter that magic means nothing without an entertaining presentation. Without such a presentation magic becomes just a puzzle to an audience — something to be solved. It is essential that the whole audience be entertained — not just the few who enjoy solving problems. Once in company with his agent Simon suggested that he (the agent) should write an article for Pabular re magicians. His reply was short and to the point. "Do you really need a one-word article?"

It was obvious from his expression that the article would not only be short, but also extremely uncomplimentary, and one likely to be shared by other agents and potential bookers seeking entertainers, when they see magicians performing in their own habitat for their fellow hobbyists.

Maybe many who read this column will claim that they perform only for other magicians. Many who have confined their activities to this type of magic have gained a reputation of being top flight magicians within the fraternity.

Regardless of the degree of success obtained in these endeavours there will be a considerable diminution of approval from lay audiences witnessing such performances. The reason for this is simple. Magicians are entertained by expert technique, novel and ingenious methods etc, which lay audiences are, or should be ignorant.

These magicians whose skill and inventiveness has won the acclaim of their colleagues and rely solely on these attributes without any effort being made to provide an entertaining presentation to accompany their effects will find their performances less acceptable to lay audiences.

Undoubtedly many magicians have no intention or desire to perform for non-magicians and will only do so under pressure from someone who is aware that they do tricks. On occasion they will be persuaded to show tricks to friends of a fellow magician, who admire their expertise purely from the magician's point of view, which brings me to the point I wish to make.

Performing tricks to lay people without a presentation devised to entertain them, the magician deprives himself of one of his greatest assets: the opportunities an entertaining presentation provides to employ misdirection.

A spectator having nothing to occupy his mind other than trying to spot 'how it was done' will treat the trick as a puzzle. It has been observed 'that a trick without patter is a mere curiosity' (there are exceptions). I would go a step further and say 'A trick without proper presentation can be a disaster!'

Disaster may seem too strong a word, but it has been my experience (and others) to be told by non-magicians that when watching magicians the fraternity has come to regard as top class, they saw certain actions which enabled them to conclude how the trick was accomplished.

When magic for magicians has reached the stage when it ceases to wholly deceive the non-magician, it may be time to take a fresh look at ourselves.

One who has for many years been advising, advocating, begging, preaching and pleading with magicians in general to change their attitude towards magic is **Ken Brooke**. The **Magic Place** having now closed Ken is writing a book and maybe will find room for a chapter on the difference between the approach to magic by the average magician and that of a performer. No one is better qualified to provide the necessary enlightenment for those desirous of improving the magic they perform for people.

Next month will bring this column up to date regarding past events. It will take a little longer to do the same with the magazine which has been failing to meet deadlines. Must do better — at least we are trying.

THE POETRY OF MAGIC

Fr. Cyprian

Hofzinser called card conjuring "The Poetry of Magic". Yet so many people dislike card "tricks". Perhaps it is because the card magic they witness is not poetry but doggerel — trite, empty, boring, and aimless. Card magic has all the potential to entertain and mystify. Yet how often do we see it fail! Here are a few of my own reflections on card magic.

To be effective and entertaining, a card effect must possess three qualities:

1) Interest
2) Clarity
3) Involvement of the spectator.

INTEREST

The card effect has to attract the interest of the spectator. As soon as you begin, there must be something there that will make the spectator want to give you his attention. It may be an interesting storyline or a flash appearance of meaningful cards. Interest must be generated in the performer. Quite often card magic is boring because the performer is boring. He is more interested in entertaining himself than he is in entertaining an audience. Magic is other-directed. It is communication. And that means talking to someone out there and being aware of their response.

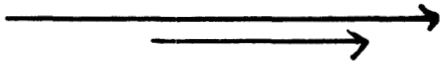
CLARITY

Means two things. The cards and what is happening must be seen. If no one can see the "master visible card change" — the effect is dead. If no one can see what you are doing — the effect is dead. Clarity also means that the spectator is aware of where the plot is going, that he is not trapped in a swamp of technique that makes you feel good "because you are so clever"; but which loses him and lulls him to sleep. Make the effect easily understood.

INVOLVEMENT OF THE SPECTATOR

If the spectator is not involved, then the effect probably holds no meaning for him. Involvement means more than "take a card". "Take a card" usually means a challenge to the spectator. You take it, I'll find it! Who cares? Really, who cares whether you find his card? But when his selection becomes a prop for an entertaining sequence of happenings . . . well, then you have a fighting chance of entertaining him. Involving the spectator means letting him do some of the magic. You don't have to do it all. Of course, we know that you are the one who makes it happen; but is it necessary to always be the one who comes out on top? "See how cleverly *I* found your card . . . see how cleverly *I* cut the aces . . . see how clever *I* can be making the cards change colour . . . gets pretty boring after a while. Put the spectator in the limelight. Give him the credit for some of the card discoveries, colour changes, ace cutting, etc. He knows he did not do it. The audience knows he did not do it. They'll give you the credit; but they will also give you credit for being an entertaining and generous person who is enjoying what he is doing. They'll enjoy it too.

In offering your card magic to an audience, you have to be comfortable with the presentation



and with the handling. Both ingredients make for good magic. The moves and sleights you choose to use should be natural to you. It is not necessary to do the most intricate and advanced moves. If you are capable of doing some of these and they add to the impact and effect on your audience, then use them. If they add nothing or if the move is beyond you, then do not use a move for the sake of using a move. A self-working effect placed alongside another involving moves in a short routine often brings forth a reaction from the audience out of all proportion to the means used.

Magic does not exist in the mechanics of an effect. It exists somewhere between you and the mind of the spectator. We handle the mechanics and present them to the mind and emotions of the spectator, he reacts, and illusion is born. That is magic.

Ed. Note: *The above article first appeared in Fr. Cyprian's lecture notes entitled "Door to Door Card Sharp" with kind permission of the author.*

LECTURE NOTES

The latest notes of Fr. Cyprian entitled *Door To Door Card Sharp* are available from the author at St Francis Retreat House, Box 191, Garrison, N.Y. 10524 U.S.A., price 3 dollars.

First to be explained is Two Deck Brainwave and uses two packs — one red and one blue backed. A freely chosen card from one pack is found reversed in the other. Climax comes when the red backs of one pack changes to blue and vice versa. Ordinary packs used and no difficult sleights used.

In Factory Guaranteed Opener performer cuts to the four aces. This is repeated with some spectator involvement removing some of the 'watch how clever I am' element from the trick. Finally the aces are shown to have changed the colour of their backs with a nice touch with the guarantee card.

If you like performing tricks with scope for acting a part, not overloaded with moves and really entertain Harry The One-Armed Gambler will appeal being a fine example of this type of effect.

Door To Door Card Sharp is another story effect in which the four aces are found from a shuffled pack — again with help from a spectator.

The remaining effects are Glim Deck, Matched Pair and Quitting The Company. The latter being an ambitious card which ends with the card being found in the card case.

For those interested in entertaining people with card tricks these notes should prove to be excellent value. Read The Poetry Of Magic elsewhere in these pages for the Cyprian approach to card magic to ascertain if you are 'in tune' with his philosophy. If you are — verb sap.

****

The lecture notes of **Rick Johnson** are now obtainable in Great Britain from Anthony Brahams, 168 Holland Park Avenue, London W11, price £2.65, post free.

Everyone must have seen the old nail puzzle — the linking and unlinking of two bent nails. Under the caption Nailed it is explained how to turn this puzzle into a magical effect wherein the linking and unlinking takes place inside a small jar as it is held by a spectator.

Thinking Caps won for the author the trophy for comedy at the S.A.M. Convention way back in 1967. In short one spectator reads another's mind. In the process eleven different articles are brought into play including such diverse items as a toilet plunger, chinstraps, toothbrush holders and various electrical bits and pieces. You will gather from this information that comedy plays some part in the presentation.

First Generation is a method of finding the names of chosen cards using a computer (actually a flap card box). To turn the box into a computer will require a buzzer, switches and other electrical junk from your local TV repair shop's dustbin. Assembled, this will enable a printout of two chosen cards to be made from your computer!

The Second and Third Generation continue the theme all leading into obtaining the maximum amount of fun.

A couple of ring and rope effects include a method of making a plastic ring into an invisible key.

The last item is an adaptation of a Roy Johnson version of Seven Keys to Baldpate making it suitable for close-up performance. It requires that a small box be made up — not too difficult for the average handyman. The unusual and unexpected climax should make the effort of making the box well worth while.

These notes will appeal mainly to magicians who introduce comedy into their presentations and enjoy making up bits and pieces from junk.

SHIV'S EXCHANGE COLLECTORS

In this effect the two red kings 'collect' a chosen card which then changes into another selection. The first one collected is found face up in the centre of the pack.

From any pack remove the two red kings dropping them face upwards onto the table.

Have two cards freely chosen — replaced into the pack and secretly brought to the top. False shuffle retaining the two cards in position and slip cut the top card to the centre of the pack taking a left little finger break ABOVE it.

Take the pack into the right hand between the thumb at the inner end and the fingers at the outer end (Biddle position) transferring the break to the right thumb. Obtain a further break with the thumb under the top card.

The left hand now takes all the cards below the centre break and puts them face upwards on top of the original top half.

The break previously under the top card is now in the centre of the pack. Again take the cards below the break and put them face up on top of the rest of the pack. This is the well known Braue Reversal and brings both selections to the bottom of the pack at the same time reversing the one actually at the bottom.

Pick up the two red kings and place them, still face up on top of the face up pack which is held in the right hand in the Biddle position. With the left thumb pull off the topmost king and put it on the bottom of the pack outjogged towards the left for about half its width. (See Fig.1).

The left hand now takes the pack holding it between the thumb on the top resting on the face of the king and the finger tips beneath in contact with the face down selection immediately above the side jogged king.

This face down selection is caused to appear instantly between the face up kings by tossing the pack into the right hand and at the same time exerting pressure with the thumb and finger tips retain the three cards in the left hand. Show the face down card in the centre to be one of two chosen.

Turn the pack in the right hand face down and put the three cards on top with the kings face up and the face selection between them. This latter is now to be secretly exchanged for the other selection which is now fourth down using a switch explained by Garcia in his book *Super Subtle Card Magic*.

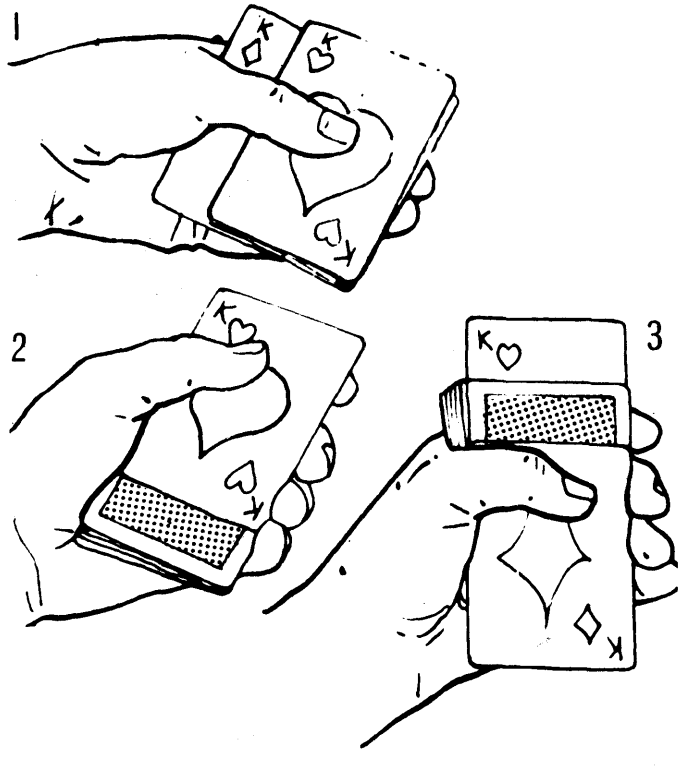
Take a break under the fourth card — this will be easier if the four top cards are fanned out to show all is fair, and getting the break on closing the fan. As the cards become squared immediately lift all four with the right hand between the thumb at the inner end and the fingers at the outer end.

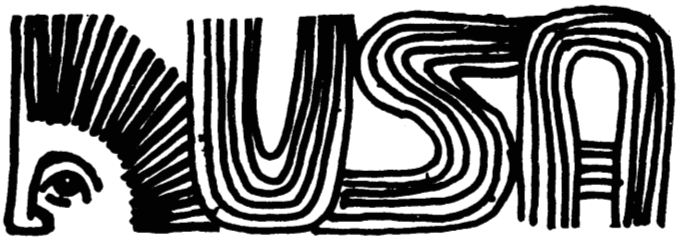
With the left thumb pull off the top king of the four card packet onto the pack so that it is outjogged over the end of the pack for about half its length (Fig.2). Pull off the face down card in the same way but this time square onto the pack. This leaves a face up king with the other selection hidden beneath it. This double, held as one card is placed on top injogged for about half its length. (See Fig.3).

Now for the switch. With the right thumb push the double forward flush with the outjogged king and pull the three cards clear of the pack and spread them slightly. The spectators will still see a face down card between the two kings and believe it to be the one shown previously.

Hand the three cards to spectators for him to discover the change after you have made a magic pass — or whatever. As he looks at the cards and becomes aware of the change secretly reverse the top card into the centre of the pack.

Climax the effect by spreading the pack face downwards across the table to reveal that the card, which a moment ago was between the two kings is now face up in the pack, its place having been taken by the other selection.





HAPPENINGS By O'Bie O'Brien

News this time from Abbotts get together. The best part of the whole convention I thought was the performance of my good English friend, the star of "For My Next Trick" and this year's magic circle M.C. for the Christmas show, Terry Seabrooke.

Terry did his magic and comedy on Friday night and lectured on Saturday afternoon. Terry's unique sense of humour had the audience in stitches laughing. His lecture was entertaining as well as informative. One thing that really broke me up was when the spectator was to select a card. Terry said, "You might notice that one card that stands out different from the others, if you do, grab it." When he fanned the cards, he put the five of clubs three quarters out of the fan. The spectator took it and Terry milked some more good laughs on this seemingly innocent part of the trick. He took it back and said, "select another." This time it was a free choice, and as they went to return it he said, "put it back," paused a second, and then said "face-up", "I take no chances" — more laughs, just great.

For those of you who don't know, Abbotts is in Colon, Michigan and is called the magic capital of the world. This little town of approximately one thousand people including the horses, fills up with a thousand magicians and there isn't a motel in the town. The closest motel is sixteen miles away. What brings them? I don't know, but I can tell you I've only missed twice in thirteen years. I guess it's the American Legion (pub) where everybody meets to talk magic and enjoy each others company, or maybe it's the beer!!!

The close-up was in the four corners of the gym where the nightly stage shows are held. It's not the best conditions, but it's better than nothing.

Tom Mullica, Father Cyprian, Paul Gertner and Howard Flint handled the close-up. I'll tell you one trick that each did that would impress anyone if they saw it.

Mullica had a card selected, returned, controlled and then holding the cards at his left side he asked for any number between one and twenty. As it was picked, he slowly dealt the cards on the table with one hand, and the selected card appeared face up at the selected number. He gave somebody else a chance to select a different number, again it appeared face up at that number. His left thumb control is beautiful.

Gertner was terrific with his cups and balls routine using steel ball bearings which grow to two inch ball bearings for the final loads, plus a three inch ball. His coin routine called "That's Ridiculous" is super.

Father Cyprian did his bullseye effect. This is the trick where the aces appear one at a time underneath a piece of circular sponge. I don't think it's worth $8.50, but who am I to say.

Howard Flint does the funniest signed card in wallet routine. It's Seabrooke's type of magic, laughs and surprises. He openly cheats at trying to find the card by pretending not to see the cards. Under the table, he makes believe the card gets stuck in his zipper. More laughs and bits of business, all the time the card has been in a wallet sitting in front of the spectator who never suspects and is truly surprised as he takes the card out of the wallet.

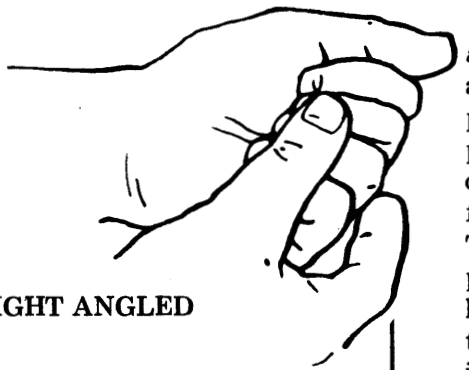
Changing the subject, but still with close-up, Steve Dusheck had some real stunners that sold out at I.B.M. and S.A.M. this summer. His "Funky": a quarter is shown, your hands are otherwise empty. "Misdirection is the key to magic," you say, as you close your fingers around the quarter. Open your hand and it contains a key. The quarter is now on your key ring.

The trick that really stunned Bob Read and myself is called "Dingbat". Six mini coins are shown on a clear plastic paddle. One is selected. Instantly and visibly the other coins disappear. The effect is self-contained, no pulls, and the real kicker is that you hand out the paddle for examination. I saw it from a distance of four feet and had no idea how it happened. The gimmick and clean up fooled both of us.

Steve doesn't mass produce his items, so if you want one write him. Till next time have a good holiday season.

Increase in Subscription Rates

The rising costs of paper, printing and postage have made it necessary for us to increase our subscription rates, the first change for 2 years. The new rates for 12 issues are UK £8.00, Abroad £9.00 USA $20.00 and will be effective from and including this issue. New subscribers and renewals will be informed from now on.



PADDY CLANCY'S RIGHT ANGLED COIN VANISH

As the title implies this coin vanish requires that the spectators be on the performer's right. It was shown to me by the originator when I was seated on his right — the ideal situation for creating a perfect illusion with this effect.

Commence by apparently placing a coin in the left hand but actually retaining it in the right, in the classic palm position. When shown to me, the originator used the 'retention of vision' move, but any sleight which leaves the left hand closed with the fingers uppermost and apparently containing the coin will suffice. The fingers of the right hand should be curved sufficiently to allow the palmed coin to be caught near the tips of the two middle fingers when the palm releases its grip on the coin. Try this a couple of times and then proceed as follows.

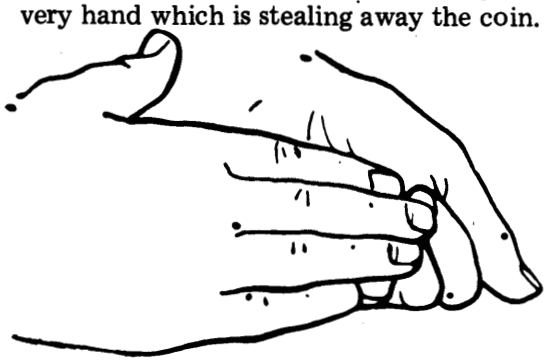
Saying "First I rub with my thumb (pause) and then with my fingers." Suiting the action to the words rub the closed left fingers with the right thumb and as the right hand moves towards the left hand for this purpose let the coin drop onto the fingers (you did try it a couple of times) and it will automatically be hidden behind the left hand when the thumb comes into contact with the fingers of the closed left hand. Sketch (1) shows the position at this stage.

After the pause in the patter line the right hand turns over and its fingers curve inwards pressing the back into the classic palm and immediately moves into the position shown in (2). The movement should be made without hesitation and with due regard to angles in relation to the spectators view.

On completing the rubbing action with the tips of the right finger tips on the left hand, the right hand moves a few inches away from the left to a position between the left hand and the spectators eyes. It should not obscure the spectators view of the left hand but be in such a position that the left hand is just above the right. It is important that the spectator should see both hands at the same time during the following actions.

Keeping your gaze intently on the left hand as it makes a crumbling action with its fingers and at the same time slowly turn the right hand palm upwards, but not far enough to expose the palmed coin. It is surprising how far the hand can be turned and still keep the coin hidden from the spectators sight, as a check will show. The mound of flesh at the base of the thumb provides considerable cover and the higher the hand is held in relation to the spectators eyes the greater the cover. It is the angle which is important.

In what follows, timing is important. The left hand slowly opens and at the same time look the spectator straight in the eyes and let the right hand drop casually onto the right knee. The strength of the vanish depends on the intriguing ploy of leading him into making the false assumption that the right hand, when palm up was, to his mind, obviously empty. On no account should any indication be given that you want him to specifically note that the hand is empty? In fact, you deliberately focus his attention on the left hand and although he sees the right hand turn palm upwards he will pay little regard to it, falsely concluding it to be empty, and in consequence will disregard the very hand which is stealing away the coin.



ROGER WOODS WRITES: In the penultimate chapter of Jerry Mentzer's excellent book *Card Cavalcade Finale* there is an idea called "Fancy Coloured (sic) Backs", accredited to Peter Kane, by which poker cards can be transformed by the use of self-adhesive coloured plastic film so that they can be made to have backs in varied colours for packet tricks. Reading this idea set a train of thought in my mind. In the local "Boots" chemists I had recently noticed some self-adhesive labels called "Funstickers" in a variety of designs. I have found that these are perfect for sticking on the backs of standard bridge size cards to create a startling variety of unusual coloured back designs. They are available in various loud colours with wording such as "Pow", "Whaam!", and with designs of comic characters. Also some have "Talk Bubbles" so you can write in a short message. Something a little bit different and unusual to packet tricks.

Barrie Richardson

THE THREE CHAIR ENIGMA — OR, THE LAZY MENTALLIST DEMONSTRATION

PREFACE

The following demonstration was provoked by an automobile accident, which left me somewhat immobilized. My neck and hip were fractured. I could get by on crutches and with a large neck brace. The problem was that I had committed myself to several mentalism performances, and even though I could stand and talk, I could not move about the audience, nor could I even move around the platform in my normal fashion.

I worked out my whole performance without moving more than two feet. I had women in the audience assist me by picking up various items and handing them to different persons in the audience.

The following demonstration seemed to play quite well. I performed it in a light-hearted fashion. A woman assistant became the mentalist, and I just stood by and cheered her on. The audience gave her a good ovation.

The method is probably old, but it is new to me. The demonstration is the type I like, because the method is so very criminal.

EFFECT

Three chairs are on the platform. The performer explains that the first chair is called Chair 1. The second chair is Chair 2, and, of course, the third chair is Chair 3. (This pattern, for some reason, is funny). You invite a woman to be a mentalist. You hand her three 9 inch by 11 inch filing folders. They are closed and appear to be identical. "Each folder has a different message. Please do not look at the messages, but instead, hold one up and think about what chair you wish to place it on. Do the same for the second chair, and put the third one down on the remaining chair." (You are looking away. The chairs are behind you, and, to your left).

"Now, as a mentalist, I want you to quickly select three men to help you. Please point to them quickly. Thank you, gentlemen."

"Do you want to change your folders around? Go ahead if you like. Good."

"Now, Madam Mentalist, I would like you to hand a single 3 inch by 5 inch card to each one of these men. Please don't read your message. Keep it face down. Have you done that? Good! Now, will you take any seat you like. Good. Now, will you switch cards, if you like. Now, you may switch seats, if you like. How are they doing, Madam Mentalist?"

Three men have freely selected a chair. Our mentalist has made a prediction by placing secret messages on each chair.

Let's see how well she has done.

"Gentlemen, for the first time, I want you to read your particular message. Chair 1, I want you to read your message and memorize it. Chair 2, the same, and, of course, Chair 3. Have you memorized your message?" (message cards are collected).

"Madam Mentalist, are you ready for the moment of truth?" "Gentlemen, are you ready for your big line?" "Good."

"Gentlemen, please stand. Chair 1, tell us your message." "A pig in the box." "Say that again." "A pig in the box." "Strange message." Open the folder and hold it up for everyone to see (laughter and applause). There is a large picture of a little pig in a carton, floating in a pond (a magazine ad.).

"Chair 2, recite your message." He does, and his folder matches.

"Chair 3, you are the 'odd man out' " "What is your message?" "The best organisation in the whole world." He opens his folder, and there is the name in large letters of the organisation which is being entertained. They applaud.

You thank your assistants, and ask the woman mentalist how she did it. More applause.

SOLUTION

The three folders are marked, e.g. 1, 2, 3. The possible sequence of the folders (e.g. 123, 132, 231, 213, 312, 321) is easily noted as you glance at the seats.

I use filing folders which have the tabs on different places. However, you could use a colour spot, or, even write one, two, or three on each folder.

Since there are six possible seating combinations, you need six sets of cards. You need only make these cards once.

The devilish part is that each card contains three messages. But, your patter about Chair 1, Chair 2, etc makes each man focus on his own message. This is, in fact, what you tell them to do. Furthermore, you ask them to stand and memorize their own message. They are a little excited. They want to do the right thing, and, from their point of view there is no chicanery. They merely memorize and recite the appropriate message.

The diagram below shows two sets of message cards. You must, of course, make six sets which follow an obvious rotation:

Set 1 (Folders 1, 2, 3 on Chairs 1, 2, 3)

Message card

Message for Chair 1 — "A pig in the box"
Message for Chair 2 — "Have a coke"
Message for Chair 3 — "Best organisation in the world"

1, 2, 3

3 cards like this

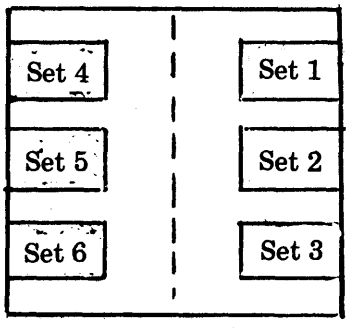
Set 2 (Folders on Chairs — 1, 2, 3)

Message for Chair 1 — "A pig in the box"
Chair 2 — "Best organisation in the world"
Chair 3 — "Have a coke"

3 cards like this

The other sets follow the same rotation.

The six sets of cards are paper-clipped to another file folder and are easily pulled out right in front of the audience. Of course, you could have each set in a different pocket.

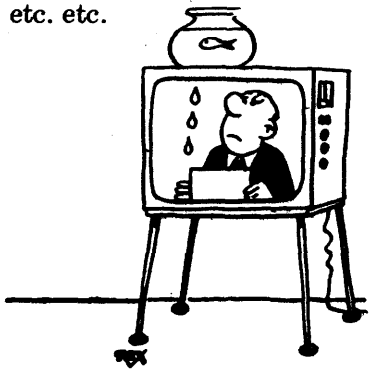


Card sets paper-clipped

Folder is closed and placed inside another folder. This hides the clips, and access is easy.

FINAL NOTE

The important thing is to be direct and very clear in your instructions. "Chair 1, will you please read the message for Chair ? ", etc. etc.



Trevor Lewis

This will be going into my new book on Close-Up (due out in 1980).

For years finger flingers have been doing the Braue Add On move. I expect that the move has been invented time after time by generations of creative talents (which I guess rules out Pat Page) . . . but read on . . . (a thought . . . if P.P. is supposed to represent 'very quiet' musically, how did that guy ever get those initials . . . or haven't you head of his vile, sorry, violin playing). But to continue. . .

Four Aces face up on top of pack. Spread the aces and take a break below the second face down card. The block of six cards is squared above the left little finger. This is as in the standard version.

Pull off the first face up ace with the left thumb and let it turn face down on the remainder of the deck. Now allow the two indifferent cards to drop on to the deck. (i.e. on to the first face down ace). Continue to pull off the remaining three aces and turn them face down on top of deck. If you are doing this for the magical folk, make it look as though you are doing the normal add on, by taking your time turning over the last card. (If you do the standard add on you'll know what I mean).

Deal out the top four cards face down. The first three will be aces, the fourth indifferent. You state that they are the four aces, but look slightly guilty. (acting..... look as if your pull has just snapped).

While acting out the above charade, the left little finger holds a break below the second card of the deck. Pick up the indifferent card off the table and place it on top of deck and perform a triple turn over. Exclaim "see, it is an ace." Point to the other three and say "you mean you want to see the other three?" Pick up one of the other three face down tabled cards with the right hand and bring it towards the pack. Meanwhile the left hand is holding a break below the third card of the pack (you should have three face up cards on top of pack, an ace followed by two indifferent cards). Turn over the card in the right hand showing an ace. Place this face up on the pack (i.e. on the face up ace). Repeat with the other two face down

cards on the table. You will now have six face up cards on top of the deck. Four face up aces followed by two face up indifferent cards. There will be a moment of relaxation from the spectator at this point when he appears to think that you have just led him on into thinking that you had done something. At this moment turn over the six cards face down and deal out the top four cards. The first two will be indifferent, the third and fourth aces. As you place the third ace down 'accidentally' flash the face of the ace in right hand and at the same moment partly push off the fourth card (an ace) from top of deck 'accidentally' flashing its face. Drop both cards together on to the table as you say "would you like to see them again?" You are now set to perform any of the 1,001 four ace routines that adorn the magical pages. Talking about magical Pages, how are you Pat?

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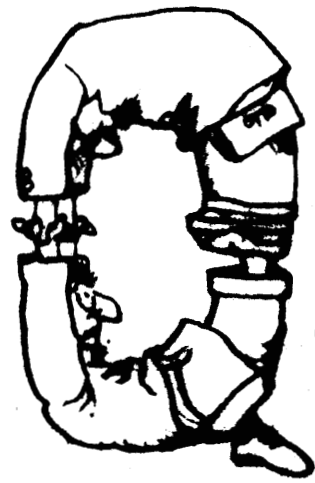


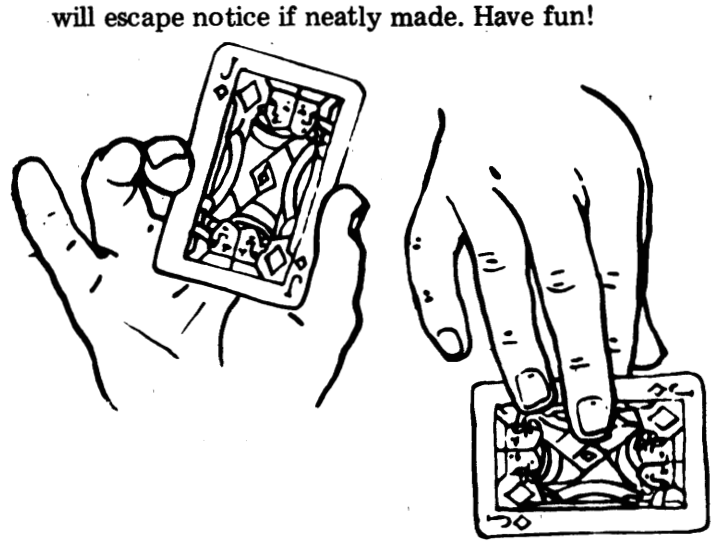
TWO FACED

Simon Lovell

Bring the conversation around to double faced cards during a session by remarking on the difficulty of obtaining particular combinations especially in poker sized cards. Say you have solved the problem by making your own as you remove a card from your right coat pocket holding it as in (Fig. 1) with the thumb on one long edge and the second on the other, the index finger curled up at the back with its nail pressing on the back making the face of the card slightly convex.

You now apparently show the other side of the card by turning the hand with its back to the spectators at the same time releasing the long edge from the thumb and trapping the card between the first and second fingers as shown in (Fig. 2). With the card still in this position proffer it to someone to let them examine your handiwork.

Being magicians they will recognise the 'paddle' move, but whoever takes it will turn it over to confirm his suspicion — he may think it is really a double facer and that the paddle move was just a gag. He will hand it back, but before taking it point out the extra face which has been added to the side of existing one as shown in the illustrations. That the card is 'double headed' will escape notice if neatly made. Have fun!



The Page boy speaks....

Did I ever tell you that the Italians are an-hospitable race? I hope I did, because they are. I have just been to Italy, again, and each time they become more and more amazing. This trip was arranged for me by one **Dominic Martorani** of whom more later.

The event was a one day convention in Rome sponsored by the local IBM ring under the guidance of their president **Fernando Ricardi**, and was held in the Beverly Hills Hotel. I took my wife along and it is the first time she has ever been to a magic convention and she didn't understand a single word. One of the hotel staff remembered me from a previous trip (at least he said he did) so Mrs Page was suitably impressed and he got his tip.

The affair itself had two lectures, one by yours truly and the other by **Paul Asnar** from France, who featured close-up magic with the emphasis on lapping. Both of us also appeared in the evening show and for the record Paul is young, tall, handsome, impeccably dressed and is one hell of a manipulator. His manipulations are of the type to break your fingers and he doesn't miss. He makes me sick.

The following day President Ricardi invited a bunch of us to lunch at his small farm about 40 kilometers outside Rome. I could write a book about that day. His wife **Paula** treated us to the perfect lunch which seemed to go on forever, there were so many courses, and later that day his daughter **Laura** drove us back to Rome. I just had a thought: 'Laura, Paula and Fernando'. Sounds like a circus act, but their hospitality far outshines any three ring spectacular.

From Rome to Palermo where we were the guests of Dominic Martorani. We stayed at the only hotel in a tiny village on the side of a mountain called Monreale. Its main claim to fame is in having the second largest cathedral in Europe, and boy is that something to see.

Dominic himself is a character who has accidentally slipped out of the pages of Damon Runyon's books. He is almost an exact replica of a Hollywood type Sicilian. The accent, the bad English, the mistakes in the language, the fantastic sense of humour, all wrapped up together in one little man. I can say little man very easily because he is the same height as me. He has a small magic studio and a small work-shop situated in the little village. In magic terms he and his eighteen year old son **Franco** really shook me up. They make most of their props themselves, the most beautiful props I have ever seen. Anything from shell pennies to zig-zag illusions; you name it he can make it whether it's in metal, wood or plastic — he deals in them

When we returned to Rome we had the pleasure of an evening with **Sylvan** and his gorgeous wife **Irene**.

Part of the evening was spent watching video tapes of his TV series past and present. This guy has to be one of the greatest magicians of all time. He does *everything*. On one of his spectaculars I watched him performing close-up, hands only, cards, cigarettes, billiard ball and coin manipulations behind the credit titles of the show and they were of such a standard that I doubt whether I have ever seen cleaner manipulations done on television in my life. In the shows themselves he will present anything from small object manipulation to big illusions.

There is nothing apologetic or ingratiating about his style. He doesn't hope you are going to like what he does, he tells you. He makes you like it. He insists on applause. He sells his magic so strongly that he commands attention. I never saw Dante, Kellar, Maskelyne or any of the real big old-timers but in the last 30 or so years I have seen most of the big-time illusion acts and this guy has got to be up there with the best of them.

Something special. Sylvan is currently performing one of the greatest ideas that I have ever seen a magician ever do on television. He does the 3 Card Monte at the beginning of his show. It's the classic effect — with a difference. During the performance *he is actually operating a 'phone-in from the viewers at home!* In other words the viewers are 'phoning in which one they think is the ace! But there's more, much more. Later at the end of the programme he does it again with a well-known personality standing alongside him. Remember this at the end of the programme. He throws the three cards out and leaves them. No 'phone-in at this point — the viewing public are invited to write in, and the first postcard out of the sack gets a prize, somewhere in the region of £4000! This really pulls in the viewers. He's up there in the ratings with best of the shows in Italy. For the record Sylvan throws the three cards onto a black surface which is actually a photocopying machine. A photocopy is taken of the actual position of the face down cards, sealed in an envelope and not opened until the following week when the winner is announced. Like I said, this guy has got to be the greatest!

Arrivederci,
Patrick Page

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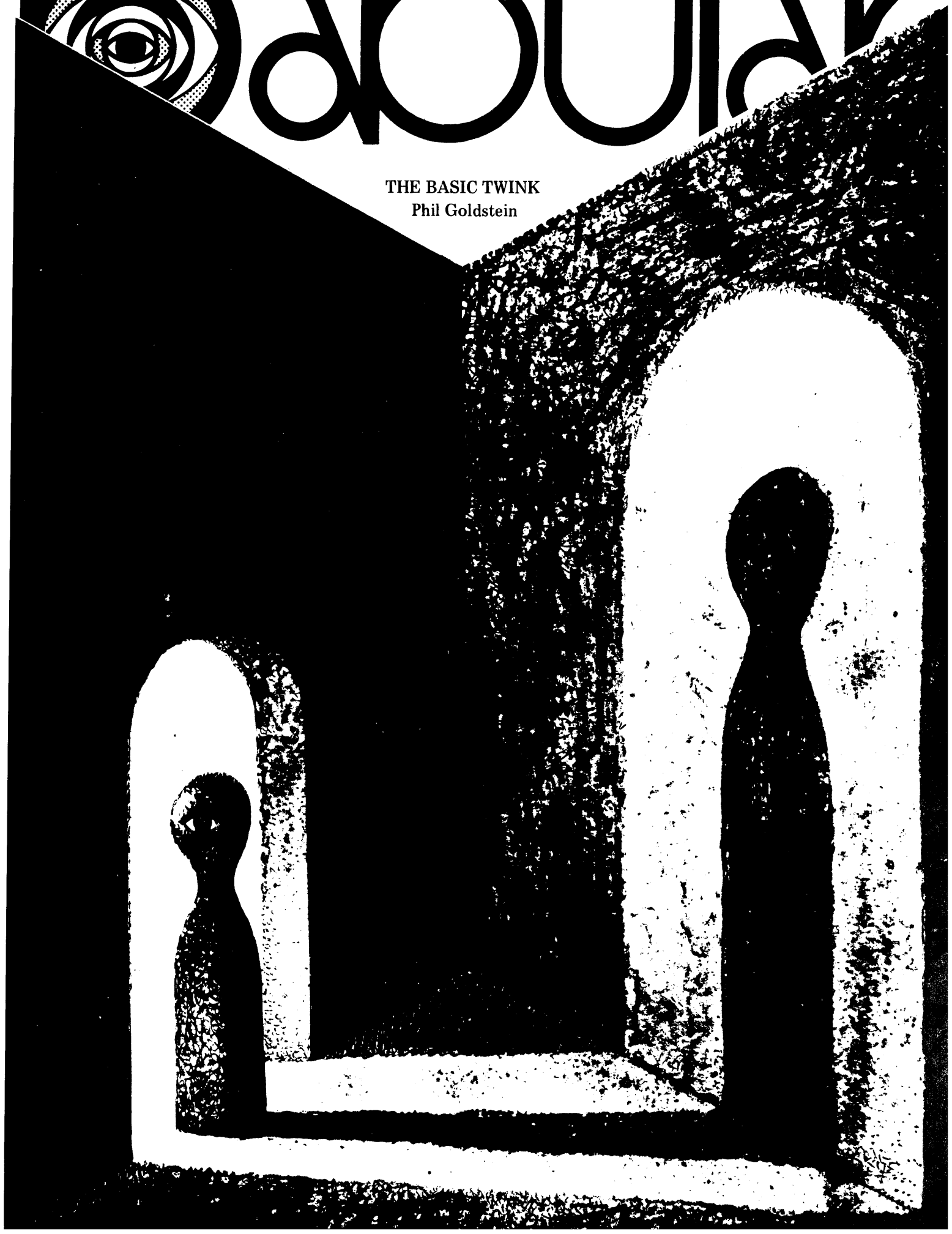
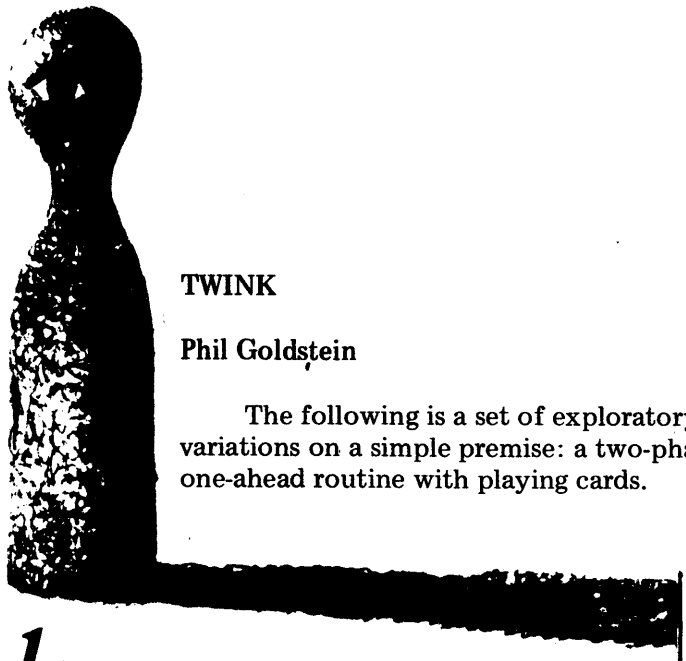
Babylon



THE BASIC TWINK
Phil Goldstein



TWINK

Phil Goldstein

The following is a set of exploratory variations on a simple premise: a two-phase one-ahead routine with playing cards.

1 THE BASIC TWINK

1. Explain to the spectator that there are basically only two ways to go about selecting a card: through deliberate decision, or via random circumstance. State that both you and the spectator will have the opportunity to select cards in each of these modes, and that you will always make your selection first.

2. State that your first choice will be a random one. Instruct the spectator to hold the pack, and to spread it out face down, so that you can withdraw a random card. Note this card's identity. (You may do this openly). Let's say that this card is the ace of spades. Table this card face down.

3. State that the spectator's first choice will be deliberate. Tell the spectator to think of any card as he/she looks through the pack, then to remove that card.

4. At this point, you must secretly learn the identity of the spectator's selection. A marked or stacked deck would take care of this, as would the use of a shiner. However, for impromptu work, there are a number of techniques in the literature which will allow you to secretly peek the spectator's card as you take it from him/her and place it face down on top of your card.

4a. There is, at this point, the possibility that the spectator has chosen the mate of your card. In this case, leave the two cards on the table. State that you will make your next selection deliberately. Turn the pack towards yourself. Note the face card, and remove its mate, tabling off to one side of the previously tabled pair. Now, pass the bottom card to the centre of the pack. Tell the spectator that his/her next selection will be a random one. Classic Force the mate card on the spectator. You finish clean.

5. It is more likely that the spectator's selection will *not* mate yours. Let's say it is the two of hearts. Table this card atop your previously tabled one (the AS). State that your next selection will be a deliberate one. Turn the pack towards yourself. Locate the mate to your first selection (the AC), and casually cut it to the face of the pack. It should not appear as if you're cutting a specific card to the face — rather, that you are cutting the pack in the course of trying to decide upon a card. In other words, place no emphasis on this action. Now, locate and remove the mate to the spectator's selection (the 2D), tabling this card on top of the two-card pile.

6. State that the spectator's final choice will be a random one. Pass the AC to the centre of the pack, and Classic Force it on the spectator. This card is placed atop the three-card pile.

7. At this point, the order of the tabled pile is, from the top: AC, 2D, 2H, AS. It is necessary to displace the cards to a position wherein they pair up in mated groups. There are several ways to accomplish this.

7a. Pick up the packet and hold it with the left hand from the centre of the left long edge, thumb on top, fingers below. The right hand now apparently takes off the top two cards. In fact, the first half of an Elmsley Count, as follows: the right hand draws off the top single card on the mental count of "1". On the count of "2", the right hand's single card is stolen back beneath the left hand stock, and simultaneously the left thumb does a Push-Off of the top two cards of its stock, which are taken by the right hand. You will now have the deuces in your right hand, the aces in your left. (Topologically this is incorrect — the aces would be right, the deuces left, if it were being done fairly. Thus, the spectator could find you out if he/she were following the situation precisely. He/she won't). Turn up the contents of each hand. You're done.

7b. Alternatively, you can perform a complete Elmsley Count, apparently simply reversing the order of the cards. Now, you can turn up the top two cards, showing the two mate aces, and then the next two mate deuces.

7c. Another alternative is to pick up the four-card packet. Hold the cards with the left hand in Glide position. The right hand removes the next-to-bottom card (2H) and tosses it onto the table face up, then the new next-to-bottom card (2D), tossing it face up with the other

deuce. The remaining two cards (the aces) are snapped face up, and all looks fine. (If the above procedure is done smoothly and quickly, the spectator will not realise the topological inconsistancies involved).

7d. Yet another handling is to hold the packet with the right hand from above, Biddle fashion. The left hand apparently removes the top single card — in fact, the top and bottom cards are milked off, squared as one. Gesture with the card(s) in the left hand, saying, "This is the final selection — let's see what it is." Replace the left hand card(s) on top of the packet. The mates are now paired.

7e. Still another manner is this: hold the packet in the left hand. The right hand turns up the top two cards, squared as one (displaying the 2D). Use this double card to flip over the next card (2H). Slide the double underneath the single, and flip the block face down. Transfer the block of three (supposedly two) to the bottom of the packet. Turn up the two new top cards fairly, showing the aces.

7f. One more procedure is this: at step 5, instead of dropping the spectator's selection onto your tabled one, slide it underneath yours. (This is done casually). This will give you a final packet order, from the top: AC; 2D; AS; 2H. If you then Jordan Count the packet, you will secretly segregate the mate pairs.

7g. One final handling is this: at step 5, the spectator's selection is slid beneath your initial tabled card. The third selection is not dropped on top of this two-card pile, but next to it. The fourth choice is dropped on top of the third. Thus, you now have two two-card piles, each with a deuce at the face, an ace on top. Pick up either pile, holding it deep in the left hand. The other pile is taken by the right hand, and apparently placed beneath the left hand stock. In fact, use either a Buckle or Pull-Down action to allow you to secretly insert the right hand stock in between the left hand pair. The pairs are now together.

7h. It should be mentioned that there is a wealth of related material in the Marlo "Matcho" series (see "Marlo Meets His Match", Ireland Magic Co., 1959). The displacement techniques used for some of the displays in those routines can be applied here.

2 TWINK PLUS

1. The structure of the effect is virtually the same. There is a small amount of set-up: you must set a pair of mates at the bottom of the pack. (For illustration, we will use the black aces). State that your first selection will be a random one. Take the deck, and seemingly give it some random cuts — actually, Double-Undercutting the lowermost pair (mates) to the top. The two mate cards, squared as one, are removed from the pack, and tabled.

2. The spectator thinks of a card, which is removed, secretly glimpsed by you (let's say the 2H), and placed on top of the tabled card(s).

3. You make a deliberate selection (the other red deuce), and drop it onto the tabled pile.

4. The spectator gives the deck several cuts, then places an unseen card onto the tabled pile. The order of the packet is now, from the top: indifferent card; 2, 2, A, A.

5. To display the cards for the finish, you can simply flip the packet face up, and spread out the top four cards (the fifth — the indifferent — being hidden squared behind the fourth).
A cleaner display (which also helps to further cloud the topologically incorrect order of the cards) is to flip the packet face up, and then deal the cards singly to the table, the last two being dealt as one.

5b. Alternatively, you can pick up the five-card tabled packet, and get rid of the top indifferent card by palming it off or thumbing it into your lap.

5c. Another procedure is to display the packet as four face down cards by using an Ascanio Spread. The two-card block second from the top is stripped out of the spread, and replaced on top. This displacement will not be questioned by the spectator, as the pairs are not being disturbed. Now, flip the packet face up, and use another Ascanio Spread to display the paired mates.

5c. If you apparently reverse the order of the packet with a Siva Count, you can then turn the cards face up and Ascanio Spread to show the pairs.

5d. Another procedure is to pick up the five-card pile, and deal the cards singly back onto the deck (the last two being dealt as one). The top two cards of the deck are now mates, as are the next two.

5e. A further variation is this: the third selection is not dropped onto the two-(really three-) card pile, but next to it. The fourth selection is used to scoop up the third, and both are dropped onto the tabled pile. The order of the packet will now be, from the top: 2, X, 2, A, A. Flip the packet face up, and use either a Single Buckle Spread or a Buckle Deal to show the mated pairs.

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3 FURTHER TWINK

1. For this version, the spectator spreads the pack for you to make the first random selection, which is tabled. The identity of this card is immaterial.

2. The spectator now makes a deliberate choice. You secretly glimpse it as it is placed on top of the first tabled card. (Let's say this is the 2H).

3. You take the deck for your deliberate selection. Spot a pair of mates (say, the black aces), and casually cut them to the face. Now, openly locate the mate to the spectator's selection (2D), transferring it to the face. Remove the two face-cards of the pack (the 2D in front of a black ace), squared as one. Drop the double card onto the tabled pile.

4. Pass the lowermost black ace to the centre of the pack, then Classic Force it on the spectator. This card goes on top of the tabled pile. The order of this pile is now, from the top: A; A; 2; 2; X.

5. You can finish by dropping the packet back on top of the deck, and concluding as in step 5d of the previous routine. Alternatively, you can eliminate the bottom (indifferent) card by lapping it or palming it away.

5a. Another handling would be to turn up the top two cards, showing them to be mates. Flip the pair face down, and transfer them to the bottom of the packet. Turn up the next two, showing the other pair. If you wish to gild the lily at this point, you can flip the just-shown pair face down, back on top of the packet. Turn the packet face up, and Ascanio Spread for a final display. Yet another clean-up at this point would be this: after you have turned up the second pair, square the packet (the order now being: face up 2; face up 2; X; A; A. Lift away the top three cards, and drop them onto the pack — thus unloading the face down indifferent. Snap up the pair of aces, drop them face up onto the pack.

4 TWO-DECK TWINK

Without going into detail, it should be pointed out that the above routines can easily be adapted for use with two contrasting decks, the effect being that the performer makes his selections from a blue deck, the spectator from a red — and the pairs match in both value and suit.

5 TWINK ACES

1. One further variation on the basic idea. In this version, all four of the selections are random (i.e. not looked at until the climax). There is a small amount of set-up. Place the AH at the face of the pack, with the AS behind it. Place the AC at the centre of the deck, and crimp it at one corner.

2. You make your first selection by Double-Undercutting the lowermost pair to the top. Remove the top two cards, squared as one. Table the card(s).

3. The spectator cuts to a card at random. That card is placed on top of the tabled stock.

4. You take the deck, and cut the crimped AC to the top. (If the AC can't be found, that is because the spectator has chosen it, and it is already atop the pile. In this case, proceed to step 5a). Table the AC next to the already tabled pile.

5. The spectator cuts to a final card. Take this card, and scoop up the third selection (AC). Drop these two cards on top of the tabled pile.

6. Flip the packet face up. Elmsley Count, to show that you and the spectator have succeeded in locating the four aces.

5a. In the event that the spectator chooses the AC, simply cut to any card for your selection, dropping it on top of the tabled stock. The spectator cuts to a final selection, which is dropped on top of all.

6a. Flip the packet face up. Jordan Count, to show that you and the spectator have succeeded in locating the four aces.

Fred Robinson

OASIS

As promised last month, here for the record are a few of the happenings over the last few months.

Monday, September the third, the Magic Circle opened its winter programme with a Pabular evening — close-up magic at the tables with a team of performers — our thanks are due for an excellent show put on by **David Beckley, Arthur Carter, Kevin Davie, Ian Keeble Elliott, Walt Lees, Brian King, Mick Moran, Jim Jones, Mike O'Brien, Chris Pratt, Jerry Sadowitz,** and **Phil Wye.**

This column is being written during February 1980 — it's your guess whether we are jumping forwards or backwards to December 1979 which was a good month magicwise bringing with it the **Ron Macmillan** International Day of Magic.

We did not see any of the scheduled events but did manage to get into session with several visitors. **Piet Forton** from Switzerland who lectured gave us an excellent tip during one of these. It concerns performing close-up when seated and it becomes necessary to put some object on the table which will not bear examination and there is some danger of a spectator picking it up to have a closer look.

Let us suppose the object is a double faced card which you drop casually onto the table towards the spectators, and lean forward letting your forearms rest on the edge of the table with both hands on either side of the card and a few inches above the surface of the table. The hands should also be some distance from the card.

It should not appear that you are physically guarding the card, the barrier preventing anyone from picking up the card is a psychological one. Anyone feeling the urge to pick up the card is deterred from so doing because they would subconsciously be aware that such an act would be regarded by other onlookers as an unwarranted distraction, which they may resent. The precise position of the hands in relation to the card will be evident after some consideration of the underlying theory — too far forward and someone may be tempted to pick it up, and too much cover given by the hands will appear that you are ensuring that no one grabs it.

Dai Vernon also appeared and brought with him **Ron Wilson** who also lectured. This meant a long session extending into the early hours with the 'Professor' in fine form — finding a chosen card at any number called — the card trick that cannot be explained — numerous colour changes, and several gambling moves. He was full of praise for a certain **Richard Turner** who excels in false dealing — seconds, thirds, bottoms, second from the bottom and centres — all having the appearance of being dealt from the top.

Juan Tamarix appeared both in the close-up event and also with **Anton** in their hilarious Los Manchos double act. Juan stayed over for a few days — more sessions, one lasting five hours. He explained in detail several effects for publication in Pabular. There is no possibility that I will be able to include every detail of the various subtleties which are involved in the presentation of these effects, but I hope to further convey some idea of the Tamarix approach to close-up magic.

Here is one of the many tips which arose during the conversation and concerns the Zarrow shuffle. On reaching the point at which the interlocked cards are about to be disengaged pause a moment and look at the spectator making some comment relevant to the trick, at the same time perform the 'move' and square up the pack.

Not only does this procedure provide misdirection for those whose Zarrow is less than perfect, it also has certain advantages for those able to create a perfect illusion with the sleight. It gives a certain air of casualness and removes the possibility of giving the cards a genuine shuffle. Furthermore, looking at the audience ensures that contact with them is maintained thus avoiding the hazard of losing their complete attention, and in consequence allowing them to give their undivided attention to your action of shuffling which should not be emphasised at the time it is being executed.

One of the fundamental principles of sleight of hand with cards is not to look at your hands when performing a secret sleight, but to look at the spectators and keep them engaged in conversation. How often have you seen a cardman look away when performing the Zarrow shuffle?

Tamarix is engaged in writing a treatise on magical theory and is currently seeking a copy of Neo-Magic by S.H. Sharpe. Please drop me a line if you have a copy going spare, stating price required.

More next month.

Oscar Pladek
THE REUNITED MATCH

Book paper matches (used) preferably with same colour of match paper, front and back; 1 match head held between tips of the right index and middle finger (palm side). Spectator available, preferably on your left or in front.

PERFORMANCE:

1. Pick up the matches from the table between the thumb and fingers of the right hand. Toss the matches to spectator requesting that he tear out a match. Have him place it on the table and close the cover of the match book.

2. Pick up the match with the left hand and examine it to be sure that the torn end is ripped straight and clean. Make sure that it has no loose paper or ragged edges. *If not a clean break*, straighten the end by tearing off an additional small piece using the right thumb and forefinger.

3. Place the torn end of the match between the right thumb and forefinger. Request that the spectator hold out both hands, palm upward.

4. Both hands now revolve inward and the match is taken between the thumb and left forefinger and middle finger. Now with some pretended effort, the head is apparently torn from the match as the hands separate; it should appear that the lower end of the match is sticking out of the left hand. The match head is now dropped into the palm of the spectator's left hand. Your right hand now closes as you request that the spectator "close his hand and place his thumb over the top and turn the hand palm down".

5. Your left hand now places the stem of the match in the spectator's right hand, keeping the left index finger on the head. Request that the hand be closed, thumb placed over the top and turned down. Your right hand assists him in these actions.

6. Now, show both hands unmistakingly empty.

7. Place your right hand palm up under the spectator's left hand and request that he open his hand "very slowly". As the match head drops into your hand, have him keep his hand open and turn it palm up. Pick up the match head and place it on the back of the spectator's right hand. (A little juggling act). Now have him clasp his closed right fist with his left hand. The match remaining balanced on the back of his right hand. Both of the performer's hands can be used to assist.

8. Again, show your hands empty.

9. Pick up the match head from the back of the hand and hold in pinched, but extended between your right thumb and index finger. Reach over with the thumb and index finger of the left hand. As you pretend to remove the match head from the right finger, the left thumb causes the match head to revolve behind the fingers. This vanish is the same as described in "Vernon's Book of Magic".

10. Your left hand now pretends to rub the match head on the back of the spectator's right hand. In the course of moving from your left hand to the back of the spectator's hand, the right hand laps, or drops, the match head to the floor.

11. As the left hand apparently rubs the match head on the hand, the right hand (without the head now) approaches the spectator's hands and snaps its fingers. At the same time the left hand shows the disappearance of the match.

12. Request that the spectator open his hand. The match head has been reunited with its base.

NOTES:

A: A follow up to this would be the performance of the "decapitation" from the "Stars of Magic" by Francis Carlyle.

B: At the end of the routine, I pick up the match and bend the paper close to the head. Thus, when examined later, it appears that this was where the magical welding took place.

C: This effect is much more effective with women than men for some reason. Perhaps because all the action involves them and the restoration occurs in their hands. My personal preference anyway.

D: Some spectators are reluctant to hold matches in their hands. Probably left over from some earlier experience with someone who asked, "Did you ever see a match burn twice?" If they show concern, reassure them.

GALAXY TELEPATHY

Tony Binarelli

EFFECT

From a pack of cards that has been sufficiently shuffled, a person from the audience picks just one card which he then reshuffles together with the other cards. The pack is subsequently left on the table without the performer having touched it.

A second spectator who had been outside the premises, returns, takes the pack and slowly skims through them under the suggestion of the magician.

He draws out a single card which he lays face down on the table.

The first spectator names his card which is exactly the same which has been selected by the second one.

REQUIRED MATERIAL

A pack of BEE cards, or another brand with normal indexes.

A pack of cards with the same brand, type and back colour, in the JUMBO INDEX version.

EXECUTION (close-up version)

1. Put into the pack of cards with normal indexes a single card of the Jumbo Index (for example the 10 of spades), slightly fold the corner of the corresponding card with the normal index.

2. Place the card back into the pack and the pack within its case.

3. Hand the pack to the first spectator, inviting the second one to leave the room, and ask him to carefully shuffle it.

4. When you take the pack back, thanks to the folded corner you can place the ten of spades with normal indexes on top.

5. Force by means of your preferred system, this card upon the spectator, ask him to look at it, remember it and impress in his mind its image.

6. Hand over to him the whole pack and invite him to return the selected card into the pack and shuffle it with care.

7. Call back the second spectator who will receive the pack from the first spectator.

8. You can now ask the second spectator to slowly skim through the cards looking at their faces, and observing them with care. As soon as one card has caught his attention, if and when it occurs, he must draw the card out of the pack and lay it on the table face down.

9. As soon as the card is on the table, ask the first spectator to name the selected card, and to turnover the card on the table and...everything shall correspond exactly.

IMPORTANT

The suggestions and the presentation are an integral part of the realisation of this effect and I would even say that they represent the technique by which the effect is attained and is transformed from a mere gag into a type of magic happening that the spectators who are directly involved cannot understand.

Therefore, contrary to what I usually do on account of my conviction that each one must find his own personal presentation, I will describe those sentences that I say with the timing and the emphasis required to create the necessary atmosphere to give the spectator who is skimming through the cards the feeling that the vision of the Jumbo Index card is just a fruit of his imagination.

Therefore, turning towards the spectator who must look through the cards:

1) The success of the experiment depends essentially on your collaboration and your concentration. Thus, you have to relax and abandon any other thoughts.

2) Now, just imagine some large cards ... increasingly larger ones, enormous ones ... gigantic ones ... now start to slowly look at them ... look at the cards one by one ... concentrate on some enormous cards ... so large that they strike your imagination ... if you find one which corresponds to this impression of yours, draw it out of the pack... and keep on in this manner until the spectator finds the JUMBO INDEX card and pulls it out of the pack putting it on the table.

At this point, take the pack from the spectator, put it in your pocket while you ask

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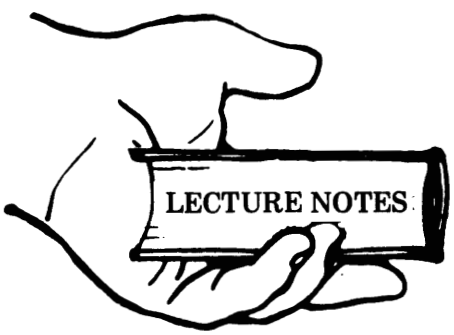
the other spectator to name the previously selected card. Ask that the card on the table be turned over and, at this very moment, exchange this pack for the one with all the JUMBO INDEX cards which you have prepared in your pocket, and put this deck on the table. This serves the only purpose, should anyone decide to check the pack, of showing that there is no difference between the selected card and all the other ones.

FINAL REMARK

This is an exceptional effect which, therefore, might suitably conclude your programme. Be careful to carry it out with the proper strength and remember to use for the previous effects always the JUMBO INDEX cards.

(The above effect is from Playmagic No.2 and appears with the kind permission of Tony Binarelli).



Entitled PLAYMAGIC NO. ONE the lecture notes of Tony Binarelli are available from the author at the following address — Via Giuseppe Valmarana, 40 - 00139 Rome, Italy. Price 12 U.S. dollars which includes dispatch by air mail.

The higher than usual price asked for these notes is obviously due to the quality of their production. Printed on art paper with 49 excellent explanatory photographs which, together with the text covers some twenty pages the same size as this magazine.

All the tricks are with cards, the first one entitled Latin Lover Opener requires that a card be selected from a blue backed pack to which it is returned. A pretty lady is asked for a kiss (the Latin bit or audience participation) whereupon the selection vanishes and reappears face up in the pack. On being removed its back is seen to have changed from blue to red and on its face there is the imprint of a kiss.

Urania Transposition also requires a card to be chosen. After having it signed it is returned face up into the face down pack which is then spread face up which naturally brings the chosen card face down. The two Jokers are removed from the spread and placed into the empty case. The chosen card is caused to vanish from the pack and is found in the case with the two Jokers.

Wild Card 2000 is based on a Garcia effect which was an offshoot of Peter Kane's original conception. This variation permits eight like cards to change into eight similar cards of a different denomination. Finally all eight cards become Jokers. During these transformations both faces and backs of all the cards are shown.

In Technicolour the ace, two, three and four of clubs are shown face up only to turn face down one at a time. The backs then turn white and finally all four cards are shown to have different multi-coloured backs.

Italian Cut on Aces is based on Dai Vernon's Cutting the Aces. After the usual cutting the aces effect they change into the four kings and the aces being found back in the pack.

The New Dunbury Delusion is a variation of the Charlie Miller origination described in Expert Card Technique.

For novelty there is Telekinesis. One of two packs is given to a spectator to hold. Two cards are selected from the other. A needle and thread are caused to disappear. The pack held by the spectator is opened and the two cards corresponding to the ones chosen are found sewn together by the needle and thread. This effect is recommended as a closer.

Finally there is an explanation of the Perfect Faro shuffle. The one handed slip cut, the Biddle Count and Hamman's Spin Move. This latter gives the impression that you are showing either the faces or backs of four cards whereas only two are seen.

In his foreword the author writes 'I have omitted on purpose any mention of presentation, as maximum performance can only be obtained when this is expressed by one's own imagination and personality'. The methods given in the notes are practical and lucidly explained, leaving only the presentation to the purchaser.

EXTRA CLIMAX CARD TO WALLET

Marv Long

I was trying to come up with an easy method of card to wallet that allowed loading the wallet while the spectator still thought his selection was tabled. In experimenting I came up with a dodge that actually adds an extra climax to the trick.

PREPARATION:

Magician signs the back in the centre of 51 playing cards in a deck. The one unsigned card is on top of the deck and the whole works is placed into the card case. You also must have a pen in your breast shirt pocket, and a wallet or some other object you wish the card to appear in, in your inside jacket pocket.

PRESENTATION:

Take the deck out of the case and spread face down on your mat. Don't spread too far as you don't want to expose the signatures. Scoop up the cards and with the faces toward the spectators to "kill" the backs overhand shuffle and bring the unsigned card to the bottom. Spread the cards face up and ask the spectator to touch a card. Obviously a free choice. When he does, push it towards him and take a pen from your pocket and ask him to sign the face. While he's doing that get in position for a Curry Turnover (see Close-Up Card Magic - Lorayne, Pg 215). The position allows your hand to bridge the deck effectively hiding the signature on the back. As you take the pen back remark that to make sure you'll sign the back and do the turnover move. Let the deck continue toward yourself and come to rest at table edge. As you write just relax the fingers and let the card drop. Nothing fancy is necessary. Unless you square up the cards at the finish of the turnover you are in perfect position to lap the card. The deck is placed aside face up and your left hand goes low to open the jacket and grab the lapped card as your right hand returns the pen to your shirt pocket. The left hand comes up with the card clipped and held behind the jacket and transfers it to your right hand and you load and remove your wallet. Lay the wallet on the table away from the deck of the tabled card. Pick up the pack and hold it face down with the right hand over the backs and the thumb on the left front corner. Riffle up the pack and ask the spectator to push in "his" card. Now you ask if the spectator can locate his card just by looking at the backs. When he says yes you explain a very curious thing has happened. You explain that previously you had signed all of the backs but one and he with a free choice had selected that one unsigned card. You fan or spread the cards very wide showing that all the backs are signed. You now bet him the contents of your wallet that he can't even find his card by looking at the faces. Flip the deck face up showing that his card has vanished and for your finish show that it is in the wallet.

ICONOCLASMS 4

Walt Lees

One of the most frequently expressed beliefs in magical literature, is that the way to invent new tricks is to think of an effect then to find a way of accomplishing it. No doubt many tricks have been worked out in this way. The question is, is it the best way? Is this how the best ideas come into being? Frankly, I doubt it. Is it not better to start with a method and work forward to the effect?

Consider this. A magician who dreams of accomplishing a specific effect will, if he is of a sufficiently industrious nature, research out all the known magical principles that may or may not help that dream become a reality. If he is lucky he may even find one that is suitable but at the end of the day all he whil have is a rehash of an existing trick. A known effect in a slightly disguised form. A typical case history of such a concoction might run as follows:

Stage one. Magician decides that it would be a good idea to make an ashtray float in the air.

Stage two. Magician studies all known methods of making an inanimate object appear to float

such as threads, zombie gimmicks, magnetic repulsion etc.

Stage three. Magician decides that the most practical method from his point of view is an adaptation of the zombie principle.

Stage four. Magician spends some months perfecting his idea.

Stage five. Magician can now feature the Zombie using an ashtray instead of a silver ball. In other words a straightforward rehash. An old effect, using an old method and simply substituting one object for another.

In the above instance nothing new has been added to magical knowledge. The effect of an object floating has not been enhanced. Could the layman care less whether the magician levitates an ashtray or a silver ball or for that matter a chamber pot?

The invention of magic is a creative process more akin to composing music or painting a picture. One starts with the germ of an idea and develops it along different lines seeing where it leads.

Over the years it has been my privilege to meet some of the most inventive people in magic, and sometimes, when I have been very lucky to actually witness the creative process at work. Nearly always the pattern has gone along the following lines:

Stage one. The inventor has noticed or stumbled across some small thing, which fires his imagination. It could be anything. A new move with cards or coins, or an object on sale in a department store, or the way the foam rises on a glass of stout. . .almost anything.

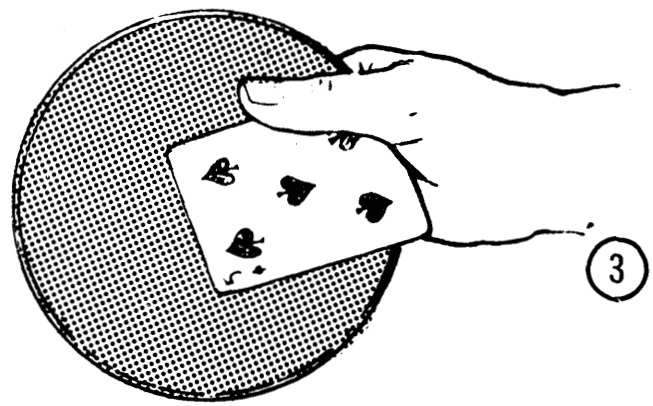
Stage two. The inventor plays around with his new-found toy, trying it this way and that and seeing what uses it can be put to. He also calls upon his memory for any other principles that could be used in conjunction with it. Gradually one or two possibilities begin to gell in his mind.

Stage three. At length through this maze of half thought out ideas several effects begin to take shape; nebulous at first but slowly consolidating as he goes on experimenting.

Stage four. At length a definite possible effect materialises. The inventor pursues it until it becomes clear and sharply defined.

Stage five. Having got an effect for his newly discovered method, the inventor concentrates all his energies on ironing out the handling and developing the presentation until he has a brand new piece of magic.

Magic invented in this way is always fresh. Cynics could argue that the inventor may end up with a trick that he does not want. But on the other hand does anybody know what they want until they have got it?



PUT AND TAKE

Eric Mason

Palm a card in the right hand in the normal way and clip it between the first and second fingers on one long side and the third and fourth fingers on the other long side as shown in (1). This is similar to the back and front palm when displaying the back of the hand to the audience.

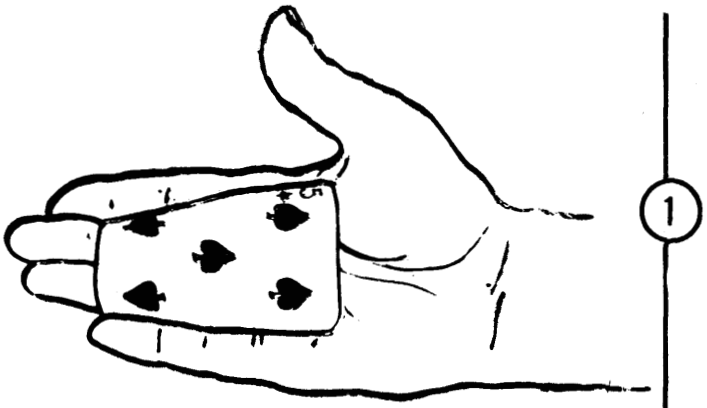
By curving the fingers slightly inwards it will be found possible to release their grip and thumb palm the card as shown in (2). The card can be transposed back and forth between these two positions quite naturally and, of course secretly with ease. So. . .what to do with it.

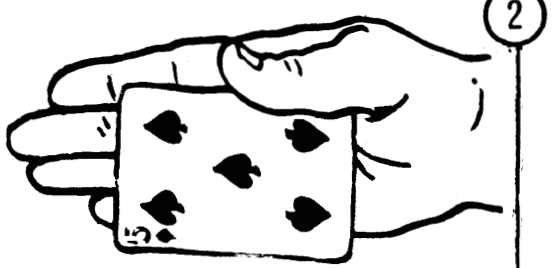
Find yourself a pub — one that has beer coasters on the tables. Have a card chosen, replaced and control it to the top. Bring it into the thumb palm position as described above.

You now reach for the mat, which should be on your right and in the action of picking it up slide the thumb palmed card under it. This is a perfectly natural movement providing the mat is positioned correctly so that the diagonally opposite corner of the card held in the thumb crotch hits the table an inch or so before reaching the mat. Turn the mat over to disclose the selection.

Try this for a change. Instead of disclosing the selection to everyone keep the thumb palmed card against the mat and show it to one nearby spectator and ask him "What is the name of the card on the mat?" He will name the card he sees. See (3).

Again — this time a kicker for those who include the wellknown card under the glass. After the usual effect replace your glass on a





beer mat which should be suitably positioned on your right. Have another card selected and steal it as described above and bring it into the thumb palm as in (2). During these actions suggest by your patter that the card will again appear under the glass. All eyes will be on the glass in anticipation of the effect being repeated and as you murmer something about 'failure' place the pack down to free the left hand which picks up the glass. As you look at the glass the right hand goes for the mat, loads the card under it, and turns it over to reveal the selection.

Mentalwise — sight the top card, say the 8S, and false shuffle retaining the top card in position. Hand the pack to a spectator with the request that he cuts off any number of small packets onto the table. Remember which pile has the 8S on top.

Write the following on a piece of paper 'The eight of spades will now disappear'. Fold the paper and let someone hold it.

Invite the spectator to hand you the packets one at a time, and when you receive the one with the 8S on top palm it in the right hand and load it under the final remaining packet as you turn it face up. Ask that this card be remembered and turn the packet face downwards and as you do so you steal the force card. This is the TAKE part of the move and is done by simply keeping the card in the right hand, held in the thumb palm as the hand moves away from the packet on the table. As the hand comes away the card is covered by the fingers and moved into the holding position of the regular palm.

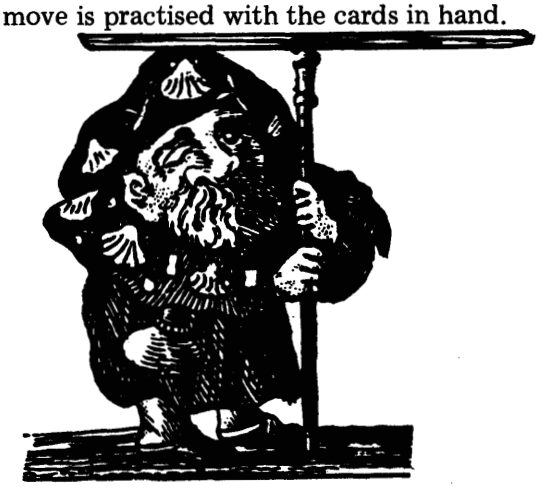
The impression is that the packet is picked up, the bottom card (8S) is shown, and the packet just put down again; it is mainly timing — 'Put and Take'. As you complete the move ask that the card shown be remembered and that the packet of cards be cut and mixed.

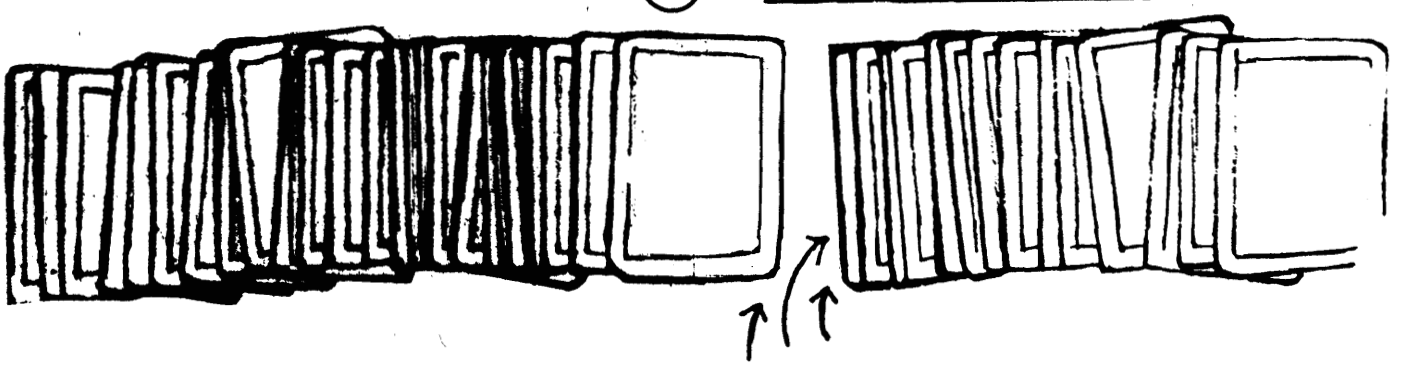
With the packet still face down false count the cards as one more than it really contains, and hand it to a spectator.

Call attention to the spectator holding the paper and have him read it out aloud. The spectator with the packet of cards is invited to count them — one is missing — the eight of spades.

The uses to which this technique can be put are numerous — here is one more. Palm off a known card and spread the pack from left to right across the table and have a spectator part the spread somewhere in the centre. (4). The right hand with card thumbpalmed goes in between the spread halves and loads its palmed card beneath the right hand portion as it roughly squares them. A spectator is invited to note the bottom card (the force) which he takes to be the one at which he divided the pack.

Other uses will suggest themselves if the move is practised with the cards in hand.





Now, where were we? I remember. I'd just got back from Italy. Well I had barely been back 24 hours when I was winging my way to Canada, land of maple leaves and **Micky Hades** — Calgary was in fact my destination.

The Page boy speaks....

This was my first visit to Klondike Country and this is not a bad description of how I found it. The temperature was 21° below zero and that's cold. It reminded me of all those old Hollywood films, with Sterling Haydn yelling 'Mush' and Andy Devine replying 'We've got to get there before the pass closes'. And Gabby Hayes chipping in with 'Which one, Charlier or Hermann?' Micky Hades drove **Ricky Jay** and myself on his sledge out to see his studio. If there's a book you want and can't find it try Micky. He has an amazing selection.

I was there to tape some TV appearances for a guy called **Dale Harney**. He hosts a television show which has been running for three years. He has guest magicians on probably every show and has a clever method of putting them over. He brings on a whole bunch of magic acts, puts them up in the same hotel and tapes them all in a period of around 10 days. It's a two-day job. First day you rehearse, the second day they tape you, and they do three acts a day, all in the same stage setting. So, after the 10 days he has all his guest shots taped for the whole series before a studio audience. He tapes his own contribution at a later date and the editor then cuts all the pieces and puts them together as he thinks fit and — hey presto — you have a magic series in the can. It's real magic.

Most of the acts are either Canadian or from the US and it isn't often they have any performers from this end of the world. By the good auspices of **John Shirley** in Chicago who was the programme coordinater, plus the heavy pressure of **Mike Caldwell** my Los Angeles press agent, Dale Harney decided to gamble on me, sight unseen. It worked.

To help minimise the expenses I took an eight-day ticket which meant I stayed in the same hotel for eight days with magicians coming and going every day. It was like being resident host at a continuous magic convention. They were coming and going from everywhere. Mike Caldwell stayed four days just to keep me company. Ricky Jay stayed over a couple of days just to keep me company. There was a girl in the hotel who kept everybody company (it's a joke wives).

Glen Heywood flew in from San Francisco, **Reco** from Las Vegas, **Ricky Dunn** following him all the way trying not to burn his fingers in Reco's back pocket. **Johnny Thompson's** doves flew in from Los Angeles, Johnny rode his bowling ball all the way and never scored once. How can you win with just one ball?

There were others. **Danny Orleans** from Chicago with Geoff somebody (sorry Geoff I can neither spell nor pronounce your surname, why don't you change it to Patrick Page, it's getting popular).

I must have seen every magic trick in the catalogue, any catalogue, all dressed up in different styles. They had a Scottish act, a Mexican manipulator, a Polish prestidigitator, a childrens' entertainer, an ageing hippy, a class Vegas act, a modest magic dealer, a four-eyed ventriloquist and a fat pick-pocket.

Eat your heart out Ripley. In just one week I saw them all. It was a great week. Thank you John and Dale.

Goodbye,

Patrick Page

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The Book of John

It is a very rare event when a working professional close-up magician reveals one of his cherished routines and it is almost unheard of for such a person to reveal **all** of the routines he uses to make a living. In **THE BOOK OF JOHN,** John Mendoza has done just that. As a successful working professional, Mr. Mendoza can and does perform close-up magic for a living.

THE BOOK OF JOHN is not a pretty book for the collector, but rather a book for those who are interested in **commercial** close-up magic with maximum audience appeal — magic which will send the layman away baffled and entertained...and will also fool all hell out of the magicians having a chance to watch it.

The routines explained in this book are **not** for the beginner. They do require sleight of hand ability ranging from basic to the very difficult, but they **certainly** are worth mastering.

The card magic section contains such gems as: *Topsy-Turvy Aces,* a truly *Impossible Poker Demonstration, Uneral-Geniversal Card, Routined Poker Mental, Simple Collectors, Vise-Versa (a* very effective card transposition), a handling of Derek Dingle's *Open Sesame, Twisting the Aces Again,* a culling system, two effects with the D'Amico Spread, *All Gone,* an entertaining *Monte* routine with a surprise climax, an *elevator* effect, a handling for the Jennings version of the Le Paul *Card In Wallet,* a section containing the complete text of the *Automatic Deck,* and a very effective version of the Ralph Hull *Torn and Restored Card* which was formerly sold privately for $5.00.

The coin section contains some exciting routines, each with a surprise climax. The first routine starts as a copper and silver sequence with a change to four silver dollars. Then into a pretty hand-to-hand transposition, after which more coins are produced to segue into a *Coins Through the Table* which climaxes with the production of a drill bit **over a foot long** and weighing about **eight pounds!** The second superb routine features a rapid production of silver dollars which grow larger and larger as the routine progresses, culminating in the production of a silver dollar about a **foot in diameter.** Two versions of *Spellbound* are detailed: One performed sitting and the other standing. The seated version features the change of a coin with the stroke of **one** finger while the stand-up version includes the production of a giant coin which can be performed **surrounded.** A version of *Matrix* with critical patter and handling details is explained. Another coin assembly with ungaffed coins, each a different denomination, is included. There are professional handlings of marketed effects such as the *Copper/Silver/Brass Transposition, Interlude, Coin Casket,* and much more.

But this is not all... Detailed are routines for the Don Alan *Lump of Coal,* the *Chop Cup,* a great bowl routine, a really funny ending for a bills and wallet routine with the *Cups and Balls* which takes only **seconds** to do and the loads are **indetectable!**

As a bonus section there is a very effective no-gimmick flash dove production routine and to top it all off, the *Three Ring Routine* which is guaranteed to produce at least **three** resounding ovations from the audience during its performance.

Physically, the book is 8½ by 11 inch size with 134 plus typeset pages (only the pages with text for effects are numbered), and spiral bound so that you can study the routines. The book is illustrated with photographs and line drawings, but, to put it quite bluntly, the printing and production are not of the highest quality, though the material **certainly** is.

If you are already performing close-up magic, you'll **want** this book. If you are thinking about performing practical close-up magic, **you need this book.** Don't pass it by — to have material laid out for you in this fashion by a working pro is invaluable. Learn from John Mendoza's experience.

The price for **THE BOOK OF JOHN** is $20.00 plus postage — a **cheap** price for **professional** experience. I advise you to take advantage of this. Distributed by **Busby — Corin, Inc.** and in stock for immediate delivery. Inquiries invited from reputable magic dealers.

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Fabular

FOR NUDISTS ONLY

Bob Hamilton

Here is a new presentation for your Nudist pack.

PREPARATION

Set up the pack so that a card face shows at the top and a back shows at the bottom, or put another way, if the pack is in an all blank condition, move one card from the face to the back.

Take a normal card from another pack having the same back design and colour as your Nudist pack, and mark it on the back with a bold cross using a black felt tip marker. Assume this card is the King of Hearts.

With the card face down put an upward crimp in the right inner corner.

Insert this card face down BETWEEN a pair of roughed cards at about the middle of the face down pack. The crimped corner should be at the inner right corner and the 'working end' of the pack at the outer end. Put the pack into the case with the 'working end' at the flap end. You are now ready to perform.

PRESENTATION PHASE ONE

"People often ask me 'what is the difference between a mentalist, a gambler, and a magician?'. Sometimes I tell them, but it's more interesting if I show you."

During this opening spiel remove the cards from the case and hold them in the left hand face down with the working end at the outer end. Casually cut the cards a few times showing the backs — if you cut by picking up a packet with the right second finger at the right outer end and thumb at the inner end you will always cut to a back. Avoid cutting to the marked card. At the conclusion of the cutting sequence make sure that the marked card is roughly in the middle of the pack.

Saying "We'll use these cards" with the pack in the left hand obtain a break below the crimped card with the left pinky and continue "a mentalist would ask you to think of a card, so please stop me as I riffle through the pack." With the right second finger riffle the cards at the right outer corner, and when the spectator says "Stop" lift all cards above the break (standard riffle force) and show the face of the bottom card of the packet in the right hand which will be the King of Hearts. Immediately drop the packet onto those in the left hand and square up the pack.

"Sir, the card you are now thinking of is locked away in your mind. Using the powers of ESP and interpreting your answers to three key questions the mentalist would be able to read your mind. Let's try. Please answer 'Yes' or 'No' to these questions. First, do you like Tandoori milk shakes? No. That tells me your card was a RED one. Second, do you eat yoghurt when you sing in the bath? Yes. That means the card was a HEART. Thirdly, do you believe that I can read your mind? No. That tells me that you are a sceptic, and also that your card was a KING. Therefore the card you are thinking of is the King of Hearts. Correct? Thank you." Use any questions that will cause some amusement — the more ridiculous the better.

PHASE TWO

"O.K. it's heavy going being a mentalist — a gambler would find an easier way. Like all gamblers he would use marked cards. Look, I will show you the faces of the cards and see if you can spot the secret markings." Transfer the pack into the right hand holding it with the thumb on the 'working end' faces towards the spectators. Show faces of the cards by allowing the cards to riffle off from under the right thumb onto the palm up left hand which is positioned to catch them as they fall. This is standard Nudist pack practice for showing the faces of the cards.

"Did you see the secret markings? No — that's good — there are no marks on the faces — gamblers always mark the backs of the cards." Square up the cards and again take them in the right hand, but this time with the backs towards the spectators. "Watch for the mark." Riffle off as before. "Did you see the mark? You did — good. I'll find that card." Square up the cards and riffle again to show the backs as before, but this time slowly, stopping with the marked card at the front of the packet remaining in the right hand. "Here it is — marked with a black cross." Square up the cards that have fallen into the left hand by closing it. The left hand now

removes the marked card from the front of the packet in the right hand and puts it face down onto the table without exposing its face to the audience. This is quite easy to do if the left hand squeezes the cards it holds well into the thumb crotch enabling the second finger to be extended to pull the marked card partially off the packet. The left thumb can then move under it on to the face side and the card held between the second finger and thumb can be removed and placed onto the table with ease. Riffle off the remaining cards from the right hand onto those on the left as you say "It seems to be the only marked card in the pack."

Square up the cards now in the left hand. "Wouldn't it be amazing if the only marked card in the pack was the very same card you freely thought of a moment ago? Well look — it is." Turn the tabled card over to show the King of Hearts.

The above sequence has registered the fact that the cards in use have normal backs and faces without it having been necessary to say so. Both faces and backs have been shown twice which makes the following and final sequence seem like real magic.

PHASE THREE

"I know what you are thinking — how can a magician possibly follow that. Well, I agree it would be difficult, but I'll try. What I will do is to make all the cards disappear with the exception of the King of Hearts — watch."

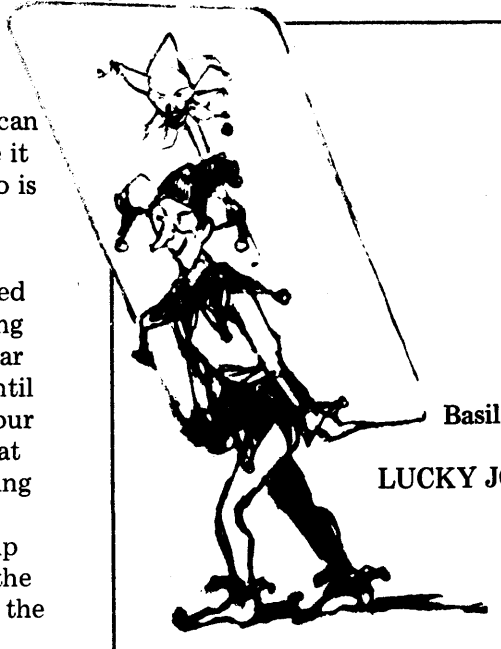
Hold the pack in the left hand positioned as for the left thumb count, with the 'working end' away from you. With the left thumb near the outer left corner riffle down the cards until you reach about half way and aim to stop your riffle between two blanks. Maintain a break at this point — a very small one to avoid exposing the blanks. It also helps in this respect if the pack is held parallel to the spectators. Pick up the marked King of Hearts and push it into the break face downwards and square it up with the rest of the pack using the right fingers.

"Right — here they go." Still holding the pack in the left hand — this time in position for the oldest colour change of them all. With the face card of the pack facing the spectators the right hand covers the pack with its fingers and its thumb going to the rear of the pack. The left index finger pushes the rear card inwards into the right thumb crotch and right hand moves back stealing the card in the process. The right thumb assists by pressing the card in the right palm. The right fingers again covers the face card then move away leaving the palmed card on the face of the pack producing the colour change.

Having explained something everyone knows, we stop at the point where the right hand has stolen the rear card and is covering the pack. Instead of moving away empty to reveal the change the right hand palms the whole pack and the left hand turns with its back towards the spectators. It should appear that the left hand retained the cards as it rotated, but the spectators will notice that your right hand is holding 'something'.

"Look — they've all gone." Turn the left hand palm outwards and wriggle the fingers. You then notice 'something' in your right hand. "No — here they are, but they have all gone." Fan out the cards to show all blank as you say "except one". The marked card will stand out clearly among the blanks. Pull it half way out of the fan. "See — it has the mark on the back." Turn the left hand to show all blanks, "And the face is the King of Hearts." Remove the card and toss it to spectator — "Keep it as a souvenir."

As you close up the fan and put the cards back in the case remark "The trouble with being a magician is — it costs a fortune in cards."



Basil Horwitz

LUCKY JOKER PREDICTION

You will require a pack of cards which contains two jokers — something to write on, say a business card — and a pen.

As you casually shuffle the pack request a spectator to think of any card that comes into his mind and commit it to memory.

Run through the pack and remove one card saying "I believe this to be the card which you have in mind." The card you remove is one of the jokers which you slip into the card case without letting its face be seen.

You now ask the spectator to give you his birth sign and the name of the card he has on his mind. Run through the pack as you say "I will find your lucky card which is determined by your birth sign." Take out the other joker with the thought-of card the spectator has just named behind it squared up as one card. It will be necessary to bring them together as you move the cards around apparently searching for his lucky card.

Put the two cards which are squared and held as one on the face of the pack which is then placed face downwards onto the table.

Take your business card and say "I will write the name of your astrological lucky card on this business card. You write 'your lucky card is the joker' and slip the card under the card case.

Pick up the pack and false shuffle retaining the joker and thought-of card in position at the bottom of the pack. Force the joker by asking the spectator to say 'Stop' as you Hindu Shuffle. Show the joker which is at the face of the cards in the right hand. Put this portion below those in the left hand and appear to take the joker and put it into the card case. Actually you perform the Glide and it is the thought-of card which goes into the case to join the other joker placed there previously.

You now ask the spectator the name of his lucky card (you made it obvious that you did not see its face when forcing it). Pick up the card case and invite spectator to read what is written on the business card. When he does so, shake out the two cards onto the table taking care that they fall face down. Slowly push the joker towards him with the index finger asking him to look at it. So far so good and you are ready to produce the climax.

You now ask for the name of the card he is thinking of (he will have forgotten that he named it earlier). Again with the index finger push the remaining card towards him — this time even more slowly than before. Remove your finger and look directly at the spectator. He may pick it up without being asked to do so. If he does not he will eventually look at you and when this happens indicate that he is to do so — without speaking if possible.

This manner of approaching the climax creates suspense and is considerably more effective than turning the card over immediately he names the one he is thinking of — which is of course the one he eventually turns over.

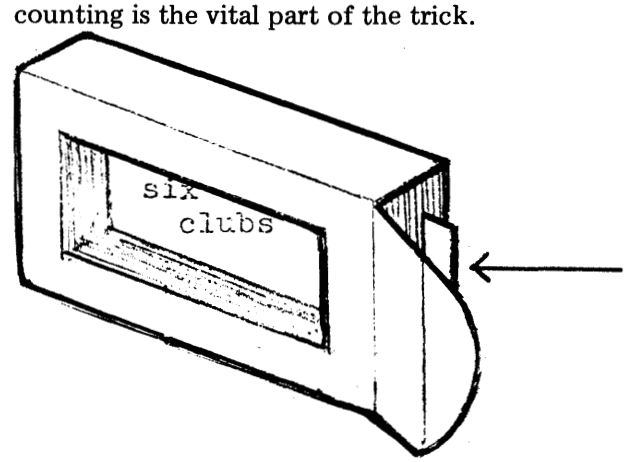
Mark Weston

SPECTATOR UNEXPLAINED (After Vernon)

Since Vernon released his "Trick That Cannot be Explained" from "More Inner Secrets of Card Magic", I have always performed this impromptu miracle both for magicians and laymen. . the item is always well received and a true Vernon miracle. Yet despite this I do not see many people including card men working this card effect. The reason I believe is that the brain needs to react very fast and timing is the all important factor.

The way around this drawback is at the stage where the pack is spread across the table to show all the cards are different (really to spot the predicted card and note its position from the top or bottom of the pack) instead of spreading the pack across the table in one long row as laid down by Vernon. . It is much simpler and within anyone's scope to spread the pack IN TWO ROWS FROM LEFT TO RIGHT.

The advantages of this will be obvious to anyone when trying out the routine. . in performance the pack is cut into two equal halves (approx.) and the first half is spread across the table as you show the spectator that all the cards are different. . Now is the predicted card is in this half. . its position is immediately located much faster as there are only half the number of cards for the magician to count. Also one can see immediately if the required card is not in this half of the pack. . and can then continue almost without a pause to spread out the second half of the pack below the first and nearer to the performer. Because the performer knows the predicted card WILL BE in this second spread he can concentrate completely on counting the cards position from the end of the row. This spreading and fast counting is the vital part of the trick.



Now having the necessary knowledge for example let us assume the card is in the tenth position from the left side of the bottom row. . both packets are assembled with the BOTTOM PACKET UNDER THE TOP ROW PACKET. ALL CARDS ARE FACE UPWARDS WHEN ASSEMBLED AFTER WHICH BOTH PACKETS ARE NOW ONE AND THE COMPLETE PACK IS TURNED FACE DOWN. Thus the predicted card is in Tenth position from the top of the face down pack. . similarly the card can be positioned in the tenth place from the bottom of the face down pack and armed with this knowledge the performer can bring the effect to a logical conclusion. The foregoing will be obvious to those prepared to try out the Vernon routine using this two row spread as nothing is lost and everything to be gained on the performer's side.

I have explained the above to a number of cardmen and also demonstrated the simplicity of working — the results have been pleasing.

In the Spectator version. . the prediction is made by the spectator and the routine evolves without the magician having knowledge of the predicted card until this is disclosed by the spectator at the end.

In order to bring about this variation we use a gimmicked card case which is apparently another pack of cards not being used by the performer at this time. I believe the principle is the brainchild of Al Koran. The case is cut away at the rear and also the pack of cards with the exception of about the top Ten cards each have their middles removed before being replaced in the faked card case.

This faked case method is widely known. . the idea being that when the spectator makes his prediction this is written on the blank side of a business card and the magician then removes the faked case from his pocket, placing the case down onto the table with the open side next to the table. . the magician opens the case flap and allows the spectator to place his prediction card in the centre of the pack of cards. (See sketch). Then the magician merely tilts up the pack to show the remainder of the audience and obtains the name of the predicted card reading through the opening in the back of the card case. The case is then left on the table so that the spectators can see the prediction which should protrude from the case about half an inch. . for ease of removal at the end.

The routine as outlined earlier is now performed using the two row spread and as the performer in reality knows the name of the predicted card he is thus able to control the card as in the normal routine. Once the card from the pack has been arrived at as in the normal routine. . spectator is allowed to remove the business card from the faked pack on the table. . all attention is drawn to the prediction as performer replaces pack into his side pocket. The prediction is read out to match the card. . the difference being the prediction was made without apparent influence by the performer.

Fred Robinson

To begin with — a couple of items of news which are now history. First, the winner of the IBM (British Ring) close-up competition last September was **Ken Hawes**. In this issue Ken has contributed an article on Close-Upping which contains a wealth of advice to aspirants to the field of commercial close-up magic. This article together with the one on the same subject by **Tommy Wonder** who also works close-up professionally (see September issue) should put beginners on the right path and save them from what could be embarassing situations due to lack of experience.

More recently — it is now the middle of March — the Magic Circle 'Close-up Competition' was won by **Jim Adams** with **Walter B. Graham** second and **Johnny Johnston** third. The first two performed standing with the last mentioned being seated. Whether or not there is some advantage in standing when performing for these events is a moot point, but it does seem that stand-up performers are mostly the winners in these events, so if anyone is competition-orientated it may be a point worthy of consideration when building their programme for such events. It is certainly an advantage in one respect — the response from the audience will be greater when they *all* can see what the performer is doing and that is not always the case when all the action is on his table top. However objective the judges may be in allocating marks for originality, technique, artistry etc they will be influenced by the applause a performer receives. This can be extremely important in influencing the decision of the judges whe, as almost without exception, there is no provision made for specifically

allotting marks for audience appreciation.

For several months now **Len Neil** has been performing at Shakespeare's Tavern and Playhouse. This engagement resulted in his being booked on a commercial promotion project covering the larger towns and cities of Canada. This tour led to further engagements of a similar nature on the continent of Europe and one in Hollywood. This was surprising news to me as he had never revealed during our many meetings that magic was more than just a hobby — he did the occasional magical society show and also a close-up spot on a couple of Pabular evenings at the Magic Circle. He was equally surprised by some comments which appeared in this column regarding performing for non-magicians and was concerned that the observations made would upset some of what he called 'purists'.

During the conversation Len made it quite clear that the requirements of the professional performer at Shakespeare's Tavern differed radically from what is seen at magic clubs. Finesse is completely out of the question and tricks requiring that anything at all to be placed on the table were completely out of the question. He summed up by saying that the magical content of the performance however well performed was insufficient to ensure success. To succeed the performer had to sell himself, to sell entertainment and if promoting a commodity sell that also. This assessment of what qualities are essential equipment for those who perform in the above and similar establishments will no doubt cause pains of anguish to those who regard magic as an art form. No such pains are suffered by the practising performer because his work fails to reach some hypothetical artistic heights. He is concerned with making his offering as entertaining as possible to his audience — that is what he is being paid to do. He may, or may not attempt to inject some artistry into his performance, but to impose his own conceptions of what he considers the art of magic to be, at the expense of the entertainment value of his act would be a retrograde step, detrimental to his personal success as a professional entertainer — which is what a magician is, or should be.

The Blackpool Magic Society's 28th Annual One-day Convention was as usual a great success. Unfortunately I was unable to make it, but thanks to **Walt Lees** who stepped in at the last moment and looked after our readers interests (between beers) at the Pabular stand.

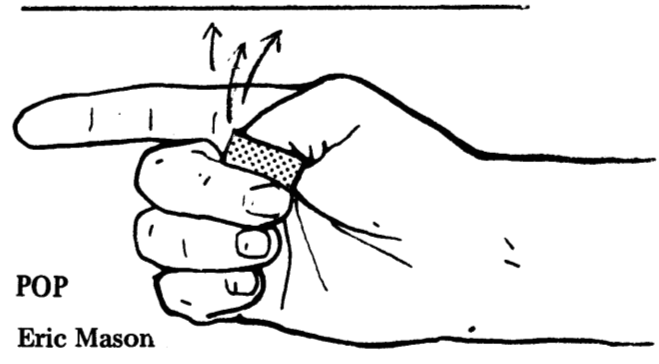
Being unable to attend was especially disappointing as I missed the previous evening's events — the Fiesta of Magic. This was part of the Society's contribution to the Ken Brooke Testimonial Fund they launched as a token of their appreciation of Ken's service to the magical world and his twenty years connection with the Blackpool Convention, both as a dealer and performer. To survive for twenty years as a dealer in magic is a fairly rare accomplishment — to retire with so many friends and wellwishers is positively unique.

Last January Ken invited me to his home to spend a few hours with **Fred Kaps**. Much reminiscing and just one trick — Fred turned a two dollar bill into two single dollar bills which then changed into coins of that value. It was great to see him in good form and looking so well after being seriously ill. Within weeks the news came that he was back in hospital and we hope and trust that it will not be for long.

Sadly this has prevented Fred from attending a special show arranged by **Joe Stevens** in which he was to have been honoured and presented by **Dai Vernon** and **Slydini** — a great disappointment to all concerned.

The show must go on. To help towards this end **Philippe Fiahlo** and **Bob Read** will be travelling out to Las Vegas Desert, the former with some five hours of films and the latter with a couple of new gags. Incidentally the next issue will be the first of many to include a copy of a print from Bob's collection.

All for now.



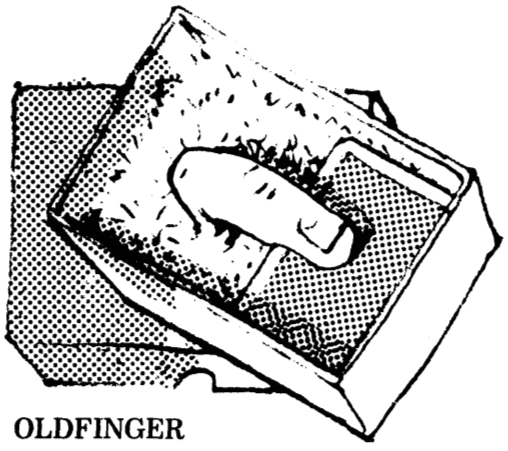
POP

Eric Mason

Put your thumb tip on and bend your thumb into the hand curling the fingers round it gripping it tightly as shown in sketch. Pressure the thumb out of the tip to displace the air which will cause a loud 'plop'.

To induce a smile in children of all ages — point your first finger and aim it at your victim. At the sound of the 'plop' they may duck, but will most certainly shy giving you time to re-insert the thumb, and show the hand empty if you are brave enough.

Try putting your finger in a bottle and pulling it out again. Better still — find a dyke with a hole in it — remember it is the effect that counts.



OLDFINGER

Arthur Setterington

This is an item with which I have had some fun, not to mention shrieks from the ladies. It involves a gag which has been on the go for years, but is none the worse for that.

EFFECT

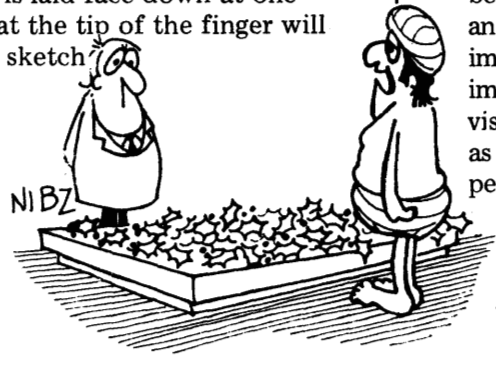
A lady chooses a playing card, looks at it, then replaces it in the pack. The pack is mixed by an onlooker, and the performer then tries to produce the chosen card. He fails miserably, three times.

He has an idea, and from his pocket he removes a cardboard box. Before opening it, he asks the lady to name her card. Opening the box he reveals a layer of cotton wool, exposing a finger which is laid on a face down playing card.

He explains that the finger once belonged to a gambler who had his fingers cut off for cheating, and the finger now rests on one of the cards which was part of the hand with which he cheated. The lady is asked to remove the card. As she does so (usually very gingerly), the finger suddenly raises itself to a vertical position.

After the excitement has died down, the performer turns over the card and shows it to be the one chosen by the lady.

The mummified finger joke, in which the performer's finger goes through a hole in the bottom of the box is the basis of the effect. The box I use is just over three and a half inches wide, five inches long, and one inch deep. A hole is cut in the bottom of the box, and a layer of cotton wool is laid in the box. A hole is made to allow entry of the finger, and the duplicate of the card to be forced is laid face down at one end of the box, so that the tip of the finger will rest on the card. (See sketch)



"I thought holly would be more festive than nails"

CLOSE UPPING

Ken Hawes

I've been performing close-up magic commercially for some years now, and I've worked in a variety of venues, from restaurants and private house parties to clubs and pubs, and basically doing the same eight minutes per table at every show.

I didn't sit down and actually work an act out, it just evolved over the years; in fact, when I first started, I used to busk with all sorts of tricks and material and in time, by trial and error, the act just came together naturally.

Experience has taught me several things; the most important thing is to be extremely versatile, and to be able to perform at a high standard whatever the conditions. The act must be one that can be done standing up or sitting down. It's not *always* possible to stand up no more than it's *always* possible to sit down. I've done quite a lot of entertaining round the tables of dance floors and disco's, and there are people who would prefer to watch what's going on on the dance floor rather than have their view blocked by a conjurer standing up doing tricks. So here's a situation where you can't really stand. Personally, I would prefer to sit down with my audience at their table and simply become one of them, it's much nicer, more intimate and disposes of any barriers between audience and performer that often occur. After all, close-up entertaining is a friendly, fun business.

The act should never *rely* on gags and lines. Most places I work these days seem to feature a pop group or a disco, the close-up magician being an added attraction. Pop groups are loud and so are disco's and invariably patter becomes impossible, so the choice of material is important in this situation. The tricks must be visual, and audience participation is important as well. The act *must* be as entertaining performed without saying a word, as it is with gags and lines, and the performer must *'sell'* himself really strong and look at his audience *all* the time.

The act should be one that can be shortened without appearing to be chopped. If, after the first trick, you find yourself dying then there's no point in prolonging the agony and struggling through the complete thing, start strong and finish stronger. The material should also be angle proof, as very often the performer will find himself surrounded, and it's not really on to ask your audience to move, in fact it's usually impossible for them to move anyway.

If a performer is working in a 'going round the tables' situation, it's advisable to have material that can be reset with the minimum of trouble.

The biggest problem is 'getting on' or working at a table cold. The way to overcome this problem is for the performer to make sure that the situation doesn't arise. The audience at the restaurant or wherever must be aware that there will be a magician entertaining at their table. This can be done in several way, an 'action' photograph in the foyer, or perhaps local press coverage. A good idea is to have table tents printed with the performers name on one side and all other relevant information on the other.

Now it's important for the performer to place the table tent on each table himself, when the people are already seated. This allows the audience to meet him and gives the performer the opportunity to sell himself and what he does and also, of course, the chance to weigh up the potential 'good' tables. And don't forget that you're not obliged to work every table and if you come across an obvious awkward group of people, you merely say (politely) that of course magic isn't everyone's cup of tea and that they're under no obligation to invite an entertainer to their table.

Another good point is to become friendly with the head waiter and his staff. You must be Mr Nice Guy and must not be at all arrogant. The performer should explain to the Head Waiter exactly what he does and stress that under no circumstances will he hinder him or his staff. Experience has taught me that the majority of Head Waiters take their job very seriously indeed, so if the performer keeps on his good side it will certainly be to his advantage.

Sometimes the performer will find himself in the awkward situation of approaching a table, and then realising that he's not really wanted. There are two ways to get over this problem. Firstly to apologise and simply walk away and secondly to actually attempt working. What I do is to state that I realise they're not really interested, but that I'll show them one quick trick and if they like it I'll do some more and if they don't I'll go away. Now while they're thinking about this, I'm already halfway through the trick, and then usually there's no problem once they see it's harmless entertainment and there's no embarrassment involved. In a lot of cases it's a 'fear of the unknown' that tends to make them a bit wary. And don't forget most of the lay public don't even know that close-up entertainment even exists, but if the people really don't want to know, *NEVER* push it, because one of the attractions of close-up magic (as far as the customers are concerned) is the fact that they don't have to watch it if they don't want to. It is a voluntary service.

Private house parties are a good venue for close-up performers, such as house-warming parties and around Christmas time employers inviting employees up to the house for 'drinkies'. Yet again, the performer can't be choosy about conditions. I've found that working on the floor is as good a place as any. It's almost impossible to find a table that hasn't got food or drink on it, so very often the floor is the only place to work. But you can do 'stand up' close-up magic if there are groups of people standing chatting, etc.

It's advisable to get to the house fairly early to get the 'lie of the land', and also to get to know the guests before the party gets hot. Once the records come on and the lights go out then you might as well go home. Most of the parties that I go to the host uses me as an ice-breaker; it's important to be able to converse with people and it's not a bad idea to do some homework and find out who and what type of people the guests will be. But there's usually no problem here as invariably the guests will be more interested in the performer and his magic than anything else. In my experience, most people ask the same questions:

How long have you been doing magic?
How did you start?
Are you a member of the Magic Circle?
Do you have to invent a trick to become a member?
Can Tommy Cooper really do magic?

Once you know the stock questions, you can prepare the stock answers which I'll leave to your individual imaginations.

I've also found that unlike restaurants and other kinds of table venues, it's easier to successfully perform clever-clever material or magicians magic at private house parties; I suppose it's because the guests, circumstances and atmosphere are right for it to work, but generally when performing for a lay audience, the emphasis must be on entertainment.

Up to now I haven't mentioned material or specific tricks. Now obviously this is for each individual to make his own choice. Personally, I would never do a card trick, but I've seen very good close-up entertainers use nothing else. As long as the plot is simple, the effect strong, and the presentation entertaining then it's not really important what objects are used. Like any other facet of show business, the personality of the performer is all important, more so if you're working as close to your audience. To really make it work, you must give something of yourself to the audience and they will respond by giving something of themselves in return — this is what rapport is. And this is why I do it.

PSYCHIA-TWIST

Phil Goldstein

Yet another version of the "twisting" effect. This one features an unexpected climax. Five cards are required: a joker and four kings. The joker and the king of hearts have blue backs. Each of the other kings has a different coloured back. The more dissimilar the colours and patterns of these backs, the stronger the finish will be.

At the start of the routine, the order of the packet is, from the face: KC, KD, KS, KH, joker.

1. Hold the packet face up with the right hand from above, fingers at the outer edge, thumb at the inner edge. Display the cards as being four blue-backed kings, via a Flushtration Count. (Briefly: the right hand rotates palm up, displaying a blue back. Rotate the right hand palm down. The left thumb now draws away the top card of the packet (KC). Repeat these actions twice more. You now hold two cards, squared as one, in the right hand (apparently just the KH). Rotate the right hand to display the back of the card(s), and then place the right hand card(s) below the left hand stock.

2. Flip the packet face down, holding the cards squared in the left hand. Ask the spectators if they know which king is the most difficult to work with. No matter what their answer, inform them that it is the king of hearts who causes trouble. The left hand turns palm down, and the right hand apparently removes the lowermost card of the now face up packet. In fact, the left fingers glide back the lowermost card (joker) and the right hand removes the next card (KH).

3. The left hand draws the glided card back square with the packet, but the left little finger obtains a break in between that card and the three kings. Rotate the left hand palm up once again, bringing the packet to a face down position. These actions take but a fraction of a second. Your attention is devoted to the KH. Explain that the reason the KH causes so much trouble is that he's crazy. Point out that he is, after all, sticking a sword into his head right at this very moment — sort of a do-it-yourself lobotomy.

4. Drop the KH face down onto the packet. State that the other three kings are far easier to work with, and offer to demonstrate this. As this is said, perform a Half-Pass on the three cards below the left little finger break. The order of the packet is now, from the top: KH, joker, face up kings of S, D, C.

5. To demonstrate the cooperative nature of the KC, twist the packet. Now, Elmsley Count. The KC will appear face up among three blue backs.

6. To cause the KS to appear face up, twist the packet. The cards are now counted in a procedure which looks the same as the preceding count: simply draw off the cards one by one, reversing their order. The last two cards are kept squared as one, and placed on top of all. The order of the packet is now, from the top: face up KC, face up KD, face down joker, face up KS, face down KH.

7. To cause the KD to appear face up, twist the packet. Count the cards with the same procedure as in step 6. Square the packet.

8. Explain that the KH refuses to turn face up. Ascanio Spread, displaying three face up kings and a face down card. (This face down card is actually a squared block of two). The right hand strips out this squared pair, holding the card(s) face down. Table the left hand's trio of face up kings.

9. Ask the spectators if they know why the KH won't turn face up. They will tell you it's because he's crazy. Agree, commenting, "Yes, he's too busy joking around." Turn over the squared pair (keeping the cards held as one), showing that the KH has turned into the joker.

10. Continue, "The other kings are more considerate — they save their fooling around until after the trick is over. . ." Turn over the tabled kings, showing that each now has a different back.

Note that you've only to get rid of the KH to be in a situation where the cards may be left with the spectators. Either before or after turning over the tabled kings (or, for that matter, during that action), the KH can be palmed away or lapped.

THE TAMARIZ AMBITIOUS DOUBLE

Described by Fred Robinson

When the following effect was shown to me during my last meeting with Juan Tamariz I tentatively suggested it would be a good item for Pabular. He was rather hesitant on the grounds that it was rather short and gave the impression that he did not regard it too highly as a trick which would have general appeal to our readers. I think he was wrong, so here goes.

You will require a pack of cards and a minimum of two spectators. Give the pack to spectator 'A', which he shuffles, and ask him to remove any card and retain it, and afterwards give the pack to spectator 'B'. He is also requested to take a card, note its value, and then place it face downwards on top of the pack which he then hands back to spectator 'A'. The latter, after noting his card is asked to put it face down on top of the pack.

Take back the pack and holding in the left hand raise the inner ends of the top two cards (the selections) with the right thumb in readiness for the Tilt move, (see 1) noting how the fingers of the left hand mask the gap on the right hand side and the thumb and that part of the hand just below it masks it on the left side.

Ask spectator 'A' if he remembers the name of his card, and as he names it pull it outwards with the right hand, thumb on the back of the card as in (2). Turn it face up by turning it end for end and put it square on top of the other selection. Congratulate him on his good memory as you turn the card face down, turning it end for end in the same way as you turned it face up, and apparently push it into the centre of the pack. Actually you push it below the top card sliding it along the top card of the pack proper creating the illusion that it goes somewhere into the middle of the pack. It is of the utmost importance that the left hand remains stationary throughout the above actions. On no account should it appear to the spectators that you are in any way trying to 'prove' that the card goes into the middle of the pack. Do this casually as you look directly at the spectator — glancing down only momentarily as you push the card into the centre? of the pack.

You now turn to spectator 'B' and as you ask the name of his card life the second card ('A's selection) with the right thumb up to the top card. The cards are again in the position shown in (1).

Show the face of the top card to 'B' for his confirmation and push it into the middle? of the pack repeating the moves used for 'A's card.

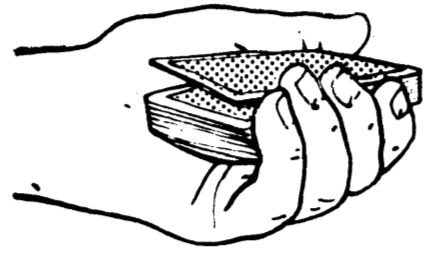
After a suitable magical gesture show that both cards have returned to the top of the pack.

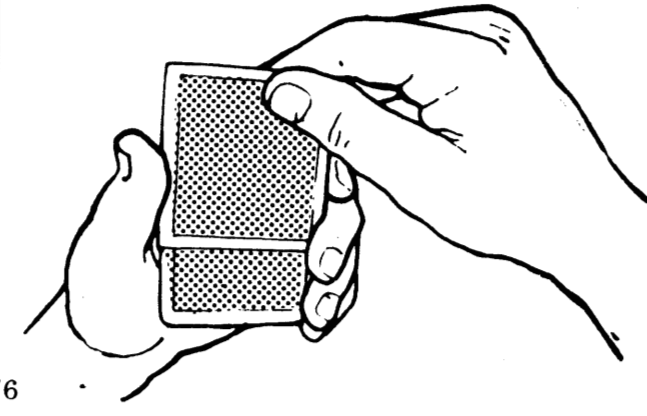
When taking details of this effect there was no third person present, which prevented me from having the opportunity of being a spectator and is possibly the reason why the finer points of the presentation leading up to the climax now escape me. However, the following procedure occurred to me and I trust that Tamariz will approve their inclusion. It is not offered as an improvement, but as a substitute for the part I cannot recall.

Instead of making the magical gesture and keeping the pack in your own hands, hand the pack to 'A' face downwards saying "You did shuffle the cards before we started?" When he replies, request him to take the top card again, but this time not to look at it. This done, he is then asked to pass the pack to 'B' who is asked to do likewise.

Both are now asked to name the cards they chose in the first instance and then turn the cards they are holding face upwards. They prove to be the very same cards.

The advantage obtained by the spectators being allowed to handle the cards establishes a rapport with them which makes it possible to





increase the entertainment potential of the effect on account of their involvement in the proceedings. In close-up work this spectator participation activity is more effective from the point of view of entertainment value than if they are confined to the role of being merely onlookers. Singers who encourage their audiences to 'join in the chorus' are aware of the increased appreciation of their efforts such a procedure brings. In this particular routine, not only are the cards in the hands of the spectators for most of the time the climax occurs when they are actually in possession of the cards which considerably enhances the impact of the effect.

The only line of patter given in the explanation is of considerable importance. It is designed to misdirect the spectator's mind *after* the effect is over.

Remember that when handing the pack to 'A' at the commencement of the trick he was asked to shuffle it. When it was given to him the second time you said "You did shuffle the cards before we started?" What follows in each case is that 'A' removes the top card of the pack making both sets of actions appear substantially the same. When the effort is over and the spectators are reconstructing in general what took place they will, due to the one line of patter, falsely conclude that the pack was shuffled immediately prior to it being handed to 'A' the second time making the trick into a miracle.

Both allowing the audience to be in possession of the cards as much as possible and using delayed misdirection in which spectators deceive themselves when reflecting on the effect they have just seen are a regular feature of the card work of Tamariz so if I have trespassed too far into someone else's field I have kept strictly to the path.

Credit for the handling of the Tilt Move is given to Ascanio.

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THE BOB READ COLLECTION

Bob Read's collection of prints on magic must rank amongst the best and it includes some examples of the cartoonist's art that probably cannot be seen elsewhere.

He has kindly given us permission to publish a selection over the next months, and the first will appear in our next issue.

We know that our readers will wish to join us in thanking him.

I have been looking at the last couple of issues and suddenly realised that somewhere I could have written in, "and as the golden sun sinks in the west we travel on" etc etc. They really did read like those old fashioned travelogues beloved of Hollywood in my somewhat younger days.

Actually I shall be off again abroad soon and again later in the year but I think that for this issue at least we will give "the travelling Pageboy" a miss. Except for one thing. I spent the Easter weekend in Scotland with my dear old mum. My journey up there coincided with Tom Ogden who was actually going to my home town to do a lecture for the local magi. So we talked for six hours all the way there on a very pleasant train journey.

The Page boy speaks....

Change of subject. Walt Lees. I was fascinated to read in last month's issue his breakdown of methods of inventing new effects. The first time I ever read anything along those lines was in Fitzkee's The Trick Brain and all I can remember from that book was that it is possible to take two effects and by putting them together you can create a third and new effect. I didn't agree with Fitzkee then and I still don't. It seemed to me to be an excuse for a lack of true original thought.

Walt's thoughts are much more direct, but I think he missed out one method of the creation of new effects. I personally (that's me folks) have been responsible for the creation of a few, a very few original (?) effects, and I think most of them have been conceived by a different process than those described by Walt. I believe the Bhuddist monks, when they have a problem, and it's usually always the same one, sit down and meditate, and after a period the answer to their problem arrives in an instant. Just one blinding flash of inspiration and they've got it. This requires the ability to make one's mind a complete blank.

I have never been able to do this successfully, and believe me, I've tried, but I do, very often sit down for several hours and think round problems. If there is a logical answer to the problem, I usually find it by this method. I don't sit there with a deck of cards or a bunch of coins trying to work out a solution, I do it all in my head. This of course is the complete opposite to meditation.

But, and isn't there always a but, I have noticed over the years that in the few instances where I have been truly creative or original, it has always arrived in an instant, without the thought process. Now listen to this Walt, and see if you can explain it, I can't. In every single instance, not only did the effect present itself to me, but the method also. I don't deny that I had to play around with a certain amount of experimentation, but honestly, in broad terms, both the effect and the method first envisaged was the answer. The only real problems in the after process was in finding the right materials or finding someone to make the damn thing or some other similar type problem which had nothing whatever to do with the actual creation of the effect itself.

Maybe one of our readers would like to come up with an explanation of this phenomena? There just has to be some deep psychological reason for this happening. What happens? Why does it happen? Who cares?

Goodbye,

Patrick Page

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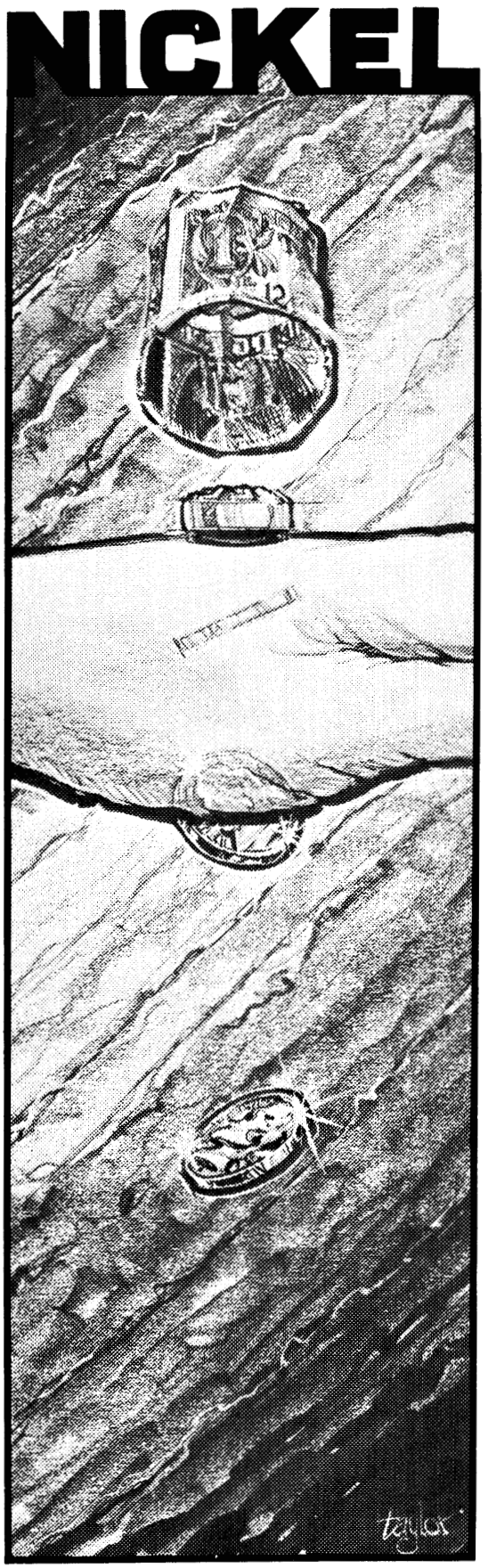

SCOTT YORK'S SAVER

Occasionally an idea comes along that breathes new life into an ancient effect. Scott York has thoroughly modernized the old "Cap and Pence" to bring it into the 20th Century.

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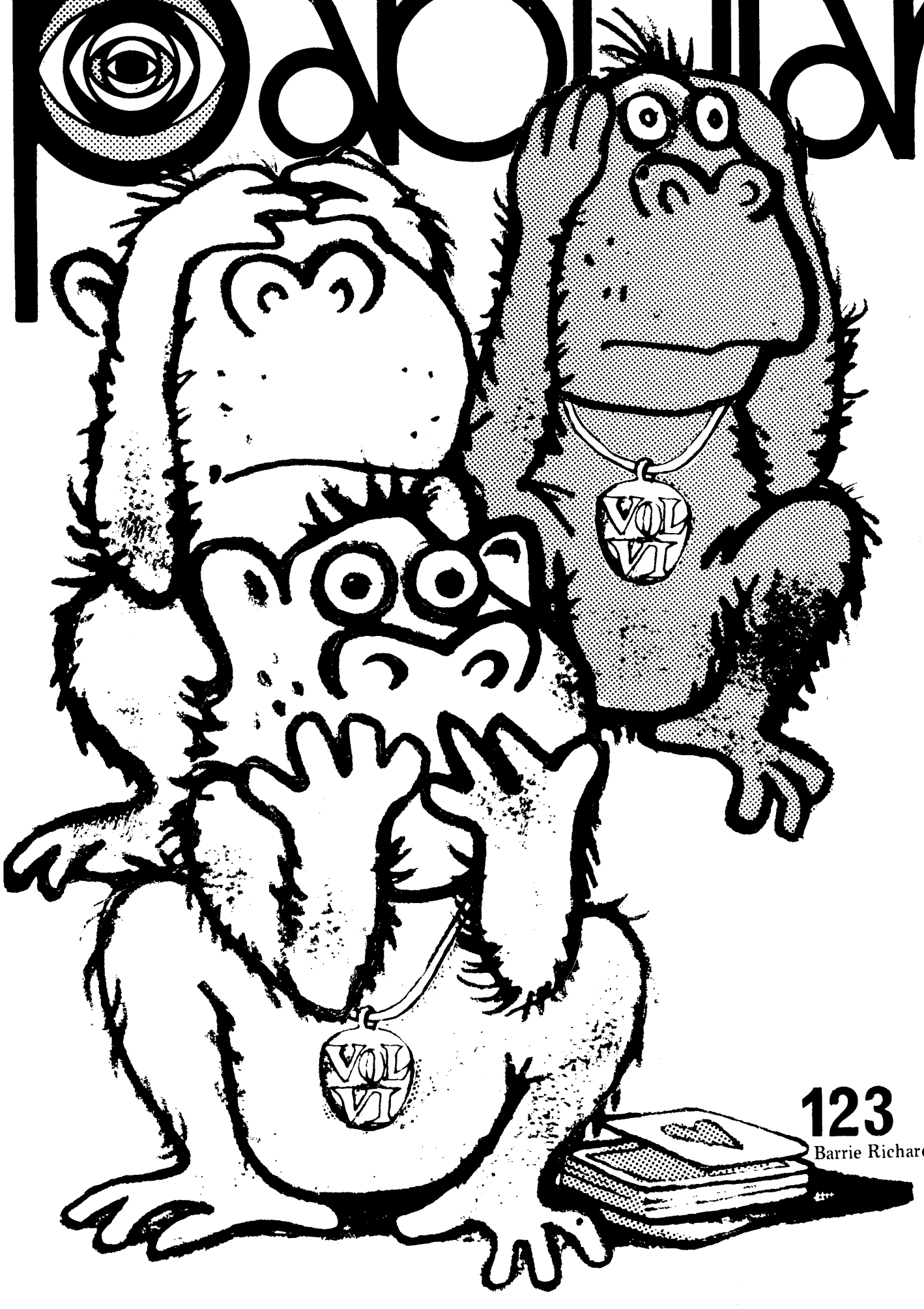
VOLUME 6 NUMBER 1 JANUARY 1980

Fabular



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Barrie Richardson

1—2—3 CARD IN WALLET — an exercise in misdirection

Barrie Richardson

A few years back I worked out a method for switching small envelopes for use in a close-up mental stunt. The following trick is a by-product which grew out of the routine. I share this information for two reasons. First, I have no idea whether the methods used are original and unknown to the fraternity, and secondly I want the reader to appreciate that I have only modest skill in card manipulation — yet this particular demonstration has baffled some of the best card men in the USA. The effect depends mainly upon the use of psychology to misdirect the spectators attention from the performer at the time of the 'moves'. These moves, they cannot really be called sleights, are done on the 'off-beat' when the spectators minds are occupied following one of their member's carrying out the performer's instructions.

The above prologue is given because if you want to add the effect to your repertoire you must practice watching your audience, in order to get the right 'beat'. Just follow the steps and you will be successful. Do not change anything until you *understand* what the spectator 'sees'.

Secretly place any card from your own pack, or one stolen from a borrowed pack, face down in your wallet. Do not insert it in one of the partitions, but loose within the wallet. Close the wallet and put it into the right inside coat pocket. If it is one you normally carry in the hip pocket put it in the left hip pocket.

Before you start the demonstration the right hand steals the top card of the pack which is held face downwards in the left hand in the normal dealing position. To effect the steal the left thumb pushes the top card diagonally forwards and to the right as shown in (Fig.1). The base of the right index finger is brought into contact with the right outer corner and the right third finger tip is brought to rest near the outer left corner (Fig.2). The left hand moves away with the pack leaving the top card gripped between the third finger tip on one long side near the upper left corner and the palm of the hand on the other long side. If you now turn your hand with its back towards the spectators it will appear very natural, loose and empty.

When stealing the card there should be no furtive movements. No-one is as yet aware what, if anything, is to take place, Just keep talking and do not look at your hands.

The presentation starts as you are seated casually at the table. Give the pack to a spectator on your left and say "Please think of any card — remove it from the pack and place it face upwards onto the table." If he cannot find it ask him to name it. Should it be the one you have stolen produce it from any place you wish and end the trick right there.

If you are not so lucky and he places his thought of card on the table ask if he is satisfied with his choice and continue "Please cut the pack into three piles — make them about even."

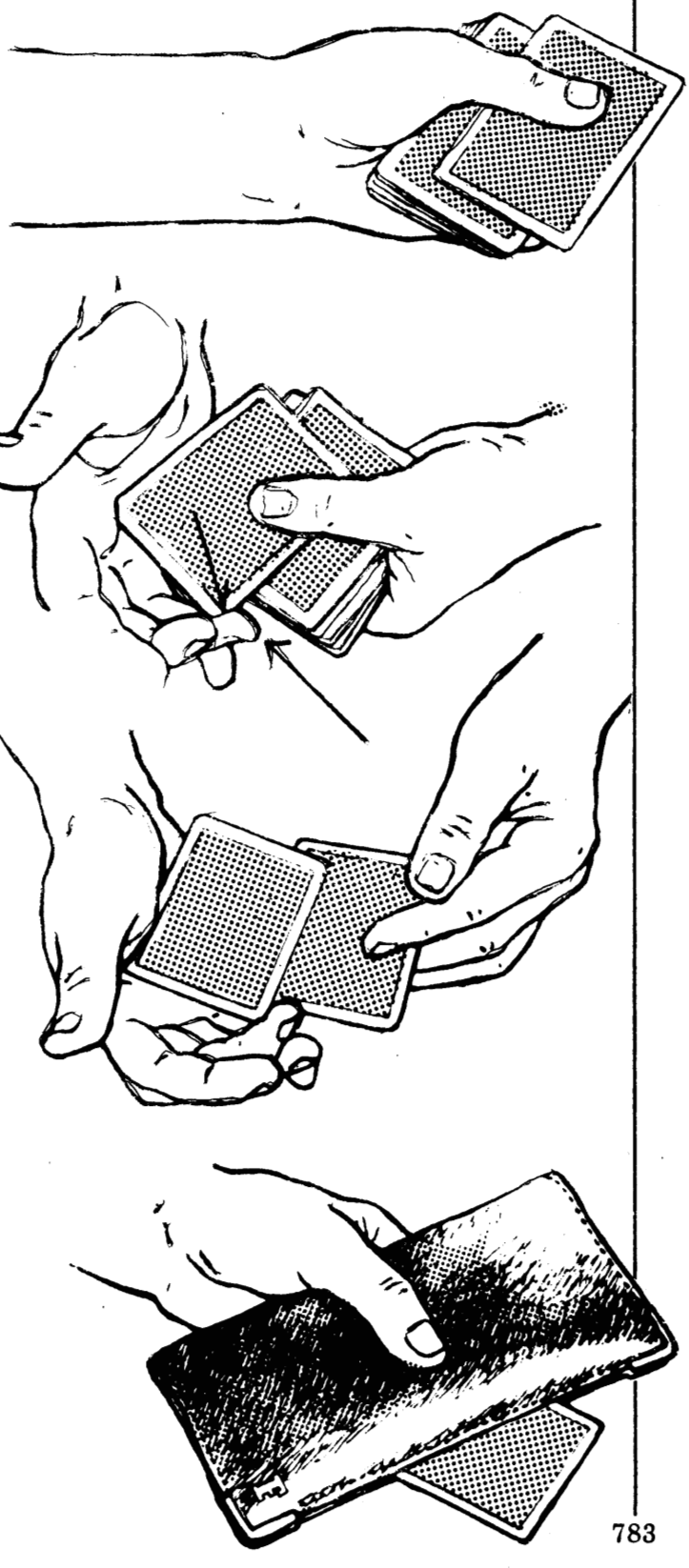
You now pick up the face up chosen card with the left hand holding it with the thumb on the back and the index finger on the face. Touch the first pile with the card saying "This is number one." Repeat the action with the other two piles saying "This is number two, and this is number three." The gesture of pointing to the three piles with the chosen card should be a broad one lifting the left hand fairly high after each count. Without saying or doing anything else the spectators are made aware that the card in your left hand is still the chosen one.

"Now I want you to think of a number — either one, two or three." Touch each pile quickly with the chosen card holding it face up. "You are thinking of a number — please point to the pile of that number."

NOW YOU HAVE THEM. All eyes will follow the pointing finger and as you ask the question your hands have come together. You also are watching the pointing finger and NOT your hands. It is now when all attention is focussed on the pile being indicated that the chosen card in the left hand is exchanged for the one in the right hand as follows. The chosen card which is held between the thumb on top and index finger below is taken by the right hand which grips its outer corners between the second finger tip and the thumb crotch. At the same time the other card is clipped between the index and second finger of the left hand where it is held as the hands move apart (Fig.3) completing the change.

Casually drop the card in the left hand on top of the pile chosen and give the spectator the option of moving it to another pile. They will seldom wish to do this, but if they do it will strengthen the effect. Next ask the spectator to put the other two piles on top of the one with the chosen card on top — square up the pack — cut and complete the cut.

"Please watch this hand." The obviously empty left hand removes the wallet from the pocket and using the left thumb flip it open to reveal the face down card within. "Let me see the card you thought of." As they reach for the pack and start to spread it in search for their card bring your right hand over, ostensibly to remove the card from the wallet. Actually,

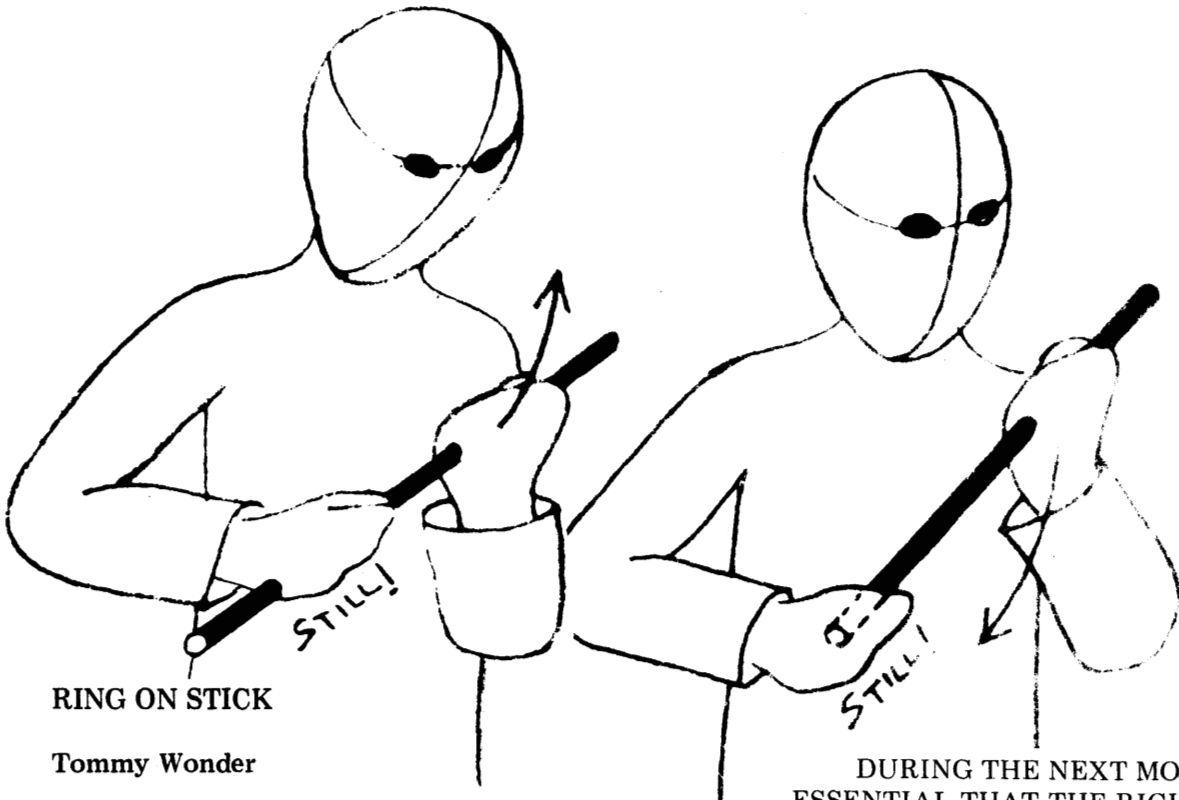


instead of removing it the right hand releases the card it holds as the left hand closes the wallet trapping the released card (the chosen one) leaving about half of it sticking out of the wallet (Fig.4). Note particularly the misdirection employed. The spectators see a face down card resting in the open wallet and then their attention is directed to the pack as they watch the spectator looking for the card they have been convinced beyond all doubt is in the pack. Even without the misdirection the illusion is so near perfect that the performer's action appear to be exactly the same were he to be really pulling the card they had just seen partially out of the wallet before closing it.

The above takes but a few seconds and the spectator will still be looking for his card so you interrupt him by saying "What was the card you thought of?" When he names it say "Yes — HERE IT IS". Pull the card clear of the wallet and hand it to him. He will immediately start racing through the pack — then he will run through the cards again more slowly and start to worry — Good Luck.

Editorial comment: The methods used in this trick to move the attention of the spectators away from the performer as he performs the secret moves, are excellent examples of how to misdirect an audience by creating a situation in which they are compelled to watch the spectator if they are to follow the sequence of events leading to the climax of the effect. Note the considerable time lapse between the performer picking up the chosen card and making the exchange during which the attention of the spectators has been moved away from the performer to the person who is being asked to think of a number and to point to the pile corresponding to that number. Also the move of apparently removing the card from the wallet is covered by switching the attention of the spectators to the helper searching for the chosen card.

It may seem to be somewhat risky to have a card concealed in the right hand for such a long time at the commencement of the trick but the audience have no reason for suspicion in this respect — their whole attention will be on the person with the pack. There will be no problem with bad angles if the right hand is back uppermost, resting casually on the edge of the table. The success of the trick is almost entirely dependent on the ability of the performer to keep the interest of the spectators away from himself at the time when making the secret moves. Perfect technique, although always desirable, is less important in this routine than misdirection. People only 'see' what they are looking at.



RING ON STICK

Tommy Wonder

You will require a transparent plastic or glass rod about sixteen inches in length and with a diameter less than that of any finger ring you are able to borrow from a member of the audience. A transparent rod seems to me to increase the effectiveness of the effect as it is obvious that it cannot be taken apart in the middle which some spectators may suspect should the rod be made of wood or other opaque material.

Commence by requesting the loan of a ring and when one is proferred put the wand under the left arm and reach out with the right hand to take the ring. Now follows the only sleight in the routine.

Appear to put the ring into the left hand, but retain it in the right hand which then takes the rod from under the left arm grasping it about three inches from the end. As the right hand travels to take the rod its thumb bends in and pushes the ring up against the third finger and at right angles to the hand which then partially closes into a fist. The ring will now be finger palmed — the third finger being curled around its circumference. The thumb can then be withdrawn. Do *not* slide the ring onto the rod and do *not* grasp the rod at the extreme end.

The left hand which was closed when apparently taking the ring is now opened a little to allow the rod to be laid in it (Fig.1). The moment the rod comes into contact with the left hand let the ring in the right hand click against it. This creates the illusion the ring is in the left hand which now makes a crumbling motion as though you are trying to cause the ring to penetrate onto the rod.

DURING THE NEXT MOVE IT IS ESSENTIAL THAT THE RIGHT HAND DOES NOT MOVE AT ALL. If it does move the deception will be destroyed. The left hand, holding the rod tightly is brought near the mouth, blow on it. The action of raising the hand will bring the end of the rod within the right fist (Fig.2).

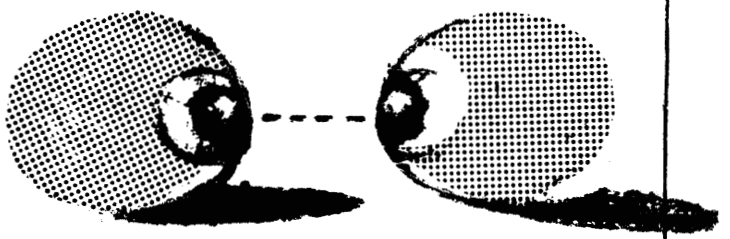
Immediately after blowing the left hand assumes its original position (Fig.1) and the end of the rod will automatically slide back with its end protruding from the right fist, but this time it must go through the ring.

With some practice this threading of the ring onto the rod is very easy and takes but a second. The right hand never seems to move near the end of the rod. In fact it is the end which comes into the hand and just past the ring.

Again make a crumbling motion with the left hand and blow on the hand a second time, but this time the right hand slides up a little nearer to the left bringing the hands closer together. The left hand which is gripped around the rod is opened slightly and the right hand mimes taking the ring from the left at the same time actually leaving the ring on the rod in the left hand.

Look at the non-existing ring in the right hand without letting it be seen that the hand is really empty. Pretend to put the ring back into the left hand. More crumbling motions. Lift the rod out of the left hand to show the ring on the rod.

The whole sequence takes me about 15 seconds. All moves are soft and gentle.



LAS VEGAS CLOSE-UP SEMINAR

Bob Read

So there I was, standing in front of a razor dispenser in the gents at Heathrow. In went 30p, no sign of the razor pack, out came 40p. I tried this again, the same thing happened. I'd made a few bob by the time my flight was called.

With luck like this, I couldn't wait to get to Las Vegas. I was on my way as a result of a transatlantic 'phone call from Joe Stevens. Joe provides the inspiration, enthusiasm and financial backing for the annual Las Vegas Close-up Seminar. This year, the fifth, was to feature the legendary Fred Kaps but due to Fred being unwell Joe figured a complete contrast would be the only substitute — hence yours truly was asked to stand in.

Stand in what? You may well ask. By the time I arrived in Vegas I had been awake for 24 hours. The cultural shock awaiting me, however, soon eclipsed any tiredness, and stimulated the adrenalin to the extent that I totalled 12 hours sleep the entire 5 days. It started in the airport, where I was met by George Joseph. George is a fine, fine magician, specialising in gambling sleights with chips, cards and dice — as you would expect from the security director of the Dunes Hotel. The slot machines start at the airport. Hundreds of them, hungry for nickels and dimes.

Whoever said Vegas was Sodom and Gomorrah with slots was right. Every drug store, grocery store, barbers shop had the obligatory slot. The hotel casinos had hundreds. The place is gambling mad. The first time you'll see 3 lemons come up is on the taxi cab meter. The traffic lights go red, green and 8 to 5 you don't make it across. Hell! the Sunrise Hospital gives better odds than that.

It was only 9.30pm so we adjourned to the cocktail bar in the Alladin Hotel for Pina Coladas served by leggy, mini-skirted waitresses.

Breakfast at 2.30am, food, like everything else, is available 24 hours a day and you don't even have to leave your hotel.

The thump of the machine handles, the crash of the payout, the slip-slide of the cards being dealt for blackjack, poker, baccarrat, the click of the dice on the crap tables and the tinkle of the ball bouncing on the spokes of the roulette wheel provides the constant 365 day rhythm of life in Sin City.

By 11.00am the delegates were arriving in a steady stream at the registration desk.

The roll reads like a Debrett of the magic world — Slydini, Vernon, Cornelius, Skinner, Goshman, Ammar, Harris, Busby, Crabtree, Klaus, Daryl Martinez, Fialho, Johnny Thompson, over 100 of the top names in American magic.

During the short reception on the Thursday night both Jimmy Grippo and Johnny Paul were given tremendous ovations and encouraged by this Johnny performed his superlative torn bill routine. From then on the quality of the magic did not falter.

The 4 days packed two, two-hour close-up sessions, featuring most of the performers mentioned above, plus many others. A lecture by the incomparable Slydini, another lecture/chat/talk-in by the one and only Professor — how can you put a value on two hours with Vernon? A frank and revealing discourse on the road to the top by Siegfried (of Siegfried and Roy)resulting in yet another standing ovation. Their show at the Stardust is without doubt the finest, most exciting spectacular that I have ever seen.

Between times we saw and appreciated over 4 hours of video taped magic of Fred Kaps, narrated by his friend Phillipe Fiahlo.

This crazy Frenchman stole the convention with his short-sighted chink-a-chink, his musical cups & balls and the "Rock of Ages" act — but most of all with his Gallic charm and unfailing good humour (we were dubbed Sangfroid & Read).

Somewhere between events I had the good fortune to witness the skill of Richard Turner. Richard is certified blind (as compared with most magicians who are certified insane), but he does — "any sleight called for" imperceptably. His middles, centres and bottoms — paradoxically have to be seen to be disbelieved. He has total control over independent movement in each hand — in other words, remember the rubbing the stomach and patting the head test — well, he draws imaginary squares, triangles, stars in the air with each hand backwards, forwards on command. He does the one hand weave long-ways, rolls seven (+) coins across his fingers, and two coins in opposite directions — on the same hand.

As for me, I was honoured to be asked to work a one hour close-up show and the lecture — through which most of the audience sat.

With all the magic of such high quality, it is invideous to pick out individual items — but for snap impressions here goes:

→ Mike Ammar for card in frozen block of ice.

→ John Cornelius causing a lightning flash in an unprepared glass.

→ A young magician from New York who made the little finger of his right hand disappear — yes disappear. Showing his hand front and back — the finger was gone — then it appeared again.

→ Daryl, Alan Akerman, Louis Simenou and Larry Joseph with fine card work.

→ Johnny Thomson with his hilarious egg bag.

→ Dai Vernon forsaking sleights to give a screamingly funny sketch about the balloon going up — complete with new one-liners.

Joe Stevens very wisely leaves most evenings free (not that you'd know it was evening as the casinos have no visible clocks), and with a choice of over 100 shows with big, big names, and the bar and restaurant magicians working, it makes for a full 4 days.

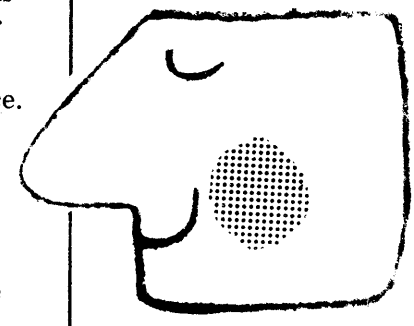
Mike Skinner, Grippo, Johnny Paul and Daniel Cross are among those working bars and Carlton & Co, Bob Higa (with a fine Japanese style act, water fountains and all), Doug Henning and, of course Siegfried and Roy on the big stages.

As well as catching most of the above, I also made it, as did Mel Stover and Elliot Saunders, to old time Burlesque and with Tim Felix (a fine worker from Chicago) to the Waylan Flowers puppet show. It was great. Grotesque dolls, blue humour — the crowd was in an uproar. And to cap it all George Joseph layed on a tour behind the scenes in a casino with 64 remote controlled TV cameras watching the play at all times.

Monday morning at 4.20 I just couldn't face going to bed and getting up in time to catch the 8.55 to Chicago, so TWA, bless them at that time of night, switched the reservation to midday. I left the warm pool, the palm trees, the beautiful weather, the overwhelming hospitality on time for Chicago — but that's another story.

The great advantage in going to the States is being able to see so much skilful magic in one place.

All you young magicians save up the fare, it'll cost about £400 and a bit more for those insatiable slots, and make a trip to an up-coming Vegas close-up seminar. Tell Joe I sent you.



DETECTIVE STORY

Roy Walton

For many years I have played around with the idea of an object having more sides than it should, for example a die with ten sides, a spoon with two bowls etc. (Both these problems easily solved by using the paddle move). It wasn't until recently however, that I thought of a simple story that could be applied to a small packet of playing cards to entertainingly show that they apparently have six sides.

To prepare for the trick, remove the A, 2 and 3 of hearts from the pack together with the Joker and arrange them so as to read from the FACE — Joker, 3, 2, A. Now flip the first two cards face down and you are set. The order from the top should now be face down 3, face down Joker, face up 2 and face A. Place this packet in your pocket or wallet until you wish to perform the trick.

Performing details and patter outline

Remove the packet of cards and hold them so that the 3 is at the top. Explain that you have invented a packet of cards with six sides, and that you will illustrate the possibilities of the invention by pretending that the packet is a book. The backs of the cards represent the text in the book and the faces the pictures. A detective story of some twenty four pages will be shown to be contained in just four cards. For ease of explanation the various phrases will now be numbered and the exact patter given followed by the action.

1. "On the first four pages of the book we have three pages of text and a picture of the first suspect in the detective story." Elmsley Count to show three backs and the face up Ace.

2. "On the next four pages we have three pages of text and a picture of the detective." Turn the packet over and Jordan Count to show three backs and the face up Joker.

3. "On the next four pages we have three pages of text and the second suspect." Turn the packet over and Elmsley Count to show three backs and the face up 2.

4. "On the next four pages we have three pages of text and the third suspect." Turn the packet over and Jordan Count to show three backs and the face up 3. As you place the last card on top of the others, injog the one below it slightly (the 2 spot) by a small downwards movement of the thumb.

5. "On the next four pages we have all text and no pictures." Turn the packet over and Half Pass the lowermost two cards, the top one of the two being conveniently injogged. Now Elmsley Count the four cards to show all backs. They are all face down anyway, and the count is only used here to adjust their order.

6. "On the final four pages we have all the suspects and the detective together for the summing up." Turn the packet over and spread it in a fan to show four faces. The order from the face should be A, Joker, 2, 3.

7. "The detective concluded that whilst he first thought suspect No.3 was guilty, the true murderer was No.1." (Tap the Ace at the face). Pause, and then say "disguised as the detective." After tapping the Ace, square up the packet and turn it face down. Apparently remove the Ace and hold it face down, but using the Glide actually remove the next card (the Joker). As you say "disguised as the detective" turn the card face up.

THE IMMACULATE CARD MAGIC OF WALT LEES — four superb card routines. Edited and photographed by Lewis Ganson. Published by Supreme Magic. £3.50.

Having seen all the effects performed by the author, some of them on several occasions, I am able to vouch with certainty that they are practical and equally effective whether the audience be magicians or lay persons.

The Ultimate Aces is based on the wellknown Vernon effect. Four blue-backed Aces are placed in a row and three red-backed indifferent cards are dealt onto each. Three of the Aces vanish singly to arrive in the fourth packet one at a time. One thing is missing from this method — that awkward spot with the dodgy move that is a cause for complaint in other efforts to produce this effect.

Four Blank Cards is a small packet effect in which four blank cards become normal cards with a back and face, one at a time. As each card becomes normal it is removed and placed aside until all four have backs and faces.

Nimrod is the name given to any toy walking figure you are able to purchase. Two cards are chosen from separate halves of the pack. After being returned and lost? both halves are spread face down separately in a row. The toy is then wound up and walks over each spread in turn stopping on the chosen card. At the conclusion all can be examined — everything is normal.

The Card That Isn't There is difficult to explain briefly and convey fully the effect created. The four Kings are shown and placed face down onto the table. A card is removed at random from the centre of the pack and placed face down onto the table without showing its face at the same time remarking that although there seems to be a card there, actually there is nothing there at all. A card is then noted by the spectator by letting him peek at one in the centre of the pack. The Kings are picked up and 'the card that isn't there' put with them. Ask the spectator to name the card he peeked at in the pack. Show the card with the four Kings which was on the table when the card was being noted, to actually be the latter. Thus you prove that the card on the table was not there at all.

As can be expected Editor Ganson has done a good job, both with the explanation of the methods and the sixty-one photographs. For the discerning card magician seeking to add to his repertoire of practical card effects this 26 page book is well worth acquiring.

Fred Robinson

APRIL OASIS

To avoid confusion with dates I have decided to prefix the caption of this column with the month in which it is being written until we get up to date. Not vet decided what to do should we by some miracle get two issues out in the same month.

Bob Read has arrived back from Las Vegas (see his report) and for which he produced a limited number of notes called 'Variations for Vegas Vagrants'. They contain no tricks but a list of all the stuff he does, plus some of the reasons why. The front cover is a reproduction from the Graphic 1892 of three card monte workers in California. The price is five dollars or £2.50 and the entire proceeds will go to St Jude's Children's Hospital, Memphis. This could soon become a collector's item as only 120 were produced so if interested send off now — the address is 32 Regal Way, Kenton, Middx.

Bob is an avid collector of prints relating to the cups and balls. He has a few duplicates and is interested in hearing from anyone in a similar position with a view to swapping. I understand that dedicated collectors do not sell but are prepared to buy. See above address.

The Tenth National Magic Spanish Congress is being held this year in the Canary Islands from 21st to 25th of May. Somewhere to go if you happen to be there on holiday. Information for this event can be obtained from Apartado 10431, Santa Cruz de Tenerife, Canary Island, Spain.

Trevor Lewis has a problem for you. Have a nut in the right hand and a bolt in the left. Close both hands — raise the right hand and open to show it empty — raise the left hand and on opening it both nut and bolt fall from it onto the table, the nut being screwed onto the bolt. How? Give it to the readers and see if any have a solution.

In the meantime here is one way which calls for some skill plus a modicum of misdirection, and a duplicate nut and bolt. With the nuts threaded on the bolts put one in the right outside coat pocket and the other in the left coat pocket. You must also be seated at a table.

Commence by putting both hands in the pockets as though not quite sure which one contains the nut and bolt. Bring out the left hand first with the nut and bolt in view and immediately after as soon as the spectator's and your own eyes are focussed on the nut and bolt bring out the right hand with its nut and bolt held with the second finger tip at one end of the bolt and the other end pressed into the centre of the palm. Held in this manner with it back to the spectators the hand looks naturally relaxed as it would if empty.

Toss the nut and bolt across the table for a spectator to take a look at it, and request him to remove the nut.

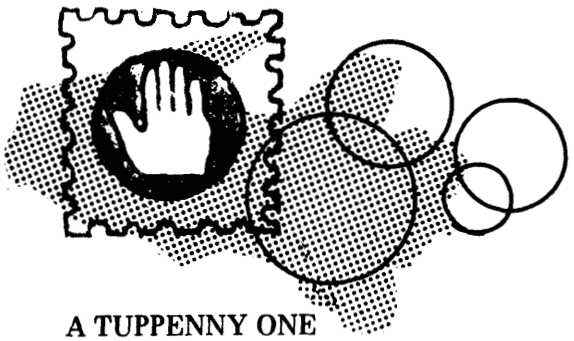
Take the bolt with the left hand and pass it to the right hand which holds it by the ends between the tips of the first finger and thumb. Make some comment about it and place it into the left hand across the palm at the same time release the duplicate which falls onto the base of the left fingers which then immediately close. As the right begins to move to perform this action, look directly at the spectator and ask for the nut which you take in the right hand. Performed casually and with the correct timing it should appear to the audience that you have placed the bolt into the left hand to enable the nut to be taken with the right. A split second before the left fingers close the attention of the spectators is directed to the nut so at the precise moment the 'move' is made they are not looking at your hands.

Explain that you are going to cause the bolt in the left hand to change places with the nut in your right. Prior to, and during these remarks the left hand has turned back uppermost and manoeuvred the bolt towards the heel of the hand where it is held by the finger tips. It has also moved towards the edge of the table enabling the bolt to be lapped when attention is on the right hand.

Hold both hands with the backs uppermost and about ten inches apart and make a magical gesture in which the hands move quickly further apart and back to their original position. During this action the nut is snapped up the right sleeve using the Dr Robert's method explained in Bobo's Coin Magic.

Open the right hand which is empty and say "Well, the nut has made it — now for the bolt." Close right hand and repeat the gesture, and open right hand which is still empty. Express disappointment at the failure of the bolt to pass and open left hand to let the threaded nut and bolt fall onto the table saying "So that's what happened."

All for now.



A TUPPENNY ONE

Arthur Day

I have been doing a trick lately, one of Phil Goldstein's in which five different coins are laid out in a row on the table. A spectator is invited to push one forward out of the line and the outcome is that this one is engraved on the back with the words "THIS ONE". This brings the request 'do it again', which is rather a problem.

After some thought I evolved a follow up which fills the bill. Have five duplicates of your engraved coin (in my case 2p piece) which match in respect of their wear and tear and readily accessible, say in the left coat pocket. With the engraved coin resting on your open right palm the left hand goes to the coat pocket and brings out the five coins, four of which are counted singly onto the right hand to join the engraved one. The spectators are unaware of the one which you retain in the left hand.

After displaying them for a moment apparently toss all five back into the left hand but actually retain the engraved one in the right hand. This is the shuttle move which most of you will know.

The right hand with engraved coin concealed removes the five coins one at a time from the left hand and places them onto the table. There is some scope for misdirection as you pretend to make sure that you do not accidently expose the engraving on one of the coins — remember by tossing the coins from hand to hand you cannot be sure which it is — so the spectators think.

A spectator is invited to mix the coins by shuffling them around and then to form them into a line. You then ask him to push one of them towards you which you pick up with the right hand and look? for the engraving. Look directly at the spectator and as you say "Why did you decide to choose this one?" switch the chosen one for the engraved one when they look at you to reply. Show the engraving, or better still hand them the coin. The switch I use is the one taught by David Roth in his lecture at the Ramsay Reunion, though no doubt you will use your own personal favourite method.

IVOR'S CONTROL

Rovi

Spread out the cards in the normal way with the thumbs on the backs and the fingers underneath requesting a spectator to choose one. Close up the spread immediately the card is removed.

For the return of the card spread out the cards as before, this time the right hand moves away with about half the pack keeping its cards in the spread condition. The left hand moves towards the spectator who is asked to put it on top.

From this point onwards it is important to keep talking and at the same time avoid making what you are doing seem to be of any importance — in other words be casual in your actions.

When the card is placed on the left hand portion bring the left thumb onto it and as the hands move together to put the left hand portion under those in the right hand the left thumb pushes the selected card forwards and right hand fingers hold it from below. With a continuous action the left thumb 'feeds' a further three cards below the selection. The left hand then places the remaining cards it holds on top of those in the right. The chosen card is now fourth from the bottom of the face down pack.

It should appear to the audience that the two halves are placed together with the chosen card somewhere in the centre and the pack cut at some other point. The feeding of the three cards should give the impression that the chosen card is now out of control of the performer and the subsequent cutting furthers the impression. On no account should it be suspected that the three cards are being counted — it should appear that you are casually pushing an indeterminate number of cards from the left hand to below the chosen card at the bottom of those in the right.

It is a bold move and there should be no attempt at finesse. Keep talking and concentrate your attention more on the spectators than the cards and forget about technique and proving that the card is lost in the pack. Your general manner and attitude during the procedure is the important factor. If you don't make your actions look important the spectators will tend to disregard them, especially if what you are saying is interesting and/or amusing.

Two days from this very moment of writing the Annual Collectors' Day will be held at the Magic Circle. I missed last year's event for the first time and at the moment it looks as though I may well miss this year's. It is a great pity because it is one of the few Magic Circle events I don't like to miss. Like all collectors there are parts of it that are liable to be as dry as dust but occasionally someone or something crops up which gladdens the heart.

Like the one before last. **Hector Robinson** gave me a beautiful photograph of his father, who was, in case you don't know, the late and certainly great **Chung Ling Soo.** There are so many unanswered questions about Chung Ling Soo that you could hold a one week seminar on him alone and still not run out of things to discuss. The pity of it all is that so much of it is conjecture. You depend a great deal on the memories of a few old timers, some of whom claim to have seen him. When you consider that he has been dead over sixty years, the guys who actually saw him are indeed knocking on a bit. They would be young men then, interested in almost nothing else than in trying to figure out how thw tricks worked and it is these people we have to rely on for first hand information.

Once in while you get someone like **Eddie Dawes** who will take a lot of time and trouble and maybe money, trouble and probably money to research a specific point, which is something for which we should all be grateful.

So have you discovered the point of all this?Thereis one somewhere. Why is it that we allow many of the leading lights in magic to live there lives out without anyone bothering to make notes about their lives, careers,their lifestyles, their mistresses etc. In any other walk of life there are loads of authentic biographies or autobiographies but in our little neck of the woods????????

Why don't YOU as soon as you have finished reading this, go to your bookshelf and have a look and see just how few books you have which are of an biographical nature, and if you have more than half a dozen or so I bet they were published years ago.In recent years **Val Andrews** has made a valiant attempt to fill in a few gaps. He has done a book on **Murray**, another one on **Dante** and I believe he has recently finished one on Chung Ling Soo. Now people like Val need help and it is our duty to help anyone who takes on this kind of task.The financial rewards cannot possibly be compared with those received by the biographer of a well known politician or famous T.V.personality, but the subject matter should be treated (by us) as just as important, but it isn't is it?

A few years ago there was a book published about **Tommy Cooper** but what about **David Nixon?** There must be a market for just such a book. I'm not talking about a book for the public but one for us. How about **Edgar Benyon, The Great Cingalee, Kardoma,** and there is one other person who has been talking a lot about himself in recent years who should sit down and put pen to paper about himself. Are you listening **Harry Stanley?** I have heard Harry give his talk and I just know he only skims the surface. Someone should collar him and insist that he does something about an autobiography warts and all.

If he ever does, and I'm back to the point again, it is our duty to help. Sooooo. . . if you hear of anyone tackling such a project write to them, relate your little anecdote, lend them the letters, the photographs, let them take photocopies of the playbills you have, and don't please hoard them. Don't do what some collectors do. They keep them as conversation pieces so that at the next magic club meeting they can be one up on their fellow members.

One last word. If you do have the odd photograph of anyone you don't want send it to me. I'll lend it to anyone doing a book.

Goodbye,
Patrick Page

Lithog de C. de Lastreyrie

L'escamoteur.

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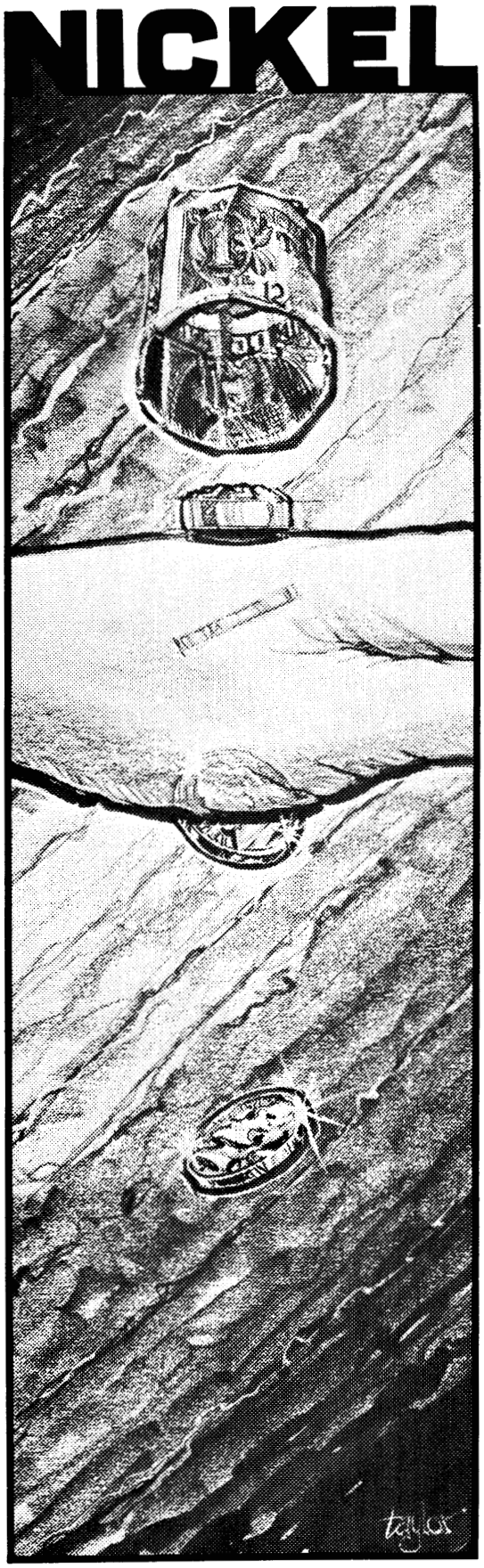

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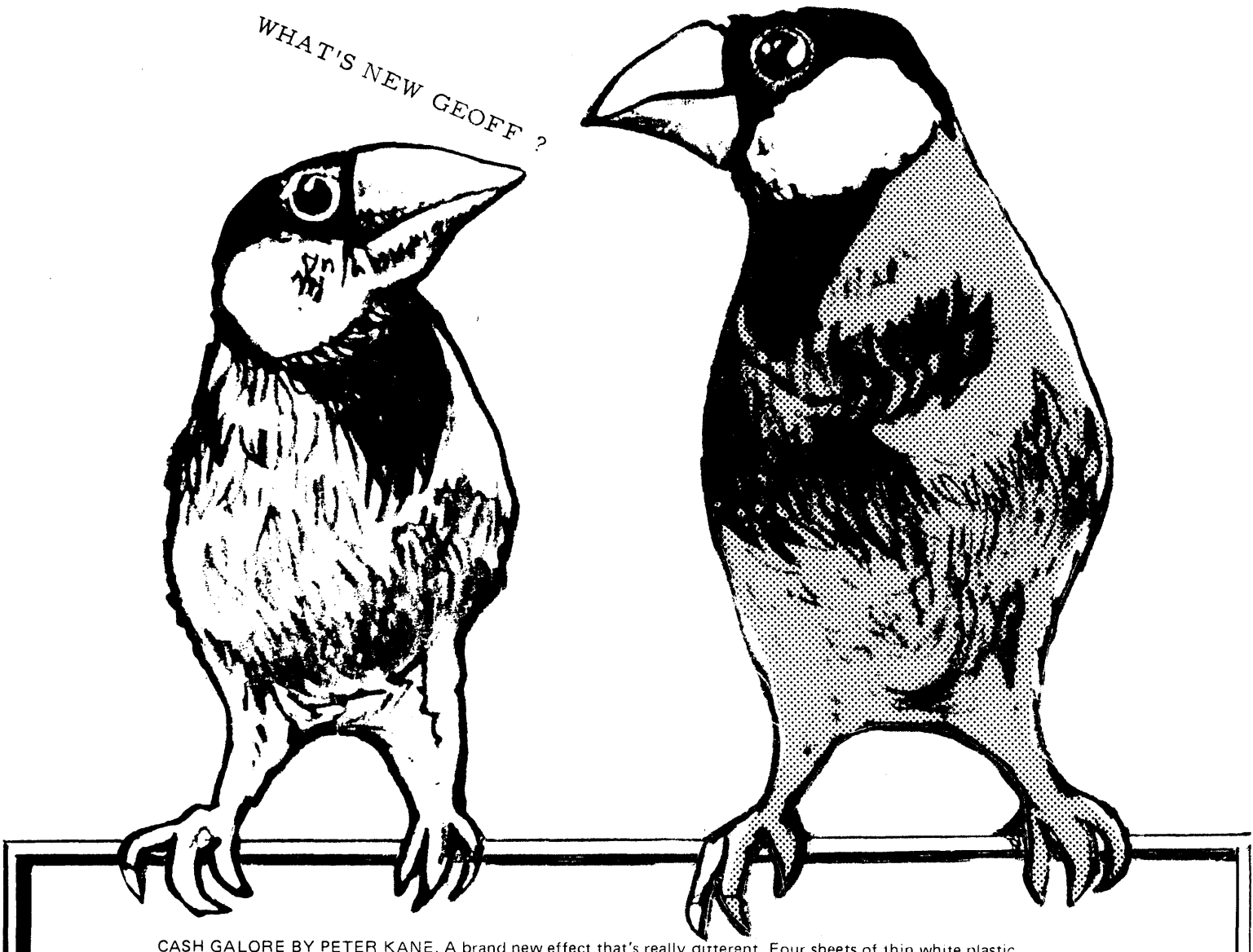

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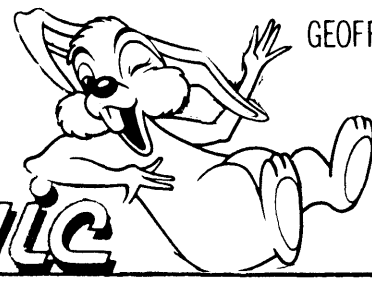

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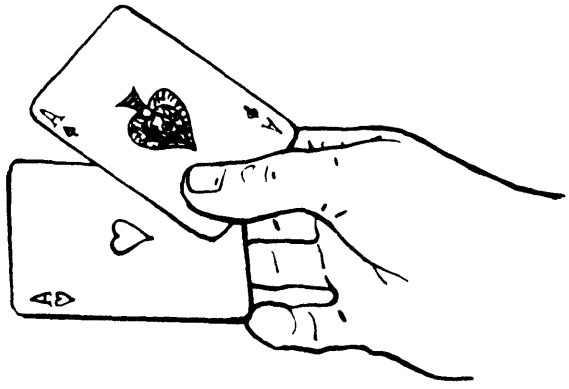
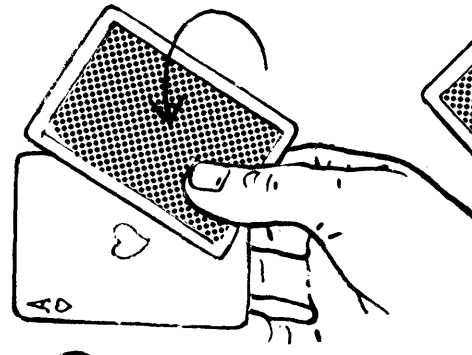
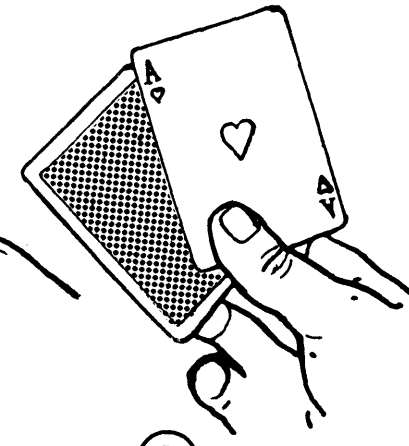






2 3

OVERTURE — An Open Change Of A Card

Eric Mason

In order to explain the sleight involved with the effects that follow, take the Ace of Hearts and Ace of Spades from the pack and hold them face up and slightly spread in the right hand with the Ace of Spades uppermost as in (Fig.1). The pack is held face downwards in the left hand in the dealing position.

Obtain a break with the left little finger under the top card of the pack by pushing over the right hand side of the pack for about a quarter of an inch with the left thumb. With the tips of the left fingers push it back square with the pack inserting the tip of the left little finger as you do so. This is standard practice for obtaining such a break when using one hand only.

With the left thumb and first finger remove the Ace of Spades and turn it face downwards, end for end, and replace it back in the right hand in its original position (Fig.2).

Pause — remove it — show its face again and replace it back into the right hand, but this time under and to the left of the face up Ace of Hearts (Fig.3).

The Ace of Hearts is now removed and turned face downwards and it is during this action that the Ace of Spades is secretly and indectectably exchanged with the top card of the pack.

Figure (4) shows how the face down Ace of Spades lines up square with the top of the pack as the left thumb and first finger grasps the Ace of Hearts. Also, the top card of the pack is now between the first and second fingers of the right hand, the tip of the latter having entered the break as the hands came together.

The tip of the left second finger presses on the right long side edge of the Ace of Spades (it is naturally already in position) causing the left long side edge to be pressed against the base of the left thumb. With the right first and second fingers firmly gripping the top card of the pack the left hand moves outwards and revolves back uppermost in the action of turning the Ace of Hearts face downwards taking the Ace of Spades with it, leaving the original top card of the pack in the right hand between the first and second fingers. Figure (5) shows both hands at this stage (spectator's view).

In executing the change the right hand and arm remain stationary — there is no need to use misdirection or wait for an 'opportune moment' — adequate cover is provided by the action of turning the Ace of Hearts face downwards to hide the Ace of Spades as it is stolen from the right hand and added to the pack. The spectators seeing the card in the right hand after the change will assume it is still the Ace of Spades.

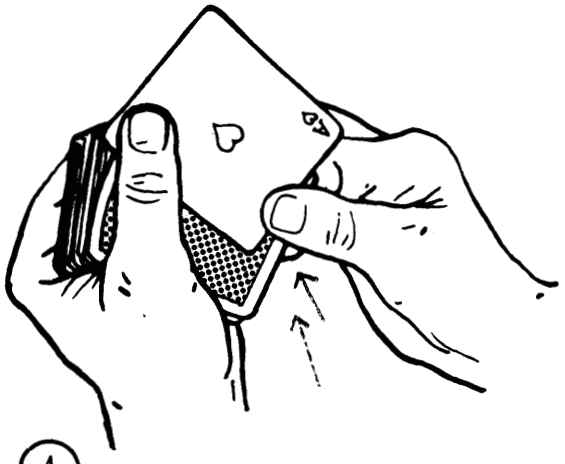
The principle can be used to change two packets of any number of cards, even the two halves of a pack. Divide the pack and hold one half face down in the left hand and the other face down in the right hand. Spread the top card of the half in the right hand to the right and with the left hand turn it face up with the same action as described previously for the two card exchange. Turn it face down, executing the Overture Change as you do so.

Returning to the two card change here is an effect which I use regularly and for the record is entitled

SUBLIMASON

Run through the pack and throw out a red and a black card. For descriptive purposes we will assume them to be the Ace of Hearts and the Ace of Spades.

Have a card selected and returned to the pack. Control it to the top and obtain a little finger break under it as you pick up the two Aces which you hold face down in the right hand with the Ace of Spades uppermost. Spread them into position ready for the Overture Change.



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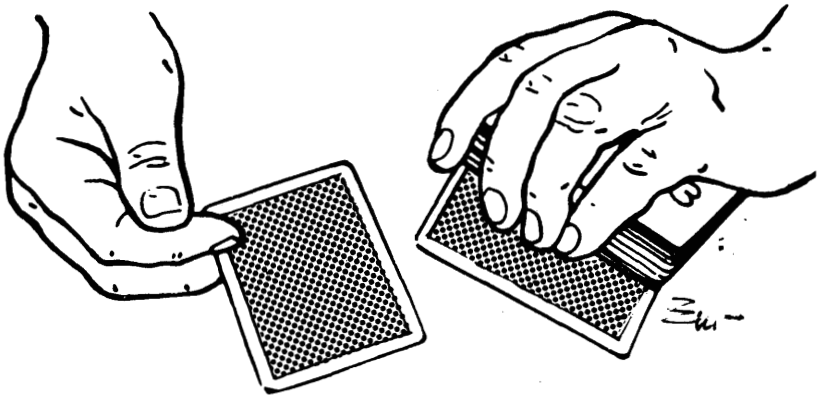


5

Ask the spectator which of the two cards he would like to become the one he chose. "This one (turn the Ace of Spades face and replace it face down under and to the left of the face down Ace of Hearts) or this one" as you turn the Ace of Hearts face up, at the same time executing the change substituting the Ace of Spades for the chosen card. Return the Ace of Hearts to the right hand face down, under and to the left of the face down card which is now the chosen one, the Ace of Spades being on top of the pack in the left hand.

Should the spectator wish you to change the card on the right to his selection return the other one to the pack after showing it and then turn the other face up to reveal that the Ace chosen has changed into the one he selected.

In the event of him choosing the one on the left (the Ace of Hearts) turn the chosen card on the right face up at the same time switch the Ace of Hearts for the Ace of Spades using the basic sleight.

The spectator will experience some confusion as the card other than the one he indicated changed to his selection, but the other card (the Ace of Spades) is not as he supposes the Ace of Hearts — so you must have changed the Ace he requested into his chosen card.

FOR JOHANN

A couple of years ago Fr. Cyprian's Hofzinser Card Problem was published by Karl Fulves. Here is my solution to the problem using the Overture Change.

The four Aces are withdrawn from the pack and given to a spectator for him to shuffle and place onto the table face down. Neither he nor you know the order or position of any of the cards.

Have him choose a card and note it. It is then returned to the pack and controlled to the top.

Pick up the Aces and hold them fanned out faces towards the spectator in your right hand with the thumb on the back and fingers on the face making it obvious that you do not look at the faces.

Ask him to touch the Ace that is of the same suit as the card he chose and move it to the left of the fan without looking at its face. It is now in position ready for the Overture Change.

Get a little finger break under the top card (the chosen one) and switch it for the Ace indicated as the left hand turns the Ace second from the left of the fan face upwards (the one next to the one being switched). Turn the other two Aces face up one at a time. You now have one Ace? face down and the other three face up held in a fan in your right hand.

Remark that you could not have possibly known the order of the Aces or which one corresponded to the suit of the card you selected until you touched it. "Neither do I know the name of the card you selected so please name it". Invite him to take the face down card and turn it over — Climax.

This solution fulfils the conditions of the Hofzinser Problem in the the performer does not know the name of the card selected or the order of the Aces, and no gimmicked cards are used. Maybe Hofzinser had a change of his own to achieve the effect — if so, it is unlikely that anyone has knowledge of it. Whatever method he used it is doubtful if it was any more direct than the one explained above.

Here is another approach to this move that I have been working on for a number of years. I showed it to Harry Lorayne who committed it to memory, but as far as I know has not published it — just to be complete, it is included here.

CUL BŌN'O?

Locate any four of a kind and cull them to the top of the pack. Ribbon spread the pack face down across the table and have someone pull four cards out of the spread leaving them face down.

After giving them a chance to change any of the four cards if they so wish, gather up the pack and get a left little finger break under the fourth card and a break under the top card with the third finger as you square up the cards.

Next, pick up the four cards with the right hand. The left hand gives a little assistance enabling the top card of the pack to be added to the bottom of the four selections. The little finger break facilitates this secret addition.

Immediately with the left hand pull out the bottom card of the packet and place it face up on top of the packet side jogged to the right at an angle. You are now in a position to Overture Change the three top cards of the pack which are marked off with the third finger break with the four cards under the angled top card of those in the right hand as follows.

Turn the angled top card face down making the switch as you do so, and then turn all cards face up — singly — starting with the bottom card and using the same left hand action which duplicates the one used when making the basic change.

Should one of your four of a kind happen to be included in the original selections, keep track of its position allowing it to become the bottom card of the packet to be switched — switching three for four to end.

The effects given here are just a few of the uses to which I have put the Overture Change. Readers who master the move will undoubtedly find many other applications and will hopefully share them with us.

Fred Robinson

OASIS for MAY

London's first Psychics and Mystics Fayre happened last month. Every conceivable kind of chicanery, other than honest magic was represented. Tarot readers (not marked cards), sand readers, Kirlian photography, numerologists, crystal ball gazers and even the old button on a piece of thread sex detector was being worked to test peoples 'vibes'. A reporter from the local radio station was also there to interview the operators — her final comment was that she had never before seen so many nutters under one roof. Obviously she had never been to a magic convention.

Magicians are an odd lot. During a recent debate at the Magic Circle on 'Should magic and mentalism be mixed' a show of hands indicated that well over half included some kind of mental effect i.e. a prediction, book test etc in their acts, yet the final vote decided that they were not in favour of mixing the two. The attempt to separate magic from mentalism is confined to magicians and is of no concern to audiences who are only there to be entertained. No doubt most magicians would call **David Berglas** a mentalist, and happening to be present he was able to say that he attached no such label to himself, adding that he included hypnotism, table lifting and pocket picking in his performances.

Again — let us take the attitude of magicians towards **Uri Geller**. Here was a man who had a great impact on audiences with 'mental' or is it 'psychic' performances. What was the reaction of magicians? There were inevitably those who jumped onto the band wagon only to fall off again before getting much of a ride, and the 'exposers'. No doubt the latter gentry benefitted both with the publicity they received and financially, but what is the justification in 'giving the game away when no-one is getting hurt. Had Geller been resorting to the unsavoury practises such as those of the so-called psychic surgeons there would have been good reasons for an exposure campaign.

The point I am making is a paradoxical one. Why did so many mentalists — and magicians, who are endeavouring by the use of their acting ability and showmanship, to impress others, albeit momentarily, that they have some magical power wish to denigrate someone who was a success in this area? Surely Geller has proved to be the greatest close-up magician of this era. From the point of view of the layman this is beyond question, but maybe magicians think otherwise because as stated earlier — they are an odd bunch.

Following the above mentioned debate and after the meeting a few were gathered together over a pint and one — a mentalist — claimed that his audiences did not suspect that he was using trickery and was totally against the use of mental effects by magicians on the grounds that if they happened to be his effects — or similar — he would lose credibility.

Doubt was expressed about the possibility of the average mentalist being able to convince a lay audience that his performance was 'genuine'. The general consus of opinion was that the majority would believe that there was 'something in this psychic business', providing the performer had sufficient talent as an actor and they were unaware that he did tricks. Given this — he could convince the majority of his 'gift'.

The gullibility of people who by their very nature have to believe in something is really astounding. They are extremely vulnerable to all kinds of chicanery and will seek the help of anyone they believe are gifted with unusual powers to dispel their fears, give hope of future good fortune, or get into touch with departed loved ones.

That this is so, can easily be proved by anyone willing to have a go. Some time back **Walt Lees** did so — working an act combining astrology with mindreading. To his surprise and embarrassment he was beseiged by members of his audience with requests for information usually provided by fortunetellers and the like, and only being interested in presenting the act as entertainment ceased forthwith.

It would seem to be that the lesson to be learnt from this is — if you wish the audience to regard you as a magician, i.e. someone having real magical powers, is to become a mentalist. Better not to advertise yourself as such as you may be regarded as being involved in psychiatry — which is not unlikely — one way or another.

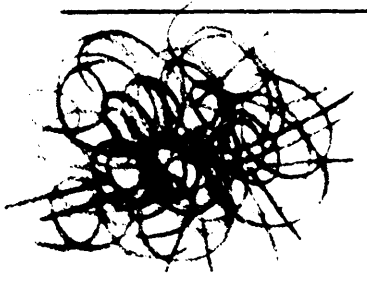
It's always a pleasure to know that effects appearing in this magazine are being worked. Recently **Stephan Stamm** visited this country and has been using **Andy Galloway's** Pegasus Coin which was the first effect to appear in Pabular being on the front page of Vol. One No. One. Since his return home he has written in praise of **Bob Hamilton's** For Nudists Only waying 'this fantastic trick will be a regular feature in my programme'. Others to shower praise on this effect are **Roy Walton, Gordon Bruce** and **Peter Duffie**. Another boost to our morale came from **Jeff Busby** who in a recent leaflet observed 'It's a fine magazine. The material is generally good and the graphics and production haven't been equalled by any other close-up magazine on the market'. Mentioning the above gives me the opportunity to say 'Thank you' to the contributors who make it possible by generously presenting us with their pet effects for all to share.

Phil Goldstein writes — regarding the following which appeared in this column a couple of months back. 'It distresses me to read that "no. . . pains are suffered by the practising performer because his work fails to reach some hypothetical artistic heights. . ." There would seem to be an ongoing misconception in magic that one is *either* entertaining *or* artistic. To me, the two terms can and must co-exist. There is a modern prejudice which assumes that if something is based on "artistic standards", it is thus by definition be "highbrow" and "boring". I disagree. To create magic that is entertaining is in and of itself *artistry*, requiring all of the dedication and effort that word suggests. I realise that there is a semantic problem here, but all too often I have encountered magicians who seem to feel that they've no need to reach for any standards, as long as their work "goes over". One need only consider those close-up entertainers who are known specifically for their *entertainment* value — such as **Al Goshman, Bob Read, John Thompson, Del Ray, Ricky Jay, Flip, Harry Lorayne,** etc etc etc. Each of these gentlemen is an *artist*, holding to high standards for the *sake* of entertainment. I feel very strongly that a magician must "impose his own conceptions of what he considers the art of magic to be" — to not to do this is to produce poor magic. Simply, I believe that one cannot be a good magical entertainer without being a good magician" — end of quote.

I will respond to the above in a future issue when space and time permits a considered reply.

Magicians with seaside engagements are now at their venues. **Kevin Davie** is in Yarmouth, Isle of Wight with his vent act, and **Simon Lovell** at the Berwick Holiday Centre. Both will welcome a visit from magicians, especially close-uppers.

Next month's issue will be filled with contributions from Scottish readers when we shall be 'Remembering Ramsay'.



THE M.W. VANISHING PACK

Mark Weston

During my cabaret act, about midway I perform a series of card effects, these are all feature items such as Bullet Hole Through Card etc, at the conclusion of this card routine there

remain four spectators holding the last four cards from roughly ten spectators each of whom chose one card at the beginning of the sequence. Unknown to the audience these are the last four cards which will enable me to conclude my card routine with the pack vanish. As I then have no cards with which to continue I pass on to other miscellaneous magic in order to conclude the act. There are certain golden rules to be applied in vanishes of this type, a psychological approach being necessary throughout, the audience are led up the garden path so to speak, the following points must be observed:-

The audience must never ever be aware that the pack will disappear.

The correct amount of misdirection is required, this must be so timed that the performer has all the time in the world in which to effect the vanish.

The timing in performance must be perfect.

Briefly I have the four spectators hold up their cards so that everyone except myself can note each chosen card, during this I turn away from the audience so that I will not see any of the chosen cards, I then tell everyone this is the last thing I am going to do with cards and I am collecting the four cards in a fan still showing their faces to the audience, next I insert the four cards into the pack and the cards are shuffled after which I drape a handkerchief over the pack which is held in my LEFT hand. I tell the audience that I will remove one card from the pack WHICH WILL NOT BE ONE OF THE CHOSEN CARDS, this is checked by a gentleman on my left and the card, despite my statement to the contrary is found to be one of those four chosen cards.

Nevertheless I proceed to remove a second card from under the hank again assuring the audience that this will NOT be one of the chosen cards. . and again the card proves to be another of the four selections. In dismay now I produce a third and fourth card from under the hank and I have accidently found the four chosen cards so audience begin to applaud. . . But I stop them. . . still holding the pack in my left hand covered with a hank, and I tell them the trick has gone wrong and that what I intended to do was make the four cards disappear. . . "BUT INSTEAD I VANISHED THE PACK". . . as I say this I whip the hank off my left hand. . . usually amid gasps from the spectators.

Requirements

A normal pack of cards.
A coat with an empty left side pocket, this is to contain the pack after the vanish.

Performance

During the run-up to this effect, you will be facing the audience and should take note of a handy gentleman on your left side as he will be important to the vanish, someone sitting at the end of the front row is ideal, and during the action you must time everything so that you are in the exact position in relation to this man at the correct time. The gentleman is never aware of the assistance he gives the performer at any time and he is just as stunned as the remainder of the audience in conclusion.

The actual performance including patter which is an essential part of the routine is as follows:-

"Now hold up your cards please, how many are there?. . ., Four. . . when I turn around show the cards to all the audience. . . don't let me see the cards. . . come back second house and I'll finish the trick."

"Hide them from me now (turn to face audience) this is card number one (take from spectator as described) and card number two cards three and four." (cards are displayed in a fan).

"I am now going to push the cards half way in the pack like this, (the four cards are inserted half way into pack in readiness for the multiple card shift, I prefer the card shift for this routine but I could use the Hindu shuffle or any similar false shuffle that brings the four cards to the top of the pack in conclusion).

"These are the last four cards. . .this is the last thing I am going to do with cards, so I push the four cards into the pack and then shuffle off like this, (suit actions to words), I didn't always do this for a living. . .used to work on the halls . . .but now I only do one night stands. . .ONE NIGHT'S ALL THE AUDIENCE CAN STAND!"

Cards are now held in left hand mechanics grip style and the right hand covers the pack with a hank from the breast pocket, the performer's right side to audience from hereon until the vanish. Once hank is covering cards the left hand thumb counts the top four chosen cards and a break is held between these and the pack.

We are now approaching the vital part of the routine, so read very carefully from hereon with cards in hand.

Casually cross to the position of the gentleman on your left side but stop just out of his reach. . .so he would have to stretch in order to touch your extended arm. . .about five feet is correct. . .patter to the audience as you cross the floor. . ."Now I am going to take one card

from the pack. . .and THIS WILL NOT BE ONE OF THE FOUR CHOSEN CARDS. . .it will be a different card entirely." Reach under hank with right fingers taking hold of one of the four chosen cards BUT DO NOT REMOVE THIS CARD YET. . .look at the gentleman on your left and say "I want you to look at this card. . . show it to the audience. . .and make sure it is not one of the four cards.". . .Now and only now, after you have primed the man and the audience do you remove the card from under the hank. TAKE CARE THAT THE GENTLEMAN OR INDEED ANYONE IN THE ROOM DOES NOT SEE THE FACE OF THE CARD. . .NOW AS YOU HAND THIS CARD TO THE GENTLEMAN YOU ARE GOING TO VANISH THE PACK OR AT LEAST DISPOSE OF THE PACK FOR THE TIME BEING. HERE'S HOW. . .follow the moves carefully:-

The left hand is holding the pack under the hank with a break between the chosen cards. . . the right hand removes one card and this is handed to the spectator on your left as stated. . . now as soon as his fingers take the said card (and he must be made to reach out for the card in order to put as much distance as possible between the man and the performer) the RIGHT HAND RETURNS TO THE LEFT, GRIPPING THE THREE REMAINING CARDS AT THE FRONT OF THE PACK THROUGH THE HANK. . .and the left hand which holds the pack DROPS TO THE LEFT SIDE AND DISPOSES OF THE PACK INTO THE LEFT COAT POCKET. . .THE LEFT HAND THEN IMMEDIATELY RETURNS TO ITS FORMER POSITION TAKING HOLD OF THE THREE REMAINING CARDS AND ALLOWING THE RIGHT HAND TO FREE ITSELF FROM THE LEFT AND ITS HOLD OF THE THREE CARDS . . .THE DEED IS DONE. . .

You have ample time to effect the vanish, timing being the important thing. Now the audience are saying that you have found one of the chosen cards, so you say, "Well that cannot be right. . .what about the six of clubs: is this one of the four? (remove another chosen card from under hank and display) it IS. . .well the trick's going wrong." (remove next two cards one at a time) "What about the four of spades. . . (audience begin to clap because you have found four lost cards. . .so you stop them) — is this one of the four?" "IT IS?. . .Oh, well the thing's gone wrong. . .NO. . .NO don't clap. . .just throw bricks wrapped in pound notes. . .I must get a card that is not one of the four." (remove last selected card and display. . .keep left hand in same position fingers spread to simulate the pack under the hank). As you bring out the last selected card you will need to hold up your right hand in order to stem the applause as you say. . ."NO THE TRICK'S GONE WRONG. . . what I set out to do was make these four cards vanish. . .but instead I vanished the pack." (here you whip off the hank and take a bow).

This is a very difficult routine to explain on paper, hence you really need to see it in action and remember the vital points. What is happening from a practical viewpoint is that during the act all eyes are on you the performer. . .by conditioning your audience when the first card is removed from under the hank they are curious to see this card so they take their eyes from you and try to see the gentleman with the card. . . every person in the audience will follow the card with their eyes until the card is shown or seen by everyone, there is further delay as the gentleman looks at the card before he shows the card around. . .the man always hesitates because you have assured him "IT WILL NOT BE ONE OF THE FOUR CHOSEN CARDS." He knows you would not tell a lie, and your words conflict with his thoughts on the four selections . . .he does not know if you have made the mistake or himself. . .so he puts the blame on himself naturally. . .all this gives you more time for the disposal of the pack. Try the routine and don't be afraid of it. . .it is the best pack vanish I know.

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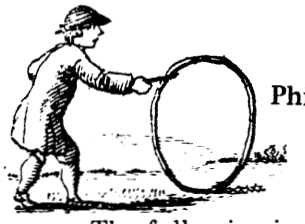


Phil Goldstein

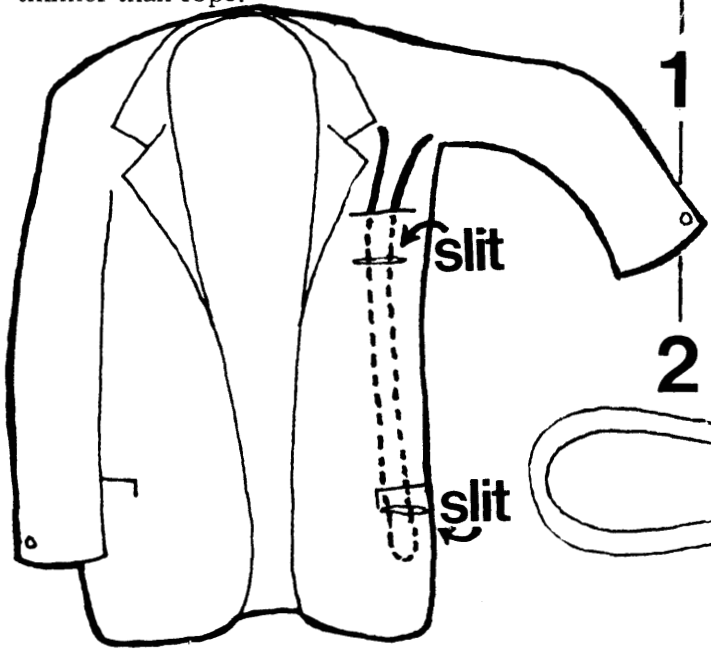
RINGLEADER

The following is a solution to a self-posed problem. Extending from the performer's breast pocket can be seen both ends of a cord. A finger-ring is borrowed, and wrapped in a piece of paper. The paper is set on fire. When the paper has been consumed, the ring is nowhere to be found. The cord is withdrawn from the performer's pocket. There, at the centre of the cord, is the borrowed ring — *tied* onto the cord.

Neither the cord nor the ring are gimmicked. The ring is legitimately borrowed, and there are no duplicates involved. The performer's hands do not come near the ends of the rope until it is withdrawn from the pocket (and, in fact, the cord may be taken out by a spectator).

There is a gimmick involved: the performer's *coat*. U.F. Grant, Al Koran and John Cornelius have all created ingenious routines using prepared coats. To prepare for this effect, two slits must be cut into the lining of your jacket. One slit is through the back of the breast pocket, allowing access to the interior of the coat. The second slit goes from the inside of the coat into the left side pocket. Each slit should be at least two inches long.

The starting situation is as shown in figure one. The ends of the cord extend from the breast pocket, and the audience assumes the rest of the cord to be bunched up inside that pocket. In fact, the centre of the cord goes down through the first slit, and through the second slit into the side pocket. The length of the cord is approximately five feet, but this will depend on the size of the performer's body. Use a cord of medium weight — thicker than string, but thinner than rope.



Place a pack of matches into your left coat pocket, and a piece of paper in another pocket, and you're set to start.

Any ring may be borrowed, but you will find some rings to be easier to work with than others. A large setting can get in the way, and a small diameter can also provide difficulties. Therefore, the ideal ring is a man's wedding band. However, you will find that the handling about to be described will function with just about any ring.

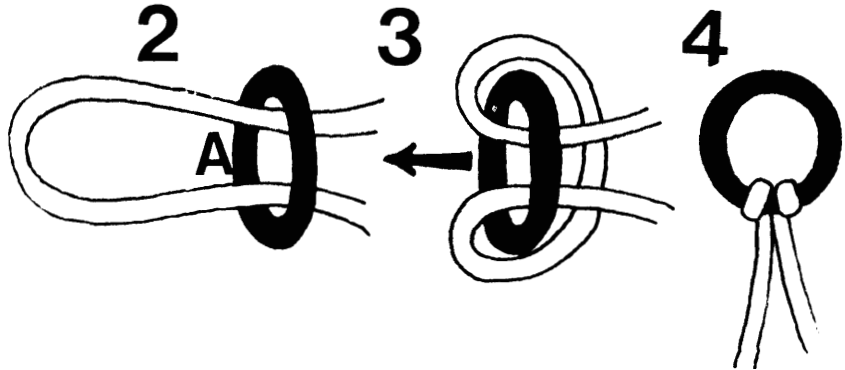
The ring is now apparently wrapped inside the paper. In fact, it is stolen out of the folded paper, using any of the age-old folds used for coin vanishes. (See the notes at the end of this write-up for alternate possibilities). The right hand holds up the paper packet, and the left goes into the side pocket (with the concealed ring), to obtain the book of matches.

During the brief time that the left hand is inside the pocket, the ring is tied onto the centre of the cord, using a Girth Knot, which does not require the ring to pass over the ends of the cord: the centre of the cord is pulled through the ring (refer to figure two). The thumb and forefinger grip the ring at its far side (point A in the illustration), and the middle and ring fingers spread and push the loop around the ring (refer to figure three). Tug on the ring, causing the loop to tighten into a knot (see figure four).

The above actions take but a moment. The left hand comes out of the pocket with the matches. A spectator is handed the matches, and told to light one, and set the packet on fire. The paper is burned; the ring is gone.

The ends of the cord are drawn out of the breast pocket, bringing the ring into view. You may, if you wish, have a spectator pull the cord out. For a bigger display, have two spectators stand on either side of you, and each pull an end of the cord in opposite directions.

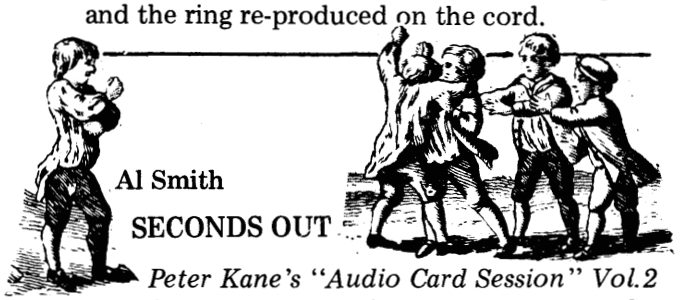
The impact at this point is very strong. Remember, from the audience's vantage point, your hands have never come anywhere near the cord. The Girth Knot will play as a "real" knot. This concept is strengthened by the manner in which you untie the knot. You do not undo the knot in the reverse of the procedure used to place it on. Instead, undo one of the two loops



of the knot by drawing the end of the cord up through the ring — much in the manner you would use to untie an Overhand Knot. The fact that this takes a lot of movement and a significant number of seconds will point out the impossibility of the ring having gotten tied onto the cord in the first place.

NOTES: Instead of a folded piece of paper, you may choose to vanish the ring from a small envelope — a slit in the bottom of which allowing you to steal the ring. (For some subtleties with this, refer to my "Thither", which appeared in *Genii*, December 1977).

An alternate approach to vanishing the ring is to use a Rattle Box. The excuse for going to the pocket is an idea shown to me by Roy Kissell, in conjunction with a next-of-boxes routine: you bring out a rubberband, which is then wrapped around the box. After appropriate patter, the box is opened, found to be empty, and the ring re-produced on the cord.



Al Smith

SECONDS OUT

Peter Kane's "Audio Card Session" Vol.2 contains an interesting item which very neatly combines the Si Stebbins Set-Up and the second deal. Having worked the effect as per the tape I can testify as to its effectiveness. However, I'm sure the idea has been by-passed by many because of its reliance on the second deal, which is surely one of the most under-rated sleights in the whole card spectrum. The following version of Peter's effect (called, incidentally, "*Son of Tetradism*") dispenses with the second deal, and so should appeal to some. It features instead, a fairly well-known subtlety. Simply stated, the effect is that of a quadruple coincidence.

Stack the deck in either Si Stebbins or Eight Kings: actually, *any* recurring stack will suffice. Ace to king repeated four times will work, though the arrangement is a little obvious, of course.

False shuffle and spread the deck for a free selection. Have the card removed, placed down unseen to one side, and cut deck at point of removal as you square. If you are using the Stebbins or Eight Kings stack, a glance now at the bottom card will tell you what the selected card is. However, this is not necessary in actual performance.

With one card out of the deck, 51 remain, of course, and, 51 being divisible by three (17) makes the rest of the trick a natural. Mention this "51" business and proceed as follows:

Reverse deal 17 cards into a face-down pile. Deal another 17 to form a second pile, but deal as follows: thumb off 4 cards, *without* reversing their order, and drop onto the table to form a new pile. Repeat with 4 more cards — then 5 — then 4. The final 17 simply drop onto the table to make up the last pile.

Turn over the top card of each pile to show three entirely different and unconnected cards. (Actually, faint traces of the stack can be seen, but no-one is likely to notice it). Continue dealing and turning. The fifth card in each pile will match its mates — three fours for example. And to cap it all, the kicker comes when the selected card is shown to be the fourth member of the quartet. It sounds a little unimpressive in cold print, but is really *very* strong and totally inexplicable.

The strength of the Kane version was in the (apparent) uniformity of the deal of the first two piles. That uniformity is lost here, but most of it can be regained if the following method of dealing is adopted — first pile only remember.

Thumb off 4 cards, drop to table. Repeat twice: and then *reverse deal the last 5 cards.* Conclude as stated. Or:

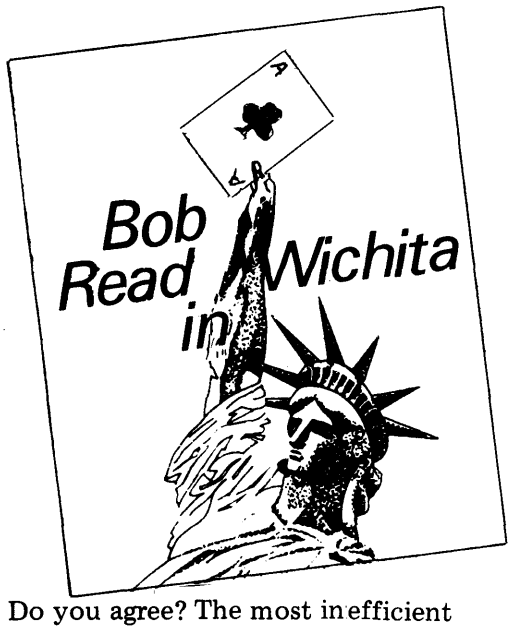
Thumb off 4 cards and drop onto table face-up. Repeat: 4 then 4 then 5. Leave this pile face-up. Conclude as already related, but deal from the *face* of this pile. Also, to improve the layout, make this the centre pile of the three. Offer no explanation for the face-up pile — none is necessary. Or:

Reverse count the first pile as follows: count fairly quickly 1-2-3-4 — drop to table: then 1-2-3-4 — to table: then 1-2-3-4 — to table: and finally 1-2-3-4-5 — to table. This is the normal reverse deal broken down into stages — apparently for speed and ease.

Follow up as follows for the second pile: 1-2-3-4 (reverse) then 1-2-3-4 (reverse) 1-2-3-4-5 (no reverse) and 1-2-3-4 (reverse).

There has to be a discrepancy in the dealing procedure, whether it be as described here, or the second deal approach used by Peter Kane. The important thing is to decide on a deal and stick to it. But make sure the deal is performed nonchalantly — do not draw any attention to it. The important thing is the selected card. Go to town on the freedom of choice. The deal will then be regarded (if at all) as just something that has to be done — and the sooner it's done and out of the way the better.

Comments: Credits: Chatter: The idea of the displacement deal comes from Les Johnson (The Phantom). My main contribution is to write the thing up and show that a number of different combinations are in fact possible. Peter Kane, as is so often the case, is the instigator of the whole concept.



Do you agree? The most inefficient companies in the world are suitcase manufacturers. I've had every conceivable model. The "Distorted metal rim won't close", the "Tear off handle" type, the "Metal prong on straps which snaps" version. I've even used the "Will lock/won't lock guess which", the "Punctured top/hole in the side" and the Mark I-Mark IV prototypes of the "Round corners nothing will fit" line.

I've crossed the Atlantic 6 times in as many weeks — with a different case on each occasion.

Mind you, the one with the bloody bones, plastic fish, ice cubes and wierd cups and balls goes with me on the 747 — the other one with non essentials like clothes, money, papers — travels in the hold.

This time the act was on its way to Wichita to appal the adults and frighten the kids at the **Joe Stevens Mid American Conclave.**

This is the real Joe Stevens country. Joe is Mr Magic in Wichita, where he runs a successful magic shop, is big in community events, and is known to every media head and personality for miles around.

The cases and I — both battered — were picked up at the airport and whisked to Joe's fine home, where a barbeque was in full swing.

Big Obie O'Brien, Johnny Thompson, David Copperfield, Roger Crabtree, Roger Klaus, Ralph Marcom, Art Emerson, Gene de Voe and about 60 other finger licking finger flingers were all there.

The following day really started at 7.00pm at a press reception and party in which Joe introduced everybody who was anybody and a nobody masquerading as a somebody. I was the only one I'd never heard of — but I fooled 'em by wearing the 1940 gas mask that I took as protection against the volcanic dust.

At 9.30pm we adjourned to the Little Theatre, banked seating for 250, good views for all, where Ralph Marcom was in his element as an assured compere and introduced some excellent acts. Notable amongst these were Howard Hale, a fine manipulator with some clean off-beat steals and Lance, a youthful 19 going on 45 sophisticate with a delightfully superior air, presenting an unhurried clever silent act (or as I once saw an oriental dancer billed — a different slant on all the old tricks). Both Howard and Lance are worthy of a place on any bill — young and refreshing.

Not quite as young but just as refreshing was Art Emmerson (Peter Kane's agent) with a mental act, direct material and nice story line.

Everyone partied through to Saturday and, somewhat hungover, attended the John Cornelius lecture in which he casually performed miracles and tried to set light to his shirt.

This gave way at 3.00pm to what for me was the highlight of the entire week. The Foan Family Circus Show. Foan consists of 7 (unrelated) young people who each in their own right are talented speciality acts but gestalt like when working together create a very funny, poignant happening which exudes no harm or ill will, no blue humour or snide jokes, no sarcasm or cynicism. Magic well done and laced with a gentle endearing humour.

There were at least 4 very competent jugglers in Foan, but it was only towards the end of the show when Julio Foan (Barrett Felker) did his solo 4 minutes did you realise you were watching a world beating class act. The kid was terrific. Throwing up seven balls, seven hoops, clubs — such talent — me, I was just throwing up.

Other very funny skits were David Copperfield doing the Dancing Handkerchief which ran amok and strangled most of the cast. The Jugglers anonymous running gag about compulsive jugglers, the sub trunk with a clever use of 3 ball juggling which continued over the cloth even as the change was taking place — think about it! The "12 days to Christmas" using standard effects — hilarious.

The whole act was well dressed and choreographed and was linked by a looker called Kathi de Francis who played piano, sang and provided a counter balance of charm and grace to the boys crazy antics. As I said to someone afterwards — "That's not a show — it's an emotional experience" — beautiful people.

After the break came the big show, lecture and close-up and I'll tell you about that next month.

Nouveau Panthéon du Charivari par A. Grévin

– Avec la permission des autorités, Messieurs, qu'est ce qu'il faut à un homme habile pour vous en faire voir de toutes les couleurs?... pas plus gros que ça de n'importe quoi, Messieurs ! (*GAVARNI*)

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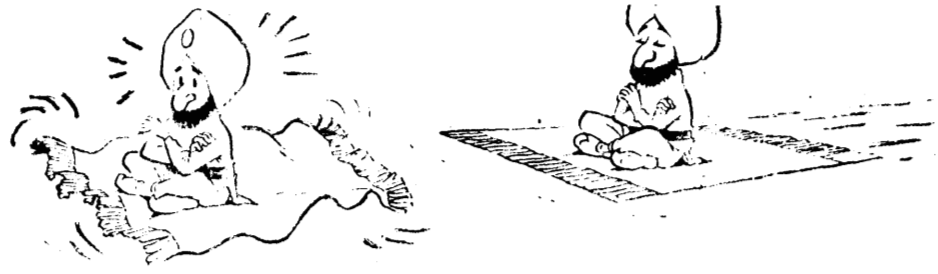


FALLING PIPS

Tommy Wonder

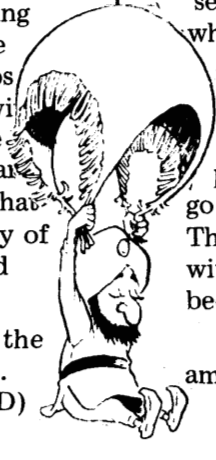
The performer commences by removing his cards from the case and spreads them face downwards across the table as an introductory gesture. Gathering them up he bangs them on the table with some force — apparently to square the pack. The audience notice that the pips on the face card are now in a jumbled mass on the bottom half. Remarking that the cards must be of poor quality spread a few to show that they are similarly affected.

Closing the spread he then bangs the pack again on the table which causes the pips on the face card to resume their proper positions and when he spreads the cards face up across the table the pack is seen to be quite normal, and proceeds to use them for his next trick.

Preparation: You will require five cards having blank backs. I use the 8S - 6H - 7D - KD and the 6S. Line them up in this order face downwards, and with Letraset prepare them as shown in the sketch. The crumpled king is made by splitting another king and cutting out some parts which are then pasted on.

These five prepared cards are added to an ordinary pack in the order stated above so that reading from the face of the pack there will be the prepared back of the 8S followed by the other four prepared cards and then the rest of the pack face up. It will be necessary for the ordinary cards matching the prepared ones to be removed from the pack before placing in its case. With a felt tipped marking pen in your left jacket pocket you are ready to begin.

Performance: Remove the pack from its case and spread the cards face downwards across the table and gather them up rather unevenly which gives a reason for squaring them up by banging them on the table. This is done with the face card towards the spectators, the jumbled pips being at the end which comes into contact with the table. Watch the spectators and continue to hit the pack on the table until you see they are aware of the fallen pips. You then notice? what has happened and remark on the poor quality of cards these days as you show all the prepared cards in the following way.



With the pack in the left hand push off the top card (8S) and take it with the right hand. Repeat this with the next two cards (6H - 7D) — each card going below the one previously taken. The next card (KD) is only pushed half way over to reveal the last of the prepared cards (6S) which is only pushed over a few millimetres, just enough to enable a left little finger break to be taken below it. Having displayed the cards push them back onto the top of the pack with the right thumb crotch so that when the set is more or less square they are thumb-palmed in the right hand. Pushing up with the left little fingertip as the set is being squared will assist in getting the set firmly into the right thumb crotch.

Both hands now move to the right bringing the back of the pack facing the audience and during this action the 'set' is turned over sideways. The right hand takes full possession of the pack and hits the end on the table a few times and the cards shown back to normal.

Naturally the spectators are suspicious — they will think (rightly) that the pack is not just an ordinary one, and will be more than usually alert at this point. To attempt to dispose of the prepared cards immediately would be a problem, so I go straight into my ambitious card routine by getting a card chosen right away — making sure that it is not one of the faked ones.

Taking the pen from my left coat pocket I have the chosen card signed, and as this is being done I get a little finger break under the five prepared cards which are at the top of the face up pack. Next — the pen is taken back with the right hand which passes it to the left which is holding the pack and as the right hand picks up the signed card the left hand puts the pen in the left pocket and at the same time leaving the 'set' with it. All eyes will be on the signed card which is the focal point. The action of putting away the pen will pass unnoticed being relatively of no importance.

At the end of the card sequence I hold the pack face down in the left hand and both hands go into the pockets in search of the card case. The right hand brings out the case and the left with the pack together with the set which has been added *underneath* it.

The pack is put back into the case and I am 'reset' — an important consideration as much

→

of my work involves repeat performances as I move from one table to another.

The novel nature of the effect makes it an ideal opener — the attention of the spectators is engaged immediately the cards are out of the case by banging them on the table, and seeing the unusual effect this produces arouses their curiousity ensuring that they will continue to be interested as your act gets under way.

The Page boy speaks....

Yes, it's a young man's world. . .I was watching some video tapes last night in the company of Miss **Terri Rogers** and **Val Andrews** and I was quite surprised when Bill Bixby mentioned that David Copperfield was only in his early twenties. I thought back to when I was in my early twenties and realised that at that time I was still trying to learn magic and trying to figure out what to do in 'my act'.

That's how one thought of it in those days . . .'my act'. Fifteen minutes was about right for most of the work I was doing then which was mainly in pubs or bars, and here is this young man Copperfield with his own TV show doing everything from small sleight of hand tricks to large scale illusions, woven into mini-plots with stage settings undreamed of by even the big time illusion acts of old.

We also had a look at Doug Henning who struck oil in recent years at an age when I was struggling to feed a wife, a child, a mother in law, a cat and a goldfish, and not too successfully either. I have never actually thought of age as such, with regards to myself that is, but recently, and I promise you every word of this is true, I was working in a military establishment and was talking to a young soldier and the conversation went like this:

Soldier: It must be a strange feeling for you to be in a military establishment rather than a night club or a restaurant or somewhere.
Me: Not really, I was once in the navy.
Soldier: Really. . .when was that?
Me: Oh, a long time ago. . .before your time.
Soldier: When.
Me: 1947.
Soldier: (pausing for thought) Yeah. . .that was before my time. . .as a matter of fact my Dad was only four then.

END OF CONVERSATION

It suddenly struck me that to this young soldier I was an old timer. Can you imagine? ME. . .impossible. I walked back into my dressing room and burst out laughing. There was I thinking I still had something to offer and here is a young man looking at me probably in the same light as he would look at his grandfather.

If we may come back to the video tape for a moment, we have Messrs Copperfield, Henning, Siegfried and Roy and no doubt several others, all hitting the highspots with more or less the world at their feet. All are still young men, and they have one thing in common: they are not doing anything that they could call 'my act'. They are thinking bigger. They are in another world. . .the world of big business which can make them extremely vulnerable, but can result in them having financial rewards which in the past could only have been achieved by perhaps a film star. . .yes, it's a young man's world. . . good luck to them.

Then we looked at a video tape of an old film clip of **Horace Goldin**. It was taken not more than five to ten years before he died. . .he was near the end of his career and he was sensational. And I thought, yes it's a young man's world, but I'll bet there are still quite a few old timers still around who can teach them a thing or two, because they have something a young man can never have. . .experience. . .the ability to adopt a frame of mind which says "don't worry, you can do it, you have done it before many times".

And I thought to myself again — good luck to the young men who are making it big. . .but to hell with them at the same time. . .I am still making a living, my wife is happy, the kids are grown up, the cat, the goldfish and my mother in law are all dead. . .I am not an old timer. . . I'm a survivor. . .and long may you and you and you survive.

Goodbye,

Patrick Page

'Sleightly Subtle Swindles'—a NEW Book from LARRY WEST

This manuscript holds a somewhat unique status in that small but ever growing body of literature of the card magic of Larry West. Those familiar with Larry's card magic may be surprised to find that these pages do not contain a single Elmsley Count!

Nor will you find any Jordan, Hammon or Siva counts or indeed any other false counts. Instead you will find five effects involving two decks of cards. Only one of the effects, 'Trance—position Supreme' employs any gimmicked cards(and these are supplied with the manuscript). There are no complicated sleights. All of the mystery in these effects is accomplished by psychological subtleties. The use of words and psychology is employed in lieu of sleights and gimmicks to achieve apparent mental control over the spectators' minds.

Send for your copy of this manuscript today. Together with two regular decks you are ready to read and learn with enjoyment the strange pearls of mystery formed in the weird mind of my friend the indomitable Larry West.

• Fully illustrated by Bill Wells. Complete with feke card s necessary for one of the effects described.

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Repro Magic

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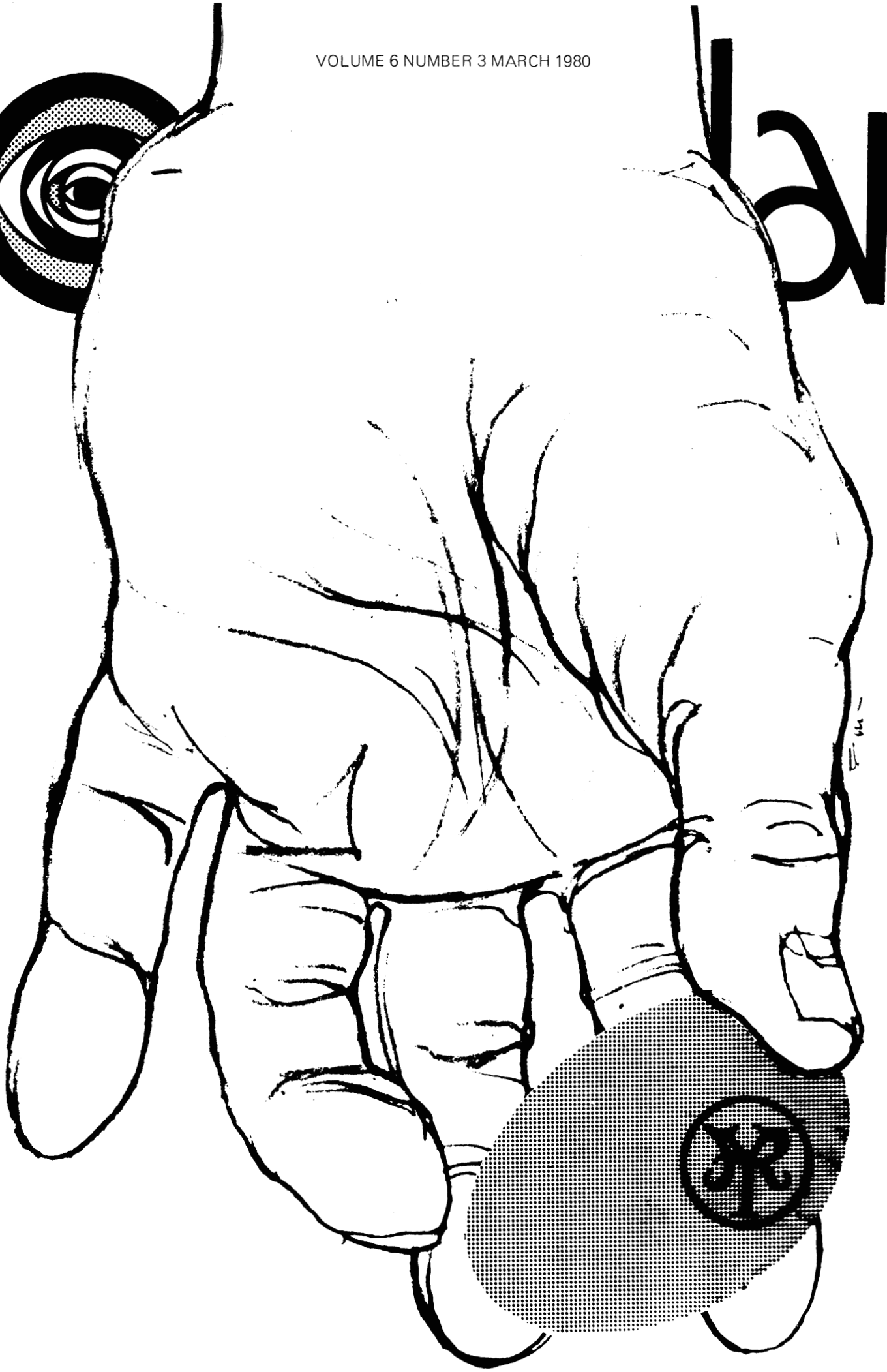


Fred Robinson

OASIS

OASIS FOR JUNE

In this 'Remembering Ramsay' issue all the tricks have been contributed by his fellow countrymen. Only the two tricks described by **Andrew Galloway** are from the master of close-up magic himself, and give further insight into the subtle methods used by **John Ramsay** and the way in which he succeeded in deceiving the minds, expecially those of magicians who for so many years sought to discover his secrets. They failed to do so for one very simple reason — they were unaware of the principles of misdirection he employed and in consequence believed that the secret lay in the moves and sleights that John used. What they did not realise was that their minds, as well as the objects used, were being manipulated.

It was not until the appearance of 'The Ramsay Legend' and later 'The Ramsay Classics' that magicians in general became aware of the part misdirection played in deceiving them. We owe a great deal to Andrew Galloway for deciding to divulge the real secrets of his mentor.

The above mentioned books have been responsible for keeping alive the name of Britain's greatest master of close-up and in doing so have also provided valuable information on what is the real secret of successful deception — misdirection.

Considering the importance of misdirection remarkably little has been written about it, and pointers to its use in explanations of effects seldom appear. If one takes a comprehensive look at magical literature over the last half century it becomes evident that the energies of magicians have been largely expended in devising moves, sleights and ingenious mechanical apparatus. The object of many of these innovations is to avoid the necessity of employing misdirection.

It would seem that once the need to use misdirection has been eliminated some advantage has been gained. To make this assumption can lead beginners into believing that technical skill and/or precision engineering is all that is required to achieve complete deception. This is not so, for the simple reason that the spectator with a logical turn of mind can often form some idea of the underlying principles used to bring about the effect i.e. whether it was sleight of hand, previous preparation etc. Should you be performing in a close-up situation there is always the danger of such a spectator voicing his suspicions. He may not say a word, or know precisely the methods used, but if he is conscious that at some particular instant the performer did 'something', or he suspected that the effect achieved was dependent on some piece of apparatus, the magic will have gone out of the trick. When the climax arrives such spectators will be reflecting on their suspicions and trying to relate them to possible solutions, and in consequence will be less appreciative of the performer's efforts.

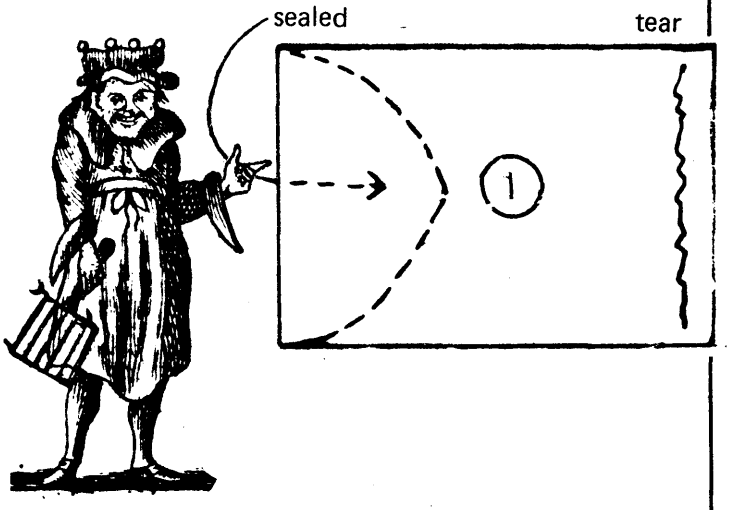
The only possible way to avoid this situation is by using misdirection in one of its many forms. Misdirection is a very complex subject and requires more space and time than is available at the moment — maybe we can pursue it later in depth.

There will probably be readers who will argue that there are experts among our fraternity who can perform certain sleights so perfectly that they are indetectable under the closest scrutiny — so what is the advantage to be gained by using misdirection. This argument requires at least two separate answers.

First — regardless of a performer's technical expertise there are occasions, due to many factors, when his sleight is less than perfect. When this happens it is a matter of no concern to the performer who has built in misdirection to cover the sleight enabling him to carry on regardless. The performer who has made no such provision is in trouble. The second answer is a question. If the readers claim that the sleight they were watching was indetectable how can they be sure that it was actually being performed? Let us assume they were watching an exhibition of second dealing in which the performer showed the top card and proceeded as follows. The first few cards were dealt slowly, as he explained that the illusion depended upon the cards being dealt fairly rapidly and then speeded up the deal for the next few cards. When he finally stopped dealing showed the same card still on top of the pack. It would be a

simple matter for the 'expert' to have a duplicate card with an identifying mark on the back some way down from the top of the pack, and after dealing fair seconds slowly, proceed to deal from the top at speed until he reached the marked duplicate. Perhaps you think that experts are above such ruses. Believe me, they will stoop to anything to fool their fellow magicians.

One last word. It is because JOHN RAMSAY was the supreme master of misdirection that we are remembering him at this time. That's all.



FERLY DEFRAGMENTATION ETC.

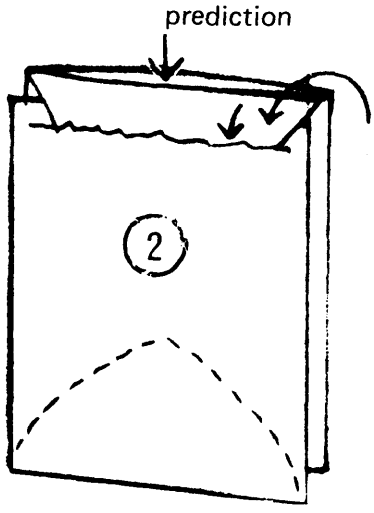
Steven Hamilton

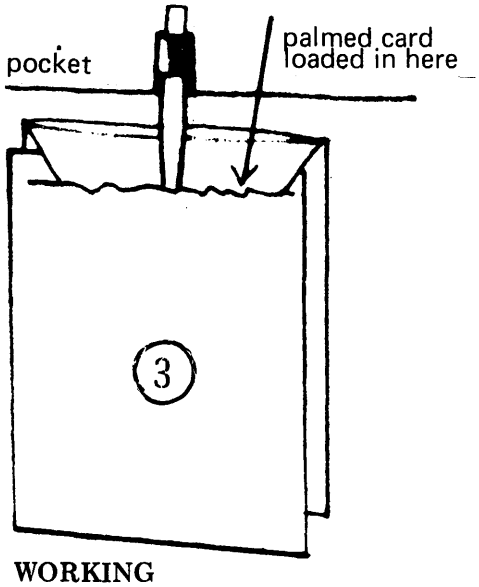
EFFECT

A card is freely selected by a spectator who then signs it before returning it to the pack. The performer removes an envelope from his pocket and from it takes a folded slip of paper which he says contains a prediction. The spectator is asked to read out the message and informs the performer that he is wrong. Meanwhile the performer has torn up the envelope so he restores it and takes from it the chosen signed card.

PREPARATION

You will require two pay size envelopes sufficiently large to hold a playing card. One is sealed and a tear made across it on the face side near the bottom as shown in (Fig.1). Into the other put your prediction i.e. the name of a card on a folded slip of paper. The flap of this envelope is folded back and inserted into the tear of the other and both brought together as shown in (Fig.2). Put them into the inside coat pocket on the left side, or under the clip of a pen which is in that pocket (Fig.3).

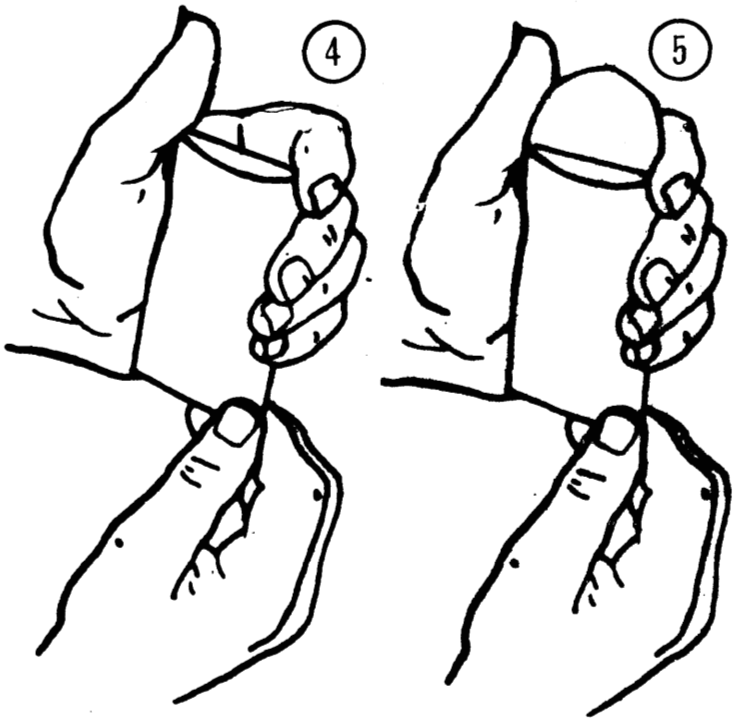




WORKING

When the chosen and signed card is returned to the pack, control it to the top and palm it off into the right hand and hand back the pack to the spectator for shuffling. The right hand goes into the pocket and loads the palmed card into the sealed envelope via the tear. The flap of the other envelope acts as a guide to facilitate this operation. Bring out the envelopes which are from now on held as one and take them into the left hand which holds them as shown in (Fig.4), with the tear concealed by the hand.

Squeeze the sides of the envelope(s) which will cause the one containing the prediction to gape open. Allow the audience to see the folded slip of paper — they will also see that the envelope is otherwise empty. Now with the right fingers remove the prediction and drop it on the table. As it is being removed pull the envelope containing it forward sufficiently to disengage its flap from the tear and push it back again square with the sealed one. The tear will now be covered with the flap enabling the left hand to return to its original position with its back towards the spectators without exposing the tear.



Recap on what has happened so far, and invite the spectator to pick up the folded paper and read your prediction as the envelope is torn up in the following manner.

The right hand takes hold of the bottom right hand corner of the envelope(s) as shown in (Fig.4) and the left hand moves up and pushes the flap of the empty envelope upright (Fig.5). The left fingers now are hiding the tear. With the hands still in position moisten the flap and seal it down.

The actions throughout the above procedure can be made to appear exactly as they would if only one envelope was being handled.

Turn the envelope(s) over bringing the tear of the loaded one facing you and fold them in half so that the loaded one is the inner one of the two. Crease them sharply and hold them in the left hand. With the right hand unfold the outer empty one only and tear it into halves along the crease. The half in the right hand is now placed in front of the other half in the left hand which has the envelope containing the card folded behind it. In placing the halves together the torn edges should be lined up with each other.

Holding the complete package in the left hand with the torn edges uppermost — repeat the procedure. You will now have the four quarters of the torn envelope in the left hand with the twice folded loaded envelope concealed behind them.

The right hand now takes three of the torn quarters from the front of the package emphasising that the envelope is really torn. These three quarters are now returned to the left hand, not in front of, but *into* the torn quarter left there which acts as a pocket.

This pocket of pieces is palmed off into the right hand and the loaded envelope unfolded to reveal the restoration. The torn quarters are disposed of by pushing them into the restored envelope through the tear and you are now clean.

By this time the prediction has been read out and your trick has apparently failed, at least as far as the prediction is concerned, unless by chance you wrote the name of the card chosen in which case you are presented with a bonus.

Regardless of whether the prediction was right or not, the real climax comes when you tear open the restored envelope (along the tear already there) and pull out the chosen signed card.

EDITORIAL COMMENT

This excellent effect will certainly be the subject of many variations. I have seen the originator use a playing card to act as the prediction and even an empty envelope, having apparently forgotten to enclose the prediction. In the latter case the tearing up of the envelope is an act of annoyance at his forgetfulness.

It seems to me that the greatest possible impact would be obtained if the card chosen was forced. This would give three totally dissimilar effects following in rapid succession, a correct prediction, the torn and restored envelope and the transportation of the chosen card. There can be few effects in magic culminating in such a manner, and even fewer in which the final effect is comparatively stronger than the preceding ones.

One other suggestion. When using a folded slip of paper on which the prediction is written it may be better to have it sealed in some way so that it takes the spectator a few more seconds to open it and read the message. This would enable the envelope to be torn up casually and without haste as the prediction is being opened and read, and in consequence the presentation would benefit in two more ways. The heat would be off the performer during the tearing and there would be a smoother and quicker transition from the revelation of the prediction to the restoration of the envelope.

ROY WALTON — who was aware that the above effect was to appear in this issue sent the following for inclusion. It is short, but sweet — very much the latter.

The working follows the original pattern until the prediction is produced from the envelope. This proves to be in the form of a

white visiting card which is placed onto the table. An envelope is torn up and the pieces held in the left hand — this is done in a manner conveying that it is no longer required. Spectator is asked to turn over the card and read the prediction. It says 'LOOK IN THE ENVELOPE'. You do a double take as if you can't believe your ears, and then restore the envelope and pull out the card.

Playtime 2. Tony Binarelli. Price 12 dollars and available from the author at Via Guiseppe Valmarana, 40 - 00139 Rome - Italy.

These well produced lecture notes are similar in format to Playtime 1 reviewed in the November issue Vol.5 No.11 and the text is accompanied by 21 photographs.

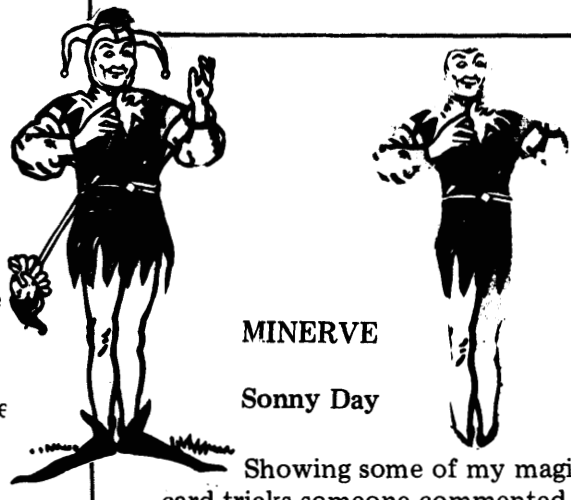
Italian Cutting the Aces No.2 is a version of the same effect described in Playtime 1. The need for a duplicate set of aces has been eliminated and although it requires no set-up some advance preparation is required which necessitates it being an opener.

Doctor Jekyll - Mister Hyde has two presentations. One designed to obtain audience acclaim for the performer's skill, and the other with an entirely different objective — a thought reading effect. In the first effect the top card of the pack is turned face up. This card is then found next to a previous selection after a faro shuffle. The technique is the same for the mental presentation in which the performer divines two cards being 'thought of'.

Reverse. Three packs of differing sizes are examined and put into separate transparent plastic cases and handed to as many spectators. From a fourth pack a card is chosen and put back into the pack face up. On opening the cases the first two packs have a face up card corresponding to the chosen one, but the face up card in the third pack is wrong. This wrong card is signed by the performer on its face, and by the spectator on its back and placed on the head of a small statue. A fuse in the head of the statue is lit, and in a blaze the card is blown up into the air and transformed into the chosen card bearing both signatures.

There are four further effects one of which there is a stage version of *Galaxy Telepathy*. The close-up method appeared in Vol.5 No.11 of this magazine.

The material offered is not for the card man specialising in impromptu card tricks. The methods used to obtain the effects are extremely diverse, and in general require prior preparation. Use is made of wax, roughing fluid, marked cards etc to achieve the effects and if one is amenable to the use of these devices and willing to take the extra trouble entailed these notes have much to offer.



MINERVE

Sonny Day

Showing some of my magical friends some card tricks someone commented "You must have a lot of skill to do that." My reply "I don't need skill — it's just MY NERVE." Hence the title.

MINERVE is a locator made by cutting out the figure from one Joker card and sticking it over the picture of another Joker of the same design. Jokers which are coloured and of simple design are best for making this practical locator which has many applications. The centre being raised makes a 'thick' card, and also when in the middle of the pack it creates a break which can be found by sense of touch when cutting the pack either by the ends or sides.

TO LOCATE: Start with the 'Minerve' on the bottom of the face down pack. Spread the pack and have a card selected, and as it is being noted square up the pack and cut it bringing 'Minerve' to the centre. Cut at 'Minerve' and have selection replaced on the bottom half and replace the top half and square the pack. Bring the chosen card to the top by cutting at the break. To ensure that the break is a good one the left thumb exerts a slight downwards pressure on top of the pack.

I leave it to you what effects you produce — two of my own favourites will be found at the end of this article, but first here are a few variations on the standard cut which may be used to bring the chosen card to the top of the pack.

UNDER CUT: With the pack held in the left hand face down pull out the bottom portion with the right thumb and fingers Hindu Shuffle fashion. Do not push this bottom portion out with the left forefinger.

TWO HANDED CHARLIER: Hold the pack in the left hand as for the Charlier one-handed pass with the pad of the thumb on one long side and the tips of the fingers on the opposite long side. Relax the pressure of the thumb and the portion below the break will fall. The right hand pulls this portion away and places it on top of the rest of the cards completing the cut. It is not advisable to perform the regular one-handed Charlier.

THROW CUT: Hold the pack in the left hand in the normal dealing position, but with the tips of the fingers clear of the half above the break and only in contact with the bottom half. Raise the thumb, and with an action which is more of a jerk than a throw, toss the upper half above the break upwards and to the right and catch it in the right hand. Replace it in the left hand under the half which was retained in that hand.

DROP CUT: Hold the pack in the right hand with the fingers at the outer end and thumb at the inner end. Relax the grip slightly allowing the bottom half below the break to fall onto the waiting left hand which is held some six inches below. Place the half in the right hand under those in the left hand to complete the cut.

SPECTATOR CUT: Under cut the pack to bring the 'Minerve' card with the chosen card immediately below it to a position about one third down from the top of the pack. If the pack is then held in the left hand and a spectator requested to cut, he will, nine times out of ten cut at the break bringing his selection to the top.

FLOURISH CUT: Hold the pack in the left hand in the dealing position, but with the first finger at the outer end about a quarter of an inch from the right outer corner — somewhat similar to the mechanic's grip. Extend the right first finger and press it lightly against the bottom inner right hand corner and raise the half above the break holding it momentarily between the left and right first fingers. Move the right hand to the right and turn it palm uppermost to catch the top half. Complete the cut by putting the left hand half on top.

DOUBLE UNDER CUT: Under cut about one third of the pack with the right hand and have chosen card returned on top of the portion remaining in the left hand and drop the right hand packet on top. Under cut about one third as before and complete the cut. Using the Two Handed Charlier bringing the chosen card to the top and the 'Minerve' card to the bottom.

In all the above variations it is possible to check whether or not the chosen card is at the top after the cut without having to look at the pack. Just feel the face of the bottom card for 'Minerve'.

Now for the two effects mentioned earlier — the first being CUTTING THE ACES.

This is a routine devised by H.E. Burnside. The handling is easy and the effect created is out of all proportion to the skill required.

Start with 'Minerve' on the bottom and the four aces on top of the face down pack. Patter about how gamblers cut the pack in various ways as you demonstrate cut the pack twice using one of the methods described bringing an ace to the top.

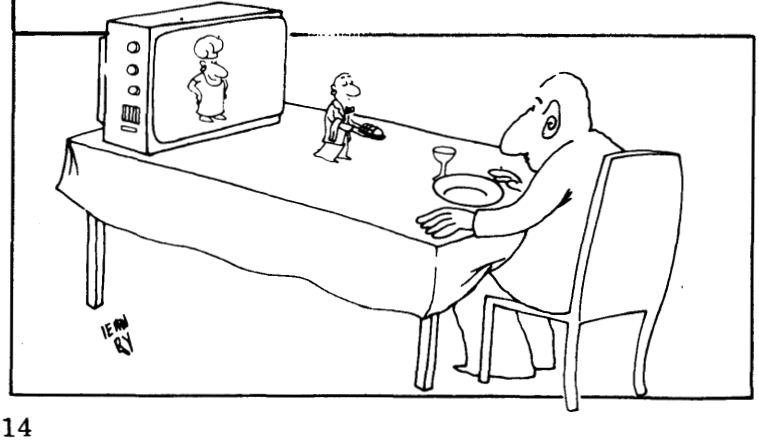
Show the ace and toss it face up onto the table. Cut twice more using a different method — show the ace and throw it to join the first one on the table.

Now prepare for the SPECTATOR CUT (to see if he is lucky???). If he is not lucky, continue to cut to the other two aces using different methods. Either way, you can cut the last ace behind your back, or blindfolded.

The second trick you claim to be the FASTEST TRICK IN THE WORLD. Have a card selected and returned (see TO LOCATE). When the card is in the centre of the pack under 'Minerve' patter about it being the fastest card trick etc and explain that to find their card you must know its name. Then say that when you 'snap' your fingers would they please name their card, and you will try and find it BEFORE they finish.

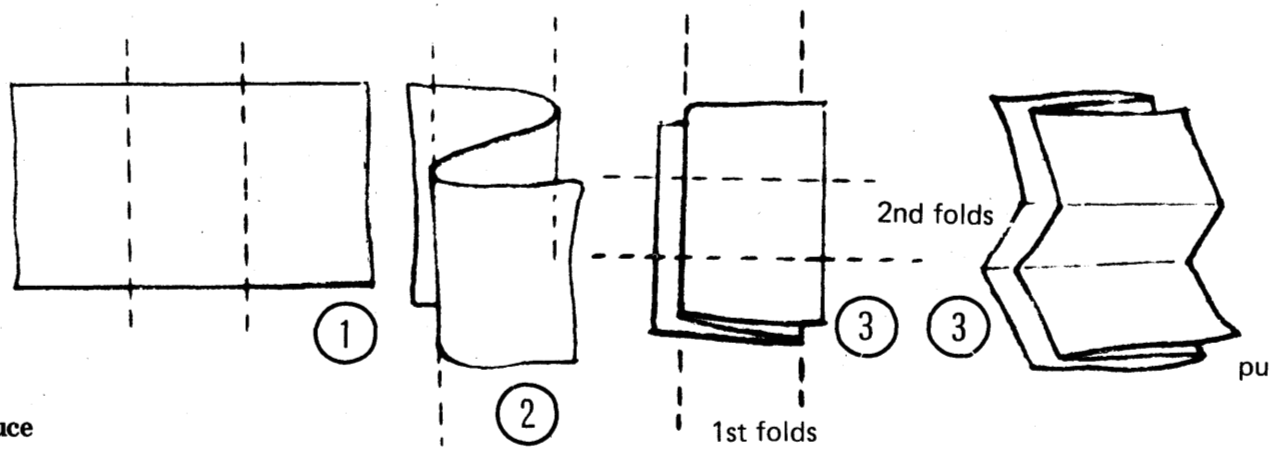
Prepare for the THROW CUT. Snap your fingers (right hand), and simultaneously do the THROW CUT. As you catch the top half of the pack with the right hand push the top card of the bottom half (the chosen one) over to the right with the left thumb, and with the first finger of the right hand turn it face up.

That is 'Minerve', and I hope it helps you to enjoy your magic.



From The Bob Read Collection.
Number three in a series of six

Tuskspelare i Paris.



I—O—U

Gordon Bruce

The underlying idea here is to perform the Card in Wallet effect without tipping the finish ahead of time. No palming is involved, and a further bonus is the inclusion of a restoration and transformation.

PREPARATION

The twentysix cards at the face of an otherwise ordinary pack have I. O. U £10 boldly printed on their backs. Any wallet normally used for this effect is in the right inside coat pocket. A pen is also in the same pocket.

.You will require a £10 note which is folded, zig-zag fashion, along the dotted lines as shown in (Fig.1) which will then appear as in (Fig.2). The dotted lines in the latter indicate where further zig-zag folds are made which result in the folded note appearing as in (Fig.3). By grasping the corner of the bottom of the note which is at 'A' with the left thumb and fingers and the other bottom corner which is under the first fold at 'B' with the right thumb and fingers, the note will open out as shown in (Fig.4) when both hands are pulled outwards in the directions indicated by the arrows.

Put the folded note on your lap, in your waistcoat pocket — or any other preferred place where it can easily be taken into the right hand secretly, and without arousing suspicion.

ROUTINE

Spread the pack face upwards and have a spectator withdraw a card making sure it is one of those pre-printed.

Hand the spectator the pen and ask him to sign his name across the face of his selection.

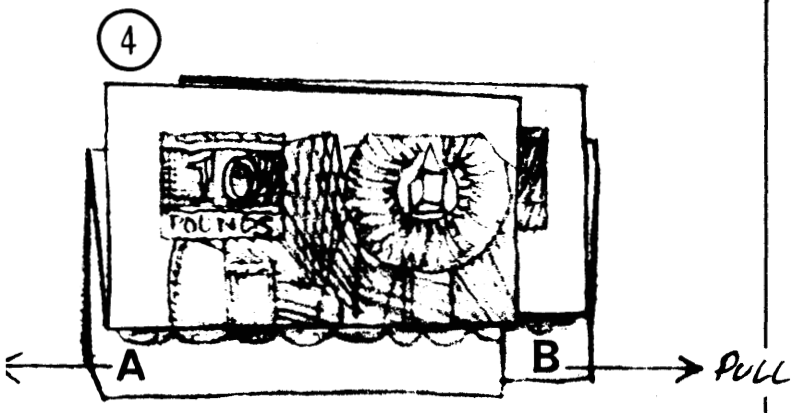
Pick up the signed card and show the spectator the printing on the back to show he has actually signed an I. O. U.

Place the card face up on the top of the face up pack and act as though the whole thing is just a gag. Apparently deal the card onto the table turning it face down, but really deal the second card. This is a 'necktie' second, in which the outer end of the pack is angled upwards sufficiently to prevent the spectator from seeing what is really a switch. Immediately the card is on the table point up the I. O. U. on its back and in a semi-serious manner remind him that he really did sign an I. O. U.

Retrieve your pen with the right hand and pass it over to the left hand which is still holding the pack. Open the right side of your jacket with the right hand and drop the pen into the inside pocket and at the same time thumb off the chosen card from the face of the pack into the wallet. It need not go all the way in just yet. Replace the pack on the table.

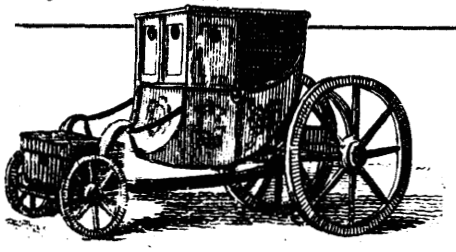
During the above actions you have secretly obtained the folded £10 note and continue by pointing out that the I. O. U. is completely legal, but you would not think of holding the spectator to it. As you patter to this effect tear up the card into quarters keeping its face from the audience. Square up the four pieces and fold them in half, and half again. This 'locks' them together. During the tearing and folding transfer the note which has been hidden behind the right fingers into the left hand.

When the folding of the torn pieces is completed switch them for the note leaving them behind the left fingers and pull open the note as explained earlier as you say "I'd rather have the money." The transformation of the torn and folded card into the fully open note, can, and should be made to appear instantaneous.



The right hand places the note on the table, and the left hand goes into the inside pocket to get the wallet into which you are going to put the note. Before removing the wallet you complete loading the card by pushing it right inside and leave the torn card behind in the pocket.

Open the wallet and find the chosen and signed card inside and kid the spectator that he still owes you £10. Grab the £10 note and put it in your wallet.



UNSUSPECTED EXTRA

Andrew Galloway

It happened when Ramsay was in his late seventies, during one of his lectures to magicians. After performing a few of his specialities, John announced that he would like to show them one of the first coin tricks he learned — the Vanishing Penny in a Glass of Water, and while he realised that they were all conversant with the method, it was a lovely effect and seldom seen.

John showed a glass of water and a handkerchief. He then went to his pocket for a coin as he gave the handkerchief to a spectator. A moment later he was puzzled to hear sniggers from the audience and then noticed that they were all looking at the hand which he thought held the penny. Imagine his embarrassment when he saw that he had mistakenly taken out the glass disc instead.

Mumbling an apology John threw the glass disc onto the table. After a moments thought, he said he would do another trick with a coin and handkerchief.

A penny was borrowed from the spectator which John covered with the handkerchief giving it to the spectator to hold. He then asked him to hold the handkerchief over the glass and release the coin. This being done, the handkerchief was removed to reveal that the coin had completely dissolved.

The spectators were non-plussed — the crafty devil had led them up the garden path having fooled them with what they believed was a new method for an old trick. They were partially right, John had sold them true enough, but the working was the same.

He actually had two glass discs in his pocket, finger palming one and bringing out the other at his finger tips. The visible one was tossed aside, and as the onlookers were thinking 'poor old soul, he's past it', John was calmly switching the other disc for the borrowed coin under the handkerchief.

John explained to me that he could not have got away with this in his younger days, as he did make that kind of blunder. As he got older he accepted the fact that he was not quite so sharp, and it was reasonable to suppose that others might expect him to make the occasional mistake, so John decided to take advantage of this assumption.

The subtle thinking behind this ruse was quite exceptional — like John Ramsay himself.

THE CHANGELING

Andrew Galloway

One of the last tricks which John Ramsay worked on was this shortened version of 'Spellbound' which brought into use a few of his favourite moves.

Briefly the effect was that a copper coin held at the fingertips of the left hand was lightly stroked by the open fingers of the right hand causing it to change into a silver coin.

This coin, when dropped onto the empty palm of the left hand was instantly transformed back into the copper coin.

PREPARATION

You will require a copper and silver coin. John used a half-crown and an old English penny, but for descriptive purposes we will call them copper and silver. Have both coins in the right outside coat pocket — the silver coin at the rear and the copper near the front.

METHOD

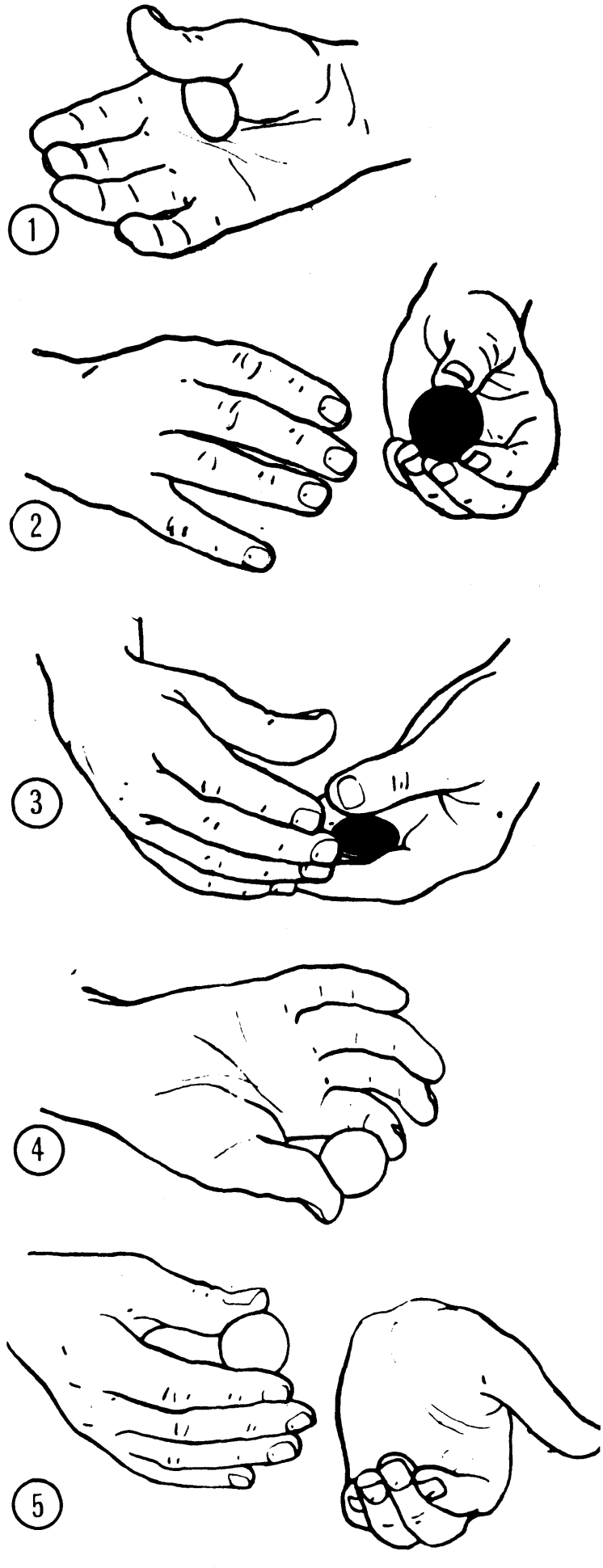
1. The first sleight employed is the Ramsay Palm fully described on page 39 of the 'Ramsay Classics'. A brief explanation follows.

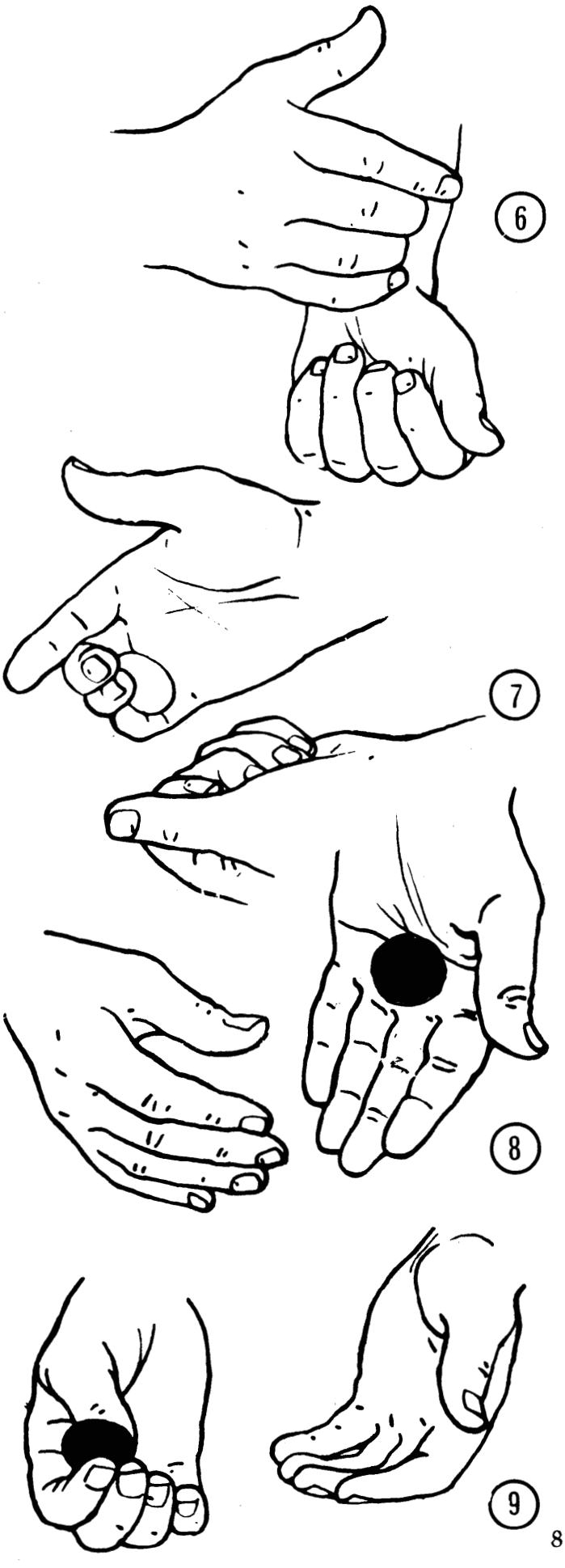
The coin is held between the tips of the thumb and first and second fingers of the right hand. Bend the two fingers inwards sliding the coin along the underside of the thumb. Continue to push the coin inwards where it is gripped between the base of the thumb and the palm as shown in (Fig.1). In this particular effect this is carried out with the hand in the pocket, so you will have all the cover you require.

2. When ready to perform, reach into the pocket with your right hand and Ramsay Palm the silver coin, and then pick up the copper between the thumb and forefinger. Remove the hand and display the copper coin. Transfer it to the left thumb and forefinger, turning it over in the process. This allows both sides of the copper coin to be seen and also that the left hand is otherwise empty.

3. Take the coin back with the right fingers, and turn the left hand palm up. Replace it back into the left hand which holds it as shown in (Fig.2).

4. The right hand, with its fingers slightly apart, also shown in (Fig.2), approaches the left, more from the front than the side and cover the copper. Immediately the back of the right hand obscures the coin the left fingers relax their grip letting it fall into the curled fingers. See (Fig.3) for a side view. The Ramsay Palmed silver coin in the right hand is now grasped by the edges between the left thumb and fingertips and the right hand moves back to its original position revealing the transformation from copper to silver. The right hand actually places the palmed silver coin into the position just vacated by the copper. During this move the left hand stays perfectly still, its thumb only relaxing sufficiently to release the copper coin which falls into the curled fingers in the finger palm position. To the audience it should appear that the open fingers of the right hand merely brush lightly over the copper for an instant to effect the change, after which both hands are again in the position shown in (Fig.2). Only the coin has changed.





5. The left hand now transfers the silver coin to the right hand which holds it as shown in (Fig.4) and shows both sides. The copper coin remains concealed in the left hand, finger palmed.

6. Having displayed the silver coin, turn the left hand showing the empty palm, but keeping the finger palmed copper hidden in the curled fingers. The right hand is now brought over the left with its back towards the audience as shown in (Fig.5).

7. You now apparently drop the silver coin onto the left palm and close the fingers over it. Actually, your right thumb releases it, letting it fall onto the slightly curved fingers of the right hand, and at the same close the fingers of the left hand. See (Fig.6) for the spectator's view at this point and (Fig.7) as seen from the rear. The copper coin is on the left palm under the closed fingers.

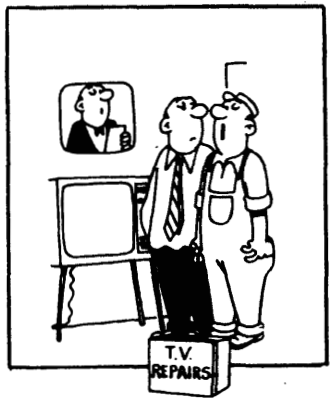
8. The left hand now moves a few inches to the left and then opens to reveal the change from silver to copper (Fig.8). If you try these actions to the mental count of three it will help to get the timing correct. On 'one' the silver coin is seemingly dropped into the left hand, on 'two' the left hand moves away and on 'three' it opens to show the copper coin.

9. With the right hand pick up the copper and display its other side keeping the silver coin concealed in the finger palm, but allowing the palm to be seen empty (Fig.9).

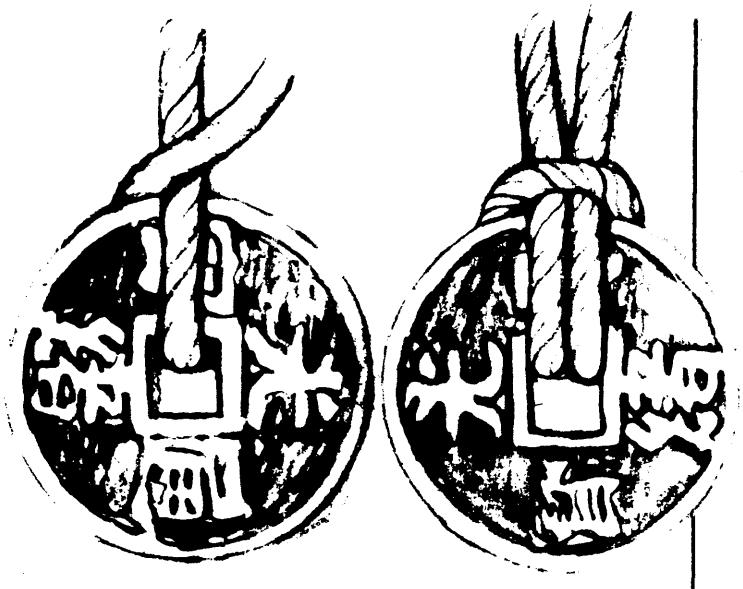
REMARKS

A careful study of the text and illustrations will convey how Ramsay gave the impression that both hands were empty at all times except for one coin, without resorting to sleeving, back palming etc.

The change described in steps 7 and 8 is adapted from an excellent coin vanish, which, if I remember correctly was taught to John by Max Sterling. Fred Kaps is the only other magician I have seen use it, and in his hands the effect is all that could be desired.



"You've been juggling with the vertical hold, haven't you?"



QUADRUPLE INFLATION

Alex McFadzean

One of the many excellent effects for which magicians have to thank Ken Brooke is Fred Kaps fine close-up coin trick in which, after some preliminary effects with normal sized coins further coins are produced magically, each succeeding coin being larger than its predecessor, the final one being a really giant coin.

Inevitably its appearance resulted in similar routines being 'invented' and the required Chinese coins being offered for sale. The routine to be described follows the general pattern of the original, but instead of the productions following each other in rapid succession they are interspersed with other effects.

You will need a purse with snap fastener and a purse frame similar in design with the bag removed, a piece of rope about three feet six inches, a large patterned handkerchief and four Chinese coins which will be referred to by number for descriptive purposes. No.1 being the smallest and No.4 the largest.

Your jacket should have an inside pocket on both sides. I might add here that Johnny Ramsay advised me to have my suits made with a pocket on both sides. Mine also has a small pocket directly below the one on the left side.

To set up for performance put No.1 coin in the purse and No.2 coin behind it. Put these into the left trousers pocket.

Fold the handkerchief twice making it a quarter of its size and fold it around No.3 coin. Put this package into the left inside pocket.

The purse frame is placed into the outside breast pocket with one leg of the frame resting on the edge of the top of the pocket for easy removal.

Put the length of rope into the small pocket below the one containing coin No.3 in the folded handkerchief.

No.4 coin (the giant one) is kept hidden and placed on the lap when ready to perform. In the original version it was kept in a special holder beneath the coat, but in fairness to those who purchased the effect it is not described here. One suggestion is to keep it behind your table mat and release it onto your lap as you take your seat.

Lastly — you will require a spectator to be seated on your right and slightly forward.

Commence the trick by removing the purse with No.2 coin concealed behind it from the left trouser pocket. Call attention to the purse as you rest it on the table still holding it with the left hand. Open it with the right hand which then takes the purse holding it with the fingers on the inside and the thumb at the rear gripping No.2 coin. Turn the purse upside down and let No.1 coin fall onto the table.

Invite spectator to take a look at the coin and as he does so casually place the purse, with the No.2 coin concealed beneath it onto the left hand, and close it. Right hand now takes the purse and drops it into the right outside coat pocket, leaving No.2 coin finger palmed in the left hand which is resting naturally on the table. The attention of the audience is on the spectator who is examining the coin and they will hardly be aware that you have disposed of the purse which is no longer required. However, you pass some remark about the coin and LOOK DIRECTLY at the audience as you ditch the purse. The left hand does not move from its position, but remains resting naturally and relaxed concealing No.2 coin. As Johnny would say — hold and hide.

Take No.1 coin from the spectator with the right hand and as you do so close the left hand very slightly (just enough to grip the coin No.2) and turn it back towards the audience. Now perform Ramsay's coin through hand effect, saying "Not only does the coin pass through the hand it also grows." As all eyes are on No.2 coin classic palm No.1 in the right hand.

When they recover from the surprise of No.2 coin say, "I have another purse" as you remove the purse frame from the outer breast pocket with the right hand. Take it with the left hand and hold it up for all to see. As all eyes are focussed on the purse frame let No.2 coin in the right hand drop from its classic palm position into the finger palm. With the right hand open the frame and take coin from it. Toss the coin onto the table beside No.2 coin and return frame to pocket.

The right hand next removes the rope from the small pocket and throws it onto the table requesting the spectator to "Take a look at it." Keep your own eyes directed towards the rope and spectator and casually remove the handkerchief from the left inside pocket with the coin No.3 hidden behind it. The handkerchief is placed onto the table with the coin concealed beneath it.

You next take the rope with the right hand and the coin No.2 with the left and thread the rope through the hole in the coin. Transfer the coin to the right hand which holds it above the hole between its thumb and fingers while the left hand evens up the ends.

The left hand now takes hold of the bottom edge of the coin gripping both the coin and the rope between its thumb and fingers. With both hands still holding the coin raise the hands and look at the ends of the rope making some comment about them being even. Under this misdirection the right hand twists the coin anti-clockwise bringing the side of the coin facing the audience towards yourself and the hands lowered to their original position. The action of twisting the coin will cause the halves of the ropes to cross over immediately below the bottom edge of the coin (Fig.1). The left thumb and fingers grip the rope firmly at the point where the halves cross while the right hand takes the end of the right hand side rope and pushes it through the hole in the coin. The right hand now lets go of the rope and is passed through the loop just formed and grasping the end of the rope pulls it back through the loop. Continue to pull until the loop is tightened up against the bottom of the coin (Fig.2).

The action of threading the rope twice through the coin takes only a few seconds and if performed without fuss no-one will suspect the subterfuge used. All the movements used are natural, and necessary to achieve what you are supposed to be doing — simply threading the rope through the hole in the coin twice.

Take the coin with the right hand keeping the looped part hidden and place it under the corner of the folded handkerchief nearest the spectator taking care not to 'clink' it against No.3 coin. Give the ends of the rope to the assisting spectator to hold.

Next you pick up No.1 coin and say "I am going to link this coin into the one under the handkerchief." Both hands go under the handkerchief and put it on top of No.3 coin which you then push nearer to No.2. It does not matter if they 'talk' — you are supposed to be linking them.

What you really do is to open the loop on No.2 coin and release it from the rope. Leave this coin under the handkerchief, but palm No.1 again and bring the hands from under the handkerchief.

After a pause ask the spectator to slowly pull on the rope. Everyone will be expecting to see two coins linked and on the middle of the rope. As the rope is being pulled your left hand picks up coin No.4 and holds it just hidden behind the table top with your forearm resting naturally on the table. You also lean forward as if with interest as the middle of the rope comes into view, but really to give more cover to No.4 coin.

When the middle of the rope comes into view the spectators attention will be on the handkerchief wondering if the two coins beneath it are now linked. Reach over with the right hand and taking the far corner of the handkerchief pull it back to reveal No.2 and No.3 coins.

The appearance of the larger coin is a surprise and provides more than adequate misdirection to enable No.4 coin to be lifted above the table edge and taken with the right hand behind the handkerchief.

Two things now happen simultaneously. The left hand picks up No.3 coin — looks at it in disbelief — and drops it back onto the table as the right hand lays the handkerchief on the table with No.4 coin hidden beneath it. The timing of these actions are important — the handkerchief should be laid on the table (as casually as possible) when you are looking at No.3 coin.

Continue by remarking that whenever the big coin appears (No.3) the small one (No.1) disappears, but I can always find it. Remove purse frame from outer pocket and produce No.1 coin from it. Remember you had it palmed in the right hand.

You are now ready for the climax. Call attention to No.1 which you are holding by saying "This is a big coin." Pick up No.2 coin saying "This is bigger still" and as you pick up No.3 say "This is the biggest of all — except for this one." Remove the handkerchief to reveal No.4 coin.

This being a 'Remembering Ramsay' issue here is a Ring off Rope Johnny frequently showed. The ring he used was a glass one which he fixed onto the centre of the rope in a similar way to that explained above with the coin. Holding the ends of the rope — one in each hand — he would swing the ring over his head

so that it hung behind his back. He would then put both ends of the rope into his mouth which would leave his hands free to go behind his back and take the ring off the rope. This is one Ramsay trick that anyone can do.

"...AND THE CARD CAME BACK"

Peter Duffie

This is an effect I've used for some years. The plot is that of the recurring card, but with a surprising climax.

Remove from the pack the following cards. Joker, Ace of Hearts, Ace, King, Queen, Jack and Ten of Spades and put them face downwards onto the table in that order with the Joker at the face on the bottom of the packet. Place the remainder of the pack face down at an angle of 45 degrees and slightly to your right.

As all presentations are individualistic I'll leave that aspect to you and proceed with the working.

Pick up the packet and hold it face downwards in the right hand in the Biddle position — fingers at the outer end and thumb at the inner end. You now show the packet as containing four Jokers and the Ace of Hearts using the Hammand Flustration Count as follows.

Turn the right hand over to show the Joker and then turn it down again. With the left thumb pull off the top face down card of the packet into the left hand. Repeat this twice more. You have now shown three Jokers one at a time and taken them into the left hand. Show the Joker again and turn the packet face down as before. This time you actually take the Joker into the left hand by pulling it off the face of the packet with the left fingers taking a break with the little finger below it as you do so. The three remaining cards in the right hand are kept square as one card and the face card shown — the Ace of Hearts. This/these are then dropped face down on top of those already in the left hand. Reading from the top of the face down packet the order of the cards is King of Spades, Ace of Spades, Ace of Hearts, Joker above the little finger break, and Queen, Jack, Ten of Spades below it.

Deal off the top card face down onto the table saying, "The red Ace — that leaves four Jokers" as you count the remaining six cards as four into the right hand. This is done by taking the top three cards above the break as one and the remaining three on top, one at a time.

You now show that the Ace has returned to the packet in the same way as you showed the packet to contain four Jokers and the Ace at the beginning, but this time only three Jokers are shown with the Ace. Display Joker at the face and pull off top card with the left thumb. Repeat. Show Joker again and pull off with left fingers taking a break below it. Show the Ace with two cards hidden behind it and drop as one on top of the packet. Deal the top card onto the table. Count the remaining five cards as three by taking the three cards as one above the break and the other two singly, saying, "That leaves me with three Jokers."

Again show that the Ace has returned as before using the same procedure. This time you show the Joker at the face and pull one card off the top only, and then pull the Joker out with the left fingers. The Ace with the two cards hidden behind it are then dropped onto the packet. No break is needed this time. Deal the top card onto the table and count the remaining four cards as two by buckling the bottom card and taking the top three as one and then taking the single card on top.

Show that the Ace has returned once more by showing the Joker at the face and pulling it off with the left fingers. Show the other card to be the Ace (actually three held as one) which you place on top. Obtain a break above the Ace i.e. below the two top cards. Take the cards with the right hand holding them in the Biddle position, its thumb taking the break.

Pull off the top card with the left thumb and drop it onto the table cards immediately slapping the left hand on top of all four cards. Simultaneously with this action the right hand has moved over the angled pack and released the two cards below the break allowing them to fall onto the pack.

Finally drop the card remaining in the right hand onto the back of the left hand which is covering the four tabled cards with its fingers spread out. Ask the spectator to guess the name of this card. Whatever his reply, turn it over to reveal the Ace of Spades. Remove the left hand and invite the spectator to turn over the four cards which complete a Royal Flush.

Over the past few weeks I've been once again (you've guessed it) in the United States. My reason for being there this time was to attend the S.A.M. Passadena convention. Let's throw in a few things that come to mind.

I was booked to appear on one of the shows which I did fairly successfully and to do some close up which I also did ditto. Appearing on the close up made it difficult to see the other acts, but I did manage to catch John Cornelius who is very, very good. Most of his stuff is his own, more or less, but the thing that caught my eye, and everyone else's, was . . . . I have just realised how difficult it is to describe but let's try. Do you remember the thing David Roth did with a tuning fork and a glass where he transferred the sound from his hand to the glass? Well John Cornelius does it with light . . . yes you read correctly . . LIGHT. He actually makes a light appear under a glass . . . a flash of light that is, and the glass is empty, before, during and after the effect, and before you start asking questions of each other he does it either on the table or the palm of his hand.

Dai Vernon is still as active as ever. He was at the convention talking, talking and talking, and everyone was listening, listening and listening. Albert Goshman deserves three cheers so I'll say it . . . Hip Hip Albert . . .He has at last had his operation and has had a new plastic hip joint inserted you know where so that he no longer looks as if he is a misshapen sponge ball. It took a lot of courage but he did it. At the moment he has to use a walking stick but his doctor tells him that as long as he takes things easy he should be able to make it vanish soon.

I managed to catch two close up workers at the Magic Castle. Peter de Paula and Johnny Platt. The first is a young good looking guy who does coin and card tricks well. He has been influenced by Slydini but fortunately does not copy his style which so many others have tried to do unsuccessfully.Johnny Platt I have seen many times. He is into his seventies and the Magic Castle still employ him. Can you imagine that? There has to be a reason and there is. He's good, very good. He is probably doing the same stuff he has been doing for yonks and he really knows how to do it, plus the fact of having a good rapport with his audience. The vanishing cane in newspaper was his opener (I think) and he closed with the Cups and Balls. Inbetween he did a thumb tie and a card trick and a coin trick... .now there's variety for you. I almost forgot, he started with Squash and and after the C and B the glass of wine appeared under one of the cups and if I am not mistaken it was the self same glass . . .

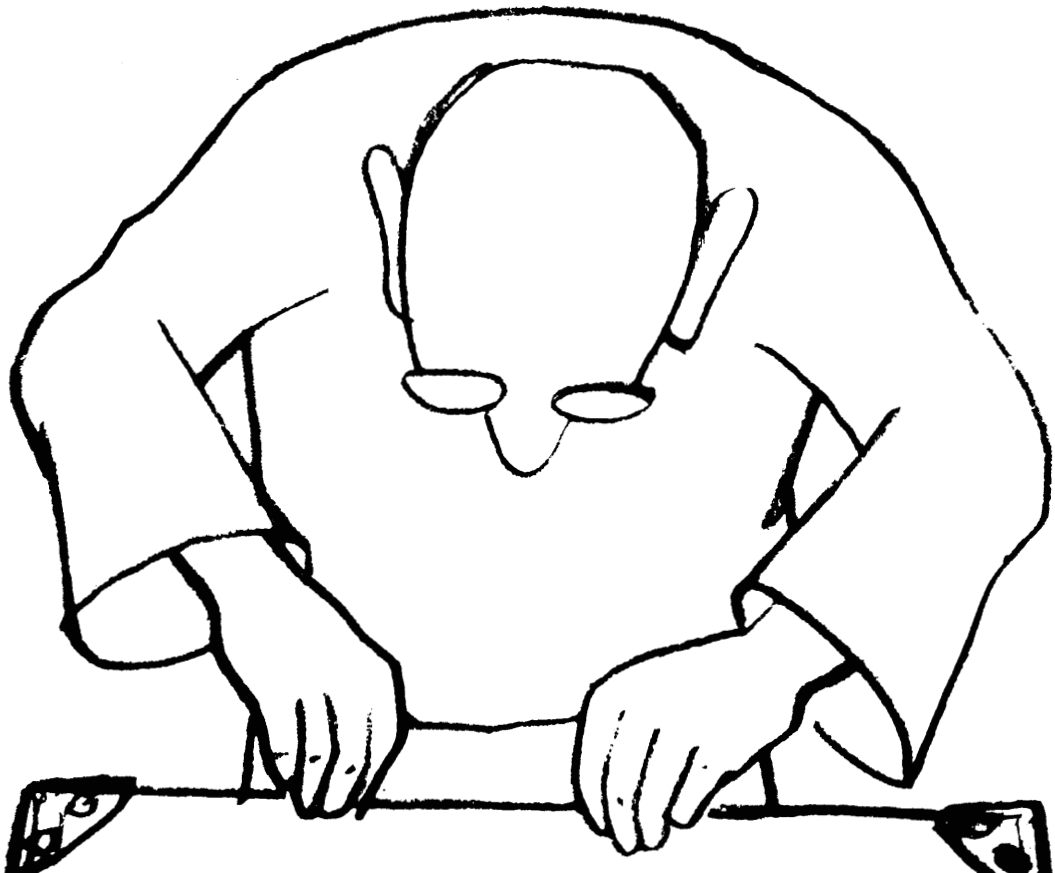
In Los Angeles I had a chat with Channing Pollock. For everyone, particularly in Britain, who keeps wondering what has happened to him, he now operates in an executive capacity for an oil and gas exploration company and spends most of his spare time indulging himself on his hobby which is stringed instruments with particular emphasis on the violin. Yes, he actually plays the violin so watch out Norm Neilson. . .

In Kansas City for the Midwest Annual Magifest (I think that's what they call it) I saw Bob Olsen do close up. He didn't fool me, but he made me laugh. His close up act has to be the zaniest of all time.

As well as all this I did a lecture in Chicago and went to the Abbott Convention in Colon Michigan, but that is another story . . . .

But it is a funny thing; of all the close up magic I have seen in the last few years, both here and in the U.S. and in many other countries very little of it comes even close to some of the magic I once saw performed by a little man from Ayr, Scotland.

Goodbye,
Patrick Page



Every year as my Americain trip approaches I am flooded with requests to pick up 'such and such' special item for friends while I am over there. In addition I like to take the opportunity to look around and pick up 'one-offs' and specials; items that take my fancy and which I feel will be of interest to our customers. Because there is only ever one or two of each item customers realise that they will have a new and exclusive effect none of the other boys will have or have seen. Consequently the crowds each year have got bigger. Last year it was like a Harrods January sale! When we arrived to open up the day after we got back there was already a queue! We threw open the two suitcases of specials and the rummage sale began! Before very long all of the choice items had gone, and within a week or so the suitcases were empty. It seems that imported exclusives are as popular now as Walter Raleigh's tobacco was centuries ago!

By the way the suitcases are opened this year at 11 a.m. Saturday September 6th --- See you there?

46 Queenstown Rd. London SW8 England. Tel: 01-720 6257

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Popular

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GASPERS GALORE

Kevin Davie

This is not a cigarette production. I was showing tricks in a pub to a man who later volunteered to show me one which he had learnt from a fellow soldier during the war who won many cigarettes doing it. At the cessation of hostilities, the soldier revealed the secret to my acquaintance.

When the man took the cards from me I noticed he had a badly mis-formed little finger. It protruded outwards at a right angle at the middle joint. I cannot remember whether it was on the right hand or left, but as it has nothing to do with the trick — forget it.

The trick itself, like most good tricks is simple. It is the discovery of a thought-of card in a surprising manner. It has a number of strong points, plus an interesting approach to secretly changing a card. Any pack may be used and there is no prior preparation.

Commence by spreading the pack face up so that only the first seven or eight cards at the face are exposed, and ask a spectator to think of any one. As soon as he indicates that he has one in mind proceed to spread the rest of the cards. Correctly done, this will create the impression that he could have thought of any card in the pack.

Put the pack face up behind your back and tell the spectator that you will bring them out in batches, and when he sees the card he is thinking of to tell you, but not to name the card.

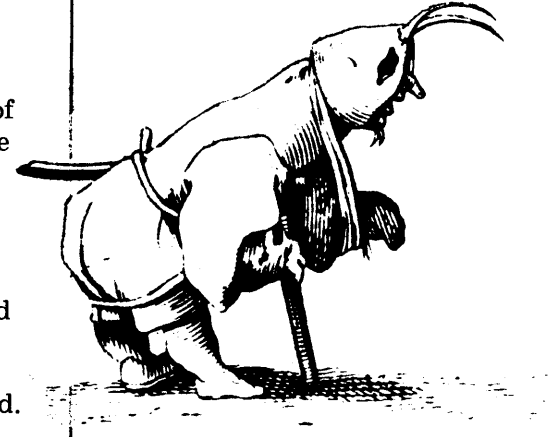
Proceed by bringing out the first batch of seven or eight cards, one from the face of the pack and the rest from the bottom. Continue with this procedure until the spectator informs you that he sees his card. The card he thought of will be at the face of the batch.

Bring the rest of the pack from behind your back turning it face downwards as you do so and place the batch containing the selection face down on top holding a break below the selection. Collect the rest of the cards and put them face down on top of the pack.

Put the pack behind your back and request the spectator to concentrate on the card and you will attempt to find it by sense of touch. Cut the pack at the break bringing the selection to the bottom, and pull it out for about half its length to facilitate the change which will take place later.

Bring out the top card and show it, claiming it to be the one mentally selected and immediately, before the spectator has time to deny it return it behind the back and replace it back on top of the pack changing it for the selection which is conveniently protruding from the end of the pack. This card is then brought forward and dropped face downwards onto the table as you are asking the spectator if he is quite certain that you are wrong. You will find that the spectator will be unaware that the card went behind your back — he will be occupied answering your question and be off his guard, thinking you have been unsuccessful.

The finish to the trick is optional. The soldier used to put three or four cards aside and then bet that one of them was the right one. This way he got more cigarettes. Personally I usually give the spectator the pack and ask him to find the card and form a clear picture of it in his mind. He will fail to find it so you remark that if it is not in the pack it must be the one on the table. Push it towards the spectator with the index finger and for the first time ask him to name the card he thought of when he does so, ask him to look at the tabled card.



SIGN THERE

Kevin Davie

There is a trick in which a card is chosen, signed and lost in the pack, and is eventually found in another pack having a different coloured back.

In the following effect the card disappears and is found reversed in a pack with a different coloured pack which has been in its case in an inside pocket. Now for the difference — the back of the signed card matches the pack which has been in the pocket at all times — say a blue backed one, whereas it was chosen from a red backed pack.

A minimum amount of preparation is necessary. Take any card, say the three of diamonds, from a blue backed pack and add it to the face of a red backed pack. Remove the red backed three of diamonds from the pack.

Put the blue backed pack in its case with the face card next to the side of the case to which the flap is hinged. Push the flap in between the top card and the rest of the pack, and then pull out the top card so that it protrudes for about half its length. Put the pack so arranged into the inside coat or shirt pocket on the left side with the cards facing outwards.

You will also need a pen which will write easily on the surface of a playing card. A felt or nylon tipped one is fine.

Begin by forcing the blue backed three of diamonds which is at the face of the red backed pack using a method that will not expose that it is an odd backer. Personally I use a method described in Lorayne's 'Close-up Magic'. However, if you are not acquainted with this method, the Hindu shuffle method would suffice for the moment.

Whatever method is used the three of diamonds must be at the face of the pack at the conclusion.

Hold the pack in the left hand in the 'glide' position with the three of diamonds facing the audience and give the pen to a spectator and have him sign the face of the card. Turn the left hand so that the face of the signed card cannot be seen and apparently pull it off the pack and lose it by pushing it into the centre of the pack. Actually it is 'glided' back and it is the one above that the audience see pushed into the pack. If the Lorayne method of forcing was used the spectators have now twice seen that the chosen card has a red back — or so they believe.

Sometimes I spread the pack face down and remark that the card is now lost in the pack. This further reinforces the idea, without actually saying so, that the selected card was red backed.

The next move is to secretly palm the three of diamonds from the bottom of the pack into the right hand without its back being seen and then introduce it into the blue backed pack in the pocket. I use the 'Palm Steal' described elsewhere in this issue, and hand the pack out to be shuffled. The right hand, with its palmed card goes to the pocket for the blue backed pack into which it loads the chosen card. Both the chosen card, and the one originally left protruding to act as a guide for the loading operation are pushed down into the case and the pack brought from the pocket.

You now explain that earlier you reversed one card in this pack. Remove the cards from the case and cut them bringing the reversed three of diamonds near the centre. Spread them face down in a tight fan sufficiently for the index of the face up three of diamonds to be seen without exposing the signature on its face. At this stage the effect will appear as one of coincidence.

Pause a moment for this to sink in, and then slowly pull the card from the spread revealing the spectator's signature. Pause again, as they are wondering how the signed card the spectator has in the pack he is holding managed to escape. Show that the signed red backed card has a blue back. This revelation will cause them to think that maybe the red backed three of diamonds is still in the pack — after all it never left the spectator's hands. Inevitably the spectator with the pack will search for a three of diamonds, but he will be too late — you removed it before the trick started.

"That's Bugs, he's in showbiz."

HIGHLY-SKILLED ACES

Kevin Davie

With a complete lack of modesty the performer promises to give a highlv skilled demonstration of pasteboard prestidigitation. He begins by putting the four Aces in different places at random in the pack. He now subjects the pack to a series of fancy cuts and flourishes in an extravagant manner. Each series of cuts is supposed to produce an Ace, but instead of the Aces appearing it is an indifferent card e.g. the Jack of Spades, which is produced each time — not so highly skilled. However, the performer redeems himself — the Jack of Spades immediately turns into an Ace.

As many flourishes and false cuts as possible should be introduced into the routine. I have not described the ones I use as all cardmen will have a number in their repertoire. To create the best effect the false cuts should be as different and 'showy' as possible.

Begin by controlling the Aces to the top of the pack through the use of your favourite multiple shift, and immediately obtain a left little finger break above the bottom card, say the Jack of Spades, which will be the recurring card. Cut the pack several times ending up with the Jack of Spades at the top of the pack and the four Aces immediatelv below it.

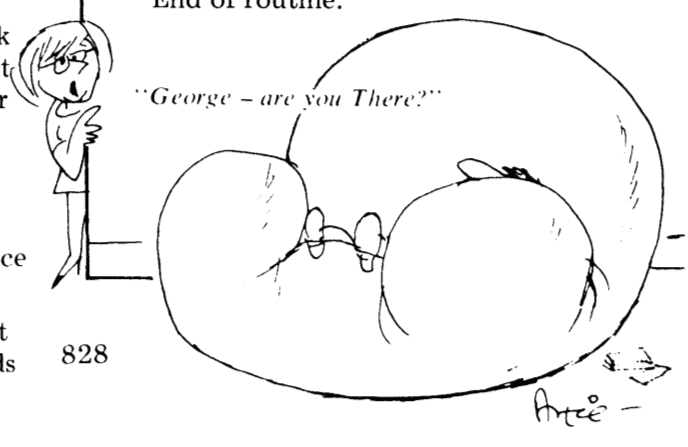
Announce that one of the Aces is now on top of the pack. Remove the top card (the Jack of Spades) with the right hand and stroke it wit the left thumb with the same action as used for the Hofzinser change, but DO NOT make the change. Show the face of the Jack and appear surprised, saying that normally when you do this (repeat the action, this time make the Hofzinser change) you get an Ace. Show the Ace and place it onto the table.

Cut the cards several times taking care not to disturb the top stock. Push the top two cards over the right side of the pack and get a break with the little finger below the second card. Take the top card (the Jack) in the right hand between the thumb on the back and the first finger on the face and flip it over on the pack face up. Appear concerned that the wrong card has again been produced and flip it over face down and then lift off the top two as one and show the change by flipping them over. Tip them back face down and deal the top card (an Ace) onto the table.

More cuts and flourishes still retaining the top stock. The next change is a slight variation of a sleight which appeared in 'The Magic of Faucett Ross'. Under-cut about half the pack and spread this bottom half fanwise in the right hand. The left thumb pushes the top card of the half it holds (again the Jack) over the right side and using the fan tip it over face up.

Next push both the Jack and the Ace below it over the side and tip them over together using the fan showing the change. There is no need to keep the two cards in perfect alignment. This makes an effective and varied change of card and adds much to the routine. Put the Ace on the table with the other two.

Some further cuts etc and you are ready to produce the final Ace, using a method described in 'Expert Card Technique'. It is called 'There it is' and can be found on page 167 of that book. Lift off the top card between the first finger at the outer end near the right corner and the thumb at the inner end also near the right corner. Turn the card face up — it is once again the Jack of Clubs. When making this turn the right hand is kept close to the pack so that when the face of the card is visible to the spectators the backs of the third and fourth fingers are close to the right outer corner of the pack. The left thumb pushes the top card of the pack (the last Ace) slightly over the side enabling its right outer corner to be gripped between the third and fourth fingers of the right hand. The Jack of Clubs is now replaced face down on top of the pack and this action brings the Ace into view sticking out from the back of the right hand. End of routine.



RELATIVE RISE

Kevin Davie

This is a rising card trick that isn't. Spectators remember it as a rising card, even though the chosen card remains stationary.

The original idea belongs to that very clever card man — Al Leech. I have decided to include it here for two reasons. It is too good to lie forgotten, and it formed part of my programme, together with the other effects described, during my summer season engagement in the Isle of Wight.

The effect is achieved without the aid of gimmicks, can be done impromptu, and best of all, the most important part of the effect takes place in the hands of a spectator.

Begin by controlling the selected card to the top. If you already use your favourite method in too many tricks, you may like to use this one. Have someone name any card and spread the pack face up to show that it is somewhere in the middle. Close the spread taking a left little finger break below the nominated card. Move the pack to the overhand shuffle position transferring the break to the right thumb. Shuffle off all cards above the break and throw the remainder on top.

Hold the pack face downwards in the left hand in the normal dealing position. With the right hand take a thumb break at inner end and cut off about one third of the pack as you announce that you will attempt to find their selection. With the left thumb riffle off about half the cards it holds and place the cards held in the right hand in the centre of those in the left at the point where you stopped the riffle leaving them protruding. During this action the left thumb releases a single card which is allowed to go into the break between the chosen card and the rest of the block. (The position at this point is shown in the sketch). →

In this condition the cards are placed into the case, with the original right hand packet with the selected card left protruding. If pressure is retained on the front and back of the case the protruding block will remain in position.

Give the pack to a spectator instructing him to grip it firmly between his thumb and forefinger. It will be necessary for you to keep your own grip on the case until the spectator understands what is required of him and has a firm grip.

You now instruct the spectator to slowly release the tension of his grip. The block of protruding cards will then fall down into the case, with the exception of the selected one which remains in view. All can, and no doubt will be, examined.

One final point. With some packs it may be necessary to remove three or four cards to ensure that the protruding block falls down freely.

Pabular Rise

We are sorry but ever increasing costs mean that we are having to increase our subscription rates as from this issue. The new rates are now as follows:

12 issues	UK £10.00	US $30.00	Abroad £12.00
6 issues	UK £5.00	US $15.00	Abroad £6.00
Single	UK 85pence	US $2.50	Abroad £1.00

These prices apply tc all renewals and subscriptions requested after publication of this issue though we will of course honour subscriptions at the old rate from those whose payments are already in the post.

Fred Robinson

OASIS

JULY OASIS

Today the telephone rang. It was **Ken Brooke** with the sad news that **Fred Kaps** had passed away the previous day, 22nd July. Although I was aware that Fred would not be with us much longer, it did little, if anything, to diminish the sense of loss, both personal and to the magical fraternity as a whole. Never again will Ken ring, as he did many times in the past, to say 'Fred is here — are you coming over', and never again shall we have the priviledge of seeing the superlative magic of this master of his craft.

We who have had the good fortune to witness the skill and artistry of **Fred Kaps** will have our memories and it is we who will be asked by those less fortunate the unanswerable question, and one posed by many times by ambitious youngsters when listening to their elders praising other legendary figures in the world of magic. The words may differ, but the intention of the questioner is always the same. They are anxious to know what qualities these men possessed which placed them above their contemporaries. The answers they are given are also pretty much the same — some vague reference to their success being due to their 'personality'. Not a particularly illuminating or satisfactory answer to an enthusiastic youngster, and furthermore, not only is it misleading, it is denigrating to an artist who has spent years in perfecting his art.

To say that **Fred Kaps** had more than a fair share of good looks — a fine physique — a charm which spilled over the footlights to the audience — elegance of movement — style — presence — authority etc would be true, but to give the impression that these attributes, which were a part of his whole personality, were the only reasons for his success, would be to discount other factors of importance. I will endeavour to explain some of these with the hope that it will be of some assistance to beginners who are seeking enlightenment on the real secrets underlying the magic of **Fred Kaps**.

The general idea is to outline Fred's approach and attitude to magic insofar as I have been able to understand it. In no way will it help anyone to become a **Fred Kaps** any more than growing ones hair and beard long can one become a **Ricky Jay**. However, if I am able to convey a little of what went into making **Fred Kaps** the superb magician he was by sharing my own thoughts and experiences with others less privileged than myself, I shall feel that it is the best tribute I can pay to the man whose performances and company throughout the years have been a pleasure and inspiration far exceeding all other magical experiences.

One of Fred's featured effects was the Homing Card and only a few days ago **Howard Lyons** told how Fred used the effect during a lecture in the U.S. First performing it in the manner of the average magician and then with his own presentation. The method used was standard and the technique required well within the scope of the average card worker. Those present during this lecture were indeed fortunate to have had a practical demonstration of the importance of how an effect can be enhanced by acting out the plot.

This particular effect provides ample opportunities for the performer to register various emotions as the unwanted black picture card persists in returning to the packet of red spot cards he is holding. He can appear angry, annoyed, disconcerted, frustrated, adopt an air of disbelief or one of sheer helplessness. All these and possibly other emotions can be displayed by the performer during the course of this one trick. Take the opportunity of seeing Fred performing it on video-tape — dozens of magicians have recorded it — and note the manner in which he acts out the plot. Only a little imagination will be required to realise that without the acting element the effect would be just another card trick.

It is only by appreciating that the acting in Fred's presentation of the above effect is the predominating factor, will we understand his approach to magic. We also become aware that he was an actor of considerable skill.

It should hardly be necessary to point out the futility of attempting his style and mannerisms which were a part of his personality. The important lesson to be learnt is that without acting there is no communication with the audience, the entertainment content of the effect is reduced, and there is little left for the spectators to enjoy unless they like solving puzzles. Most important of all, the audience will have no sensation of having experienced something akin to real magic.

If there is one element in the performance of magic — particularly the intimate kind — which distinguishes the top flight performers from the rest of us, is in the extent to which misdirection plays an integral part in making

their magic so deceptive. Such was the mastery of **Fred Kaps** in the art of misdirection that few magicians were even aware that they were the victims of anything other than the manipulative skill employed.

It was during impromptu sessions that Fred would occasionally reveal his expertise by fooling his friends using misdirection alone to achieve an effect. He revelled in catching one 'off guard' and immediately repeating an effect. **Ken Brooke** takes particular delight in reminding me of the occasion when both **David Carre** and myself were victims of this particular ploy. Three times in quick succession the complete pack vanished and each time Fred stood up to reveal that he was sitting on it.

Another occasion, this time at Ken's flat. Fred, who was on my left, spread out the pack face up and inquired if I could see the card I had chosen and returned to the pack. It was missing. He called my attention to a face down card resting on the table near my elbow — it was the missing card. **Ricky Jay**, also present remarked 'That's O.K. once' implying that it could not be repeated successfully. Fred replied with some emphasis 'I can do it when I like, to whom I like, as often as I like.' A few moment later as **Arthur Day**, another guest, was looking through the pack for a card he had chosen I felt my arm being nudged. You have guessed — he had done it again.

The above are just a couple of examples of magic for fun amongst magicians and all were aware that they had been victims of his uncanny skill using misdirection alone, but how many magicians are aware of the misdirection employed in his presentation of the Homing Card.

From the very commencement of the effect when the unwanted black picture card first appears amongst the red spot cards, it was the acting which created the entertainment which in turn so absorbed the attention of the audience as they followed the plot, that they were so completely unconcerned as to how they were being deceived. Even magicians lost their critical faculties and neglected to watch for the 'moves'. They had been misdirected by the entertaining presentation.

In all the tricks I have seen him perform it would be difficult to name one in which misdirection in one form or another was not used. Misdirection is a very complex subject, but it can be broadly defined as anything a performer does which is designed to prevent exposing the method used to achieve the effect. The 'anything', with few exceptions, demands of the performer some acting ability if the misdirection is to be effective. It is only when one realises that it was because **Fred Kaps** was an actor of considerable skill that it becomes apparent why he was able to make a trick both entertaining, and by the employment of calculated misdirection, to cover any secret actions and produce an effect approaching real magic.

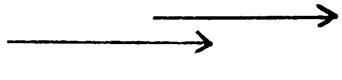
Every magician who has seen **Fred Kaps** perform will be well aware of his great technical skill, and most have mistakenly believed this to be the reason why he received so much acclaim. Undoubtedly its played its part, particularly with magicians, but it was always subservient to the matters of acting, which is the only means by which an effect can be given the appearance of real magic.

Surely it was this point that he was trying to put across in his U.S. lecture — what else? To beginners who take a similar attitude towards magic by following this approach will outstrip their contemporaries who misguidedly believe that the way to success depends upon technical skill or ingenious apparatus which can be 'examined'. Proof that neither are essential was evident to those who saw Fred's presentation of the almost self-working Chinese Wands.

It is by no means suggested that by becoming an actor, even an accomplished one, one can achieve the magical statue of **Fred Kaps**. There still remains one indefinable attribute which defies analysis. **Jay Marshall** explains it this way: 'you've either got it or you haven't'. Whatever this elusive element may be Fred certainly had it, but to attribute this success solely to this 'gift' would be untrue and unfair. One cannot discount the time and effort expended in his attempt to reach perfection in all the necessary skills which are essential to becoming an accomplished magical performer.

These skills are far too numerous to list here, but every serious student of magic will gradually become aware that the most important of them lie in the area of presentation. Without a presentation which makes the performance entertaining to his audience there can be no real success. It is only when one views the performances of **Fred Kaps** from this angle does one begin to appreciate that there is considerably more than a high degree of technical skill to account for his prowess.

Much more could be written regarding Fred's magic and no doubt others will express their thoughts on his work. In the meantime, may I suggest that you refer to Pabular No.7 Vol.1. On pages 82 and 83 you will find valuable information for those whose ambition



it is to perform magic for the layman. They are the lecture notes of **Fred Kaps** and appeared with the kind permission of **Jay Marshall**. Study them, and act on the advice. Whoever does so will automatically adopt the right attitude towards his magic, and escape the many pitfalls which lie in the path of the beginner struggling to find his way to becoming a successful performer. I know of no other single article which deals so completely with the professional attitude towards performing magic for laymen. It spells out clearly and concisely the attitude and approach to be adopted by magicians who, even if they have no intention of becoming full-time professionals, are desirous of raising the standard of their performances above those given by the average magical hobbyist.

These notes, together with the video-tapes of his performances form a valuable legacy for magicians of the future. To those for whom magic, to quote 'Professor' Dai Vernon, is not something 'just for kids' will realise their worth and be able to obtain an insight into Fred's thinking about magic in general from the notes, and the tapes will provide lessons of incalculable value on the art of presentation.

We who had the privilege and pleasure of sharing his company, and see him perform in 'close-up' situations for non-magicians will treasure their memories of these occasions. When asked to perform — he never did until asked — he was always ready to do something, whatever the situation. One was never conscious that he was prepared for such requests and he most certainly never made any overt preparation. He was always ready to perform whether seated or standing and never moved his position or made any request for the spectators to do so.

I find it impossible to imagine Fred fumbling through his pockets for props or asking a spectator to move. There is nothing particularly entertaining watching a performer searching his various pockets before he eventually finds the required article. In certain circumstances it would be unpardonable to disturb people by asking them to move or even shift their drinks out of the way. When someone asks to be shown a trick they do not expect an exhibition of your personal belongings or to take part in a game of non-musical chairs. Such procedures can only detract from the effect you produce upon the spectators and it would be somewhat presumptious to take it for granted that they would accept with tolerance the 'stage wait' and the request to move. There are of course exceptions, but remember that you are the centre of attraction the moment the request is made and your actions and behaviour from then on are important.

Here is how I have seen Fred react to such a request. He looked at the person with a smile and said 'Sure' and immediately began to perform. That is, he was performing from the very instant he smiled and said 'Sure'. By performing I mean acting — the smile was a part of the act — a professional one. The subsequent remarks kept the attention on himself as he unobtrusively removed the object to be used from his pocket. Such was the approach of **Fred Kaps** when asked to show a trick, and a procedure anyone can adopt to ensure that at least they start off on the right foot even if they get out of step later on.

All that is required is to choose a trick entertaining to lay people which can be performed in any situation whether seated or standing with the audience on all sides. Keep the trick in the same pocket at all times.

When asked to do a trick you will be able to pass pleasantries with those around you as your hand goes to the pocket containing the trick. This would be impossible if your mind was otherwise occupied wondering what trick to do and which pocket contained the necessary props. It would prevent proper contact with the onlookers being maintained at a time when you should be creating a favourable impression. Even to look away from the spectators to the prop you are about to use results in some loss of contact. Keep your gaze on the audience until you actually bring the prop into use.

It could be argued, quite successfully, that the above has no relevance in four-ale bars or magic clubs, but there are times when one is invited to perform by people who are both sober and sane. On these occasions it is important and desirable in the best interests of magic and magicians in general to make your efforts a pleasureable experience for the onlookers. This is made easier by getting the spectators with you from the very beginning so why not try the **Fred Kaps** approach which can be used by anyone regardless of their style or personality.

Fred has left us, but his name and influence on magic will live on. Future generations of magicians will be asking the question mentioned earlier. Hopefully they will obtain some idea of what went into making **Fred Kaps** the finest and most complete magical performer of this generation.

On behalf of **Ken Brooke** and myself, I wish to express our gratitude and thanks to Mr and Mrs **Bob Driebeek** for their hospitality and many kindnesses when we attended Fred's funeral which took place on the 29th of July. Bob's thoughtfulness and generosity on this sad occasion will long be remembered by both Ken and myself.

Aspect de la place de la Bastille un dimanche de septembre. (D'après le croquis de M. Pignard.)

From the Bob Read Collection. Number four in a series of six

PALM STEAL

Kevin Davie

This sleight developed out of a close study of the many methods available for palming cards. A problem with most of these methods is that the hand containing the palmed card and the pack are soon separated after the palming action and for the movement of either the pack or the hand containing the card to escape attention and consequent suspicion that 'something is happening' requires effective misdirection.

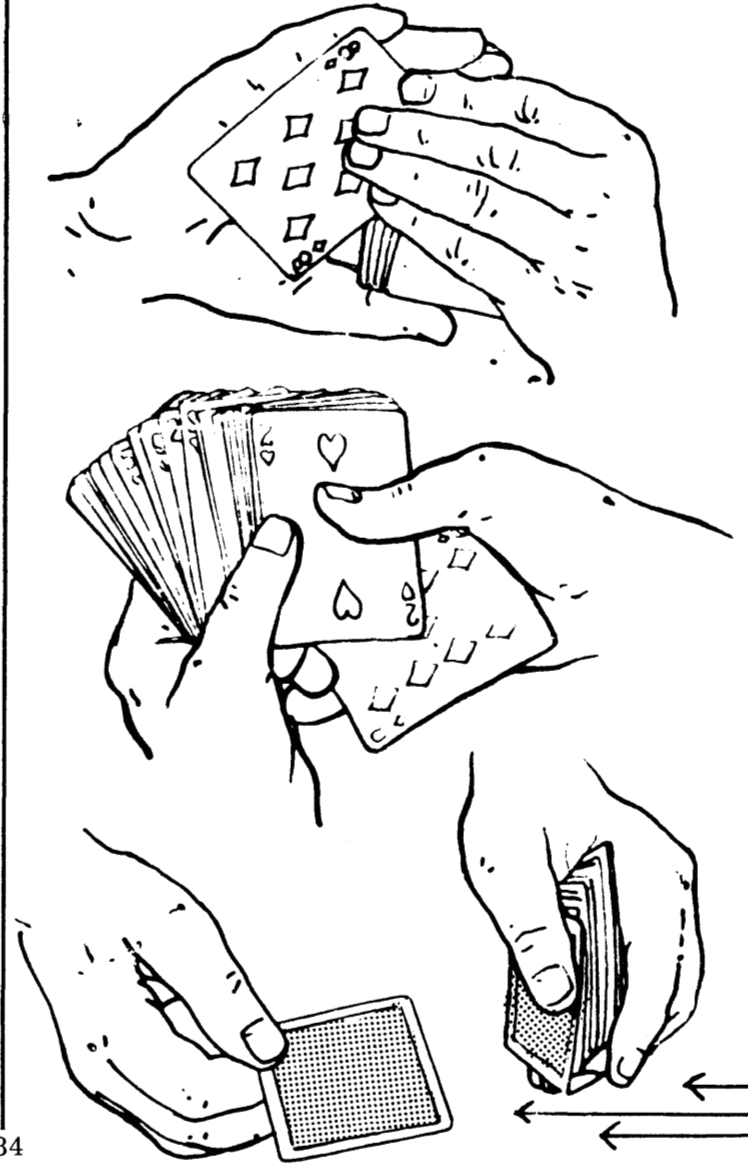
In one of his versions of palming moves Dai Vernon provided an approach in which these movements were covered by a natural and logical action. It appeared to the onlookers that the right hand removed the pack from the left hand and placed it onto the table.

Other cardmen have used different approaches. For example, one handling employed by Paul le Paul was to push the chosen card into the pack from the outer and swivelled into alignment with the left palm. The card was left palmed in the left hand as the right pulled the pack clear and replaced it face up in the left hand covering the palmed chosen card. This method has the advantage that there is a reason for separating the hands i.e. turning the pack over, and the timing of the separation of the left hand with the palmed card from the pack can be done at the performer's discretion. Furthermore the move requires minimal misdirection for successful accomplishment.

The palm about to be described also takes place during a natural action which provides plenty of cover for the secret move, and like Le Paul's version, there is no hurry to remove the hand with the palmed card away from the pack.

The sleight is an extension of the side steal. For descriptive purposes we will assume that the card to be palmed is on the bottom of the pack. Begin with the pack held face downwards in the right hand with the fingers at the outer end and the thumb at the inner end. Perform the swivel cut by swinging the top half of the pack over to the left with the first finger and taking it with the left hand. The right hand completes the cut by placing its cards on top of those in the left, and as it does so the left fingertips make contact with the chosen card and pushes it out diagonally into the right palm. It has to be sufficiently angled so that it is free at the inner end, so allowing the thumb to move from its position at the inner end to the face of the pack as the right hand turns bringing the pack upright with the face of the pack towards you. The chosen card in the right palm still has one corner in the pack. It is released as the thumb and fingers of the left hand spreads the cards. As far as the spectators are concerned, the performer merely cuts the pack and moves them into an upright position to examine them.

The final action depends on the particular trick being performed. Usually the spread will be closed, and the pack handed out for shuffling.



THE LOLLIPOP TRICK

Kevin Davie

This is a sucker trick — hence the title. After showing a few tricks offer to teach anyone interested how to do a trick. When someone expresses their wish to learn a trick they become the focal point of attention and the spectators become relaxed and off guard. The trick is over and done before they adjust to the new situation sufficiently to be interested in catching the performer out.

Only two sleights are used, the double lift and the Hofzinser top change. Everyone knows the former as there are dozens of descriptions to be found in our literature. The Hofzinser change was developed by Cy Endfield and can be found in Part Two of 'Entertaining with Cards' edited by Lewis Ganson. For those who are not acquainted with the sleight, and those who do not recognise it by name, here is a brief description.

A card held with the right fingers by the right inner corner is exchanged for the top card of face down pack held in the left hand in the dealing position. To make the change the left thumb pushes the top card over the side of the pack as is done if about to deal, but with the pack held vertical. (Sketch shows the position of both hands at this point). Left hand moves towards the right hand card bringing the pack square beneath it and its thumb over the top. The right hand now grasps the top card as the left hand moves outward taking the original right hand card with it. The illusion created is that the card in the right hand is gently stroked with the left thumb. The angle at which the pack is held is important. At the start it is vertical and changes to an horizontal position as it moves under the right hand card and back again to the vertical at the conclusion of the stroking action.

Due to pressure of the left thumb as the card is taken together with changing the angle of the pack there will be a slight snapping sound as the pack clears the card now in the right hand. This will be accepted by the spectators as being caused by the card escaping from under the left thumb.

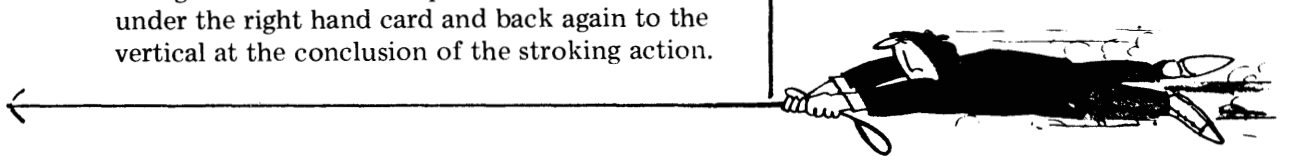
The complete action takes but a second and should be done casually. Only the left hand moves, the right remaining stationary throughout.

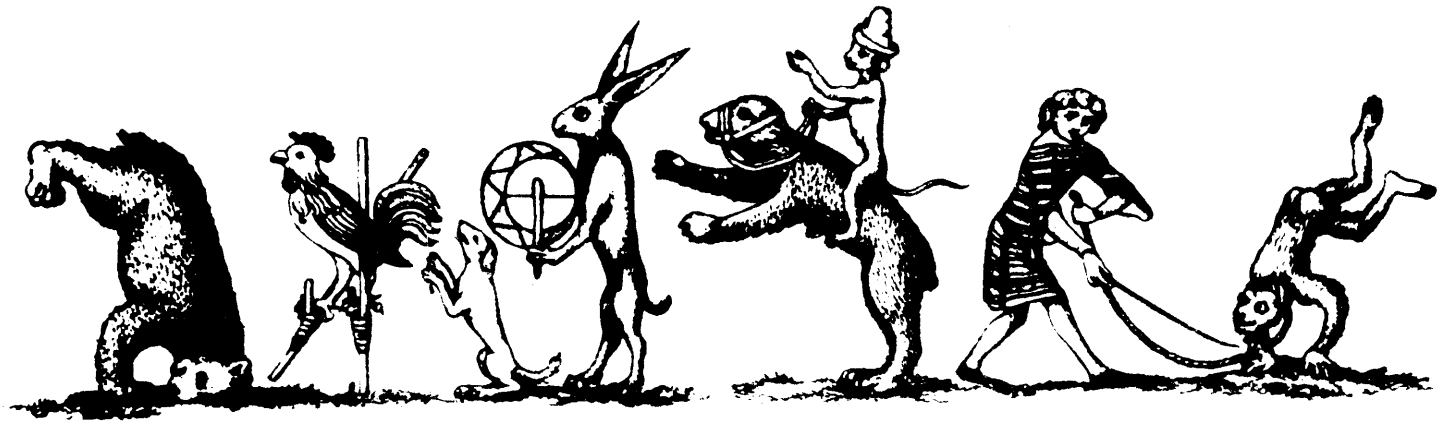
Smoothly done the change undetectable, but there must be a logical reason for stroking the card. Charlie Miller overcame this objection by accidently bending the card to be changed, thus giving an excuse for stroking the card — to straighten out the bend.

Assuming you have someone who is keen to learn a trick, begin by saying that the first thing to be done is to have a card chosen. Point out that a good method for doing this is to let the spectator cut the cards and look at the top card of the pack. After he has completed the cut take the cards from him, and say that the person doing the trick must not see the top card. Look away and double lift showing the second card as the top one. Allow this card to make an impression and then turn them face down.

Explain that the performer marks the card looked at by bending the outer left hand corner as it is pushed into the pack. Of course he does this secretly. Show the pack with the bent card in the middle saying that normally the hand covers this bent card so it is not seen. Continue by giving the pack a shuffle as you tell the spectator that shuffling the pack makes no difference as it is always possible to find the chosen card because it is bent. The shuffle is a false one which retains the selected card on top of the pack.

Demonstrate the point by removing the bent card from the pack and show its face long enough for all to see that it is not the chosen card. Remark that all that has to be done is to take the bend out and the trick is done. Do the Hofzinser change — to the audience you are merely straightening out the card. When someone says that you got the wrong card, tell your pupil that if that happens when he is doing the trick all he has to do is to give the card a little shake and it will change into the right one. Shake the card and show that it has changed into the one chosen.





FUMDUBULATORS

Stunts, gags, jokes, ideas and miscellaneous selected items will appear under the above heading as and when material is available. Contributions from readers welcomed — credit will be given.

Starting with a couple of my own ideas. The first requires a set of Yakity-Yak teeth and a skull — you probably possess both; if you have a penchant for comedy the following could make an amusing finish.

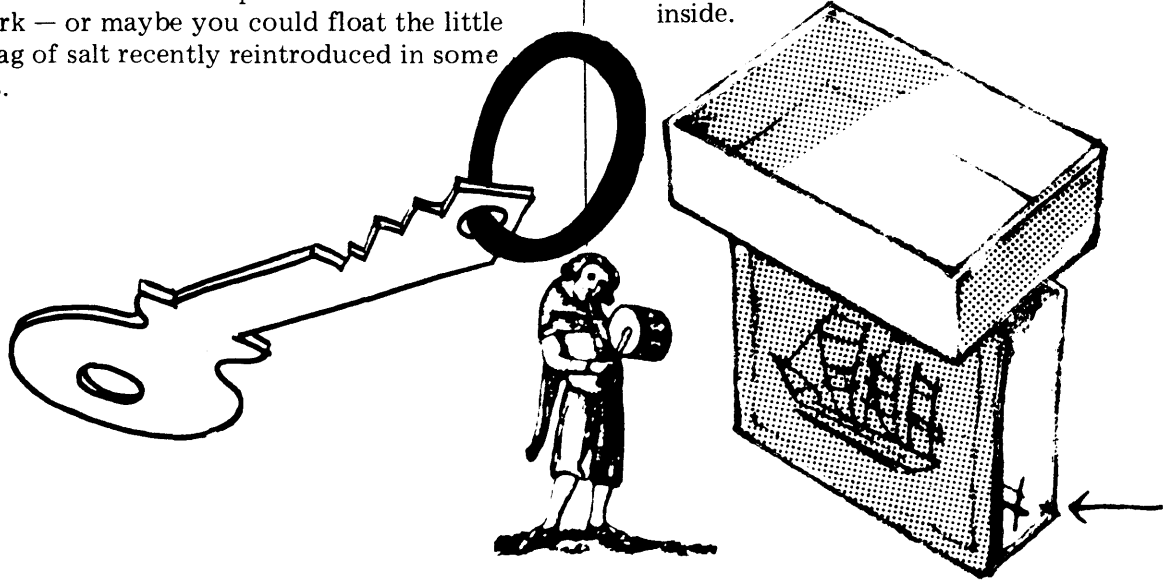
Produce the teeth magically from under a handkerchief, using your own method. When all eyes are on the teeth bring the skull up from your lap and produce it from beneath the handkerchief as you remark "So that's where it came from!" Pick up the teeth and stick them in the mouth of the skull. This could be done standing. Produce the teeth allowing them to operate on the palm of your left hand. Right hand, with handkerchief, drops to your side and skull is stolen from stooge. Use of a rubber skull should make life easier if you can find one.

The second idea makes use of the Kaps Floating Cork principle. If you have this effect try it out using a bag of crisps. You know what can be loaded as you put a crisp into your mouth. Take another crisp and cause it to float a la cork — or maybe you could float the little blue bag of salt recently reintroduced in some brands.

A couple from **Arthur Day**, still with the bag of crisps. When someone invites you to take a crisp, pull out a small potato (previously palmed), saying "One they missed." If you buy your own, ask someone if they would like one as you are opening the bag. It is essential they keep their eyes on the bag so construct your patter and actions towards this end. When the bag is open shake it and bring it up to eye level and peer through its side murmuring "That's odd. . ." Take out the potato which you loaded when bringing the bag up to eye level. The hand is obviously empty when it goes into the bag, making the trick more effective.

The second is "The Irish Key Ring" — the sketch tells all. **Piet Forton**, over from Switzerland, showed me one he had made up the same day he had received details from Arthur.

This one comes from **Fred Snooks**. Tear one of the striking surfaces from a matchbox cover and dispose of it. Place the remainder on the table or bar counter with the open side uppermost. Balance the drawer lengthwise on top, as in sketch, and challenge someone to cause it to fall into the normal position inside the cover without touching either the cover or the drawer, blowing on it or shaking the table. When they admit failure drop a spot of liquid on the spot marked X which will cause the side of the cover to open allowing the drawer to fall inside.



This part of Bob Read's article on the U.S. Wichita Convention was squeezed out of the Ramsay issue for space reasons; apologies to Bob and readers alike. We are glad to continue it here.

Last time I promised to mention the Close up at Wichita and I'll begin by saying how much I enjoyed the company of Bob Sheets and his lovely lady. Bob busks as a jester and in the car park and later in the theatre foyer he was persuaded to do his rings/cups and balls/card stab routine for the assembled 'tip'. Also spent time with 'Doc'(?) who does a cute card on ceiling incorporating a dollar bill which ends up pinned to the card. A neater way to collect the loot I've yet to see.

There were two close up sessions featuring Bro John Hamman with unbelievable and direct card work and revealing a latent talent for comedy - Steve Aldrich (another damn Foan - is there no end to their talent), Roger Klaus who is also making a big name for himself as an instructor, Steve Spillman, the Bad Boy Boy of Magic, Johnny Thompson doing the great egg bag routine, John Cornelius with a bowl/rings/Svengali routine which he used to pitch, and yours truly with the usual garbage. Which reminds me of the time Ron Wilson said 'Bob, don't apologise for a single trick. You apologise for the whole damn act.'

At 7p.m. David Copperfield gave of his valuable time and answered questions on his rise to fame and philosophy on magic which he did with unfailing good humour and humility. A fine showman.

The evening then deteriorated with a $10 a head lecture by Bob Read which was particularly notable for the generous introduction by Mike Caveney.Finally, at midnight the calibre of the entertainment rose rose to an all time low with a powerful lecture by that wild and layed back guy Steve Spillman - featuring the 100% commercial bill/lemon routine described in 'Spill at the Bar Grill'.

After all that I had a day's rest and was then off to New York where I met amongst others, Karl Fulves. He was younger, better looking, and more charming than I'd ever imagined. Ever read Dorian Gray Karl? But as Wilde once said, that's another story.

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by Eric Mason

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PABULAR P.O.BOX 180 LONDON SE12 8JJ ENGLAND

First of all let's clear up a couple of mistakes which crept into the last issue. First, I didn't do a lecture in Chicago, and second I didn't attend the Abbot Convention in Colon, Michigan. Both Chicago and Colon and also New York were on my itinerary but due to illness in my family I had to fly home a little earlier than planned.

The Page boy speaks....

Actually, I had written two columns for this magazine while I was in the U.S. and the last effort was the editor's selection from both of them.That accounts for the mistake. My last U.S. trip seems such a long time ago that it is pointless to go over it at this late stage. What will Posterity think when it reads in an April issue of a magazine about a trip I made in July and August? It will assume I am talking about the year before. There is no way it can possibly understand that I am talking about the future in the past tense. Do you think Posterity will take the trouble to check out the fact that although this is the April issue I am actually talking about events that took place three or four months later, and you must add to that the fact that I am actually talking about them in November.No, I don't think anyone will ever try to work out the facts. I can't, you can't, the editor can't. Let's change the subject.

I attended the British Ring I.B.M. Convention in September as a dealer. This is my first British Ring I.B.M. Convention for years for reasons which are too humorous to mention. I liked it. I don't intend to go over the events because they will have been well covered in other places, but I will tell you of one event which you haven't read about and and it isn't normally the type of material you would read about in a magic magazine. Are you ready?

So I'm standing in the mens' room doing what comes naturally. Suddenly a voice says "Just the man I'm looking for". I look sideways and see a face I recognize. He didn't wait until nature had taken its course. He stands along side me and says:"Can I ask you something about your Three Card Trick?" I check out nature, look sideways again, and say "Yes".

So help me, he reaches into his pocket and pulls out three card and starts to demonstrate the fact thet he doesn't know one end of a deck of cards from the other, and in the course of this demo one of the cards slips out of his hands and lands approximately twelve inches in front of my feet. He looked dismayed.

I looked at him and said "Pick it up" AND HE DID.He looked at the card, shook it a little, and said, among other things "Could you exchange this one for me?" So I said "It's plastic coated, dry it on the towel."He turned away from me to do just that, and I naturally, disappeared. Do I have to inform you that he was an amateur?

As I write this Maurice Fogel has just walked through the door. He opened it first. I don't know why he bothered to come here because with his reputation he should be able to know what I am thinking about from wherever he is. I just asked him 'How are things Maurice?' and he looked me straight in the eye and said 'Mentalism is dead. In fact not just dead - it has been murdered. There are too many incompetent mindreaders.Audiences today expect something better than a ten minute conversation climaxed by a guy holding up a playing card and saying 'This is the card you thought of.' '

Actually, I don't agree with him. I don't think that any branch of entertainment can ever be called dead. I think it is a case of the performer adapting himself to his conditions and times. It is very difficult in this day and age, in most places of entertainment, to hold an audience 100%. You have to fight to gain attention. You have to fight to hold their attention, and you've literally got to have a finish which demands applause. Singers have got it made. Audiences are preconditioned by the fact that they know the melodies and lyrics and they know when the end of a number has arrived. They applaud automatically even when they haven't been listening.With magic acts it's different. You have to have their attention all the time. Mindreaders may think they are having a bad time - but just think of what a comedian has to do. He has got nothing going for him. But most of the comedians I know of are making a living.

Why shouldn't the mindreaders be able to?

Goodbye,

Patrick Page

another exclusive import from Martin Breeze

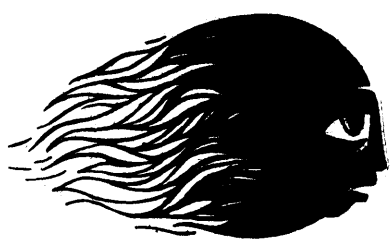
There he goes again that boastful fellow - or is he just enthusiastic? We will never know. The big news this week is the arrival of a large and exciting package containing a number of Al Schneider's latest book entitled "Al Schneider on Close-Up". You may already have heard about the story behind my discovery of the book. I was at the SAM Convention in Pasadena, California. I took a brief wander around the dealer hall and stood for a while in front of Al Schneider's stall. He was doing a show. He wasn't demonstrating. He was entertaining an enthusiastic crowd with skilful and wonderful close up magic. We were all enthralled and when the crowd had thinned we had a chat together. I wanted to buy the rights to all the tricks and bring them back with me to the U.K. "Impossible", he said. "How come?" I replied. "Well, all the magic you have seen will be published in my new book **Al Schneider on Close-Up.**

"Can I have the exclusive rights to this book in Europe and the U.K.?" I asked. "*Sure thing! Buy several hundred copies and you can have the U.K. rights*". I did. The first ten copies arrived by airmail just before the IBM Convention at Brighton and were snatched up as they hit the counter. Now a big and heavy parcel has arrived and at £15.00 post free to the U.K. this book is most definitely the biggest bargain in magic. I can assure you that it contains the best new close up magic that it has been my privilege to witness. If you buy the book and don't agree send it back and no questions will be asked.

Another dealer, a good friend, has indicated that he will have supplies of this book but I doubt if they will ever arrive as there is no doubt that because of my massive investment I have sole U.K. and European rights.

The book is packed with effects using all the popular magical objects; salt cellars, coins, rings, cigarettes, Himber Wallets, and several pages have been devoted to the philosophy and approach to creating close up magical performances that entertain. The book is beautifully produced, well-printed on glossy paper, has 143 pages and well over 350 clear and concise photographs.

I have not felt so impressed by a book since John Mendoza's **Close Up Presentation** and his **Book of John** (I have rights on an exclusive basis for **Close Up Presentation** and also the **Second Book of John** which is anxiously awaited plus also Mendoza's Magicassettes which are now in production in the USA). So there you have it my magical friends. A book you will be delighted to own and which will provide you with some excellent magic to add to your own performance. Not pipedreams that have never seen the light of day but magic that earned Al Schneider a hefty ovation and that is something you rarely see in the dealer room of any convention. Remember just £15.00 post free anywhere in the U.K. or £15.75 post free to Europe.



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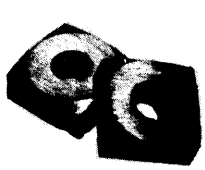

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This manuscript holds a somewhat unique status in that small but ever growing body of literature of the card magic of Larry West. Those familiar with Larry's card magic may be surprised to find that these pages do not contain a single Elmsley Count!

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Send for your copy of this manuscript today. Together with two regular decks you are ready to read and learn with enjoyment the strange pearls of mystery formed in the weird mind of my friend the indomitable Larry West.

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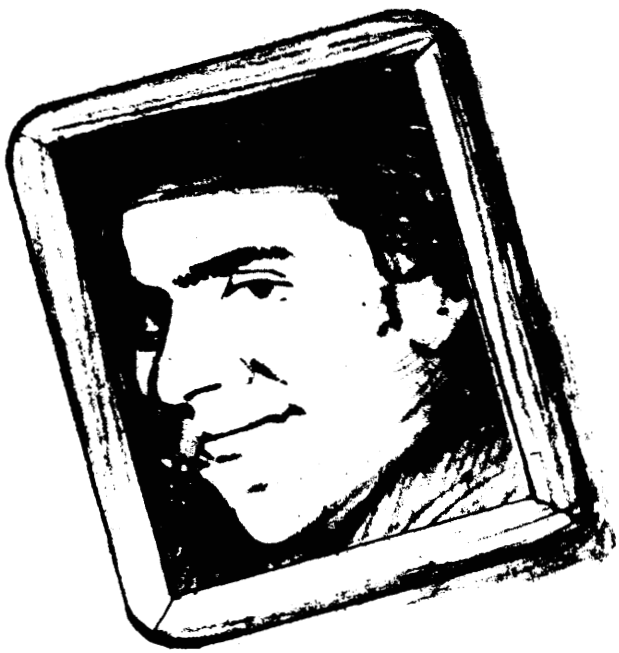
POCKET SLATES ROUTINE

Tommy Wonder



POCKET SLATES ROUTINE

Tommy Wonder

This is a very fast moving routine to produce 4 messages on two pocket slates. I have used it from time to time. It starts very simple, in fact so simple everybody thinks he sees through it, but after the first message, the other three seem to appear simultaneously.

Two slates and two flaps are needed. The messages I paint on with water paint. This can be washed off later, it is clearer than chalk and does not get smeared after a few performances. Any messages which are not too long can be used, and for convenience I number them from 1 to 4.

Message 1 and 2 are painted on the flaps, messages 3 and 4 on the slate themselves.

The flap with message 1 is placed message downwards on top of message 4 in the slate. Likewise, message 2 on top of 3.

Slate 4/1 is placed on top of slate 3/2 (flaps uppermost), and both are placed in the pocket.

Performance:

Take both slates from the pocket and hold slate 3/2 in the left hand and slate 4/1 in the right hand. Both with flaps uppermost.

The right hand shows both sides of the slate it is holding several times by simply turning the wrist. The left hand slate is not shown both sides, but just moves a little from left to right and back again a few times.

This is done as you say, "These slates are completely blank on both sides, *as you can see.*" This statement, together with the manner in which the slates are shown will cause the audience to become very suspicious. That is needed for what follows.

Slide the right hand slate underneath the left hand slate and immediately turn both over and let them rest on the left hand. Flat 1 will automatically fall from the top slate.

A magical gesture is made over the slates with the right hand which then removes the top slate to reveal message 1 on the left hand slate. Right hand immediately places its slate under the one in the left hand bearing the message. Flat 2 will now fall.

The appearance of message 1 will not impress anyone — they will think it was already on the side they have not seen. With everyone thinking that they have seen through the trick you are now way ahead of them. At the end they will find it impossible to backtrack.

Make another magical gesture and lift off the top slate and there is message 2. This will be a small surprise, but the really startling climax comes when you turn over both slates. Messages 3 and 4 will be staring them in the face.

The appearance of message 1 gives your audience a false solution. If they were to see through the complete trick, they would first have to throw away their first solution and start afresh.

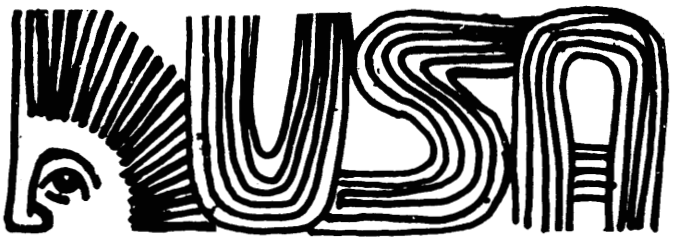
Resetting is easy. Hold both slates with flaps uppermost. Slate showing message 2 in the left hand and slate with message 1 in the right hand. Put right hand slate on top of left hand slate and place both in pocket. When they are out of sight just move flap 1 over the slates and place it in the other slate against message 4. You are now ready for the next performance.

Some comments:

At first I used to show the slates on all sides, and then made the messages appear. The routine was not so deceptive. I think it is just a little bit too much, to have 4 messages appear, the slates must be mechanical or something.

The method I use now for the first message is (at least in the eyes of the spectators) a very reasonable method for a message to appear on unprepared slates, (although not deceptive). It brings them in the right mental state for the greater impact of the last 2 messages.

I use this sometimes when I want some special topical message to appear, like I did last year at the night of New Year. First message was 1979, I said, "Oh sorry, it's already 1980 (and 1980 appeared on the slate), and for 1980 I wish you *Good* (message 3) *Luck* (message 4).



HAPPENINGS By O'Bie O'Brien

Hello again from the land of magical opportunities.

Just got back from Tannen's Jubilee. The big hit as far as close-up magic and lectures was none other than England's Bob Read. This man never fails to get the audiences attention and the minute he does, he has them in the palm of his hand.

Bob had to do six close-up stations and I saw three of them. The first two were limited to about twelve minutes. The last one he did his complete routine and the round of applause he got I think brought tears to his eyes.

Bob did his $100 Glass thru Table, Transfero Tumbler, Bottle Production, his Cups & Ball routine, (which is the best entertainment I think for Cups & Balls) and George Sands, "Ropesational". Bob's handling of Sands routine makes a person want to go home to learn the routine and immediately put it to use. All I can say is that you people in England, and especially London, are lucky to have a man so close by who can be the hit of a convention. If you haven't seen him, you're not into magic entertainment.

I attended a performance by another great Englishman by the name of Maurice Fogel. I went to see Maurice and I wasn't disappointed. He did a short lecture tour two years ago in the States and people are just beginning to see how good his material can be, if presented correctly.

Mr Fogel really shows you waht can be done with a nail writer and the one ahead principle. This was my first time seeing Maurice work and sitting with Art Emerson, we agreed it was a superb performance.

The last trick he did in which a colour, a country and a non-living name were revealed, after having been chosen by three ladies, shows why he is known as one of the world's greatest mentalists. Great show Maurice! For the hundred-plus who saw his performance and the standing ovation he got was well deserved.

Some of the others on close-up were Benjamin, Al Goshman, Meir Yedid, Daryl Martinez (who was also great), Father Cyprian, Peki, Stan Lobenstein and F.I.S.M. winner John Cornelius.

Getting back to the U.S.A. we have a convention here called NYCAN (New York-Canada Conclave) which held its 45th convention last weekend. The first Eddie Fechter cup was given out to the person judged to be the most entertaining at close-up. Eight people competed and the cup was won by Ray Mertz, a regular at the Forks Hotel on weekends.

Ray was especially glad to bring the 1st award to Buffalo, the home of a truly great legend and teacher of magical entertainment, Eddie Fechter.

Till next time, keep in mind April 23-24-25 1981 for our 11th F.F.F.F. and if things work out OK, Bob Read and Joe Riding might be in attendance.

GRANDMA'S TRIPLE CUT

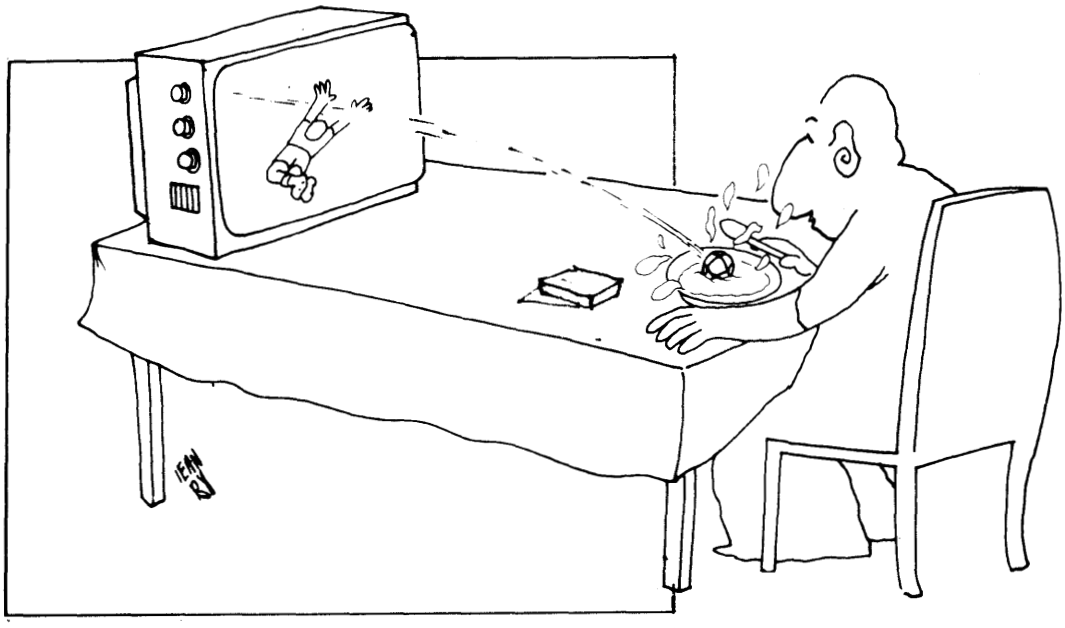
Steve Kuskie

This is a one-handed triple cut that you will be able to do immediately. It is easy, and attractive to watch.

Hold the pack in position for the Charlier one-handed pass. Mentally divide the pack into three equal sections, A, B and C, from the top down. You may wish to outjog section A slightly, but with practice this won't be necessary.

Drop section C into the palm as when starting the regular Charlier pass, levering it up until it clears and is at right angles to the remainder of the pack. Section C is then pushed and held against the remaining portion, freeing the forefinger for use to separate A and B. B drops into the palm, then C, and finally A. Voila.

This flourish can become a shuffle of sorts if, after dropping B, A is brought above C and the forefinger again used to separate C into two portions. The lower half of C is dropped into the palm, followed by A, and lastly the remainder of C to end. You can, if you so wish, take this even further.



OUTWARD BOUND

Roy Walton

The basic effect of this trick is a simple transportation of cards from one place to another. However, by altering the conventional layout pattern, and by paying due attention to the timing in its presentation, the effect becomes quite strong for an audience.

I am not sure who invented the switch move used in the effect, but think it may have been Charlie Miller. It is a good sleight and worthy of greater use by the fraternity.

Before commencing, secretly place the Ace, Ten, Jack, Queen and King of spades on top of the face down pack, the Ace being the top card.

Handling details and presentation outline:

Hold the pack face up in the left hand in the dealing position and get a left little finger break above the lowermost four cards (above the QS). Start to spread the pack from hand to hand pushing the cards over from the face with the left thumb, as you explain that you are going to do a trick with the four two-spots.

As you arrive at each two upjog it for just over half its length. When all the four cards are outjogged close the pack into the left hand in a *casually squared* state. As the pack closes into the left hand, grip it above the left little finger break between the first two fingers and thumb of the right hand, the thumb going onto the face of the pack and the two fingers into the break.

Hold the pack above the break firmly with the right hand and immediately move the left hand upwards to strip out the protruding two spots carrying the four cards below the break in the hand, adding them to the rear of the twos as they are stripped out. *Before moving the left hand*, pivot it downwards slightly, the pivot point being at the outer short end of the pack, and then move forward stripping out the jogged cards. The stripping action should be rapid and takes place *immediately* the pack has been casually squared into the left hand. Place the stripped-out cards together with the four secretly added below the face-up pack and then turn the pack face down. At once, thumb off the top four cards without altering their order and drop them in a pile a little to the right onto the table.

Say, "As well as the four twos I am going to use five completely unimportant cards." As you explain this, turn the pack face-up and get a left little finger break above the lowermost five cards of the face-up pack. Actually, the break must not be less than five, but it can be more, so there is no need to thumb-count precisely five cards, just estimate a little more than five and take your break at this point.

Start thumbing over the cards as before and upjog any five cards you wish. Make some remarks about them *completely unimportant* establishing this phrase in the spectator's minds. For example, as you upjog the third one, say that one is even more unimportant than the previous two.

When you have the five cards outjogged, strip them out adding the block below the break using the sleight already described. Replace them below the pack and turn it face down.

Thumb off the top five cards into the right hand without altering their order and put the rest of the pack aside — it is no longer required. Place the bottom card of the packet of five held in the right hand in a central position on the table and arrange the other four cards around it in the form of a square.

The timing of the following part of the trick is important for maximum effect.

Pick up the packet of twos? and place them on top of the centre card of the array saying, "The twos are here." *As soon* as the twos? are down immediately turn the four corner cards face-up saying "but jump to here."

Turn the centre heap face-up and leave them slightly spread as you continue, "leaving five very unimportant cards in the centre, unless you are playing poker, that is." On this final line spread out the five cards to reveal the Royal Flush.

Fred Robinson

OASIS

OASIS FOR OCTOBER

Algonquin McDuff from Vancouver, U.S., writes — I recall some time ago an article by **Albert Graham** on the problems of the close-up worker.

Do you think anything has been done since then to improve matters? Isn't it about time you reiterated the sentiments expressed? I could add a few other problems — close-up in huge rooms is not on! Either the audience is too big and can't see, or it's too small and the entire production is dwarfed. Organisers should work from a pool of magicians — and simply suggest to the audience that they will see a selection of 6 workers from say 15. That way no-one is disappointed. The teams would work 5 or 6 handed.

I'm prompted to write because I do enjoy your magazine, perhaps fewer card tricks would be better.

Mr McDuff also enclosed a cutting from The Linking Ring. It was an article from the pen of that interesting writer, one **Rick Johnsson**, castigating the organisers for their treatment of close-up workers at their functions. Briefly, he mentions occasions when he was pressed into doing ten twenty-minute consecutive shows, no-one to introduce the performer, being interrupted with the request to move on to the next table when approaching the climactic point in a routine, no proper tables provided, etc.

The solution to these problems lies mainly with the performers themselves, particularly those whose services are in demand who have the muscle. It is they who will be listened to with respect if they play merry hell and refuse to appear again unless steps are taken to provide all possible facilities for the close-up performers. Even better, write to the organisers — who no doubt are doing their best having regard to their experience in matters of organisation and suggest possible improvements which could be implemented, also what about congratulating those who do make it a pleasure to appear at their functions.

There is of course, no satisfactory solution at large conventions when there is only one large room available, although it might be an idea to have the close-up late at night on the last day of the convention, commencing about 11.00pm or midnight. This would considerably reduce the numbers as many only attend the close-up sessions because nothing else is happening at the time. If you think the idea a crazy one — who are the people wending their way back to their respective hotels in the early hours of the morning — and who were those in days of yore who congregated in someone's hotel bedroom for highly secret sessions long after the other registrants were safely tucked in bed? You know the answer.

Friend McDuff must be a relatively new subscriber as he seems to be unaware that his idea of working from a pool of performers has already been explained in this column and is used every year when I organise the Pabular evening at The Magic Circle. This gives me the opportunity to express my thanks to **Anthony Brahams, Stephan Blood, Kevin Davie, Johnny Johnson, Brian King, Jim Jones, Ian Keable Elliott, Mike O'Brien, David Walker,** and **Phil Wye**. These ten performers entertained at four tables for approximately one hour. The session started with a performer at each table and as each performer finished his place was taken by one from the pool. At no time was a table vacant for more than a moment, no performer was under pressure either to finish or start at a table and no whistle was blown. I only have someone's word for this — having left the scene for a quick one. It is also possible to over-organise.

Juan Tamariz sends details of an annual event which will be over by such time this issue reaches you. The registrants are limited to around thirty and they really get down to business. The following is an extract from his letter.

→

Next 30th-31st October and 1st November we'll have the **Jornadas de Cartomagia de El Escorial.** Roberto Giobbi (Switzerland), Christian (Austria), Reinhard Muller, Dieter Ebel, Ritter (Germany), Dick Kornwinder and Eric Eswin (Holland), and other cardmen are coming... (plus Ascanio, Camilo, Cachadina, Varela, Trueba, Jose Laraz and many others from Spain)...

The topics to discuss are: 1) **Forcing** (one of the stronger weapons in card magic...) 2) **Outs In Card Magic** (!) 3) **Travelling Cards** 4) **Coins And Cards...** Each year the level of the workshops and discussions are growing, and in Spain there are, now, a very young generation of cardmen with a real background of solid basic knowledge. I hope they can give a new and interesting approach to card magic...

Adios

KRIX

Al Smith

Throughout the many and varied writings of Jon Racherbaumer, constant reference is made to Robert Walker and his *"Crux"* manuscript — a treatise, as yet unpublished, larger than the encyclopaedic *"Greater Magic"*. This gargantuan work is seemingly devoted entirely to the trick about to be described here. The theme being, basically, that of the Dai Vernon-classic *"Twisting the Aces"*, although I am led to believe that, as with most of the contemporary versions of the effect, the aces have been cast aside in favour of the A-2-3-4 of one particular suit. This, as will be seen from what follows, makes the routine easier for the audience to follow. Whatever.

I mention Walker and *"Crux"* simply because in an effort of the size Racherbaumer reports what follows here must have been included somewhere along the way. However, not having access to *"Crux"*, and not having seen the following *method* anywhere, I hesitate not to include it here.

An almighty illogicality rears its head in one sequence, but this occurs so far into the trick, no-one will notice it — despite the glaring nature of its presence. However, the major advantage is that *all* the counts in this version are Elmsley Counts. Too often in previous handlings, the action has been slowed down by the performer having to stop and think whether he should be doing an Elmsley, **Flexible, Siva,** Jordan, Normal, Abnormal, or **Whatever Count.** Phew! So much for a fairly extensive preamble: Here we go:

Run through the deck and remove the A-2-3-4 clubs. At the same time, get 4H to top. Via any of the addition moves currently in favour, arrive at the following position: A-2-3-4 (face up) 4H (face down) — back to back with the 4C. All in dealing position in left hand. Reverse count the four(?) cards into right hand, so the position becomes: 4C-4H-3-2-AC. Clubs are face up, 4H face down. Transfer the cards back to left hand dealing grip. Now:

With right hand, slide out lowermost card — 4C — and whilst exhibiting this card, calmly turn the left hand palm-down, thus surreptitiously turning the packet of cards completely over. Place the 4C onto the (apparently) face down packet. Actually, a check at this moment would reveal the 4H face down and the three remaining clubs face up. Your patter at this stage should be something to the effect that the 4C is a difficult card to handle, or some such trivia. Flip the 4C face down, and prepare for an Elmsley Count.

Seemingly the whole packet is face down, so now perform the E.C. to show the AC has reversed itself. This should be a normal E.C. but with five cards instead of four — last card going to *bottom* of packet. As stated, three backs, and the face up AC.

Flip AC face down and normal E.C. again — last card to top — to show four backs — the packet is apparently as it should be: all cards face down. Normal E.C. again — last card to bottom — to reveal 2C face up.

Flip 2C face down, E.C. — last card to top — four backs are seen once again. Another E.C. will reveal the 3C to have reversed itself — last card to bottom this time.

Now, after your preliminary comments, the whole point of the exercise is, of course, to show that, although the A-2-3C are fairly obedient, the 4C is not.

Flip the 3C face down, and E.C. — last card to top to show all backs. Now: Do a normal reverse deal/count of three cards from left hand to right. Casually flash these cards — A-2-3C and make any excuses you can think of for the misbehaviour of the 4C. Place these three cards below the card(s) remaining in the left hand.

Flip the top card (now 4C) face up and continue with appropriate pattern, during which

time, double lift the 4C and 4H — back to back — taking the cards with the right hand. *At the same time*, flip the three cards remaining in the left hand face up and add them, still face up, below the 4C.

You are now in the same position just prior to the earlier crafty turnover and are all set for a repeat of the sequence already detailed — however, tackle it slightly differently: so:

Simply pause momentarily and then flip the 4C face down atop the (face down also) 4H. The fact that a *back* is seen and not a *face*, as, in fact should be seen if there were no shenanigans, passes unnoticed. This, incidentally, is not the discrepancy I mentioned earlier. Standby for that. O.K.

With cards apparently face down, E.C. again — last card to *top* — three backs and a face up AC are seen. Say something like, "Here comes the ace again." E.C. once more — last card to top — and this time two backs and the face up AC and 2C are seen. Comment: "And closely following is the two." Now:

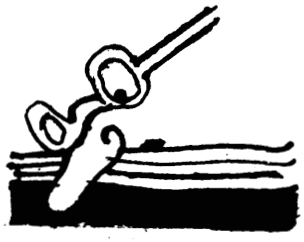
Prime the spectators by saying, "And after the *two* (don't mention the ace) comes the three." This, of course, is true, anytime — three *does* follow two, *and the spectators will expect and will be looking for the three.* And they *will* see it.

The next E.C. — last card to bottom — produces the anticipated three. Everybody is looking for it — they see it — and they're happy. What they will not see (but should) is the ace. *This* is the descrepancy, the illogicality. BUT: because of what has gone before, and the way you follow up, no-one misses the ace. It's the *three*, they're after, and they get it.

So: Position now is 3-2-AC face up: 4H-4C face down. Normal reverse count to show A-2-3 face up. One card — apparently the 4C — remains in the left hand.

Square A-2-3 in right hand and add to back of 4C (actually 4H), but injogged slightly. As you square the packet push the 4H (only) forward, and as the A-2-3C run completely flush with the 4C, remove the 4H completely and drop it onto the table. Amidst further chat about the awkwardness of the 4C, drop the A-2-3C face up atop the deck. This conveniently gets rid of the hidden 4C, which lands face down atop the face down deck. Now: To conclude:

Show the reason for the obstinacy of the 4C: *It's the 4H!!*



BOOK REVIEW

Bob Read's 100 DOLLAR GLASS THRO' TABLE available from the author at 32 Regal Way, Kenton, Middx, England, at £2.50 or 5 dollars.

In the original version, a sheet of paper was moulded around a glass tumbler which was then used to cover a coin and a spectator invited to guess 'heads or tails'. This was repeated a few times with the idea of keeping the attention of the spectators on the coin. Before covering the coin for the last time the glass was allowed to slip out of the paper onto the lap and only the paper shell going over the coin. This shell was then smashed flat and the glass produced from under the table.

The above description will enlighten the uninitiated and also serve to point out the superiority and advantages of the routine under review over its ancestor. The preliminary non-magical guessing game designed to provide the necessary misdirection has been replaced by a series of magical effects which are a logical and entertaining build-up to the climax.

A piece of newspaper is rolled up into a small ball and placed into the pocket only to reappear under the glass when it changes into a pound note or dollar bill. This is then re-rolled into a ball and an attempt made to cause it to penetrate the table from below into the glass, but on lifting the glass a potato is revealed. Finally the glass? is smashed through the table and when it is brought to the surface the note is inside.

Not only does this routine possess considerably more scope for providing entertainment than the original it can be performed standing and in any situation providing there is a table. There is also a clever little touch which leads the audience to believe that the glass is still under the paper covering after it has been stolen away, plus an optional gag which requires an additional small prop.

All is revealed in a booklet of eight large glossy pages. Accompanying the text are 28 photographs ensuring that every phase of the trick is understood. There are few tricks which, when performed in close-up situations, have an unsuspected climax with sufficient impact to bring an audible gasp of amazement from an audience — this trick is such a one.

DATA

Phil Goldstein

The performer writes a prediction on the back of his business card. This is placed aside. A small twelve-page calendar is introduced. The sheets are torn from the calendar's backing board, and spread face down for a spectator to make a free selection from same. Another spectator is asked to call out a number from one to thirty-one. These two pieces of information are combined to produce a date — say, July 24. The prediction message on the back of the card is found to read: "I forecast the date of July 24. Signed, (performer's name).

The method combines a classic mentalism technique with a clever idea devised by the late Hen Fetsch, which allows you to force the name of the month. The procedure was used by Fetsch in conjunction with an impression device, for a demonstration of thought-reading ("Date Man Duplication", *Phoenix* 238, 1951).

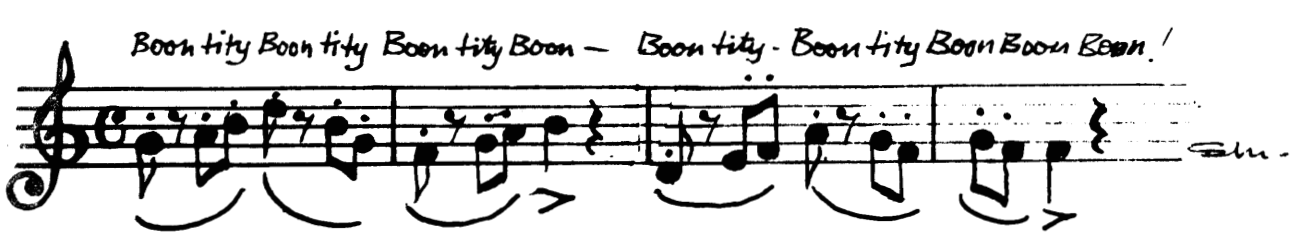
The calendar is prepared. The front sheet bears the layout for January, as would be expected. However, all eleven of the other sheets are duplicates for the month of July. Thus, when the stapled sheets are torn from the backing board, and spread for a selection, the spectator can only pick July! When you fan the sheets, if your approach is confident and casual, you can be certain that the spectator will draw from near the centre of the fan — thus, the force month of July will not be suspect (as July occurs near the middle of the range of months). If, however, you are unsure about this, simply give the sheets an open mixing prior to the selection — so that there will not be any surprise no matter where the July sheet happens to turn up. Of course, you must see to it that the one January sheet is not taken. Simply keep this below the others, and do not spread it out — thus, it cannot be taken.

There is no need to "prove" that the months are all different. The audience *assumes* that all twelve sheets are different. The only reason they might think otherwise would be if your own *guilt* tipped them off. . .

Having taken care of the choice of month, what about the choice of date? This is a legitimately free selection — which is added to the prediction message *ex post facto* with the use of a *nailwriter.* This can be in your pocket, in any of the various holders that have been described and/or marketed in the past. When you put away the eleven unchosen sheets, you put on the writer. Pick up the business card (which has the entire message written out, except for the date number). Say, "Before we check to see if I've been accurate with the month, let's take this a step further." Turn to a spectator, and have him/her call out a date. If the date is over 28, turn to the first spectator with the month sheet and inquire if there are enough days on the sheet to cover the named number. (Of course there will be, if you use a force month with 31 days). During the question you write in the number with the nailwriter. If the named date is under 29, your stall is in the form of asking the first spectator to place his/her finger onto the named date, so that it won't be forgotten.

Of course, the forced month could be combined with a number force to allow for a totally forced date, predicted with no nailwriting. However, there are few number forces as quick and clean as the month force, and to go into anything too complicated here would bog down the presentation and thus lessen the impact of what is, after all, a very fast routine.

The routine can be expanded one more step, if desired, by using an idea first put into print (I believe) by Eddie Clever. In your pocket, have a handful of coins of random values, but all with the same year of issue. These are tossed onto the table, and a spectator allowed to pick up any one of the coins. Again, the key here is bold confidence manifested through casual behaviour. If you convey the sense that you have nothing to hide, the audience will assume that the dates on the coins are all different — that the coins are an arbitrary group that just happen to be on hand. With this extra force, then, the prediction message is expanded to include a year, as well as the month and day.



PRESENTING

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You can make the physical prediction a bit more elaborate by having the prediction card sealed inside an envelope. This would of course be of the slit or window variety, giving you access to that space on the card where the number must be written. Alternatively, a solid envelope with a carbon insert can be used, the number being added to the card with a stylus writer, via the carbon.

The impact here stems from the speed with which the number can be added to the prediction message. You have so little to write, you can hand the prediction to a spectator with only a moment's contact. The message is too long and elaborate to suggest such quick contact would be of any function, so this momentary handling of the card will not seem to be of any significance to the audience — in fact, many will forget that you ever touched the card again after the initial writing of the message.

AMONG THE DEALERS

Offerings from Busby-Corin, Inc. 1351 Francisco Blvd, San Francisco, Calif.94123 include Shigeo Takagi's NEW ONE CUP ROUTINE priced at 50 dollars and only available from them. To this five dollars to cover parcel post should be added by U.S.A. customers and seven dollars fifty for Sea Parcel Post to places outside the U.S.A.

To be fair to purchasers of the original routine it was decided not to reveal the further effects possible with the new cup. This 'pig in a poke' situation makes it difficult to convey to readers whether or not it would be a worthwhile purchase.

For those who bought the original and found it a worthwhile purchase will welcome the extra climaxes made possible with the new cup. Without giving the game away — some idea of the impact one should expect it to have on the spectators is to equate it with the Chop Cup which is best performed standing. The new Takagi routine, which is performed seated, should provide three distinct points towards the close of the routine which the performer should

receive applause. The climax to the original routine was the production of a large ball and the cup? shown to be a solid block of wood having no interior. To this a further climax has been added by Tagaki and this is topped by an additional one by Jeff Busby. Those not acquainted with the effect may like to know that the routine commences with various transpositions and penetrations with a small ball.

The apparatus consists of two small and two large brightly multi-coloured crocheted balls, the cup and wand, both the latter being lathe-turned quality props which will give pleasure to those who demand the best in their properties.

The instructions consist of two separate booklets and two sets of illustrations containing over forty line drawings.

The second offering by this company is the LARRY JENNINGS CARD IN ENVELOPE WALLET. The basic idea comes from Paul le Paul who was undoubtedly responsible for the effect becoming one of the classics. The method of getting a signed card or cards into an envelope which is within the zippered section of a wallet is general knowledge, but it was Larry Jennings who designed an improved style of wallet which enabled the envelope to be shown inside the wallet, and also eliminated the suspicious fumbling associated with this trick when removing the envelope. This wallet is fully explained with an accompanying diagram in Alton's Sharpe's 'Expert Card Mysteries'.

Purchasers of this wallet are therefore not buying a secret, but making an investment. Professional workers who insist in using only properties of the highest quality which do the work required in the most efficient manner possible, and those who are thinking of adding this effect to their repertoire this wallet leaves nothing to be desired. It is recommended without reservation.

Included with the wallet are comprehensive instructions which include tips, historical information, routines and methods of other magicians etc. This booklet can be purchased separately for five dollars and is well worth the modest outlay.

Two different models are available. One in soft calfskin with a choice of colours — black, dark brown or grey at 65 dollars, and the other in genuine Monitor Lizard skin lined in leather. This model is available in two styles of black — either large or small grained polished skin, and also in brown skin with black accentuated markings at 100 dollars. An extra 6 dollars is required on foreign orders for shipment via Air Parcel Post. Insurance is advised for foreign orders where the country accepts insured mail and is an extra 1 dollar 50c. Money refunded less package and postage free if dissatisfied and wallet is returned safely.

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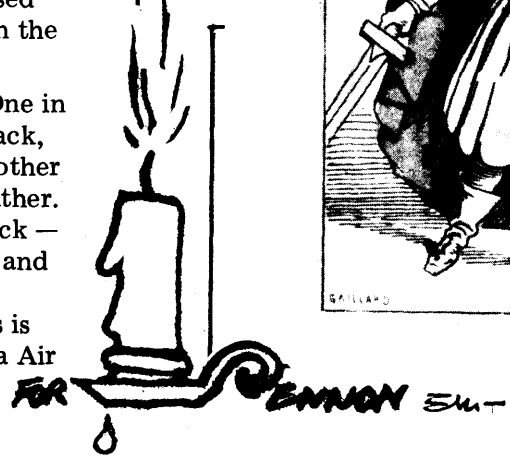


Taskspelaren. Efter P. Massanis målning.

From The Bob Read Collection. Number five in a series of six

Dateline Scotland. For those of you who may not know it I am a Scotsman. This means that from time to time I return to the scene of the crime and that is what I am doing at this very moment. I decided not to accept any work over the Christmas and New Year period and visit my little hideaway north of the border.

This means of course that I haven't seen any magic for the last ten days or so. Not that there isn't any magic going on up here it's just that I tend to avoid it when I am having a holiday. Now, when I have a holiday I tend to watch TV a lot, which means I can catch whatever magic there is on the goggle-box over the festive season.

I've been thinking about magic on television and I have come to the conclusion that magicians watch it for four reasons.

1. To be entertained.
2. To look for new material for their act.
3. To be aware of which effects NOT to do in their acts, at least for the next few weeks.
4. Those who, performing magic for a living like to keep their eye on the box in case one of their pet effects or routines are performed.

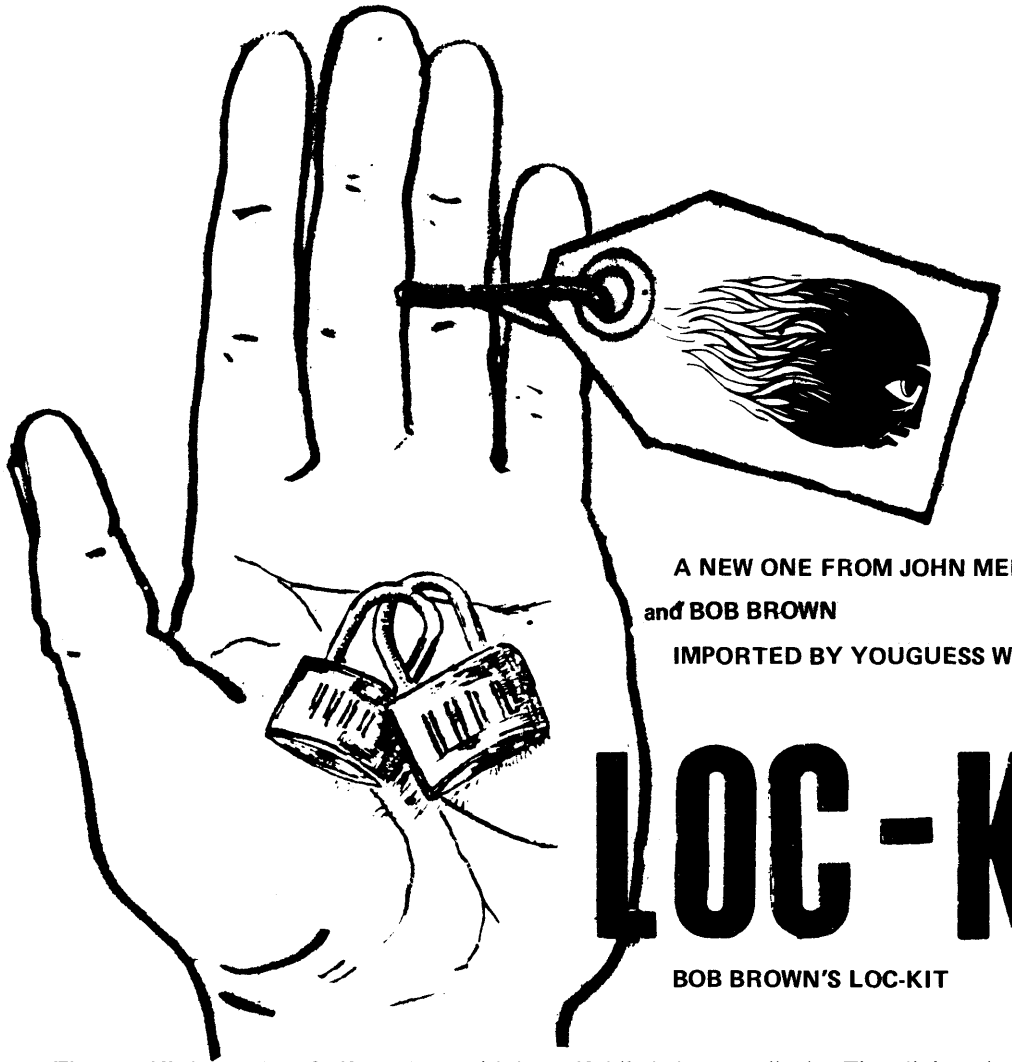
The first category we can ignore. The second I just don't understand, although I remember Goodliffe quoting a concert secretary who, when discussing a magician said 'He is very good. He does all the latest tricks you see on TV.' The third lot are the intelligent ones trying to keep ahead of the game. The last category, in which I include myself, are those who rarely or never appear on TV. They can spend a long time developing an effect for their act, until they have what they consider a good solid four or five minutes which is their own. The effect may be old, or standard but they have added something of themselves to it, and suddenly overnight someone does it on a late TV show and if it is a particularly strong effect, it's always goodbye, goodbye, goodbye. Especially if it has a strong comedy or surprise element.

I never used to worry about what David Nixon did on TV because technically David was not all that strong. As a live performer doing his regular stand up act I thought he was one of the greatest, but when finding new material for a weekly TV series he was limited in what he could do.

Today, David has a successor, namely Paul Daniels. Now here is a force to be reckoned with. He has technical ability, knowledge, style, and he is also very funny. To the public he is a 'name'. He is capable of doing anything. Siegfried and Roy are doing things which are outside the scope of most working pros, but because of his performing ability, Paul can do anything he wants to.

Is there a point to all this? Yes there is. It's something I have said before and I'll say it again. Do your own thing. Find your own effects. Develope your own routines. Maybe, just maybe, Paul Daniels will force us into devising our own original routines, effects or presentations. I hope so. He has got me thinking. He's so good he scares me.

Goodbye,
Patrick Page



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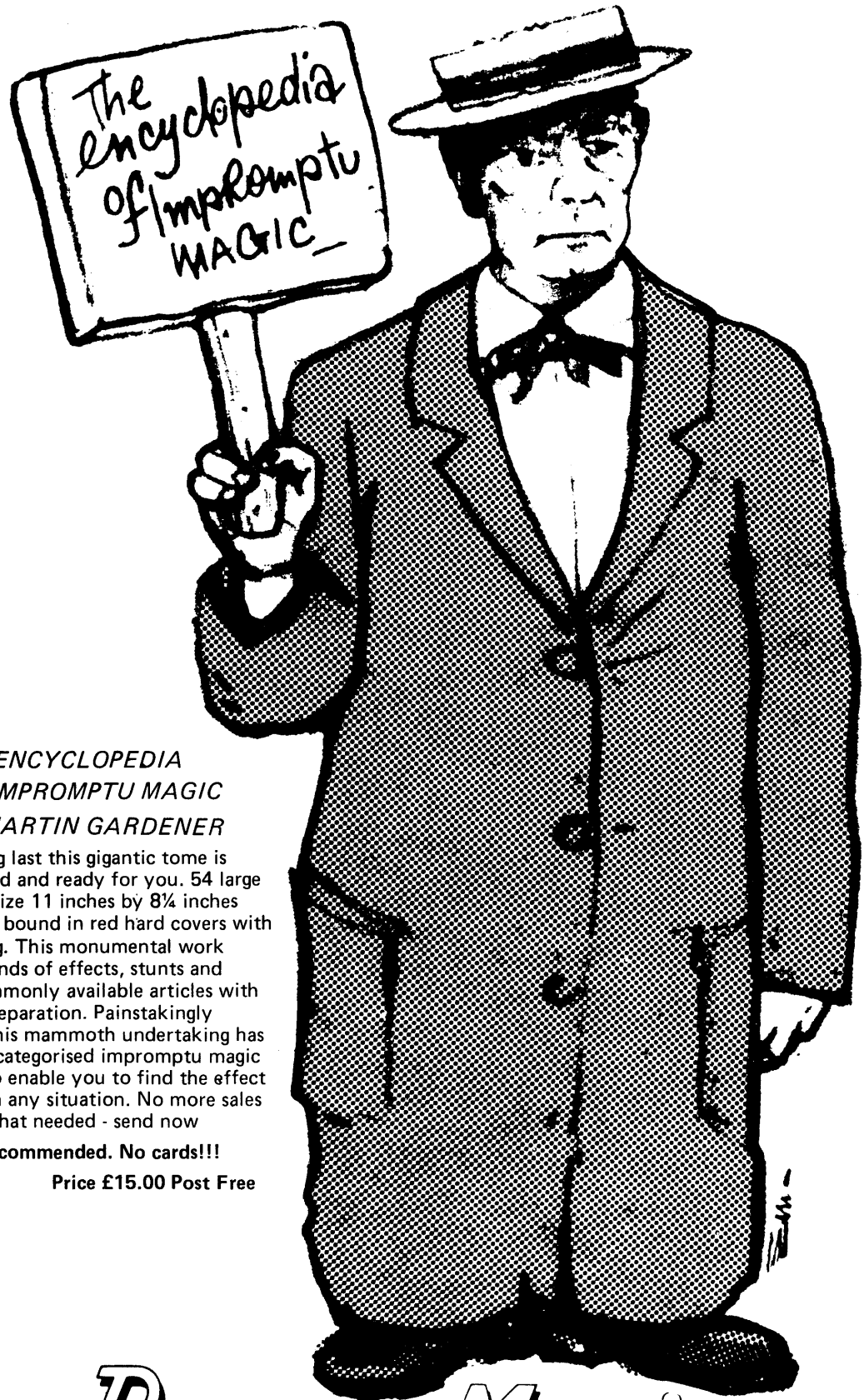

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VOLUME 6 NUMBER 6 JUNE 1980

Popular

IT'S A PITY: THE JUAN TAMARIZ ROUTINE
and PRESENTATION for FIND THE LADY

IT'S A PITY : The JUAN TAMARIZ ROUTINE and PRESENTATION for Find the Lady.

Described by Fred Robinson

It must be about three years ago since I first saw Tamariz perform this effect. Since that time I have seen the effect many times and it never fails to create a considerable impact on the spectators, whether they be magicians or lay people. Not only are they mystified they are entertained throughout the routine. Simply stated this is what the audience sees.

A Queen and two Deuces are shown and two spectators are each given two £1 notes the performer has one only. After freely showing the three cards and getting one of the spectators to bet that the top card is the Queen — after convincing everyone that the Queen is really on top. The spectator loses one £1 – the Queen is the middle card. The other spectator is then the victim — after being convinced that the Queen is now in the middle, he also loses £1, the card having returned to the top.

The climax comes when the performer discards one of the cards leaving just the Queen and one other card. After some byplay one is invited to bet which is the Queen and the other puts his £1 on the one not chosen by the other spectator. Therefore one of them must be the winner and take all. Not so — neither card is a Queen. Performer turns over the discard — it is the Queen — the performer is the winner and hastily grabs the money.

The method is delightfully simple requiring no technical skill, leaving the performer free to concentrate his efforts entirely on the presentation. In addition to two red deuces and the Queen of Clubs you will require a duplicate Queen with a matching back.

These four cards are prepared by rubbing some wax on the centre of the face side of both Queens covering an area of about one inch square. The backs of the deuces are similarly treated. Place each Queen with its waxed face square on the back of a deuce and press them firmly together. You will now have two double cards which can be handled as single cards — yet can easily be separated when held between the fingers and thumb if a gentle pressure is applied as the top card is pushed with the thumb.

The wax required is that normally used for plugging the ears to keep out noise. It is a malleable wax and can be bought in this country from Boots, and is sold under the trade name of Muffles.

Credit for using this kind of wax for this effect goes to Spanish magician Roden, but the routine and presentation was conceived by Tamariz.

Prepare for performance by putting the two doubles near the top of the face up pack — say one about three down and the other about sixth from the top. These positions are not critical — but having them near the face enables them to be found quickly. Put the pack in its case, and with five notes (bills) readily available you are ready to go into action.

Begin by chatting about the game you are about to play, remarking about the various names it is known by — Find the Lady and the Three Card Trick in this country, and the Three Card Monte in America. During these introductory remarks the pack has been removed from its case and is face up in the left hand.

Saying you will require three cards push the cards singly off the face of the pack into the right hand until you reach the double and drop it face upwards onto the table slightly to your

left. Continue pushing the cards over and when the second double is reached split it into singles dropping the Queen slightly to your right and the two in the centre. Put the pack aside out of the way.

Reading from left to right you have a face up two with a Queen stuck to its back, a single two and a Queen.

Having acquainted the spectators that the object of the game is to win money by betting on the card they believe to be the Queen when the cards are turned face downwards. To do this they will need money so you give two notes to a spectator on your left and two to a spectator on your right. Drop the remaining note onto the table on the spectator's side of the three cards. It is preferable that one of the participants be a lady so we will assume that the one on the right is of the gentler sex.

So far the patter has been of an introductory nature, but as soon as you have given out the money you remark with a little laugh, "At the moment you are winning." This mildly humorous remark is intended to get a reaction from the audience and is the start of making the routine a piece of entertainment in which the entire audience become involved as they witness the play-acting between you — the PERFORMER — and the spectators with the money. The word performer has been emphasised because without establishing a continuing rapport with the audience throughout the routine by acting out your part in the plot little success will result. Performer in this context is just another word meaning 'actor'.

Any reader taking the view that the entertainment derived from merely presenting the audience with a puzzle to solve and a good trick requires no further embellishment need read no further. The 'purists' ceased to be interested when they learned that waxed cards were used.

Returning to the actual working, pick up the double on the left of the row with the right hand saying "a two". Show its back and place it face up on the fingers of the palm-up left hand. The fingers of this hand should be spread open and the hand itself held well forward from the body. Extend the index finger of the right hand and use it to tip the card over so that it falls face downwards onto the left palm.

Repeat these actions with the two and finally with the Queen, naming each card as you do so pointing out that the Queen is the important card — the one to watch. On no account should the left fingers curl around the cards which would tend to partially destroy your objective. To impress upon the onlookers the total fairness of the procedure, the actions throughout are performed slowly and deliberately and the manner in which they are done, should be made to look important and interesting.

The cards are now taken with the right hand which holds them slightly fanned with the backs uppermost. The thumb is on the back of the topmost card and the fingers on the faces.

The first phase of the trick now begins. Turning to the lady say, "Would you say that the Queen is the top card?" Whatever she replies show the cards once more as follows. With the left hand remove the bottom card (the double) saying, "two" as you show its face. Turn the two cards in the right hand faces towards the spectators saying, "a two in the middle", and turning them faces down again drop the two on top of the double in the left hand. Show the face of the Queen retained in the right hand before dropping it face down on those in the left hand, as you say, "the Queen goes on the top." The important card.

You next ask the lady if she would bet on the top card being the Queen, as the left thumb presses down on the back of the Queen causing it to adhere to the two immediately below. Make sure that the two cards are square with each other before doing so.

When she agrees to bet on the top card the left thumb pushes it (now a double) an inch or so over the side. Point to it with the right index finger saying, "this one". As she agrees take the cards into the right hand, thumb on top and fingers below as before, and with the left hand split the double at the bottom by pulling the bottom card back a little so that the cards appear as a fan of three. Without a suspicious move the Queen has moved from the top to the centre.

To immediately show the faces of the cards and take the ladies money would be extremely amateurish and untheatrical. You have both the onlookers and the lady well and truly hooked so make the most of it. First take the bottom card away with the left hand and show its face saying "Not the Queen". Lower the card to the horizontal and put those in the right hand on top of it, and immediately retake the top card with the right hand, and as you show its face say "neither is the top card — I am sorry — IT'S A PITY — you lose — (show the top card to be a two, and replace it back on the top) the Queen is in the middle." Display the cards in a fan faces towards the spectators showing the Queen to be in the middle.

→

The business of showing the three? cards in the manner described may seem protracted and repetitious, but it is essential to the presentation that the lady is convinced that the top card of the three shown is really the Queen. In fact, she must be made to agree that this is so, not once, but twice before she makes the bet. Although both she and the audience are fully convinced of the position of the Queen they will still feel that, despite the obviously fair and open manner in which the cards have been shown, they are about to be caught. Note that I mentioned that the audience is also convinced — their curiousity has been aroused and they are awaiting the outcome with almost as much interest as the lady punter — in other words they have become involved.

The manner in which the patter line is delivered by Tamariz when the lady is shown that she has backed the wrong card needs to be explained. It is said with exaggerated mock sympathy and very obviously hypocritically. This helps to give this phase of the trick a 'fun' ending, and so eliminating any suggestion that he has scored a point.

At the end of the first phase when you have taken one of the lady's notes display the cards faces towards once more saying, "the Queen is really in the middle." Pull it halfway out to emphasise the fact and turn to the man with the money on your left and get him to agree — he now becomes the focus of attention. Keeping the fanned cards faces towards the spectators but angled towards the man with the money square up the cards either side of the Queen which is left out-jogged for about half its length. Saying to him "the Queen really goes into the middle" as with the right fingers you slowly push the Queen square with the other cards. Immediately the cards are square, keeping the right hand over them bring the cards down with their backs uppermost and make a suspicious movement suggesting that you may have altered the position of the Queen.

Say to the man, "Would you bet on the middle card being the Queen?" Naturally he will be reluctant to do so having seen your suspicious 'move'. Fan out the cards showing the Queen really is in the centre, again pulling it out halfway.

You now repeat the squaring of the outside cards and this time invite the man to push the Queen in square and as he is so doing say, "slowly. . .slowly", thus pointing up that the Queen is really going into the middle.

When the Queen is in square, squeeze the cards causing the Queen to stick to the two below it as you say, "the Queen is not the top card, neither is it on the bottom — would you agree?" This he will do — has he not pushed the card there himself. Continue "you would bet on the Queen being in the centre?"

When he agrees to wager one of his notes on the centre card fan them out splitting the top double in the process and take them in the right hand holding them with the thumb on the top and the fingers below. Again you do not immediately show that the Queen is on the top, but build up a little suspense by taking the bottom card with the left hand and saying as you show its face "not the bottom card." You next remove the middle card taking it below the one just shown saying "IT'S A PITY — neither is it the middle card (show the card to be a two) you lose." Finally show the card remaining in the right hand to be the Queen and put below those in the left hand. The order of these cards is now, a double, a single two and the Queen.

You now explain to the audience that you always win because you cheat a little, so this time the lady and gent will bet against each other using only two cards, a deuce and the Queen, the winner taking all the money.

As this is said the left thumb splits the double pushing the top card (a Queen) over the size where it is taken by the ends between the right thumb at the inner and the right fingers at the outer end and dropped casually onto the table to your right. Do not look as it is being removed and dropped but keep your eyes and the attention of the spectators on the cards in your left hand. Immediately the right hand is free it takes the Queen from the bottom of the cards in the left hand leaving the two deuces held in that hand squared as one card. This last action should be timed to coincide with the last words of the above patter line i.e. 'a deuce and the Queen'.

You now proceed by telling the man on your left that you will make three movements. The first is not important, the second is not important, but the third is very important. With the right hand holding the Queen make a sweeping action (as though imitating a dive bomber in action) finally leaving the Queen under the two deuces in the left hand. Tamariz accompanies this action with a sound which would do credit to a demented banshee — you must invent your own.

Saying, "That was the first movement" you remove the Queen and repeat the business saying "that was the second movement." Again take the Queen, but this time pause with the two hands close together and look your 'victim'

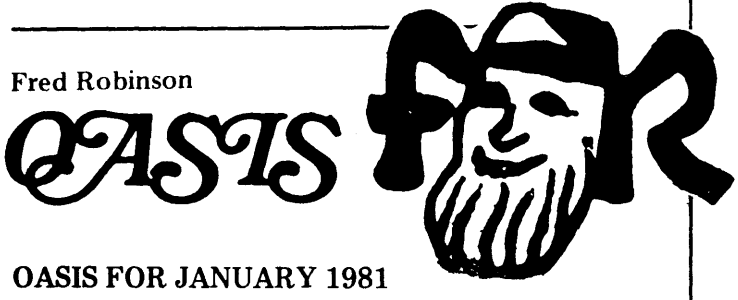
straight in the eyes and say "Do you think the lady will win?" When he looks back at you, turn your gaze towards the lady and he will follow your eyes and at that moment you put the Queen on TOP of the card(s) in the left hand. This obvious (to the audience) bit of misdirection will cause some laughter and more will follow as the man realises he has been caught. Secretly press down on the back of the Queen with the left thumb making a double of the top two cards.

You now invite him to guess whether the Queen is on the top or the bottom. When he makes his decision drop the OTHER card face downwards onto the table and say to the lady "This is your card. . . I am sorry. . . very sorry . . . IT'S A PITY . . . you lose." Turn the card face up to reveal a two.

Turn quickly to the man with your right hand outstretched as though congratulating him say, "It's O.K." as you shake his hand "It's O.K. for ME. . . for you IT'S A PITY because I win." Show the card in your left hand to be the other deuce and turn over the two? discarded earlier and show it to be the missing Queen.

Don't forget to pick up your winnings — it's your money anyway.

Fred Robinson



OASIS FOR JANUARY 1981

A Happy and Prosperous New Year to everyone. This will be the last time that I am able to express these wishes in this column.

Due to other commitments and interests I am no longer able to devote the time and energy required to fulfil the duties of being Editor of Pabular. It has of late become obvious that there was no possible way in which I could bring the magazine back up to date.

I wish to thank all the faithful contributors who have so generously given of their best and so established the reputation of Pabular throughout the world of close-up magic. My hope is that they will continue to do so.

Your new Editor will be **Walt Lees** and he will be delighted to receive your contributions. His address will appear at the bottom of the back page but in the meantime make a note of it — 5 Essex Mansions, Essex Road South, London E11.

Walt needs little introduction to readers having had one issue devoted to his own effects and his iconoclasms will have given a clue to his magical thinking. He is currently much in demand as a lecturer and has a stage comedy act which was an instant success. Having also had experience in this field, being Editor of INFO for a period, readers may rest assured that the standards of Pabular will be maintained and probably improved. Anyway, here's wishing him luck.

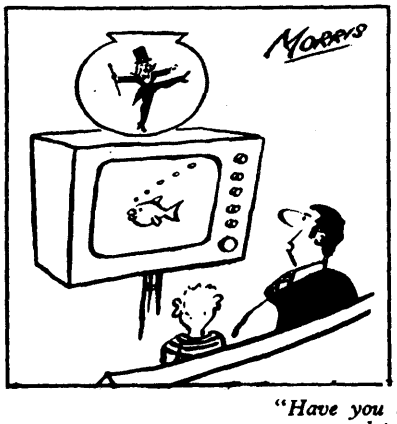
One of the rewards of editing a magazine with a policy devoted to publishing practical magic is to hear that readers are actually regularly using material they have found in Pabular.

Over the past few months this has happened to me on several occasions. **Roger Crossthwaite** wrote to say that he regularly used **Andy Galloway's** Pegasus Coin and my own Behavioural Bluff. Incidently Roger won the Magic Circle Close-up competition, and you may like to know that he also sent a batch of his effects for Pabular. **Tommy Wonder** over recently besides treating us to a performance of his excellent Cups and Balls and Ambitious Card routine, expressed his delight with **Keith Charnley's** Coin and Cover. **Eddie Taytelbaum** was enthusing about **Eric Mason's** original sleights and **Walt Lees** iconoclasms. **Vincent De Jong** is working **Bob Farmer's** Jazz Pieces. When **Barrie Richardson** was in Germany he saw someone performing his mental effect The Three Chair Enigma. **Eric Eswin** busy working on a Pabular index has made good use of Barrie's version of Seven Keys to Baldpate.

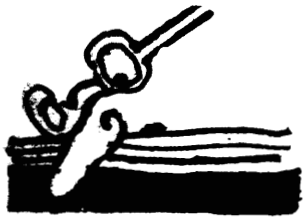
I trust the above does not seem too self-indulgent, but it does at least make it seem that one's efforts have not entirely been in vain.

Just received the news from **Obie O'Brien** that **Bob Read** is to be Guest of Honour at Fechter's Finger Flicking Frolic April 24-24-25. He thinks everyone should know — so do we.

That's all — over to you WALT.



"Have you been playing with the buttons again?"



BOOK REVIEW

DIVERTING CARD MAGIC by Andrew Galloway. Available from the author post free £6.50 U.K. £7.00 Europe and 18 dollars airmailed to the U.S.A.

It may be somewhat unusual to begin a review with quotations, but they are relevant to the subject matter of the book, and will help to give authority to my own opinion on the importance of the information imparted. Being quoted from memory they may be less than word perfect, but the message they contain will be clear.

Of David Devant's performance someone (I forget who) wrote 'Everything he did was ordinary — only the result was extraordinary'. I do not recollect any explanation being given why this recognised master of magic was able to produce such an effect on someone who knew something of the secrets of our craft.

What was the 'secret'? How was he able to achieve such an effect on his audiences? Did the answer lie with the methods he used? Was his technique so perfect that the necessary moves remained hidden from the onlookers?

Countless magicians have asked themselves these and similar questions when watching the performances of their more talented contemporaries. Perhaps the answer lies in the following quotation from the master himself.

'Calculated misdirection is the most important thing in conjuring'.

Was this the reason why everything he did seemed ordinary? Obviously the spectators could only see what they were looking at, and if their attention was 'diverted' from the secret moves necessary to produce the effect everything they saw would appear to be ordinary.

So far so good. A question still remains. What exactly is calculated misdirection? There is no simple answer to this question as misdirection takes many forms. This is how Andrew Galloway defines one of the basic and most important kinds of what may be termed 'calculated misdirection'.

'Visual misdirection relies on the natural tendency for the eye to follow a moving object, which IS VIRTUALLY IMPOSSIBLE TO RESIST by even the most determined observer'.

This quotation is taken from Part One where the author proceeds to give detailed instructions on how to use visual misdirection in a calculated manner.

In the space of six and a half pages of text, the reader is given the necessary information explaining how to keep the eyes of the spectators away from his hands at the moment the vital sleight is being made. This information alone is worth many, many times the price of the book. It is impossible to estimate its value, particularly to the beginner, who will, for the first time have access to the real secret enabling him to perform the Palm, Double Lift, Glide, Pass and Top Change in an undetectable manner. He will escape the trap of believing that spectators can be wholly deceived by the use of technique alone and so escape spending countless hours in the endeavour to make his sleights 'invisible'. He will learn from the commencement of his studies that the application of misdirection to cover, or hide his moves and sleights, is the real secret of making his tricks appear magical. To be made aware of this one fact alone is of great value — to be given a virtual blueprint on how to actually apply it is a value which cannot be estimated. Even the most enlightened card worker will find in this thought provoking chapter considerable food for thought.

In Part Two the author gives his personal methods for achieving twelve effects. These are all 'oldies' and no claim is made for the originality of any of the effects. The object of this chapter is to provide further examples of how misdirection is utilised in each trick. However, all the tricks are worthy of inclusion in the card magician's regular programme and include such favourites as the Cards Across, Sympathetic Aces, Lie Detector, Brainwave (using an ordinary pack), Solo Aces and the Colour Changing Pack to name only half of them.

There is an intriguing new use for the Bluff or Mock Pass and an extremely natural Table Palm which has the advantage of not appearing either contrived or difficult to execute.

It is, however, to the Comments on Misdirection appended below each trick that we must return. These provide clear instructions just where and how to apply effective misdirection.

Perhaps a few examples will assist in reaching an understanding of what the book is really all about. In the comments certain points in each trick are indicated where misdirection is required and definite instructions given, such as — follow the right hand with your eyes — address the audience — don't look at the hands

— look at the spectator, etc, etc. In short, you are told exactly HOW TO DO the tricks in a way that will ensure that 'everything you do will appear ordinary' thus ensuring that the result will be 'extra-ordinary'. That is magic.

To sum up. It is my personal belief that *Diverting Card Magic* is one of the most important textbooks on card magic ever to appear. The information regarding misdirection divulged by a recognised authority on the subject, makes this book of inestimable value to the serious card worker. I cannot praise it too highly and confidently predict that it will become recognised as a classic work on the subject of misdirection as applied to card magic.

WALT LEES REPORTING

One of the major events in any close-up worker's diary these days must be the International Magic Day organised by Ron MacMillan. Where else can so many topliners be seen under one roof in one day? If you count the get togethers and night before events it would be two roofs, but this is merely being pedantic.

The conditions are far from ideal at the Empire Rooms, where the events take place. The tables are too big and too close together. The artistes have to perform their acts six times without a breathing space and a lot of the spectators have to stand on their seats in order to see. And yet somehow everybody does see and all the performers do manage to get round, without any apparent signs of strain or fatigue. It must be magic!

This year there were twelve performers in all, each working for about ten minutes at every table. The average number of tricks performed by each was six and it is not proposed here to list all of the seventy-two items seen or detail who did what. Instead, here is a brief summary of the overall impression that the different acts made on the reporter.

First on our table in the 12.30 session was Gert Malmros of Sweden. Gert has a smooth, quiet manner and is such an obviously likeable person with a ready smile, that is certain to ingratiate him with any audience. His magic too is smooth and clean. Without any haste and in an almost leisurely manner he somehow performed nine routines in as many minutes, including the one that has almost become his "signature tune" — the coins to glass, with the glass in the performers coat pocket.

Ron Wilson followed, the only English performer in the session. Ron looks like every layman's idea of a magician, with his slim build and mephistophillian appearance. He scored strongly with his Optical Deck routine, this is the pack which is a sort of combined Nudist, Svengali and Kuller Pack. First the cards are all blank on both sides, then it is a blue backed pack with normal faces, which somehow changes to an all alike pack with red backs. This was a dealer item some years ago, but Ron seems to be the only person around doing it today.

What can anybody say about Al Goshman that has not already been said a hundred times. Without a doubt he is one of the great masters of misdirection. He is also, without a doubt, one of the most professional performers around. By this I mean that he can be relied on to be where you want him, when you want him. You do not have to dig him out of the bar two minutes before the show starts. Neither does he require ages to reset between each table. Nor does he overrun his time; if you ask for ten minutes you get ten minutes, no more and no less. Magicians everywhere can learn a lot from Goshman — misdirection, presentation, clarity of diction and professional discipline.

Piet Forton promised something different, and delivered it. Explaining that in Switzerland it is difficult to find audiences he demonstrated how he has become his own spectator. Donning a costume that was half that of a typical magician down one side and half that of a Dick Emmery type female down the other he was able to be both magician and spectator, depending on which side was the audience. The result was hilarious, the magic was good too. A signed card placed in the pack appeared in the handbag of his alter ego, while money placed in the handbag was later produced from the card case. As is to be expected from a three-times world champion the technique was flawless.

A blast of mouthorgan music brought Juan Tamariz, bounding up to the table. Tamariz must be about the only magician I know who performs sleight of hand whilst accompanying himself on a musical instrument. It sounds impossible but nothing is impossible to this zany Spaniard. It is difficult to put into words the impression that Tamariz makes on his audiences. To me he looks a little like Mr Punch, but with a touch of impishness like a mischevious demon. He also does some very fine magic with cards and coins, that provide a

unique combination of skill and magical humour. The best assessment I can make of his work is to quote the words of Al Goshman, who remarked to me, "I've appeared with Juan all over the world, but this is the first time I've had an opportunity to see him work. Boy! He's good!" And Al does not bestow praise like that lightly.

Finally came the Welsh Wizard himself, a regular favourite at these events — Rovi. Rovi to me is an enigma in magic. Just when I think that I have got him weighed up and know most of his stuff, he confounds me completely by producing some new miracle that I just cannot explain. Up he popped again, in cracking form with ten minutes of top class original card magic most of which left us all completely bewildered.

The above was just the morning session. At three thirty there was a second session, with a further six acts. The report on this must be briefer as I was dragged in at short notice to replace Carmillo, of Spain, who was not well. Consequently I did not see this part and am indebted to Ian Keable-Elliott for passing me his own notes.

Roxy from Italy is a very smooth cardician, whose routine, with a gambling flavour, incorporated some dazzling technique. Neat, precise and elegant are the words that should be used to describe both the performer and the material.

Also from Italy was Paviato Aurelio, a youngster who is fast carving a name for himself in magic's hall of fame. Specialising in coin magic but also including some card stuff, Paviato certainly got all the boys tongues wagging.

The Itallians seemed to be taking over this session. Next on was Count Della Ragione, one of magic's real characters. Now he is resident in the U.S.A. Although his son was born in England when he was playing the "Pigalle' so is a British subject. I did not see his act on the close-up, but I did see him working impromptu at a party a couple of nights later. His pocket picking and novel violin playing (instead of the proper thing he makes his own instrument from a table leg and a bit of string with a matchbox for sound) were a riot and his routine for vanishing an ashtray by placing it on his head sensational. This routine is similar in conception to the paper balls over the spectator's head. In this case the performer vanishes an ashtray by placing it on his own head, everybody knows where it is except the "stooge".

Ger Cooper, the reigning World Champion stage manipulator, showed his prowess at the close-up table. Again very favourable comments from all the boys but unfortunately I did not see the act.

Also unseen by me was Dick Koornwinder, but as I did follow him around from table to table I could not help noticing that the famous Koornwinder, Car was very much in evidence. Dick has had much experience grafting in department stores with the "Squirble", so certainly knows how to project to the large audiences at this type of show.

As has been hinted several times above, the sixth performer was a certain Walt Lees about whom the least said the better.

Before finishing this report, mention should be made of Steven Hamilton, who joined some of the above performers on the Saturday night in an informal session. Using cards and coins, he made a big impression and showed that he can certainly hold his own among the top international performers. I think that we will be seeing a lot more of Steven Hamilton.

SHARP SHARP

By Steve Kuske

Other poker demonstrations are pseudo-serious or plain entertainment. The layman will see this as a genuine demonstration of card cheating as done by a real mechanic — and it is, only better.

Effect: An examinable deck is shuffled by the spectator till sundown. The magi then riffle shuffles the deck a few times. The spectator fairly cuts the deck. The magi then deals poker hands and deals himself a full house.

Please consider the problem before reading the method. This trick involves no palming, switches, lapping, stocking, jumping the cut, or trick cards.

Method: This is a method right out of Expert Card Technique that cheats us to get a few good cards. The method is altered to deliver you a pat hand, and therein lies the merit of this trick. Take a new deck that has a borderless back design and throw away Queen, Jack, Ten, Nine and eight. Remove the Aces, Kings, any Jokers

and edge mark them in a manner suitable for your lighting working conditions. I use an eraser and remove a think crescent of ink on opposite corners of the backs.

Performance: Let the deck be examined and shuffled. As you riffle shuffle the deck your goal is to space the marked cards more or less evenly throughout the deck. Of course the edge markings show where the marked cards are if the cards are spread slightly. After the cut you then deal 6 hands of poker, using a second deal to save the marked cards for yourself.

Comments: The dealing of 6 hands is a strength of the trick as you can brag that you will beat your opponent and 4 of his pals as well. Dealing yourself a pat hand gives the trick real punch, so practice the shuffling so as to give yourself a high percentage of success. The borderless back design of the cards makes a so-so second deal look like a great one, and also makes the demonstration appear more fair as casinos use borderless playing cards. It is hard to deal the cards with a steady rhythm. The trick will look more smooth if you deal your opponents cards face up, and pause to make comments.

THE LADY VANISHES

By Jan Heins

Here is a trick for the non-expert which has proved to be very effective for lay audiences and has on occasion fooled magicians.

Take any Queen (actually any card will do, but a Queen makes sense of the title of the effect) and apply glue to about two-thirds of its face surface. Stick it onto the card and put the rest of the cards inside the case.

Prior to performance place a duplicate of the card in some apparently inaccessible place — say the coat pocket of your intended victim.

To perform, remove the cards from the case and rest them on top of the case — face downwards. Apparently show the bottom card by raising the end of pack, but it is the card stuck to the case which they see. This is a simple matter unless you have the case the wrong way around.

Hand the pack out to be shuffled. Perform your favourite magical gesture and have victim search the pack for the noted card. When he cannot find it — suggest he looks in his pockets.

Alternatively you could turn your back as he shuffles the pack and looks for his card. When he fails to find it take the pack from him and ask the name of the card. You look through the cards and accuse him of removing it. This he will deny and you reply by saying, "You are sure you did not put it in your pocket?" Persuade him to feel in his pockets where much to his surprise he will find the card.

The effect is best used as an opener as the case is already in your hand which makes the procedure quite natural and preferable to performing it later on in the programme when the action of picking up the case and resting the pack on it would look extremely suspicious.

DAI VERNON'S "CENTREPIECE"

Described by Phil Goldstein

Some time back, Dai Vernon posed the following problem: the four Aces are shown and placed into the centre of the pack. The performer now deals out two four-card hands. When these are turned up, it is seen that the performer has dealt himself the four Aces — apparently from the centre of the deck.

I published a solution under the title "Poker Angle" in the March, 1978 issue of *S.O.B. Jr.*, and a modified version, "Bi-Angle", in the October, 1980 issue of *New Tops.* Recently, Dai developed his own routine, based on my solution. The result is a most impressive demonstration of card table artifice.

To begin, state that you will remove the four Aces from the pack. In fact, five cards are taken — the Aces plus an indifferent card. The indifferent card is positioned fourth from the face of the packet. Fan the cards face up as four, using a Single Buckle Spread (the indifferent card being hidden squared beneath the third card). Just the four Aces will show. Square the packet, and table it face down.

Pick up the pack, obtaining a break beneath the top two cards. The Ace packet is taken and apparently inserted into the centre of

the pack. Actually, it goes into the break, but via the Depth Illusion ("Tilt") technique, the audience will believe they are in the middle.

Dribble the pack to the table, to prove (to any informed spectators) that no breaks are being held. State that you will retrieve the Aces by using the legendary Centre Deal.

Pick up the pack, and deal out two hands, turning the cards face up as they are dealt. The first card is dealt to the spectator. On the next, perform a Second Deal, giving an Ace to yourself. Deal the next card normally to the spectator. Second Deal an Ace to yourself. Deal the next card normally to the spectator. Deal the next card (an Ace) normally to yourself. Second Deal the next card to the spectator. Finally, deal the next card fairly to yourself — the last Ace.

It is true that the above routine requires some skill in Second Dealing — but, properly presented, you will be given credit for far greater skill.

IN ANTICIPATION

By Neil Somerville

Most prediction effects involve a force of some kind, and unless the force is skillfully performed the impact of the effect is considerably lessened. The beauty of the following effect is that no force is used — in fact it is the very freedom of choice given to the spectator that makes the effect so strong.

This is what happens. The performer hands the spectator a pack of cards to examine and shuffle. When they are satisfied that the cards have been well mixed, they are asked to spread them face down on the table and to remove ANY card and place it, still face down, to one side.

The performer then recaps on what has been done, and tells the spectator that before he began the experiment he had a feeling that from out of the entire pack they would remove a certain card. He admits that he might be wrong in this, but he thought that the card they'd remove would be the six of diamonds and he turns over a business card he has been holding and shows the six of diamonds written down.

The spectator is then invited to turn the selected card over for the first time and it proves to be — the six of diamonds!

The method is very simple. The performer uses a marked pack of cards and a thumb writer. Knowing that, the working should now be obvious.

The spectator is given the cards to examine and shuffle and is told to remove one card keeping it face down on the table. The performer simply reads the marking on the back of the card, makes a note of it on the business card with a thumb writer (the initials of the card will do, i.e. 6D), and patters to the effect that he anticipated that the six of diamonds would be the card they'd remove from the pack.

It's as simple as that, and yet to the spectator it's almost a miracle for the spectator knows that he could have removed ANY card from the pack and yet you had anticipated the very card he did remove.

Whilst the above method is perfectly adequate the following variation and embellishment may find favour with some subscribers who have a liking for more sophisticated means for achieving their effects, and also are not averse to a little extra preparation.

You will require a packet of small envelopes into which your business card will fit snugly. From one of these remove about an inch square from the bottom left hand corner of the address side and put the envelope on the bottom of the packet which hides the cut out.

Put a secret mark on the backs of the Ace to ten of diamonds denoting their value — a pack with a geometrical back design will make this a simple matter. These marked cards are returned to the pack so that reading from the top of the face down pack they become every other card. A quick way to do this is to put them on the top and give the pack an in-faro.

Commence the performance by shuffling the cards — false shuffle with faces towards the spectators retaining the set-up. The spectators seeing the face card changing will accept that the cards are well mixed. Put the pack face downwards onto the table.

Remarking that you will make a prediction write the following on your business card. The brackets indicate a space to be filled in later:

You will stop at the
( ) of diamonds.

Place it writing side hidden onto the table, and take the packet of envelopes and remove the prepared one. Open it out keeping the cut-out towards yourself and put your prediction card inside so that the space in your message registers

with the cut-out. Seal and drop onto the table address side undermost.

Put the pack infront of spectator and ask him to take one card at a time from the top of the pack and to stop any time he wishes. Demonstrate what is required of him by removing the top card and put it onto the table, otherwise he may keep the cards in his hand after removing them and this is not desired.

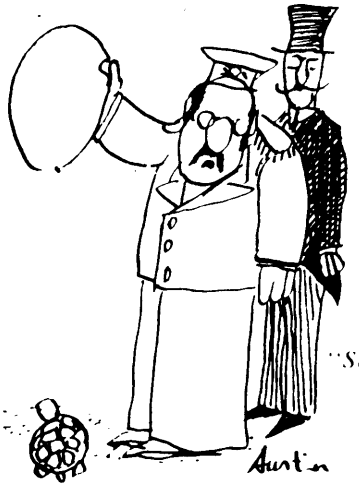
'When the spectator stops, one of the marked cards will be either on top of the pack, or on top of the pile of cards he has removed. Pick up the envelope and point to the marked card saying, "This is the last card you removed" or "This is the card at which you stopped," whichever applies — at the same time filling in the blank space through the cut-out with your nail writer making your prediction tally with the marked card.

You now put the envelope back onto the table (they will not remember that you even touched it) and pick up the marked card dropping it face upwards onto the table.

Next invite the spectator to turn the top card of both the pack and the pile of the cards he removed and call his attention to the fact that if he had stopped one before or one later the card would have been a different one.

Pick up the envelope and tearing open the end pull the card part-way out. Invite spectator to take the card and read the prediction.

By putting the pack onto the table for the spectator to remove the cards one at a time, slows up his progress and he is almost certain to stop before he reaches the end of the stack. Should he reach the end of the stack before he stops, all is not lost. Stop him and take the pack, remarking that you want it to be a completely haphazard 'stop'. Ask him to continue as before with the cards already removed and to stop anytime he wishes somewhere in the middle.



"Somtimes I wonder if kindness is enough."

PIET FORTON'S FAN CLUB

Described by Fred Robinson

This is a new and original method of producing two freely selected cards. The fan club theme provides scope for producing more entertainment than is usual in effects wherein selected cards are eventually found. Such effects often lack opportunity for spectator involvement on the way to the climax which often lacks interest.

In addition to an ordinary pack you will need to have a pen at the ready. One which will write clearly on the face of a card — a fibre or nylon tipped one is preferred to one with a ball point. Watching the magician struggling to make a legible mark on a playing card can hardly be regarded as entertainment.

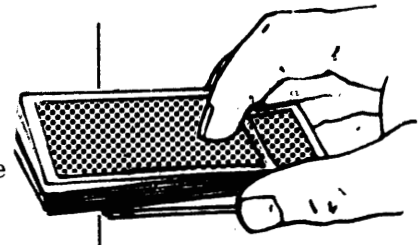
Although this effect may be performed at any time it is best used after the spectators have shown some appreciation for one of the tricks. It would be somewhat presumptive to expect anyone to want to be a member of your fan club just because you claim to be a magician. So introduce it after a trick has gone really well.

When this happens, ask a couple of ladies if they would like to join your fan club, and should they show some reluctance, point out that you do not make a charge, or use any other means which you think may persuade them to do so.

When they agree, spread out the cards face up across the table and get them each to choose a card for you to sign. When the cards have been removed talk about the cards they have chosen, and use it as an excuse to tell their future etc. They will most likely enjoy this much more than any trick you have done, or one likely to do.

You now sign the cards after asking their names, telephone numbers and any other relevant details which may, or may not, be of use later on. Give them back the signed cards, and acting as though you have just had an afterthought (apologies to Harry Lorayne) suggest that they might like you to do one trick with their membership cards.

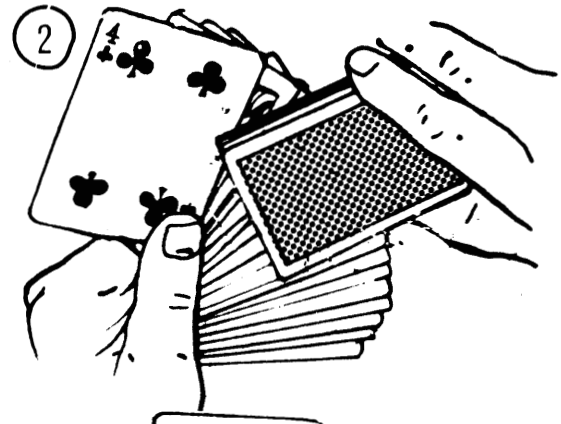
Whatever the reply pick up the pack and holding it the left hand riffle off the bottom quarter of the cards and ask one of the ladies to push her card part-way into the pack. Riffle off a few more cards and get the other lady to do likewise. Plenty of audience participation here.



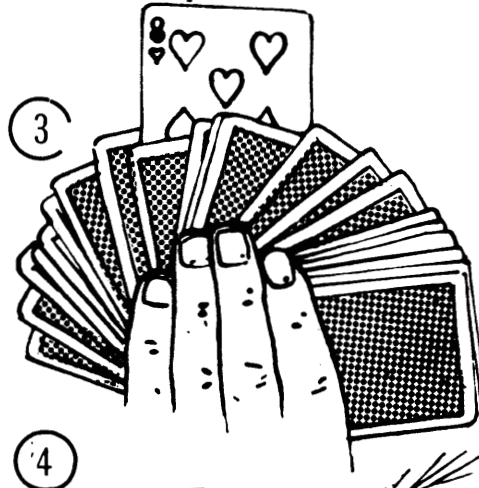
Using the Multiple-Shift control the two cards to the bottom of the pack, and with a false shuffle apparently lose them somewhere in the pack.

With the right thumb take a break above the two chosen cards and with the left hand pull the top half of the pack forward and hold it in position with the left index finger. Sketch (1) shows the position at this point.

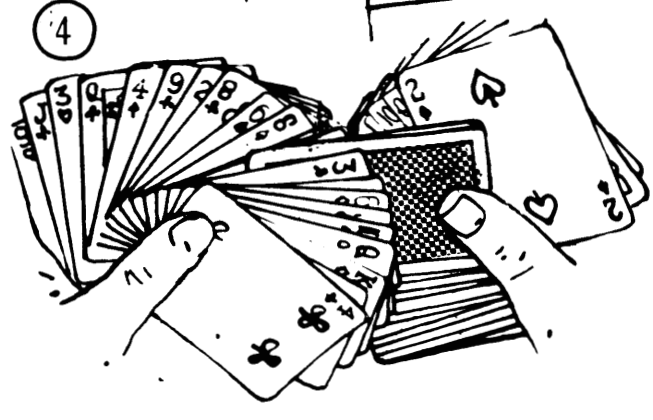
The left hand now takes the upper portion between the thumb on the face card of the exposed part of the overhanging top half and the fingers on the back of the card, removes it, and making a one-handed fan turns it face upwards. The right hand next places the bottom half onto the fan sliding the two chosen cards below the break in between two adjacent cards of the fan. See sketch (2).



Now for the difficult bit. The left hand tosses the bottom half into the air and ends up with the backs of the fanned cards facing the spectators with one of the selections sticking out from the top edge of the fan, face outwards. Sketch (3). Meanwhile the bottom half has been caught with the right hand.



The other selection which is hidden behind the one in view is dealt with as follows. Make a one-handed fan with the half in the right hand holding it deep in the thumb crotch and bring the edge of this fan just below the edge of the one in the left hand. With the left thumb pull off the hidden selection from behind the other onto the right hand fan. See sketch (4).



Both hands now bring their respective fans up with the backs of the cards towards the audience, each with a selected card showing faces outwards protruding from the top edge. This makes a nice display for the climax.

Give your fans their membership cards back — with thanks.

Finally a couple of hints. It will help when pulling the hidden selection from the left hand fan onto the right hand fan if some downwards pressure is applied with the left thumb — it will help to release the card. It will also be found that if the one-handed fan made with the right hand is to be done smoothly it will depend largely how the bottom half is caught. Catching the half with a downwards grab from above will be found to give the best results especially if it is caught with one end well in the thumb crotch.

L'ESCAMOTEUR MANQUANT SON TOUR, FAUTE D'UN COMPÈRE

From the Bob Read Collection - Number Six in a series of Six

So, what's new? Not much. Last time out I mentioned the fact that I happened to be in Scotland. This time I'm back in Merry Old England. December was, possibly, the busiest month for work I have ever had in my life. January was one of the quietest, but I haven't been lazy. I have taken the time to sit down at my tripewriter and put down some of the many thoughts I've had over the years.

What I am about to say are not those very thoughts I have been putting down. Those thoughts are for another project. I remember reading that Sir Walter Scott was a compulsive writer. He never had a spare moment, and right up until he died he was writing. I am the opposite. I am a compulsive thinker. I love to sit down and just think I am not talking about daydreaming, I am talking about creative thinking, searching through one's own mind, taking a thought from way back and trying to up-date it.

How many times have you had a good idea for a trick, thought about it for a while, and then discarded it as being just a good idea, but not very practical? Then two years later someone else has had the same idea, but he has either been lucky or given it a lot more thought than you because his version of the same idea is very practical indeed.

To get back to what I started to say. Some people are compulsive writers: I am not. When I sit down to write something it usually flows fairly easily but it can literally take me weeks to force myself to sit down at the typewriter and actually start. This could be a considerable drawback to anyone who is creative (I am not talking about me).

I usually scribble notes on pieces of paper to remind me of various ideas. What happens then is that I lose the scribbled notes, or rely on my coat pocket for weeks until they resemble something like old wallpaper. By then, of course, they are completely unreadable and I end up by throwing them away.

The answer, of course, is a notebook. Not a small one you can slip into your vest pocket. A big one, a thick one. Most important, when you do make an entry, is not to abbreviate it too much, otherwise the next time you look at it you'll wonder what the hell 'palm card behind card case' means!

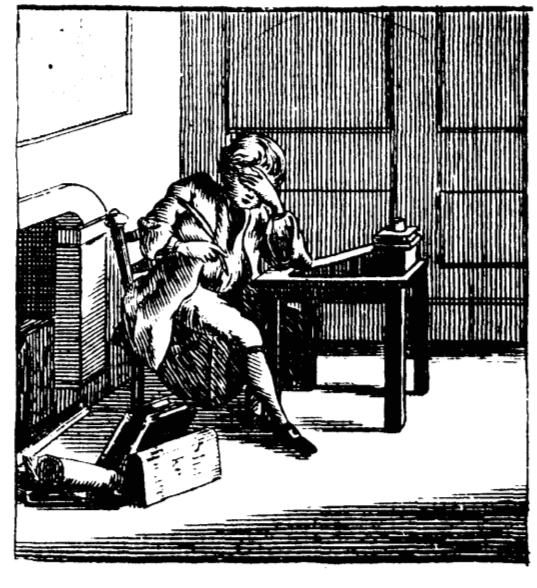
I used to keep a notebook, but that was years ago. I found it a few weeks ago and was amazed to find a note in it referring to a new card effect. Yes, I have actually invented a new card effect, and what's more since reading that old notebook I think I have come up with a method. Don't get excited, I'm not going to reveal all — I'm simply going to point out the advantage of keeping a notebook.

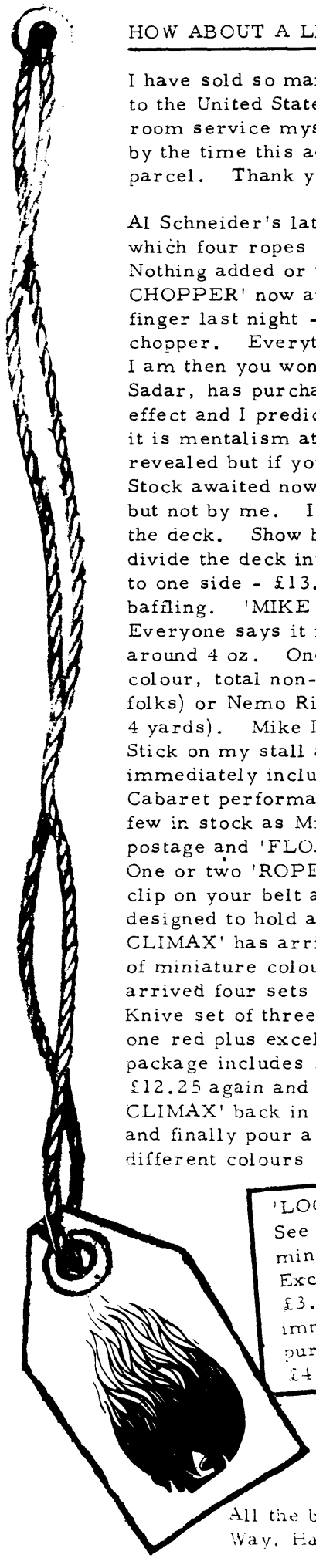
Most of the magicians I have known and respected have kept one. I remember seeing Fred Kaps' notebook. It was a large exercise book and I remember him saying that he took particular care that he would still understand what he had written when he read it again six months later. Which means: don't make it too short — explain all in the notes.

Has it been worth reading all this way just to find out that all I am trying to say is that you should keep a notebook? Maybe you already have one? I don't, but ??????????

Goodbye,

Patrick Page





HOW ABOUT A LITTLE ROOM SERVICE AROUND HERE?

I have sold so many 'ROOM SERVICE' and made so many telephone calls to the United States to get further stocks that I feel I could do with a little room service myself! Good news folks ..... they have just arrived and by the time this ad is published you will have received that long awaited parcel. Thank you for your patience. What is 'ROOM SERVICE'? Ah!

Al Schneider's latest is entitled 'FUSION' ... a simple rope effect in which four ropes mysteriously fuse into one examinable long piece. Nothing added or taken away, £3.25. Mickey Hades 'ULTIMATE FINGER CHOPPER' now available from me ... so impressive I actually cut my finger last night - £9.50. Really, it is the finest version of the finger chopper. Everything can be minutely examined and if you are defter than I am then you won't cut your finger off! A noted Irish professional, Tony Sadar, has purchased 'RULE OF THOUGHT' from me. It is a brilliant effect and I predict that it will go straight into his programme. At £10.00 it is mentalism at its most effective and relatively inexpensive. No details revealed but if you know me trust me, this is something for the professional. Stock awaited now. 'ZIG ZAG DECK' is here to stay. Seen on British TV but not by me. I was too busy on a buying trip in the United States. Fan the deck. Show both sides and then place full pack into the Zig-Zag. Sub-divide the deck into three with two cards and then ... push the middle to one side - £13.25. Virtually self working. No skill required but still baffling. 'MIKE DONATU'S THREAD' now available exclusively from me. Everyone says it is the world's best: The very fine stuff - breaking strain around 4 oz. One packet £1.00. Slightly thicker 1½lb. strain, violet colour, total non-shine suitable for dancing cane (buy it in Woolworths now folks) or Nemo Rising Cards or Floating Ball at £2.00 per packet, (about 4 yards). Mike Donatu demonstrated his Floating Ball and his Floating Stick on my stall at the Magic Circle Day of Magic. We sold everything immediately including the demonstration models! Everything you need for Cabaret performance of two now classical effects. Really good. Only a few in stock as Mike is sooooo lazy. 'FLOATING BALL' £15.00 plus £1.50 postage and 'FLOATING STICK' £12.00 plus £1.50 postage packing etc. One or two 'ROPE CUTTING SCISSOR CASES' from the United States. They clip on your belt and hold the scissors and also just a couple of similar cases designed to hold a pack of cards. £4.00 each plus 25p postage. 'ATOMIC CLIMAX' has arrived in from the States - a very clever item - using a bunch of miniature colour changing knives. £3.25 plus 25p. postage. Also just arrived four sets of knives that change colour visibly. They match the Kaps Knive set of three. You receive one faked special knive plus one white and one red plus excellent routine for £12.25. Kaps Knive set almost similar package includes 3 knives one feked, the world's best routine (in my opinion) £12.25 again and about a dozen sets in stock. More on order. 'SMASH CLIMAX' back in stock again. Do a knive colour change and various moves and finally pour a big handful of miniature knives out of your hand. All different colours - £3.25.

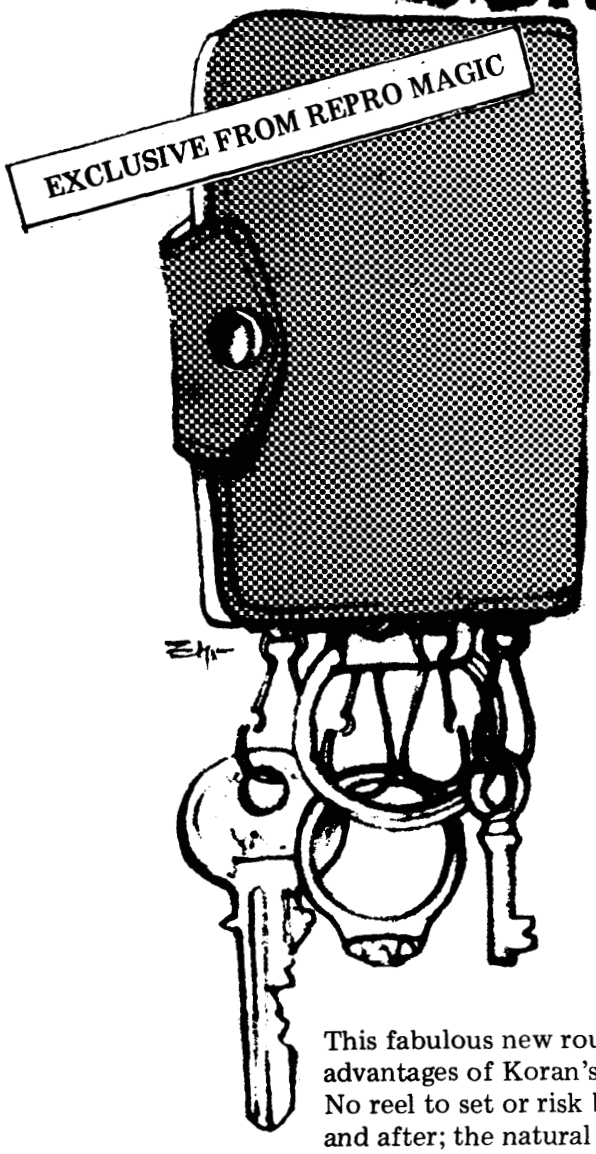
'LOC-KIT' from Bob Brown and John Mendoza is back in stock again. See previous issue of Pabular for details - £5.75 (it is magic with mini padlocks). 'PEEP IN A BOTTLE' a quickie from Eric Mason. Excellent idea with good instructions - typical Mason brilliance at £3.25 post free. 'ZIP IT UP' purchased from me and used almost immediately by Paul Daniels on T.V. Silk vanishes from small purse ... you unzip the purse and it turns into a ..... giant zip - £4.25.

And best of all John Mendoza's 'BOOK OF JOHN (VERSE TWO) probably in stock by the time you read this ... price 50p cheaper than from anywhere else. Received the Mendoza Magicassettes - have to edit briefly before I release 3 hours with John Mendoza!

All the best from Martin Breese and Anne Barclay at 31, Richmond Way, Hammersmith, London W.14, England - Telephone 01 603 6578.

ERIC MASON'S

MAGNIFIQUE



The Flying Ring!

A BRAND NEW METHOD AND
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EFFECT: Performer shows a small leather Keycase which is given to a spectator to hold. (He may examine it if you wish).

A finger ring is now borrowed and it vanishes. Spectator may throw keycase back to performer who shakes it. Along with the keys, out drops the spectator's ring, securely fastened to the hooks on the case.

PLEASE NOTE THESE VERY IMPORTANT POINTS

1) Keycase may be in the spectator's possession when the ring vanishes.
2) Spectator's actual ring appears in the keycase.
3) NO REELS USED. No threads to break.
4) Keycase may be examined before and after.
5) May be performed at any time with no set-up required.
6) Perform under any conditions.
7) Easy . . . Simple . . . Direct.

This fabulous new routine and NEW Principle combines all the advantages of Koran's "Flying Ring" with these extra Plus Points: No reel to set or risk breaking. Keycase may be examined before and after; the natural gimmick is innocent and undetected.

I have not been so excited about a new effect for a long time. If, like me, you love and perform the Classic "FLYING RING" you will rave over this Magical new method and Presentation.

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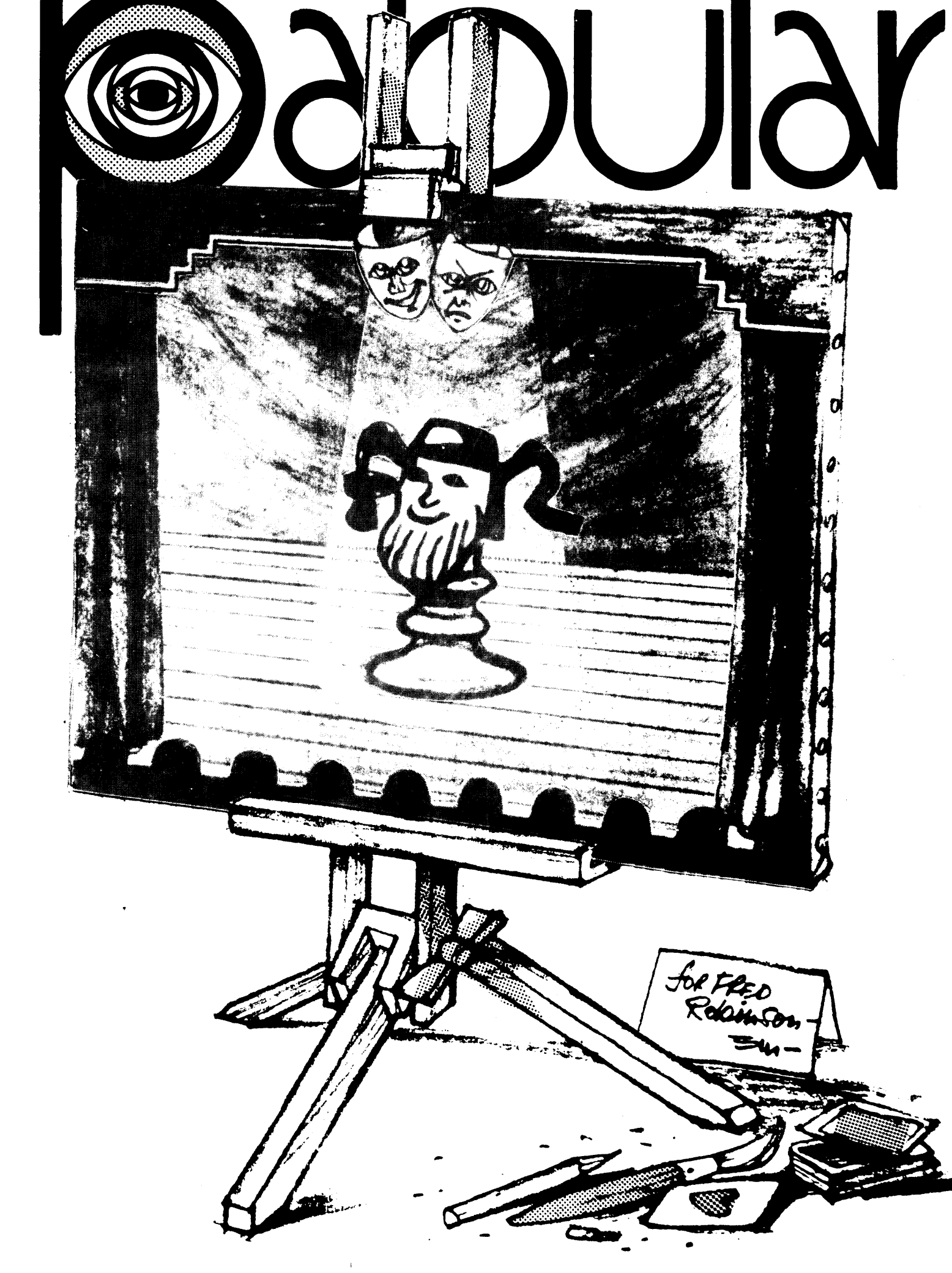
VOLUME 6 NUMBER 7 JULY 1980

Radical



EDITORIAL

This is a tribute to Fred Robinson issue, which has largely been compiled by Eric Mason. We would like to thank all of those who have contributed.

Fred, in addition to being editor of 'Pabular' since its formation, is also widely known and respected as one of the world's leading technicians with a pack of cards. It was Dai Vernon who once said that he had spent a lifetime chasing all over the world to track down gamblers and technicians and learn their secrets. And yet he admitted that nowhere had he encountered Fred's equal when it came to false dealing.

What is it that has enabled Fred to achieve this level of perfection, apart that is, from a lifetime of study and practise? Nobody could claim to know all the answers to this one, possibly not even the man himself. There are, however, certain facets of his character that become apparent to those who know him well.

Firstly, Fred is a perfectionist. He is continually seeking improvement and is never content to leave any of his stuff alone. He is always finding a welter of minute details, many of which a lesser person would disregard or fail to see as significant.

Another of his characteristics is a readiness to believe that certain things can be accomplished, when everyone knows that they are just pipedreams. That is, until months or even years later, Fred accomplishes them. He nags away at things and never lets an idea go. He hears a story over the grapevine of a magician somewhere or other who can do some seemingly impossible move. Everybody knows that it is just a tall story — everyone that is except Fred. He believes it and tries for it, first this way then that. He gets nowhere but he does not give up. Few others try and those who do generally fall by the wayside, but Fred goes on and on. . .and on. He has a relentless tenacity which sooner or later turns the pipe dream into a solid reality.

Other characteristics that those who know Fred soon become aware of are inventiveness and an ability not to be hidebound by conventional thinking. Many of his originalities have a refreshingly unconventional approach. They are not just variations on other people's ideas. Fred builds up his material by drawing on his own resources most of the time. He is one of magic's few original thinkers. He also has an understanding of the sheer mechanics of the way in which cards behave that shows a level of observation seldom seen and rarely surpassed.

Add to all of the above an almost ruthless self-criticism and an endless enthusiasm for improvement and new knowledge and you have some idea of the driving force behind the man.

Fred keeps promising or threatening to write a book. Many cardworkers are hoping that he will. Future generations need the skill and knowledge of a man who has done so much for magic.

It is with deep regret that we learned of the passing away of Lewis Ganson. Lew was, without a doubt one of the greatest magical writers of all time. Future generations will refer back to his works for many years to come. His contribution to close-up magic has been of a value that just cannot be estimated. We are all poorer for this sad loss.

END GAME PLUS — Roy Walton

Fred Robinson has been a good friend of mine for many years and it is a friendship I value highly, he has great technical ability combined with humour and a shrewd assessment of what is good and what is bad magic. Fred does the most amazing things with cards in a quiet natural way, and is a perfectionist, quite willing to devote the considerable time required to master the sleight of hand tasks he sets himself.

Tell Fred the Pass is obsolete and he will demonstrate that you are wrong, and by that demonstration, prevent you ever making the statement again. He excells in fake deals, king of the dealers, without ever having sold a trick!

END GAME PLUS

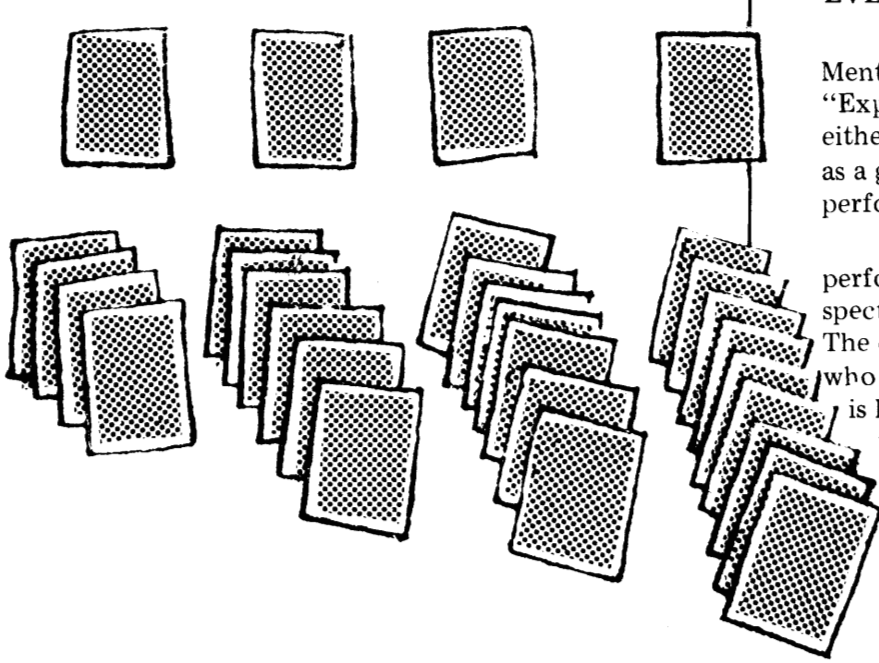
Some years ago I published a trick called 'End Game'. At that time I did not describe an alternative handling at the conclusion of the effect as it involved a sleight not in common use by card conjurers. As Fred is a specialist in this particular move, it seems appropriate to describe the routine here.

WORKING OUTLINE

Run through the face up pack and look for any spot value card from 4 to 10 inclusive. When you have found one, remove it, plus a quantity of cards behind it equal to its value i.e. if you remove a five spot, remove a further five cards with it, the five spot being at the face of the group. Place the packet face down on the table. Repeat this procedure with a further three spot value, no values being repeated. Place each packet face down in a separate position on the table.

Pick up any of the four face down packets and place it into the left hand in the Glide position. Twist the left hand to show the face card of the packet and draw attention to its numeric value — let's say it's a five spot.

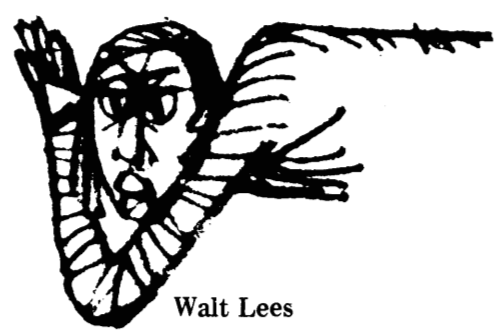
Appear to draw off the five spot and place it face down on the table but really carry out the glide so that the second from face really goes down. Count the remaining cards *without* altering their order, pointing out that you have exactly the same quantity of cards as the value of the one placed on the table, and place these on the table a little below the single card. Repeat this procedure with each of the other three packets until you have a face down layout on the table something like the diagram:



Pick up the four single face down cards and mix them up, finally dealing them in a line from left to right on the table. Now change the face down multi-card packets around a bit, finally leaving each in a *carefully squared* packet on the table, the actual positions being of no importance.

Pick up any one of the multi-card packets and drop it on top of any of the face down single cards as *freely* nominated by a spectator. Repeat with the other three packets, dropping each on one of the remaining three face down cards in any order the spectator requests. Point out the complete freedom of choice given to the spectator.

Pick up any of the packets and place it face down in the left hand. Count the cards *out loud* from the top of the packet, dealing them in a heap on the table, but *Bottom Dealing* on the *second* card dealt. Deal until one card remains in the left hand. Say the number you have counted out loud is five, slowly turn the remaining card in the left hand over to show it is a five spot. Repeat this procedure with each of the other three packets. The spectator has thus apparently married up every packet with its correct quantity card.



Walt Lees

EVEN BREAK

Inspired by T. Kardyro's "Fifty-fifty Mental Selection" described in Al Sharpe's "Expert Card Conjuring", the following can either be presented as a mind reading effect or as a gambling type challenge, where the performer always wins.

The basic effect is simply that the performer shows two cards and requests a spectator to remember one and forget the other. The cards are mixed around by the performer, who then buries one in the pack. The second one is left in full view. The spectator names the thought card and the performer shows that this is the one left in view. This is repeated a number of times and the performer is always right.

→

→

METHOD

Not being a mentalist, I present the trick as a gambling item, beginning by offering to show the audience how to make some easy money. As I say this, I remove four coins — a 2p, 5p, 10p and a 50p and hand these to a spectator saying, "Here's some money for you to bet with." Next remove your wallet and from it extract a £1 and lay it on the table.

Pick up a pack of cards and double lift the two top cards as one, turning them face up. Use these two cards as one to flip the next card also face up. The spectator sees two cards. Ask him to think of one only and forget the other. Turn the cards face down again so that the indifferent card ends up on top.

Thumb off the two top cards and without putting the pack down, mix them around, keeping track of which is which. Return them to the top of the pack so that the indifferent card is on top.

Say, "I will now lose one card in the pack." Here you remove the top card and without showing its face push it into the centre of the pack. "That leaves one card on top," you continue, "will you bet me 50p against this pound that the card on top is the one that you remembered? If I am wrong you win a pound, if I am right I get the fifty pence."

Both the cards are, of course, on top although the spectator thinks that one is lost in the pack. When he agrees to the bet, have him name his card. If it is the one on top, simply turn it over and collect the money. If it is the one that is second from top, double lift, show the card and turn the two face down as one; again collecting the money.

Commiserate with the spectator on his loss saying that it is after all a fifty-fifty chance. Put the fifty pence on top of the pound note and say, "Would you like another go, this time to win the whole £1.50 or just 10?"

Cut the pack to bring two fresh cards to the top. This time you do not double lift. Simply turn the two top cards over (it is best to use one to flip the other one over as in the previous method to maintain consistency) and request that the spectator remember one and forget one.

Turn the two cards face down again and mix them around, then place them both on top of the pack face down. Remember which is which or glimpse the faces during the next action. Get the pack into position for the tilt move. Form the gap below the two top cards. Then take the top card and remove it and without showing its face push it into the gap. This is where you can glimpse if necessary.

To the spectator it appears that you have pushed one card into the centre of the pack and left the other on top. In fact both cards are together on top. Ask the spectator to name his card. If it is the top one simply turn it over. If it is the other double lift and turnover to show the second one.

Collect the 10p coin from the spectator, making a suitable comment and place it together with the fifty pence on the £1 note.

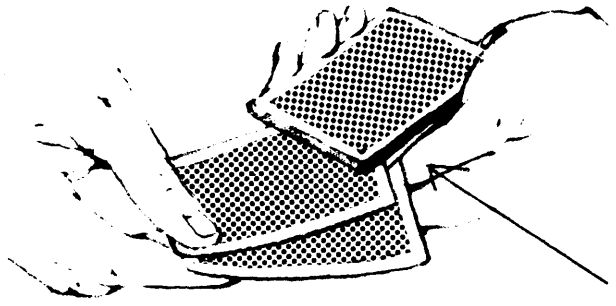
Offer the spectator a chance to win £1.60 for 5p.

Cut the pack once more, bringing two fresh cards to the top. Turn these over and show them as in the previous method and again request the spectator to think of one and forget the other. Again turn them face down and mix them around remembering which is which.

Now comes a move described by Gordon Bruce in a trick called "The Tired Travellers" from Pabular Vol.5 No.6, June 1979. The two cards are at the moment in the right hand, face down in the position shown in Fig.1. The left thumb riffles down the left hand side of the pack to open a gap somewhere near the centre. The two cards in the right hand are inserted into the gap but outjogged towards the audience for half their length. During the actual process of inserting the cards the left thumb riffles off one card. Because of the way that the two cards are spread in the right hand, this one card released by the left thumb will slide between them.

The pack is now held squared in the left hand in a dealing position, with the two known cards projecting for about half their length from the outer end. These two outjogged cards are separated by one card in the pack which has half its length sandwiched between them.

Align the two projecting cards as one, this can be done quite openly, and take hold of them with the right forefinger and thumb in the centre of the outer end. Pull them forward about an inch, then keeping them in perfect alignment swivel them to the right withdrawing them completely from the pack and placing them on top. During this action the indifferent card, trapped between them will have been drawn forward from the pack for half its length (by a sort of reverse plunger action) and will now be outjogged from the front of the pack. To the audience it will look as though both cards were temporarily inserted into the pack, then one was returned to the top, while the other was left in the centre. In fact both cards are now on top and it is an indifferent card projecting from the pack. This card is pushed flush.



Again ask the spectator to name his card and either turn over the top one or double lift and turnover as necessary.

Collect up the 5p placing it with your other winnings and offer the spectator a chance to win £1.65 for 2p.

Suggest that the spectator himself might like to nominate the two cards to be used. Hand him the pack and allow him to shuffle then have him cut it into two face down piles.

Pick up one pile in each hand and turn them face up showing the two face cards of each pile. Ask him to remember one and forget one. Turn the left hand pile face down and apparently withdraw the bottom card putting it face down on the table. Really make the glide leaving the known card on the bottom of the face down pile and placing an indifferent card on the table in front of it. Put the left hand pile down behind the indifferent card. Next draw off the actual bottom card of the right hand pile, simulating the moves of the glide. Place this card on top of the indifferent one and place the right hand pile on top of the left hand one. In this way one known card is on the bottom of the pack, the other, together with an indifferent card is on the table.

Pick up the two tabled cards and mix them about, then remove the indifferent card and place it into the centre of the pack. Place the pack on top of the tabled card and have the spectator name his. Either turn the pack over to show the correct card on the face or execute the glide if necessary to withdraw the second one.

COMMENT

The beauty of this trick lies in the fact that much of the time the spectator's card will be the one which is correctly positioned. If you are very lucky you may get through the whole routine without using the double lift or glide to reveal the card, but this does not happen often, although you will find that with some people you can accurately assess which card they will choose most of the time!

ALMOST REAL MINDREADING

Barrie Richardson

I am flattered to have been invited to submit a trick in honour of Fred Robinson. Fred is one of the most knowledgeable and skilled cardmen in the world. However, his philosophy on magical presentations has been even more stimulating to me than the outstanding technical moves he has taught me over the years. I have learned from Fred that the method is of little consequence. . .the effect is everything. "Misdirection is 90% of the secret of magic — entertainment is the goal."

EFFECT

A pack of cards is mixed and spread in a very haphazard manner on the table top. You pick up a small handful of cards (8-12) and invite several spectators to do likewise. The actual number of spectators is unimportant and it is of no consequence that they all take different amounts of cards. Remember to say "Thank you" to each spectator as they co-operate by taking the cards. It is more effective to ask first one spectator to take a few, then ask another and so on giving an air of casualness to the whole procedure.

Address the spectators who have taken cards, "Now fan your cards in front of you like this." Here you hold your own cards, faces towards yourself in a small fan. "If I asked you to think of a card, your eyes would wander and then settle on one card," you continue. "You might be influenced by colour or value. Let's each select a card in a more random fashion."

"Please do as I do. Cut your cards and complete the cut. Now carefully turn over your top card. Be careful and hold your cards up like this, so nobody else can see. Please don't peek at one another."

You demonstrate how to turn the card over by holding your own small packet up close to your eyes and then quickly turn over the top card.

→

Continue talking, "Say the name of your card to yourself two times. Good! Now quickly turn it face down again and stick it face down in the centre of your pack. Now mix the cards again. Once more. Good."

Turn to one of the spectators and say, "Please put out your hand, Paul (or whatever his name is) and you too Dave." Hold their wrists or touch their palms with your fingertips as you reveal their cards.

(Note: In honour of Fred Robinson — the revelation is everything. This is the heart of the trick!) It should go something like this. "I feel that your card is red, Dave. Yours, Paul is also red. Paul yours is a picture card, I think, and yours, Dave, is a spot card." Lift their hands as you look at them one at a time and reveal the actual names of the cards. This must really be sold strongly. For heavens sake, do not just reel off the names of the cards.

Now turn to another spectator, who looked at a card and say something like, "Jim, please hold out both your hands. Hold his fingertips and reveal his card, working up to its identity in stages. . .a black card. . .a spot card . . .a spade. . .a high value. . .the ten of spades. YOU ARE DOING A MIRACLE, NOT A BAR STUNT.

Continue in similar vein with the other assistants, if any.

WORKING

Now to the method. Bear in mind that the really strong point about this trick is that it actually involves several persons in the presentation. Using three (or more) persons gets a group dynamic going, which can be very positive. It is direct, mystifying and easy to do.

The solution is simple: so simple that most readers will never try it. This is a great pity, as the impact of the presentation is enormous.

The pack is stacked. I use the 3-ahead (S. Stebbins) system, but the eight kings or any other stack, where looking at one card tells you the identity of the next will do. The stack is unimportant. What is important is the subtle way that it is used, a way which will throw even the knowledgeable off the scent.

Start by giving the pack a false shuffle, or failing that a few cuts then spread the cards in a wide, untidy ribbon across the table. Illustrate to the spectators what is required of them by taking a block of cards from the spread. Allow the spectators to do likewise. They do not have to take all the blocks from the same point in the spread, provided that each just grabs a handful of consecutive cards from somewhere.

When you have each spectator cut his cards in order to bring a random one to the top of his packet, the face card of the packet will tell you the identity of the one on the top.

To sight the face cards you simply follow the presentation outlined above and have each spectator hold his packet face out, close to his eyes while he quickly turns over the top card and turns it back. This is a beautiful subtlety as it is the very act, which the audience believe makes it impossible for you to see the cards, which in fact enables you to do just that.

Do not worry about anyone noticing the red, black sequence. They do not if you keep them busy.

The same effect can be done with large cards — close-up as well as for a large group. For some reason it seems to be more entertaining with big cards.

If you know some mnemonics, you can have six different persons take a packet.

Finally the trick can be done completely impromptu without stacking the cards. You must be able to memorise about 25 cards. You need not remember the order — all you have to do is remember which card follows the preceding one. This, believe it or not, is not difficult. Certainly it is much easier to do than Fred Robinson's "Invisible Pass".

TRANS COLLECTION

Steven Hamilton and Peter Duffie

EFFECT

Four aces are shown and three selected cards placed amongst them. Four kings are shown and placed face up in the pack. In an instant three three chosen cards vanish from among the aces and reappear among the kings. The transposition is clean, startling and instantaneous.

METHOD

Remove the four kings and the four aces from the pack and place them in two separate piles on the table. Then get a break with the left little finger below the top three cards of the pack, which is face down in the left hand.

An easy way to accomplish this is to down-jog the third card from the back of the pack while apparently searching for the aces and kings. Then having placed the latter on the table, flip the pack face down into the left hand and obtain the break as you square up the cards. This eliminates any messy riffle counting or spreading off of cards in order to find where to make the break.

Pick up the four kings and place them face up on top of the deck to show them and in the process pick up the top three cards of the pack face down below them. (The packet should be held in the Biddle grip, by the short ends, the thumb is at the inner end and the fingers at the outer). With the right thumb also pick off the top card of the pack below the break and use the thumb to maintain a break between this card and the other three. You are now ready to go into Ed Marlo's Atfus Move.

Draw the first three kings one at a time from the right hand onto the top of the face down pack. The cards are taken from the right hand by the left thumb and as each king is drawn onto the pack it overlaps the previous one to the right about half an inch. After the first three kings have been taken, the remaining block is quickly added as one card and the whole lot squared on top of the pack. The single card held by the right thumb is released on top of the three face up kings and the remaining four cards lifted clear and placed face up in a neatly squared pile on the table. To the audience this pile should contain the four kings. In fact it was one face up king on the front followed by three face down indifferent cards. The other three kings are face up on top of the pack, concealed by one face down indifferent card. With practise you can allow the tabled packet to spread very slightly, allowing the white borders of the face down cards to show.

Get a break with the left little finger below the top four cards of the pack. This can be done either by feeling for the natural break below the bottom face up king. Or the break can be taken at the beginning of the Atfus move described above and maintained throughout. The latter is probably the more certain way.

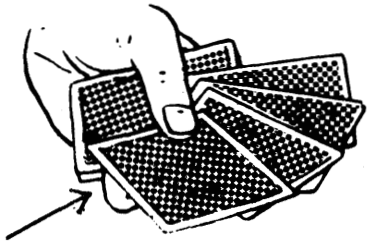
Now pick up the four aces, with the right hand and place them on the deck overlapping each other for half their width to the right. The ends of the cards should line up with the ends of the pack. The right hand should maintain its hold of them.

The left thumb pushes the top four cards of the pack proper slightly to the right then draws the top single card back again. This enables the right finger tips to trap the three face up kings below the aces. The whole block of seven cards can now be flipped face down on top of the pack (a sort of book closing action) thus effectively adding the three kings to the top of the aces.

Thumb off the top four cards, without reversing their order, into the right hand and place the packet face up on the table. There will be an ace on the face, with three kings below it. All the cards will be the same way round.

Spread the pack between the hands, face down to allow three spectators to each take a card. As the pack is squared after the selection, get a little finger break beneath the third card from the top.

Pick up the "ace?" packet from the table and turn it face down. Fan the packet and place it in the left hand. The left hand still holds the pack, but the two can be kept apart. Simply hold the four card fan by the extreme tips of the left forefinger and middle finger underneath and the very end of the thumb above. The left little finger is still maintaining a break beneath the top three cards of the pack (aces). Fig.1 shows the position.



Insert the three selected cards face up among the face down "aces" so that they are interleaved card for card. Square up the "aces" selection packet on the pack below then turn over all of the cards above the break. Without pausing lift off the top four cards (aces) and place them on the table. A good dodge for doing this is to leave the selected cards projecting forward for about an inch as they are inserted into the fan. Then square the packet along the long edges only. Next turn the whole packet over, end for end. Place it on top of the pack. Push the projecting cards square with the right thumb at the rear and in the same move lift off the four cards above the top projecting card. These will be the aces only although the audience think that the packet also contains the three selected cards.

After placing the ace packet face up on the table, pick up the "king" packet with the right hand, the thumb taking a break at the inner end. Place the pack on top of these cards. Pull down the bottom three cards with the left little finger and hold these cards back, while the right hand

cuts off the top half of the pack and completes the cut by inserting it into the gap above the bottom three cards in the left hand, but beneath the rest of the pack.

Place the pack on the table, then pick up the ace packet. Wave this over the pack, then spread out the aces, to show that the three selected cards have disappeared. Toss the aces one at a time onto the table, showing that there are no concealed cards amongst them.

Ribbon spread the pack across the table. The four kings will be face up in the centre with three cards interleaved face down. Remove these face down cards and show them to be the chosen ones.

CREDITS

The "Collectors" theme is by Roy Walton. The addition of the second packet is by Alex Elmsley, and is published in "The Card Classics of Ken Krenzel".

Mo Howarth

HAT GAG

Here is a gag that I have been using for a couple of years. It started as an ad lib, but now I set it up deliberately.

At some point in your performance a hat is "accidently" knocked on the floor so that it lands crown upwards. Look at it for a second and. . .well the drawing below snows the line:-

BACK HANDER

Arthur Setterington

EFFECT

The performer steers the conversation towards the party pieces, which some people like to do. He comments on the skill shown by someone he saw, who was able to balance three or four coins on the back of his hand, throw them into the air and catch them singly as they came down, without dropping any. He tells of how he practised but failed, even using one coin, and demonstrates his lack of skill. He says that he cannot place one coin on the back of his hand, toss it upwards and catch it ten times in succession.

He starts by placing a coin on the back of his hand, tossing it and catching it. He manages to do it four times, then explains that he can never manage a fifth. He shows the reason. . . the coin has disappeared!

WORKING

The whole effect is dependent on surprise. No hint that a trick is to be performed should be given. It is simply one of those "betcha" stunts, at which the performer claims to be most inept.

Giving details of the method is far more difficult than the trick itself.

Stand with the legs slightly apart. Place the coin on the back of the hand. Toss it up slightly and catch it. It will be seen that the hand travels in an arc, and if allowed to do so, finishes near the knees.

The moves are slightly exaggerated, so that the hand travels the full distance each time. As this is a one handed juggling stunt, the left hand is held back just behind the left thigh.

The coin is caught three times and by now the spectators are used to the repeated actions of the swinging right hand. In catching it for the fourth time the hand continues downwards. The hand is slightly opened and the coin is thrown between the legs and into the waiting left hand. The right hand is immediately closed. It is at this point that the performer explains that he has never done it five times, and opening his hand, shows why.

AMULATION

Phil Goldstein

The performer displays two small boxes, one red, one blue. A finger ring is borrowed from a spectator, and placed inside the red box. A mystical amulet is placed inside the blue box. The boxes are tabled some distance apart from one another. Attention is drawn to the fact that the boxes at no time have come into contact.

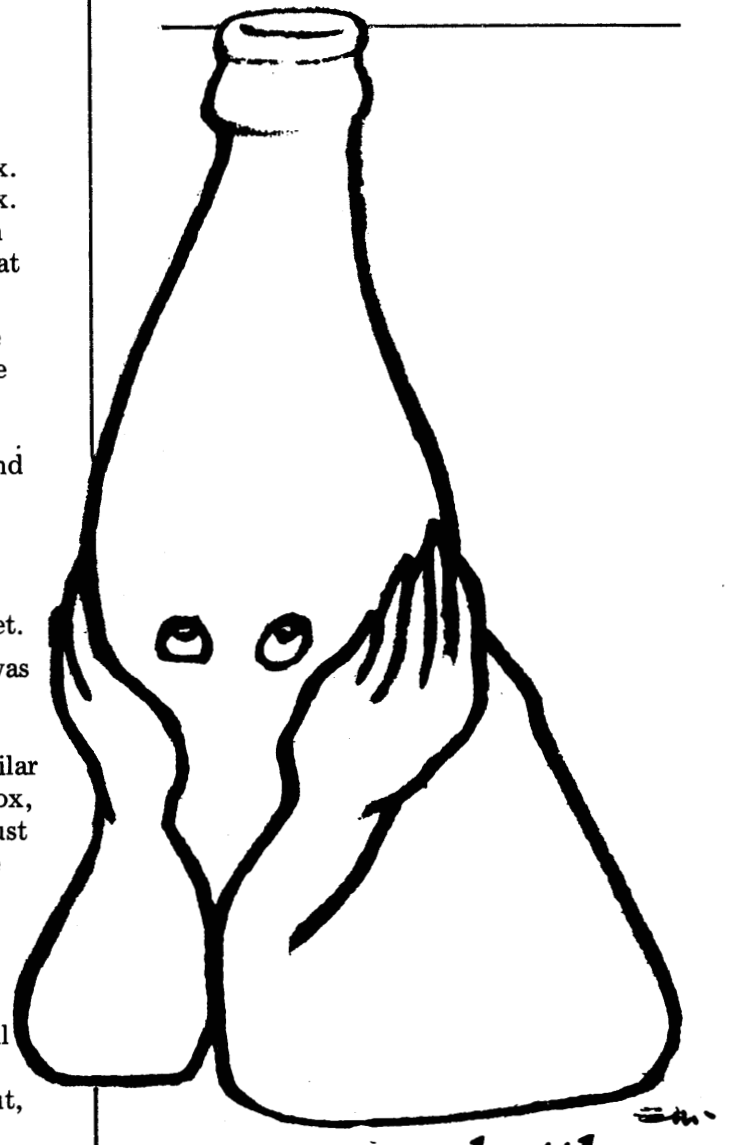
The magician states that he will cause the two objects within the boxes to transpose. The gestures are made. The blue box is opened. Apparently, the performer has failed, for the amulet is still inside. The red box is opened, and found to be empty. The performer exclaims, "Ah — now I understand what happened: the amulet did not pass across — but the ring did! Look *inside* the amulet." And indeed, the spectator's ring is found to be inside the amulet.

The above plot, while original with me, was stimulated by Alan Brown's "Restless Spirit" [*Pallbearer's Review*, June 1968]. In order to perform this routine, you will require two similar boxes. The red box is gaffed — it is a Rattle Box, as sold by the dealers. The amulet involved must open and close easily and quietly, and be large enough to accommodate at least a wedding band. Line the inside of the amulet with felt. At the start of the routine, the amulet is in your pocket.

Introduce the boxes. Borrow a ring (small enough to fit inside the amulet). The ring is placed into the red box, and secretly stolen out, using the standard technique of a Rattle Box. As the box is tabled, it is rattled — thus indicating to the spectators that the ring is inside. As this action is done with one hand, the other hand (with the ring) goes into your pocket, loads the ring inside the amulet, and comes out with same.

The amulet is displayed, and placed inside the blue box. The work is over. Both boxes can be rattled. At the conclusion, both boxes can be opened by spectators.

T.A. Waters suggests a slightly more elaborate approach, involving two identical amulets. One is shown at the start of the routine — displayed, and then tabled. The second amulet is in your pocket. The ring is stolen as in the above routine, and loaded into the pocketed amulet. That amulet is now exchanged for the tabled one, via any of a variety of coin-switching techniques. The loaded amulet is then placed into the blue box; the empty one is gotten rid of. By this extra effort, you will be able to have the amulet apparently in play *before* the ring is borrowed, thus strengthening the mystery.



a peep in a bottle

ERIC MASON

This is really a peep into anything! But apart from using it to entertain young children, the older ones like myself will find it a useful 'put off' for 'the do this again coin in the bottle trick merchants (!)' who need to extract themselves from the many challenges (possibly) — requests to do this particular trick over and over again.

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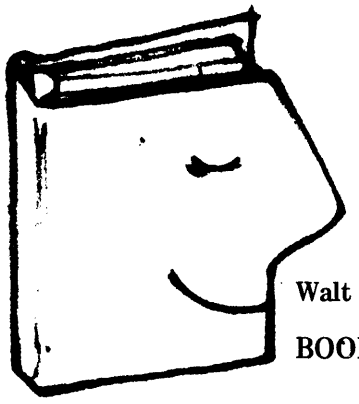

Walt Lees

BOOK REVIEW

Cards on Demand by Al Smith. Obtainable from the author at 17 Osbert Road, Rotherham, South Yorkshire, England S60 3LD. Price £3.50 post paid in U.K. or £6 overseas by airmail. I.M.O. only — no personal cheques.

Offset printed, A4 size, this book contains some 25 items on 40 pages with line drawings by Les Johnson.

Quite how long Al Smith has been around on the magic scene, I am not sure, but in the last two or three years he has begun to carve quite a name for himself as an originator and lecturer. Certainly he will need no introduction to readers of Abra and Pabular, where his contributions have caused favourable comment.

This book will do much to enhance his reputation, containing as it does, nothing, which cannot be performed by anyone of average ability.

These days, when so many books of card magic are coming out one after the other, it is necessary to establish some criterion, by which an originator can be assessed. After all, anybody can string a few moves together and call the result a new trick. One of the things that I personally look for is subtle thinking and an acid test of this is when the author can invent strong effects that require little or no sleights. It is far more thrilling to evolve a self-worker than something that involves careful handling. Al achieves this in the first trick in the book. This alone, to my mind, establishes him as a writer worthy of study.

Every trick in this book is practical and effective. The sleights are fairly basic and used efficiently to produce the maximum effect. "Cross Over Aces" and "The Perpetual Ginsberg" are object lessons in subtle simplicity.

Do not get the impression from this that all of the tricks are easy. There is nothing that will not require study. But then there is nothing in the book that is not worthy of study. I defy any practical cardworker to be able to go through this book and not find something that he will immediately want to add to his repertoire.

Highly recommended.

PRESENTING

DIVERTING CARD MAGIC

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ANDREW GALLOWAY, 14 Bellevue Crescent, Ayr, Scotland

Every time I think of **Fred Robinson** I always think of two other magicians, **T. Nelson Downs** and **Bert Douglas**. I never saw T. Nelson Downs but I did meet Bert Douglas once when he was in Britain on a holiday from Canada.

Downs was an American. Douglas was a Scotsman from Aberdeen who emigrated to Canada after the first world war. Fred Robinson is as English as they come, but all three of them had three things in common. Firstly, all three of them worked for railway companies. Downs, I believe I read somewhere, was as a young man a telegraphist with a railway company in Iowa. Bert Douglas was for many years a guard on a train travelling back and forth across Canada. Fred Robinson was a railway signalman for something like forty-five years.

The second thing they have in common was a passionate love for, and interest in, things magical. Downs, as we know, became an internationally acclaimed performer. Douglas, for quite a number of years, was a prolific writer on things magical and Fred became editor of Pabular.

The third thing they apparently had in common with regard to their railway work, was time. All three of them had occupations which involved long periods of inactivity which enabled them to devote their thoughts to you know what.

Downs spent his time practising his coin sleights, Bert Douglas told me he spent many happy hours sitting in his little caboose at the tail-end of a trans-continental train scribbling away at his many books trying to invent some original ideas for brother magicians, many of which were very successful.

Fred's passionate interest was cards. He was, and still is, a devotee of Erdnase. 'Expert at the Card Table' was his bible. I don't know who invented the riffle pass but I do know he was in there way back with his version, and he is still the only person that this writer has seen who can do it, if I may steal a modern phrase, full frontal, invisibly. His second, centre and bottom deal are as good as any I have seen. Fred himself would be the first to admit that the ability to do a few sleights well doesn't make one an authority on card magic. Fred does have a pretty wide knowledge of that subject and is quite willing to share it with anyone who shows more than just a passing interest. He also has a very attractive daughter, Annabel, who has a magic act, a very good one too. Did I mention that for many years Fred also did kid shows? I didn't? He did. Which brings me to one of my favourite kid show stories.

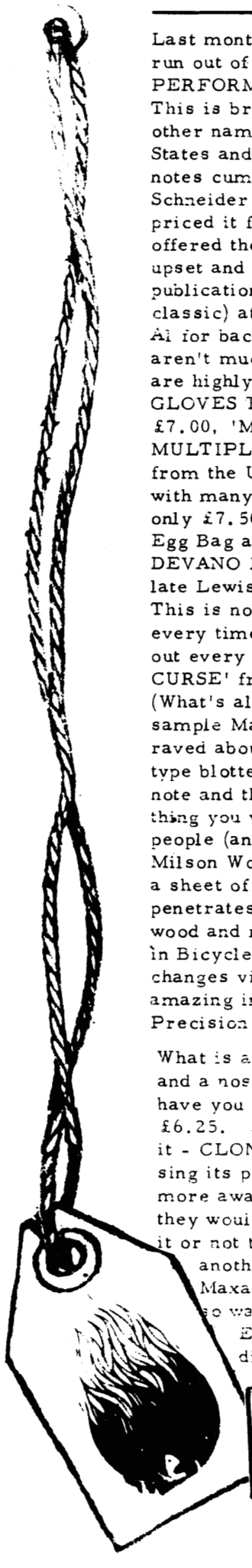
Fred and Annabel were booked to perform their respective acts at a kids' party at a social club. After the show, or rather right at the end of the show, the club secretary mounted the platform to thank them for the entertainment. He brought them back on stage to receive an extra round of well-earned applause which led into 'Three cheers for Uncle Fred and Annabel'. Can you picture the scene? All the kids screaming their hip-hip hoorays with the exception of one little boy in the front row who was standing up with both hands around his mouth yelling 'Fraud! Fraud it's a trick!'

The kid couldn't have been more wrong. There is no fraud about Fred. He is one of the most straightforward men I know. In case you are wondering what this is all about it is the fact that Fred has relinquished his position as Editor of Pabular. He has been with us since the beginning. Thank you Fred. And in the same breath may I say 'Welcome' to Walt Lees.

Goodbye,

Patrick Page

THIS AD STARTS WHERE LAST ISSUE'S AD FINISHED .....



Last months ad came to an abrupt stop virtually in mid-sentence as I had run out of space. So now no chat just fact ... Sold out of 'COMMAND PERFORMANCE' by Michael Ammar Issue One and Issue Two, £4.65 each. This is brilliant close up magic by someone that Mendoza/Vernon and many other names have a great deal of respect for ... I met him in the United States and he fooled me badly. Please place your order for these lecture notes cum books and I will despatch immediately second batch arrives. Al Schneider gave me the U.K. exclusive rights to his CLOSE UP book. I priced it fairly and left with egg all over my face when ANOTHER DEALER offered the same book at a lower price. Anyhow Al Schneider was very upset and to prove it he has given me the exclusive rights to all his publications right now. I have Al Schneider ON COINS (virtually a coin classic) at £7.50 and Al Schneider ON CLOSE UP at £12.00. Thank you Al for backing me up when I ran into problems. 'MEPHISTO DOVE FANS' aren't much good for close-up workers but if you work with doves then they are highly recommended at £19.75. Other dove material: 'MEPHISTO'S GLOVES TO SILKS TO DOVE' - £15.00, 'MEPHISTO DOVE HARNESS' £7.00, 'MEPHISTO SHOULD I USE DOVE' (Handbook) £6.25, 'MEPHISTO MULTIPLYING SILKS TO DOVES' £11.25 and really new in via my suitcase from the United States ... 'WONDERGAS DOVE HARNESS' - a new principle with many unusual and practical features. For experienced dove workers only £7.50. I worked my way around the States with Ken Brooke's Malini Egg Bag and Dirty Deal (contact Paul Stone for prices not me) and 'THE DEVANO RISING CARDS'. I have been taught a beautiful handling by the late Lewis Ganson and wherever I went the 'DEVANO PACK' did me proud. This is not just advertising but I must say that they are foolproof, work every time and as smooth as silk. Beautiful item that knocks the audience out every time ... £5.50 plus something for postage please. Get 'GIPSY CURSE' from Repro as well, it has an amazing impact on your audience! (What's all this Martin, free advertising for your competitors)! I had one sample Magic Blotter in from the United States. Everyone who saw it raved about it. Eventually I sold the sample but there will be more. Desk type blotter unit crafted in wood. It changes blank paper into a real pound note and then can be rigorously examined. A collector's item and something you will love ... £20.00 as soon as the parcel arrives here. I fool people (and magicians) with 'CABALA' from the masters of craftsmanship Milson Worth in California. A solid heavy stainless steel ball penetrates a sheet of glass inside a beautiful hand crafted wooden case. The ball penetrates visibly and then everything can be fully examined. In a fine wood and made to last forever, £18.75. Just a few 'EXPANDING DECKS' in Bicycle cards. Once called Macro Micro I believe. A mini size deck changes visibly into a full poker size deck. No sleight of hand and an amazing impact £3.25 but again, just a few in stock but more on order. Precision 'CASINO DICE' in stock. Red and Green, £3.00 per pair.

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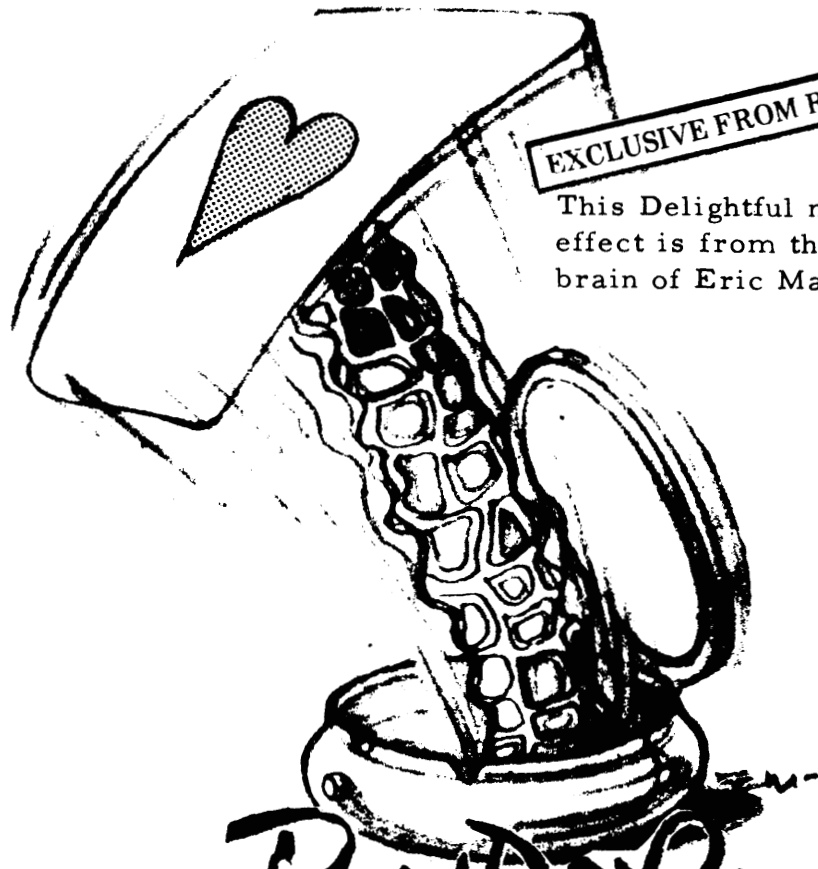

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This Delightful new Close up effect is from the fertile magical brain of Eric Mason

PANDORA

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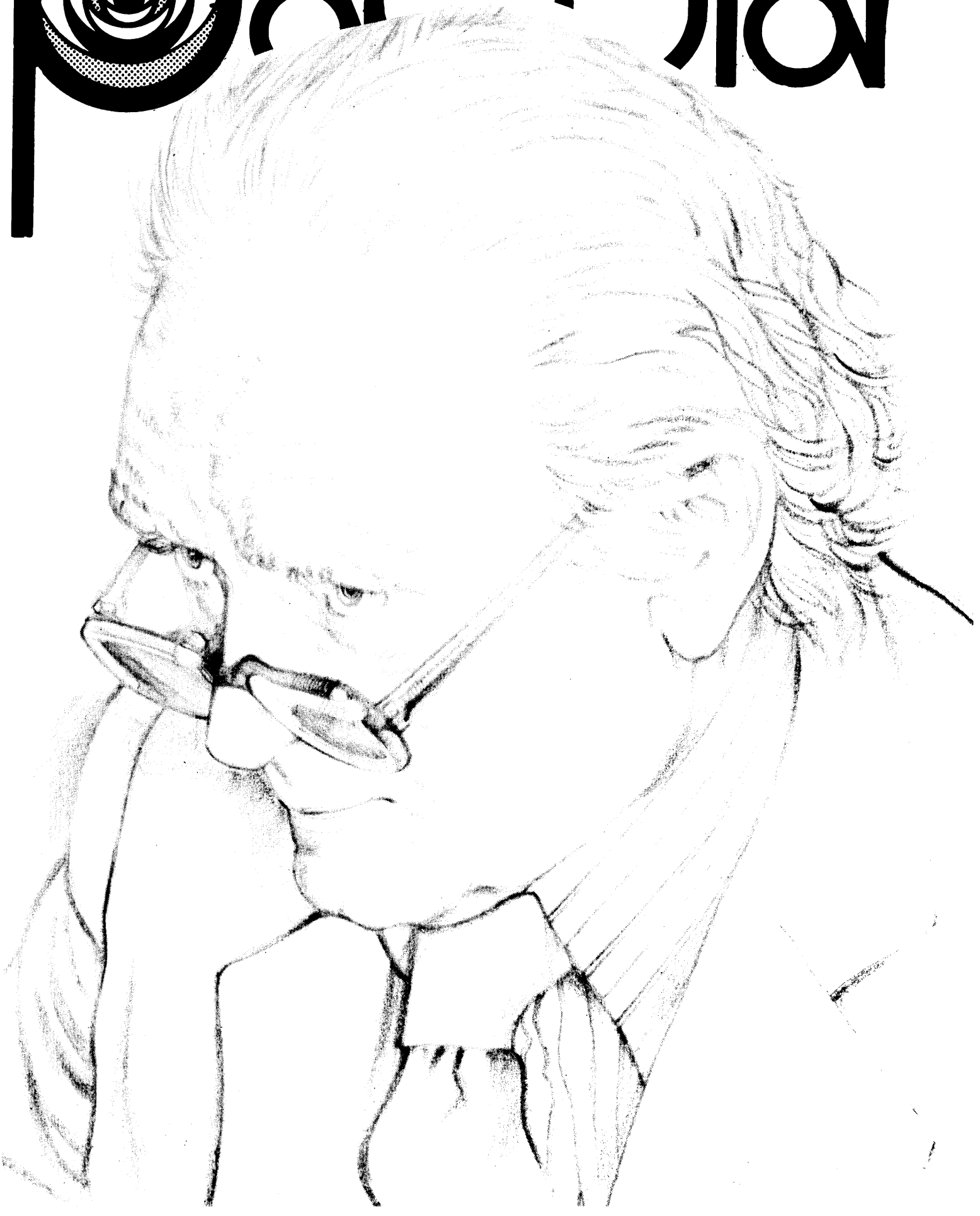
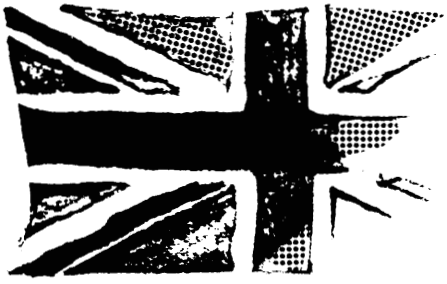
VOLUME 6 NUMBER 8 AUGUST 1980

Popular





EDITORIAL

By now the cat is out of the bag. Most of you will know that Fred has relinquished the editorial chair and yours truly is at the helm. The last issue, which was a tribute to Fred Robinson, was planned long before he announced his retirement as editor. We were going to bring it out secretly and surprise him. Instead he surprised us.

This issue is also a tribute to F.R. It seems that while Eric Mason was collecting material in this country, that globe trotting funny man, Bob Read, was similarly occupied in America. (Bob crosses the Atlantic so often these days that if he is not careful he will begin to look like David Frost). So this issue is a U.S. tribute to Fred, and we are grateful to Bob and his friends for the excellent material submitted.

So, without any more ado, I am going to hand over the editor's desk to Rick Johnsson. Rick, of course, is well known to I.B.M. members for his monthly column in the 'Linking Ring'.

Over to you, Rick.....

"The British are coming!!! The British are coming!!!" cried my child bride. Timing not withstanding, the expression was totally ludicrous, echoing, as it was, down the halls of that old hotel on Russell Square. Looking back on the event, it seems fitting that that was the beginning of an unforgettable final evening in London.

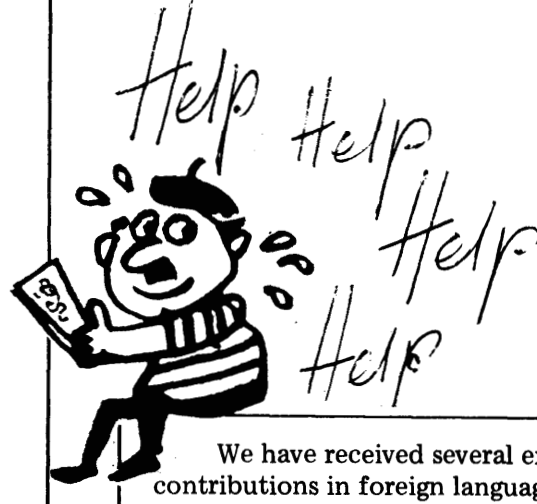
The "British" in question, in this case, were Bob Read and Pauline who had just arrived at our hotel to whisk us off on a carefully planned evening's entertainment. In what turned out to be par for the course for our entire trip, our plans were thwarted, distorted and finally aborted.....but were obviously guided by some fortuitous master plan, for we wound up spending the whole evening drinking ouzo, dancing on table tops, drinking ouzo, eating souflakia, drinking ouzo, meeting fine people, drinking ouzo and seeing some great magic.

One of the great joys of that evening was having the chance to meet and spend time with Fred Robinson. Although I know different I keep telling myself that it was the suicidal intake of ouzo that allowed Fred to fool me so badly.....so many times. In a fit of pique, I threatened Fred. I swore that if he fooled me again I would force some of my material on him and make him publish it. Throwing caution to the wind, Fred countered with some miracle with a deck of cards that vanished from beneath his foot. I didn't get mad, but I swore to get even.

That was better than two years ago and following my family motto of never doing today what can be put off until tomorrow, I have successfully lulled Fred into a false sense of security.

When Bob Read called me to let me know about this special issue honouring Fred, I KNEW that the time had finally come. All I can say is that Fred brought it on himself!

Excelsior!!

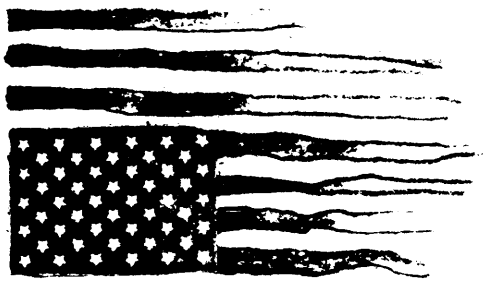


We have received several excellent contributions in foreign languages. This causes some concern at Pabular, where we have only just learnt to talk English proper.

We would like, indeed are desperate, to hear from anybody, who would be prepared to do a little bit of translating for us. At the moment we need people, who can translate any of the following languages into reasonable English: German, Spanish and Itallian.

We do not ask you to produce a beautifully finished translation, all ready for printing (it would be nice if you could, and very helpful) — all we want is a run-down of what the articles say. This can either be written or put on cassette.

We would be pleased to hear from anybody, who would be prepared to do this kind of work from time to time. Please contact Walt Lees at the address shown on the back of the mag.



YOURS, MINE & OURS

Rick Johnsson

This is a rapid-fire series of card changes and surprise with more magic crammed into one minute than you might think possible. It *is* simplistic, but it's cute, commercial and plays well.

For those of you who will want to use it the following bare bones description will more than suffice.....for those of you who won't, it seems a waste of time to give a blow by blow.

PROPS

... A deck of cards with the ace of spades pencil dotted on the back.
... A duplicate ace of spades.
... A blank card with "MY CARD" printed thereon.
... A blank card with "YOUR CARD" printed thereon.
... Two stands, matchbooks or little glasses against which to rest the cards.
... A pocket card rise gimmick.

SET-UP

... Load the card rise gimmick with the undotted ace (face out) in your outer breast pocket.
... Set up deck (from top down).
1. "MY CARD"
2. "YOUR CARD"
3. Dotted Ace.

... These cards and the deck are face down. . cut the deck bringing stack to the middle.

PROCEDURE

... Spread deck face down between the hands to locate dotted ace. "LARREVERSE" the ace and the two cards above it to the top.
... Show ace, call it "MY CARD".
... Triple turnover-deal off "MY CARD" face down to right.
... Cut deck, hold break above dotted ace and "YOUR CARD".
... Riffle force to the break and move cut off half to bottom.
... Double turnover, show ace and call it "YOUR CARD".
... Double turnover, deal off "YOUR CARD" face down to the left.
... Turn "MY CARD" around to face audience.
... Turn "YOUR CARD" around to face audience.
... Bring attention to your breast pocket.
... Pull on gaffus....ace rises.

PATTER

"This little burst of genius is called 'Yours, Mine & Ours'. Don't bother asking me why. . . that'll be evident in a minute. First I'll run through the cards and pick one at random. Just so's you won't forget, this is MY card."

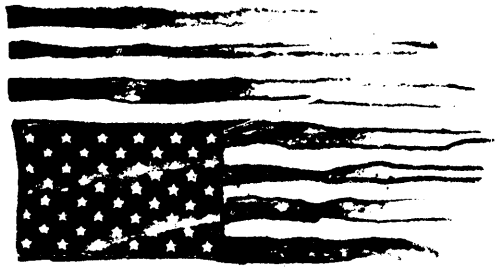
"Now comes the good part. . .Say 'When!' I can tell by your face that you already have a pretty good idea what this card is. . .Right! It's YOUR card."

"Wait a minute, your card looked a great deal like my card didn't it? How can that be. . . No! Everything's cool. . .This IS MY CARD over here and YOUR CARD is really over here. Oh! Remember OUR card?. . .Watch!. . .I thought you'd get a rise out of that. . .YOURS. . MINE. . .& OURS. . .Ain't togetherness grand!"

For those not familiar with the card rise gimmick, mine is just a cardboard envelope to just hold the card. The envelope is really merely a sleeve, closed at the bottom. Take a large needle and thread it with some strong thread and as per the illustration, run the needle and thread through the sleeve at a point about a quarter of the way down from the mouth toward the sealed bottom. Tie a tiny paper clip to the bitter end of the thread and pull the thread all the way through the sleeve until the paper clip snugs up against the sleeve. Tape the paper clip to the surface of the sleeve. . .Thus the thread cannot pull loose.

Now you can slide a card into the sleeve and since it will push a loop of thread down into the sleeve, you can see that it is a simple matter to pull on the loose end of the thread and the card will rise out of the sleeve.

If you have made the sleeve correctly it should fit into your outer pocket and not "peek" out. Before placing it into your pocket run the needle down through the bottom of the pocket and through the lining so that it hangs down inside your jacket in the same manner as a pull. Put your coat on now and let your left hand fall naturally to your side. At this point 2 inches above the bottom edge of your coat, pin a small safety pin to your lining, allowing the thread to pass through this pin. To the end of the thread fasten a bead.



THE VOICE OF EXPERIENCE

Sam Schwartz

During a recent visit to New York, Bob Read spent an absorbing afternoon in the company of Sam Schwartz. As well as being a fine close-up worker on his own account (just see his rope and ring work), Sam has also organised the close-up sessions for the last 17 years at Tannens Jubilee. Knowing that Pabular, and in particular, Fred Robinson champion the cause of table workers, Sam kindly submitted his recipe for a successful close-up show:

1. We arrange for the close-up session to run for approximately an hour and a half. Attention span and tolerance have their limits.

2. We try to keep the audience in each room or location to approximately 60 people. Normally we arrange to have another event running at the same time as the close-up, this draws off any people who are not interested. In this manner we hope that the real enthusiasts will not be crowded and all will be able to see. I feel that "theatre" type set-ups for a large number of people destroy the intimacy of close-up magic.

3. For the past several years we have held the close-up session in five separate rooms. The minimum number of performers is double the number of locations. I divide the available time by five (the number of locations) and 'schedule' the performers within that time slot. In other words, if 20 minutes is my time allotment, then I arrange with the separate performers, for instance, Al Goshman and "X". The separate performances of Al Goshman and "X" will not exceed 20 minutes. I may allow Al 12 minutes and "X" 8, or Al will receive 14 minutes then "X" will receive 6. This time schedule is very important. It not only gives the performers time to rest and reset, but also assures that there will be no wait or bunching of performers at any one location. To achieve that, I assign captains.

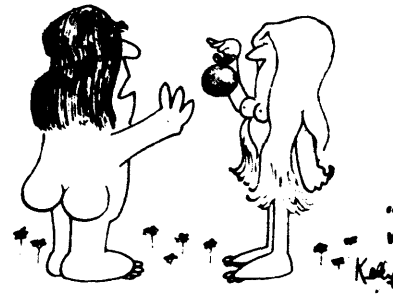
4. For want of a better word, I have used the designation "captain". Actually, they are guests who have volunteered to assist me. Each captain is knowledgeable about magic, serves to introduce the acts, knows the order in which they will appear and the time for each performance. The captains and I synchronise our watches. The close-up starts at the same time and consequently the captains are aware when there has been any lag or delay. The captains use their discretion and will suggest, when necessary, that a performer cut his allotted time. The captains are the most important part of the organisation. It is they who keep the session moving on track.

5. I feel that approximately 10 minutes is sufficient for any close-up performer. I have met some who felt they needed lead-in time. My answer is that the previous performer "did the warm-up so be prepared to go on with your blockbuster".

6. I supervise the entire session. I know generally what effects will be performed and try to avoid duplication, whether it be a particular effect or style of presentation. I try to arrange a comedy or novelty performance to follow a serious classical demonstration. There are times when I have alloted time for a performer to do one effect, if it is novel or of such quality as to be entertaining to both magicians and lay people present. I know where each performer should be at any one time. About 45 minutes into the close-up session I am in a position to know whether my scheduling is working according to plan. If not, I make adjustments and advise the captains of any change.

Let me digress for a moment. One year, an inexperienced captain was so enthralled by the magic that he neglected the schedule and permitted the performers to exceed the time limit. I shall never forget my difficulties that day.

Some general observations — At each location there is a table, three chairs, a pitcher of water, glasses and a tablecloth for my "lapping" friends. I expect that the performers will bring their own close-up mats. Each performer is given written instructions advising him at which location he is to start, whom he is to follow, and from what location to what location he is to proceed. When there is a language difficulty or the performer is unfamiliar with the location, I assign helpers.

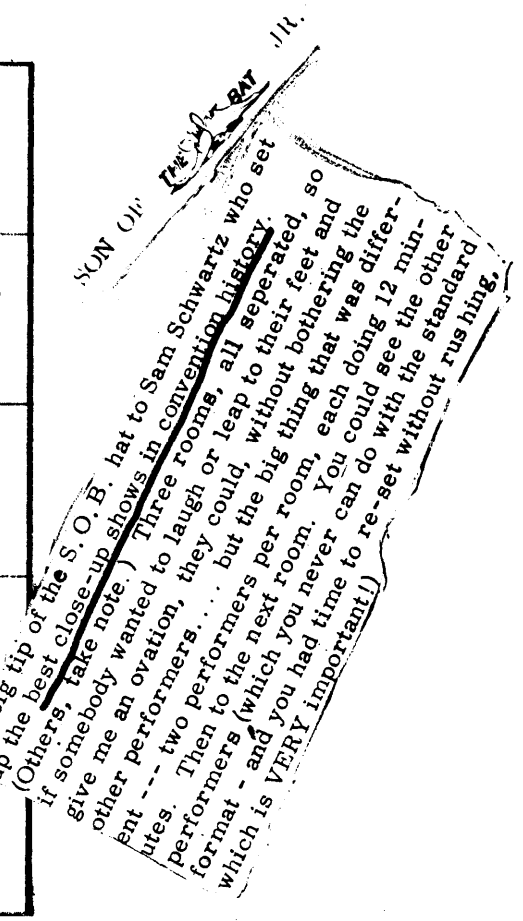


"No thanks, Eve—I remember what happened to Snow White!"

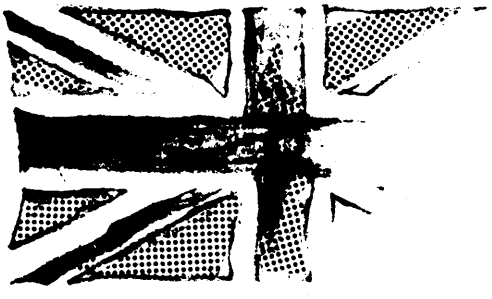
SAMPLE SCHEDULE

A B C D E ARE ROOMS/LOCATIONS

A	B	C	D	E
Al 12 mins X 8 mins	Perf (1) 10 (2) 10	Perf (3) 8 (4) 6 (5) 6	Perf (6) 10 (7) 10	Perf (8) 10 (9) 10
Perf (8) 10 (9) 10	Al 12 X 8	Perf (1) 10 (2) 10	Perf (3) 8 (4) 6 (5) 6	Perf (6) 10 (7) 10
Perf (6) 10 (7) 10	Perf (8) 10 (9) 10	Al 12 X 8	Perf (1) 10 (2) 10	Perf (3) 8 (4) 6 (5) 6
Perf (3) 8 (4) 6 (5) 6	Perf (6) 10 (7) 10	Perf (8) 10 (9) 10	Al 12 X 8.	Perf (1) 10 (2) 10
Perf (1) 10 (2) 10	Perf (3) 8 (4) 6 (5) 6	Perf (6) 10 (7) 10	Perf (8) 10 (9) 10	Al 12 X 8



Al G. has 12 mins because his close-up is keyed to his tape recorder. In this example Al follows Perf (2) who, if he stays on too long delays Al and pretty soon there is chaos and resultant inactivity some place to everyone's displeasure.



SPLIT SECOND

GORDON BRUCE

This effect is dedicated to Fred Robinson. I well remember Roy Walton telling me about this man, who could deal seconds, centres and bottoms — all from the same grip!

I also remember travelling to London to meet him and witness this for myself. There was this benign, white haired gentleman, smoking a pipe and peering over his glasses, who combines flawless technique with a casualness and an extremely disarming manner, which belie his skill.

Fred has a high reputation among card experts all over the world. He probably knows more about false deals than anyone that I have met. Perhaps one day, he will "tip his mitt' and write a book. If he does, and you are truly interested in the finer things, make sure that you are at the head of the queue — behind me!

DESCRIPTION

This is a "hybrid" deal, which I have used as a novelty poker deal for laymen. In recent years, Paul Harris has popularised the effect of magically splitting a card into two. The technique to be explained, fits ideally into the splitting effect and will be explained as such. I will also give details of the original poker deal.

First the splitting effect. It makes an ideal lead-in to many four ace routines.

Stack the pack, from the top, as follows: 2H (top card), AH, AD (face up), 2S, AS, AC (face up), rest of pack.

1) The pack is face down in the left hand. Turn the top card (2H) face up on the pack. When you turn this card over, be sure to use the same actions as you would for a double or triple lift. Practise turning singles as well as doubles, to keep the action consistent. You will be less likely to be caught later on when you do turn over several cards at once. I am a great believer in practising the NATURAL EQUIVALENT of any move or sleight. This, of course, is not a new theory, but it does bear repetition.

Call attention to the red two.

2) The 2H is face up on the pack. Now turn over three cards as one, to apparently turn the 2H face down again. Use exactly the same moves as when turning over the single card.

3) You will now deal two cards simultaneously from the top of the pack, giving the effect of splitting the red two into two red aces.

The pack is held as in fig 1. The left thumb has pulled the top card down slightly, exposing the second card as for a "strike second deal".

Please note that in practise, this action is delayed until the right hand is over the pack and about to deal. The figure is merely an exposed view to teach the technique of the "Split Second".

4) The right hand comes over the pack. The first and second fingers are extended to the left and the third and fourth fingers are curled in towards the palm (fig 2).

5) The right thumb strikes the second card at the outer right hand corner — at the point marked X in fig 1.

6) The edge of the top card is also in contact with the right thumb. The left thumb releases pressure on the top of the pack, so that the right hand can draw the top two cards off the pack together, holding them between the thumb and first finger as shown in fig 3.

7) When the cards are clear of the pack, the right hand third finger opens out away from the palm and presses down on the back of the top card of the pair. This is the difficult part to explain clearly, although a trial will show that it is quite easy to do, once it is understood.

Pinch the lower card between the right forefinger and thumb, so that it is firmly gripped. Fully extend the second finger beneath the cards and the third finger above. Pull the forefinger and thumb backwards, towards yourself. At the same time, press downwards on the top card with the third finger. These actions, when performed together, will have the effect of causing the top face down card to be snapped face up, by rotating it round the inner short end of the bottom, face up card. The upper card will travel round the lower one. The start of the action is shown in fig 4.

The cards end up as shown in fig 5. The original top card is now gripped between the second finger on the face and the third finger beneath. It is now the bottom card of the pair.

Despite the lengthy description, the "Split Second" is quite easy and can be done extremely rapidly. Indeed, the actual technique should be done quickly, although the routine must be performed in a relaxed, casual manner.

8) Drop the two aces on the table. Lose the top card in the pack, either by a slip-cut or a double-under-cut.

9) Turn over the new top card of the pack (2S) and repeat the sequence, apparently splitting the card into two black aces.

When properly performed, the "Split Second" is instantaneous and visibly startling — making a flashy introduction to an ace routine.

THE POKER DEAL

This is a quickie, which uses the "Split Second". I perform it if the subject of cheating at cards comes up.

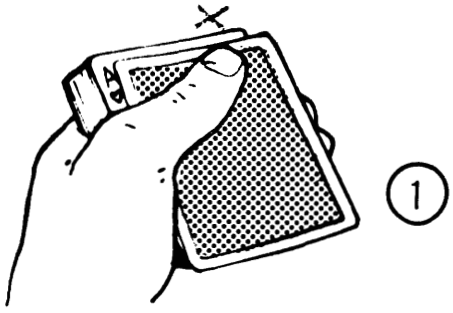
1) As you talk about cheating at cards, cull four aces or a royal flush to the top of the pack.

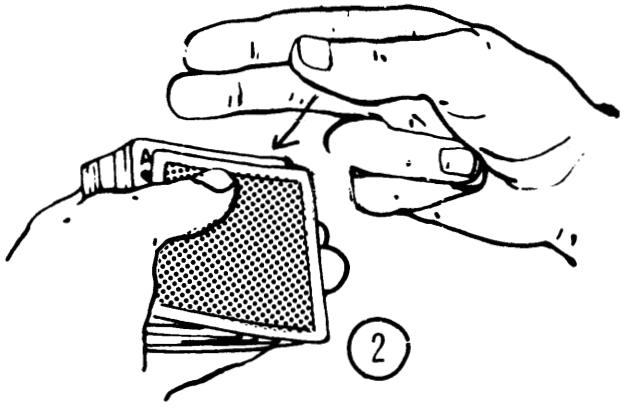
2) Give the pack a perfect riffle (or faro) shuffle, so that the cards end up 2nd, 4th, 6th, 8th, and if a flush 10th from the top.

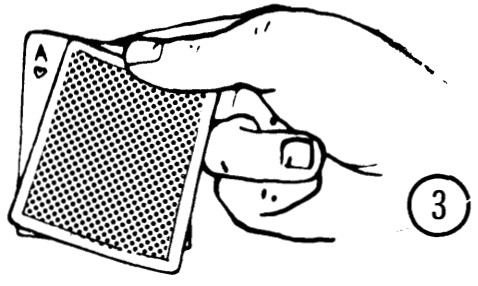
3) Patter about how a card cheat has the ability to know which cards he deals to the victims, while they do not know what he holds.

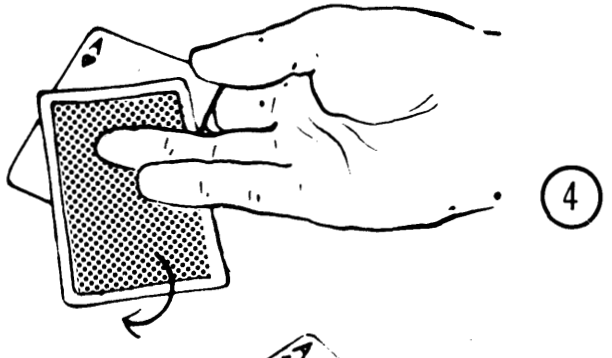
4) As you say this, deal five "Split Seconds". This gives the spectator five face up cards, while your own five cards lie face down.

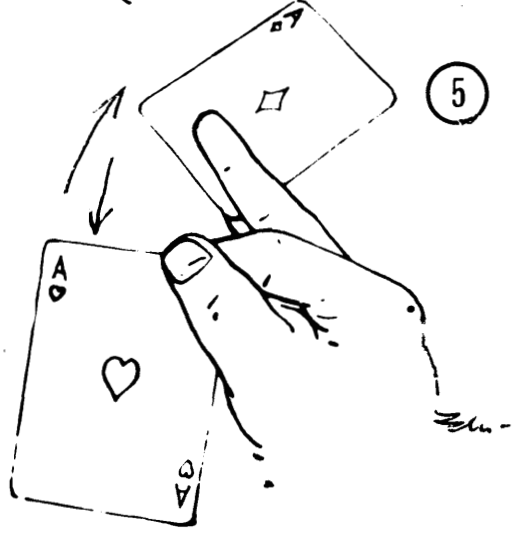
5) Should the spectator happen to get a good hand, take the credit and pretend that you made it happen. Then show that your own hand is the best. If he gets an indifferent hand, simply show that you have won.

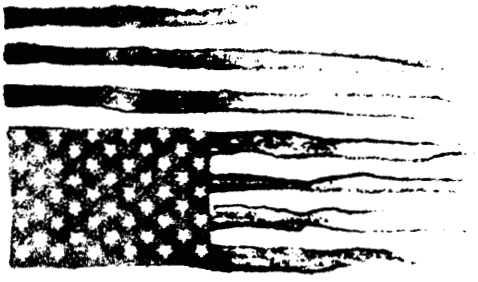












HIP ESP

RAY GRISMER

HOW I PRACTICE ESP

1) Spectator shuffles. Take deck and make a wide face-up spread on the table.

2) Call attention to how well mixed the cards are as you point to the section near the face of the deck. Secretly look at the top cards. Count the number of cards in the first three changes of colour and turn this into a three digit number. (Example: a card of one colour, 3 of the other, then 2 of the first would be thought of as 1 3 2).

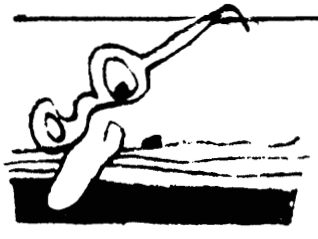
3) Memorise value and suit of next two cards.

4) Close deck and turn it face down on table.

5) Look away and name colour of each card before turning it over. The first colour is always the opposite of the first memorised card.

6) When you've used up your 3 digit number you then name colour, suit and value of the next two cards (the memorised ones).

7) Stop. "It takes a lot out of me."



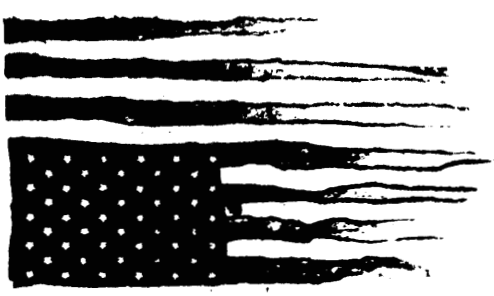
REVIEW

Eric Mason

To hand from **Ray Grismer** is a collection of creative magic culled from his lecture material. Most of the things he does are original to him with his own methods for performing standard effects — the notes also include many answers to questions commonly directed to the magician as well as over 70 short tips and ideas. CHARTS consists of more than a dozen effects that are within the capability of the readers of this magazine. Ray asked me to include the first trick in his book as part of our tribute to

Fred Robinson in this issue — it should wet your magical appetites. CHARTS cost 5 dollars. Also available are some individual items that were deemed to be good enough to be printed as separate tricks. These include SHORTY, a fine short change routine: LOOPY, one of the most unusual ring and rope moves ever invented: HANDY, a simplified approach to the torn newspaper prediction, and THIRTY, a version of the thirty card trick — a magical classic which can be done on stage or close-up. SHORTY is 3.50 dollars, LOOPY costs 2 dollars, HANDY 2 dollars, and THIRTY 2 dollars — a superb collection from a very nice man whom **Dai Vernon** is proud to record that 'in his formative years he was a pupil of mine'.

Write to RAY GRISMER, 7380 BUVA ST, NO.5 DOWNEY, CA.90240 U.S.A.



PENATRING by Algonquin McDuff — 'The Amazin Algonquin'

This penetration of a rope, by a finger ring, was inspired by reading Ray Grismer's excellent routines in Charlie Miller's Genii column. It can be incorporated as a variation in any series of ring/rope effects needing no gimmick props — just a gentleman's plain gold ring and about 30 inches of white rope.

1) Before starting, the rope is held in the left hand with about 3 inches protruding above the thumb and first finger. The right hand clearly threads the ring on the rope and allows it to drop into the left fist. This is shown in fig 1.

2) Only the left thumb stops the ring from falling through. The left hand turns clockwise to allow the end of the rope to be gripped by the right thumb and third finger. At the same time it should appear as though the left hand is adjusting to grip the ring. See fig 2.

3) Lower the right hand — pulling the rope through the left fist — at the same time raise the left hand as though sliding the ring to the centre of the rope. However, allow the ring to drop into the right hand immediately prior to raising the left fist, as in fig 3.

4) Look at the left hand, which holds the centre of the rope, and gently pull the end of the rope away from the right hand leaving the ring behind.

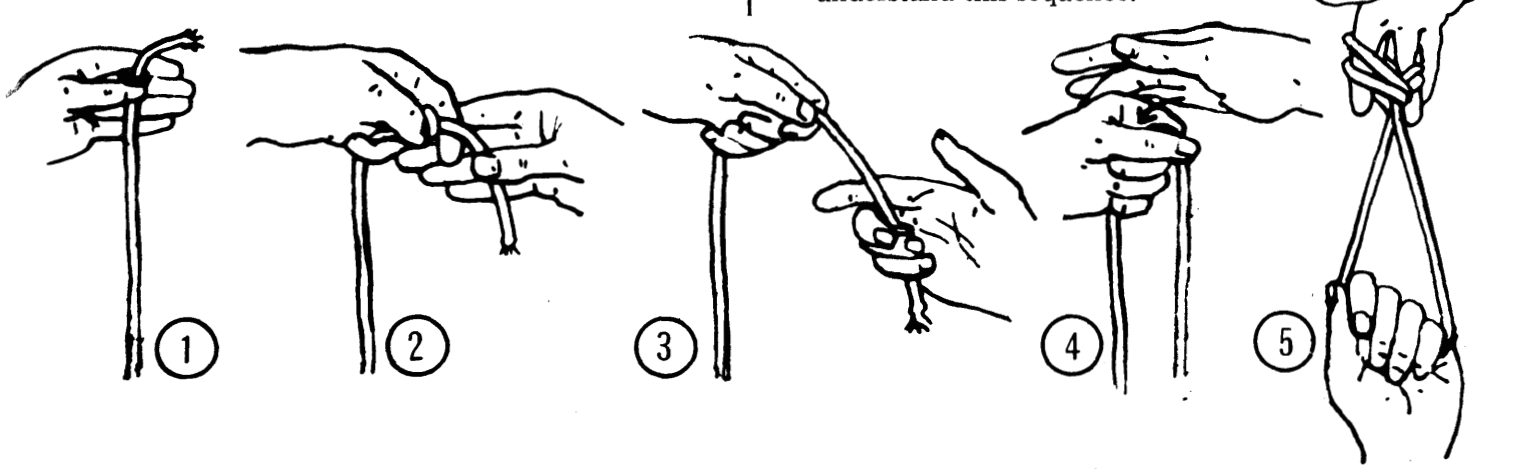
5) Open the right fingers, transferring the ring to the right thumb clip, and place the middle finger of the right hand lightly on the back of the left hand. Turn both hands over and in doing so drop the ring in the space between the left thumb and first finger. This is a well-known move for loading a coin, and is shown in fig 4.

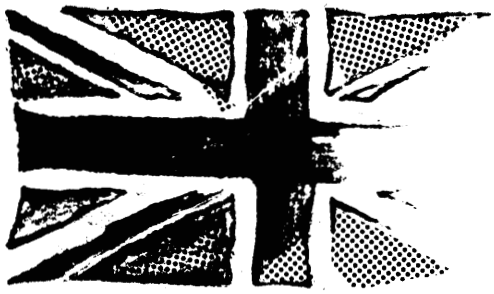
6) Continue this movement — the right hand sweeping round the left fist — and pick up the ends of the rope on the way round.

7) Keep hold of the ends of the rope, with the right hand which is now higher than the left. Tie the ends in a knot — with practice this can be done smoothly — and hold it delicately between the right thumb and first finger. There is obviously nothing in the right hand. Fig 5 shows right hand tying knot.

8) Slowly pull the centre of the rope away from the left fist — the ring has disappeared. Open the fingers to reveal the ring lying on the left palm.

Although it doesn't sound like it, the trick can be performed quickly — 20 seconds — and looks very startling. The important point to watch is the steal of the ring by the right hand. Keep the attention on the left hand as it moves up and to the left — anyone who has seen Mr Robinson do the coin in tie trick will understand this sequence.





FRED TRICK THE GREAT

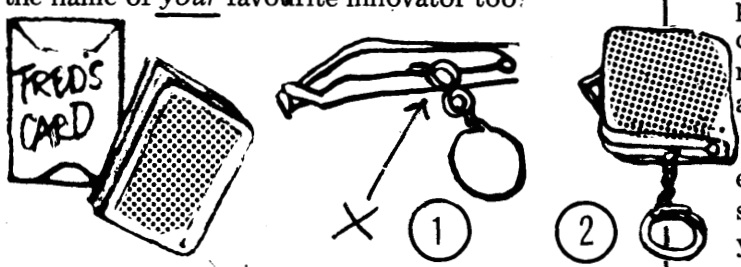
Eric Mason

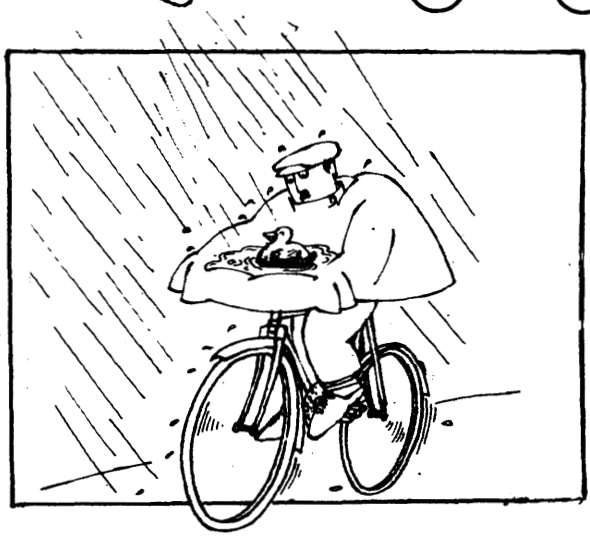
You say, "I would like you to think of any playing card you like — not necessarily the first one to come to mind, any card — and I will name it!"

A card is thought of by your victim — "Have you done that? — I name your card FRED!" you say, and depending on the reaction to this you ask gently what it is and continue by spreading the cards you hold face up disclosing an envelope with the words FRED'S CARD written on it.

Turning the pack and the envelope over you show that there is a card in the envelope which has a different colour back to the rest of the pack and it *is* the card that has just been named!

The mechanics for this effect already exist in Pabular Volume 4 Number 1 pages 460-464, Sept. 1977. All I have done is written FRED'S name on the envelope! Of course *you* can write the name of *your* favourite innovator too!





"RIP-OFF"

RICK JOHNSSON

NEEDED

3 key chain type coin purses . . . crossed catch type (with *link* chain . . not snake chain).

3 pieces of paper money.

1 I.O.U. (same size as the bills).

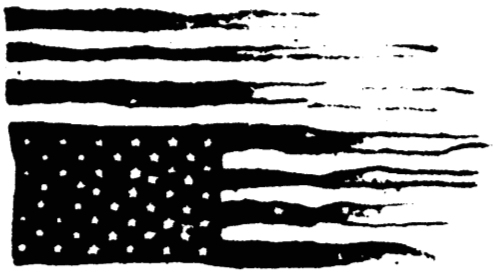
If you open the purse and take the second link (see arrow) in chain and place it between the "jaws" (see X) of the purse and snap the purse shut, the purse will look something like Fig.1 No-one will notice this except you. The late Duke Stern called this a fantastic new principle. If someone opens the purse and then shuts it, Fig.2 changes to Fig.1 . . . a very subtle difference but the key (pun intended) to this beautiful mystery.

If three purses are set as in fig 1 and a spectator opens one secretly and shuts it again . . . it ain't no secret to you as to which one he opened. He can shuffle or jumble them around so that he doesn't know which is which What? Won't the chain come loose in the jumbling process? No way! You can adjust the crossed catches at the top of the purses so that there's no chance of the link being ripped off (pun again intended).

The basic routine involves placing a bill in each purse and setting the purses. Give the spectator an I.O.U. and instruct him to, while your back is turned, to remove a bill from one of the purses, replacing it with the I.O.U..... jumbling them up before he asks you to turn back around. Ask him to lay them out in a row in front of you. Glimpse the missing link and bring the trick to its obvious conclusion. . .which includes getting your money back from the spectator.

As for the discovery part of the trick, you can use "Laser Beam", "Beam Shot", a burglar alarm made like both of the above, a dowsing rod, a magnifying glass (looking for fingerprints) complete with Sherlock Holmes hat and pipe, or just your own sensitive fingers, hovering above, but not touching, the purses.

The point is that if you don't dramatise it a bit, it's little more than a puzzle. . .albeit a good one.



BIDDLE-KARDYRO CASED

Phil Willmarth

I have been enjoying a correspondence with Fred Robinson, and one of the primary topics has been presentation. Combining the Biddle-Kardyro steal with Al Leech's Case Card Location seems an obvious, serendipitous thing to do, but I have never seen the idea in print nor have I seen anyone else do it. Most importantly, it is a departure from the you-take-one-I'll-find-it card effect and provides ample opportunity for *presentation.*

EFFECT

A selected card is shuffled into a packet of four indifferent cards. Clearly showing all five cards again, the performer squares them up and has a spectator trap them between his hand and the table.

A portion of the pack is cut off and placed in the middle of the remaining stock in an extreme out-jogged position. The entire arrangement is put into the case in that condition and held in the performer's right hand, pressure on the case holding the out-jogged stock in place.

The spectator is still holding the packet of cards against the table and the performer grasps one corner of the packet, then asks the spectator to name his card. As he does so, the performer lets the corner of the packet slap against the table, the out-jogged packet drops into the case, and the chosen card is discovered sticking up from the otherwise cased pack. Of course, when the packet of cards is spread, only four cards remain . . . the chosen card has been shot from the packet to the case!

METHOD

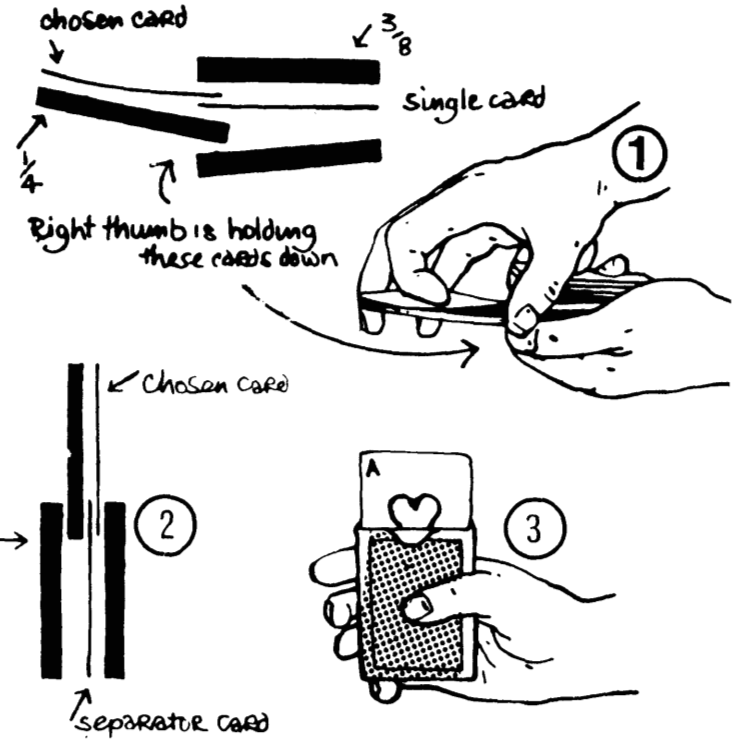
The card is forced, four indifferent cards are chosen, and the chosen card is controlled to any interior position in the five card packet by cutting the packet face up. (Removing the four cards is necessary to permit the out-jogged packet to fall freely into the case at the climax; indeed, if the case fits tightly, you may wish to remove six cards).

Drop the cards onto the face of the deck and pick up half of the deck (using half the pack makes the subsequent steal easier). Slowly count the top five cards into the left hand a la Biddle-Kardyro. Of course, the known chosen card is stolen to the bottom of the half deck. The packet of cards is tabled face down and a spectator asked to trap the packet against the table.

Assemble the pack, dropping the tabled portion on the held portion so the chosen card remains the first face-down card. Cut off about a quarter of the cards, getting a break at the inner left corner under the chosen card as you do so. Riffle to about the middle of the main stock and retain the last card long enough to slip the chosen card between that retained card and the already riffled-off portion. (See fig 1). The smaller block of cards is out-jogged in the pack with the chosen card isolated from the other out-jogged cards by one card. (See fig 2).

Case this arrangement and hold it in place by pressure of the right thumb on the face of the pack. The little finger should extend under the case so as to support it when pressure of the thumb is released. When that is done, the out-jogged packet will drop leaving the chosen card still revealed in its place. (See fig 3 for position of case in hand).

Snapping the small packet seems to "shoot" the chosen card invisibly from the packet to the pack. Case Card may be found in The New Pheonix, 335, pages 148-149. The Kardyro-Biddle move may be found in Bert Allerton's *The Close-Up Magician* and a variety of other places.



THE

Magic Manuscript

For the past two years a small newsletter/magazine has been published bi-monthly for magicians. It was full of interviews, news, tricks, articles, reviews, and columns. This small journal had such magicians as David Copperfield, Harry Lorayne, Paul Harris, Fantasio, J.B. Bobo, Tom Ogden, David Ginn, and others contribute interviews, tricks, articles, etc.! After two successful years THE MAGIC MANUSCRIPT is going **BIG!**

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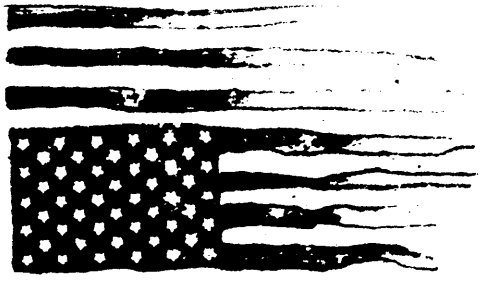
COMMENT

You may steal two chosen cards to the top of the deck and load both into the break when out-jogging the packet. When pressure is released, both cards will remain out-jogged, perfectly aligned. Apparently strip the card out and table it face down. Actually, push the face card of the pair back into the deck and table the second chosen card. Ask for the identity of the second card and apparently change the first selection to the second.

I like to work this as a sucker effect following an effect in which the Joker is used. The Joker is simply dropped on top of the pack at the conclusion of the previous trick and, thus, appears instead of the selected card. I ask the spectator holding the packet to give me the selected card so I can do something else with it as I apparently strip the Joker out of the deck and toss it on the table. Of course, the selected card is not to be found in the packet or in the deck. When the Joker is found, we all know where to look for the selection. This is excellent for those situations where you are asked, "Show that 'Card Cannonball Trick' to Fred, he'll love it!"



OIL COLOURS

STEVE KUSKIE

Three pink-backed kings and three blue-backed aces are made to magically interlace, separate, and interlace once more.

PREPARATION

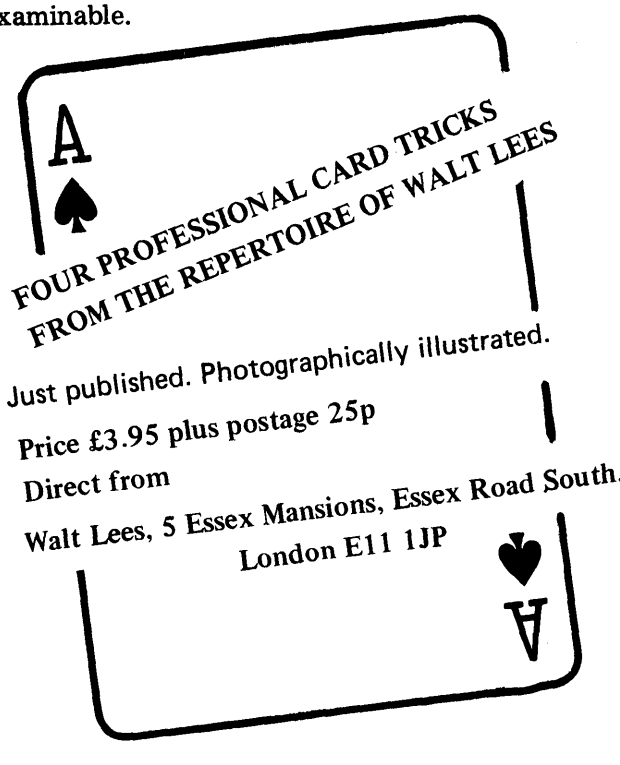
Needed are 3 blue aces, a blue KH, a pink KH, and 2 other pink-backed kings. Arrange the packet from the face thus — K, blue KH, K, A, A, pink KH, A.

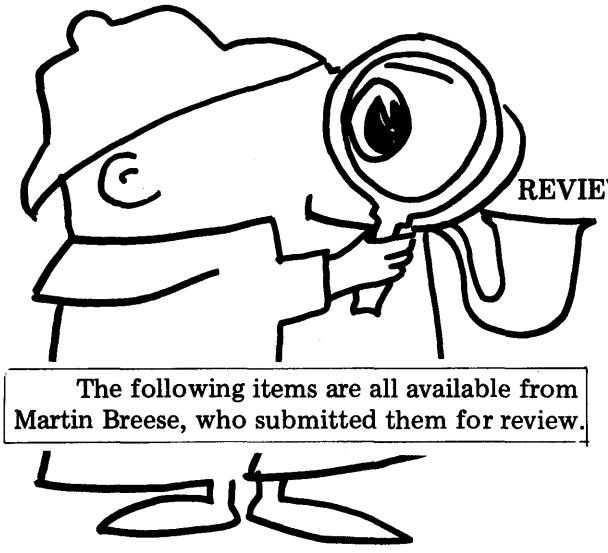
Phase 1: Hold the parcel face up and deal the first 3 kings singly making a pile on the right. False count the face up aces in an Elmsley action by pushing off a single, a double, and then the last ace. Place the aces face up to the left. Take the uppermost card of each pile and use them as scoops to turn each pile over. False count the ace pile as before to show all blue backs. False count the kings showing all pink backs (a la Victor Count) but place the last card on the bottom so the order of the kings is now pink, blue, pink. As a check the colour of the aces from the top is now blue, blue, pink, blue.

Place the aces on the kings for the first miracle. Take the pile into a right hand Vesser grip getting a break under the second card. Pull off a double into a left hand mechanic's grip and then pull off the others singly displaying the interlaced condition. The pink cards are dealt to the right during this process and may be freely shown. Fan and display the aces, hiding the extra king.

Phase 2: Turn the aces face down into the left hand. Turn the kings face down into the right hand with the KH lowermost. Deal the cards alternately face-down into a pile, starting with the right hand. Lastly place down a double from the left hand. Turn the parcel face up for the second miracle. Deal the kings face up onto the table placing the KH uppermost. Spread the aces, hiding the pink KH. Turn the aces over and count them as before, showing them all blue. Turn the kings face down and show them all pink, counting as before. Arrange the kings so that the KH is in the middle.

Phase 3: Place the face down aces on the face down kings, the colours now being from the top blue, blue, pink, blue, pink, blue, pink. Hold the parcel in the left hand. Double lift and hold the double face up in the right hand. Use it as a lever to turn up the next three cards singly. These cards are dealt down. As the next blue card is turned up, the lowermost card of the double is dropped on top of it. Single buckle with the left hand and take up the double into the right hand. Turn up the last card to end. If the blue KH is stolen away, the rest are examinable.





The following items are all available from Martin Breese, who submitted them for review.

CASSETTES

Paul Diamond (Two Cassettes): Price £7.50.

No doubt those readers who attended Harrogate I.B.M. Convention a few years ago, will remember the huge impact of this big man from Los Angeles. Tipping the scales at what must be in the region of twenty stone and bursting with ebulience and good humour, Paul Diamond was one of the undoubted hits of that gathering. A professional to his fingertips, he scores heavily both as a stage and close-up performer. 'Performer' is the operative word in the last sentence. Paul Diamond does not just exhibit his tricks, he squeezes every last drop of entertainment out of them.

On the cassettes, he describes several items from his repertoire, explaining not only the methods, which are fairly basic, but much more importantly, how to present them. His analysis of a mental effect with five E.S.P. cards is an object lesson in professional showmanship. Even if you use none of the actual tricks described on these two tapes, you will learn a lot about exploiting magic in a commercial situation. This is worth more than all the new tricks in creation.

It is only fair to warn the reader that a couple of the items described, do require faked coins. These coins are available from dealers, and Martin will be delighted to obtain them for those interested. This, however, is only a minor quibble. The real value of these tapes lies in what they tell you about showmanship and entertainment in general. Cannot be too highly recommended.

An Audio Card Session with Peter Kane (Two Cassettes): Price £7.00.

Peter Kane is an occasional contributor to these pages. He is also the inventor of "Wild Card", "The Gipsy's Curse", "The Gun Trick" and "The Nemo Card Castle". In addition he has written several best selling booklets on close-up magic. Altogether a truly enviable record.

There is no doubt that when it comes to inventing new, off-beat, original effects, Peter has few equals. His reputation has spread and his ideas are widely used. That this reputation is deserved, few can doubt.

On these tapes are described the "Elongated Lady" and a lovely routine in which a chosen card appears between two jacks on the table. Both are supplied with written instructions and one with line drawings, a useful adjunct to the verbal directions. It does seem that the spoken word has limitations in conveying the more complex ideas and Peter and Martin are to be congratulated for taking the extra time and trouble to ensure that, where necessary, additional written information is included.

One of the real joys about cassettes, is the little insights that they give into the man behind the magic. Indeed, the interview, which Martin conducts with Peter does give a valuable portrait of one of Britain's finest magical brains.

I enjoyed these two cassettes a lot and especially liked the handling of "The Card under Glass", which is a highly commercial item and should find its way into the repertoires of many "table hoppers".

Peter Kane fans will certainly not be disappointed in these offerings, while newcomers, who have never heard of him, have a real treat in store.

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I've done it again. I missed the Annual Collectors' Day at The Magic Circle. I overslept. I had a couple of dates the night before out of town, got home late, hadn't mentioned to my family that I was going to the Circle next day so no one bothered to wake up the old man. So that's that.

The Page boy speaks....

I did however get to see and talk to **Bob Albo.** who was one of the guest speakers from the U.S.A. I had breakfast with him and Mrs Albo a couple of days later at their hotel. In case you don't know it Bob has written and published the first three volumes of a series of six which are destined to become real collectors'items. If you want to know about about old magic props, get hold of the Albo books. One day they will be essential reading.

Another visitor to these shores recently was the tall dark and handsome **David Copperfield.** I spent a day with him and **Terri Rogers** doing a short tour of the London magic shops. Coincidentally they screened one of his TV Specials a couple of weeks ago which was more than interesting. Last year I was in Las Vegas where there must have been at least five or six big magic acts appearing and they were all doing similar things. You know, big cages, wild animals etc. but Copperfield doesn't appear to be going in this direction. He seems to be leaning towards magical sketches. Taking one strong effect and building a whole sequence of happenings around it, complete with dancers or other performers where necessary. All sorts of themes are used from gangster type scenes to boy meets girl scenes, and for David it works. I say that because I can't see it working for anyone else at present. You have to be young, you have to be good looking and you have to be a good mover. D.C. is all of these things and he or his advisers are to be complimented on the attempts they are making to avoid the band wagon.

Having said that, brings me to the thought that someone, somewhere, must be looking for a short stocky Scotsman to promote into a big star. He isn't young. He isn't good looking, and he moves like constipated turtle, but at least he's good to his mum, and compared to Messrs Copperfield, Henning, Siegfried and Roy etc., he has one big advantage . . . he's different . . . no? O.K. forget it.

Video tapes . . . . were we talking about video tapes? No? Well it's about time we did. because that appears to be the latest thing. Every time a magician appears on TV you can bet money on it that someone somewhere is taping the show. There is nothing wrong with that in itself. I think it is a good idea that people who are interested in magic should build up a library of tapes with magicians' acts on them. But there is a snag and that is when a friend wants a copy of that tape. Snag? Yes, snag. Who is there who can give you permission to give away a performance of a third party which maybe contains something which may be uniquely the performer's?

It's bad enough giving it to a friend but I have seen videos of professional acts for sale. That, surely, must be wrong. If you think about it, a video tape which teaches something is no different from a book. I'm thinking of all the teaching tapes which are currently being advertised in the national press. Everything from languages to cookery is being offered on videotape so why not magic? I'm talking for laymen.

Every so often a book written by a magician will appear on the book stalls. The magic press will comment on it and depending on its contents and who is the author, they will decide that it is either "a good introduction to magic for beginners" or, if it contains some secrets which they personally think should not be given away, they will scream blue murder and expulsions will follow . . . although I can only think of two instances offhand where this has actually happened.

But what about video tapes? What will the magical fraternity make of video tapes being offered to the public that expose magic tricks? Remember this . . . many of the classic books of magic have been published by non magical publishers and are available on the bookshelves of many well known bookshops and a video tape that teaches is not all that different from a book. Well . . . what are you going to do? Scream? It won't do you any good. The people who are promoting such tapes are very big companies. (Did I mention that it is happening already?) They are not interested in the views of a minority but in the spending power of the majority.

Let's all close our eyes and it will go away . . . honest . . . it will.

Goodbye
Patrick Page

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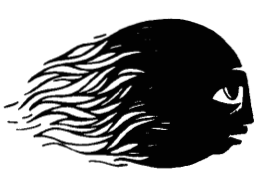

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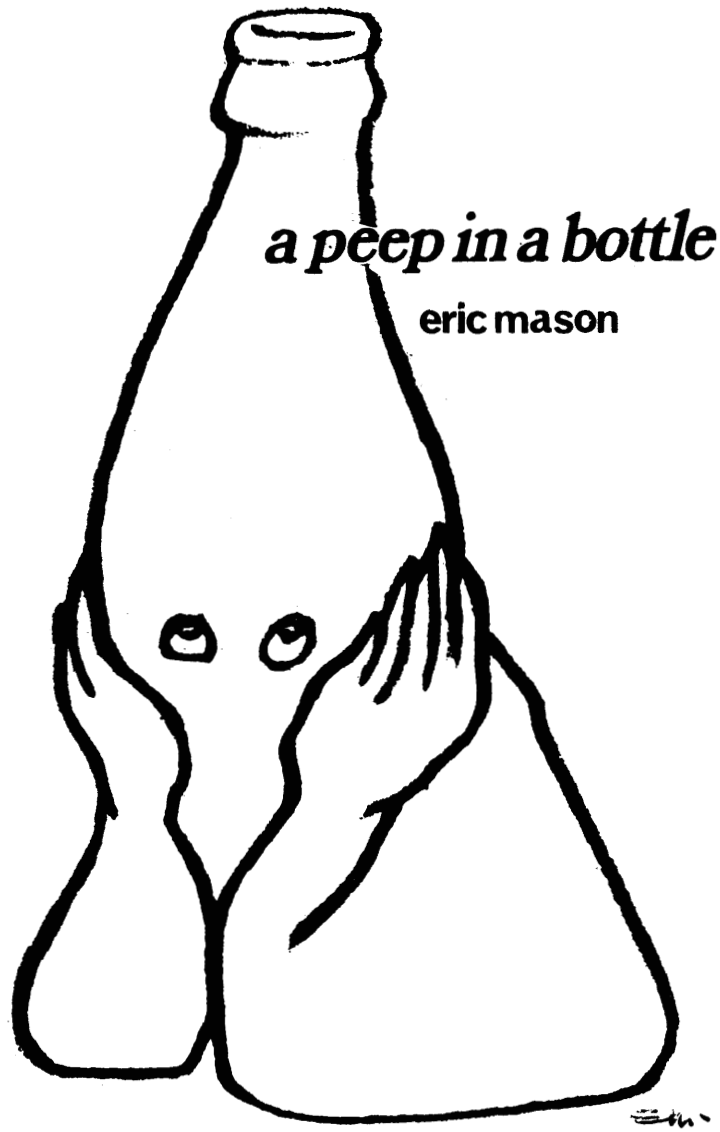

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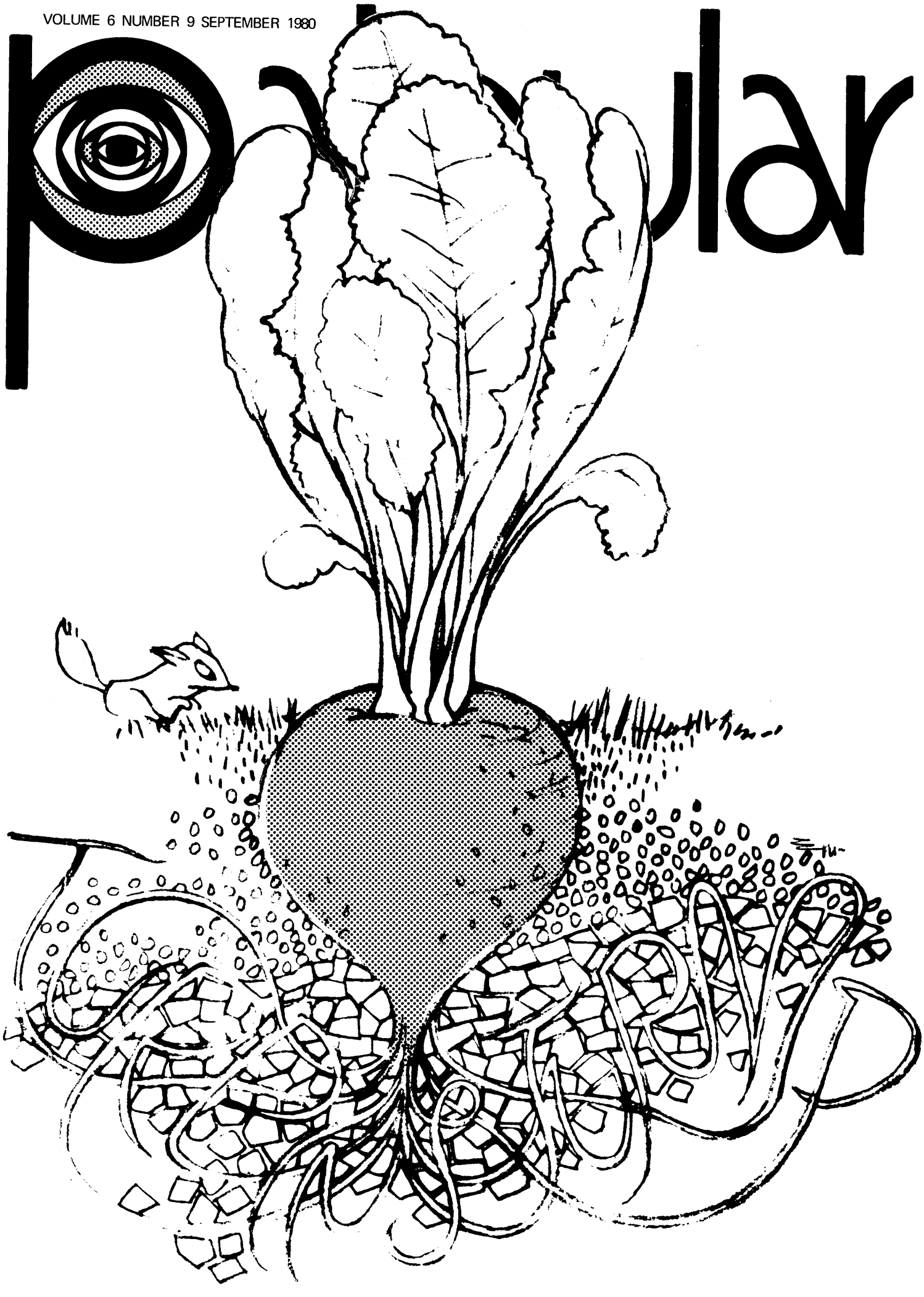
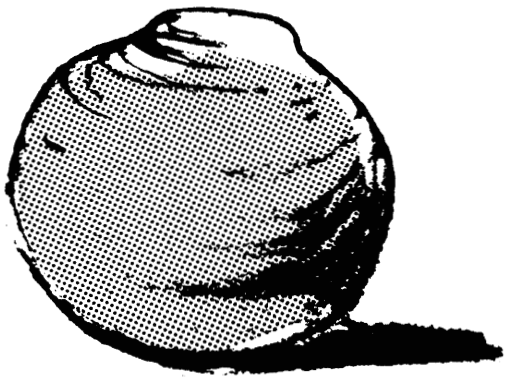
Popular





TURPIN'S TURNIP

Dick Turpin

This is the method used by Dick Turpin, the well known London busker, to produce first a large object such as a swede and then a glass of water or beer from a borrowed hat.

Readers may be familiar with a similar method described by Hugard in *The Modern Magic Manual.* Also certain similarities will be noticed with the Malini hat loading techniques described in the *Vernon on Malini* book by Lew Ganson. It is, however, pointed out that Dick Turpin was working this effect over forty years ago. Long before either of these two books were written. Dick was at that time working with Howard Spencer, busking in various pubs in and around London. It is possible that Dick learned some of the routine from him, but it is stressed that this handling has been made very much Dick's own by almost daily use for some thirty years.

Also of interest is that this is one of the few instances, in which a "Topit" vanisher is used to produce objects rather than cause them to disappear.

EFFECT

The performer takes a ladies headsquare or thick silk handkerchief and lays it on the table to act as a cloth. He then borrows a silver coin and a gentleman's soft hat. The coin is spun in the air a few times finally being tossed on the table and covered with the hat. The audience are asked to guess whether the coin is heads or tails. This is repeated a couple of times, then the coin is picked up and the hat placed down. The coin vanishes. He then picks up the hat, as though expecting to find the coin beneath it. To everybody's amazement — instead of the coin — under the hat is an enormous swede or turnip. To the audience this is an absolute knockout, but there is more to come. Turning the hat over and covering it with the handkerchief, the magician makes a few magic passes, then produces a full glass of liquid.

REQUIREMENTS

1) A "Topit". This, for the benefit of those who do not know, is a large cloth bag similar to that shown in figure one. It can be either black in colour or else can match the lining of the jacket. Many magicians have these made in their coats as a matter of course. Dick does not. He makes his own out of black flannel. This means that they have less give than the marketed model, which is possibly an advantage when a heavy load is to be concealed.

2) A ladies headscarf. This should be at least twenty four inches square and should be of a fairly thick nylon. Avoid thin silky ones.

3) The hat. This should be of soft felt or tweed. When Dick was working before the last war and in the forties and fifties, most men wore hats so it was easy to borrow one. Nowadays the performer would be wise to have a suitable hat himself just in case one is not available. However, always borrow the hat if you can.

4) A large tumbler with a suitable rubber cover.

5) A swede, turnip, cabbage or any other large item which will just fit inside the average hat. Dick would usually visit the local greengrocer on his way out and purchase something the right size.

6) A small handkerchief, which is pushed down out of sight in the performer's outer breast pocket. This is simply to hold the pocket open for the vanish of the coin in the routine.

SET UP

The "Topit" is under the jacket on the right hand side as shown in Fig.1.

This is the opposite side to the one where a "Topit" is normally worn for vanishing objects. No doubt it would be possible with some thought to adapt the routine to enable the "Topit" to be worn on the left, but this description is of what Dick Turpin actually does.

It is important that the "Topit" does not hang too low. There should be at least two inches between the bottom edge of the bag and the bottom of the performer's coat. Remember that the "Topit" will be holding a heavy load, which will cause it to sag somewhat, so allow for this when positioning it.

Fasten the "Topit" in the normal way, with three safety pins attaching it to the coat along one side. A fourth safety pin fastens the centre, of the opposite side, to the waistband of the performer's trousers. This keeps the mouth of the bag open all the time. This is shown in Fig.1.

Fill the glass with liquid and then place the rubber cover over it. Wipe it dry and place in the bottom of the "Topit". Next place the swede into the bag, so that it is on top of the glass. It is best to empty all the pockets on the right side of the coat, to prevent any unnecessary bulges. It is surprising that even with this bulky load, provided that the jacket is left open, nothing suspicious will be noticed, however a few small objects in the coat pockets will have the effect of causing the jacket to bulge.

Place the scarf in the left inside coat pocket and you are ready to go.

WORKING

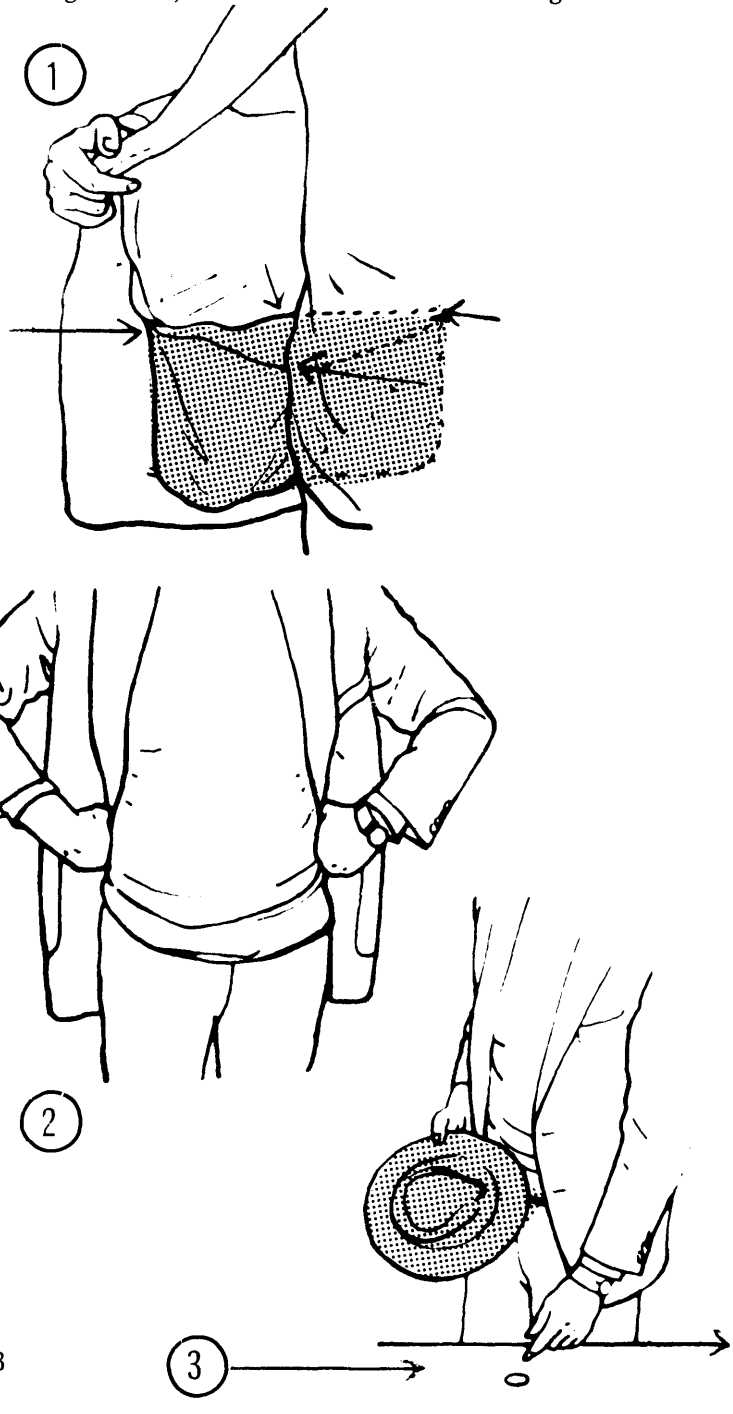
Start by removing the scarf from the inside pocket. Open it out and spread it on the table to represent a cloth. Next ask for the loan of a suitable hat and a silver coin. Place the hat on the table, crown upwards slightly to your left. Take the coin in the right hand and toss it into the air and catch it. There is a certain bit of psychology in doing this. It is necessary to get the attention of the audience onto the coin rather than the hat. It is the coin that appears to be the important object and the one that they should be watching. The hat should be casually put down as though it is of no significance and without looking at it; while the coin is tossed in the air and caught and the performer follows its motion with his eyes. Dick will often seemingly forget all about the hat at this point and perform a short impromptu sequence of vanishes and productions with the coin. This is optional, but if it is omitted, the coin should be tossed up and caught several times.

Finally the coin is tossed and caught in the right hand, which immediately turns palm down and slaps the coin onto the table, in the middle of the scarf. The hand remains on top of the coin, concealing it, while the left hand picks up the hat and places it over the coin and the right hand. As soon as the hat covers the spot where the coin is, the right hand is withdrawn. A spectator is now invited to guess whether the coin is heads or tails up. One important detail to mention here, is that at no point has the performer shown the hat to be empty. Nor should he do so. When covering the coin as just described, simply pick the hat up in the left hand, by the crown. Do not even look at it or mention it. Just place it over the coin with the minimum of movement.

While you are inviting the spectator to guess whether the coin is heads or tails, take a step backwards, away from the table and adopt a stance similar to that shown in Fig.2.

Notice in Fig.2 how the performer's hands are positioned. The back of the hand is on the waist. The fingers point to the back of the performer. Also notice how the jacket hangs. Although it is open and being held open by the wrists, it will automatically hang so as to conceal the "Topit". In this position it is the easiest thing in the world for the right finger tips to seize the load. However, this is not done just yet. You are just getting the audience used to seeing you adopt the pose. This time you do nothing.

When the spectator has made a guess at the coins position, the performer moves forward slightly and lifts the hat by the crown, with the left hand. The hat is immediately passed to the right hand, which holds it as shown in Fig.3.



Notice how, in Fig.3, the thumb only is visible and the hat is crown towards the audience. This is the position that it will be in after loading the swede later. Again you are familiarising the audience with the position. Incidently, when picking up the hat and transferring it to the right hand, allow it to be clearly seen that both hands are empty. Do not comment on the fact, or in any way draw attention to the hands, simply ensure that everybody sees them during the course of the action.

As soon as the left hand has placed the hat into the right, it returns to the table and picks up the coin. The left hand tosses the coin in the air and catches it while the right hand replaces the hat on the table, slightly to your left.

It is important that when you first pick up the hat to reveal the coin, you give the impression that some magical feat has taken place. Should the spectator call heads and the coin is heads, say, "See I can make it whatever you say!"; if it were tails you would simply have said, "See! Whatever you say, I make it different!" Obviously this is a barefaced bluff, but if it is done in a positive manner the audience will accept it at its face value.

Offer to repeat the trick and take the coin in the right hand. Toss the coin in the air, following its progress with your eyes. Catch it in the right hand and slap it on the table, covering it with the hat exactly as before. Once more adopt the posture depicted in Fig.2, and invite the spectator to try again. Whatever he calls, lift the hat exactly as previously taking it in the right hand as in Fig.3. The only difference this time is that you are not quite so particular about allowing the audience to see your hands empty. Use the same speeches as given above, to cover either eventuality, when the coin is revealed.

By now the audience may begin to suspect that you are just bluffing, when you claim to be controlling the coin. But even so, they cannot be altogether sure. This is psychologically important as it keeps their minds on the coin rather than the hat.

Toss the coin with the left hand and place the hat down exactly as before. Offer to repeat the trick once more. Repeat the tossing of the coin and the placing of the hat over it. This time, however, when you get into the position shown in Fig.2, the right fingers get hold of the swede and lift it slightly out of the "Topit".

Move the swede very slowly and carefully, as the right hand gets a firm grip on it. It is important that you do not disturb the cloth of the jacket and cause it to move. The actions must appear to be as clean as those that have gone before. Have the spectator call heads or tails. As he does so, lift the hat to reveal the coin. Keep your attention on the coin and say whichever speech is appropriate.

While this is going on, the left hand brings the hat up to the right, which takes it as in Fig.3, loading the swede in the process. Do not, however, bring the right hand out from beneath the coat, until it is completely masked by the hat. The swede is supported by the right fingers behind the hat and is not released at this stage.

If you have followed the above description carefully, you will understand clearly how the audience cannot catch the loading move. The reasons are:

— They have been conditioned to regard the coin as the important object. Consequently they believe that if anything magical happens, it will happen to the coin.

— They have come to accept as natural, a certain sequence of actions and postures on the performer's part. Nothing has differed in any way from the two previous demonstrations, so they are expecting nothing this time.

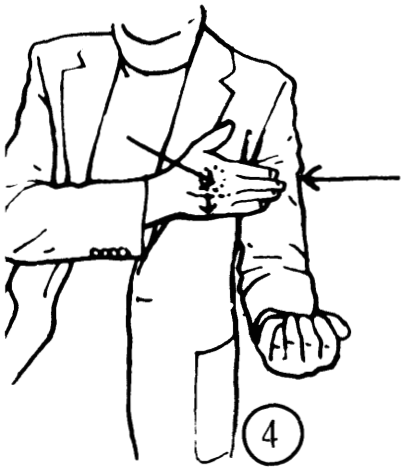
— They are somewhat perplexed by the trick that the performer is apparently doing. It seems weak and a little pointless, or at best a somewhat barefaced bluff. Their minds are occupied wondering whether or not they have missed the point. They are a little confused so do not have time to worry about the hat.

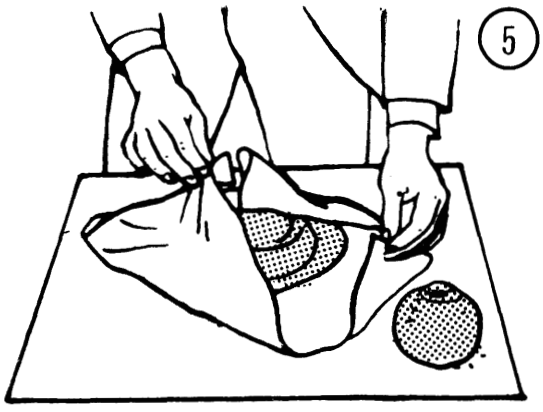
The coin is picked up by the left hand and tossed in the air, while the right hand places the hat, this time with the swede beneath it, onto the table. The manner of placing the hat down should match exactly what has gone before. Practise making no noise and keep the speed consistent.

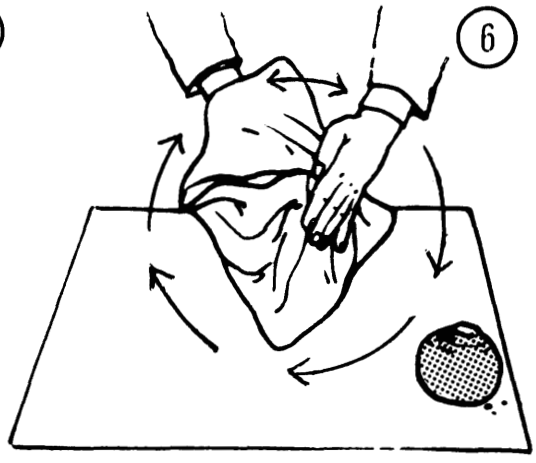
Take the coin into the right hand and toss it and catch it. Fake transfer the coin into the left hand, really classic palming it in the right. Close the left hand as though holding the coin.

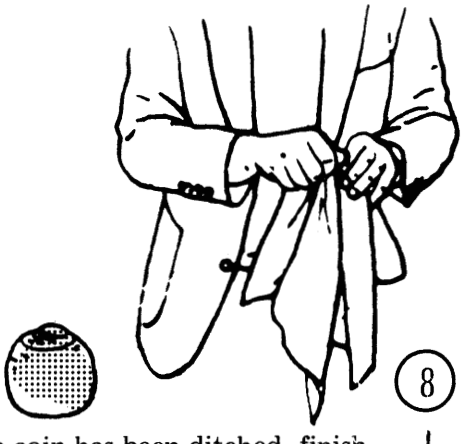
With the right first and second finger pinch a portion of the coat sleeve just above the left bicep and pull the sleeve up slightly. This is shown in Fig.4.

It will be found that if the right hand is correctly positioned in Fig.4 the palmed coin will be directly above the opening of the breast pocket. Without any delay and with no perceptable movement of the right hand, release the coin so that it falls into the pocket. This is an old move, well known to most magicians. The important thing is to divide your attention between the left hand, which seemingly contains the coin and the audience. Avoid looking at the right hand.









As soon as the coin has been ditched, finish pulling up the sleeve for an inch or so. Bring the right hand over the left and stroke the back of the left hand with the right finger tips. Slowly open the left hand showing that the coin has vanished. Pause for a moment to allow both hands to be seen empty.

Explain that the coin is now floating invisibly in the air and that you will make it become visible under the hat. Reach up into the air with an empty right hand and grasp an invisible something. Slide the hand under the hat allowing it to be clearly seen empty in the process. Withdraw the hand.

Select a lady in the audience, who is likely to be a bit giggly, and ask her to wiggle her fingers over the hat and say, "Diggle, diggle, diggle!" Demonstrate what you mean. When she does so, step back and adopt the Fig.2 position. Do not try to grab the glass just yet. The glass will be deeper down in the "Topit" than the swede was, so it will not be possible to take it quite so impercetibly; a slight covering action is required. This is done after the lady has done her bit. Lean forward and peer closely at the hat as though looking for something. As you do so, say, "You didn't diggle enough! Diggle some more!" As you lean forward, the hand goes deeper into the "Topit" and contacts the glass. As the lady starts to "Diggle" and we hope giggle a bit, you straighten up getting into the Fig.2 position, with the glass held in the right hand.

Suddenly shout, "Stop! You've diggled too much! Look!" As you say "look", the left hand grabs the hat by the crown and lifts it off the table revealing the swede.

Pass the hat to the right hand, which takes it in the Fig.3 position, introducing the glass in exactly the same way as the swede was introduced earlier. Pick the swede up with the left hand and thrust it right under the nose of the spectators, saying, "Where did that come from?" While you are doing this, the right hand places the hat with the glass beneath it onto the table. It does not matter at this stage, which way up the glass is, just get it down as quickly and noiselessly as possible. Hold the swede up in the left hand as though the trick was over.

When the inevitable applause has died down, begin to fold the corners of the scarf up onto the hat as shown in Fig.5. Do this slowly and deliberately, telegraphing to the audience that there is more to come. Place the left hand palm down, flat on top of the hat, then with the palm up right hand, reach beneath the hat and the scarf until the glass is felt to be resting on the right palm. This position is shown in Fig.6.

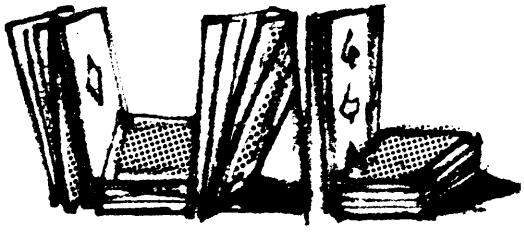
Revolve the hands in the directions shown by the arrows in Fig.6, causing the hat to turn crown downwards. Replace the hat on the table and withdraw the hands. This is just a way of turning the hat over without revealing the presence of the glass. The hat is now crown downwards on the table covered by the scarf. Place your right forefinger in front of your lips, motioning everybody to be very quiet.

With the right hand, reach beneath the scarf, into the hat and feel for the glass, turning it right way up. Then bring the right hand up to the position shown in Fig.7. Wriggle the fingers about a bit as though implying that there might be a rabbit in the hat. Do not say so, just let them think it.

Place the left hand on top of the right, but above the scarf, push the right hand down into the hat. Keep the hand wriggling slightly as though it were a live rabbit. When the right hand is level with the brim of the hat, withdraw it from underneath the scarf. At this moment, seize the glass, upright through the scarf, with the left hand and lift the glass and scarf into the air as shown in Fig.8. The right hand comes up and begins to work the rubber cover off the glass. You have plenty of time to do this, as everybody is expecting to see something in the hat. This being the case they will all peer into the hat for a moment. This provides the misdirection for the right hand to begin to remove the cover from the glass. It is not necessary at this point to get the cover right off, just loosen it.

All of the above stage takes but a few seconds. By the time the audience has twigged that the hat is empty, the cover will be part way off the glass and the hands will have separated momentarily. The performer says, "It's not there! (pointing to the hat) It's here! Cheers!" On this last line, the scarf is lifted off the glass, by the left hand, which also finishes peeling off the rubber cover at the same time. The performer holds the glass of liquid aloft while the left hand stuffs the scarf and the rubber cover into a convenient pocket. Of course, you reach under the scarf with the right hand and hold the glass before removing the cover entirely.

That is the routine as Dick Turpin has performed it for many years. You may ask, what about the borrowed coin, how do you return it? The answer is that if you are a busker, you don't!



EDITORIAL

A short look back at the annual jaunt to Blackpool. Once again it was a truly memorable occasion. Congratulations to Harry Dewhirst and his cohorts, who seem to have really come to grips with the organisation of what is turning into an event that nobody can really afford to miss. This year, in addition to an excellent magic show, we had as an added bonus an hour and a half of Ken Dodd in cracking form. What an object lesson in showmanship he gave us. Great stuff!

Of most interest to Pabular readers, was the close-up. Eight performers took part, but because of the numbers present and the time allowed, any conventioneer only saw four. This meant some disappointments for some people. I was looking forward to seeing Ali Bongo do close-up. Although I have appeared with him many times it is all of twenty years since I last had a chance to watch him. This year I did not get the chance either. On the other hand, I did get to see Ger Copper, with a slick, elegant manipulative style of working. Very continental in approach, he made a big impression, with his cups and balls and coin work. Also his good looks and pleasant manner.

Brian Glover, an occasional contributor to this magazine, offered some smooth card work. Brian has some good ideas, perhaps he will let us have some more one day? Pat Conway, followed and featured his famous rope routine. He also had a very baffling item with matchboxes and drawing pins, which had the boys guessing. Finally Harry Nichols bounced in with more or less the same act that won him the competition at Brighton. Harry is a very lively and entertaining performer. He certainly made a big impression on the lady, who was assisting him. His was, to my mind, the most commercial performance that we saw at our table. In the distance I could see Bob Little with his bashed up cups and thumb tips and Piet Forton, dressed as a jester and accompanying himself on the penny whistle or some such instrument.

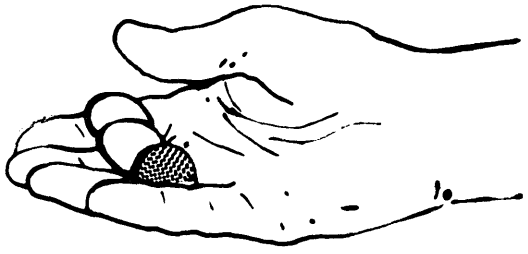
The winner of the Magic Circle competition this year was Roger Crosthwaite. Roger made a big impression in the sixties, with his series in the Gen. He then seemed to keep a low profile for a number of years although I did occasionally meet him when he came to town. Recently he went to America for a year and spent a lot of time at the Magic Castle. Well, Roger has now burst back onto the magic scene and is making a very big impact wherever he appears. He has recently recorded some video material for Joe Riding and is currently resident magician at the Elms Hotel, Worcester.

The good news is that Roger has sent us a wealth of top class, commercial, close-up magic, which will be appearing in these pages shortly. Do not miss it.

Bob Read recently shot across the Atlantic for a one night stand. Not for a magical audience but to entertain the lay public. As usual he stormed them. Well done Bob! It is nice to know, that with all the talent and experience that they have over there, there are still a few British lads who have something to offer.

We have been very lucky to secure a number of items from Dick Turpin. Dick is one of magic's real characters. Now in his seventies, he has spent a whole lifetime busking in the London area. Often working under the most appalling conditions, Dick has learned his magic the hard way. The tricks that he has given, have been explained in great detail, so that the important points have not been missed out. Study the one in this issue paying particular attention to the finer details. You will learn a lot about magic.

Finally, how nice it was to see Ken Brooke making a brief comeback at Blackpool. Ken always was one of the best in the business. It is nice to know of his trip to the U.S.A. to be honoured by The Magic Castle.



A DECEPTIVE CLICK PASS

Keith Charnley

This is a utility move that can be used in many coin routines, especially "Coins to Glass" etc. In effect it simulates the sound and actions of a number of coins being dropped from the right hand into the left or left to right. In reality the coins are retained in the hand, which apparently released them. It is the sound that makes the move so convincing.

Keith Charnley uses the move for four coins, but it can be used for any amount within reason, from two upwards. Although there are probably good arguments for saying that three coins is the lowest number for best results.

The coins are spread across the roots of the fingers as in Fig.1. As the hand is turned to seemingly drop the coins into the other one, the lower coin is pinched between the third and fourth fingers. This action is shown in Fig.1. With the pinched coin projecting at right angles to the fingers, it acts as a shelf. The other coins land on top of it in a stack, making a sound that simulates the dropping of coins from one hand to the other.

All that remains is to close the left hand and move it away as though holding the coins. The right hand meanwhile retains the stack in a finger palm.

EDITORIAL NOTE

This move might be good as a switch for the stack of pence trick.

THROUGH THE CENTURIES OF TIME

Roy Walton

The principle used in this trick is a very old one but an effort has been made to alter the handling to give a more puzzling effect, and to add a presentation that gets away from the cold location of a selected card.

Needed is a blue backed pack of 53 cards (52 plus Joker), and a red backed 3S. To prepare for the trick, remove the blue backed 3S from the pack and discard it, as it is not needed for the effect. Now take the blue backed Joker and place it above the red backed 3S and put these two cards into your right hand trouser or jacket pocket. Place the remainder of the blue backed cards into the card case and you are set.

PRESENTATION OUTLINE

Remove the pack from its case and hand it to a spectator for shuffling. After he has done this, request him to deal the pack into two face down heaps, dealing alternately in conventional fashion. As he is doing this, quietly palm the two pocketed cards into the right hand, the back of the Joker being against the palm.

When he has completed the dealing, pick up the heap onto which the last card was dealt and hand it to the spectator. Alternatively, point to the appropriate heap and let him pick it up. As the pack originally contained 51 cards, the heap handed to the spectator will contain 26 cards.

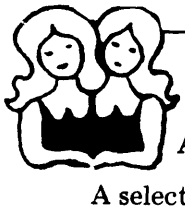
Point out that it would be impossible for anyone to know the number of red cards in the half pack he has in view of the shuffling and dealing that has been carried out by the spectator. Now ask him to carefully count how many red cards are in the group. Also say, "Ignore the Joker, of course." This line is put in to justify the fact that when the pack was dealt into two face down heaps, observant spectators may have noticed that the last card dealt ended on the first heap and the total quantity of cards in the pack must therefore have been odd.

Whilst the spectator is counting the quantity of red cards, square up the remaining face down heap and in this action add the two palmed cards to the top of it. To cover the palm action say to the spectator, "Take care not to miss any red cards out," which will serve the purpose of misdirecting other spectators to his action for a moment. No need to misdirect him, he will be busy counting.

After he has completed his counting, take the cards from him and drop them face down on top of the heap already face down on the table. Pick up the complete pack and hold it face up in the left hand.

Say you will remove a black card from the face of the pack that occupies the position of the unknown number arrived at by the spectator in his counting. Ask the spectator to reveal his number and count out loud from the face of the pack ignoring red cards and only counting black ones until you reach the black card on the last number of his total (it will be the 3S). Remove this card and place it face up on the table. Turn the remainder of the pack face down and place it on the table, allowing it to spread out slightly.

Say that you are now going to turn the card chosen by chance, into a unique card that will be different to all others in the pack. Using the most dramatic voice you can conjure up, say, "To do this, I am going to use a magic spell handed down through the centuries of time from generation to generation by word of mouth, its powers are endless and its value priceless — I can think of nothing I value more highly thna this incredible spell." Change your voice to a casual light-hearted throw-away style and continue, "Unfortunately I've forgotten it at the moment, but I've found snapping your fingers over the card is just as effective." Do this, and say, "There you are, a unique card, it may not look very unique from the face but how about from the back." Turn the card over on the final line to reveal the red back.



Al Smith

ASQUE

A selected card is lost in the deck — a truly inspiring start, but, there's more; please read on. Two X cards are held by the performer in one hand, whilst the remainder of the deck is "dribbled" to the table from the other. At a point about half-way through this dribble the performer quickly plunges the two X cards into and out of the flow. This action completed, one face down card is seen to be caught between the X's. It is, what else, the selected card.

METHOD

The method may seem just a little prosaic and obvious to some, and, perhaps, not worth the trouble. Sorry. The trick plays well with laymen and has fooled magicians and magic club members. Well versed card-mongers usually get the general idea (know-alls) but, as a rule, are interested in the finer points. Here we go.

Tell the audience that for the next amazing feat you need to eliminate a few cards — 40 to be exact. To this end, thumb spread the cards from left hand to right, assuming you deal normally from left to right. Invite the spectator to call "stop" three times. Each time stop at the appropriate card, thumbing the selection face down to the table.

Then, with three cards on the table, square the remainder of the deck, and in the action of placing it to one side, palm the top X card: pick up the three tabled cards and add the Xtra card to them. Thus by a quite surreptitious add-on process, you now have 4 cards not 3 as the spectators believe. Any palm will do, but I suggest the following as being misdirectionally(?) perfect. Assume you are going to palm the card in your right hand.

After you have dealt the third selection to the table, square the deck in the right hand, and place it to one side, performing the one hand top card palm in the process. At the same time, pick up the 3 tabled cards with the left hand, commencing left to right.

Now, with three cards in the left hand, and the deck in the right (one card in palm position, remember) drop the three cards back on the table to your right. Table the deck above the three and immediately drop the right hand (plus palmed card) atop the three. Slide the three (?) cards toward you, over the table edge, square, and place in dealing grip in left hand. Easy, direct, and completely deceptive. O.K.

Now tell the spectator that of the three chosen cards he is to further choose one, leaving two for your use. Take the top card of the packet and place it, unseen, to the bottom. Repeat until told to stop by the spectator. At this point, buckle the bottom card and triple lift to reveal a face for the first time — assume 6C. This is the spectator's card. Triple lift again, turn the card(s) face down and deal the 6C (apparently: actually an X card) to the table. Immediately, turn up the new top card of the packet — another X — place it flush with the remaining card(s) of the packet, and remove and reveal the lowermost card — yet another X card. This is a strong point, a cast-iron "prover". Provided your palm-add-on went unnoticed, the face down card must be the 6C, since the spectator can quite clearly see two "non-6C" left in your hand. Now: square the two (?) cards and table them.

Pick up the face down card and insert it into the deck — unseen, naturally. Give the deck to the spectator to shuffle. This isn't really

necessary, but it does keep him occupied and stops him, and others, paying too much attention to the cards still on the table. Anyone who has ever put two cards as one or three as two on a table will know just what to do to keep things moving at just the right pace to keep the spectators too busy to notice the true state of affairs.

You now take the deck from the spectator, and hold it about 12 inches above the table in a Biddle-type grip, thumb at one narrow end, fingers at other narrow end — forefinger curled across the back of the top card if comfortable. Pick up the two (?) cards with your other hand — thumb on face, fingers on back — in preparation for a fanning movement.

Allow the deck to dribble from the fingers of whichever hand you're using to the table. (The "Dribble" concept is too well known to need a description here). As the cards drift to the table, quickly draw the three cards through the flow, spreading them, fanwise, as you do. The end result is that you are left holding two face up cards, with one face down card between them. Seemingly, you have gone fishing and caught another card. Pause here for the scene to register — this really impresses laymen. Then invite the spectator to remove the face down card. It is, of course, his.

CREDITS: COMMENTS: CHATTER

"Sandwich Catch' effects have been around for a while. This particular sample was inspired by an unpublished version by Roger Curzon who has overhauled completely a Harry Lorayne idea — "Apocalypse" Vol.1, No.1.

However, the foregoing handling is my own and the addition of the dribble notion — as opposed to an in-the-hands-riffle, common to both the referred-to items — is, I believe a definite plus. Try it.

One final point: When "going through the dribble" watch you don't knock the cards all over the place. A bit messy.

Bob Read

On a couple of occasions recently I have been to Germany. While there I had the pleasure of staying with Han Witt-Wittus and his pretty wife, Andrea. Hans is a professional magician, performing in a variety of roles from the Gardner-Wittus comedy act to solo TV spots.

The Wittus converted farm house is also the home of the largest known collection of magic sets, about 400 or so ranging from German and French sets some 150 years old, to the smallest magic set in the world — and probably the least known — contained in a match box and produced in the 1940's for the clothiers Dunn & Co.

You may know that I'm very interested in street performers and itinerant magicians, a subject that thwarts serious research due to the paucity of written evidence. It was a particular thrill, therefore, to accompany Hans to his performance of street magic in both Brussels and Dusseldorf.

For the sake of future historians (that's a paradox isn't it, like "nil growth" or "a real false eye" — but back to the plot. . .) here's a description of the act.

In the driving snow, Hans, who had in this instance been paid by the town fathers, took up position under a 12 foot blue umbrella, on the periphery of a street market. It was near Christmas and the market was well lit and brightly decorated and was laced with train rides, roundabouts and stalls selling tasty frankfurters and waffles.

Initial curiosity was aroused by Hans chalking a 12 foot circle around himself on the ground as his stage, and reaching into his battered brown Gladstone bag he pulled out, then pulled on a black tailcoat and slung over his shoulder a handwoven Khelin braided bag.

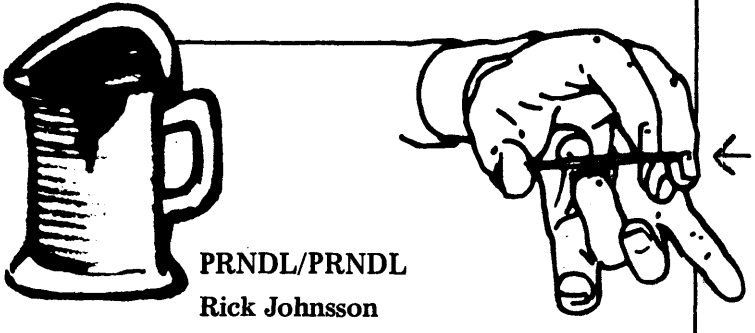
Starting into his introductory remarks, Hans tapped open an opera hat on the hand of an obliging spectator and plunged a couple of rag tipped metal rods into a bottle of parafin in the shoulder bag. A short fire eating routine followed with plenty of by-play and the crowd started to fill out. Hans swung smartly into the Unequal Ropes and was getting some good laughs by the time this finished, and gave way to a Uri Geller parody with a bending tablespoon. The giant card trick in one performance was replaced by the Sponge Balls, Chinese Sticks or

Egg Bag in subsequent shows, "just in case" said the professor "anyone in the audience stayed to see me again".

The crowd was about 50/60 strong by now and thoroughly enjoying the show despite the cold, miserable weather.

A kid was picked from the audience and was made a balloon dog accompanied by lots of lines and bits of business, and finally into a short version of the linking rings finishing on the chain of 6.

The whole act lasted about 12 minutes and was enthusiastically received. Hans collapsed his top hat, folded his tailcoat into the portmanteau, tugged on an overcoat and we repaired to a local hostelry for a mug of mulled wine.



PRNDL/PRNDL

Rick Johnsson

There will be a tendency for some. . .NAY! . . .most people to write this off as a "cute" manoeuvre with little or no practical value. . . they'll be wrong! Others who play with the idea for any length of time will look back on the time spent as a rewarding and PAINFUL experience. They'll be totally correct.

Karl Fulves once asked me how I ran across this idea. I never answered him, as the explanation involved a rubber room, active restraint, Valium and occupational therapy.

Take any 4 playing cards and hold them in your left hand, well squared, in a LOOSE and modified dealing position with the left thumb lying along the left side. Your left forefinger is curled under the packet with its tip lightly touching the bottom card of the packet.

Your remaining fingers are along the right side of the packet which is held a little higher in the fingers than they would be in the normal dealing position. Assuming that this explanation has not lost you completely, here's the remainder of the scam.

But first!! A word of pre-explanation might well be in order to better explain what I'm going to explain. First, I'll tell you what's supposed to happen and how it's done and then I'll explain why it doesn't work. . .for most people. . .most of the time.

With the cards held as just described, your right hand approaches the packet from the rear. Your right middle finger presses against the ball of the right thumb and as the hand comes to within an inch or so of the rear end of the packet the middle finger is allowed to slip off the thumb in a forward direction.

This is just my way of trying to describe the normal flicking or thumping action one might use to flick a winged invader off your sandwich at an all-day singing and dinner on the ground type event. Since your finger leaves or breaks contact with the thumb at a tremendous rate of speed AND the end of the packet is close by and in the path of the finger's travel, your finger will rap the end of the packet with considerable force. If all conditions are right, a card will apparently "jump" out of the far end of the packet for about a third of its length or better. . .this as the result of the jarring thump or flick. Fig.1 shows an end on view of the flicking action. The middle finger is on the point of contacting the cards.

The word "apparently" is the operative one here, for if you are able to achieve this effect, close examination of this protruding card will show it to be a *perfectly aligned double.*

This whole process probably won't work for you the first few hundred times you attempt it or at best success will be spotty. A few tips and hints will make the process easier. There are a number of reasons why the process you're doing or using isn't working:

Grip Too Tight. . . If you're holding the packet too tightly, the centre two cards can't jump out.

Grip Too Loose. . . If you're grip is too loose, the whole packet will shoot out of your hands as you thump.

Wrong Part Of The Finger. . . The point of impact between the finger and the cards must be at the cuticle of the finger nail.

No "English". . . Using billiard parlance, you must put "draw English" on your thump. Do not follow through with the thump. As soon as the cuticle makes contact with the edge of the cards you must STOP the forward thrust of the thump.

Cards Too Sticky. . .'Nuff said!!

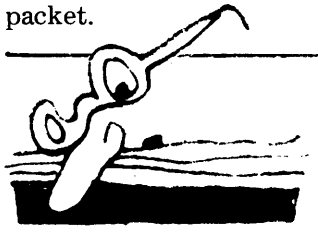
If you find that your finger hurst after a few times of attempting this. . .*you're on the right track.* . .No pain, no gain!

By the time you've played around with this and gotten the hang of it you'll realise that you can do automatic triples and quads as well. The physics involved cause all of the cards

except the top and bottom ones of the packet to "jump" out. For a triple, use a 5-card packet, and so on.

What you do with this is up to you bit I find it a nice utility device to use when I need a flashy, small packet double. Just so's not to leave you with a card projecting from a packet, here's a crisp additional piece of handling.

Assuming you've been doing this with a face up packet, reach forward with your right hand and grasp the projecting card (?) at the upper right (non-index) corner, thumb on top, fingers underneath, remove the card(s) by pulling it forward. As soon as the double clears the packet, use the double to lever the packet over book fashion, face down. Then flip the double over in the same manner onto the top of the packet.



REVIEWS

All items for review in this column should be sent to Walt Lees at address on back of magazine.

PANDORA — Eric Mason

I first saw Eric perform this effect several years ago and state quite objectively (not in any way prejudiced by the fact that he is a colleague on this magazine) that this is one of the funniest and most startling ways of producing a selected card that I have ever seen. In effect a card is selected and returned to the pack. The card can be marked if so desired. A small box is shown, it is circular with a hinged lid, rather like a ladies powder compact, but smaller. It is placed on top of the pack and opened. Out pops a jack in the box type of snake with the chosen card stuck to its nose. It is as quick and clean as that. There is no fumbling, palming or anything of that kind.

The impact comes because the card is bigger than the box that it is seen to come out of. I have seen this effect performed for laymen and magicians. Always the result has been a gasp of amazement followed by a huge laugh as the audience realise the impossibility of what they have just witnessed. There are no awkward angles and you can be as close as you like. This is good commercial magic and at £5.25 great value. Cannot be too highly recommended.

A PEEP IN A BOTTLE — Eric Mason

Another off-beat idea from Eric. The price is £3.00.

In effect, the performer picks up an empty bottle — any bottle that happens to be lying around. He blows into the bottle, making a whistling sound then quickly places his hand over its mouth. A few seconds later he removes his hand and immediately the bottle repeats the same noise, giving the illusion that the sound was somehow trapped inside.

Although only a quickie, this would make a great way of "getting in" in a commercial situation. Just walk up to a table, pick up a bottle and do the trick. It is a good attention getter. Alternatively it could be used as a lead in to the coin in bottle. Highly recommended.

MAGNIFIQUE — Eric Mason

This is a version of the Al Koran "Flying Ring". A borrowed ring vanishes from the performer's fist and appears in a key case.

The difference between this method and the original is that Eric's version eliminates the use of a reel. This means that the key case can be in full view, even held by a spectator, before the ring vanishes.

The apparatus is well made and sure-fire. There is no getting set and everything can be examined before and after the trick. It does require a bit of handling practise but is well worth adding to your repertoire, especially if you "work the tables" and need a method that can be immediately repeated without having to retire to the 'gents' for ten minutes. Good value at £6.50.

TENKAI COP

The following is an extract from a letter written by Andrew Pargeter

Playing about with the Tenkai Palm I have found that it enables one to do a very easy bottom palm. With the card to be palmed on the bottom of the pack do a one-hand fan with the cards in the right hand. The left hand is now brought over palm up to sweep the fan closed but is inserted above the bottom card. It will now be found that as the fan is closed the bottom card goes into the Tenkai Palm position and the right hand can immediately take the pack by its ends, from above, providing cover for the palmed card. This probably isn't a new move but I haven't seen it described before.

From The Bob Read Collection. Number one in a second series.

THE

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Magic Manuscript

69 Wild Horse Circle Boulder, Colorado 80302

I don't actually have the article in front of me at this moment but I was reading just a few days back that Derek Lever's magic magazine is sponsoring an 'Inventor of the Year ' competition. May I say congratulations Derek and the best of luck.This is something which is now long long overdue, some kind of impetus to force magicians into being original. It's practically an impossibility for anyone to be one hundred percent original but anything that pushes them in the direction of thinking for themselves can't do anything but good.

The only tiny fly in the ointment is that I gather the competition is restricted to subscribers of Derek's magazine. Well, if the magazine is sponsoring the competition this is only fair, but I do think the idea is worthy of wider notice. In the past 'Abracadabra' magazine did the odd competition for originality and every year the I.B.M. gives an award. Unfortunately the I.B.M. award is lumped in with all the other awards in one competition. In other words a whole bunch of performers all get up on stage to perform their acts and afterwards a panel of judges decides who had the funniest act, who had the most original idea

I think Derek's idea is much better where the competition is strictly for originality. Now, the title of Derek's competition (if I remember rightly) is 'Inventor of the Year'. One of the problems with this idea is who is going to decide. Quite often a panel of judges will be appointed and some of those judges are not too well up in their subject. I remember on one occasion in another country when Jay Marshall and I were coopted onto a panel of judges for some competition or other and I had to point out to the rest of the judges that one performer whom they had completely overlooked had had one of the most original ideas I had ever seen in my life. Now I don't want you to think that I am showing off that I knew something they they didn't but it was a fact. It is quite possible that there were other areas that they knew about that I didn't, but in this instance here was a man who had come up with something completely original and just by a stroke of luck one of the judges (who just happened this time to be me) and a member of the panel hadn't even happened to know that it was a completely original idea and the remainder of the panel hadn't even noticed it.

Now if we can get back to Derek Lever's idea. I hope you have thought about it seriously Derek, I am sure you have and I wish you every success very sincerely but make sure ahead of time you have all the angles covered. I say this because there is usually someone afterwards who starts screaming that that was published in Hoffman.

Your title 'The Inventor of the Year' can cover a multitude of sins. Make sure your rules are simple and clear. In an originality contest the word itself can cover either an effect, a presentation, a combination of effects, and probably several other areas. I am not quite sure what the word 'inventor' covers. To me it seems that the man has to think of something completely new and that is going to be very difficult. At least it's going to be very difficult indeed to find perhaps six or eight or perhaps a dozen guys to come up with bran new inventions enough to make a series of articles in a magazine. If you had used the word'originality' it could have covered all those other things I have mentioned and perhaps created a little more impetus and forced one or two guys to putting their pet effects ideas or routines into your competition. Anyway, whatever happens, good luck and try if possible to keep it going as annual event or every other year.

If we may stay on the subject of originality how about The Magic Circle? Every year they have various events , and one that comes to mind is their Close - up competition which is always well attended, and usually has more than enough entrants. I can think of one occasion only when the number fell below half a dozen or so , they usually have that or more. Perhaps they could sponsor something of an originality competition. I don't mean in their magazine. I mean perhaps an annual event when one Monday night in the year everyone who has something original to offer can turn up and compete with all the others at whatever their own particular brand of magic is and have a crack at this originality idea.

Goodbye,
Patrick Page

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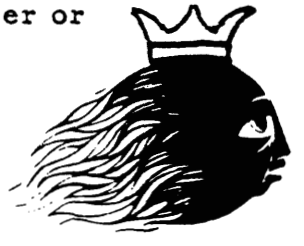

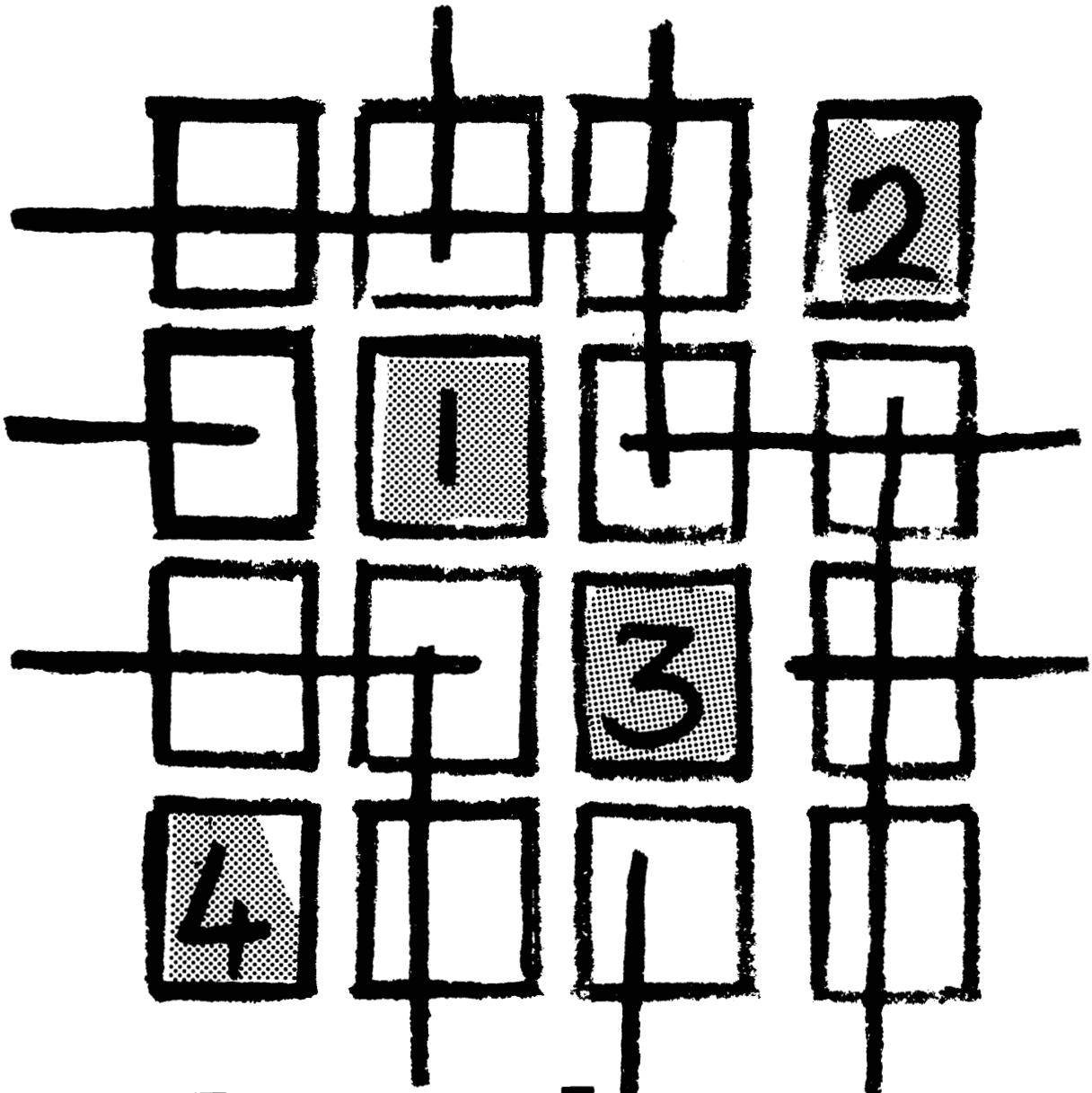

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VOLUME 6 NUMBER 10 OCTOBER 1980

radar

ROGER CROSTHWAITE

EDITORIAL

This issue is the first one-man Pabular by Roger Crosthwaite. He will already be known to many of our readers by reputation, if they have not been lucky enough to see him work. Roger is a great performer, with a manner calculated to win over any audience. He also has a wealth of experience and is a very deep thinker.

Although a clergyman by profession, Roger is also a very busy entertainer, with considerable professional experience of commercial performing. Last year, he won the Magic Circle, close-up competition, which was no mean feat, considering that he was the twentieth performer and the audience had been sitting there for three hours. Roger has sent us lots more material, which we will be releasing from time to time. It is all first class, audience tested, commercial stuff. Thank you Roger.

I am now going to stick my neck out and make a promise that I do not know if I shall be able to keep. Several recent reviews of Pabular have criticised us for publishing too many card tricks. So, to show that we do listen to criticisms and that we do try to do something about them, I will now promise you that THE NEXT ISSUE OF PABULAR WILL NOT CONTAIN A SINGLE CARD TRICK. Goodness knows how we shall do it, but we will have a good try.

DOING THE SPLITS

Roger Crosthwaite

This is a variation on Las Vegas Split by Paul Harris. It uses the Hofzinser Change, but this time to exchange a single card for two from the pack. The other move used is a variation of the Marlo/Curry turnover. This was described in Heirophant (Ressurection issue) on page 19 as the Breakless Curry Change.

Marlo makes the point that the Curry change has been avoided by many cardmen as being a difficult technique to execute flawlessly. In nearly every case, misdirection, other than the natural one of the other hand doing something simultaneously, like turning over another card, was necessary. Certain technical tipoffs remained. When Marlo published his modification some of the usual fingering hook-ups were eliminated. The usual breaks are not held, on the card or cards to be exchanged. No doubt Marlo was referring to the third finger placement of the left hand, under the top card. Indeed the whole grip of the left hand on the pack can create problems. This no doubt led Marlo to develop his variation.

I want to explain my handling of the change in relation to this particular routine. Just for the record, the earliest description of the Curry change that I can find is given by Jean Hugard in More Card Manipulations Vol.2. There is a description on pages 4-6.

In the Marlo/Curry change, the left hand third finger under the top card is replaced by the little finger. This enables a much neater, compact change to take place.

In this routine, a break is required under the top two cards in the left hand. I would refer you here to Paul Harris's book *Las Vegas Close-Up* where in a chapter called 'Splits Unlimited' he has a move called Curry Split based not on the Marlo/Curry change, but on the original Curry change.

Let us now go into a description of:

DOING THE SPLITS

EFFECT

The patter theme that I use is similar to the Las Vegas Splits routine. First, however, I would like to stress that if you are using a patter theme, based on a well-known card game — in this instance Black Jack — it is important that you know something about the rules of the game. I would refer anybody who is getting into this routine, to read about Black Jack in *Scarne on Cards* by John Scarne (chapters 15, 16 and 17).

Les us now move to the routine. I will first of all outline the patter, then I will go into a detailed description of the working. Some of the patter is based on Harry Lorrayne's ideas.

; "Gamblers are frustrated, because they cannot show off their skills. If they did no-one would play with them. . .or they'd get shot! Magicians, of course, can show off their skills as much as they like. No-one worries, indeed the audience applaud all the more. Gamblers and magicians have quarrelled for years, over which are best at handling a deck of cards. So one day, the world's top gambler and the world's top magician decided to settle the matter once and for all, by playing the world's most popular banking game, Black Jack."

"It started as an even match. The magician and the gambler each winning one round. Then the gambler bet the magician that he, the gambler, would beat the magician on the very next hand. The magician accepted the bet, on the condition that he was allowed to shuffle and cut the cards. The gambler agreed. The cards were shuffled, cut and dealt. The gambler received a count of twenty, a black ten and a red king. The magician received a count of four, a pair of twos."

The performer illustrates the above by dealing one card face down to his imaginary opponent and one card face up to himself. Then he deals his opponent a second card face up and a face down card to himself. (Scarne suggests that it is better to deal the dealer's first card face up. This allows the other players more time to study the dealer's up card and hence speeds the game. Magically it is more effective in building suspense). The performer now turns up the gambler's face down card and announces a count of twenty. He then turns over the magician's face down card and announced a count of four.

"The gambler was just about to pick up his money, when the magician, knowing full well the rules of the house, picked up the red two and actually split it down the centre with his own bare hands, just like this! He divided the red two into two red aces! He then picked up the black two and divided that into two black aces."

Illustrating the story, the performer picks up the red two and with an apparent tearing action, splits it visibly into two red aces. The black two is also split, into the remaining two black aces.

"The gambler said that while this was all very entertaining, the four of a kind aces only had value in poker. They were of no rank at all in Black Jack."

"Once again the gambler started to pick up the money, but the magician reminded him that the house rules required him to receive one additional card for each split ace. The gambler had no choice but to allow the game to continue. One card was dealt from the shuffled deck onto each face up ace. The cards were turned over and the people cheered. The magician had won the game and his bet, with four Black Jacks."

The performer, who has dealt four cards from the pack, face down onto the face up aces, now turns these cards over to reveal the four jacks. This is the first climax.

The performer continues, "I am going to show you exactly how the magician did it. You see, he was using marked cards. These are the only blue backed cards, in a complete set of reds."

Each hand is turned face down to show blue backs. The remainder of the pack is ribbon spread face up, then turned over to show all red backs. (Second climax).

METHOD

Required are two decks of cards, one red backed and the other blue. Also needed is a close-up pad, or, if you wish to dress the thing up, a regulation Black Jack board or mat. If you use the Black Jack mat, you will, of course, deal the cards into the appropriate spaces.

Preparation

1) Discard the four aces and jacks from the red deck.

2) On top of the face down blue deck, place the following stacks: 10S, 2H, KH, 2S, AH, AD, AS, AC, JC, JH, JS, JD.

3) Place the blue deck in its own case.

4) The red deck, minus the aces and jacks, is on your lap as you sit at the table.

Performance

1) Introduce the gambler verses magician theme, and remove the blue deck from its case, placing it into the left hand ready for shuffling. Say "The magician accepted the bet, on condition that he was allowed to shuffle and cut the cards. The gambler agreed. The cards were shuffled and cut. . ." At this point in the patter, false shuffle and cut the pack, retaining the top stock.

2) Spread the cards between the hands, from left to right, retaining a left little finger break beneath the sixth card from the top. This will be the ace of diamonds. The cover for doing this is simply showing and squaring the deck.

3) On the line ". . .and dealt. . ." deal the first card face down to the imaginary gambler. The second face up to yourself, the third face up to the gambler and the fourth face down to yourself. After the deal, you will be left with a two card break, above the left little finger.

4) Patter, "The gambler received a count of twenty, a black ten and a red king. . ." Pick up the gambler's faced card and, holding it in the right hand at the inner right corner, with your thumb on top and first finger below, use it as a lever to flip the tabled card face up from right to left. If necessary, you can turn the left hand palm down and use it to steady the face down card at its inner left corner. Use the left first finger tip to do this. The action is similar to the Mexican Turnover but the cards are not exchanged. Make sure that you do not lose the left little finger break in the process. Both the gambler's cards remain face up on the table.

5) Continue, ". . .the magician received a count of four, a pair of twos." Repeat the actions of 4 above, to turn both of your own cards face up. Leave the face up twos on the table. Now pick up the gambler's cards, turning them face down. Hold them in the right hand between the first finger and thumb at the inner right corner and insert them into the deck at its outer left corner. Push them flush into the deck, using a squaring action of both hands. Retain the break below the top two cards.

6) Continue the patter, "The magician. . . picked up the red two. . .he divided the card into two red aces. . ." Perform the two for one Hofzinser change. This is done in the following way. Pick up the red two, face down in the right hand. The card is held by the inner right corner, with the first finger tip beneath and the thumb on top. This is the normal Hofzinser grip. The deck is in the left hand. The left little finger tip holds a break below the second card from the top. The grip and mechanics of this change are exactly the same as for the single Hofzinser as described in the Little Salt Man routine. The only difference being that the break is held beneath the second card from the top instead of being directly under the top card. At the completion of the exchange, the two red aces will be held in the right hand, at the inner right corner. They will be held by the first and second finger beneath and the thumb on top. The left little finger will be holding a break beneath the top card of the deck (Red two).

Without any pause, the left hand turns palm down, allowing the left thumb and first finger tip to pinch the double card at its outer left corner (see Fig.1). Moving simultaneously, the left hand turns palm up, snapping the top card face up, while the right hand turns palm down, snapping the bottom card face up. As this card turns over, the right second finger tip moves below the card and takes over the grip of the right thumb. This exactly positions the card for it to be dropped face up on the table, to the right of the black two. The left hand's card is dropped to the left of the two. Credit for the snapping action goes to Paul Harris, who uses it most effectively in his own Las Vegas Split routine. What the spectators see, is that you take the card between your right and left hands and bending it to breaking point, appear to split the card down the centre into two red aces.

7) Patter, ". . .he picked up the black two and divided that into two black aces." Double undercut the top card of the pack to the bottom. Your left hand now holds the deck in the usual mechanic's grip with the right first finger curled around the front end. With the left thumb, push off the top card (ace of clubs) and hold it face down with the right hand at its inner right corner. The thumb should be on top and the second finger below. Slide the left side of this card beneath the right side of the left hand tabled ace (AH). Lift up the ace, almost immediately dropping it face up onto the face up black two. Now do the same thing with the ace of diamonds, dropping it onto the two tabled cards. As you are moving the aces with the right hand, the left little finger obtains a break beneath the top card of the pack. Do not show the face of the ace in the right hand, merely act as though you were using it simply to emphasise the fairness of your actions. Replace it onto the deck.

The left little finger now holds a break beneath the two top cards of the pack, in readiness for an In The Air Turnover Change. The right hand reached over and picks up the tabled packet, holding it face down, in a dealing position. The right hand moves towards the left and with the thumb deals the top card, the two of Spades into a position between the left thumb and curled first finger. The card is at an angle of forty-five degrees to the top of the deck. The left side of the card is held well into the crotch of the left thumb. The outer left corner of the card is even with the left side of the deck, resulting in a slight diagonal angling (to the left) of the outer end of the card (see Fig.2). If the left thumb were to bend slightly at its first joint, and move in a quarter turn towards the inner end of the deck, the top card would move flush with the rest of the deck. This will help you to check out the correct position. Both hands are now turned palm down and your right hand

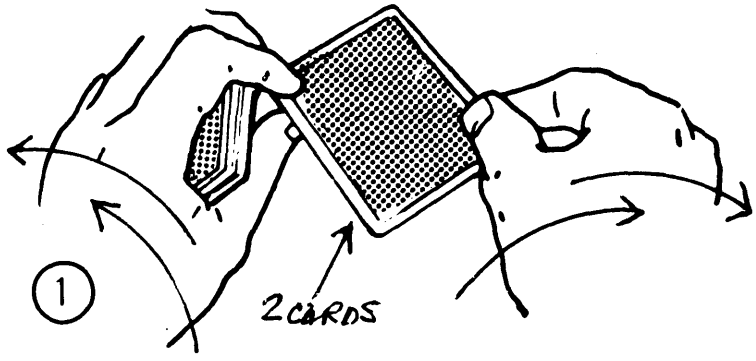
drops both its cards face up onto the table. At the same time, the left hand executes a Marlo/ Curry turnover change. This is done by the left first finger moving out from between the top card and the rest of the deck. The left thumb retains the top card in place as the left second and third finger tips move upwards very slightly, releasing the two aces face up onto the table (see Fig.3). It is important that there should be no flutter of the left fingers as the change is made. All the left fingers remain practically immobile as in Marlo's Breakless Curry Change. Only the secret moves should be made, ie. the left thumb exerting a slightly increased pressure at the outer left corner of the top card and the left second and third fingers moving slightly upwards.

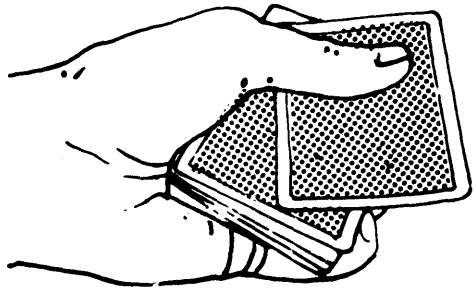
Retaining the little finger break beneath the top card of the pack, both hands now move forward, palm down and grip the outer long edges of their respective pairs of cards. The first fingers should be beneath the cards and the thumbs on top. They are now turned ninety degrees outwards. Your thumbs pull towards your palms and the first fingers push the lower card of each pair inwards. The lower card in the right hand (AH) is dropped slightly to the left of centre of the close-up pad. The lower card in the left hand (AS) is dropped slightly to the right of centre followed by the ace of clubs and ace of diamonds to the right and left of the two already tabled.

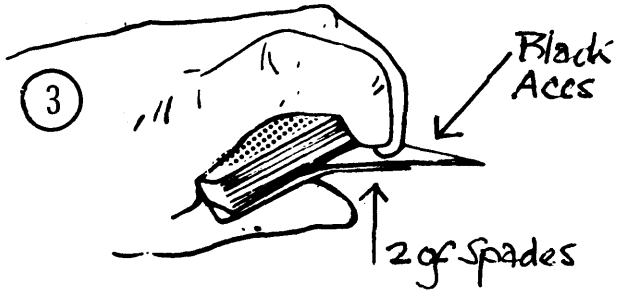
The position at this point should be that the four aces on the table read from left to right, AC, AH, AS, AD.

8) The patter here is, "The gambler said. . . four Black Jacks." Execute a table slip cut, losing the top card (2S) in the deck. False shuffle retaining the four jacks on top. Deal one jack face down onto each ace from left to right. After the deal, bring your left hand, holding the pack, back to the edge of the table. With your right hand, turn the jack of diamonds face up, followed by the jack of spades. Take advantage of the audience reaction on seeing the first jack, to pause and show it all around. As you do this, allow the left hand to relax into the lap and exchange the deck, while the right hand turns over the jack of spades. Bring up the pack with the left hand and in one smooth action, the left thumb goes beneath the pack and flips it face up as you place it face up into the waiting right hand. Your right fingers are at the outer end of the deck and your thumb at the inner (Biddle grip). You are now set to ribbon spread the cards, when the time comes.

Once the left hand is free of the pack, it turns over the remaining two jacks.







9) Patter, after a short pause, "I am going. . . set of reds. . ." With the right hand, ribbon spread the deck across the table, from left to right below the tabled pairs. Leave the deck face up, while both hands in unison, starting with the outside pairs, turn the tabled Black Jack hands face down displaying the blue backs. Then flip over the ribbon spread pack, revealing the red backs for the second climax and finale.

ADDITIONAL NOTES

The Zarrow or Vernon Triumph shuffle can be used in this routine for the false shuffles and are quite in keeping with the gambling theme.

In stage 7, the tabled Marlo/Curry change could be used in place of the in the air change given, however, I have found the latter to be more appropriate in the context of this particular routine.

For good work on the original Curry change, see Lorrayne's *Close-Up Card Magic*, chapter five.

In Las Vegas Close-Up, Paul Harris suggests the use of a Curry change for the split. He has another interesting handling called Lickerty Split, which is an adaptation of Anneman's

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Jinx Change. This, he says, is the preferred usage for the second split in his own routine. In any case, a study of all his split ideas would be amply rewarding for anyone seeking to adapt the present routine for his own use.

The routine is quite strong enough without the colour change second climax. This is more suitable for the set show and is best omitted in commercial situations. When using the pack switch, do not oversell the idea that you are using a blue backed pack. Just let them keep seeing the blue cards throughout the routine. The actual exchange of packs should be executed calmly and without haste. Look directly at the audience as you make the exchange, do not peep into your lap. Your left hand must know exactly where the deck lies in the lap.

An additional kicker can be added if desired, by having the backs or faces of the four Black Jack hands change at the end. This can be done by having the switch packet on the right thigh. Use Gene Maze's Unit Grip Switch. This can be found in *Appocalyse* Vol.4 page 45. Alternatively use Marlo's Kick or Switch from *Kabbala* Vol.1 No.9 page 67.

The routine takes about two minutes to perform.

PERSONAL NOTE

In 1955, the same year that *Cy Enfield's Entertaining Card Magic* was published, I remember going to an I.B.M. convention. I was seventeen at the time. Some six years earlier I had first met Cyril Goulding, who will be remembered by many folk at the Magic Circle. He would have been about thirty in those days. He gave me many lessons, teaching me the pass, how to force a card, and many other things. In addition he gave me his own thoughts and ideas and spent many hours coaching and helping me. He helped me a lot at that crucial time in my development and there is no doubt that he was the inspiration behind much of what I do today.

It was when I was eleven that Cyril Goulding showed me the Curry Turnover Change (1949). He had learned it from Fred Kaps, who was a personal friend. At the convention I noticed a group of magicians, playing about with cards on the floor. I remember that Gus Southall, performing on the carpet, did a multiple Curry change. That is he exchanged two, three or four cards. This set me thinking and I began to explore a multiple card change. I am not claiming any originality for the way in which I hit upon a similar method to that of Marlo. I think that I could only claim originality if the thing was in print. There is absolutely no question at all that Marlo was the first to describe in print the use of a little finger break for the Curry change.

Just for the record at this time, I would like to pay tribute to John Gilliland and Mike Kelly. These were two fellow cardworkers in the Pentacle Club. Between the years of 1955 and 1963, I had been thinking about what I had seen Gus Southall do. Along with John and Mike, I spent many hours, and together we developed the idea of using a left little finger break. We discovered that with this method, it was possible to do a packet exchange, in much the same way as the exchange of a single card. As I say, I am claiming no originality for this. I did write it up in my own personal notebooks for that year, which I still have. I am not sure of the date of the Marlo move.

I want to start by outlining part of the act, which I did in the close-up competition, at the Magic Circle. The part that I call The Little Salt Man. It gives me the opportunity to describe my handling of the Hofzinser Top Change. This differs in some respects from the version described by Lewis Ganson, in *Cy Enfield's Entertaining Card Magic Part 2.*

It is important, when performing this change, that an excuse is given for the stroking action, of the left thumb. This action is the distinctive feature of the change. The change can take place in ful view, with the hands being burried.

I want us to look at every movement, in the description of this change, for, although, as Lewis Ganson points out, the mechanics of the move can be learned in a comparatively short time, a good deal of practise will be needed to acquire the knack of performing the combined movements that produce the illusion of a card changing, as it is being stroked. As Lewis Ganson says, "One of the reasons why this change is so effective, is that you draw attention to the card, through the stroking action. The card apparently changes, while it is being closely watched. It changes right under their very noses!"

So let us now come to the beginning of:

THE LITTLE SALT MAN

EFFECT

I use this as part of a longer routine. But of course it can stand on its own. Indeed, if you are performing commercially, you do not always have time for long routines, involving the

discovery of several cards. It is often much better to just produce one, effectively.

Anyway to return to the effect. This is simply that a card is chosen and lost in the pack. The salt pot (little salt man) fails to find the card. Salt is then poured onto the wrong card and it changes into the right one.

Sometimes I will have the card signed. I do not always get cards signed but sometimes it is quite effective. Certainly in a commercial situation there is something special about a signed card. You can always sign it yourself as an autograph. Incidently, on the subject of signed cards, I find that the Edding 400 Permanent Writing Pen is excellent. It dries quickly, makes a good sharp line, shows up clearly and does not smudge.

METHOD

The card is controlled to the top of the pack. Any method of doing this can be used to taste.

The salt pot is to hand on the table, on the right, of the close-up mat within easy reach of your right hand. Make sure that you do not have to stretch for it. If you are working in a restaurant or similar situation, make sure prior to starting that the salt pot is correctly placed.

After the card has been replaced, if you are using anything other than the Riffle Pass, I think that it is best to pause with the pack prior to the control. This is certainly so if using an overhand shuffle control. Before cutting to the jog, pause, pick up the salt pot and pour out a little salt as if to check that it is working. Spiel about the magic properties of salt.

You can toss the salt pot up with your right hand, catch it again and replace it on the table. This pause is very important. It creates a distraction from the pack. As soon as the card is replaced in the pack, folk will be watching for some kind of move at that point. So if there is a delay and you simply hold the break, you have gained a psychological advantage. This advantage becomes stronger if their attention is then diverted away from the pack to some other object such as the salt pot.

Spread the cards, face down across the table from left to right. Pick up the salt pot, introducing it as "the little salt man". Hold it in the right hand, with the fingers at the front and the thumb at the back. Sprinkle a small amount of salt, not too much, over the spread of cards. Say that doing this turns the cards into a cardboard conveyer belt.

"Along comes the little salt man," you say. And you start him walking along from the right hand end of the spread, manipulating him with your fingers. When he reaches the centre of the spread, he stops at what you say is a "precise and particular point". This is any card in the centre of the spread.

As you say ". . .point" the "little salt man" should be resting on a particular card in the centre of the spread. Your left hand reaches across to the front of the spread, just in front of the salt pot and with your left thumb, at the outer left corner of the card, on which the salt pot is standing and the first finger underneath that card, you withdraw it from the spread. Slide it away from the other cards. With your right hand you move the salt pot onto the card. The patter here is, "Along comes the little salt man, moving along the cardboard conveyor belt. He stops at a precise and particular point." (As you say "point", the card is slid out as just explained. You pause in the patter for as long as this takes).

Both hands now move back to either end of the spread. You close the spread up, by moving both hands in towards the centre. The chosen card going to the top of the squared pack. The right hand picks up the cards and places them into the left, in a normal dealing position. While you are doing this, the patter continues, "And of course, amazingly and incredibly. . ." By the time you have got to the word "incredibly" the cards should be squared up in the left hand. "The card the little salt man has chosen. . ." As you say this you lift up the salt pot and place it to the right of the card ". .is the chosen card!" With this, you pick up the discovered card (in the right hand) with your thumb on top and your first finger below. The card, of course is still face down. Turn the card face on to the audience and hold it at about the level of your own face.

The audience will quickly realise that the little salt man has not found the card at all.

At this point, I want to go back just a couple of moments in the routine, to the point where you are lifting the salt pot off the face down card and placing it to the right. Under cover of this action, the left thumb pushes the top card of the pack, very slightly to the right, enabling you to gain a left little finger break beneath it. This is in readiness for the Hofzinser top change.

Notice from the expressions of the audience that you have found the wrong card. Rotate the right hand at the wrist, tipping the card backwards towards yourself, so that you can see

its face. The palm of the hand will be facing the audience and the back of the hand will be towards you. Just move the hand enough, so that you can peep over the top short edge of the card.

Say, "Naughty little salt man!" As you say this, tilt the card forwards again, so that it is face down and bang the top of the salt cellar with the card. Turn to the spectators on your left and right and say, "Of course it's not your fault Agatha, and of course it's not your fault Bill. It's the little salt man's fault. So the little salt man will have to put it right!" As you say this, bring the card, held in the right hand, over to the left. You hold it with the left thumb, on top of the pack. The card is held by the left inner corner against the outer right hand corner of the pack. The left thumb is pointing towards the outer right corner of the deck. (See Fig.1).

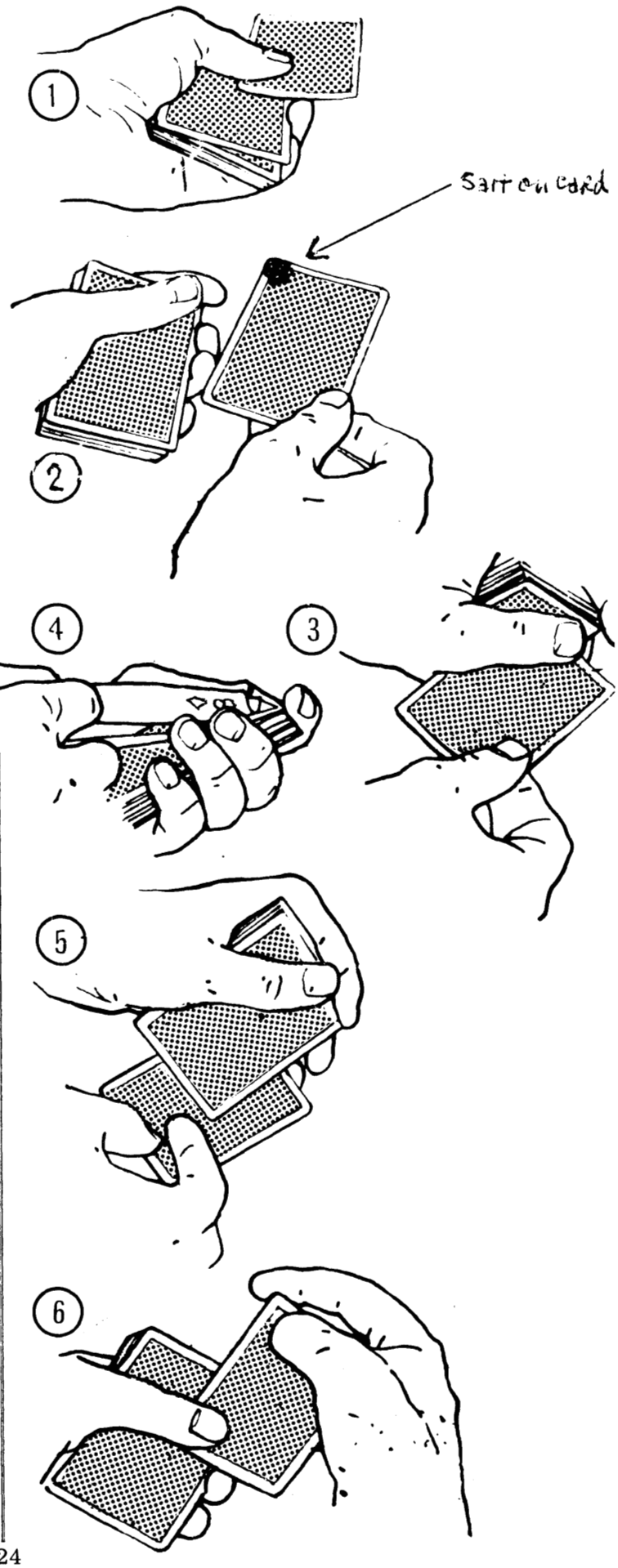
At this point the right hand can release the card temporarily, to allow the right second finger to snap the outer end of the card. This establishes that it is a single card. Do not say so, of course.

Take the salt pot in the right hand and pour a small quantity of salt onto the outer left hand corner of the card. Say, "The little salt man will have to put it right! A little magic salt on the card may do the trick." Place the salt pot back on the table, in the same position as it was before.

Bring the right hand to the outjogged card and retake it in the Hofzinser grip. That is with the thumb on top and the forefinger beneath at the lower right hand (non-index) corner. Release the pressure of the left thumb, enabling the right hand to move the card away. The position will be that shown in Fig.2.

In this case, the cover for the stroking action, is the stroking off of the grains of salt. The card is held in front of the body at about waist height. It is important that the right hand and the card do not move from this position during the change. I would like to emphasise that point. It was emphasised in the original description in the Enfield book and it is an important point. The movement takes place with the left hand only. Cy Enfield suggests that you keep the right elbow pressed firmly against the body, to anchor the right arm and avoid a tremble. In fact, if I am seated at a table, I often rest my right elbow and forearm on the edge of the table.

Bring the deck, in the left hand, beneath the card in the right. Remember that the chosen card is on top of the pack, with a little finger



break beneath it. The left thumb strokes across the back of the card, diagonally to the left and away from the body; just as you would do, if you were really only stroking away the grains of salt. In practising this move, it is important to get the rhythm of the stroke. As the left thumb strokes the top of the card, the left hand rotates at the wrist for a quarter turn, whilst at the same time moving, with the thumb, diagonally to the left and away from the body. This action causes the card to bend at its outer left hand corner and then to snap straight again as the thumb slides off. The position just prior to the snap is shown in Fig.3.

My chief addition to the change, is the action of the right second (middle) finger tip. This action takes place at the start of the stroke with the left thumb. As the left thumb starts the stroking action, simultaneously the right second finger tip enters the break below the top card of the pack. (See Fig.4). In order to enable this to be done, the left little finger must hold its break slightly further up than would normally be done. This will make the break wider than normal and also prevent the fingers colliding. The purpose of placing the right middle finger into this break is to produce a double snapping sound at the end of the stroking action. As the left thumb completes stroking the card and slides off the end of it, there will be a snapping sound as pressure on the card is released. When the change is made later, it will also produce a snapping sound, but this sound will not be exactly the same as when the change was not made. Thus there is something which can tell the audience that some chicanery has taken place. With my addition of placing the middle finger into the break beneath the top card of the pack, this discrepancy is somewhat lessened. What will happen, is that a fraction of a second before the left thumb produces its snap on the top card, there will be a second snap produced by the middle finger releasing the top card of the pack, as the pack is moved away from it in the stroking action.

The result of all this is to produce a longer more sustained snapping noise during the stroking process. This noise much more nearly approximates the sound made by the actual change. In fact it is almost impossible to tell the difference between the two sounds.

In the Enfield version of the change, it is necessary, just prior to making the actual move, for the left thumb to push the top card of the pack very slightly to the right. This version avoids doing so, because of the break. The change can be made, without any surreptitious action of the left thumb. It also has the advantage in some tricks of enabling the single card in the right hand to be exchanged for more than one card from the top of the pack.

When you are ready to make the change, having carried out one or two stroking actions, instead of letting the top card of the pack slip off the right second finger, grip it firmly between the right first and second fingers. At the same time, the right thumb releases its pressure on the card it is holding. As this card is now no longer being held in place by anything, instead of merely being stroked by the left thumb as it has so far, it is actually carried along by the thumb and at the completion of the stroking action will end up on top of the pack. Its place in the right hand will have been taken by the card gripped between the right first and second fingers. This action is shown in Fig.5.

As soon as the new card in the right hand is clear of the pack, the right first finger is moved from on top of the card to beneath it. The right thumb then takes up the position previously occupied by the right forefinger. It is necessary to keep the movement of the right forefinger as small as possible.

On completion of the change, do not show the card straight away. Take it on top of the pack, holding it with the left thumb at the inner left corner against the outer right corner of the pack. This is similar to the way the card was held when putting salt on it earlier. (See Fig.1). Snap the corner of the card once or twice with the right middle finger and thumb to establish that there is only one card. Now with the right hand, reach across and take the projecting card by the outer short edge, about one-third of an inch from the left corner. The thumb should be on top and the second finger beneath. Place the right forefinger, so that it butts against the left corner of the card. Now from this position, you can spin the card down onto the table. (See Fig.6).

Say, "See what the magic salt has done!" Get one of the spectators to turn over the card. Then pick up the salt pot and give it a kiss!!!

POST SCRIPT

I have found this to be a very appealing routine, mainly because of the "little salt man", the mistake that he makes and the apparently impossible way that matters are set to rights. Do not, however, forget to get rid of the wrong card on top of the pack. There are any number of ways of doing this. A simple cut is one of the best.

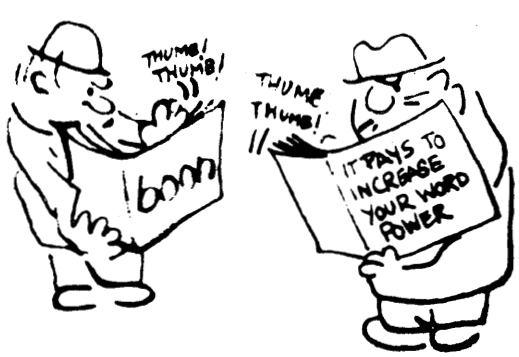
Concerning the best moment to make the change and whether it is best on the first or second stroke of the card. Do not forget, you

are stroking away salt, so you must simulate that action. I make the change, when I feel the cards to be in exactly the right position. Sometimes I need one stroke to get them there. I will make the change sometimes on the third stroke, sometimes on the first and sometimes on the second. It all depends on the exact situation and the feel of the cards.

As said earlier, this is a change, which can be done when the hands are being watched very closely. It is a challenge, a change, and it is imperceptible.

It may appear to some folk that giving detailed positions of the salt pot, the hand movements and the spread, is unnecessary. I would very much challenge that assumption. Indeed, one of the great problems with close-up magic is that often things just do not flow into a smooth routine. This is so usually because the performer has not thought out in advance and has not practised where he will place say the deck of cards at a particular point; or how he will hold the chosen card. So, when he comes to do a specific sleight, his hands are in the wrong position. To quote the words of Dai Vernon on page 112 of Lewis Ganson's *Dai Vernon's Ultimate Card Secrets.* Vernon says "Of utmost importance in performing any 'steal', 'pass' or such move is how you 'go into it'." Then he goes on to speak specifically about the pass, but this can be applied, of course, to any move. It is so important in the descriptions of moves, that attention be given to each and every detail. For instance, in the "Little Salt Man", the way that you hold the card prior to the change. The way that you pick it up off the table. The card already needs to be in the correct position in the right hand. It must not need adjusting prior to the move. Then there is the positioning of the salt pot. All of these things are crucial to the smooth running of the routine.

Many readers will already know all of these things, but after watching several performers recently, it is certainly something worth repeating. I certainly concur with everything that Dai Vernon says on the subject.



SKATING ON ICE

Roger Crosthwaite

I got the idea for this routine after reading a stunt called "Ice Dice" by Phil Goldstein. It was in a book called *Card Tricks for People Who Don't Do Card Tricks.* The title intrigued me and I found it to be an excellent booklet.

The following routine is one that has been used in commercial situations with some success. There is a certain amount of dealing involved but this is not excessive. Certainly it is not one of those long, drawn out, dealing down effects, which magicians love and lay audiences cannot abide.

This version is based on an idea by Jon Racherbaumer dated August 14th 1975. It appeared in No.7 of "Sticks and Stones, a leaflet for the left hand". The trick from which this stems is "Psi Chic Spell". Apparently, he showed this effect to Ed Marlo and Dave Solomon, who worked out a streamlined version, which also appeared in the same leaflet. My trick draws heavily on these two sources.

The trick involves a pair of invisible dice, which have a strange effect on different people, depending upon who handles them. To present the routine, you can pantomime having invisible dice or alternatively use ice cubes as Phil Goldstein suggests or do as he does and use transparent plastic cubes. Personally, I prefer using the ice cubes or else pretending to have invisible dice. The only other bit of preparation is that you find out the first name of one of the spectators. If you can do this secretly so much the better. If not it is still a strong effect.

Introduce your pack of cards, and hand it to be shuffled. As the cards are being shuffled, bring out the pair of "invisible dice". Have the "dice" examined to make sure that they are not loaded or in any way faked. Tell a spectator to shake the "dice" between his hands in the time honoured fashion. He is then instructed to throw them and remember the total "showing". This is, of course, just an entertaining way of having a spectator think of a number and restricting his choice from two to twelve. I find this much more preferable than merely having the spectator think of a number. The idea of using the "invisible dice" dresses the thing up and creates opportunities for comedy business. You could,

of course, use normal dice if desired, or oversized ones, but this would be moving away from the "Ice Dice" theme.

Take the deck back and hold it in the left hand. The right hand moves in to take the top card of the pack, the third and fourth fingers are curled in against the palm. The first and second fingers are extended, in a relaxed position. The tip of the right second finger touches the tip of the right thumb.

The right thumb and second finger separate slightly, in order to take the top card. The tip of the right thumb will contact the deck just at the point where it will touch the tip of the left forefinger. Ask the spectator to remember the card laying at the position which matches the number on the "dice", ie if he totalled seven then he remembers the seventh card. The right hand takes the cards from the top of the pack one at a time, showing the faces and not reversing the order. Do this fairly slowly so that the spectator has sufficient time to remember the card. To assist him/her count the cards aloud as you show them.

For the sake of clarity, let us imagine that the spectator has totalled nine and is remembering the ninth card, which we will assume is the eight of clubs. Of course, you do not know either the card or the number. You continue to pass the cards into the right hand, until you have reached the number ten plus one card for each letter in the person's name. For instance, say the person's name was Fred. There are four letters in Fred so you would pass ten cards plus four cards making fourteen in all.

One point on handling here. I personally would not count the fourteen cards aloud in this instance. When I get to ten or so, my voice begins to drop and by the time I get to thirteen it has more or less faded out. I would not actually show or mention the fourteenth card but would just push it slightly to the right and get a left little finger break beneath it.

All the cards from the right hand are now replaced on top of the pack, so that you now have a left little finger break under the fourteenth card (or whatever number is appropriate). In this instance the ninth card down is the eight of clubs.

It is now necessary to get the fourteen cards to the bottom of the pack. This can be done by means of a double cut or pass etc. Place the pack face down in the left hand and weave shuffle. This is *not* a faro shuffle. Simply cut the pack into two unequal portions and shuffle them together leaving the stack untouched on the bottom. Then give the pack a false cut or two. The false cut that I prefer to use is one, which although I have not seen it in print, I do not believe to be my own origination. Here is a brief description.

The cards are held in the left hand, in the standard dealing position. Get a left little finger break near the centre of the deck. This is not a normal flesh break, because the entire first phalange of the little finger is pushed right into the pack, as if you were going to perform the Classic Pass. All of the left fingers lie along the long edge of the pack and the thumb lies along the opposite side. The second and third fingers only are curled slightly further over the pack than the forefinger. They rest on the white border of the top card.

Reach across with the right hand from above. The thumb is at the inner end and the right first finger curls on top of the pack while the other three fingers take the outer short end. The thumb and fingers grip the lower portion of the pack, as if you were going to make the pass. You do not however do this, you simply lift the lower half of the pack upwards and to the right. The left thumb moves aside very slightly to allow the lower packet to clear the upper. The packet must move slightly to the left in the first instance before moving to the right in order to clear the upper. When the cards are clear, the packet in the right hand will appear to have come from the top of the pack. Drop this packet onto the table. The right hand then returns and takes the rest of the cards from the left, placing them cleanly and firmly on top of the tabled packet. The fingertips of both hands then square up the cards. The pack is then replaced into the left hand.

The actions of this move are indistinguishable from a genuine cut. Practise by first doing a genuine cut then match the actions exactly when doing the false cut. To make the initial movement to the left, as the lower packet clears the upper, as small as possible, hold the pack at an angle of more than forty-five degrees to the floor. The more parallel the pack is to the floor, the greater will have to be the movement to the left.

Immediately the right hand packet clears the left, the left third finger tip presses down on the cards, pushing them into the palm, where the bottom half should be. Also the little finger tip is brought up alongside the other fingers. The left thumb returns to its former position.

Ask the spectator what his "Ice Dice" total was. You do this ostensibly so that you can show that his card no longer remains in that position — that it has been lost in the shuffle

and the cut. When he tells you his total, if it was nine you can ask, "Was that a six and a three? Or was it a four and a five?" This will usually get a laugh.

You now hold the pack in the left hand and count off the given number of cards one at a time into the right, without changing their order. Take them one at a time into the right hand, thumb on top and first and second fingers beneath. As each card is counted off, turn the hand slightly to show the face of the card to the spectator and so that you can just see it yourself. Say, "I want you to make sure that your card is no longer in the same position." As a subtle touch, you can add, "But if you do see your card at any of the other numbers, don't tell me!"

When you have reached the number required, show the card in that position, in this example the ninth and say, "There you are! That is not your card?" You now replace the nine cards on top of the pack, keeping a little finger break beneath them. You could if you wanted, go on and show one or two further cards, provided that you can maintain the position for the break beneath the ninth.

Double undercut or riffle pass the nine cards to the bottom of the pack. Then do a second weave shuffle as explained before, taking care not to disturb any of the bottom cards — now a stack in this example of twenty three cards.

Take the pack into the right hand, in position for the overhand shuffle. The backs of the cards should be towards the palm of the hand, so that they will be shuffled face outwards. Begin the shuffle by peeling off approximately ten cards, try not to take too many more. Then run the next ten or so cards singly (see footnote). One of these cards should be the chosen card. Continue with the shuffle until all the cards are exhausted. In the given example, on completion of this shuffle the thought of card will be fifteenth from the top. It will always be eleven plus the number of letters in the spectator's name from the top, regardless of what number he thought of.

Of course at this stage you still do not know the identity of the card. Say to the spectator, "The ice dice have a strange effect upon you and your name. Your name is?. . ." The person says, "Fred" or whatever. You now deal the cards one at a time onto the table, spelling one card for each letter as you say, "Y.O.U.R. . .N.A.M.E. . .I.S. . .F.R.E.D. . ." Take the next card off the pack, holding it face down in the right hand. Ask the spectator the name of the thought of card, as he tells you, flip the card face upwards in the right hand and toss it onto the table.

FOOTNOTE

The number of cards to be run singly depends very much on the number of letters in the person's name. To be on the safe side run at least five more cards than there are letters.

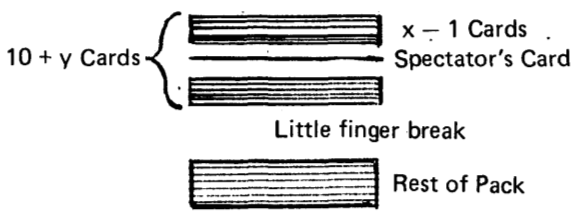
The figure below shows in algebraic form how the card gets into position.

Skating on Ice Fig.1

x = "Ice Dice" number

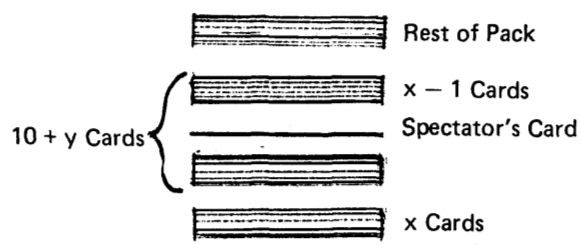
y = Number of letters in spectator's name

A Position of card in relation to little finger break, before cut

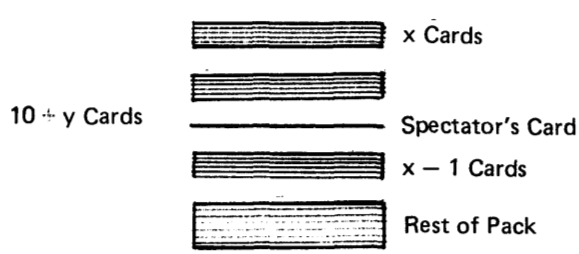


B Position of card after the cut

C Position after a further x number of cards have been cut to the bottom of the pack.



D The shuffle reverses the order of the cards.



Card is now $x + 10 + y - (x - 1)$ from top

$= x + 10 + y - x + 1 = 11 + y$ from top.

PARTIAL BRAINWAVE

Roger Crosthwaite

When Roger sent in the "Ice Dice" routine described above, he sent in this item, which he uses as an added kicker to that trick. However, we felt that it was sufficiently adaptable to be regarded as a separate item in its own right. Basically, it is a Brainwave Pack, adapted to fool people, who know the Brainwave. It can be used in any effect where a Brainwave might be used as a clincher, but where the spectator has in fact only a restricted choice of cards.

In the "Ice Dice" effect, he only has a choice of eleven cards. So what you do is prepare a pack with different coloured backs by roughing the backs of twenty-two cards. The cards are then paired back to back so that their combined faces total twelve and minor suits are paired with minor suits and major with major. That means hearts and spades are always paired, as are clubs and diamonds. Thus, the nine of diamonds would be paired with the three of clubs etc.

This stack of cards is placed on the bottom of the face down pack. Eleven of the cards are face up. The pack to be used for the "Ice Dice" effect is prepared by having the duplicates of the eleven face up cards, in the second pack, on top in any order. They run from number two to number twelve (remember the spectator cannot choose number one, the dice theme precludes this).

Perform the "Skating on Ice" trick as explained, except that you cannot allow the audience to shuffle the cards at the beginning.

When the trick is concluded and the thought card revealed, lay it on the table face up with the remainder of the pack fanned face up beneath it. Explain that you knew all along which card the spectator would choose. As you say this, pick up your partial brainwave and fan it face down, keeping the bottom twenty-two cards tightly bunched. Close the fan and cut a quarter of the pack to the bottom. Turn the pack face up, spread it and look for the card that fronts the chosen one, ie if the chosen card is the four of hearts you would look for the eight of spades. Separate the key card from the face down one behind it and slide this card into view.

Lay the face up pack in a fan next to the other one and turn over the face down card just withdrawn and reveal it as a duplicate of the spectator's thought card.

As stated earlier, this modified brainwave can be seen apparently front and back. No doubt readers will find other applications of the idea.

BOOKS

T.K.O's (Technical Knock Outs) by Don England as told to John Mendoza.
Published by the Thinker's Press U.S.A.
Price £8.75.

Somewhat unusual for a magic book, this is a normal commercial paperback size, with line drawings, cartoons and an attractive cover. It has been produced by a commercial organisation and is therefore, in presentation, slightly superior to most magical literature.

More importantly, the contents. The fact that the book has a foreword by no less a person than Ed Marlo says much about the type and quality of material to expect. However, even if you are not a hardened card man, there is still plenty in this book that you can and will use. Personally, I had never heard of Don England before seeing the book. Now that I have read it, I would like to read more. He has some great, off-beat material much of which is capable of being highly comical. For some reason, his thinking reminds me a little bit of Pat Conway — or rather what Pat Conway would have been like if he had gone into card magic in a big way! He has the same sort of crazy, off-beat imagination that involves things like levitating a pack on a mini "Zombi Gimmick", penetrating a card with a cigarette and performing a mini "Zig-Zag" with one of the cards. There is also some skilled stuff as well, including a one shuffle version of "Roll Over Aces" and a beautiful vanishing pack effect.

The tricks are explained briefly with little advice about presentation. There are also one or two references to other publications, without which, you will not be able to do some of the tricks. This practice of saying "do the such and such move", and referring to another book where that particular move can be found, is deplorable in a book of this price and quality. However, it only applied to a couple of the twenty-nine items, so there is still plenty more to go at. It seems a shame though that an otherwise excellent book should be marred in this very minor way, just for the sake of saving a couple of pages of writing.

On the whole I enjoyed the book immensly, and so will anybody who likes novel card magic.

Last month we reviewed Eric Mason's 'A Peep in a Bottle' and 'Magnifique'. We omitted to say that they are both obtainable exclusively from Geoff Maltby's Repro Magic, 46 Queenstown Road, London SW8. Our apologies.

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Well, by the time you read this, another IBM Convention will almost be upon us. This year the venue is Great Yarmouth and this will be the first time the IBM have held their annual shindig there.

There is always a first time for everything. Do you remember the first convention you ever attended? Hold it, let me rephrase that. Have you ever attended an IBM Convention? No? Lucky you. Don't misunderstand me. I don't mean that you are lucky not to have attended a convention What I am trying to say is that you still have something to look forward to. When it happens, it will, or should be, one of the happiest experiences of your magical lifetime.

You will walk around for days in a daze. You will make friends of complete starangers. You will see and meet famous magicians at close quarters. Performers you may only have seen on television. People you may only have heard about or read about in magazines. Authors of books which are sitting at home on your shelves.

You will find out the real meaning of " a magic session". When you sit goggle eyed watching some of the close up workers in the foyer of your hotel , and you suddenly realize that it is four o'clock in the morning, stagger upstairs to your room and collapse on the bed, but not to fall asleep. Oh no. You will start looking through all the lists of tricks and books that the dealers have bombarded you with.

You'll start playing with some of the tricks you have bought. If you are sharing a room with a friend you will start comparing notes about the days happenings. Eventually you will have to go to bed and you will think to yourself "Let's get some sleep". Then you will suddenly remember that next morning at 9.30 there is a lecture. You look at your watch and say to yourself "God - it's five o'clock". Now, and only now, will you fall asleep.

But not for long, because you will be up again around 8.15 in time to have breakfast and get a good seat at that lecture. At breakfast you will stagger around the hotel dining room bleary eyed, looking for somewhere to sit. You will bid good morning to other bleary eyed strangers you have seen around the convention.

You will meet the 'Characters' of which there are many. Some of them are lovable types, and thay attend almost every convention. Everyone knows them, everyone likes them. There are others who apparently specialise in one trick only. It's their favourite and they always have it with them. And the person who introduces you is sure to say "Show us your floating toilet roll Bill" . And he will . .. . . he will.

There are of course the others, the ones to be avoided. They come in all shapes and sizes but I am not going to tell you too much about them, because one of the joys of regular conventioners is in unloading one of these bores onto people like you.

You will meet the dealers. The men and women who sell magic tricks for a living and without whom the convention just wouldn't be be the same. You will find out that they are all, without exception, after your money. But some of them give super value and some don't. You will find out that the phrase 'value for money' to magic dealers covers a multitude of whims.

A few words of advice when buying tricks. Don't buy a trick just because you like it, buy it because you relly need it. I have a cupboard full of tricks I like, but it wasn't until much later I relized that I didn't really need them.

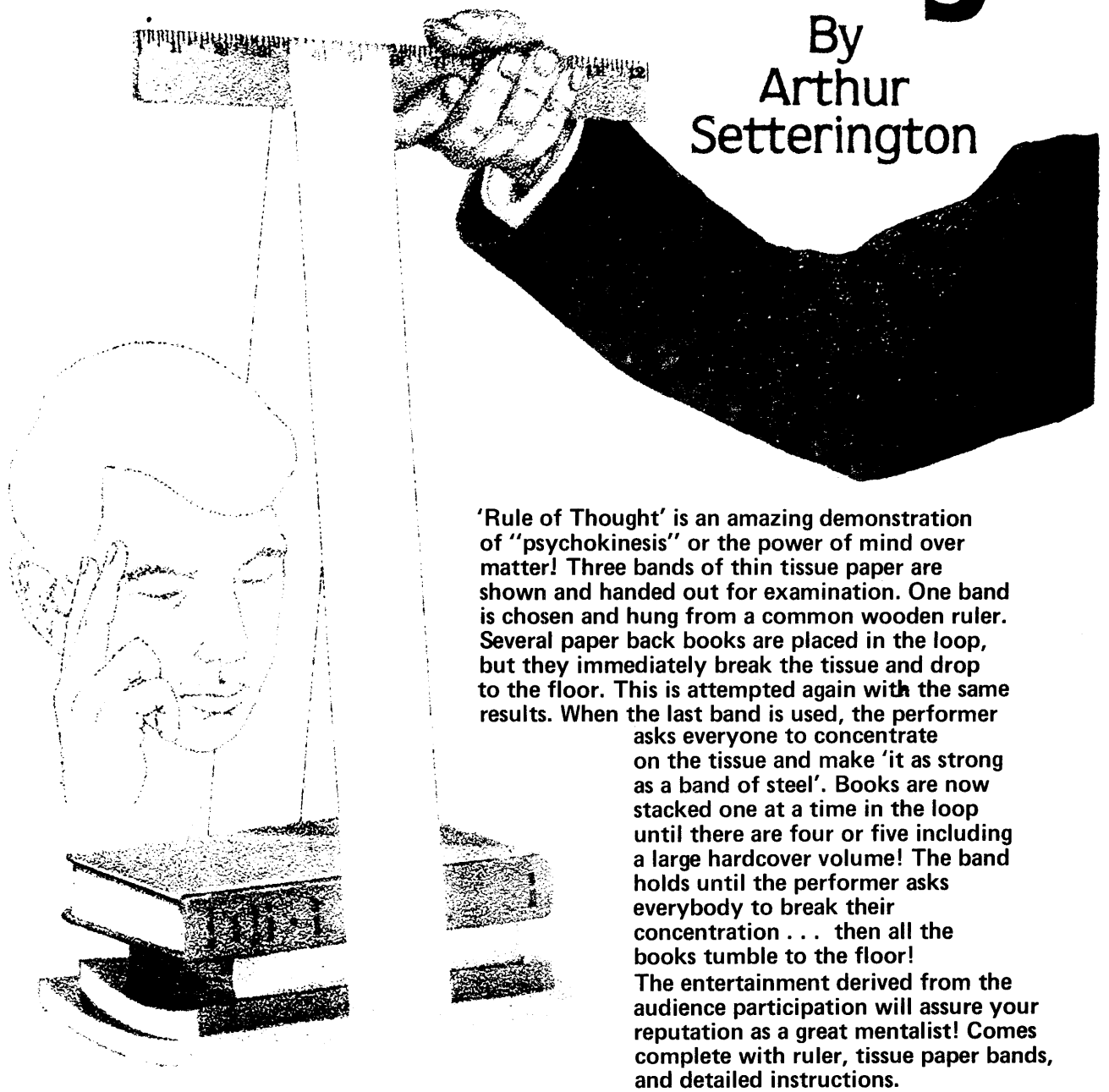
You will have one hell of a time, and when it is all over you will bid goodbye to people you never knew before, some of whom will become life long friends.

So you have never been to a magic convention? Lucky you

Goodbye,
Patrick Page

Rule of Thought

By
Arthur
Setterington



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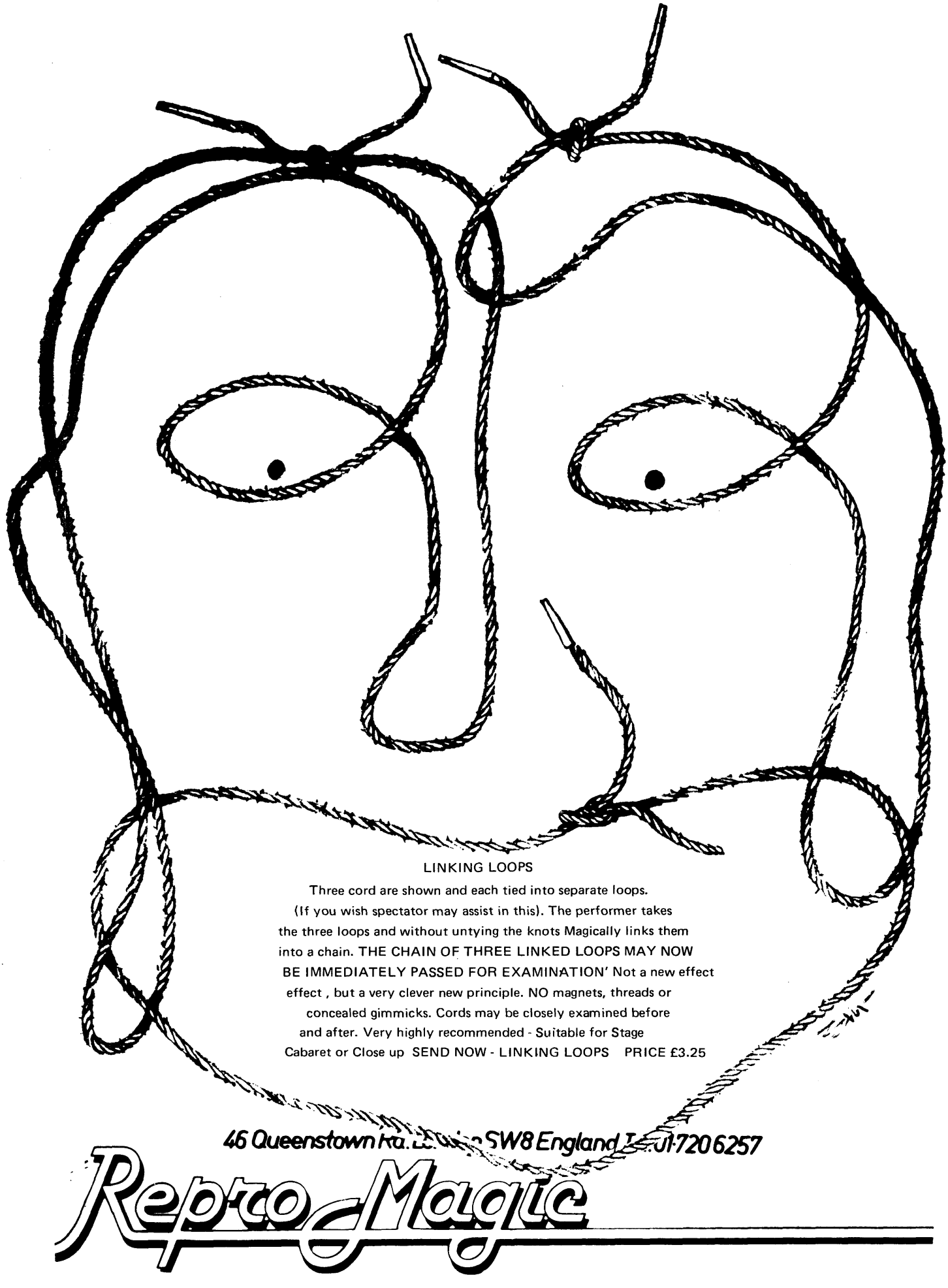

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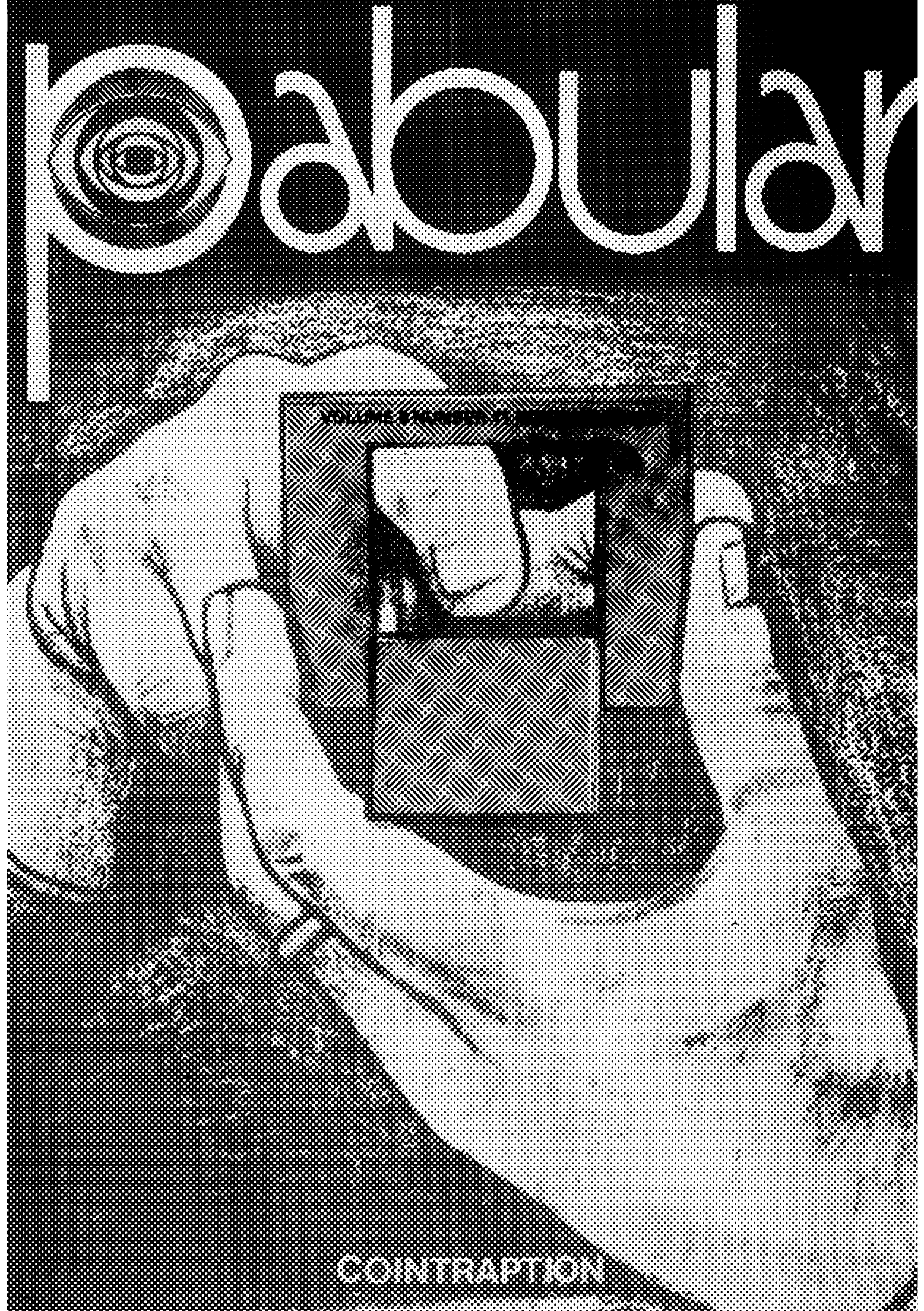

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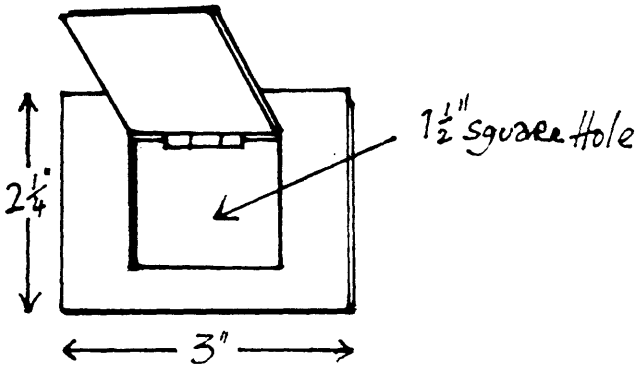


COINTRAPTION

Johnny Johnston

This routine by J.J. was featured in his award winning close-up act at the Brighton Convention and in the Magic Circle close-up competition.

EFFECT

The general effect is a sort of reverse coins through table. Four coins held under the table come up through the table-top one at a time by means of a magical trapdoor. Finally a sponge ball also comes up through the trapdoor, but grows too big to go back.

REQUIREMENTS

The first thing that is needed is a trapdoor. This is illustrated in Fig.1. The actual size is fairly flexible, provided that the width of the door is slightly larger than the diameter of the coins to be used. The one Johnny uses is made of brass. The outer door-frame is roughly 3 inches by 2¼ inches and the door itself is 1½ inches by 1½ inches. The door is held in place by a single hinge along one of the long sides. It opens in one direction only (upwards). The underside of the door and frame have been covered with green felt to eliminate noise. This size is ideal for use with the British 10p coin. If other coins are to be used, then the dimensions will need to be altered slightly.

The door need not be of brass, however. Wood or perspex could also be used, but it does need a certain weight to work effectively. Cardboard may be alright for practise and to try out the routine but is not recommended for actual performance.

You will also require two Goshman-type spongeballs of matching colour One should be the standard 1½ inch type. The other should be the largest size obtainable.

Apart from this, five matching coins (silver) and a normal size, flexible close-up mat are all that is necessary.

SET UP

The trapdoor is on the table, beneath the mat. It is on the left hand side of the performer with the hinge upwards and to the left. The two sponge balls are on the performer's lap.

One coin is palmed in the right hand. The other four are in the performer's left.

ROUTINE

Open the left hand to show the four coins. Hold one back in the classic palm, while the other three are tossed into the right hand. Open the right hand showing four coins. This is the standard Shuttle Move.

Drop the four coins from the right hand onto the table, well to your right. Pick up one of the coins in the right hand. Show the coin and place it beneath the table top. Tap the coin against the underside of the table. Slap the left hand palm downwards on the close-up mat, roughly over the point where the trapdoor is. With the right hand, snap the coin sharply against the underside of the table and at the same time release the palmed coin in the left. Raise the left hand, showing that the coin has apparently penetrated the table top.

Bring the right hand out from beneath the table, with its coin classic palmed.

Offer to demonstrate how the trick was done. Explain that you need a trapdoor in the table top. Say that as most tables are no longer fitted with trapdoors you are forced to supply your own. Here you fold the mat in half to the right revealing the trapdoor lying on the table.

With the left hand, pick up the trapdoor by the short edges, fingers at the outer end, thumb at the inner. This is the same as the Biddle Grip with cards except that the trapdoor is held nearer to the left hand side so that the whole of its surface is visible. The grip is shown in Fig.2. Rotate the left hand at the wrist so that the trapdoor is brought to chest height and is held with the hinge nearest the floor in an upright position. This is also shown in Fig.2.

Use the right forefinger to poke the trapdoor open. Curl the other fingers inwards towards the palm as you do this, to help conceal the palmed coin. Use the right forefinger to close the trapdoor, then turn the whole thing over and lay it on the left palm, hinge side down, to show that there is nothing concealed on the underside. Do not say that this is the reason, just do it. You are now going to load the palmed coin beneath the trapdoor as you turn it right way up and place it on the table. Johnny uses a variation of a move described by Bob Ostin in his book, "Fingertip Fantasies". The way that it works in this routine is as follows:

The trapdoor lies, hinge side down on the left palm. The right hand, with the coin classic palmed, seizes the door-frame by the short edges (Biddle Grip). This is shown in Fig.3. The whole thing is now turned over, using the right long edge as a fulcrum. The direction of the turn is shown by the arrow in Fig.3. At the finish the trapdoor is hinge side up, lying on the left fingers.

During the turning over of the door-frame, the coin is allowed to drop from the right palm onto the left fingers. This part of the action is hidden by the back of the right hand. At the finish the trapdoor lies on top of the coin. This move was originally intended to load a coin beneath a card. It is ideal for this trick.

With the right hand, lift the trapdoor off the left fingers, taking the coin beneath it and place it down on the table. It should be placed left of centre and well to the front. As you pick the trapdoor up, the right thumb goes on the centre of the door on the top (hinge) side. The other fingers curl underneath and support the hidden coin.

Place the trapdoor down in the position stated above. The hinge side should be to the rear (performer's side). Straighten up the close-up mat and offer to demonstrate how the trapdoor works.

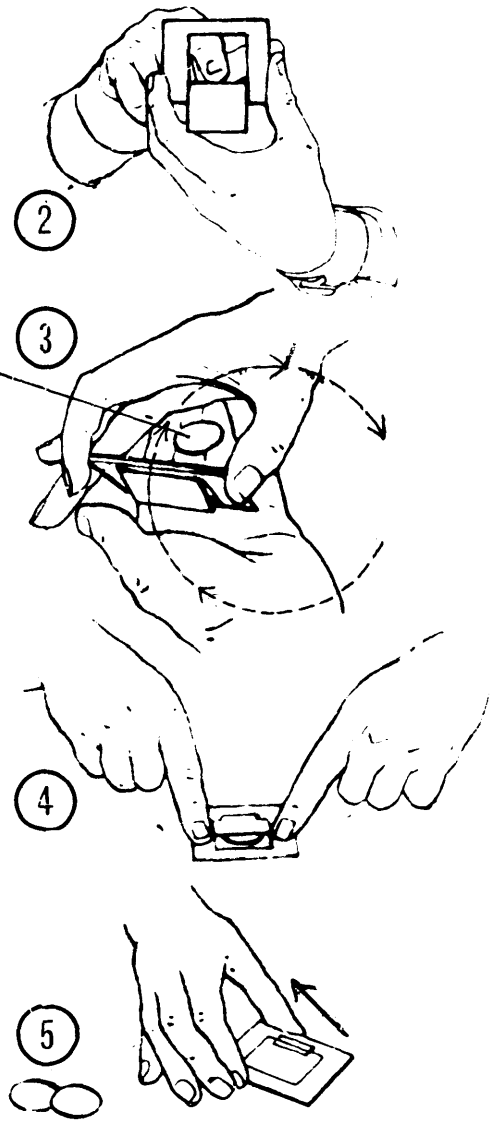
Pick up one of the so far unused coins with the right hand and fake transfer it to the left. Any fake transfer will do, provided that it leaves the coin classic palmed in the right hand. Alternatively the coin could be finger palmed in the right hand and transferred to the classic palm during the next few actions.

The empty left hand goes beneath the table top and taps with the knuckles on the underside. If the performer wears a finger ring on that hand, it can be tapped against the table, giving the impression of a coin.

Bring the empty left hand out from under the table. Position the left and right hands on the short edges of the door-frame as shown in Fig.4. Remember that the right hand has a coin palmed.

Press down on the door-frame with both fingers, simultaneously. This will cause the door to open slightly as it pushes against the coin beneath. As the door begins to open, use the right forefinger to lever it completely open. A coin is revealed framed in the opening.

Pick up the coin, in the left hand, and display it. Pick up the trapdoor with the right hand, by the right corner of the actual open door. That is the corner at the end nearest to yourself.



The left hand places its coin to one side, near the first coin to penetrate the table. The right hand displays the door for a few moments, then returns it to the table, in more or less the same position from which it was picked up. The right forefinger flicks the door shut.

The next two actions take place at the same time, the larger movement of the left hand helping to divert attention from the smaller one of the right.

Firstly the movement of the left hand. It crosses over to the right side of the table and picks up one of the, as yet unused, coins. The coin is picked up by the edges between the fingers and thumb, so that when the hand rotates to a back up position it will be ready for the "French Drop".

The right hand, meanwhile, has just finished putting the door down and closing it. It now draws the trapdoor towards the back of the table, loading the palmed coin at the same time. The position of the right hand and the manner of holding the door are shown in Fig.5. With the

door so held, simply let the coin drop from the palm, onto the table, then move the door backwards to cover it. Do not look down as you do this move. Keep looking at the audience and talking about the next coin that is going to pass through the trapdoor. If anybody is watching the right hand, it will appear to have moved backwards slightly to avoid colliding with the left.

Hold the left hand's coin, face on to the audience. Place the right forefinger on the extreme right edge of the coin and rotate it 180 degrees in the direction of the arrow shown in Fig.6. This appears to be a way of showing that the coin is unfaked or whatever. More importantly, it justifies or at least provides a reason for holding the coin by the edges.

Mention next, that you can put the trapdoor anywhere that you like. As you say this, move the right forefinger to the centre of the rear edge of the door-frame. With this finger, daintily push the trapdoor forward across the table top to a point slightly right of centre and well to the front. The concealed coin will slide along quite happily beneath the trapdoor.

The right hand comes back and apparently removes the coin from the left. Really the "French Drop" is executed and the coin is finger palmed in the left hand. The empty right hand goes beneath the table and pretends to pass the coin up through the table top. Again, if a ring is worn on that hand, it can be used to advantage to simulate the sound of the coin striking the underside of the table top.

Bring the right hand out from beneath the table, allowing it to be seen empty. Place both forefingers in the Fig.4 position. This time the coin will be hidden by the left curled fingers. Press down and open the trapdoor exactly as before, revealing the coin.

Now comes a very clever loading move, which incorporates a subtle throw off. Leave the visible coin in position, do not remove it from the trapdoor. Refer to Fig.7. The right hand takes the outer long edge of the door-frame as shown in the figure and using the rear long edge as a fulcrum, rotates the frame backwards through 180 degrees, causing it to end up hinge side down on the table with the door closed. Notice the position also of the left hand in the figure.

As soon as the trapdoor is upside down on the table, it will be in the position shown in Fig.8.

At this point the right hand moves to the long edge farthest from the performer and again rotates the trapdoor on the rear long edge exactly as before, but this time, because of the position of the left hand, the trapdoor ends up on the left fingers, covering the concealed coin. It will, of course be hinge side uppermost and the coin will be directly beneath the actual door. The whole thing will now be in position to go into the move shown in Fig.9. The hinge will be more or less on the left hand side.

Use the left fingers to slightly open the door. With the right hand, take hold of the partly open door as shown in Fig.9. The thumb is underneath the door, clipping the coin against it. The fingers are above.

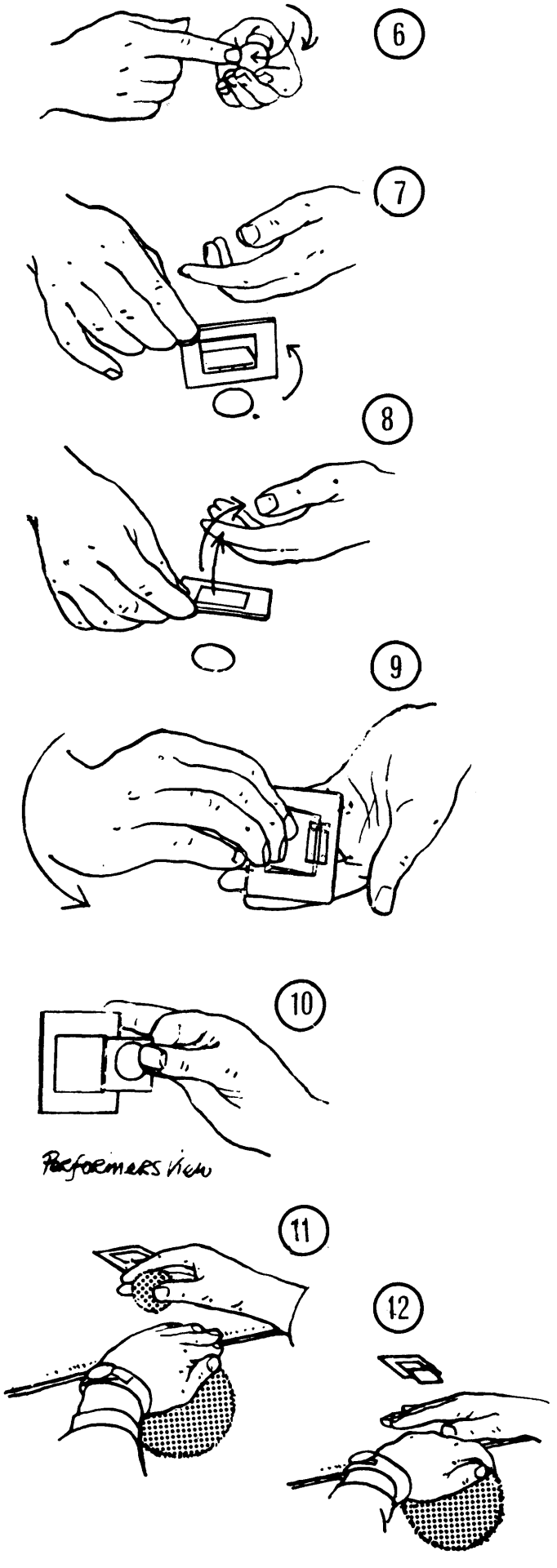
By rotating the right hand at the wrist in the direction of the arrow shown in Fig.9, the trapdoor is lifted out of the left hand to the position shown in Fig.9 (performer's view). Allow both hands to be seen empty. This is a very subtle throw off, because for some reason, it seems impossible for anything to be concealed. The principle is rather like that used in the old "Flipover Box".

Tilt the right hand so that the frame swings shut until it hits the thumb. Remove the whole lot with the left hand, fingers at the front, thumb at the rear. The thumb clips the coin behind the door, while the fingers completely close the whole thing up. Place the trapdoor on the table, to the left and near the rear. The hinge is towards the performer.

The right hand picks up the last coin and the performer offers to explain, how it is that the coins are able to come up through the trapdoor without being seen.

Explain that the reason is because you are able to make them invisible. As you say this apparently pick up the last coin with the right hand and transfer it to the left. Really this is a fake transfer and the coin is lapped. Use any method of doing this that you can do well. You can either lap the coin before apparently placing it in the left hand, or you can fake transfer it to the left and lap it from the right hand afterwards. Both methods have their advocates. The important thing is for both your hands to be completely empty, while the audience believe the coin to be in the left hand.

Tell the audience that the coin is now invisible. Open the left hand, showing it empty, but act as if it contained a coin. Place the empty left hand under the table and in the process, pick up the small sponge ball. Tap the left hand under the table (note: do not use the finger ring, if you are wearing one, to simulate the sound of a coin. This would be a dead giveaway!). Bring the left hand out from under the table, keeping



the sponge ball concealed in the finger palm and place the hands in the position shown in Fig.4. Press down on the door-frame with the right and left forefingers as done previously, causing the door to open.

Then repeat the backward loading movement which was shown with a coin in Fig.7 to 9. This time you are loading a sponge ball but the method is identical, except that you cannot follow through to the Fig.10 position. When you reach the position in Fig.9, simply compress the ball against the underside of the trapdoor with the left fingers. Do not allow the door to open as in Fig.9.

The right hand takes the trapdoor, with the sponge concealed beneath, from the left. The left hand then, with a large sweeping action, brushes all the coins to one side, while the right hand quietly places the trapdoor on the table. The sponge is beneath the trapdoor and squashed flat by pressure of the right fingers. The larger movement of the left hand diverts attention from the right anyway. And the audience think that the trick is over so they are not paying particular attention.

Look down at the trapdoor and as you do so, slide the right fingers off the actual opening part and onto the frame only. This will allow the door to burst open and the sponge to pop up. A sudden and surprising climax.

Under cover of this unexpected appearance, the left hand quietly drops out of sight below the table top and seizes the large sponge, by nipping a piece of it in the thumb crotch. The hand then comes and rests on the table top as in Fig.11. The sponge is just below the spectators line of vision.

The performer pretends to be surprised by the sudden appearance of the small sponge and says something like, "I don't know where that came from! But it won't go back there . . . because it's too big!" As this line is delivered the following actions take place:

The performer takes the ball in the right hand and moves it back across the table until it contacts the left. He does not look at the ball during this action but keeps his attention fixed on the open trapdoor as though wondering where the ball came from.

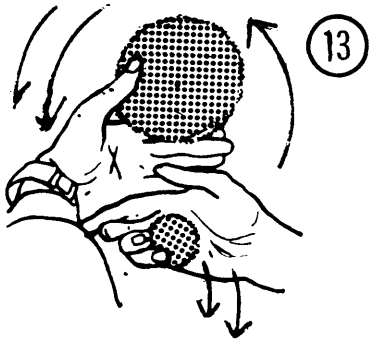
When the right hand meets the left, the position will be that shown in Fig.12. Notice in the figure, how the right hand is beginning to compress the ball.

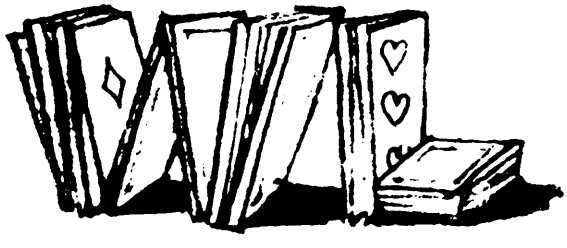
When the hands are in the Fig.12 position, the performer leans forward to get a closer look at the trapdoor. As he does so, both hands

quickly turn palm upwards as a single unit i.e. the right forefinger remains in contact with the left little finger throughout the action. This rotation of the hands is shown in Fig.13 and during the action the small ball is lapped.

The larger ball will come into sight, but will not be noticed for a few moments because the performer is leaning forward and attention is on the trapdoor. Also the audience are not really expecting anything more to happen. Even if they were, they would expect the door to be the centre of the action, not the sponge ball.

The switch of the balls is timed to take place during the line of patter given above. On the punchline, ". . .because it's too big!" the left hand moves over the opening in the trapdoor with the large ball and makes a pretence of finding it impossible to push the ball through. A fitting climax to a routine that has proven its worth over many performances, both before magicians and laymen.





EDITORIAL

Well, here it is. The first ever non-card issue of Pabular. They said it could not be done! Well, we have done it. Next month, no doubt we shall return to sanity, in the meantime I would like to thank those contributors who made a special effort to supply the material for this issue. Well done lads!

We are frequently being criticised for including too many card tricks. But we can only publish that which is sent in by our contributors and if most of them send in card material, the reason must be that most of them want to read card material. Our aim is to publish what you want to read. If you want to read more coin magic, great!! Send it in and if it is good enough we shall be only too pleased to print it. At the end of the day, it is the generous people, who are prepared to share their ideas with the rest of us that dictate our policies. So if you feel that we are missing out on the sort of magic that you would like to read, get out a sheet of paper or a cassette and send us some. Let us think positive!

What close-up magic needs these days is a bit more positive thinking. Especially is this true in the U.K. One group of negative thinkers, who a lot of us are getting tired of, are the "Close-up will never be commercial in Britain" brigade. These dismal jimmies sit round in corners at magical clubs, bewailing the fact that things are different in America and it will never be like that over here. When talking about restaurant work, they trot out the tired old cliche, "If they're not busy they can't afford you and if they are busy they don't need you!" No doubt this was quite amusing, when it was first said, but I am sure that it was never meant to be taken seriously. True, things are different in the U.S. but only because the magicians over there have made it that way. It did not just happen on its own. It happened because enough people wanted it to happen, badly enough to get up on their feet and do something about it.

Thank goodness there are a few people in this country, who have also been prepared to do the same thing. Most of them are comparatively young (although not all). Rovi and Mick Chardo have been doing it for years. If they can get work, then work must be there to be got! The field is wide open at the moment.

I am sure that all over the country there are success stories. If so, we would love to know about them. Why not drop me a line sometime and tell me about your successes in promoting close-up magic. Let us stamp out the defeatists once and for all!

One person, who certainly is not a deafitist, in any sense of the term, is Gordon Bruce. He was in town recently and showed me a card trick. (We can mention them in this issue — we are just not explaining any). In effect, a red backed pack of cards was ribbon spread, face up across the table. He then pushed out one card at random from the centre of the spread and invited me to push out four others of my choice, all face up. I was then told to memorise the five cards, which were replaced in the spread, still face up. The pack was squared, turned face down and respread across the table. Five cards had blue backs and, you've guessed it, these were the ones that I freely chose. A sort of impromptu "Brainwave". He challenged me to work it out

and I have come up with a method, which he says is not the same. Gordon will not tell me how he does it. So if anybody has any ideas or can think of a method, please let me know, especially if it turns out to be better than his! I forgot to mention, no fake cards are used.

Have just had a letter from Ken Brooke. Ken was always a good friend to Pabular, when he had his studio in Wardour Street. In his letter, he takes me to task for saying that the "Nemo Card Castle" was invented solely by Peter Kane.

Ken says that he did in fact purchase the original from Peter. He then passed it to Jim Hooper. In Ken's own words, ". . .although he used part of Peter's idea, it was Jim Hooper's invention."

Also on the subject of errors/mistakes, Andrew Pargeter telephoned to say that the item published under the heading "Tenkai Cop" in Vol.6 No.9, had after all been in print before. It seems that a couple of years back, Andy worked out the idea and mentioned it to Fred Robinson in a private letter — one not intended for publication. Fred thought the idea was a good one and assumed that it would be O.K. if he passed it on to me to use in Pabular. In the meantime, Andy, who had never expected to see it in print, came across the same thing in one of Harry Lorayne's books. The move is also used in Gert Malmros' "Disappearing Aces", published recently.

Andrew has asked me to make it quite clear that the item was not intended to be a contribution to Pabular. So please do not write and accuse him of plagiarism. Also apologies to Andrew and the originator of the move, whoever that is.

CAMBRIDGE CLOSE-UP

It was Sunday 28th, June that the Cambridge Pentacle Club held their Midsummer Convention. Roy Gilbert, Dara Kaka and their many helpers are to be congratulated on an excellent day, which to an outsider, appeared well organised and smooth running.

Obviously Pabular, being a specialist magazine, only reports those events of particular interest to close-up enthusiasts. For this reason, no mention can be made of how good Billy McComb was, or what a sterling job Len Blease did as compere. Neither are we permitted to review the acts of Klingsor, Colinski and Flame, and San Yen. The comedy of Terry Burgess and Alan Merril will have to be ignored, as will Julie Llusion and Dennis and Jean Collins. All of which is a pity. The excellent lectures of Richard Stupple and Klingsor will have to go by without even a mention.

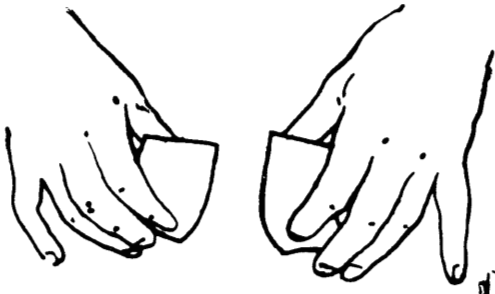
Perhaps we can sneak in a mention of Billy McComb though. Although working on the stage a good ninety percent of what he does is really close-up magic. The coin in bottle, the gipsy thread, the linking finger rings. Even the larger things — the egg bag with a shot glass and the sucker silks can be done close-up. When he comes on, everything he needs is in his pockets and when he goes off nothing is left behind. I suspect that he can work completely surrounded and to any audience from two upwards to many hundreds without changing a thing. Angles are not important not is distance. This must be the ultimate in modern commercial performing. By the way, I forgot to mention that he is entertaining as well — still I expect most Pabular readers will know that already!

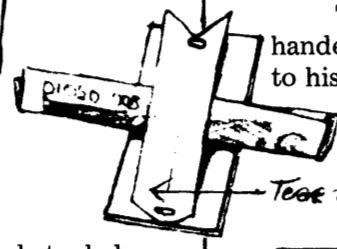
Now to the close-up proper. There were two sessions with three artistes taking part. Each performer worked once, to an audience of about sixty people. Once I got into trouble for saying about a show that the audience were in tiers, but I expect that you know what I mean.

The first performer was Mark Leveridge from Bristol. His magic is fairly lightweight but extremely well presented. He has the knack of winning an audience over, in a deceptively effortless way. His presentation is clean cut and has that all important clarity, both of diction and movement that ensure that every effect obtains the maximum impact. Working mostly with cards and ropes and rings he scored well and retired to good applause.

Vic Allen, the madman from Clacton came on next, working with only a pack of cards and doing exactly what he would do for laymen in a commercial show. Vic's personality and approach are the show. What he does hardly matters. He had the audience laughing heartily and retired to loud applause.

Finally came Roger Crosthwaite, another crazy performer. Wearing his dog collar and the sort of hat that only vicars seem able to find, he very quickly subjected the audience to the full force of the Crosthwaite treatment. Balloons had to be kissed, a false moustache is donned for some reason or other. Oranges and boots are hurled at the audience and salt is poured over everyone and everything. In the end, he turns himself into a bishop and one wonders why he stops short at sprouting wings and a halo and producing a harp! Along the way though, we do see some immaculate card handling, including the Think-a-Card, Card to Case loading move and the use of the Hung Card Servant all described in the "Commercial Card Magic of Roger Crosthwaite". The audience loved it and it made a fitting close to the show.





SANDWICH ESCAPE

Arthur setterington

EFFECT

Two business cards are shown and stapled together at each end. A banknote is borrowed, folded into a narrow strip and slotted between the cards. A spectator holds each end of the note behind his back. The performer goes behind the spectator and in a second, removes the cards, still securely fastened together. The spectator can examine the cards and the note. Incidently, the business cards can be signed by the spectator to eliminate the possibility of substitution.

REQUIREMENTS

Some business cards.
A pocket stapler.
A banknote, either supplied by the performer or borrowed from the spectator.

WORKING

The performer apparently takes two business cards. Really he takes three. The best way to do this is shown in Fig.1. Take out the stack and double lift two cards with the right hand, holding them by the short ends. Then table the stack and lift off a single card with the left hand, holding it in a manner corresponding to that, in which the other hand holds the double. If the cards are concaved slightly, the double will not be noticed.

Place the cards together, face to face so that all the printing is on the inside and staple the ends together. When stapling, the single face down card should be on top and the double face up card(s) on the bottom. At this point, you may, if desired, have the top card signed. Hold it yourself, while this is being done.

Take the banknote and fold it lengthwise, until it forms a narrow strip. Thread this strip between the double card(s) on the bottom of the stapled packet.

Hand the whole thing to the spectator, requesting him to hold the note by both ends behind his back (alternatively a cloth could be placed over his hands). The performer goes behind the spectator (who reaches beneath the cloth) and creases the bottom card (the one securing the banknote) lengthwise. This folding of the card, followed by a slight downward pull, will cause it to be released from the staples. It can be quickly folded up and disposed of, either by sleeving or finger palming.

The two remaining stapled cards can be handed to a spectator, who may examine them to his hearts content.

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by Mark Weston

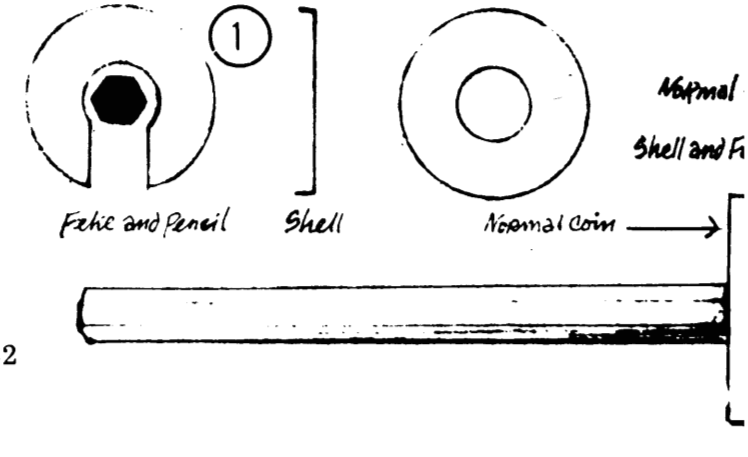
HONG KONG COIN VISIBLE RELEASE

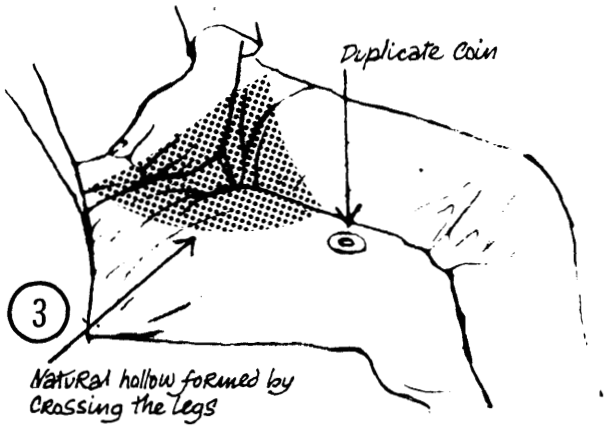
Being the visible escape of a coin from a pencil, the coin is the Hong Kong or Chinese coin type with a hole in the middle. Three such coins are used in the effect, the three identical coins are placed onto a pencil. . .on the word of command the middle coin of the three *visibly penetrates the pencil leaving just two coins on the pencil* in conclusion.

To understand the principle of the release a look at Fig.1 shows the feke and the pencil. the pencil must be hexagonal. Now with the feke only and the hexagonal pencil. . balance the feke in the position shown *on the flat side of the pencil.* The feke will remain in this position so long as the hands are still. Now slowly revolve the pencil in the fingers and almost immediately the coin will turn with the pencil and because the weight of the feke is at the bottom the feke will release. . . this is the principle of the release.

REQUIREMENTS

One pencil hexagonal type.
Two normal HONG COIN COINS.
One feke as Fig.1.
One Shell to match the two normal coins and to house the feke also the standard coins. i.e. The standard coins plus feke are all the same diameter. The shell is so made to suit and take both feke and standard coins.





PRESENTATION

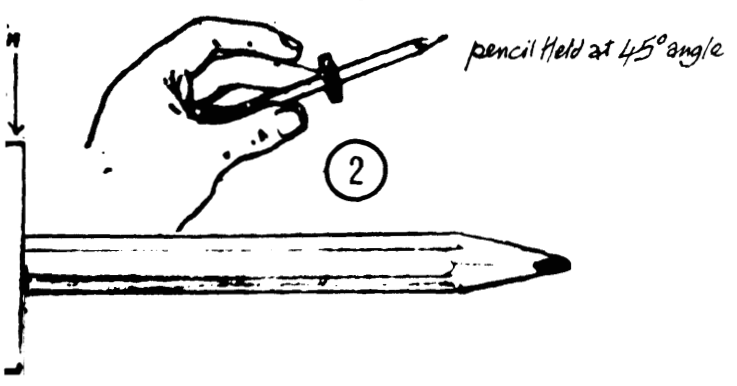
The feke and shell are placed together in the match pocket on the right side (the pocket inside the right side coat pocket). . the remaining two normal coins are placed in the pocket proper.

The performer should be seated at the close-up table.

The pencil is taken into the left fingers, Fig.2, and the right hand reaches into the right coat pocket removing a *normal coin*. . this is placed onto the pencil after first showing the coin to the audience. Next the feke and shell are removed from match pocket. . . shell side to audience this unit is placed feke side down on top of the first coin on the pencil. . . at this stage the coins and pencil may be shown all around. .. finally the last coin is removed from the right coat pocket and this is placed onto the pencil so that we have a position as in Fig.2.

Note: The angle of forty five degrees is important at this stage. . the coins are allowed to drop onto the fingers of the left hand. . pressure of these fingers stops the feke from releasing prematurely. . or rather the weight of the coins on the fingers prevents release.

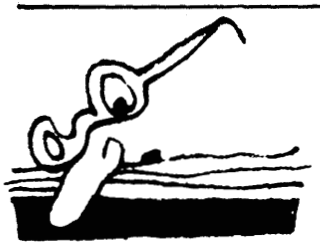
Now with the left hand holding the pencil and coins as Fig.2 the left hand slowly brings the pencil to a horizontal position. . this is the position for the release. By slowly revolving the fingers the coins will separate and during this separation the feke will drop from the pencil. . as soon as the coin drops from the pencil the left hand is brought to a vertical position



whereupon the shell will now fall over the coin nearest the fingers to leave just two coins on the pencil.

At the conclusion of the release the released coin needs to be displayed to the audience or preferably examined. . this may be accomplished as follows:

As this routine is performed seated at the close-up table, the left leg should be crossed over the right leg forming a hollow within which items may be lapped, in this case the feke coin is dropped into the hollow. . the pencil being held in the correct position so the feke will arrive in the hollow when released. However, a duplicate coin is in position between the legs under the left leg, at the bend in the leg, Fig.3. All that is required of the performer. . is that the pencil should be correctly positioned so as to release the coin over the hollow formed by the legs and as the coin drops the right hand immediately picks up the duplicate coin from the lap dropping this coin onto the table for all to see or examine. The two coins left on the pencil are not suspect.



REVIEWS

CASSETTES

"A Session with John Mendoza"
(3 Cassettes price £7 each U.K., £7.50 Europe and 15 dollars U.S.A.). Available from Martin Breese.

Ninety-five per cent of the material on these three tapes is card magic. There are a couple of coin items, both of which are first class but the tape is primarily angled towards the card worker. Being an enthusiast for this type of magic, I naturally had a lot of fun playing around with the various items described. This is purely a teaching tape, where the mechanics of the trick are explained and very little advice given as to presentation. In other words, it is orientated towards the student, who wants to learn to do some new tricks.

It is very difficult to analyse Mendoza's work. Much of the material is not new and yet he does seem able to give it that extra something. Perhaps his talent is for

streamlining, that is simplifying the mechanics and getting straight to the effect. Most of the effects are very direct and to the point and the mechanics are pretty basic (a good Zarrow Shuffle and Double Lift will see you through most of the items). As Mendoza says on the tape, most of his magic is not difficult but it only works effectively if it is done well.

I was a little surprised by his continual assertion that the magic on these cassettes is suitable for commercial situations. It is certainly not the sort of material generally associated with that kind of work. However card buffs at all levels should find something of interest.

TRICKS

"Spectacle" by Phil Goldstein. Price £3. Available from Martin Breese.

All readers should be familiar with the work of one of magic's most prolific inventors. Phil Goldstein is one of those people, who seem to have a bottomless pit of novel magic. The thing about Phil is that his standard is so consistantly high.

This is a novel packet trick with four cards, in which the backs change colour one by one. At the finish the audience catch you trying to conceal an extra card in your hand. However, this turns out to be a picture of a pair of spectacles, which you need to do the trick. The spectacles are on a card with two holes stamped through it, so that there could be no possibility of it playing any part in the mechanics of the effect.

The special cards are good quality "Aviator" backs and the instructions are well written and nicely presented in the form of a four-page booklet.

BOOKS

"Four Professional Card Tricks" from the Repertoire of Walt Lees. Price £3.95 plus postage, U.K. 25p. Obtainable from the author at address shown on back of Pabular.

Obviously I cannot review my own book, so I have reproduced a letter from Al Smith, who had one of the first copies.

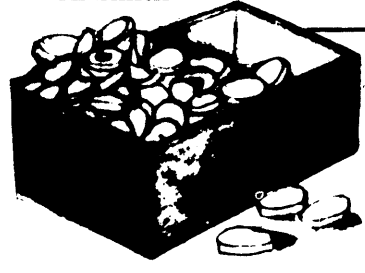
Dear Walt: 'Thanks' for sending me a copy of "Four Professional Card Tricks". I needed a bit of time to go through it. I have to say that it's one of the best books I've ever read. And the key word there is 'read'. Most of us tend, not unnaturally, to skip technical descriptions until the moment of truth — that is, when we are actually learning the move or whatever. But, due to the way you have tackled the subject, I was able to read through the book from start to finish, and enjoy every page. You've given so much information, advice, hints, tips, and just good old fashioned common sense (which, sad to say is not always so common) that if you had left out the tricks, the book would still have been a hit.

And this is not just flannel. I'm sorry the fotoz didn't quite turn out to be as perfect as they might, but you can't win 'em all. A bit sad that anyone glancing at the book might be put off a bit by this fall-off in production. If so, their loss. I know a bit about the problems of having suitable fotoz taken, and their subsequent reproduction, so I know the troubles you must have had. Oh well.

No comment about the actual trix themselves. They're all familiar plots, the handling is very clean, almost antiseptically so, but, again, it's the way you set about showing how they should be performed. But I'm getting nowhere, here. If you really want me to write an appraisal of the book, just say so. Otherwise let me just say that you have a real winner here, otherwise I'll be going round in circles forever.

Before I do finish though, let me just say that your comments on 'Tilt' and the 'One Hand Top Card Palm' are the most valuable tit-bits I've come across in a long time. Should be compulsory reading. Great stuff.

Al Smith



PRECOINITION

Phil Goldstein

(Phil sent in two versions of this excellent effect. The first requires a fake, which is not readily obtainable in U.K. The second eliminates this and can be made up by anybody who care to. — Ed.)

The mentalist displays a prediction message. A small box is now introduced, and a spectator invited to look inside. The performer comments, "Inside the box you will notice that there are various coins from different countries around the world. In a moment, you will select one of these coins. I have attempted to predict your

choice. I am convinced that my prediction is correct; this in spite of the fact that you may take as much time as you wish in selecting a coin. Please, look them over. You may recognise some of the currencies represented. Your personal feelings concerning the country of origin for any particular coin need not sway your decision. When you have made up your mind to choose a coin, please remove it from the box — but, for the time being, keep your selection hidden in your fist, and then close the box."

This done, the prediction message is handed to a spectator, to read aloud. The note says, "I predict that the coin selected will be an Italian fifty lira piece." The spectator is asked to show the coin he/she is holding — and, in fact, it is the one predicted.

GAFFED BOX VERSION

The routine just described is a presentational variation on the Corinda Money Box, which is described in the fifth installment of the classic "Thirteen Steps to Mentalism". In the original version, this electronic box is used to secretly inform the performer as to which of four coins in the box has been removed by the spectator. The basic routine, and several alternate presentations offered in the book, are demonstrations of an apparent telepathic nature.

Here, the approach is for a test in precognition. The box, as stated, holds only four coins. The patter, however, is designed to suggest to the audience (other than the participating spectator) that the box is full of many different coins. Thus, instead of the one-in-four odds actually existing, the audience assumes much higher odds to be involved. This aspect was used in the original Corinda presentation. By using a mixture of coins from different countries, the implied diversity of the spectator's choice is expanded.

With the box, as per the details in Tony Corinda's book, the performer is able to know which of the coins has been chosen before the spectator reveals that information, Thus, obviously, only a four-way set of outs is needed. The simplest approach is probably to use two double-envelopes, one in either side of a Himber Wallet. With this set-up, the envelope is initially displayed in the wallet. After the selection is made (but before it is revealed), the proper envelope is taken from the wallet, and the proper message taken from the envelope, and handed to a spectator. At this point, all attention is on the prediction message and the coin in the first spectator's fist. Both of those items are clean. The rest is in the presentation.

NO GAFF VERSION

I must add that there are, of course, other methods to secretly learn which coin has been removed from the box. In addition to Corinda's electronic approach, there are ways to rig a similar box using magnetism, and/or other similar principles. However, it is possible to perform the above routing without a gaffed box.

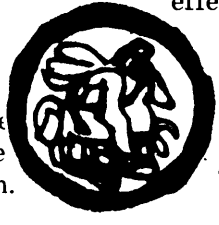
Bear in mind that the audience believes that the box contains a large assortment of coins, thanks both to the implications of the *size* of the box (it is large enough to hold dozens of coins), and your spoken suggestions — that there are various different countries and values represented.

Therefore, you can easily present the effect with an ordinary box — say, one which held cigars. The patter is given as in the original routine. The spectator removes a coin from the box, and holds it in his/her fist. The audience, unable to see into the box, assumes that there were many to choose from.

You now walk over to the box, and openly raise the lid. Peering inside, you comment, "From these varied possibilities — different countries, different values — you have selected a coin." In the brief moment it takes to say this, you discern which of the four coins is missing. The audience will assume that such a brief glance into the box would not let you know which coin had been taken — after all, who could spot which coin was missing from such a large gathering?

Yes, some few critical spectators may think you have just learned the identity of the chosen coin. Too, the participating spectator is aware of the situation (as he/she knows there are only four coins in the box). However, don't forget that this is a *prediction* effect. So far as the audience knows, you have already committed yourself in writing to a single outcome. Thus, knowing the chosen coin would be of no apparent help here. The effect perceived by the majority of the audience will be the same as in the version with the Corinda device.

In either case, the true strength of the method lies not in the technical methodology, but rather in what the audience believes they are perceiving. Thus, it is up to the performer, though presentational management, to sell the effect to its best advantage.



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THE DRINKS ARE ON ME

Dick Turpin

Although this method of producing a glass of liquid is not new, it is rarely seen these days. In Dick Turpin's hands, it is a real stunner and never fails to get a huge reaction from any audience. Like most of Dick's magic, there is some very sly misdirection. Acting is more important than technical skill.

EFFECT

The magician places a coin on the palm of his hand and covers it with an empty silk handkerchief. The coin suddenly transforms itself into a glass of wine or beer.

REQUIREMENTS

A wineglass or stemmed beer glass and a tightly fitting rubber cover such as those sold by most magic dealers.

A holder for the glass. This consists of a strip of flat elastic sewn at either end to the waistcoat. It should more or less run along the top of the lower left hand waistcoat pocket and be of such a size that the glass can be inserted, upside down as shown in Fig.1.

Ensure that the glass is far enough back, to be concealed by the jacket, when the latter is unbuttoned. Dick mentioned here, that he has sometimes made the holder with round elastic. When this is done, the ends of the elastic should be knotted, to prevent them being tugged free of the stitches.

When a waistcoat is not worn, it is possible to dispense with the elastic holder altogether. Dick sometimes does this and simply sticks the stem of the glass into his belt as in Fig.2. This, however, is a more difficult variation as the glass is harder to free.

A large silk handkerchief or headscarf and a coin.

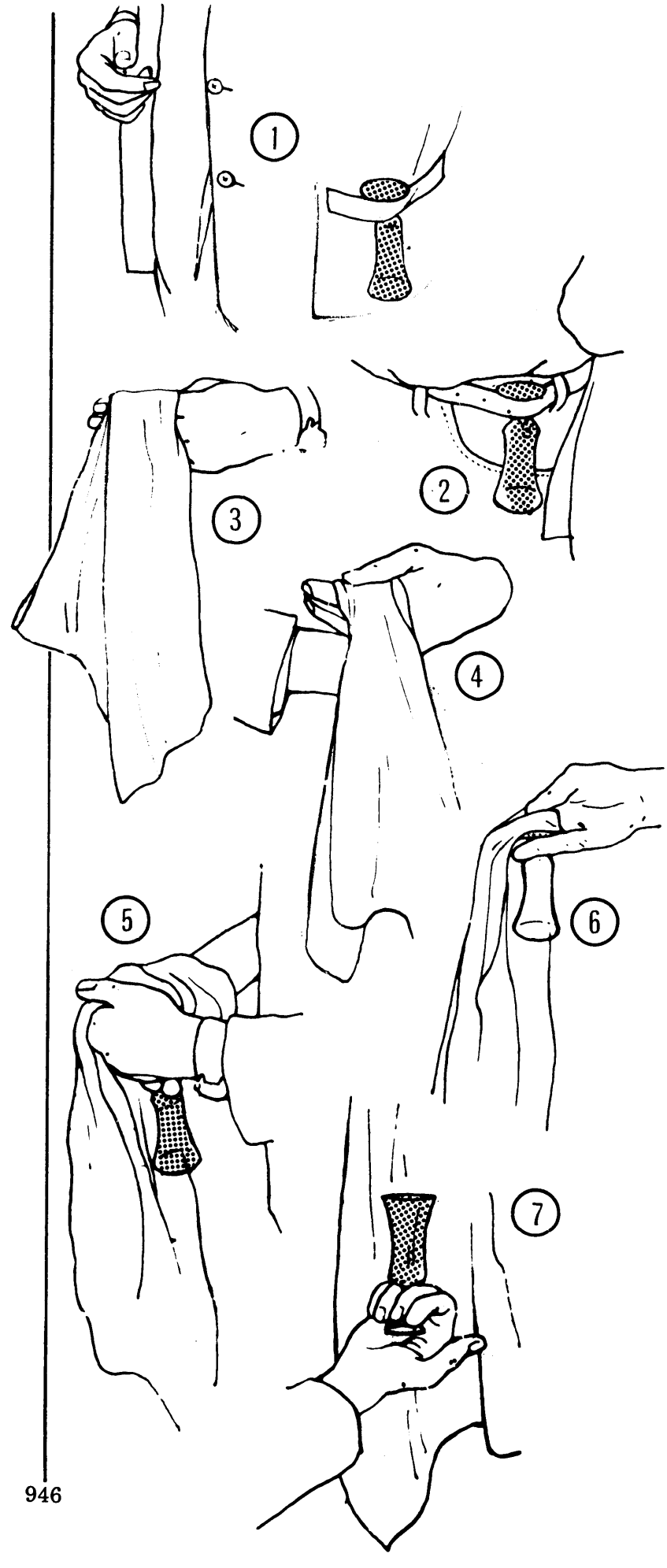
SET UP

Fill the glass with liquid and place the rubber cover in position. Wipe the outside of the glass and cover until they are quite dry. Then insert the glass, upside down, into the holder as in Fig.1.

Tuck the handkerchief into the outer breast pocket. Have the coin in the left hand trouser pocket. Unbutton the jacket and you are ready to start.

WORKING

First remove the handkerchief from the pocket and place it into the left hand as in Fig.3. It is clipped by one corner only, in the thumb



crotch. The bulk of the handkerchief is draped over the back of the hand (audience side).

Say that you are going to demonstrate the amazing vanishing coin trick and as the coin is going to disappear, you had better use your own money.

With the right hand, feel in the right trouser pocket as though looking for a coin. Acting is most important here. The audience must really believe that you are genuinely searching for a coin. If the actions are in any way exaggerated or over emphasised, they will be tipped off. At the same time, it must be made clear to them, what you are doing. Behave as though you expect to find a coin there.

After a moment or two, realise that you do not have a coin in that pocket and bring out the empty right hand. Without pausing, the hand goes straight to the lower right hand waistcoat pocket and feels in there. Appear slightly puzzled that there is no coin and withdraw the hand, still empty.

Quickly reach across with the same hand to the holder and remove the glass, still keeping it upside down. The handkerchief screens this action from the audience as Fig.4 shows. To them, it will look as if you are simply searching in the pocket on that side for a coin. This is why acting is so important. There are no moves as such. You simply take the glass and hold it behind the silk as in Fig.5 (an exposed view of Fig.4). It is clipped by the stem between the second and third fingers.

Move the left hand back slightly, so that it can place the handkerchief onto the right fingers. The folds will conceal the glass. Fig.6 shows the position. You must not look down at your hands as this move is done. It should look as though you have merely passed the handkerchief into the other hand, to leave the left free to feel in the trouser pocket on that side.

Reach into the left hand trouser pocket and remove the coin. Appear relieved that you have been able to find it. Act but do not overact. Lay the coin on the exposed palm of the right hand — the silk should be merely draped over the fingers and clipped against them by the right thumb.

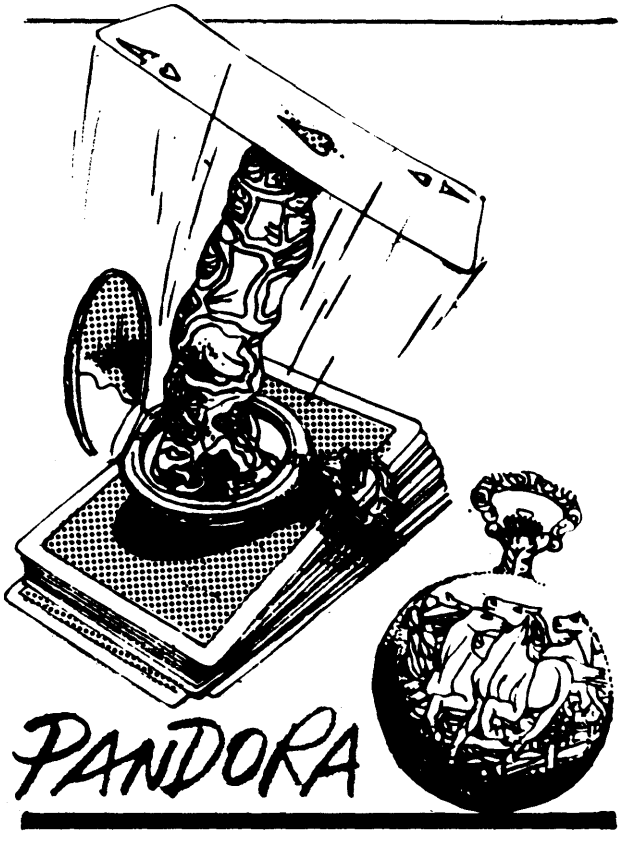
Take the corner of the silk from between the right thumb and fingers with the left hand. Move it upwards and backwards as though to cover the coin. As you do so, curl the right fingers tightly in towards the palm. This will have the effect of causing the glass to turn upright. The base of the glass should rest on the palm of the hand, covering the coin. Fig.7 shows the position.

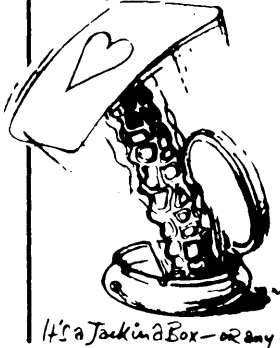
Release the handkerchief from the left hand, so that it falls over the top of the glass. For the first time, the audience will be aware that there is something beneath the handkerchief that they did not know about.

Bring the left hand up to the rim of the glass and remove the silk, peeling away the rubber cover in the process. The audience will be confronted with the spectacle of a full glass of liquid, seemingly from nowhere. As the foot of the glass is on top of the coin and the fingers are curled over, holding it in place, the coin cannot be seen.

While all eyes are on the glass, lift it up with the left hand saying, "Cheers" and take a drink. Meanwhile the right turns back outwards and palms the coin.

Take the handkerchief from the left hand with the right and stuff it into the trouser pocket, getting rid of the coin at the same time.





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PANDORA

It's a Jack in a Box — or any other Card!

So now you've been to your first I.B.M. Convention, and if you don't know what I'm talking about read last month's column. Exciting wasn't it? Or was it? I personally ALWAYS enjoy I.B.M. Conventions. I usually make some money, meet old friends, make one or two new ones, see a few magic acts I have never seen before and occasionally see an act I never want to see again.

The Page boy speaks....

All of those things were a reality at Great Yarmouth. It was a quite convention with no real knockout act which we hadn't seen before. The most enjoyable act for me was Eddie Schuyer. I remember him from many years ago when he was billed as Eddie Schuyer & Partner and I remember two distinctly different acts.

But the act he brought to Great Yarmouth was something again. There were four people in the act. Eddie & Partner plus two of the loveliest longest legged, smartest, beautifully turned out young females I have seen in a magic act for a long time. Having said that, let me not undersell Partner. She may not be as young as the other two but she is just as attractive and longy leggy as they come.

The really interesting thing about this act is the fact that all four of them perform magic. There is no doubt as to who is the guv'nor, but to see four people all performing magic in one act is quite something. Thank you Eddie Schuyer, thank you Partner, and most important thank you long legs, all four of you.

For the close uppers, John Cornelius and Tommy Wonder were probably the standouts. No doubt there were others but I didn't catch them. Of the commercial items being offered I am afraid I must plump for an oldie, namely Ted Biet's Rising Card Gimmick. This has been around a long time but still looks good when handled properly.

The most exciting act of the convention must have been Geraldini from Norwich. In fact a local act. Well. .wouldn't you call nearly being blasted out of your seat exciting? And I was sitting in the back row. The people down front are still recovering from the fall-out. He took four curtain calls.

Change of subject. Wanna hear a funny, but one hundred percent true story? Honest, cross my heart, it really happened exactly as you are about to read, just ten days ago. Here we go.

I had just finished the act, the audience were applauding, the M.C. marches out on to the floor and in an aside, unheard by the audience behind the tumultuous ovation I was receiving, he says, "Don't go off. .stay there." So I stayed there.

From now on you are listening to the M.C's dialogue:

"Ladies and gentlemen, I must apologise for a slight interruption in the show at this point."

(He turns to me)

"Patrick. . .I want you to do me a personal favour. There's a guy over there (he points to a spectator) who has been telling all his friends over there that you can't show those steel rings all single and separate. . .What I want you to do is to bring him up here on to the floor and show those rings to him one at a time and prove to him once and for all that they are separate."

END OF M.C's ANNOUNCEMENT

So there. . .get out of that. . .if you can. In fact it was a compliment from the M.C. in that I'd worked with him many times and he'd watched me perform the ring routine countless times and he, naturally, assumed that the rings were single and separate. . .which is as it should be.

But I was still stuck with this problem. What happened was that although I had no idea what I was going to do I did invite the spectator out on to the floor, but by now, having been pinpointed by the M.C. HE WAS TOO EMBARRASSED TO LEAVE HIS SEAT. Inwardly I thanked God, said a fast goodnight and beat a hasty retreat to the dressing room.

When the M.C. came off he apologised to me and added. . ."but the guy got me so mad I wanted you to prove to HIM that the rings were separate."

Goodbye,

Patrick Page

Pat Page

From The Bob Read Collection. Number two in a second series.

THE Magic Manuscript

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Do you know of any of the above magicians? They are just four of the many who have seen the first big issue of *The Magic Manuscript* and like it! Some people more than just like it, too! In many ways *The MM* just can't be explained in an ad — so do yourself a favor and, at least, send for a copy so you can decide for yourself!

But, although it is impossible to give you an exact idea of what *The MM* is like in an ad, here's a bit of info. The first big issue had Bob Brown & Brenda on the cover in full color. Inside you'll find an eight page full color feature on and by Bob Brown. You'll also find The Paul Harris Close-up Forum with chit-chat, articles, and magic tricks by Paul. Other close-up stars to be seen in the pages of The Forum include John Mendoza, John Cornelius, Phil Goldstein, Karrell Fox, Tom Ogden, Harry Lorayne, Tom Mullica, El Duco and many, many others!

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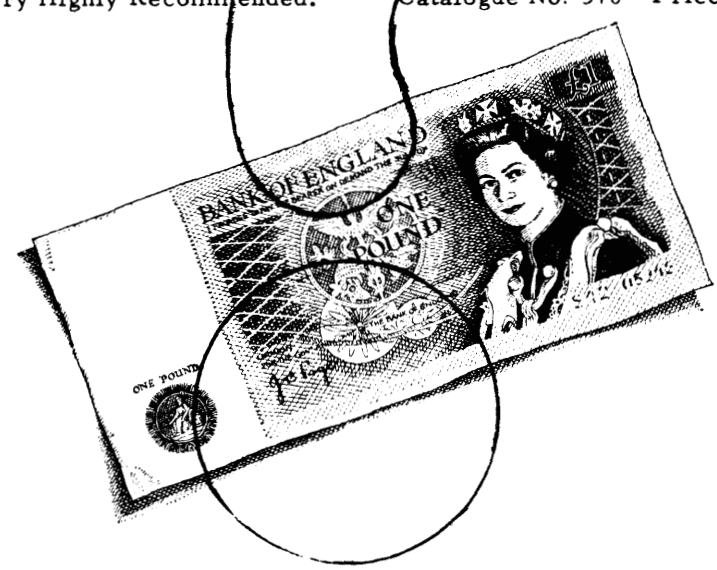

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LUME 6 NUMBER 12 DECEMBER 1980

Pabulär

SIMPLE OSCAR

Phil Goldstein

The following is an approach to the Peter Kane "Wild Card" effect. No gimmicks are used. Six cards are required: two jokers, and four matching cards. (For illustration, we will say that the matching cards are kings of hearts). At the start of the routine, these are in order from the top: K,J,J,K,K,K when face down.

1. Hold the packet face down. Fan the cards out as five, as you state that you will use but five cards for the routine. Close up the fan.

2. Grip the packet with the left hand, pinch fashion (thumb on top, fingers below, as in the standard handling of the Elmsley Count). The right hand removes the top single card. Hold this card up to the audience, so that they can see that it is the KH. Table the card off to one side, face down.

3. Perform a Spirit Count, displaying (apparently) four jokers. The last card of the count goes to the top of the packet. The order, at the conclusion of this count, will be J,K,K,K,J.

4. Hold the packet face up in the left hand. The face card (joker) is apparently removed — in fact, use a Necktie Second deal to remove the card second from the face. This card is tabled face down. The left hand retains the balance of the packet. The right hand reaches over and picks up the tabled king. This card is turned face up, and slid beneath the tabled card at centre. Grasp the two face-to-face cards at the outer end, and rotate the pair towards you, turning them over. Snap your fingers. Push the top card off to the right. Beneath it is a KH — the first joker has transformed. Move this KH off to the left.

5. Repeat step 4.

6. Repeat step 4. Obviously, this time when you Necktie Second you must take care not to expose the fact that you still have two cards in your left hand, as the audience believes you have only one. As the card second from the face is taken by the right hand, the left must immediately draw its two cards square as one.

7. You now hold two jokers, squared as one, in the left hand. State, "This final time I must be careful, for you now know what to look for. . ." Pick up the KH at right, and drop it face up onto the left hand card(s). The three-card stock is held square. The right hand openly removes the lowermost card of the face up trio (a joker), and replaces it face down on top of the left hand card(s).

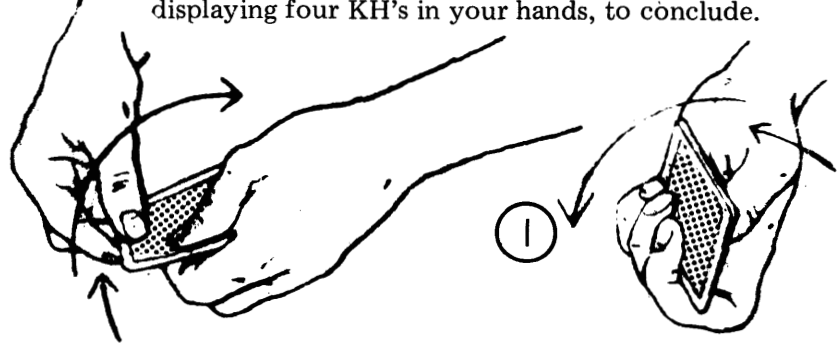
8. You now apparently turn the packet over. In fact, utilise the following false turnover: the left thumb digs beneath the packet, and revolves the cards over book-fashion (Fig 1). In a continuing action, the right hand grasps the packet from the outer end (Fig 2), turning the cards inward. The packet is actually turned over *twice* — but, if done in a fluid action, it will play as simply turning the cards over. Thus, the audience will believe the lowermost card of the (assumed) pair to be a joker.

9. The right hand lifts off the top two cards, as a unit, exposing a joker face up below. Say, "Oh — I forgot to snap!" Replace the right hand card(s). Snap your fingers. Now, the right hand removes the top single card, revealing the lowermost card to have changed into a king. (Actually, the left hand holds a squared pair — a KH above a joker).

10. Table the right hand's card, face down. The right hand takes the two cards from the left hand, squared as one, and uses this two-card block to scoop up the other three kings. Flip the packet face down as you inquire, "How many kings does that give us?" Invariably, the spectator will say "four".

11. Say, "No, you forgot about our original king. . ." The right hand removes the lowermost card of the face down packet, and seemingly uses it to flip over the lone tabled card. In fact, perform a Mexican Turnover. Thus, the card flipped face up on the table is a KH. Replace the card now in the right hand face down on top of the packet.

12. Flip the packet face up, as you comment, "One king to start with, and four over here, gives us five in all." Perform a Jordan Count, displaying four KH's in your hands, to conclude.



EDITORIAL

Once again we are late and will not take space to offer excuses and apologies. It is certainly not the lack of material that is causing the delays as we have some really first class stuff that in fairness to our contributors and subscribers we want to get into print as soon as possible. As the editor and not the publisher I will do my very best to see that each issue, when it does arrive, is worth waiting for. If you do have a query on your subscription or our publishing dates please write to Nick Bolton (not me!) whose address is always on the back page.

This issue is a one-man melange by Phil Goldstein. Phil must be just about the most prolific inventor/writer of all times. Also, he is a professional performer working under the name of Max Maven. The experience, which he garners in front of live audiences, sets his stuff apart from some other ideas men, whose actual appearances are even more erratic than those of Pabular! As Phil, being a very knowledgable chap, has mentioned some moves, which other, less knowledgable chaps may not know, I have put an appendix at the end of the magazine, explaining them. These explanations must be brief as space is limited.

Not so long ago, at the invitation of Bob Irons, I journeyed to Derby to see Steven Hamilton give a lecture. Steven, who I have known for many years now, mixes regularly with such illuminati as Roy Walton, Andrew Galloway, Gordon Bruce and Peter Duffie. Occasionally, one of these prophets descends from the north, to be received like Moses from Sinai, by those lesser mortals, eager for fleeting glimpses into that magical Valhalla, centred around Glasgow! Seriously though, Steven had the unenviable task of maintaining the very high standard, which has almost come to be taken for granted, from that part of the world. Needless to say he gave a very creditable account of himself, really knocking out those who were getting their first taste of the "Glasgow experience".

The British Ring convention came as usual in September. It was nice to meet a lot of our readers in person. Sadly though, a lot of familiar faces were not there. Roger Crosthwaite was there, but developed a virus infection. He soldiered on through the late night close-up show on the Saturday, but was far from well and in fact went into hospital for treatment on the following Monday. It was nice to meet Owen Griffiths for the first time. He is transcribing some of Martin Breese's cassettes into booklets. These will be published from time to time. The Percy Press Glass of Water production, reviewed in this issue, is the first.

John Cornelius of the U.S.A. gave a lecture on close-up, which I am reliably informed was first rate. Unfortunately I was not able to catch it. I missed him at F.I.S.M. as well. I seem to have turned missing Cornelius into an art form!

This year, I had to miss much of the close-up. This is because Mike Gancia, who organises it, was compering the main Gala Show and could not be in two places at one time. He asked yours truly to assist with the running of things. In actual fact, the whole thing was so well arranged that I had little, or to be more accurate, nothing to do. One of these days I will describe, or better still get Mike to describe, just how the whole thing is run. Believe me, it is an eye-opener. Over the years he has built up a team of stewards, time keepers and behind the scene "runners" second to none. The whole thing is co-ordinated to a master plan, which is carried through with precision and certainty.

I did not see all of the acts in the close-up competition. Of those that I did see, Mark Leveridge (the winner) and Johnny Johnston (second) were so equally matched that I should have hated to have made a decision between them. Of course, this was only on one table. They have to maintain the standard on all four. It is no good being brilliant on three tables and making a pigs ear of the fourth. Not, I hasten to add, that either of them did. The decisions are taken solely by the judges. Each one making up his/her own mind without any consultation with the others. Indeed the judges all sit at separate tables, so strictly speaking, each one sees the performer in front of a different audience.

In the evening, the late night close-up went on far too long. Frankly I thought that for a show, which starts at 12.30, seven acts each doing roughly 15 minutes was just too many. At the start of the show the audience were crammed in like sardines. At the finish there were about six masochists left at each table. Of the performers that I saw, Tommy Wonder and Bob Little made the biggest impact. Bob's

zany humour is just right for this type of show at that time of night. I do not think that he actually does a single trick — I certainly do not remember any. He just fools around and gets the laughs. Tommy, on the other hand, is a very smooth and effective performer. His magic is slick and well presented. Regular readers will know all about the quality of his stuff anyway. I have a beauty by him for the next issue.
A close-up version of Everywhere and Nowhere. Do not miss it. It is brilliant. I will not mention all of the performers' by name. Just one other — Hans Van Senus — who worked in Chinese costume. He did some of the most skilful sleight of hand that I have ever seen at a convention. Beautiful stuff!

REVIEWS

From REPRO MAGIC of 46 Queenstown Rd, London SW8 comes "Tetrad One" by Peter Kane. Price £4.50.

Suffice it to say that for most people, who know what is good in magic, the name of Peter Kane will be sufficient incentive to rush out and get this.

Unlike most of Peter's other stuff, this is not a single trick. It seems that some years ago he invented a children's card game called "Tetrad" which was marketed commercially by Arnolds of Leeds. The game is played with double faced cards, bearing simple geometric designs in various colours. The pack contains thirty of them.

What Peter has done is to apply his extremely fertile brain to the various magical effects, which can be accomplished with this pack. Purchasers will receive a "Tetrad" deck plus a sixteen page booklet explaining its construction and six possible effects.

All of the effects are of a mental nature and are extremely strong and well thought out. My own personal favourites were "The Tetradic Square" and "The Subliminal Force". However, once you have read the book and your eyes have been opened to the many possibilities with the "Tetrad" pack you will enjoy experimenting for yourself and seeing what you can come up with. Highly recommended, especially to mentalists and those who enjoy experimenting with new ideas.

* * * * * * *

Gert Malmros presents. . . . . This is a series of four booklets, each priced £1.50 and available from Martin Breese and others.

Each of these booklets contains one effect/routine, described in six or seven pages with line drawings by Conny Ray. The effects are "The Chink a Chink Coins", "Coin Assembly", "The Jumping Coins" and "Disappearing Aces". Of these, "Coin Assembly" does require a faked coin (copper/silver). The others all use normal coins/cards.

Gert has been a personal friend of mine for many years now, and I have seen all of these effects performed by him on several occasions. In his hands they are beautiful magic. The moves are not difficult but much practice will be required to obtain the smooth perfection of the originator.

All of the effects/routines require that the performer be seated at a table with the audience in front. If you are going to work regularly under those conditions, you will certainly find something worthy of study in this series.

* * * * * * *

"The Percy Press Glass of Water Production Routine" described by Owen Griffiths. Published by Martin Breese, price £1.50 U.K. (Europe £1.75 and Airmail U.S.A. 4 dollars).

This is a small, nicely produced booklet of some twelve pages, measuring 6 inches by 8½ inches with soft board covers. The design of the book is simple yet very artistic as would be expected from the combined talents of Eric Mason and Jat. There are some sixteen drawings to help explain the text.

The book, which is based on a transcription of the Percy Press cassette, is well written. The descriptions are clear and easy to follow. The modus operandi has been broken down into simple step by step instructions, leaving the reader in no doubt as to how to prepare, how to perform and what to say. There are two priceless tips for anybody contemplating busking type work. One is the construction of the table and the other is how to position the load for easy access, when stealing. These two hints alone are worth far more than £1.50.

As for the trick itself. This is very simple in effect. Attempting to cause a borrowed coin to penetrate the solid table top, under cover of a hat (borrowed), a large glass of liquid is produced. It can be performed under almost any conditions. I remember seeing Percy do this some thirty years ago. I was completely bowled over.

If I have any criticism at all to level at this booklet, it is the fact that I wish that there had been a section explaining the timing and misdirection. The relevent information is all there but it is necessary to study the text, very carefully, and to read between the lines to extract it. However, I have no doubt that anybody taking the necessary items in hand and running through the working would soon "get it together" for themselves.

Martin Breese says that this book was produced for the benefit of those working street parties during the Royal Wedding. In this he does himself a disservice. It is a much more important book than that. It is the fruit of a lifetime's experience, of one of the world's leading exponents of itinerant performing! As such it must find its way into the possession of every serious student of impromptu/close-up magic.

* * * * * * *

The Commercial Card Magic of Roger Crosthwaite. Written by Walt Lees. Price £4.75, post 32p, obtainable from the author at 5 Essex Mansions, Essex Road South, London E11 1JP.

The first time I saw Roger Crosthwaite perform was in the 1980 Magic Circle close-up competition when, last on, he literally took the Circle by storm with a blistering display of sheer originality and zany presentation which left him as the winner by such a large margin that the other competitors stood paralysed on the starting line. In the process he completely transformed my ideas on the presentation of close-up magic, primarily because of his unique combination of technical ability allied with entertainment. Also I was very much fooled.

It was to find out how much that I looked first to "The Commercial Card Magic of Roger Crosthwaite". I was not disappointed nor upset, for it was not through a stooge and a duplicate card that he produced his stunning effect of having a thought of card found in a card case, but a 'Think-a-Card' selection followed by a rear palm. Such things are usually restricted to the thoughts of academic magicians, but here was this man having the effrontery to do it in a roomful of magicians completely undetected.

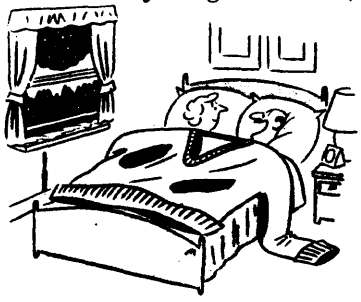
It is this trick, which to my mind, is the cream of the book. An unbelievable effect by anybody's criteria, and an added bonus of a minutely detailed description of how to do the 'Think-a-Card' selection, in which both Walt Lees and Roger Crosthwaite have taken immense trouble with the psychology behind, and the finger work in front, which constitute the choosing and discovery of a thought of card. Worth the price of the book alone — a cliche, but in this case, true.

The other tricks in the book bear the unmistakeable Crosthwaite stamp: that is to say presentation is at the forefront. They are more suited to the close-up table, mat and attentive audience than the atmosphere of impromptu pub magic. Weird paraphernalia, such as tweezers, goggles, oranges and fluffy toy dogs abound, whilst Crosthwaitian mannerisms (kissing and dusting the cards) are liberally used. Apart from the 'Eidetic Prediction' (described above and my vote for the best named trick — along with Open Travellers — of all time), there are two versions of 'The Geiger Mystery' (which uses the patter of radioactive cards, a geiger counter and the card box as a decontaminator chamber to produce an effect analogous to Alex Elmsley's 'Between Your Palms'), 'Roger's Angels' (a sandwich effect with the 4 Queens whose backs change, with the production of a toy dog as an unexpected climax) and 'Thanks to Kaps' (a card previously selected by the performer matching one thought of by the spectator). New sleights comprise the aforementioned rear palm, a multiple shift and a simple but unsuspicious and convincing means of doing the double lift, which doubtless will be ignored by most readers. For good measure there is a gimmicked box thrown in, so that it appears empty, when it actually contains a card.

There is no doubt that the routines as set out work wonders in Roger's hands. Whether they would be as successful for anybody else, I am less sure. But it is the breadth of thinking behind the presentation of an *entertaining* card trick that this book reveals and should be devoured by anybody striving to go beyond 'take a card, and I'll find it in your beermug'. For those of you who prefer to stick to this latter type of effect, still buy it, so that you can do '*think* of a card and I'll etc. etc.'.

A final word must be given to Walt Lees who is responsible for getting the talents of Roger Crosthwaite on paper. The book is well produced with 47 large, double column pages, ample photographs and illustrations and a style which renders the following of instructions for any sleight or trick, simplicity itself.

Ian Keable-Elliott



SIMPLE THORNTON

Phil Goldstein

This routine, as with my "Simple Oscar", is an approach to the Peter Kane "Wild Card" plot. Again, no gimmicks are employed, and additionally there is a surprise finish.

You will require six cards: two jokers, and four matching cards. (For illustration we will say that these are kings of hearts). One of the kings has an odd-coloured back. Across this back, in large letters, print the word "original". The starting order is, from the top, with the cards face down, K,J,J,K,K, odd-backed K.

1. Hold the packet face down. Fan the cards out as five (the lowermost odd-backed card being hidden squared beneath the fifth) as you state that you will work with five cards. Close up the fan.

2. Grip the packet with the left hand, in the pinch grip associated with the Elmsley Count. The right hand removes the top single card, holding it up to face the audience. This KH is tabled face down to your right.

3. Display the remaining cards as being four jokers, via a Spirit Count. This count will also serve to hide the odd-coloured back. At the conclusion of this count the order of the cards is, from the top: J,K,K, odd-backed K,J.

4. Hold the packet face down in the left hand. The right hand removes the lowermost card, and uses it to flip over the tabled card (king). Replace the right hand card to the top of the packet, flashing its face (joker) as you do so.

5. State, "Remember, over here we have one king, while here we have four jokers." As you say this, the packet is counted face down as follows: Hold the cards from above with the right hand (Biddle Grip). The left hand milks off the top and bottom cards, squared as one (this action can be aided by a Buckle or Pull-Down action). The next card is drawn off onto the left hand card(s) by the left thumb — but a left little finger break is held beneath it. The next card is drawn onto the left hand stock, and the last card placed on top of all. Finally, cut the three cards above the break to the bottom. During these actions (which appear to be mere counting and toying, taking but a moment) only matching backs will show — the odd-coloured back is hidden. The order of the cards is now, from the top: J, odd-backed K,K,K,J.

6. Flip the packet face up. Hold the cards in your left hand. The face card is now seemingly removed with the right hand — in fact, use a Necktie Second to take the card second from the face, dealing this card (a king) face down to the centre of the table. The balance of the packet is retained in the left hand.

7. The right hand picks up the face down card at right. Tap this card on the back of the tabled card at centre. Now, use the right hand card to flip over the central card, revealing it to now be a king. During this, the left fingers "brace" the card being flipped over (Fig 1). This is in order to condition the spectators for a subsequent Mexican Turnover. There is one slight alteration of the standard actions of the Mexican Turnover: the left hand is kept palm up, so that the backs of the fingers brace the card. The reason for this will be obvious shortly. Move the revealed KH off to the left. The right hand's KH is tabled to the right, face down.

8. Repeat step 7.

9. This time, the left hand again holds the balance of the packet face up. The right hand approaches the packet from the outer end (as in the Necktie Second action previously), and removes the lowermost card of the packet, turning this card face down at centre. Pick up the card tabled at right, with the right hand, and as before use this card to tap the tabled card. Now, apparently flip over the tabled card. This time, however, perform a Mexican Turnover. The KH thus revealed is tabled at left with the first two. The right hand card is thought to be a KH; in fact, it is a joker. The left hand is holding two cards, squared as one: the odd-backed KH beneath a joker.

10. Drop the right hand's card face down onto the left hand stock, as you comment, "This time I must be careful, as you know what to expect. ." The three-card packet is held square. The right hand apparently removes the lowermost card — but in fact takes the centre card of the trio. This can be done with a Glide, Buckle, or Pull-Down action, or you may prefer to utilise the Annemann/Christ Alignment technique. In any event, the left hand holds its two cards squared as one (face down joker above odd-backed KH), as the right hand gestures with its single card (face up joker), saying, "Watch this last joker closely. . ."

11. Replace the joker beneath the left hand card(s). Tap the packet. Lift off the top single card, displaying the KH (actually two cards held as one). The right hand card is tabled, face down.

12. The two cards in the left hand, squared as one, are placed onto the tabled three KH's. Pick up the entire packet, and turn it face down. Ask, "How many kings do we now have?" The spectator will answer "four". As this is going on, you must rearrange the cards in this manner: holding the packet with the right hand from above (Biddle Grip), the left hand takes top and bottom cards, squared as one. The next card from the top is drawn onto the left hand stock with the left thumb. The last two cards in the right hand are dropped together on top of all. The result of these "toying" actions is this order, from the top: K,J,K,K, odd-backed K.

13. When the spectator says, "four", respond, "No, you're forgetting our original king of hearts, over here. . ." The right hand removes the top single card of the packet, and apparently uses it to flip over the face down card at right. In fact, perform a Mexican Turnover. This leaves a KH face up on the table. The face down card in the right hand (now a joker) is replaced on top of the packet. Flip the packet face up.

14. Say, "Actually, we have a total of five kings." Jordan Count the packet to show four KH's in your hand, along with the one on the table.

15. Hold the packet face up in the left hand. The right hand removes the top single card. Gesture with this card to both the left hand stock and the tabled KH, saying, "One original, and four duplicates. Do you know how to tell which one is the original?"

16. Continue, "It's easy — you just look at the label!" Here, the card in the right hand is seemingly used to flip over the tabled KH. In fact, use a Wild Card Turnover Switch as follows: the right hand's card scoops up the tabled KH. Both cards are turned over, the hand turning palm down. Release the uppermost card (the odd-backer), and in a continuous motion replace the right hand's card (now normal-backed) on top of the left hand stock (which you've flipped face down). This leaves a single card on the table — the odd-backer, bearing the printing for all to see.

Note that in both this routine and "Simple Oscar", you can start the routine by having a card selected (forced) from a complete deck, then introduce the (apparent) four jokers, explaining that you save jokers from old packs, because of their remarkable abilities. In this way, you imply that the trick would work with any selected card, thus strengthening the trick and at the same time making the effect less contrived in structure.

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EITHER AURA

Phil Goldstein

The following two-person mentalism routine is presentationally derived from Charles Cameron's "The Spirit Tells" (*Cauldron* #3, 1967); the method, however, is quite different.

The medium having been sent out of the room, the performer begins by offering a brief discussion of auras — psychic "vibrations" that emanate from individuals, and in turn from objects they come in contact with.

A small wooden box is introduced. This box can be closed with a small metal hasp,

through which there is a padlock, which is at present not locked. The key to the padlock is given to a spectator to hold. The box is opened, and placed onto the table.

The spectators decide on a "target item" for the test — any common object belonging to any person in the room. For example, a wristwatch is nominated. This item is held over the open mouth of the box — so as to allow the object's aura to be absorbed into the box. . .

A spectator delivers the box to the medium, who — following a few moments privately with it — returns the box to the spectator. The padlock is now shut through the hasp on the box.

The spectator brings the box back to the assembly. The person holding the key unlocks the box, and finds therein a slip of paper, upon which the medium has written, "I sense the vibrations associated with timepieces — perhaps a *wristwatch*. . ."

* * * * * * *

The method, in addition to being deceptive, has the added feature of requiring virtually no effort on the part of the medium; all of the work is actually done by the performer.

The box is a loader. Certain Lippincott-style boxes will function, as will the old Watch Box, various types of Prediction Chests, and so forth. The performer must be able to have secret access to the interior of the box *after* it has been locked closed.

In addition to the already named props, the performer will need a billet index, prepared with slips of paper describing various common objects — pen, watch, glasses, cigarettes, coins, and so on. These should be written out by the *medium*, in his/her own handwriting.

The handling is obvious. During the initial build-up, the performer sees to it that an object is nominated from among those covered by the billets. During the time that the box is in the hands of the medium, there is ample time for the performer to obtain the correct billet from the index, holding the slip finger-palmed.Upon receiving the box, of course, the medium simply shuts the padlock through the hasp, and returns the empty box to the spectator.

When the spectator returns to the room, he/she naturally hands the box to the performer, who inquires, "Who has the key?" Under cover of this misdirection, the billet is loaded inside the box. The rest is in the presentation.

JAN-KEN-PON

Phil Goldstein

The following is a close-up mentalism routine. The plot is based on an old children's game, known as "Paper-Scissors-Rock". I should mention that in *Pallbearer's Review*, volume 8, #4, Bob Neale detailed some lovely effects using this same game as a premise. The Neale material, however, is quite different in both effect and method from what I am about to describe.

The routine involves a set of cards bearing pictures, as shown in the illustration. (The observant reader will notice that the picture shows a pair of Zen Scissors; these are not strictly necessary. . .). The three items have a cyclical relationship, which forms the structure of the game. Each object can "defeat" one of the two othes, and can in turn be "defeated" by the remaining one. ROCK breaks SCISSORS; SCISSORS cut PAPER; PAPER wraps ROCK. The popular children's version involves "throwing" the choices, via hand gestures. By using printed cards, you explain to the spectator, you keep the players honest. After all, one can easily alter a hand gesture — but a printed image stays constant. . .

To perform this routine, you will actually require *four* cards — the three shown, plus a double-backed card. The three picture cards are marked on their backs. Also needed is a Himber-style wallet. In one side of this, place an envelope inside of which is a large piece of paper bearing the word "Rock". In the other side of the wallet is another envelope, the paper within bearing the word "Paper".

At the start of the routine, the double-backed card is in your lap or pocket. The three picture cards are in one side of the wallet.

To begin, openly remove the cards from the wallet. As you do this, briefly call attention to the envelope, stating that you will return to it later. Close the wallet and place it aside.

Showing the cards, discuss the rules of the children's game, and offer to play a version with the spectator.

Hand the packet to the spectator, allowing him/her to remove any one of the cards at random. From the remaining two cards, you take one. Naturally, as the backs of the cards are marked, it will be a simple effort to arrange for yourself to win, by picking the card bearing the picture that will "defeat" the spectator's choice.

Offer to give the spectator another chance, explaining that this time you will choose first. As this is stated, palm the double-backed card, and load it onto the packet. Now, mix the cards (without exposing the fact that there are four). Remove one card for your selection, placing it onto the table. Now, during the previous mixing you must arrive at the following situation: the order of the three cards you now hold must be, from the top: double-backer; "losing" card; remaining card. In other words, if the card you have tabled is the Rock, the order of the packet would be DB,S,P — for it would be the Scissors that you intend to force, to cause the spectator to lose to the Rock you initially selected.

The three-card packet (which the spectator believes to be only two cards) is held squared. Explain, "I have already made my choice. One of the two remaining cards in my hand will win over my selection; the other will lose. It's up to you to pick the right one. Which would you like — top or bottom?"

The spectator makes a choice. If "top", perform a Double Turnover to display the losing choice. Thanks to the double-backer, this single face up card can be dealt to the table, and a back still shows atop the card(s) in the hand, so all looks fair. Turn over the initial card you tabled for yourself, showing your victory.

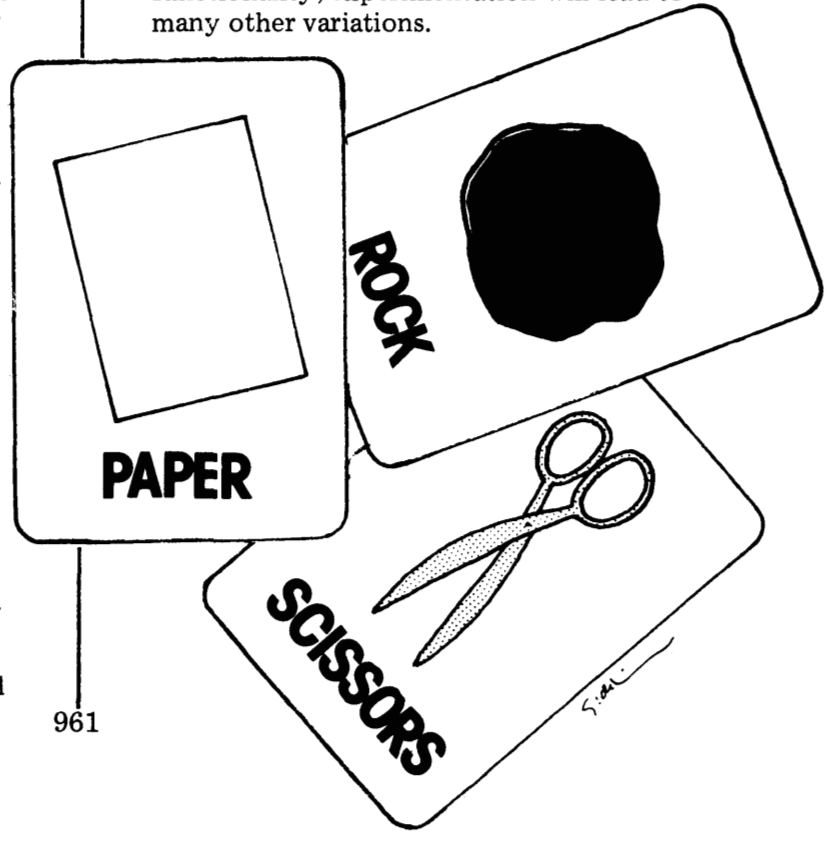
If the spectator chooses "bottom", openly transfer the top single card (DB) to the bottom. Now, turn over the top single card — again forcing the losing choice.

The above procedure will stand repetition, as the actions are reasonably consistant for the two situations. Thus, you can play the game several times, each time making your choice first, then having the spectator choose from the (apparently) two cards that remain. Similarly, you can let the spectator pick a card first, and then allow him/her to choose *your* card from the remaining ones — using the same technique just described to force (in this case) the *winning* card as the spectator picks for you.

After you have beaten the spectator several times, offer to explain how you are able to win every game. Say, "It's really quite simple. . . I can beat you, for the reason that I always know which item you are going to choose. As I can accurately predict your selection, I thus am always able to know which item will beat you. Here — I'll prove it. In that envelope within my wallet I have made a written prediction, which will prove I know how to beat your choice. I want you to choose any one of the three items, *verbally*. My written prediction will take care of your choice!"

The reader may wonder how the two outs in the wallet will cover three variables. The answer is this: should the spectator choose "Rock" or "Paper", you will obviously open the wallet to the proper side and remove the prediction showing that you correctly forecast his/her choice. If "Scissors" is named, you will take advantage of the flexible interpretation offered by the verbiage in the preceeding paragraph. Say, "I knew you would say 'Scissors' — and, as promised, I made a written prediction of just the choice I would need to beat you!" Open the wallet to reveal the "Rock" prediction, thus proving your precognitive accuracy.

I might point out that the above routine is but one of several that I have developed along these lines. There are many other related routes. The reader may wish to consider variations allowed by making the extra card a duplicate of one of the pictures, rather than a double-backer. Also, by adding lapping switches, there are several interesting approaches possible. The routine just described is offered for its functionality; experimentation will lead to many other variations.



BRASSO PROFUNDO

Phil Goldstein

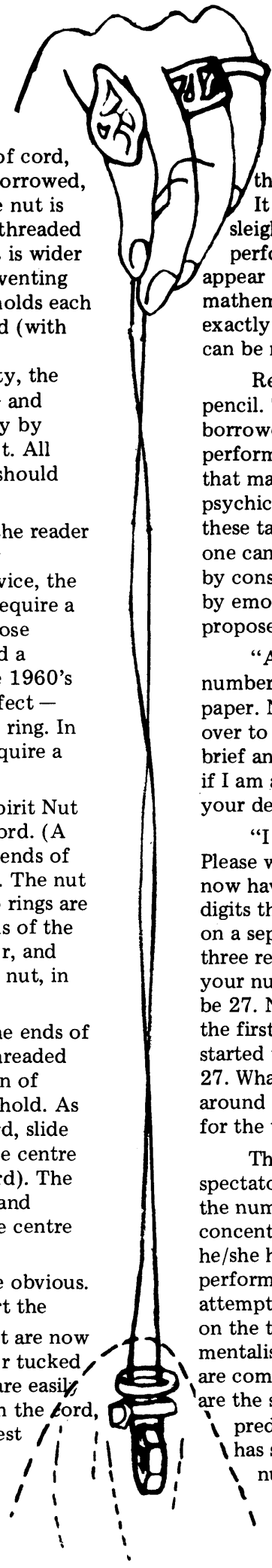
The performer displays a length of cord, and a brass nut. Two finger rings are borrowed, along with a pocket handkerchief. The nut is threaded onto the cord. The rings are threaded over both ends of the cord. As the nut is wider than the rings, it acts as a stopper, preventing the removal of the rings. A spectator holds each end of the cord. The centre of the cord (with the rings and nut) is covered with the handkerchief. Showing his hands empty, the performer reaches beneath the hank — and extracts the borrowed rings, apparently by penetrating them through the brass nut. All materials are left with the spectators, should you desire — for you to finish clean.

There is a gimmick involved. As the reader may have surmised, the above is a new presentational dressing for a classic device, the Spirit Nut. For this routine, you will require a Spirit Nut which is a bit larger than those commonly found today. I have at hand a hexagonal Spirit Nut, purchased in the 1960's (manufacturer unknown) which is perfect — just a bit wider than the average finger ring. In addition to the gaffed nut, you will require a matching ungimmicked nut.

At the start of the routine, the Spirit Nut is introduced, along with a length of cord. (A shoelace is preferable, as the stiffened ends of the lace will make the handling easier). The nut is openly threaded onto the cord. Two rings are borrowed, and threaded over both ends of the cord. This action is done by a spectator, and during this you get ahold of the "fair" nut, in Finger Clip position in the left hand.

Using both hands, take hold of the ends of the cord. The clipped nut is secretly threaded onto the cord under cover of the action of handing the ends to two spectators to hold. As the spectators raise the ends of the cord, slide the left hand down the cord toward the centre (carrying the clipped nut down the cord). The right hand picks up the handkerchief, and drapes it over the threaded items at the centre of the cord.

The handling from here should be obvious. Reach beneath the cloth, and pull apart the Spirit Nut. The pieces of the Spirit Nut are now stolen away — either Finger Clipped, or tucked into your coatsleeve. The finger rings are easily removed — and the "fair" nut is left on the cord, and can of course meet with the strictest scrutiny from the audience. . .



37th PARALLEL

Phil Goldstein

The following is a mentalism demonstration that will function for either stage or close-up. It is impromptu, involving no gimmicks or sleights. Nevertheless, it is a difficult piece to perform properly. In the wrong hands, it will appear to be nothing more than a contrived mathematical novelty. (As it happens, such is exactly what this is — but, with some effort, it can be made to seem much more than that. . .)

Required are three pieces of paper, and a pencil. These may be of any type, and may be borrowed. Two spectators are involved. The performer states, "Over the years, I have found that many people have a natural facility for psychic interaction. In the majority of cases, these talents lie dormant. One theory holds that one can best explore these dormant capabilities by constructing a test procedure that is coloured by emotional considerations. For this reason, I propose a test involving simple mathematics. . .

"At this moment, I am thinking of a number. I shall write this down on this slip of paper. Now, let me give another piece of paper over to you. I will ask you to perform a series of brief and simple computations, and we shall see if I am able to provoke a mental rapport with your decisions. . .

"I want you to decide upon a single digit. Please write this down three times. Thus, you now have a three-digit number, with all three digits the same. Do not tell me what it is. Now, on a separate part of the paper, please *add* those three repeated digits together. For example, if your number were 999, your added total would be 27. Now, please *divide* this second figure into the first. Again, as an example, if you had started with 999, you would now divide 999 by 27. Whatever total you now have, put a circle around it, and keep your writing out of view for the time being. . ."

The performer now turns to the second spectator, and asks, "Do you have any idea as to the number upon which this person is now concentrating?" The spectator will say that he/she has no idea as to that number. The performer encourages the second spectator to attempt an intuitive guess. That guess is written on the third slip of paper. This done, the mentalist recaps what has transpired. The papers are compared, and amazingly, all three numbers are the same — not only is the performer's prediction accurate, but the second spectator has successfully intuited the first participant's number.

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In Part 2 the author gives his personal methods for twelve effects. The object of this chapter is to provide further examples of how misdirection is utilised in each trick. In short you are told exactly **HOW TO DO** the tricks in a way that will ensure that 'everything you do will appear ordinary' thus ensuring that the result will be 'extra-ordinary.' That is magic.

To sum up. *It is my personal opinion that 'Diverting Card Magic' is one of the most important textbooks on cards ever to appear."*

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The method depends on an old and obscure mathematical force, combined with a classic psychological force. If the procedure outlined above (tripling, adding, and dividing) is followed, it will guarantee a result of 37. Happily enough, 37 is also the target of a tested psychological procedure.

When the second spectator confesses ignorance as to the first participant's number, the performer says, "Don't feel bad — after all, you are new to this sort of thing. I will give you a little help. . . It is a two-digit number, less than fifty. Both digits are odd, and they are not the same. Please write down your guess. . ." Given these conditions, the spectator is far more restricted than it would appear. In fact, there are only seven answers that will meet the restrictions: 13, 15, 17, 19, 31, 35, and 37. Of these, it is a psychological likelihood of overwhelming percentage that the spectator will choose 37. In this event, of course, you have a perfect three-way match, and can make the most of it.

Should the second spectator write down a different number, do not despair. If 35 is chosen (and this is the second most likely case), you can congratulate the spectator on making such a remarkably "close" guess. Similarly, should 31, 13 or 17 be chosen, you can point out that the spectator "received" one correct digit, a significant accomplishment for a first-time experimenter. . .

Should 15 be chosen — and this is entirely unlikely — you will simply observe that mentalism is quite difficult, as *proven* by the lack of success of the spectator — as opposed to your own perfect results!

Again, the technical basis of this routine is quite simple, but I assure you that the presentation is not. It depends on your building the idea in the minds of the spectators that they are witnessing something impossible — rather than something "cute".

APPENDIX

SPIRIT COUNT

Phil Goldstein

This one defeated the combined brains of Pabular. None of us knew it! However, the following count, when smoothly executed produces the desired result.

Start with the cards in the Elmsley Grip as given in the text. The packet is back upwards

and horizontal to the floor. With the left thumb push over the top card so that the right hand can grip it between the first and second fingers on the face and the thumb at the rear. This is exactly the same grip as the Vernon Elmsley Count in "More Inner Secrets of Card Magic". Raise the right hand to chest height and hold the card face outwards to the audience.

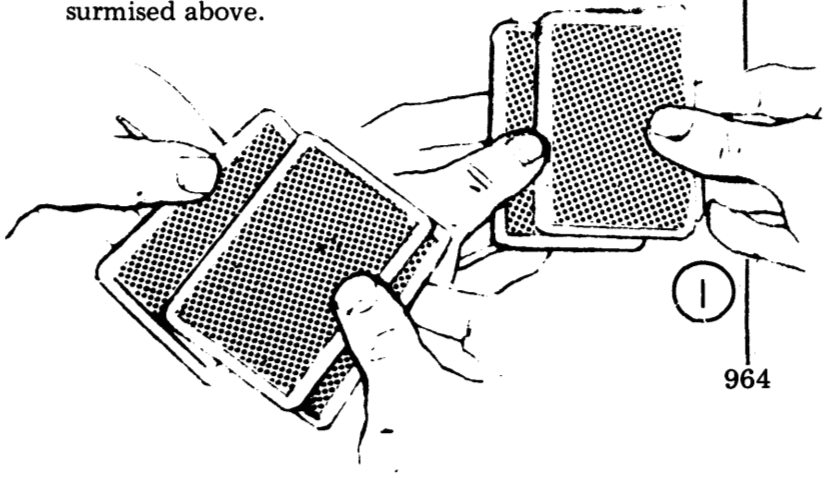
Drop the right hand once more and, with the left thumb, push off the top card of the packet, taking it above the one in the right hand, as shown in Fig 1. Raise the right hand once more, allowing the faces of the cards to be seen. You can let them splay out "accidently" so that the two blank faces show. Drop the right hand once more. With the left thumb, apparently push over the third card on top of the ones in the right. In fact, perform the basic switch used in the Jordan Count (Fig 2). That is, push all of the left hand's cards, in a block, onto those in the right. Simultaneously let the left first and second fingers seize the lowermost card in the right hand and hold it back. Anybody familiar with the Elmsley/Jordan type counts will know exactly what is meant here. Hold up all of the right hand's cards once more, but this time take care to keep them tightly squared.

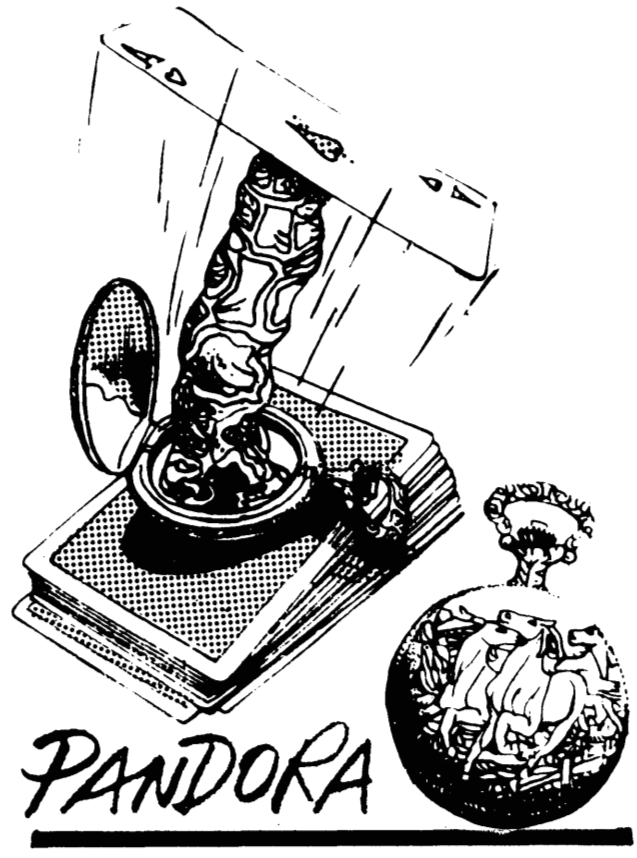
Finally, raise the left hand to show the face of the "last" card and drop it on top of the pile in the right. Whether or not this is what Phil meant by the Spirit Count, I do not know. It does look effective, though, as a trial will show.

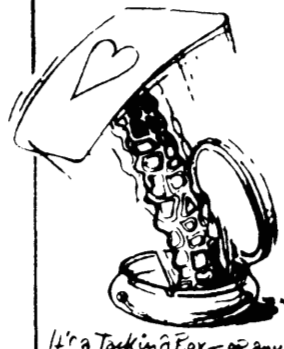
NECKTIE SECOND

This just means a crude, easy second deal, where the left hand tilts the back of the packet towards the performer as the move is made. Some performers will use the Glide as a substitute. Personally, I prefer the text method.

P.S. Since writing the above, I have discovered the "Spirit Count". It is credited to Gene Castillon and described in Jerry Mentzer's "Counts, Cuts, Moves and Subtleties". As it turns out it is identical to the method which we surmised above.







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Magic Manuscript

69 Wild Horse Circle Boulder, Colorado 80302

I paid a visit to the Magic Circle last week, and it was my first visit for quite a while. I didn't actually visit. . .for pleasure, I was there at the request of Mitch Devano, the Monday night host. One of the judges in the annual Close-Up Magic Contest couldn't make it, so would I stand in? I said 'yes', and there I was with a front row seat.

The Page boy speaks....

I won't go into details of all the effects that were performed, you will probably read that somewhere else. Rex Cooper from Luton was the worthy winner, and if big daft Ali Glennon would get some discipline into his performance he could be a force to be reckoned with. But he probably never will, he's too busy enjoying himself to worry about little details like that.

One thing pleased me, and that was the fact that there were quite a number of youngish performers having a go. That's good. One thing didn't please me. Their total lack of understanding of what the hell they were supposed to be doing. That's bad. Many of the performers were trying to perform material which was way beyond their technical abilities.

I can understand them putting in the odd line or move, just to please a magical audience. That is acceptable. What is unforgivable is to treat the event as unimportant. I'm not suggesting that they didn't think the event was important, but from some of the performances, that's the way it appeared.

There were perhaps thirteen or fourteen contestants. . .I would think that at least a third of them shouldn't have been there. Rex Cooper, sat down and performed four or five magic tricks well. That's why he won. Some of the others were trying to run before they can walk. Performing magic isn't all that difficult. . . understanding it is.

Having read this far, you're no doubt wishing someone would set alight to my soapbox. You're welcome to try, and I'll be happy to go down in flames, but for God's sake, somebody has to say something, sometime. A magician is someone who performs magic. . . MAGIC, you remember? Tricks 'n things. . . you know. . .fool people. . .it's where spectators are supposed to say to each other, "Hey! How'd'e dodat?" and not, "I see England have made it into the World Cup finals."

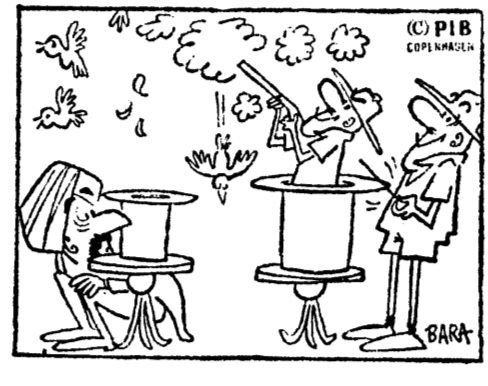
If you want to be a good magician, all you have to do is to take a few classic magic effects, learn how to do them as they were presumably intended to be performed, AND DON'T TRY AND IMPROVE THEM. To bring something extra to a classic, requires either a considerable amount of experience, or a touch of genius. If you are a beginner, you have no experience, are unlikely to be another Robert Harbin.

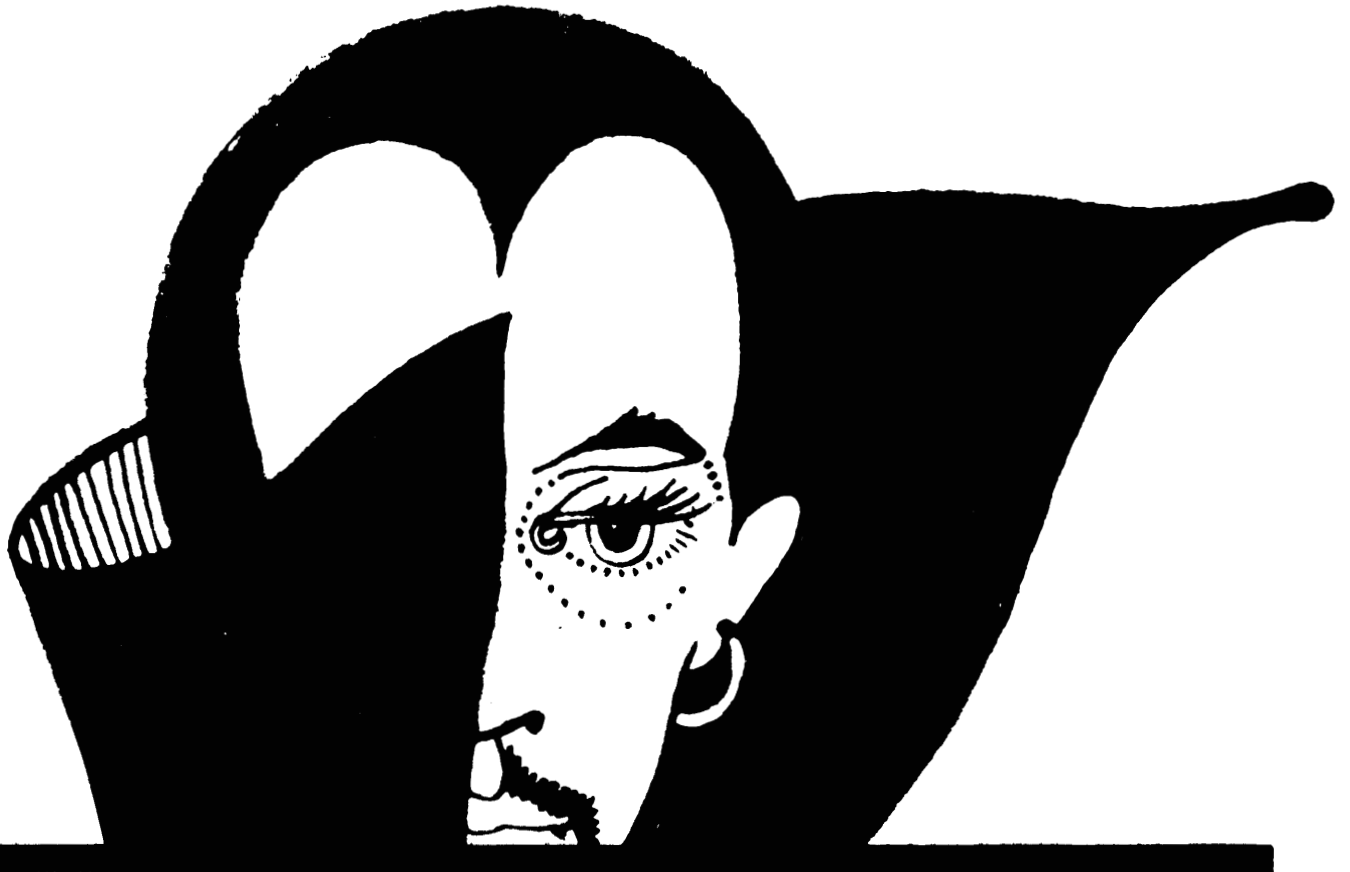
Once you have a certain amount of performing experience under your belt, you may be able to bring something into your performance which is your own. It could be a move, a subtlety, a line of patter, a certain style, but whatever it is, it will be YOURS. . . then, and only then, someone may say about you. . ."he's VERY good."

Whatever happened to misdirection?

Goodbye,

Patrick Page





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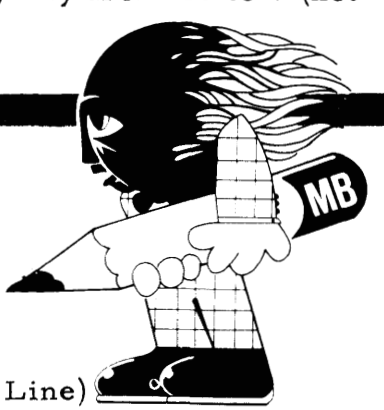

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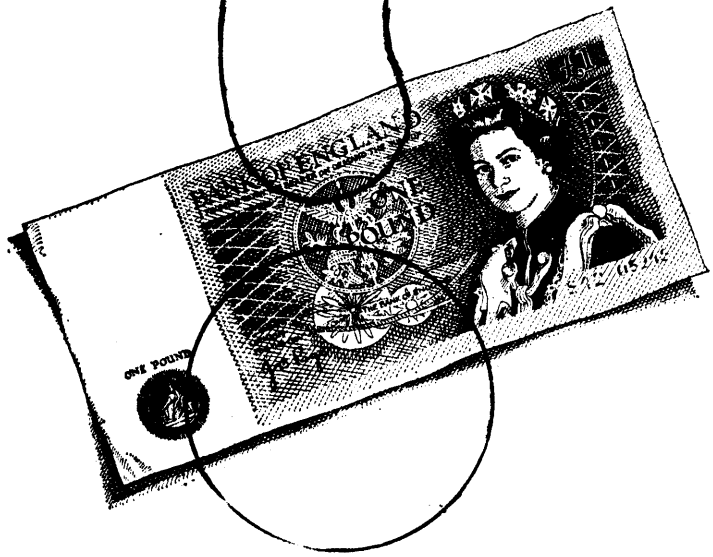

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VOLUME 7 NUMBER 1

Pabular

THE TAMARIZ TURNOVER

— A new look at the double lift by Juan Tamariz

Tamariz says, "I developed this move in 1968 and used it in various tricks and routines. It featured in my lectures many times. In 1976, I showed it to a well known American cardician. Two years later, an incorrect explanation appeared in a leading American magazine, described as an ANONYMOUS move. So to set the record straight, here is the correct explanation and for an added bonus a subtle addition by that great magician Ascaneo."

First the basic technique. It is necessary to start in the correct position. Fig 1 shows the starting position, the little finger is holding a break beneath the two top cards.

The three points to note in Fig 1 are:-

1) The pack is dead horizontal to the ground, not tilted in any direction.

2) The dotted line shown in the figure points directly to the right ear of the spectator on your extreme left. The pack must be held so that this line always points that way, throughout the move. This is most important, otherwise he may get a flash of what follows.

3) The left forefinger is curled against the outer short end of the pack.

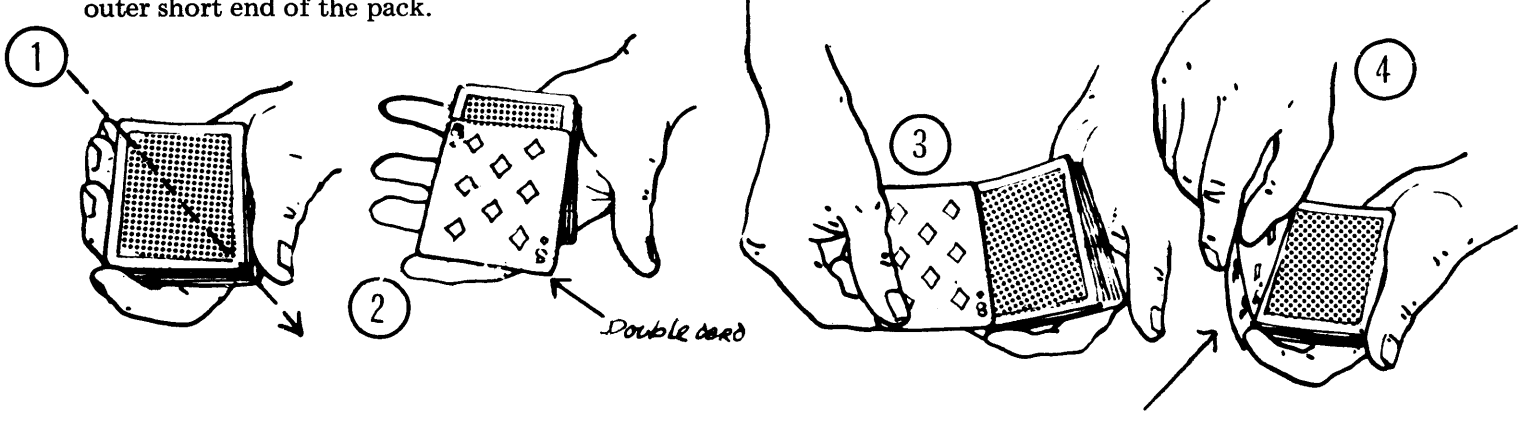
In all double lifts it is advisable to cause the spectators to look away from the pack at the exact moment that the two cards are turned over as one. Tamariz accomplishes this by a very simple but effective expedient. He explains that he is going to show the spectators the card on top of the pack. As he tells them this he glances down at the card and taps the back of it with the right forefinger, as though to emphasise which card he means. The forefinger is then raised about eighteen inches, with his eyes following it. This movement should not be exaggerated or affected but at the same time it should be done with sufficient force so that the eyes of the spectators also follow it. It is natural for the eye to follow a moving object. Tamariz has utilised this principle to draw the eyes of the audience upward and away from the pack.

The finger stops in front of the performer's face, so that the spectators' eyes are now in line with the performers and he has eye to eye contact. When this happens he holds their attention with some conversational remark or question about the trick that he is going to perform. Whilst the attention of the audience is thus held, the hand drops casually back to the pack and turns over the two top cards as one. The actual mechanics of this part of the move are not important. Tamariz has numerous different ways that he uses, what matters is the misdirection to cover the move.

Now study Fig 2. This shows the position of the two cards as one on completion of the double turnover. Here again there are several important points to notice:-

1) The cards extend about one inch beyond the outer short end of the pack. This is the opposite way round to most double lifts, where the cards usually project at the inner end.

2) The fingers of the hand have opened out, so that the pack is just resting on the palm of the hand and not gripped at any part. This takes some confidence to do as there is a natural tendency on the performer's part to worry about the double card splitting. However, if the pack is held dead horizontal and the hand is steady this will not happen.



3) It is only when this position has been arrived at that the performer looks down at the card for the first time. The audience should have missed the actual turnover and positioning of the card, so this is the first time that they will see it. The open position of the hand gives an impression of fairness and casual handling that the printed word cannot convey. When Juan Tamariz does this move, nobody suspects anything.

Now comes the method of turning the card face down again. This is the real convincer. Remember, though, to keep the dotted line shown in Fig 1 pointing towards the left hand spectator's right ear.

The fingers are allowed to curl around the pack once more, the left forefinger returning to the outer short edge as in Fig 1. The right hand takes the double card(s) about ½" from the right outer corner. The thumb is on the face of the card(s) and the first three fingers are underneath. The two cards as one are now brought to the position shown in Fig 3. It is important that the double card lies at the extreme right hand edge of the pack and that the short edges of the double are in line with the short edges of the pack.

Begin to turn the card over "bookwise" to the Fig 4 position. You now apparently release the card so that it just falls onto the pack. That is what you apparently do. In reality a very pretty piece of deception takes place.

A fraction of a second before the card is released, the right fingers move forward about an inch, taking the top card of the pair with them. The right thumb does not move and holds back the face card of the pair. The short ends of this card are still in line with the short ends of the pack. Thus, when the two cards finally land on top of the pack, the upper one will be outjogged about an inch, while the lower one will be flush on top of the pack.

Release the cards as soon as the fingers have moved the top card forward, so that the finger movement and the releasing of the card blend into one single action. It is important that the cards be released and allowed to fall. Under no circumstances must the right hand place them on top of the pack. The whole sequence is designed to give a casual, almost negligent appearance. This would be utterly destroyed were the performer to carefully place the cards down.

Before going any further, there are one or two details that must be got right:-

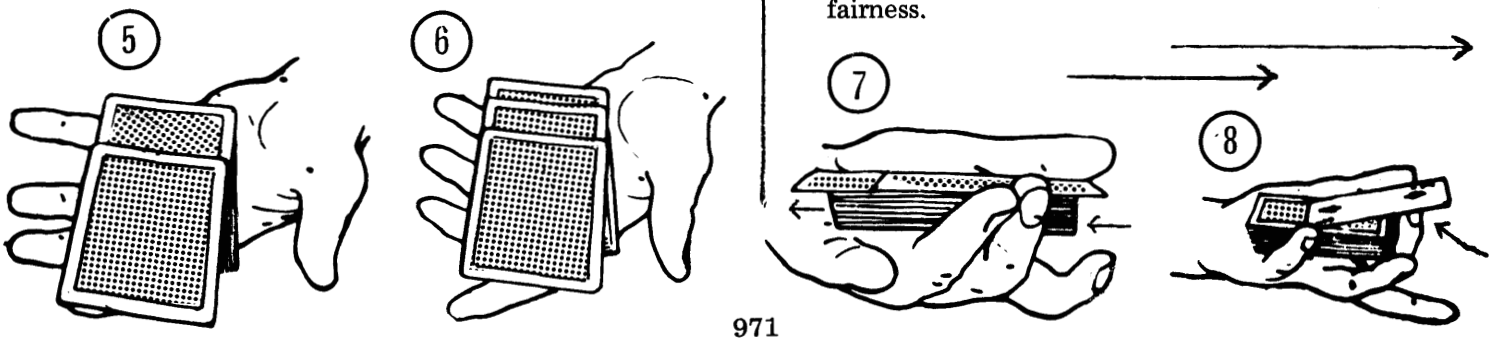
1) The separation of the cards prior to their release is the key to the whole thing. Obviously the movement of the top card must be forward only. There must be no sideways movement. A trial will show that the top of the pack can itself form a guide to slide the card on. In other words, if the bottom long edge of the double card is kept gently resting against the top card of the pack throughout, the separation will be a forward movement only.

2) The exact moment to release the card(s) is very important. Release it(them) too soon and the audience will see everything. On the other hand a belated release will destroy the illusion of nonchallance. A good guide is to close the pair "bookwise" onto the pack, until an angle of ninety degrees is reached (i.e. they are vertical to the pack) then just take them a fraction of an inch further before letting go.

3) Finally there is the follow through with the right hand. As soon as the cards have been released, the performer apparently dismisses them from his mind and gestures with the right hand, away from the pack as the card(s) fall(s).

This gesturing with the right hand is not a big or exaggerated movement. It is simply a movement of the hand upwards and away from the pack, while you address some remark to the audience relevant either to the card or the trick in general.

By now the two cards will have landed on top of the pack. The face card of the pair, the one the audience were shown, will be flush on top of the pack (see post script at the end of this article). The top card of the pair, the one that the audience did not see, will be lying face down on the pack but outjogged about an inch as in Fig 5. Notice how the left fingers have opened out as soon as the card(s) have landed. Again giving the impression of openness and fairness.



Return your attention to the cards, then with the right hand lift off the top card. The card should not be slid off or dealt off the pack and of course it should not be pushed flush with the pack. Hold the card by the extreme outer right corner and lift it vertically off the pack, allowing everybody to see that there is only one card.

Post Script

Let us return to the point where the two cards have been released from the right hand and are allowed to fall bookwise on top of the pack. Ideally when they land, the face card of the pair will land flush on top of the pack. This is what should be aimed for. Sometimes, however, the card may land as in Fig 6.

The performer should strive to avoid this as it is an obvious giveaway. One way of guarding against its happening is to kick the face card of the pair backwards very slightly as the cards are released from the right hand. The right thumb does the kicking. When you do this the card will either end up flush on the pack, or more frequently stepped backwards very slightly at the rear (i.e. injogged). Although this is not ideal, it is permissible as it cannot be seen by the audience. See Fig 7. When this happens, use the left forefinger to push the pack backwards (towards yourself) until it lines up with the card. This is done before the top card is lifted off by the right hand.

This then is the Tamariz technique for the double lift and a more artistic handling would be hard to find. In 1975 Juan showed the move to Mr Ascanio, who developed:-

The Ascanio Addition to the Tamariz Turnover

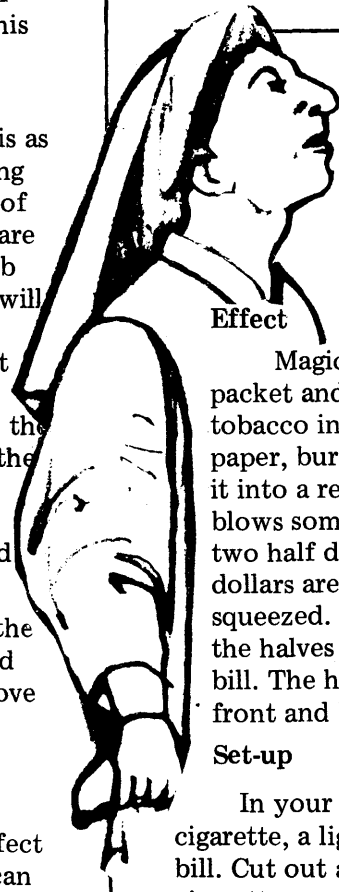
This will require a lot of practice to perfect but Tamariz demonstrated it so we know it can be done!

Follow the above instructions until the position shown in Fig 2 is reached. It is here that the essential difference occurs. This difference is shown in Fig 8. The double card, instead of lying on top of the pack as in the standard method is balancing on the forefinger of the left hand. The inner short end of the card rests on the pack. The tip of the forefinger is in the centre of the projecting card and about ¾" from the outer end. With the card(s) so balanced the forefinger is moved forward (away from the performer) about ½". This will cause the double card to move forward without separating, greatly adding to the illusion that it is just a single card. Do not attempt to move the finger back again as this will merely cause the cards to separate.

Continue with the basic move until the position shown in Fig 4 is reached. At this point lift the projecting card with the forefinger as in Fig 8 and move the finger back and forth a little thereby emphasising that the card is just a single one, before lifting it off the pack and proceeding with the trick you are doing.

Editorial Note

Study this once closely, folks! It is an object lesson in how a sleight should be tackled.



HOLY SMOKE!

by David Ben

Effect

Magician removes a rolling paper from a packet and then proceeds to place invisible tobacco in it to form a cigarette. He lights the paper, burning it up in a flash and transforming it into a real cigarette. Magi lights the cigarette, blows some smoke into the air and then removes two half dollars from the smoke. The half dollars are then placed inside the left fist and squeezed. The hand, when opened, reveals that the halves have transformed into a one dollar bill. The hands can then be shown empty both front and back.

Set-up

In your right jacket pocket place 1 cigarette, a lighter, and a crumpled up 1 dollar bill. Cut out a piece of flash paper the size of a cigarette paper and place it in your packet of cigarette papers. The packet of papers and two half dollars are placed in your left jacket pocket.

Stage One — Production of Cigarette

The left hand enters the left pocket to get the package of papers. While in the pocket the hand gets the 2 halves into the Downs Oblique Palm (Lower Downs Palm). The papers are removed from the pocket along with the secreted coins. Open the packet and hold it from the top pinched between the left second finger and thumb. The coins will remain perfectly hidden. The right hand removes a paper, really the flash paper and the left hand places the packet on the table. Both hands come together as if rolling a cigarette. Hold the paper

in the left hand while the right hand 'sprinkles' invisible tobacco in the paper. The right hand goes to the right pocket to remove the lighter. While in the pocket the right hand Slydini Palms the cigarette and then withdraws the lighter from the pocket and places it on the table. Hold the paper with both hands and pretend to lick and close the paper as if you have finished rolling the cigarette. The right hand, with the coins still oblique palmed, picks up the lighter and lights the flash paper. While the paper flashes and burns, extend the cigarette and you will have completed a beautiful flash production of a cigarette. The left hand still holding the lighter, lights the cigarette, and then places it on the table. Take a few drags from the cigarette and then pick up the lighter and packet of papers in the right hand and deposit them in your right jacket pocket. Finger palm the crumpled $1 bill in the right hand and withdraw the hand from the pocket.

Stage Two — Production of Coins

With the bill still palmed in the right hand reach up to your mouth to take the cigarette away. Take one last drag and blow the smoke into the air. With the coins still palmed in the left hand reach up in the smoke and slide a coin to the fingertips as if you produced the coin from the smoke. Pinch the coin between the left second finger and thumb and place it on the table. The remaining coin in the left hand will be perfectly concealed in the oblique palm during this action. Repeat this same sequence to produce the second coin from the smoke and place it on the table also.

Stage Three — Transformation of Coins

The final stage is solely Ross Bertram's "Hush Money" *(Magic and Methods of Ross Bertram, p.51).* After the coins are Downs Palmed, take the cigarette and wave it over your left hand for effect. Open the hand revealing the $1 bill. Return the cigarette to your mouth and then unfold the bill. Use the initial 'clean up' suggested in Ross' fine book. Place the $1 bill with the coins in your right trouser pocket and dispose of the cigarette as you wish.

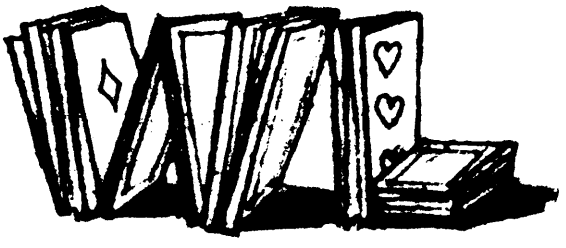
Observations

No originality is claimed here, only the routining. Several points make this routine particularly effective, the most important being the 'one ahead' principle. Because the left hand never once returns to the pocket, the coins that are produced should be a surprise. Especially since all the steals are logically covered and then *delayed.* The productions and transformations should proceed very smoothly. Practice this routine a little and you will be able to present a very pretty magical effect.

Editorial Note

Not everybody will be familiar with the Ross Bertram effect. This need not, however, occasion too much difficulty. There are numerous alternatives in magical literature and the reader will not have to look very hard to find a clean method of switching two visible coins for a note concealed in the right hand.

Obviously the text method is preferred but as David says, the routining is the most important aspect.



EDITORIAL **January 1982**

Here we are at the start of Volume 7. At the moment we seem to be running approximately a year late. Let us hope that we can keep sufficient issues in the pipeline to pull back on that.

Pat Page, who has never, as far as I am aware, missed a single issue, has done much over the years to liven up Pabular. I do not actually get to see Pat's column until the magazine arrives. He sends all of his articles straight through to Nick Bolton. Consequently, his is always the first column that I turn to. He always has something pertinent to say, even when he is just talking about his travels. I hope that he sticks around for many more volumes.

Last month, Pat's travels took him, amongst other things, to the Magic Circle Close-Up Competition. One of his comments about the competitors was that ". . .at least a third of them shouldn't have been there." If one were to be pedantic, one could say that any member has the right to enter the competition, so there is no reason why they should not have been there. Of course, we know that this is not at all what Pat meant. I interpret his meaning to be, that at least a third of them should have had more sense than to enter. This prompted me to wonder about competitions in general and just

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why does anybody enter them. Especially people who must surely know that they have not got an act of sufficiently high standard.

On the face of it, there should be only one reason for entering a competition, and that is to win. Obviously not everybody is going to win, but everybody who enters should be a potential winner. However, there are people who enter knowing that in no way are they potential winners. Some of them do so with good reasons. I have attempted to list a few of these possible reasons below:

1) *Pressure from the organiser.* Sometimes, if a competition is scheduled to take place and entries are a bit slow coming in, it is not altogether unknown for the organiser to "persuade" one or two friends to enter in order to make up the numbers.

2) *As a "Shop Window".* This is when a newcomer enters, because he knows that he is reasonably good and just wants to let the others see him work, in order to gain acceptance. In some competitions, as with the Magic Circle, there are people who are taking entrance examinations etc. These people are not looking necessarily towards winning any prizes. They just need to notch up a certain number of marks in order to pass their own individual test.

3) *As a prelude to a more important competition.* Say that a person has an act, which he intends to enter in a major competition somewhere. It makes sense to knock it into shape by entering smaller local competitions.

These, then, are some reasons why a performer may legitimately enter a competition, without necessarily looking to win it. No doubt there are others. However, all of these reasons, with the possible exception of the first, would suggest a certain ambition to achieve a reasonable standard. And even the first category would normally produce performers who the organiser felt would uphold the good name of the event.

So we are still left with the question of why so many substandard performers turn up year after year in different competitions. Is it that competitions really do not matter? After all, if twenty men sit down and perform their acts and one is voted the best, what does it prove? Does it make him a good magician and elevate him in the sight of his colleagues? Not necessarily. It merely means that of the twenty people who chose to enter, that particular panel of judges, on that particular night, in front of that particular audience, thought that he was to some extent superior to the remaining nineteen. In front of another audience, on a different night, the result might not have been the same. The whole twenty entrants might be the twenty worst magicians in the country anyway. Winning proves very little. Nor are the rewards much to write home about. A small cash prize possibly, a worn out tin cup or shield on loan for a year, your name on some scroll or plaque. Then what? Do people rush to book you? Do all sorts of doors fly open before you? No, they do not. It would be interesting to see lists of major competition winners over the last twenty years. Some have gone on to greater things, but a good proportion seem to have disappeared completely as national figures. Often winning a major award seems to be a one way ticket to obscurity. Just think how many I.B.M. Shield winners in the last twenty years have walked off the stage after the Gala Show, and the following year have never been seen at a major convention. Then think how many people are regularly seen over and over again, and yet have never won a competition of any importance in their lives.

Winning a competition may have provided a useful springboard in some people's careers. I rather fancy that those people would have got where they did just the same had they not won. The competition may have helped them, but rarely has it been a turning point.

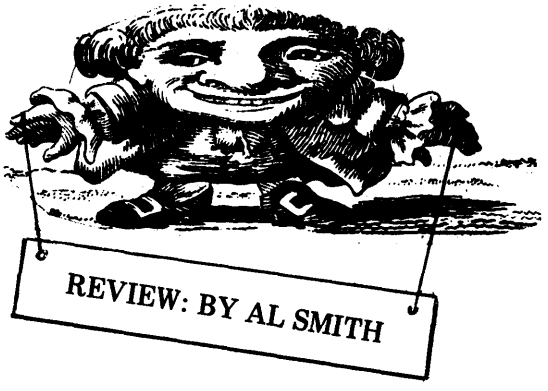
If we accept that what has so far been said is true, we are left with the question: do compeitions matter? Are they important? If so, what is their importance? Does it matter if their standard is high or low?

My own personal view (and this is only a hypothesis) is that competitions are important and do matter. I believe that ever since the dawn of time people have always enjoyed competing with each other in contests of skill/strength etc. Also people have enjoyed watching these competitions. Perhaps it might go even deeper than that. Perhaps we obtain some kind of tribal reassurance from competing/watching the fittest compete. It might be a sort of collective show of strength. Perhaps this is one reason why we feel let down when a competition is below par, or annoyed with a competitor, who we think is not fit to be representing us.

One of the things that set magical competitions apart from the jousting tournaments of days of yore, is that the losers do not suffer physical pain. That privilege is left to the audience! Perhaps this is why the weak are less reticent about entering than they would be if it were say a lion taming contest. After all the only thing that can get hurt is their pride. If

they have not got enough of that to make them want to produce a creditable act, then the injuries will be purely cosmetic anyway.

Perhaps the answer is to introduce a system of forfeits, whereby the people with the lowest marks have to pay for the prizes won by the triumphant. Or alternatively they could always have compulsory pelting with rotten vegetables.



"The Complete Walt Lees CANNIBAL CARD ACT", by Walt Lees. *Forty pages, ninety nine photographs. Author's publication. Price £4.75 plus postage 32p.*

The title of this book, and the very colourful and highly descriptive front cover will, I'm sure, make casual observers wonder just what lies between the covers. A sub-heading — 'Top Class Card Magic' — says it all, however.

The fearless and intrepid Editor of Magic's sometime monthly magazine has done it again. Three books in almost as many minutes. First came 'Four Professional Card Tricks', breathlessly followed by 'Roger Crossthwaite's Commercial Card Magic'. And now, this third opus — in the same style and format as the previous duo. Sad to say there is less of the Lees humour in this tome than has been evident recently, but the material is as strong as ever.

The book features a complete eight to ten minute commercial routine of card magic, the centrepiece of which is the late Lynn Searle's 'Cannibal Cards' effect. But, as ever, with Walt Lees, there's a lot more to it than that.

The routine kicks off with a couple of strong and direct card effects which, though having nothing specifically to do with the Cannibal Cards, sets the scene for what is really the meat of the routine, and introduces the 'Cannibals', loosely disguised as the four jacks. The black jacks appear first — magically (how else?) and promptly change into the red jacks. The black jacks then reappear, and a small packet effect follows.

Following this comes a very clear description of the Card Circle, developed from the one popularised a few years ago by Dai Vernon, and then we're into the Cannibal Cards segment itself. The Cannibals effect is really just a series of card vanishes embellished by a nonsense story. In recent years there have been many versions, some impromptu and some using highly gaffed cards. In keeping with the rest of the routine, the Lees Cannibals features only regular cards. It is not difficult either, relying entirely on standard moves.

A 'Collectors-type' ending reproduces the Cannibals victims, and a fancy triple cut rounds out both the routine and the book.

No review can do justice to any book — even granted unlimited time and space. This one is no exception. The foregoing doesn't sound like much to get excited about. Only the bare bones (pun intended) have been mentioned, but like the proverbial iceberg, a closer examination will reveal much more. Every conceivable scrap of information is given to enable the reader to actually *perform* the whole routine, rather than merely execute the mechanics. Details such as how to choose assisting spectators, who to look at, and when to look; what to do whilst looking.

All this and more is covered from 'A to Z'. And for me, as with his previous books, this is where Walt Lees scores. Technically there is nothing in the book to daunt the average card fan, and, strictly on a technical level, there is not a lot to excite him either — though I exclude the Card Circle, the triple cut, and a chapter on the elusive Double Lift from this, which are worthy of the closest study. But Walt shows how it is possible to use standard techniques and present entertaining and mystifying magic. The accent is not on technique, but, as it should be, on *presentation.* And here the book scores heavily. Excellent value, well worth a close look.

Roy Walton's THE COMPLETE WALTON Volume 1. *Published by L. Davenport and Co. Price £12.50.*

This is a hard-backed book of 226 pages (8¾ x 5½ inches) with 62 line drawings by Julia Walton.

For a number of years now, the latest Roy Walton book has always been an event eagerly awaited by those who know what is best in card magic. Magicians all over the world have almost come to take for granted his prolific output of consistently high grade magic. Perhaps, because

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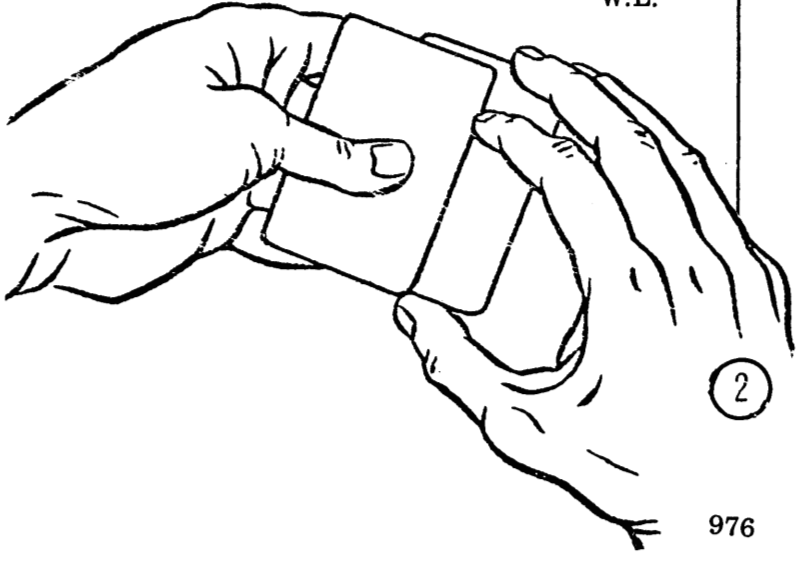
this output has been scattered pretty widely over various publications, many, myself included, probably failed to realise just how prolific it has been. That is why I was completely knocked out when presented with this large book! I was even more knocked out when I realised that this was just part one and that there would be a similar sized book to follow next year. There is no doubt in my mind, that when these two volumes are out and about, they will do much to establish Roy Walton in his rightful place as one of the world's foremost innovators with a pack of cards.

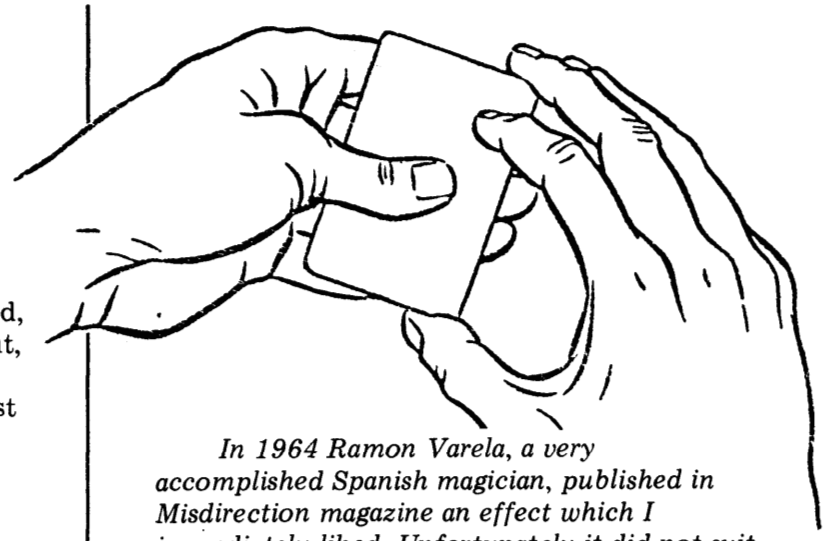
The book contains 113 effects and 13 descriptions of useful sleights. It comprises of the complete texts of seven of Roy's books, plus two new chapters, one on sleights and the other containing ten previously unpublished items. These two chapters alone are worth buying the book for, even if you already have every one of his other books. Please do not think that this is just a straight reprint of those books. The whole thing has been revised, updated and given extra illustrations.

It would be impossible to praise the work of Roy Walton too highly so I will not try. He is one of the very few British close-up workers who enjoys international respect. If you have never read any of his books, I would urge you to buy this one (and envy you the treat that you have awaiting you). If you have read any of his stuff you will want this book anyway, without me saying more.

If the above reads more like a sales spiel than an appraisal, I make no apologies. I have written and published a few books myself, which I would naturally prefer to sell. But I would have no choice, if approached and asked what was the best buy of 1981, other than to reply "The Complete Walton".

W.L.





In 1964 Ramon Varela, a very accomplished Spanish magician, published in Misdirection magazine an effect which I immediately liked. Unfortunately it did not suit my requirements. Now follows my adaptation of that effect. I hope it brings pleasure to yourself and your customers.

THREE INTO ONE WON'T GO

by John Fells

Effect

Three blue backed cards are shown one at a time. They are all aces of clubs. However one of the aces is later found to have turned face up between the other two, and when its face is fully disclosed it is found to be, not the ace of clubs, but three miniature aces. When the faces of the other two aces are shown they are found to be blank. What is more when the three ace card is turned face down it is found to have a red back.

You will require

Two blank blue backed cards.
One blue backed ace of clubs.
A red backed card with a specially printed face as shown in Fig 3.

Preparation

Rub with melrose the faces of the specially printed card and one of the blank blue backed cards.

Alternatively treat with roughing fluid.

Place both these cards face to face and they will temporarily join together and become one.

Set-up

Place the two prepared cards together on the table with the blue back showing. Place the other two cards face down on top. The ace being the top card of the group.

They can all now be put away in a plastic holder or wallet face down till the effect is to be performed.

Presentation

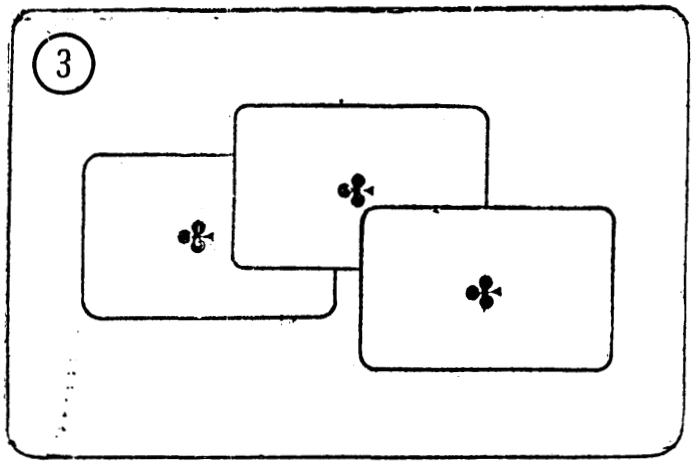
Remove the cards from the wallet face down being careful not to expose the bottom face up card.

Hold face down in dealing position in left hand.

Take the cards from the left hand by placing the index and fingers of the right hand underneath the inner right corner of the cards with the thumb on top.

Fan the three cards (?) by spreading the fingers and thumb in opposite directions: as you say "I like to show you a little something. . ." Due to the way in which the cards have been prepared they will move together as one. Close the fan and hold the cards face down in the right hand as in Fig 1. Count the cards into the left hand as shown in Fig 2 reversing their order. The ace of clubs will now be face down on the bottom and the double card will be on top.

As you do so, you say ". . .with this, one, two, three cards." Hold the cards face down in the glide position in the left hand. IMPORTANT. The new few moves must be performed smoothly and without hesitation. Turn your left hand palm up and show the ace of clubs. Turn your hand palm down again, perform the glide and remove the blank face card which goes face down on the table "and they are all in fact aces of clubs". Again turn your hand palm up, show ace of clubs, turn your hand palm down again and remove top card (double card) and place on top of tabled card. Finally turn your hand face up again as before, show ace of clubs, take it with the right hand which then slides it beneath the two (?) tabled cards and in this way uses it to pick those two cards (?) up. Place all three into the left hand which immediately palms the bottom card (ace of clubs) while appearing to square the cards. The right hand which has not lost its grip of the cards moves forward with them and places them on the table, at the same time the left hand laps the ace of clubs and immediately returns to the tabled cards and assists the right hand to spread them, first only a fraction on the table (forcing the two prepared cards apart) and thus exposing the centre face up card as you say "But the mystery in these cards is that they seem to perform on their own. For instance on this occasion the centre ace appears to have turned itself face up." Show the face of this card and also turn the two face down cards face up. "In fact they have done more than that, all three aces have joined together, and this ace in its embarrassment has developed a red back." Turn the centre card face down and show the red back.



DUMBO

by Wally Boyce

This is just a quick little gag/bit of business. How or when you use it is entirely a matter of choice.

The scenario is this. At some point in the act the magician asks the audience, "Have you ever seen an elephant fly?". . .

. . .After a slight pause the wizard continues, "Well! This is an elephant fly!" and so saying, produces, magically or otherwise, a very long ZIP FASTENER!

THE OLD-TIMERS KNEW A TRICK OR TWO!

— Recollections of Horace Spencer, as told by his friend and associate Dick Turpin to Walt Lees.

Horace Spencer was the brother of Stanley Spencer the famous painter. He seems to have been in many ways the "black sheep" of the family, prefering to spend much of his time busking around the London pubs. He was by all accounts a very fine magician, especially in the rough and tumble atmosphere of publand in the 1930's depression.

It was during this time that he met up with Dick Turpin and they decided to work together

as a team. He taught Dick many of his own effects and together they survived those difficult years. It is interesting to compare the work of Horace Spencer with that of the legendary Max Malini. Both were opportunists, quick to take advantage of any situation, in which they found themselves. Also both were adept at creating situations and secretly preparing well in advance for something that would seemingly be done "impromptu".

Here are a couple of examples of how Spencer would prepare for a piece of "impromptu" magic. And how he would use it to advantage.

The Vanishing Cane

Spencer always carried a vanishing cane, ready for use. He would treat it as a normal walking stick and would casually put it in the umberella stand of any pub, that he happened to be working. Whether or not the cane that he used was a spring steel one, or whether one of the older type, which had to be pushed closed, is not clear. Nor is it important. What matters is the way in which the cane was utilised to Spencer's financial advantage.

If the particular pub happened to play well, and there were rich pickings, Spencer would depart, "absent mindedly" leaving his stick behind. This would provide him with a perfect excuse to return the next day and enquire whether he had left it there. He would then go and find it in the hat stand, all the time conversing with the barman from across the room. Naturally everybody would be aware of him, because of his raised voice.

When he found the cane, he would make some remark to the effect that it was a very expensive one and that he did not want to risk losing it, so he had better send it home now. As he said this, he would make sure that plenty of people were watching, and vanish the cane.

In this way, he was able to row himself into that lucrative establishment on two successive occasions. Normally most publicans would not give a busker permission to work their premises as frequently as that.

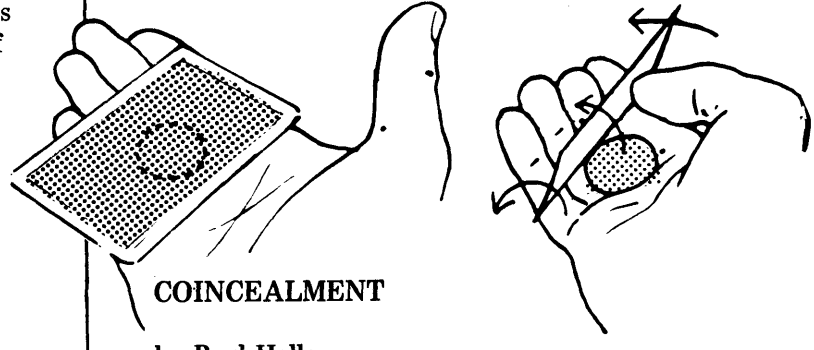
The Rubber Eggs

Although it was no doubt possible to obtain magicians rubber eggs at the time, Spencer preferred to make his own. He would obtain small, white balloons from toy shops and partially inflate them. In this state, they closely resembled the peeled, hard boiled eggs, which were sold in some pubs at that time. These were frequently displayed in large bowls of pickle vinegar on the counter.

Spencer would walk into the pub and, while the barman was serving another customer, would quietly drop three of the partially inflated balloons amongst the eggs.

He would then order his drink, usually selecting something that was near the other end of the bar. Then, when the barman went to get it, while he was as far away as possible, Spencer would call out to him, "I will have three of these eggs as well. Have you got a bag to put them in?" Setting things up in this way gave Spencer a pretext for talking in a loud voice, causing several people to look in his direction. When he "noticed" them looking, he would address them to the effect that he always enjoyed a pickled egg or two for his supper. He would continue to converse with them, until the barman returned with his drink and the bag (apparently pubs used to have paper bags to wrap snacks in, in those days). Spencer would then carefully select his three balloons from the bowl, drop them delicately into the bag, and then appear to be at a loss as to what to do with it. Finally, with some comment that he had better send the eggs home now, he would screw up the bag, bursting the balloons in the process. Quite how he did this cleanly is not clear. Perhaps he had a convenient pin concealed somewhere. Alternatively he may have set fire to it. Again this is not important. The lesson is how he used this very simple means to attract the attention of the whole company and row himself in.

In the next issue we will tell you how he managed to get himself into the lounges of pubs where buskers were only permitted in the public bars. Also we will tell you how he used to throw money away in the street!



COINCEALMENT

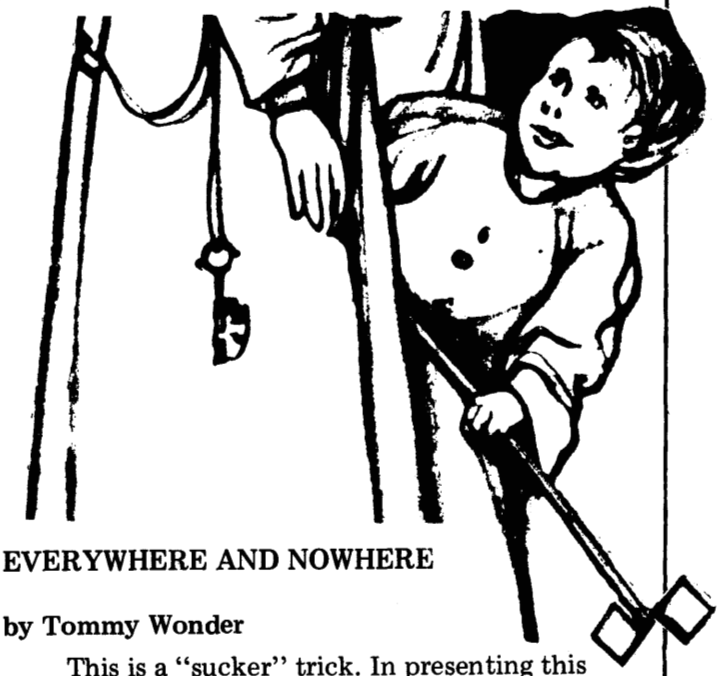
by Paul Hallas

The above just goes to prove that I can come up with titles just as corny as anyone else. In fact this is not a trick at all but a move. It is a move limited only by your imagination, which is another way of saying I haven't quite figured out what to do with it yet! It will probably feel quite at home in a "Matrix" type of effect.

Basically you are showing a card in your hand, the card is turned over, and yet a coin in the hand is never seen. It is so easy to do it is laughable. (Like most of my magic).

A card is placed over a coin that is fingerpalmed in the right hand and the hand fully opened. Then again, if you wish a card with coin concealed behind it can be placed onto the outstretched right palm. That covers most variations I think. Either way, the result should look like Fig 1.

Now comes the turnover: place your left hand in your pocket — you don't need it. Start to curl the right fingers. At the same time bend in your right thumb and lift the card from the rear end. When the card is at right angles to the palm, part of the coin will probably be visible to you but entirely hidden from the front. See the totally unecessary Fig 2. At this point the thumb presses onto a fingertip through the card, and moves forward slightly. This angles the card so that the coin is no longer visible to the performer. The thumb moves away and the fingers are outstretched again. If done correctly you appear just to have flipped the card over, the coin will not have been seen. It can be done very fast or very slow. In fact it is more or less the same move as the one used to show a business card blank on both sides except that you do not turn the hand over.



EVERYWHERE AND NOWHERE

by Tommy Wonder

This is a "sucker" trick. In presenting this classic, it is necessary that the audience should be really convinced that I have "goofed". They must really be made to believe that I produced the wrong cards. In the end everyone will know that they have been "led up the garden path" and that it was all planned. In most sucker tricks it is usually all too obvious that the magician is only pretending that the trick has gone wrong. To really convince people requires an understanding of how you would act if the mistake were genuine. Acting alone is not enough. It is necessary that the effect be constructed and the moves chosen so as to give the maximum scope for you to play the part. The routine plus the moves plus the acting should form a harmonious whole.

I will try to elaborate on this in detail when we come to the key points of the routine.

Set up

Reading from the face of the deck 9C-2H-2C-Double face card showing 9C-any court card. (The double face card that I use is 9C/2D. The regular 2D is removed from the pack). Obviously not everybody will have the necessary double face card. Once the routine is understood it can be adapted to be done with other cards.

Routine

Ask someone to say stop when you hindu-shuffle the cards. This way the 9D is forced. After the card is seen by everyone, the deck is reassembled, bringing the 9D somewhere in the middle of the deck. As you assemble the deck, act a bit startled, look intently at the side of the deck for a second or two (pretend you have lost control of the chosen card), shrug your shoulders as if saying, "Ah well, we might still try it." (This is all of course SILENT acting). Place the deck face down on the table. Make a magical gesture, and spread the deck from left to right. This will reveal the face up 2D (really the double facer). This whole procedure up till now is very clean and would be very strong magic, if you had indeed produced the chosen card; alas you have not. People will not be too amazed that the trick went wrong, since they sensed you make a mistake at the beginning, (this is why the little hesitation was important when you assembled the deck).

So you have produced the wrong card. Let us think now what you would normally do when your best card-revelation misses. Outwardly you would try to stay calm — inwardly: PANIC. Many thoughts would flash through your mind, the very first, which enabled you to put matters right, you would probably use. It is highly likely that this second attempt at finding the right card will not be as flashy and as effective as your best card-revelation. So to ensure that the audience think that you "goofed", do just that.

Find the second card in a less flashy and effective way.

The face-up 2D (double facer) is pushed out of the spread. The left hand gathers the cards at the left side of the 2D; the right hand the cards at the right side. The right hand cards are placed UNDER the left hand cards. (At this point you have on top of the deck: 2C-2H-9C. The picture card is on the bottom). The deck is face-down in the left hand.

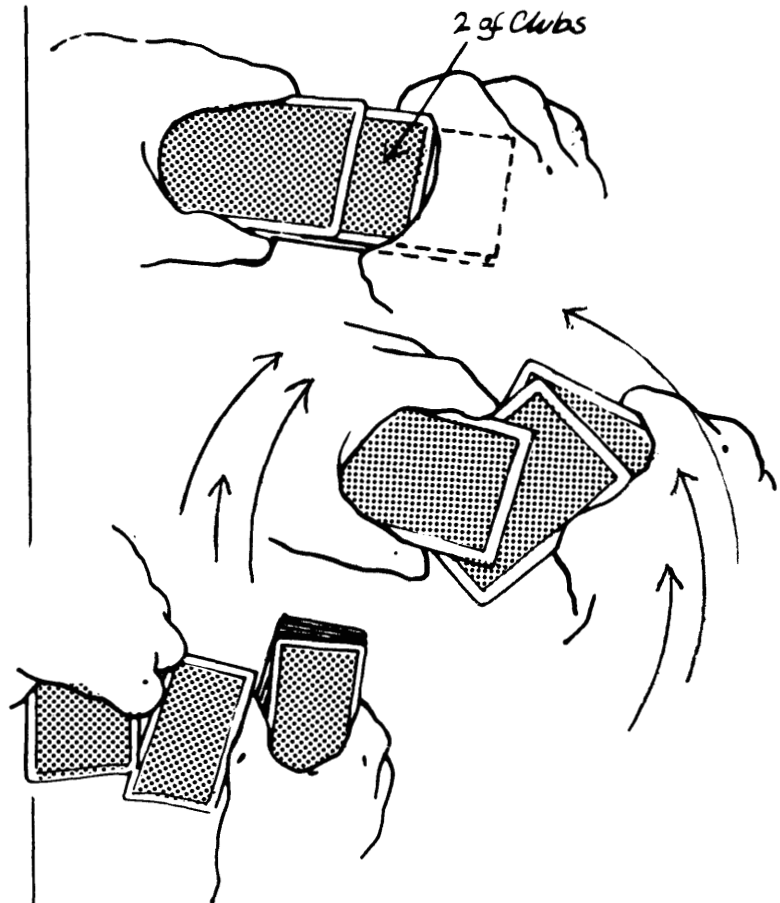
Cut off about 1/3 of the deck and while you do so, peek at the card you cut at. Do not hide this peeking, although do not make it too obvious either. You do not have to remember this peeked card. You only peek it to give the audience the impression that you are improvising to find the correct one. The cut-off portion is "weaved into the rest of the deck. Hold the deck vertically, faces to the audience. The upper card of the right portion (the 2C) is pushed further to the left as in Fig 1.

Now lower the left packet and move the right packet upward. The 2C will swivel into view between the right thumb and the left forefinger (Figs 2-3). After everybody has seen the 2C let it fall from between your two hands face-down on the double facer, already on the table. The right packet is placed under the left packet (which leaves the 2H and 9C somewhere in the middle).

The audience have two reasons to think you are really messing things up here. Firstly because the method used is not as magical for laymen as the method used for the first card (magicians may think otherwise because the second method is more novel to them), thereby showing that you were groping for a method — any method — to produce the card. Secondly, this card is also a 2, making the audience believe you think that they have chosen a 2 (what do they know about controlling cards?). "Wow, this magician thinks we chose a 2, he is on the wrong path altogether." The production of the third wrong card will strengthen this belief.

Fan through the deck, faces towards you, cut the 2H to the top. Turn the deck face down in the left hand and show the card you cut at openly, namely the 2H.

The least effective method to produce a card would be to openly take it out of the deck and show it, this is what you have done. You do not seem to care anymore about producing it, in a fancy way, after two failures. You are just frantically searching for the chosen card. This would be the normal procedure, which a none too competent magician might employ if he were in trouble.



Now in utter disbelief at your own mistakes, ask them if they chose the 2S. Whilst asking this, there is the perfect moment to do the top-change. The 2H is changed for the 9C, which is thrown, face down, on top of the other two cards on the table.

The top-change is not seen because nobody is interested in the cards anymore, they are more interested in you, a helpless soul, making things worse and worse for yourself. Also it is not seen because you are asking the question about the 2S.

When the audience say that they did not choose the 2S, adopt an attitude of giving up. Pretend all is lost *and that the trick is over.*

This pretending that the trick is over is important. It sells the idea you have really 'loused' the whole trick up.

Ask them which card they did choose. After they tell you, look through the deck and shrug your shoulders. Pretend that you do not understand how the trick could possibly have gone wrong.

Three two's were produced in successively less interesting ways. You did not find the chosen card. *The trick seems to have ended.* When doing this trick I have never come across a layman who thought that all of this was just a set-up. They have all been convinced that I really

blundered. For a sucker-trick I think that this is essential. If they are not truly convinced, then it becomes just another trick.

Many times after the effect is over people say, "I thought you missed! You fooled me! It was all part of the trick!" They are fooled by the acting more than by the mechanics. They usually do not consider the technical part to be important. I believe that by convincing people you missed — really missed — they will enjoy sucker-tricks (so long as it is not done in a smart-alec, conceited manner).

On the table are the double-facer (2D showing) — a face down 2C — a face down 9C (which is believed to be 2H). The deck is face down in the left hand with 2H on top.

After letting the audience tell you that the 9C was the chosen card, pick up the 9C from the table (it is thought to be 2H). Rub it against the left sleeve. Peek at the card while saying, "The card was the 9 of . . ." The audience will say, "Clubs." "Ah, yes clubs." Rub the card a little more and show it to be the 9C. (This asking of the suit of the chosen card gives the idea you could change the card to whatever they say, implying real magic).

When it is shown and people see the chosen card, they start to realise that you fooled them into thinking that you had missed. There will be relaxation and a perfect opportunity for another top change.

The 2H is placed face down on the table (supposedly the 9C). When you make the top change keep a left little finger break beneath the 9C. The left hand turns palm down (with the deck in hand) and picks up the second card, while the right hand places down the 2H.

Turn the left hand palm up again. Make a double lift. The right hand now has the 2C back to back with the 9C. The snap change is performed UNDER the sleeve. (This is an idea of Al Leech, it makes the snap change more magical). Both cards are dropped onto the deck. The 9C only is taken in the right hand again. With this card the double facer is turned over. Actually the Mexican turnover is performed. So the 9C ends up face down on the table, the double facer ends up in the palm down right hand, 9C side showing. The audience will assume that the face down card is the 2D.

Let someone on your right rub the card on the tablecloth and turn it over. When the spectator turns over the card, all eye's will be on him.

In the meantime the right hand has turned palm up, at the same time adjusting the double facer to keep the 9C side visible.

As the spectator turns over the 9C on the table, make the top change, and turn the left hand palm down immediately. The 2C is placed face down on top of the 2H already on the table. Take the 9C from the spectator and fairly place it face down on top of the two cards on the table.

By now the three two's have all been changed into the 9C. The method of changing them is stronger each time. The first changes while face down, the second card while face up. The third is seemingly changed by the spectator.

All top changes are well covered, either by the psychology of the specific moment or when attention is at another spot.

People are usually anxious to take the 3 cards from the table to see for themselves, if they are really all 9C. This must be avoided. I do it this way. I stretch my hands forward in front of the 3 cards, so that in order to take the cards they would have to go underneath my arms. This will prevent them.

As my hands go forward, the left turns palm up while the right covers the deck and immediately palms the double facer (9C side is against the right palm). The deck is turned face up, immediately, and the front card is colour changed into the 9C. This colour change can look good, because it seems impossible to have stolen a card from the deck, since it is face up for only a moment before the colour change occurs. Now the deck is turned face down, and by the Hindu shuffle it is shown to contain only 9C's.

When doing the Hindu shuffle, I only show a 9C 3 or 4 times. Also I never show the same person a 9C twice in a row. I show the 9C to different people, so the deck is not held in a fixed position. Done this way I have found it to be deceptive.

After you have shown the last 9C, the right packet is placed under the rest of the deck (9C is on the bottom now).

The deck is again turned face up, the right hand takes the double facer. While this card is being taken, the left hand turns palm down again, in order not to flash the face of the deck.

While saying it was all an optical illusion, rub the double facer (9C side showing) over the 3 cards on the table. Then the double facer is slid under the 3 cards and they are turned over. Actually this is the Mexican turnover again, but this time 3 cards are turned over. The double facer is added to the 2H and 2C, and is now 2D side showing, and the regular 9C is held back in the right hand.

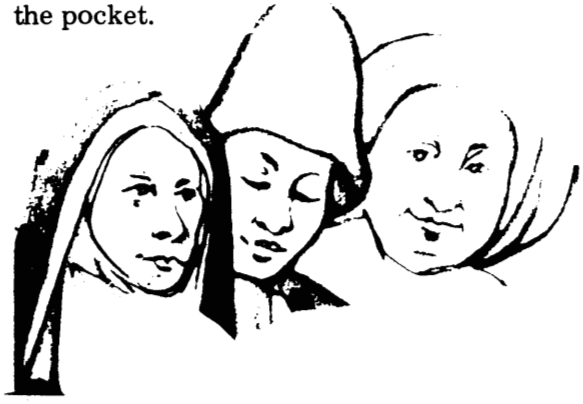
While the three tabled cards are turned over, the left hand turns the deck face down, (by turning it with the fingers, so the hand itself stays palm up).

The right hand holds the regular 9 face down and immobile. From now on. The left hand, with the deck, goes to the front and to the right. In this movement it passes the right hand and top changes the card in the process.

The left hand turns the deck face up and places it on the table, and spreads it to the left. The first few cards are not spread to hide the regular 9. This is done while saying, "As you see, there is not a single 9C in the deck."

Then turn over the card in the right hand saying, "Neither is this card the 9."

Then while explaining that there has never been a 9 — that it was all imagination — the deck is scooped up, the top card (the 9) is palmed in the right hand and produced from the pocket.



The Page boy speaks....

I wonder how many readers of this magazine actually go out and perform close-up magic regularly? It appears to me, and many others before me, that most members of magic clubs go there to amuse, amaze and entertain each other. I am not suggesting this is bad. I think it's very good. They enjoy their hobby, which is what a hobby is for, fun. But they don't as a group contribute very much to the hobby.

There are, however, some magical hobbists who take things more seriously. They are genuinely interested in improving their skill, knowledge or understanding of misdirection, or whatever. The first group do little more than provide an audience or sounding board for the second group who really only want to see magic performed for them or have it explained to them. In other words they want to learn new tricks most of the time.

Let's assume that I am right. Actually, know I am right but I do realise that there are more than a few of the first group who will disagree with me. If I am right, can anything be done to bring the two groups onto the same wavelength? Answer — no.

Not only is the answer no, but in my arrogant opinion, the answer should be no. They are two different groups with different interests and different aims. The first group could never bring themselves to try and understand the meaning of the word misdirection, and the second group tend to look down their noses at the latest version of the paddle trick.

I don't often discuss magic tricks as such in this column but I would like to impart a little of my close-up experience for the benefit of the aforementioned second group. The first group, of course, will be able to appreciate it but the beauty of this one shattering piece of knowledge is that only the second group will be able to benefit by it. Are you getting the impression that I am with the second group?

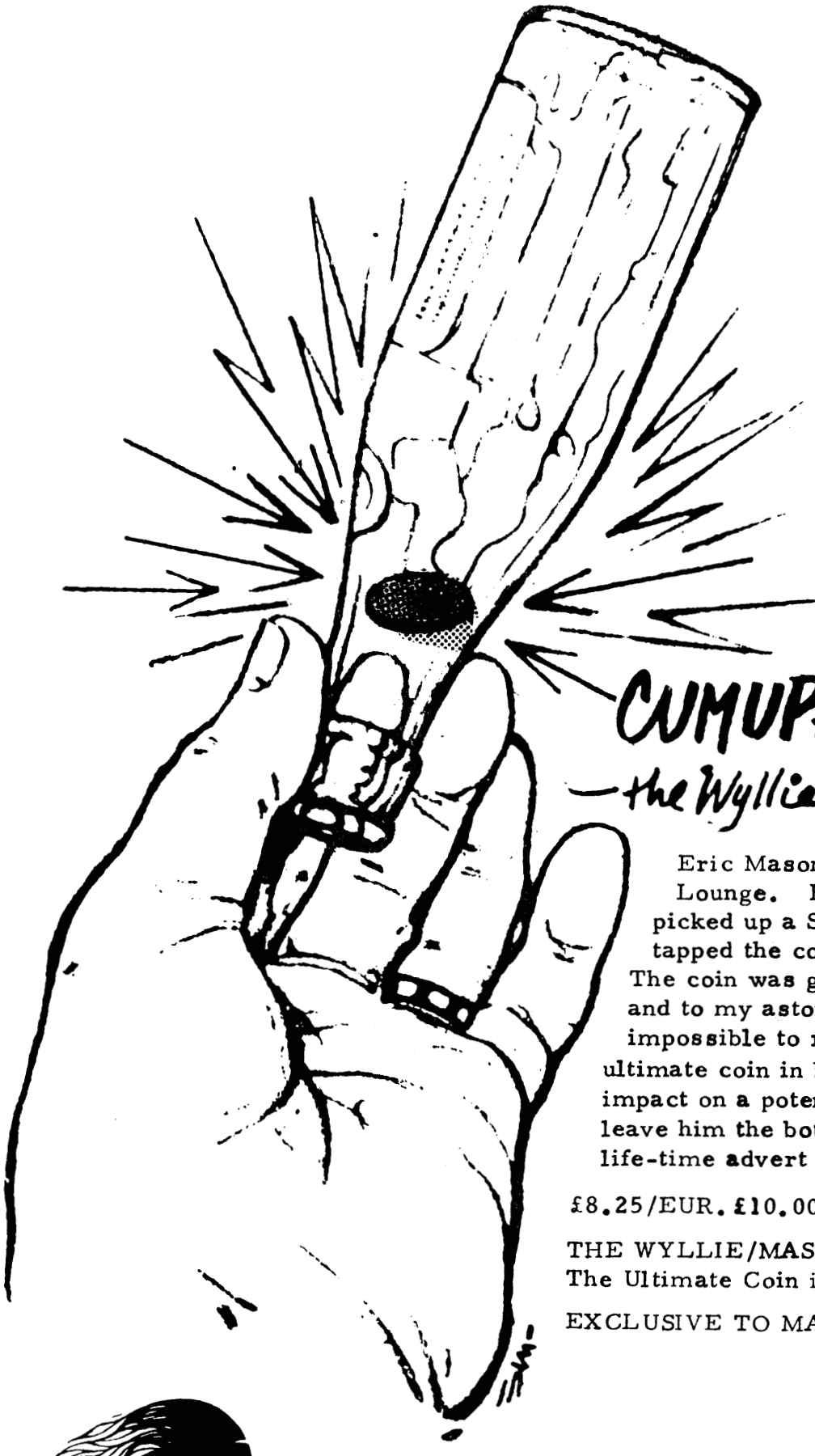
The effect is the Sponge Balls. Have you ever had to perform close-up in an after-dinner situation where there are perhaps ten people sitting around a circular table? This is almost the norm for a banquet-style function. Usually the table is cluttered up with glasses, bottles and a vase of flowers, a candleabra and lord knows what else. The first problem you come up against is the fact that you can't do anything on the table top because the people sitting at the other side of the table are about seven feet away trying to see through a maze of glasses, bottles etc.

Solution coming up. Instead of placing the sponge balls on the table top, turn three glasses mouth down on the table and use the bottoms of the glasses as a working surface. The taller the glasses the better. The logical sequel is to carry a small board, perhaps twelve by five inches and to lay that across two upturned glasses as a sort of raised table on top of the table.

That's it, folks. It's a gem of an idea, it really works, it is 100% practical. And you know who can't use it.

Goodbye,

Patrick Page



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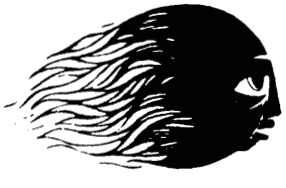

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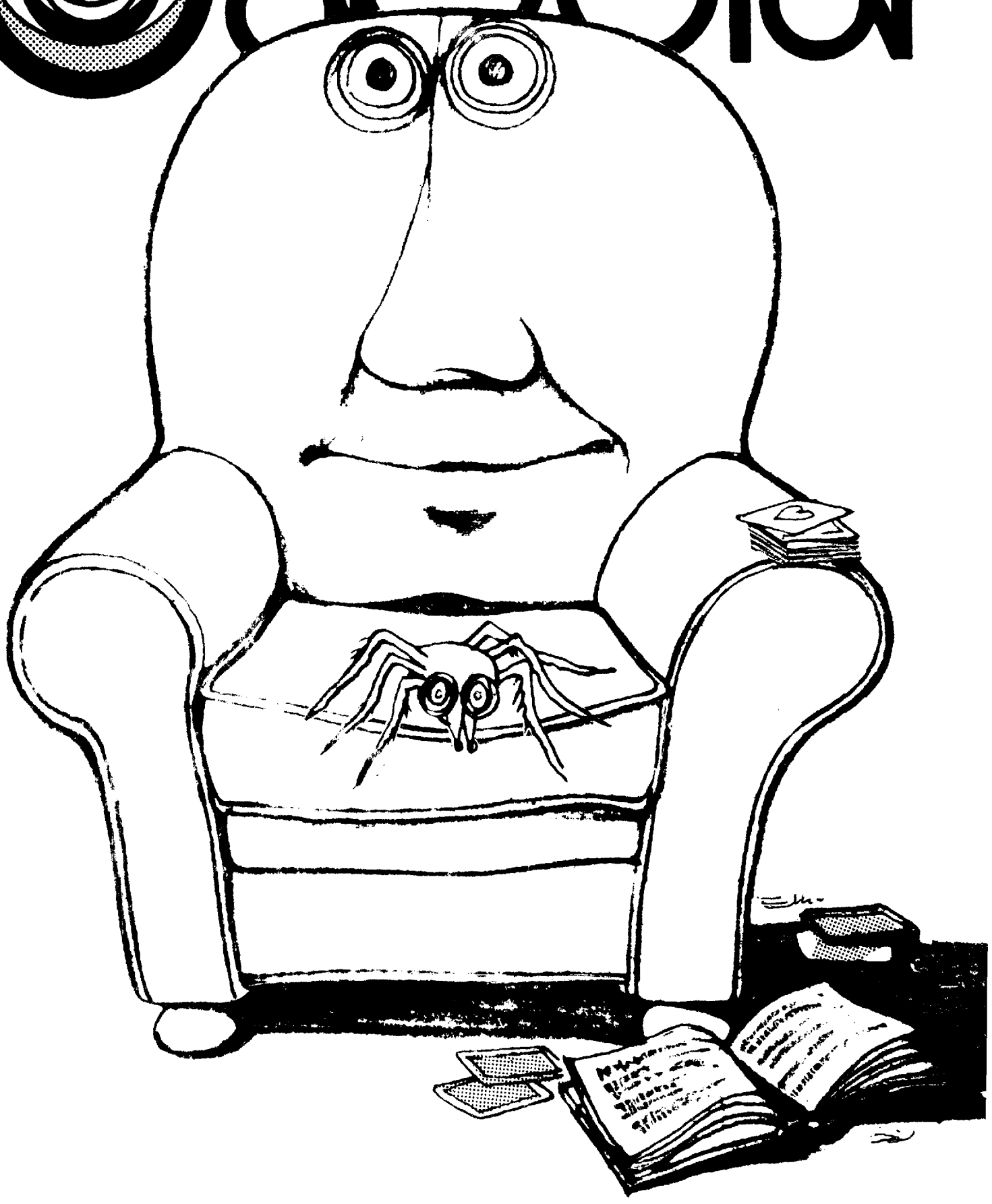
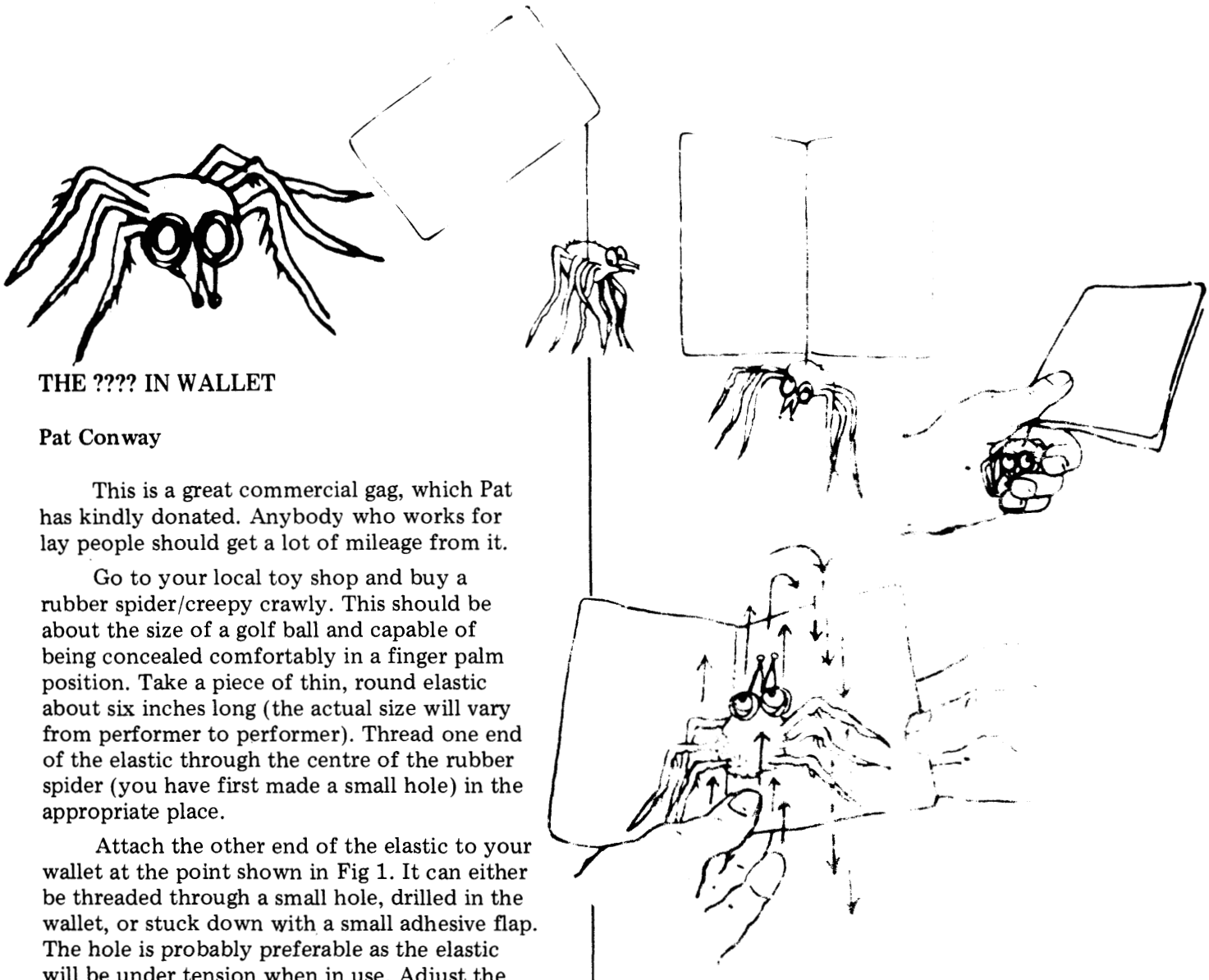




THE ???? IN WALLET

Pat Conway

This is a great commercial gag, which Pat has kindly donated. Anybody who works for lay people should get a lot of mileage from it.

Go to your local toy shop and buy a rubber spider/creepy crawly. This should be about the size of a golf ball and capable of being concealed comfortably in a finger palm position. Take a piece of thin, round elastic about six inches long (the actual size will vary from performer to performer). Thread one end of the elastic through the centre of the rubber spider (you have first made a small hole) in the appropriate place.

Attach the other end of the elastic to your wallet at the point shown in Fig 1. It can either be threaded through a small hole, drilled in the wallet, or stuck down with a small adhesive flap. The hole is probably preferable as the elastic will be under tension when in use. Adjust the length of the elastic so that it is a little shorter than the length of the wallet.

Open the wallet as in Fig 2 and stretch the elastic, so that the spider can be positioned as shown in the picture. Then close the wallet and place it in your inside coat pocket, so that the spider is the first thing that you will grasp as you remove the wallet.

When you are ready to perform the gag, reach inside your coat and grab the wallet. The hand should hold it as in Fig 3 with the fingers concealing the spider. Open the wallet flat as in Fig 4 and at the same moment release the spider. Because of the tension of the elastic it will be catapulted over the front of the wallet, where it will dangle down as though from a web, bouncing up and down. The effect is, to say the least, startling. It makes an ideal intro for any small trick that can be carried around inside a wallet.

TAKE ME TO YOUR LEADER

Keith Bennett

This is a very short, clean and straightforward "Follow the Leader" effect. There are no fishy moves nor is there any excessive card handling. No set-ups or extra cards are required.

EFFECT

The performer removes four red cards and four blacks from a shuffled pack. This can be borrowed, if desired. The condition of the cards is not crucial to success. The cards are placed in two separate piles on the table. All of the red cards are in one pile and the blacks in the other. By altering the positions on one of the red cards and one of the blacks, the remainder are caused to transpose. This is repeated a number of times.

WORKING

Remove any four red cards and any four blacks from the pack. Drop the red cards face upwards in a pile on the table. Next place the blacks face up on top of the reds. This should be done as part of the removing process and not as a separate action. In other words, go through the pack and remove four red cards first of all. Then, having placed these on the table, remove four blacks. In this manner, the position of the eight cards in the pile is arrived at naturally, rather than appearing contrived.

Pick up the pile and place it, face downwards, into the left hand. With the left thumb, spread off the top four cards. These are taken by the right hand, which holds them in a small fan. Casually turn them, face towards the audience, showing four reds. Ask, "Do you know why these are called playing cards?" Pause and wait for an answer. While waiting, look enquiringly at the spectator(s). It is this business of asking a question and waiting for a reply which starts the misdirective cover for the critical move. As you look at the audience, relax and casually return the cards from the right hand to the top of the packet in the left. In the process, the left little finter obtains a break beneath the top three red cards. When you have heard whatever answers the audience suggest to your question, provide your own. Say, "They are called playing cards because they like playing games!"

As you say the line, the right hand casually retakes the three red cards, above the left little finger break. Hold the packet between the tips of the right fingers and thumb. This is a similar grip to that used in the Vernon version of the Elmsley count.

Separate the hands about eight inches and using the left thumb push the remaining five card packet into a similar fingertip grip. Do not make a move of this. Just casually do it, while gesturing in a natural manner. Follow this up by rotating both hands in unison at the wrists to bring the palms towards the floor and, of course, the cards face upwards. This will allow the audience to see the reds in one hand and the blacks in the other. Or so they should think; if you have carried out the above actions with the right air of nonchalance.

Rotate the hands back to their original position again, turning the cards face down once more. Making a remark such as, "For instance, these cards like to play 'Follow the Leader", replace the three cards from the right hand beneath the five held in the left.

If the above action is to be executed without arousing suspicion, it must be performed in a casual, guileless manner. There must not be the least suggestion of any chicanery. The timing will come from the three lines of patter so far given. These are all that need be said, and indeed all that should be said. The action should have been completed with the words ". . .'Follow the Leader'. Remember that so far nothing magical has happened. Nothing has been done that should arouse suspicion or require explanation. The trick, as far as the spectator(s) is concerned, has not even started. The only thing that could give you away is your own manner. The whole of this move should be a casual gesture, with no emphasis placed upon it.

The packet will now read, from top to bottom (with all the cards face down) one red, four blacks, three reds. The audience should believe that there are four blacks followed by four reds.

Say, "I'll show you how they play it." With the left thumb, push off the top four cards, face down into the right hand. Place these in a face up pile, reasonably square so as not to betray the presence of the odd red one. Many performers would contrive at this point to perform an Elmsley/Jordan type count to show four blacks. If your acting and timing have been correct this is totally unnecessary. Indeed to do so would not only be a tacit admission of lack of faith, it would also serve to arouse suspicion. The audience would wonder why you were taking the trouble to keep showing that which you suppose they already know. It is far better that they be allowed to assume what they have no reason for disbelieving, than to have their suspicions aroused by excessive "proof" and handling.

The four cards remaining in the left hand are squared and placed face up alongside the first pile, to its left.

Take the top card of each pile and place it face up on the table, in front of its pile i.e. towards the spectator(s). Explain that these are the "leader" cards. The other cards always follow them. So saying, turn the two piles face down and replace them behind their respective "leaders".

Change the "leader" cards over, so that they are in front of the wrong piles. Next turn over the top card of each pile, showing that it matches the new "leader". In other words, that the piles have somehow changed places. Place these two cards face up on top of their "leader" cards.

Leave the face up cards where they are. This time, exchange the two face down piles. Having done so, turn over the top card of each pile and show that once more they match the face up cards. Place them on top of their respective "leaders".

The position will now be that on the table, face up, are two piles of cards (three in each). Behind these are two face down cards, which match their respective piles. Casually turn these over and show them.

The final move is an optical illusion, which is credited to Dr Jacob Daley. It brings the effect to an extremely strong climax. It must be performed smoothly. When it is, the result is very striking. The effect is that the audience see you change the last two cards over and deal the red onto the black pile and vice versa. The cards still, almost visibly, change colour. It is one of those stunning optical illusions, which fool you, even when you have them explained.

Assuming that the right hand pile contains the red cards, (which it will if the directions so far given have been faithfully followed), pick up the red card between the tips of the right first and second fingers. Take the black into the left in a similar grip. Both cards should be face down at this point.

Rotate the hands slightly towards yourself, so that the cards are tilted sufficiently for their faces to be seen by the audience. Once the fact that the cards match their respective leaders has been grasped, bring them back to a horizontal position.

You are now going to apparently deal the right hand's card, face down onto the left hand pile. At the same time you are going to deal the left hand's card onto the pile on the right. In the process, however, the cards will be switched.

To perform the switch, bring the hands together so that the right hand can now take a hold of the left hand's card between the second and third fingers. Simultaneously, the left hand can grasp the right hand's card between the first finger and thumb. In this manner the two cards can be changed over.

Separate the hands and cross over the wrists. Deal the card in the left hand, face down, onto the right hand pile. At the same time, deal the right hand's card onto the pile on the left.

Obviously the above move needs to be performed very smoothly. There must be no hesitation or noise as the cards are exchanged.

Uncross the hands and with the right hand turn over the top card of the right hand pile, while the left hand turns over its top card. Do not finish there, however. Do the last move one more time, causing the cards to end up back where they started. In theory this double exchange of the last two cards should be bad magic. The two changes apparently cancelling each other out. This, in point of fact is not the case. The optical illusion gains from the repetition.

EDITORIAL February 1982

First of all, an apology to those readers who normally renew their subs at the International Day in December. This year we were denied the stand that we usually have. Obviously Ron MacMillan has every right to do this, if he chooses.

Nice to see that Paul Daniels was in the top ten Christmas television shows. Mind you, with the plum spot on Christmas day, it was hardly surprising. None the less, it is still pleasant to see a magician well up in the ratings and to see the B.B.C. having sufficient faith in him to give him that spot. Of most interest to close-up workers, no doubt, would be his handling of the Glide in one of the card routines. The manner, in which he approached the sleight, was diametrically the opposite one to that of myself and I believe most other cardmen. He performed it very slowly and deliberately, calling attention to the "fairness" of the action. Amazingly enough, it worked. The lay people watching with me were totally unsuspecting. There is no doubt that Paul Daniels is a very deep thinker when it comes to magic. A much deeper thinker than most magicians possibly realise or give him credit for. His handling of this simple sleight showed this very clearly indeed.

A very nice gentleman (judging by his letter) called Verner Seitz, wrote from Copenhagen on several matters. One was the "Spirit Count" mentioned in Pabular Vol.6 No.12. He pointed out that this first appeared in Kabbala Vol.3 No.4.

Mr Seitz also suggested that we might try to put together a Fred Kaps memorial issue of Pabular. I wonder how readers feel about this. Would it be presumptuous of us? I would like to hear from anyone who knew Kaps and who has any personal experience of him, his approach to magic, his thinking and ideas. We

did publish an article by him some years ago, setting out a basic philosophy of magic. It is a great loss that he was taken away at such a comparatively early age. I now throw the matter open to our readers.

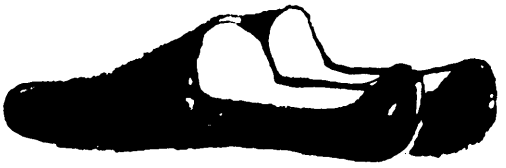
Had a 'phone call from "The New Cresta Hotel", Hobs Moat Road, Solihull. They are having a Magical Extravaganza from 3rd-6th March. This opens at 8.00pm each evening and the cabaret is from 9pm to midnight. The acts featured will be Alan Shaxon, Mark Raffles and Shahad Malik. The compere will be Simon Lovell, an occasional contributor to these pages. There is no close-up as such, but no doubt Simon will be only too pleased to make contact with fellow enthusiasts.

The prospectus for Blackpool has just arrived. Those who did not attend the British Ring convention at Great Yarmouth will find much of interest. Those who did may have to keep ducking out and looking at the tower just to remind themselves that they are at a different convention (with at least nine performers the same). Still, Blackpool is always an enjoyable event and one not to be missed.

Just after Blackpool, on March 6th to be exact, Martin Breese is putting on a one-day close-up convention. The venue will be The Royal National Hotel, Bedford Way, Russell Square, London W.C.1. Starting time is 10.00am. Lecturers/teachers include Bobby Bernard, Ted Lesley and John Mendoza. Performers include Ralph Brackman, Ken de Courcy, Graham Jolley, Stephen Tucker and Steven Hamilton. Host and compere Pat Page. Admission is to be by ticket only; tickets are available from Martin at £15.

All in all, it looks like being a good line-up and should be an interesting and enjoyable day. Pabular will be represented too.

John Mendoza will be in the country all week, and is holding a series of mini-lectures and private lessons. Tickets for these are very limited. It is suggested that interested readers contact Martin personally for details.



MAGIC SHOES

Vic Allen

This is a gag that Vic has used extensively for some years. Whilst having absolutely no magical content, it has proved to be of great value in commercial situations. This is because it enables you to walk away from one table to a laugh, thereby creating a much easier opening to get in at your next.

When you are ready to terminate your stay on a table, point to your feet and say that you are wearing your "magic shoes". Offer to demonstrate the power of the shoes. Look down at your shoes and, in a tone of voice which suggests giving a direction or command, say "Toilet!" and proceed to walk off in the appropriate direction.

One little point of presentation to get the maximum out of the gag is not to turn your head in the direction that you are about to make your exit. In other words keep looking at your feet, while they turn to face the appropriate direction and start to move.

Vic says that one of the spin-offs from this particular gag is that often, when he walks up to a table, somebody will ask if he is wearing his "magic shoes". This tips him off to the fact that he has worked for this particular group before.

SIMPLICITY CARD IN WALLET

Rovi

When Rovi first showed me this, I was in two minds about whether or not to use it in Pabular. The reason for this was that I wondered just how many readers would appreciate its value. The method seems almost naive, until you try it out and discover just how effective it can be. It is then that you realise that the naivity was just superficial. The trick is really very subtle and just the sort of thing that makes the lay public flip in commercial situations.

A ball pen and a wallet containing a duplicate card (say the AH) are in your inner jacket pocket on the left hand side. At some point in a sequence of card effects, force the

→

real AH from the pack onto a spectator. This should be done with either a fan force, or a ribbon spread force, not a slip force or anything like that.

Have the card noted and returned to the pack. Control it to the top and palm it off in the right hand. With the right hand go to the inner jacket pocket, ditch the card and remove the wallet.

Now for a most important detail. *Do not mention the wallet.* Simply place it on the table and immediately return to the pocket and remove the ball point pen. Do not so much as glance at the wallet. To the audience it will simply appear that the pen has fallen down inside the pocket and that you removed the wallet in order to get hold of it. While your right hand has been thus engaged, the left has simply passed the pack to the spectator. Remark that the trick is better if they actually sign their name on the card. Ask them to find it in the pack and sign it. It is while the spectator is looking for the card that you remove the wallet and the pen.

By the time you get the pen out the spectator will have been through the pack and failed to find the card. In all probability they will assume that it has been overlooked and will start to go through the pack again. Ask what is the problem. When the spectator says that he cannot find the card have somebody pick up the wallet and look inside.

EDITORIAL NOTE

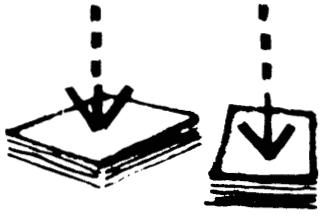
Notice how Rovi has taken a simple — almost blatent — ruse and by several very subtle touches has contrived to throw off even the knowing ones. The points which are worthy of study are:-

1) The wallet is not introduced too early on. It could have been in view all the time and the performer never gone near it. That, however, would have left only one solution — a duplicate card. The wallet is introduced at the right time and in such a manner that afterwards the audience will be unsure exactly when it did come out.

2) The introduction of the pen. Although the card is not signed people will remember afterwards that a pen came into it somewhere and will be unsure about this point. Also the "intention to have the card signed" psychologically prepares the audience to reject the idea of a duplicate.

3) The wallet is taken out without the least pause or fumble. How often is this the case with most other methods? Thus no attention falls on it until the climax.

4) Obviously the force used must not destroy the illusion that any card could have been chosen.



DOUBLE FORCE

Rovi

This is an application of the standard Back Slip Force. It compels the spectator to select one of two predetermined cards from the pack. Although the actual mechanics of the force are well known, this particular application does have a certain ingenious subtlety about it, which makes it worthy of attention. Rovi uses it extensively in his own work.

Secretly note the values of the two top cards of the pack. Execute the normal Back Slip Force (see "The Royal Road to Card Magic" or any one of innumerable other books if you do not know this). After making the move, do not simply extend the left hand packet towards the spectator for him to take the top card. Instead, place both packets face down on the table and allow him to look at the top card of either heap. As you will know the values of the top cards of both piles, it does not matter which one is looked at.

Obviously this force could not be used in those effects where a particular card must be taken. On the other hand, it can do very much to create the illusion of freedom and casualness. For some reason people do not seem to realise that the top card of the right hand pile would have been, if everything was fair, the original top card of the pack.

AN APPROACH TO MAGIC

Roger Crosthwaite

"Magic must be above all entertaining — visual — simple and uncomplicated. The magician must first and foremost be an entertainer. No matter how perfect his sleights and moves (and make no mistake about it, they ought to be perfect) unless he is an entertainer he will KILL magic."

This is something I once said to Lewis Ganson. He quoted it in an editorial for one of the 'Gens'. I would like to elaborate upon it a little and try to explain exactly what I mean by ENTERTAINING, VISUAL, SIMPLE and UNCOMPLICATED.

My dictionary defines entertaining as giving pleasure, diverting and/or amusing. Therefore, I feel that it is the function of an entertainer to give pleasure, to divert, to amuse. Many magicians, when learning a new trick, will slavishly follow the instructions. They neglect the matter of developing an entertaining, diverting, amusing presentation. They fail totally to appreciate the need to give pleasure to their audiences. It is very important to realise that the tricks which we read or buy are not, in themselves, entertainment. They are the tools, from which, with careful thought, entertainment can be fashioned.

As a first step towards entertaining, it is necessary to develop one's own distinctive style. The presentation can then be moulded to fit that style. It is tremendously important to discover the kind of person that you are and then to magnify that personality in terms of your magic. In my own case, I discovered quite quickly that the large paunch, which I was developing, coupled with my general bigness was something that could be played upon and sold. Something around which I could build an image and fit the type of magic that I liked doing. In my younger days I had tried to perform a silent manipulative act, after the style of Cardini. It was completely foreign to me. The first time that I walked out in front of an audience I felt uncomfortable and "wrong". They, of course, quickly sensed this. It did not suit my appearance and therefore was no way that I could look the part.

No book can tell you how to be entertaining. No trick can make you entertaining. It is you, that must make the trick entertaining. I have seen some incredibly entertaining magic, which has been very simple. It was entertaining because the performer had studied himself in sufficient depth to discover those aspects of his character which needed to be rounded out and developed. He then selected effects, which would capitalise to the maximum, on his character. As an example of this, let me mention that I frequently feature balloons in my work. This is because I am rather a balloon-like person. A balloon in my hands seems to become almost an extension of myself.

Please do not run away with the impression that, in order to give pleasure and amuse, one needs to be naturally funny. It is amazing how many naturally funny people can also be boring, unless they discipline themselves and channel their humour in the right direction.

One means of giving pleasure to an audience is to take their minds away from the problems of ordinary life. The harsh realities, which crowd in upon people. Provide instead a phantasy way of escape, which opens the door into a fairy story world, diverting from the tensions of everyday living.

People will not be willing to enter your phantasy world of magic, if the things that happen there are easily explained. Your magic must be deceptive. Magic, which fails to deceive an audience, insults their intelligence. Instead of being carried along with you they will merely look down on you.

The problem that you are now faced with is that, in order to carry the audience along with you, you must baffle them completely. At the same time, if you are not careful, the very business of fooling them can alienate them. It was Bill Nagler who pointed out that the old adage "it's fun to be fooled" is just not true. On the contrary, one of the best kept secrets in magic is that it is NOT fun to be fooled. Most people find the experience of being fooled a threatening one. Fooling a person demeans them psychologically. It is a form of relational one upmanship. If you have come along to be entertained and the person, purporting to entertain you, merely indulges in the activity of making you feel mentally inferior, then obviously you will resent his performance rather than enjoy it.

This resentment and alienation will be increased if the performer assumes a challenging manner. As Al Schnieder says in one of his books, many performers adopt a challenging

approach without realising it. This is usually a sign of lack of confidence. If an inexperienced magician feels nervous or uncertain, he will keep trying to prove to the audience that what he is doing is good. Any casual remarks, that the spectators may make, will be instantly seized upon and the unfortunate person, who happened to make the remark, shown to be wrong. To the audience this appears to be a put down. They see the performer as implying "I'm better than you, because I can fool you!"

I can remember my own early performances and the lack of confidence, which I felt. This confidence can only be gained through performing experience. First thoroughly learn your magic and then perform it frequently until you KNOW that you can do it. Only then will the need to prove that you are doing it well, cease.

Bill Nagler, a psychologist by profession, defined four basic approaches to magic, which would eliminate the challenge element and enable people to be fooled without feeling demeaned. One was the CONSPIRATORIAL approach, where the performer takes the audience into his confidence and enlists their moral support in trying to defeat some inexplicable happening, which is making his life a misery. Another was the TRIUMPHANT approach. This is where the magician, in attempting to perform a "miracle", gets into a mess; things go wrong. In order to extricate himself he uses a bit of magic. Thirdly there is the DISTANT approach. This is where you distance yourself and the audience from the actual effect by weaving it into a story. The story becomes the important thing and the magic merely the means of illustrating it. The audience are not being directly challenged to solve a mystery. Finally there is the NON-MAGIC approach. That is where the magic is introduced merely as an incidental afterthought to the comedy or whatever.

I agree absolutely with Nagler. For this reason I never tell an audience that I am going to fool them. I suggest instead that we are going to have some fun together. Also I will often make a point of putting myself on the same level as the spectators, by pretending to be just as baffled and surprised as they are. In this way the challenge element is eliminated.

An entertainer needs to know that his audiences will like him. They must like him as a person. If not, the challenge element will always be present. The performer will be forced into a situation of magical one upmanship. On the other hand, once you have got the audience to like you, you can get away with almost anything. You must, however, be able to win them over quickly. Especially is this true in commercial close-up work. The initial rapport which you generate with your audience is crucial. In these situations you have to "move out" towards the other person(s). That initial contact is important. It will create a rapport, which changes potential resentment into something that will be received with pleasure, and a willingness to enter the phantasy world of the performer.

To be continued.

WHAT'S IN A NAME?

Arthur Setterington

EFFECT

The performer shows a number of white cards. One of them bears his signature. This one is laid aside. A spectator is asked to write his signature on one of the cards. This is replaced in the packet, which is squared up.

The performer, holding the packet of cards in his left hand, places them behind his back. Next, taking the card bearing his own signature in his right hand, he pushes it into the packet.

Bringing the cards into view, the performer spreads them, showing that his signed card is next to the spectator's. The two cards are removed and the effect repeated. Afterwards, everything can be examined.

REQUIREMENTS

A number of white faced cards. Business cards could be used if desired.

PREPARATION

On two of the cards the performer signs his name. The signatures should be identical. Place these two signed cards on top of the pile, face down.

WORKING

The top card is removed from the pile and is shown to carry the performer's signature. It is placed to one side. The other cards are fanned and shown to be all blank. The second signature is hidden, because the fanning only exposes the unmarked portion of the card, which bears it. Care should be taken to ensure that this is the case.

A spectator is allowed to take any one of the cards, except the signed duplicate on top. He is asked to sign his name on the chosen one. While this is being done, the performer squares up the remainder of the packet. He then cuts the cards and completes the cut, maintaining a little finger break above the second signed card. He helpfully cuts the packet for the return of the spectator's card. This goes in on top of the performer's signed duplicate. The cards may now be cut several times by a spectator. Ultimately the performer places them behind his back. Picking up his original signed card, which was placed aside at the start, he takes it behind his back and apparently pushes it amongst the others. Really he places it, writing side downwards, on top of the packet.

When the cards are again brought into view, they are fanned and the two signed ones seen to be together in the centre. They are removed, the packet squared and, with the extra signed card already on the top, you are all set for a repeat.

The procedure is carried out, exactly as before, except that when the performer places his signature card behind his back, he does not put it on top of the others. Instead, he pushes it under the watch strap on his left wrist.

The cards may now be given to the spectator, to allow him to find the two signed ones together in the centre.

ED. NOTE

Any effect that can be performed with business cards have got to be useful. This is a particularly good one which gives an excuse for leaving one of your cards with a spectator.

MORE RECOLLECTIONS OF HORACE SPENCER

As related by his associate and friend Dick Turpin to Walt Lees

BUSKING IN THE SALOON BARS

At the time when Spencer and Dick Turpin were working together, most landlords would allow buskers into the public bar only. The lounge and saloon bar customers were considered too refined for that sort of thing. Buskers were strictly barred from these rooms. This fact irked Spencer, who considered himself a gentleman and knew also that the pickings would be richer in the more expensive bars.

It was partly to overcome the problem that the Spencer/Turpin alliance was formed. The system was very simple. As was their normal practise, they would ride around on the top deck of a bus. In this way they were able to see in above the normal smoked glass of the different pubs, until they spotted one that was full. They would then get off at the next stop and walk back. Spencer would walk into the saloon bar on his own, and order a drink. He would also attempt to engage the landlord in conversation.

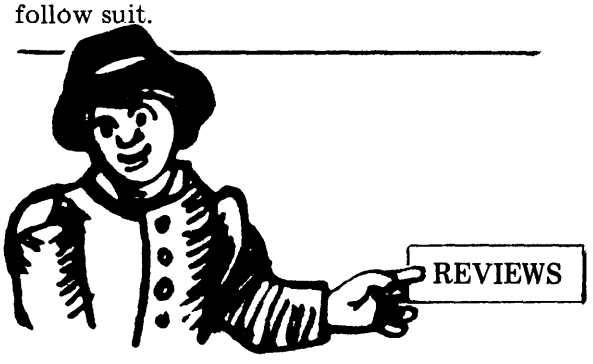
Dick, meanwhile, would hang about outside for a while. Then fifteen minutes later would walk into the public bar and ask permission to work it. He would commence performing. Spencer, in the other bar, would by now have engaged the landlord and possibly one or two other people in conversation. Suddenly, glancing into the public bar, he would "notice" Dick.

With a look of delighted surprise, Spencer would exclaim, "Good Lord! That's Turpin! He used to be one of my pupils. I taught him everything he knows." This would surprise some of the people, as up to now Spencer had made no mention of being a magician. However, he would soon tell them that he was indeed a leading society entertainer and regale them with one or two stories of his theatrical triumphs. Then he would say to the barman, "I have not seen old Turpin for years! I really can't let him go without buying him a drink. When he's finished through there, would you be so kind as to ask him to come round here?"

The barman would go into the Public Bar, and when Dick had finished going round with the hat, would say, "There's a gentleman in the other bar, who would like to see you." Dick would look through the opening or whatever into the saloon and would exclaim, "My goodness! It's Mr Spencer. I haven't seen him in years. He taught me all these tricks you know. A very fine magician is Mr Spencer."

Dick would then go through to the other bar, where he and Spencer would exchange pleasanteries; Spencer making sure all of the time that the landlord and one or two other people were involved in the conversation. Then Dick would be asked if he would be kind enough to perform one of the tricks that Spencer considered very good. Spencer in the meantime exhorted anyone and everyone to watch. Then Dick would cadjole Mr Spencer

into performing some of his marvels. The outcome was that, after half an hour or so, Mr Spencer would suggest to the landlord that just this once, as he had entertained them so well, Turpin might be allowed to go round with the hat. Spencer would then toss in a silver coin, more or less obliging the other customers to follow suit.



"Simon Says. . . ." The lecture notes of Simon Lovell. Available from the author at 145 Hillside Grove, Chelmsford, Essex. Price £2.50 inc. postage (Overseas £2.75 Airmail £3.30)

Five 8 inch by 12 inch duplicated sheets. The writing is on both sides of the paper, making ten pages in all, one consisting of diagrams. There is also an additional sheet making a frontispiece.

Obviously these notes were designed and intended to be sold only at lectures. They are certainly not produced in a commercial foremat. However, the material contained in them is complete in itself and can be enjoyed by anybody, regardless of whether or not they have seen the lecture. For this reason they are being reviewed here.

The first item, entitled "The Thoughts of Chairman Lovell" contains much that is the result of solid professional experience on the subject of performing close-up magic for money. This is a game that Simon knows inside out and he pulls no punches in this section. Everybody undertaking this kind of work would benefit from a perusal of these pages.

The second item is "The Modern Cabaret Act. . .And How to Sell it". This too has much priceless information on the problems faced by the professional cabaret performer. It also tells you how Simon managed to get himself a good agent/manager and how you can do the same. This one page could literally be a milestone in the career of a budding performer.

The third item has some sage advice on the subject of dealing with hecklers, together with some strong one-liners. This is followed by six tricks/gags. These include the famous "Alsation Under Beer Glass" and the hilariously zany "Card in Dove". There are also some more conventional card items, two of which have been in Pabular. Simon has taken the trouble to fill in a lot of the presentation details; the little touches that turn tricks into entertainment.

Finally, there is a section on one-liners.

Summing up, I would say that in spite of a modest appearance, these few pages contain more real information than many a highly priced, nicely produced book.

THE MENTAL MAGICK OF BASIL HORWITZ

Published by Martin Breese. Edited by Owen Griffiths & Martin Breese. Illustrations and Layout by Eric Mason. Manuscript preparation by Anne Barclay. Price U.K. £10, Europe £10.50, U.S.A. 20 dollars. All prices include postage.

Basil Horwitz will be no stranger to Pabular readers. Several of his ideas have appeared in these pages over the years. This book of 64 pages contains some of his finest innovations.

The basic problem with any book on mentalism, is that the subject is not one which readily commits itself to the printed word. So much depends on the personality and showmanship of the performer. Methods are frequently interchangeable. Whether a performer obtains a piece of information by means of an impression pad, centre tear or whatever is of little importance. What matters is how he makes use of that information to produce the effect of mind reading.

This is where this book scores heavily. Basil has a knack of latching onto certain key selling points and then devising methods, which will enable those selling points to be cleanly driven home. For example, the first item is a book test, which can be performed with a book that the performer has never touched or handled, or for that matter seen before. It can be brought along to the show by one of the spectators. This is a strong selling point. In another effect a spectator appears to have been under some kind of hypnotic influence. The trick is simply to change one card into another (a card quickie) but the presentation and the way that it is handled create an effect, as the cliche says, out of all proportion to the method.

Do not get the impression from reading the above that there are no novel methods and principles to be found in this book. Such is far

from the case. Mr Horwitz is capable of much deviousness on occasion. I particularly liked "Challenge Premonition", which overcomes several technical problems that have often been associated with this kind of effect. Also, for devilish ingenuity "Challenge Thought" would take some beating.

My first impression, on seeing the book, was that at £10 it seemed a little pricey. However, on studying the contents I came to the conclusion this was not true. There are seven routines, fully described, any one of which, if well performed, could be a reputation maker.

ELIZABETH 2nd

Wally Boyce

Many years ago, Davenports sold an effect called Elizabeth's Card Trick. This was a dealer item, involving apparatus. Wally Boyce devised the following method, which achieved a similar effect but required nothing that was not readily obtainable.

EFFECT

The performer shows an unsealed envelope. Lifting the flap he shows the audience that it contains two playing cards. One has a red back and the other blue. The magician removes the blue backed card and shows it to be the joker. It is then replaced in the envelope, which is sealed. The red card is not shown.

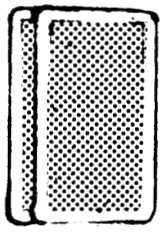
A spectator is asked to call out the name of any card in the pack. Removing a pack from his pocket the magician runs through and locates the named card. This is placed face up on the table.

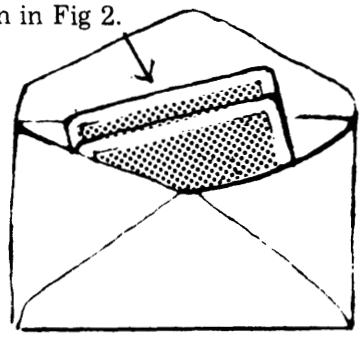
Recalling that the sealed envelope contained two cards — the joker and one other, as yet unknown — the performer tears open the envelope and removes first the joker and secondly the red backed card. When it is turned round, its face matches the freely named card. The envelope can be examined.

PREPARATION

Obtain two packs of cards with red backs. From them make two faked packs in the following manner. One pack contains all the clubs and diamonds from both, while the other contains all the hearts and spades. The cards should be arranged in pairs so that both the aces of clubs are together and both the twos of hearts are together etc right the way through both packs. One pack is placed in the right hand trouser pocket and the other in the left. Obviously you must know which is which.

Make a fake joker by taking any joker from a blue backed pack and gluing half of an extra red backed card onto it as shown in Fig 1. One of the red backed jokers left over from the two packs will do for this. Place this card into an envelope as shown in Fig 2.





PRESENTATION & WORKING

Start by showing the envelope, open the flap and pull out the fake card, just far enough for both colours of the back to show. Explain that there are two cards in the envelope.

Turn the envelope to a vertical position, with the flap pointing directly upwards and the address side towards the audience. Remove the fake card, showing its face to be the joker. Say, "One of the cards is the joker. I will show you the other a little later." Replace the joker into the envelope and seal the flap. Leave the envelope on the table in full view.

Ask one of the audience to call out the name of any card — other than the joker. When a card has been named, remove whichever pack contains the pair of matching duplicates of that card. Do not show the faces of the cards. Simply run through the pack until you find the pair in question. Remove one of the cards and place it on the table. In the process cut its twin to the top of the pack. Hold the pack face down in the left hand.

Now there are no sleights in this trick at all, but the following sequence will require a little handling practise. The movements, although not unusual, must be co-ordinated correctly.

With the right hand, pick up the envelope and remark that it contains the joker and one

other card. Then, fixing your gaze on the spectator, who chose the card, say, "And this is the card which you freely named." As you say this, casually pass the envelope into the left hand, which clips it on top of the pack with the thumb as in Fig 3. The envelope should be address side upwards. At the same moment, the right hand picks up the chosen card and displays it. Keep your attention on the card and the person who chose it. Place the card back on the table.

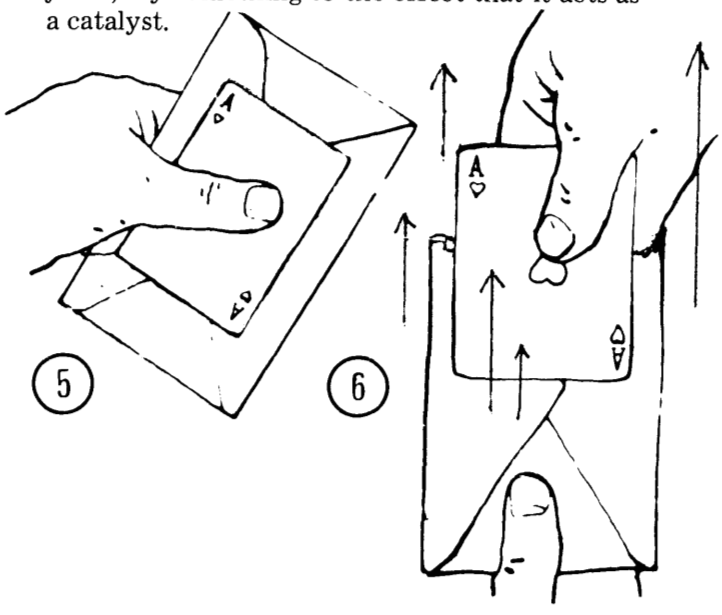
With the right hand, take the envelope as in Fig 4. The fingers go beneath and the thumb on top. The fingertips seize the top card of the pack (duplicate of the tabled one) and hold it against the underside of the envelope. This movement can be facilitated either by allowing the left thumb to push the card slightly off the top of the pack, or by secretly obtaining a little finger break beneath the card during the preceding part of the routine. This latter method is prefered by the editor as it permits a very clean steal. The right fingertips only have to enter the break. There is no additional movement.

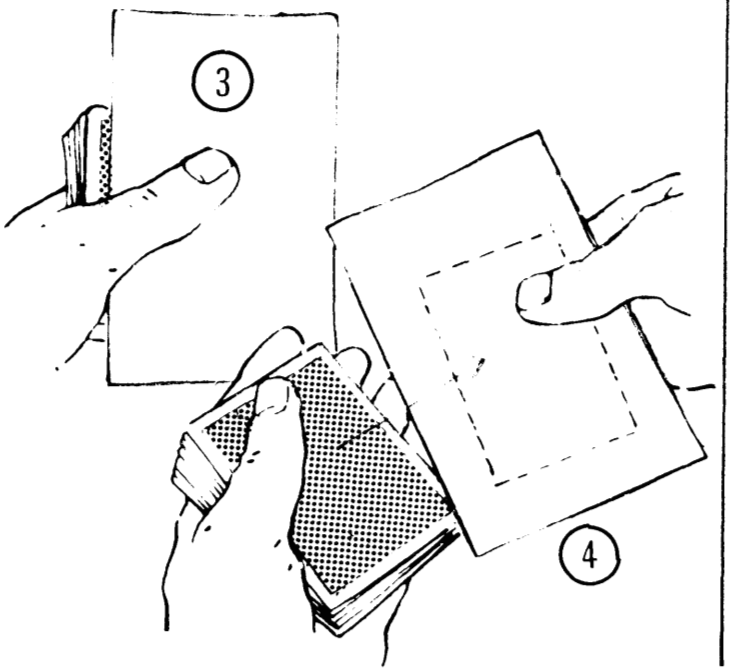
Once the right hand has the envelope, the left deposits the pack on the table. Take the envelope back into the left hand as in Fig 5. The card is clipped in place by the thumb. With the right hand begin to tear the envelope open at the upper short end. Reach inside and remove the joker. Place it aside. Remind the audience that there is a second card in the envelope. Place the right fingertips inside the envelope, while the thumb remains outside as in Fig 6. Draw the card upwards, as though extracting it. It will emerge back outwards (a slight discrepancy, which is never noticed). Turn it around and show that it exactly matches the freely named card.

Leave the envelope lying around, where it can be examined later.

EDITORIAL FOOTNOTE

This is one of the best non-sleight of hand effects that I have seen for some time. The method of secretly obtaining a duplicate of any card named is priceless and could be applied to many other effects. The chief problem is to justify the presence of the odd joker, which seemingly plays no part in the trick. This is a hurdle that will need to be got over by presentation alone. If anybody asks about the joker, say something to the effect that it acts as a catalyst.





Robert Macaire Libraire.

From The Bob Read Collection. Number three in a second series.

Dear Walt Lees,

I know you read this column first because you said so in the last issue. You went to great lengths in your last writings to explain to our readers what I meant when I said that in The Magic Circle Close-up Competition half the competitors shouldn't have been there. In future I would appreciate it if you would refrain from translating my meanings into yours. If they can't understand what I am saying then they shouldn't be reading this magazine, or, to put it another way, if they don't know what I am talking about, tough luck.

Yours etc.,

P.P.

In the last issue I mentioned a tip for close-up performers working dinner tables with lots of stuff like bottles etc. littering up the working surface. I am of course referring to the use of a small board placed across two or more upturned glasses.

You could take it a step further and that is for those performers who use some kind of close-up case. Provided it isn't too large or heavy you could place the case on four upturned glasses and work out of, and on top of, the case itself. This would effectively raise your surface still more, depending on the thickness of your case.

I haven't actually done this myself but it would work. The reason I have never done this is that I have an aversion to close-up cases. To me it smacks of "Let's see what other little tricks I have in my box". Don't think I am knocking the use of close-up cases. Albert Goshman is the most successful close-up magician I know and he uses one. It just isn't my style. I prefer if possible to work out of my pockets or with available objects, and if the effect is important enough to me I make sure the objects are available.

My reason for bringing up the subject is that I have had several letters complimenting me on my idea on the boards across two glasses, and for those of you who did write , don't expect a reply, but thank you anyway for your kind comments.

By the time you read this the annual Blackpool Convention will be another pleasant memory. I say pleasant because I can't think of one that hasn't been. It is the largest convention in Britain apart from the I.B.M. shindig and even there one could argue about the attendance figures. The main difference is of coursè is that Blackpool is a one day event if you exclude the night before party and the all night sessions which follow,,whereas the I.B.M. thing lasts about a week these days.

Blackpool will be a little different for me this time however. As always I will be attending in my my role as a dealer (you do know I sell my routines on sound cassettes and video tapes don't you?) but this time I shall, in addition to taking your money, entertain you, I hope. For those of you who can't attend , I'll tell you how next time round. that is if you really care . (And if you don't care then tough luck to you too).

They seem to have come up with an off-beat situation in Blackpool. For reasons we needn't go into they have had to change their venue for the evening show. They are now using the Blackpool Winter Gardens Theatre Complex. This a very large theatre which holds, I would imagine, upwards of two thousand.. This is far too large for the magic crowd which is probably closer to one thousand registrants. So last year they booked Ken Dodd who for the benefit of our foreign readers is a 'star name' in the U.K. who can almost guarantee sellout business wherever he performs.

What appears to have happened was that by billing Ken Dodd the Blackpool crowd managed to fill this vast theatre with a sixty percent non magical audience, which made them a better audience for the magic acts and enabled them to pay the cost of hiring the theatre, which obviosly much more expensive than there prevous venue was.

It could be advantageous to other similar organisations to look into the situation. By booking a name act and filling the theatre they made the public subsidise a major portion of their costs. It's a good idea if someone is prepared to take a slight gamble. All you have to do is find a name act that can pull them in like Ken Dodd . . . . There aren't many Ken Dodds around but I am sure it could be done in other parts of the country.

Goodbye,

Patrick Page

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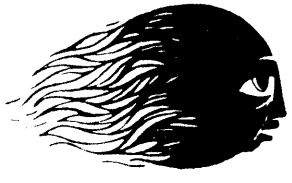

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VOLUME 7 NUMBER 3

boulder

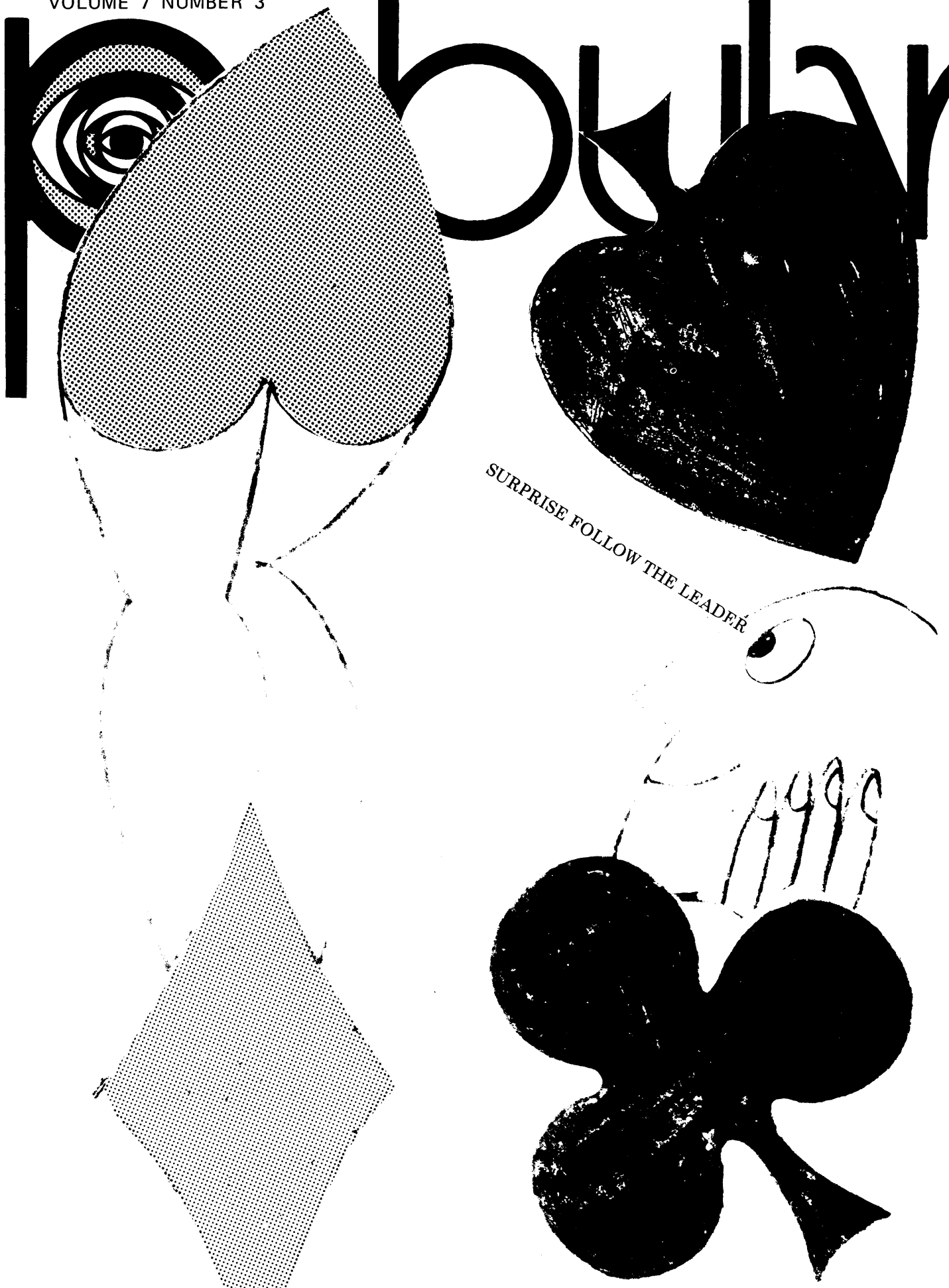
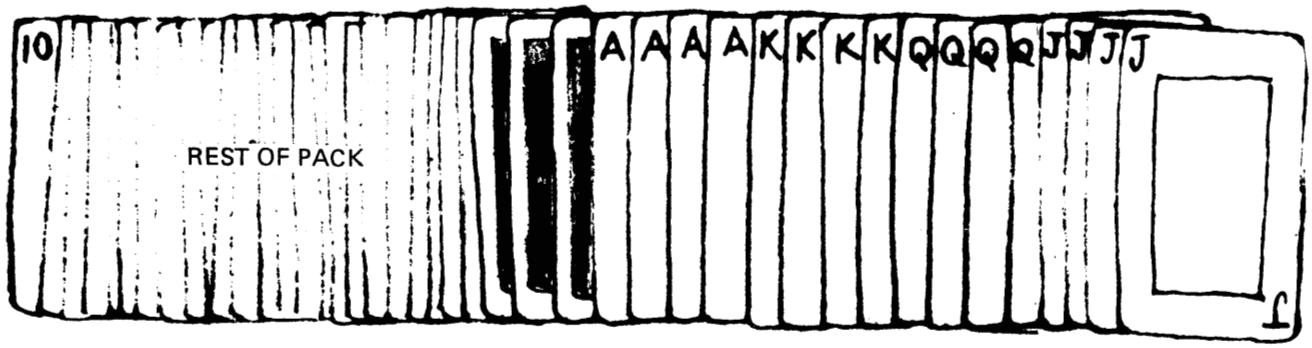


FIG 1
3 TENS REVERSED



SURPRISE FOLLOW THE LEADER

Roxy

EFFECT

The magician removes the kings, queens, jacks and aces from a pack of cards. One card of each denomination is turned face upwards and the three of like value, placed face down on top of it. The face up leader cards are moved around from packet to packet. The other cards mysteriously transpose to follow them. There is a surprise climax, when the aces turn into tens.

SET-UP

Remove all the 10, J, Q, K, A. Place any 10 face up on the table. Put the rest of the pack face up on top of it. Now put on three 10s, all face down. Next put the aces, kings, queens and jacks face up on top. The final arrangement should look like Fig.1. The three tens are reversed in the centre of the pack, followed by the remaining set-up. Put a slight crimp in the tens.

Close up the spread and you are ready to start.

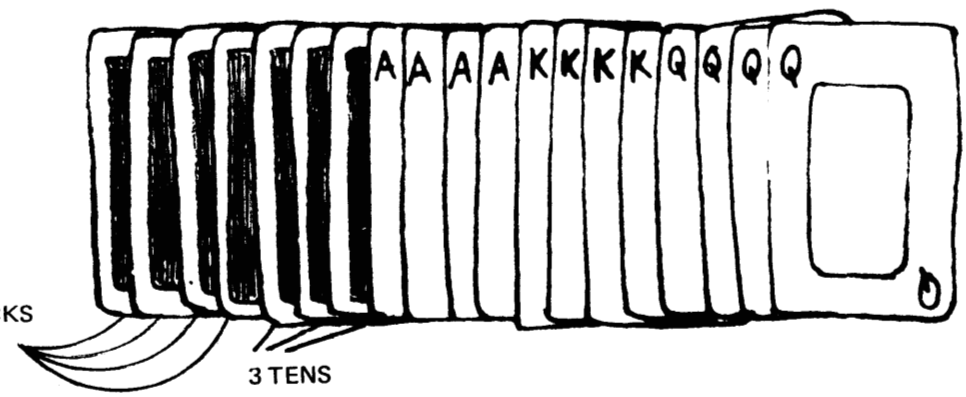
PRESENTATION AND WORKING

Bring out the pre-arranged pack and feel for the crimp. Use this to get a little finger break below the three reversed tens in the face-up pack. Lift off all the cards above the break and place the rest of the pack to one side, face down.

Hold the packet face upwards in the left hand, taking care not to flash the bottom reversed card. Thumb off the four jacks into the right hand. Show them, turn them face down and return them to the bottom of the packet, the position is shown in Fig.2. Do the same with the four queens, then the kings and finally the aces. You have apparently shown all of the cards, whilst secretly concealing the three tens. All of the cards are now the same way round and the tens are on top of the packet. Ensure that the audience are aware that the cards they were shown were all in blocks of four.

Drop the cards face down on top of the pack. Fig.3 shows the situation at this point. Obviously you do not show the cards as in Fig.3. Keep them squared up. Pick up the pack and place it face down in the left hand.

FIG 2
4 JACKS



Deal the top four cards face down onto the table, one at a time, reversing their order. As you do so, say, "The jacks were first." Time this so that as you make the remark, you are just dealing the fourth card. Turn it face up. Place it beneath the pile as shown in Fig.4. Repeat this three times more dealing out, apparently, the queens, kings and aces. The final position is shown in the picture (Fig.4).

Before putting the balance of the pack to one side, it is necessary to secretly reverse the three aces, which remain on top. The following action achieves this in a very simple manner. Just do the move casually, without looking at your hands.

— Get a little finger break beneath the aces. This is best done, during the actual business of dealing the cards onto the table. Bring the right hand over the top of the pack, taking a hold with the fingers at the outer short end and the thumb at the inner. The right thumb can now take over the break.

— Lift off about half of the pack with the right hand. Maintain the thumb break as you do this. With the left hand, flip all of the remaining cards face upwards. Place them on top of those held in the right hand. In other words, above the three aces.

— Drop all of the cards below the break, into the left hand, which flips them face up and returns them to beneath the packet held in the right.

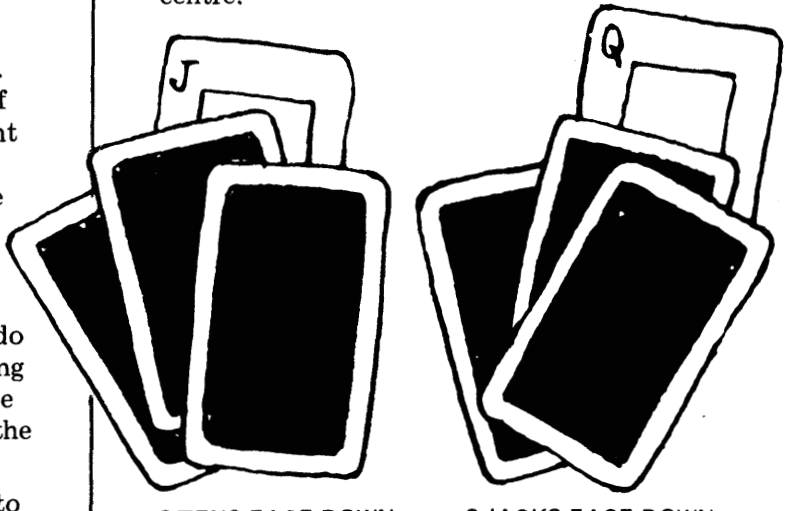
Turn the whole pack face down and place it to one side. As has already been said, this sequence of actions should be carried out in a very casual, offhand way, with no particular attention paid to them. At the finish, three aces will be face up in a face down pack. The fourth ten will still be the top card.

Offer to demonstrate how the cards will always follow the leader. Exchange the face up jack and the face up queen. Immediately turn over the three face down cards on the jack. Show that they are also jacks.

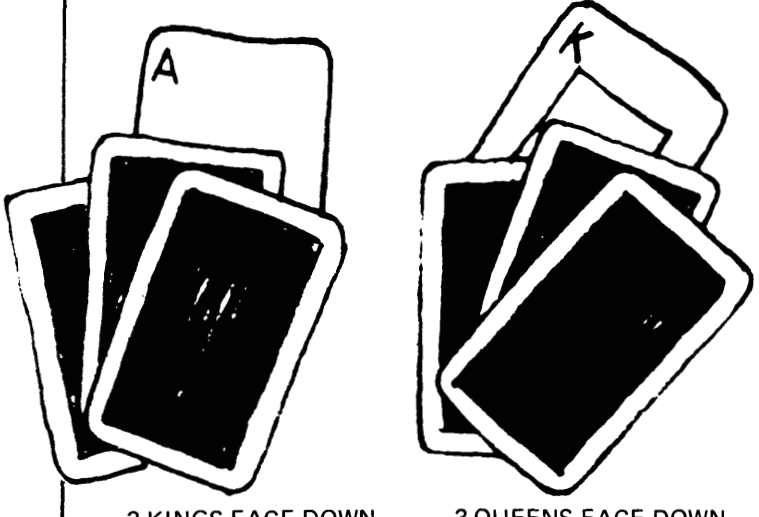
Exchange the queen and the king. Turn over the three cards on the queen. Show that they also are queens. Now exchange the king and the ace. Show the cards on the king.

Turn over the top card of the pack and show that it is a ten. Exchange the ten with the ace, pushing the ace face upwards into the pack. To do this riffle up the side or end of the pack nearest to you with the left thumb. When you spot the aces, which are face up, insert the fourth amongst them.

Turn over the three face down cards on the table, showing that they have mysteriously changed into tens. Finally, ribbon spread the pack, showing the four aces, reversed in the centre.



3 TENS FACE DOWN 3 JACKS FACE DOWN



3 KINGS FACE DOWN 3 QUEENS FACE DOWN

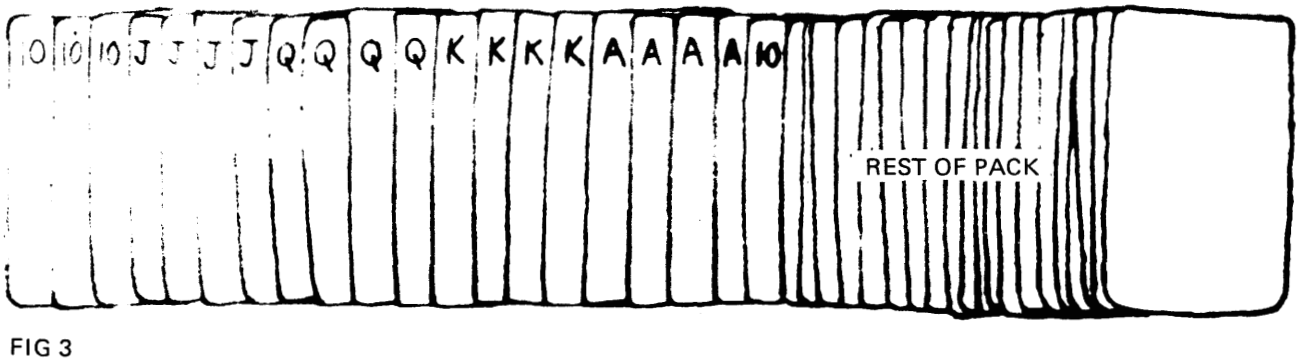


FIG 3

EDITORIAL

Since I last put pen to paper, for Pabular, much has happened on the magic scene. I seem to have been rushing around non-stop. Lectures at the Three Counties Society, Scarborough and the Magic Circle. The Blackpool Convention and Martin Breese's day, as well as Merv Cole's convention at Lymington.

I will not say too much about Merv Cole's day. This was a very small convention, which was a thoroughly enjoyable affair. The conditions were so intimate that yours truly did the close-up all alone. There were not many dealers there, but fellow East Londoner, Peter Crush, had made the journey down, taking along some of his coin specialities. The other stuff on sale was mostly bigger magic, and consequently outside the scope of Pabular. Still, one does not go to this type of convention for the dealers. It is more just an excuse to meet old friends and have a chat, without the hustle and bustle of larger "do's". Rex Taylor did the first lecture, which ran the gamut of everything from close-up to kids to mentalism. A good lecture this and ideally suited to a small audience, with mixed magical interests. John Palfreyman was the other lecturer. He gave an enjoyable demonstration of children's magic, which again is outside of Pabular's scope. I would recommend this convention to anybody living within a reasonable distance of Hampshire. I thoroughly enjoyed it.

Blackpool, of course, is a convention at the other end of the scale. It usually has around 1500 registrants and over 40 dealers. The close-up was very strong this year, which was extra good considering that seven of the eight were British performers. Only one American, John Cornelius, made up the numbers. Not that I have anything against overseas performers. It is just that, in recent years, there does seem to have been a tendency by convention organisers to book mainly foreign magicians, thereby preventing the British boys from getting much of a look in. We have got some very good performers on these islands. Bill Lamb is to be heartily congratulated on giving them a chance to be seen. It was especially nice to see Pat Page and Bob Read working at a British convention for once. Nowadays, one gets the impression that you have to cross the Atlantic in order to see them. I tried to see all of the performers. This meant that, as only four came to each table, I had to move around a bit.

I will not say too much about Pat Page, Bob Read, Joe Riding or Mark Leveridge. These people will be too well known to Pabular readers to need any comments from me. Suffice it to say that from what I saw, they were all on top form and gave of their best, which as we all know is very, very good.

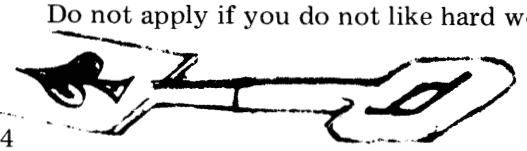
I have also had occasion to mention Steve Hamilton and Johnny Johnston before now. Both scored heavily. The former with some of the high class card and coin magic, for which he is fast gaining an enviable reputation. The latter with the coin and trapdoor routine, which featured in Pabular some months back, as well as his Rubik Cube effects and a rope routine.

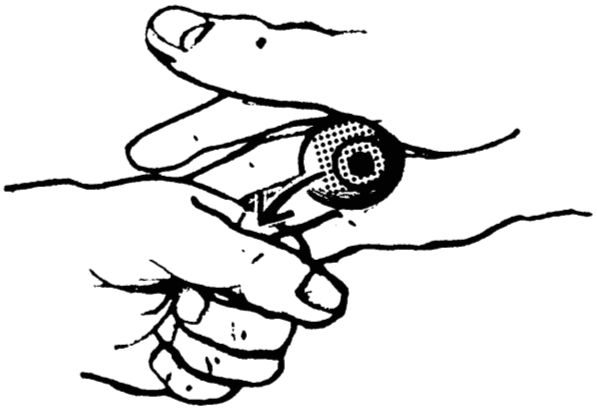
The two performers that I saw for the first time were John Cornelius and Bob Lambert. Cornelius has some novel and baffling magic, which he delivers in that casual and yet forceful manner, that seems to be a characteristic exclusive to Americans. His chief impact, amongst magicians, seems to be due to the "famous" flourish of causing a coin to leap from the palm of his hand into the air. This really has to be seen to be believed. It has become the current craze amongst close-uppers, to try and emulate the feat. Eric Mason and Chris Powers both do very creditable versions. Yours truly has long since given up on it. Cornelius has some very nice things in his act, especially the production of flashes of light under a glass bowl.

Bob Lambert was a performer with a very quiet style. I should liked to have seen more of his magic, which seemed nicely routined and put together. Unfortunately I only caught about a minute of his act so cannot say too much. I will watch out for him elsewhere.

The Martin Breese day, the following week, was really first class. I hope that a separate report will be ready in time for this issue.

Nick Picot mentioned recently that he is very busy working close-up in several clubs and restaurants in the London area. He has got so much work lined up that he cannot do it all himself. He would very much like to hear from people with good, commercial material, who would be prepared to do a spot of table hopping in central London. The address is Nicholas Picot, 91a Rosslyn Crescent, Harrow, Middx HA1 2SA. Do not apply if you do not like hard work!





ONE IN THE EYE

Keith Charnley

This short, but highly intertaining routine, consists of ideas by Henry Hay, Paul Harris and Keith, himself. No doubt similar varients do exist elsewhere, but this particular combination is neat and to the point. It is described here in Keith Charnley's own words.

A glass eye is required. It is in the right hand jacket pocket, together with two coins of 10p size. I start by saying, "Most people think that the hand is quicker than the eye. They believe that is the reason why a magician can bring about his magical effects. Actually, it is not true. The eye is quicker than the hand. Let me show you."

Remove the two coins. Display them, one in each hand. Put the left hand's coin into your eye, like a monocle. Apparently, place the right hand's coin into the left. Really this is a fake transfer. The coin is, in fact, retained palmed in the right.

With the right hand, keeping the palmed coin out of sight, remove the coin from the left eye. Both coins are now in that hand. The audience is aware of one only. They believe the other to be in the left. Allow the visible coin to sink down behind the right fingers. Close the hand into a fist, taking care not to chink the two coins together. Ask the audience if they have been watching the coins carefully. Slowly open both hands palm upwards. Show the two coins in the right, while remarking, "You see! In this case, the hand appears to be quicker than the eye, but watch!"

So far you have just done a very basic coin across. There are, however, plenty of opportunities to build in comedy business. Trying to place the coin in the eye is one. Keeping it there is another. It can even affect your speech!

Offer to repeat the effect. Apparently drop the two coins from the right hand, into the left. Use a click pass, so that you really end up with one coin in each. Open both hands and show the coins.

Offer to do the trick once more. Say that this time you will make it easier for the audience to follow. Once more, place one coin in the eye, with the left hand. Fake transfer the right hand's coin, apparently placing it into the left but really holding it back in the right. With the right hand, remove the coin from the left eye. Say that you will not use it, this time. Apparently drop the single coin into your right hand coat pocket. Really, you ditch both of the coins and cop the glass eye.

Quickly recap on your previous actions i.e., say "One in the eye and one in the hand. One from the eye, into the pocket, leaving just one." As you say "hand", tap the left fist with the right hand. In this action, load the palmed eye into the end of the left fist as in Fig.1. Immediately, bring the right hand up to indicate the left eye as you say ". . .One from the eye. . ." Mimic the action of taking the coin from the eye and placing it into the pocket. When you do so, close the left eye and keep it shut until the end of the trick. Close it as you pretend to remove the coin, making this a part of the mime, as though to indicate that the eye is having trouble holding the coin.

Ask where the coin should be. When they indicate the left hand, open it up, disclosing the glass eye. State that, "The eye is quicker than the hand." Toss the eye into your right hand. Fake transfer it back to the left. Bring the left hand up in front of your closed left eye as though replacing the one, which is supposed to be in the hand. Open your eye and remove the hand, allowing it to be seen empty. Dispose of the eye, palmed in the right.

MORE RECOLLECTIONS OF HORACE SPENCER

As told by his friend and associate Dick Turpin to Walt Lees.

During the days of the depression, when the dole was 15/- (75p) a week, £1 was a lot of money. Nobody would have dreamed of throwing pound notes away in the street. Nobody, that is, but Horace Spencer.

The psychology of the trick was very similar to Max Malini's casually tossing a gold coin into a spitoon and retrieving it later. The scenario was this. Spencer would be in a bar, working. He would ask the barman to lend him

a note out of the till. As Spencer took the note, he would pretend to read out the number. In fact, the number, which he read out, would not be the one on the borrowed note. It would be the number of a second note, one which Dick was quietly handing over at the other end of the bar, in payment for a drink.

Spencer would carefully seal the note in a double envelope. He would then make a few magical passes and tear open the envelope to show that it had gone. As final and conclusive proof, he would screw up the envelope and toss it out the door into the street. This was a complete throw-off to the spectators. Nobody in his right mind would have taken a risk like that. Spencer, of course, knew differently. He knew that as far as any passerby was aware, there was just a screwed up bit of paper, lying in the gutter. It would be perfectly safe. The barman was asked to go back and check his till. Sure enough, the missing note would have returned!

Later, either Horace Spencer, or Dick would retrieve the envelope. Dick tells how one day a sudden gust of wind blew the envelope away down the tramlines. The customers were treated to the sight of the magician and the quiet little man, who had been at the other end of the bar, putting down their drinks and running up the street in hot pursuit of their booty.

To be continued. . .

CARD IN CALCULATOR

Paul Hallas

EFFECT

A spectator chooses a card, looks at it and returns it to the pack. The magician states that he will find the position of the card by mathematics. He takes out a pocket calculator. The calculator will not work. The magician apologises and hands the pack to the spectator asking him to remove his card and he will attempt another effect. The spectator cannot find the card. The magician offers to try and fix the calculator so that the whereabouts of the chosen card can be worked out. On removing the back of the calculator a folded card is seen inside. The card is thrown to the spectator with the comment, "That was gumming up the works!" The magician seems more interested in the calculator, which now works. The spectator finds the folded card to be the one that he chose.

REQUIREMENTS, PREPARATION AND WORKING

You need a pack of cards, from which you decide the one that you are going to force. You then need a duplicate of the force card, and a pocket calculator. The calculator I originally used was a small Cambridge Sinclair. The force card, folded up, fits in the space next to the batteries. I now use a bigger Sharp EL-211.

There is no need to fold the card, but I put one fold in it anyway. Place the duplicate of the force card inside the calculator, and put the calculator in your pocket.

With cards in hand, pick a willing victim and force your card on him. When the card is replaced, control it to the top. Patter about finding the card by mathematics and palm it off. The hand, with card palmed, goes to the pocket. It leaves the card there, as it removes the calculator. The calculator is tilted towards yourself and you press *any button but* the "on" button. You now key in 52 and 1 muttering to yourself "52 cards in the pack — 1 card chosen. Oh! It's not working!" The rest is as described at the beginning; a look through the pack finds the card missing. You discover it inside the calculator.

MENTAL BLOCKBUSTER PREDICTION

Juan Tamariz

In December 1980, Juan Tamariz came over to this country. One of the things which he was doing was an effect involving two pack of cards. The thing seemed to completely baffle everyone. It certainly baffled me, Fred Robinson, Albert Goshman, Roberto and all. Juan said that the principle was an old one, credited to Val Evans, using an ingeniously faked pack of cards. Tamariz has written a book on the subject, in Spanish, and has kindly given permission for this (effect number eight in the book) to be detailed here.

EFFECT

The magician secretly reverses any card and replaces the pack in its case. A spectator is given a second pack and asked to secretly reverse any card in it.

The magician now removes his pack and shows the reversed card. The spectator then spreads his and finds the card, which he turns round. They match.

The effect is then repeated with a different card. Bear in mind that the performer always reverses his card first and always reveals it first. There are no forces and it is a different card every time.

The effect does require two faked packs, both of which are reasonably easy to manufacture. However, the elegant Tamariz handling is full of subtle throw-offs, which seem to preclude any idea of trick cards. I have no doubt that if a dealer were to market this item he would sell hundreds. It really is most clean and baffling. The freedom, with which the spectators can handle the cards seems to rule out all known kinds of possible fakery.

1ST DECK (SPECTATOR'S)

To make the special pack, take a normal deck of fifty-two cards and discard 8D: 8S: 8H: 2C. These cards are not used. The pack consists of 48 only.

Remove the following cards and trim them about 1mm shorter (as in a 'Svengali'). 2, 4, 6, 9, J, K of Spades, Hearts and Diamonds and the 3, 5, 7, 9, J, K of Clubs.

The remainder of the cards are left a normal length. The cards are now paired up in the following manner. The 2S is a short card. It is paired with 3S which is a long one. Similarly 5C a short card is paired with 6C a long. In other words, the value of the long card of each pair is one higher than the short. The long card is always the face card of the pair. When all of the pairs have been assembled (Kings pair up with aces) the pack can be put together by collecting up the pairs in a random order.

Readers familiar with the "Svengali" and "Mene Tekel" packs will no doubt readily understand some of the possible uses of this one. It can be overhand and riffle shuffled in the same way as the "Svengali". It can be freely handled by spectators and yet, because of the long and short arrangement, if the cards are cut and the top or bottom one removed, a glance at the next card will instantly identify the missing one.

2ND DECK (PERFORMER'S)

For this particular effect, you will also need to construct a special "Brainwave" pack. Juan Tamariz's handling of this is typical of his elegantly deceptive style.

Assemble the red backed pack into pairs, which match the long and short pairs in the Val Evans pack. Rough the backs of these cards and assemble them back to back so that 2S is with 3S and 5C with 6C etc. The cards which match the "longs" in the other pack should all be face up and the "shorts" face down. Take the four odd cards, which are not in the other pack and put them on the back of the "Brainwave" so that they are the same way round as the "short" cards. Then trim a joker short and put it on the face. The order of the pack will be, reading from face to rear, Joker, 24 face up "short" cards paired with 24 face down "long" cards followed by four face up indifferent cards. Place this pack in its case "face down".

WORKING AND PRESENTATION

Begin by removing the "Brainwave" pack. Hold it back upwards and casually spread the top four face down cards between your hands. Care must be taken not to flash any face up ones. Square the pack and turn it face up. Fan the cards quickly. Only face up ones will be seen. Close the fan. Turn the pack back upwards and place it behind your back, saying, "I am going to reverse one card in the centre of this pack." Pretend to do so, really altering nothing. Bring the pack out and replace it in the case "backs up". Close the card case and put it on the table, where it can be seen throughout.

Next introduce the Val Evans pack and give it a few shuffles and cuts a la Svengali. Tamariz does a tabled riffle shuffle, letting it be clearly seen that the two packets are fairly interwoven. Hand it to a spectator, face down. Tell him to place it behind his back and cut it as many times as he likes. Have him turn the pack face up, behind his back. Tell him, without looking, to take the face card off the pack, to reverse it and place it face down in the centre. Have him square up the pack, bring it out from behind his back and place it on the table. As soon as you see the face card you know the identity of the reversed one. It will be the long card of whichever pair it belongs to. In other words, one pip higher than the face card of the pack. However, as a matter of principle, it is better if you avoid looking at the pack immediately. As he brings the cards out, pick up the "Brainwave" pack and say, "I placed my card face down before you! O.K.?" As you say this, look at the spectator and glimpse the card at the same time. Continue, "I will look for my card before you look for yours."

Turn the "Brainwave" "face up" and look for the card, which matches the face card of his

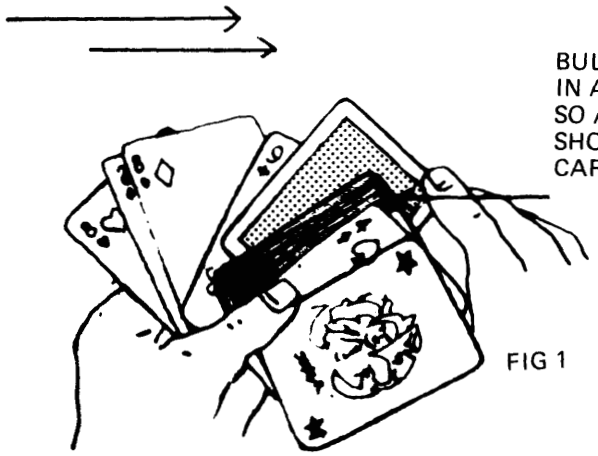


FIG 1

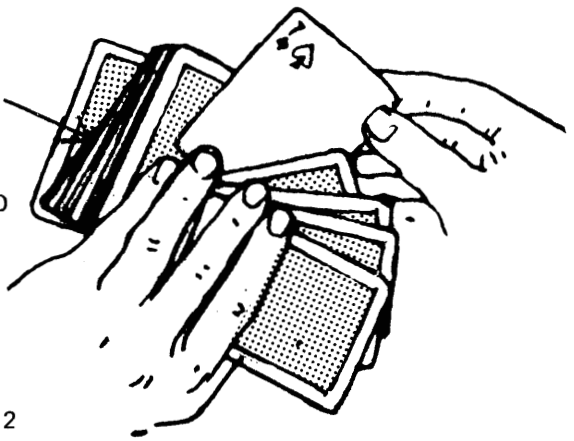


FIG 2

pack. Separate the card immediately beneath it, which will be the face down duplicate of his reversed card. Pull it halfway out of the pack, so that it is upjogged for half of its length or more. Continue spreading the cards to show that there are no others reversed. Finish up in the position shown in Fig.1. That is with the joker fanned off slightly and the four bottom cards spread but the rest of the pack in a block.

Turn the fan over to show the reversed card. It will appear to be face up in a face down pack. Actually only the backs of six cards can be seen, but provided that you do not freeze it looks as though the whole pack is fanned. (Fig.2).

Have the spectator turn his pack back upwards and search for the reversed card in it. When he finds it, it matches.

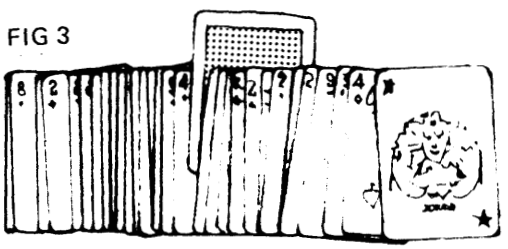
REPEAT

It is a fairly simple matter to reset and repeat. To start with, cut the "Brainwave" at the projecting card, bringing it to the top. Turn it face down. In the process, the audience will see a face down card beneath it, thereby reinforcing the belief that only a single card is reversed. Leave that pack squared on the table for a moment.

Extract the face up card from the spectator's pack. Turn it face down and place it on top. Cut the pack and, if you care to, give it another Svengali-type shuffle. Hand this pack to a second spectator for the repeat. This should make it apparent that you do not use an accomplice.

Offer to repeat the effect. Pick up the "Brainwave" and place it behind your back. Once it is out of sight, turn the face down card, on top, face up once more. With the thumb, riffle up the pack from bottom to top until you locate the short joker. Cut the pack at this point. The joker will be on top, so move it to the bottom and you are reset. Bring out the

FIG 3



pack and place it in the box, exactly as before. This time, in order to throw off the knowing ones, there will be a slight difference in the handling.

When the spectator has reversed a card, pushed it in the centre and brought the pack into view and laid it on the table, emphasise that you reversed your card first and that you will show it first. Ribbon spread the "Brainwave" face up. This will not be too wide a spread, just enough for you to locate the appropriate face down card and push it part way out (Fig.3). Then have the spectator spread his pack, face up, in a similar manner. Because of the uneven way that he will spread it, the pairing of the cards will not be apparent. (I can vouch for this personally, as it was not when I was fooled!) Say, "I will take out my card first" — do so, leaving it face down on the table. Ask him to draw out his card. Then say, "I will show you my card first." Do so. Have him turn over his card. They match.

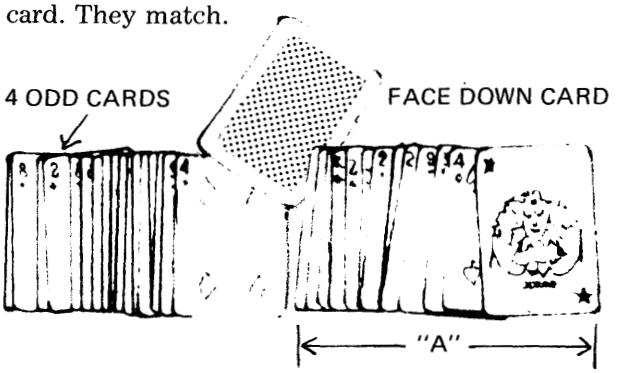


FIG 4

When you remove your card from the "Brainwave", break the spread at that point. The position will be that shown in Fig.4. Pick up all the cards in section "A" square them and turn them face down. Place the packet in the

left hand. Now pick up the "reversed" card and place it face down on top of the cards in the left hand. Next scoop up all of the remaining cards but "accidently" leave the bottom three behind. Square up this packet and place on top. Finally pick up the last three cards. Turn them over in a slight fan and drop them on the rest. To reset, for another performance, you simply have to go through the pack and reverse the one card, which is wrong way round.

The audience have seen a lot of backs and any idea of more than one card being reversed seems unlikely.

Tamariz says that this routine is based on ideas by Vern Chesbro and J.G. Thompson Jr.

The Page boy speaks....

Have you ever gone through a phase in your life when almost everything seems to be going wrong? You have? Good. At least it's nice to know that I am not the only one who it happens to. At this very moment, as I write, I am just recovering from a bout of sciatica. Do you know what sciatica is? Neither did I, but I do now, and if you ever meet up with someone who is suffering from this ailment, don't do anything but sympathise. It is the most physically painful experience I have ever had in my life.

I have actually had to cancel a number of shows because of it, and this in the middle of a lean period show-wise. I have had more cancelled shows in the last couple of months than I could count. Don't write and tell me how to get the money from the clients. I didn't. I can't. And I won't get it.

Did I mention that last week my car burst into flames? With me in it. Would you believe that as I made a dash for freedom I completely forgot my sciatica? I also forgot my keys which meant that I couldn't get into my apartment to call the fire brigade. I banged on the doors of all my neighbours and nobody was in. It looks as if the car will be a total write-off. I have now lost all my no claims bonuses. Oh, what the hell.

Have there been any bright spots amidst all this gloom? Yes, there was one.

The first annual Martin Breese Close-Up Convention. Held in a centrally located London hotel, it can only be described as a stand out occasion. The whole event was hosted by yours truly, and masterminded by Martin Breese. I have no intention of giving you a blow by blow account of the whole affair for the simple reason I didn't see all of it. I was too busy running around making sure that this or that was ready. But there are one or two things worth mentioning.

First it really was an enjoyable day which started around 10am and finished about 6pm. Many visitors from abroad. Bobby Bernard from England did a mini-lecture on dice-stacking, Braco from Germany discussed the use of threads and closed with a short linking ring routine which included a truly amazing ring off arm penetration.

The star item of the day was a lecture by John Mendoza of the U.S. Here was a man with an enormous amount of knowledge who for perhaps a little more than an hour performed card tricks. You name the close-up card trick and he had it in there somewhere, or a variation of it. Not all of it was completely original, but all of it was good. He finished off his stint with a chop cup routine and a cups and balls routine. He had made, or had someone make for him, the chop cup in brass and its shape was a little different to the norm and it looked very impressive. His cups and balls included one which was also a chop cup with you know what in the base. Two criticisms. He made the almost classic mistake of many close-up lectures. Too many card tricks and the assumption that the audience knew more than they did. He would mention moves like the Buckley Double Undercut without explaining them. John, when you talk to a hundred and fifty magicians you MUST explain the moves. Some of them actually don't know them. (For those who don't know the Buckley Double Undercut is the opposite to the Mohammed Ali single uppercut). Having said that I must say that the John Mendoza really was the star item of the day.

With names like Bob Read, Alan Shaxen, Trevor Lewis our editor Walt Lees and Gordon Bruce on the bill, yours truly, and perhaps eight or nine others, the close-up shows were excellent. The dark horse was an Irishman called Dan O'Donoghue. Catch him if you can. He's good, he's young and he'll get better.

I know I haven't mentioned everyone who performed. I didn't actually see all the performers. If you, dear reader, were one of them and I haven't mentioned your name, write to me and complain. See where it gets you.

Goodbye,

Patrick Page

Exclusive Card Magic Series — No.2 "Mindboggler". Price £1.75 U.K., £2.00 Europe, 5 dollars U.S.A. All post free. Obtainable from Eaton Magic Graphics, 5 Friar Gate, Derby, England and Martin Breese.

This is the first to be published of a six part series by Roger Crosthwaite. For various reasons, part two preceeded part one. This particular manuscript consists of three twelve by eight printed pages plus frontispiece. There is also a separate sheet with 19 clear photographs. All is printed on glossy paper. The idea of having the pictures on a separate sheet is good. It enables the reader to keep referring to them, without having to turn a page.

The effect described is a straightforward one. A card is chosen by a spectator. Its back suddenly changes colour. Then it changes back to the original colour but the rest of the pack changes.

The method involves the Classic Force, which is covered in detail and a (presumably) original move, the Contrapuntal Switch. Both are described minutely. There is also a switch of the pack, on the lap.

If you are one of that small crowd of elite cardicians who revel in such statements as ". . .The step can be as fine as five thousandths of an inch but never more than fifteen thousandths or a sixty-fourth of an inch. . .", then you will no doubt enjoy this handling and the five variations discussed.

Recommended, but not for beginners.

"MORE PROFESSIONAL CARD TRICKS" by Walt Lees. Author's publication, soft covers, 37 pages, 53 photographs, price £4.50.

In the last twelve months or so, Walt Lees has written and published no less than THREE books on the subject of card magic — two of his own material and one featuring the "Commercial Card Magic of Roger Crosthwaite". This present volume brings the Lees total to FOUR. It may well be more by the time you read this! Having set a high standard with the first three books, one begins to wonder just how long the quality can continue. That question is irrelevant as far as this present offering is concerned.

"More Professional Card Tricks" contains four completely *routined* effects with a regular pack of playing cards, plus a bonus section on the Lees approach to the Frank SHANK SHUFFLE. As ever, Walt admits that what he offers are not brand new tricks, the credits in the book make that quite clear. But what is on offer is the Lees treatment. And that means an individual approach fully explained in such a manner that anyone with half an inclination can learn to *perform* the routines. Technique is only part of the battle, as we all know, and Walt ensures that he covers all the small seemingly insignificant details that turn tricks and sleights into magic.

The book opens with a variation of Koran's "Matching the Cards" and Cy Endfield's "Gambler Out-Gambled" in which the performer in attempting to cut four aces, actually gets the four kings and the aces reappear elsewhere. A simple and boring description which does not do justice to the finely honed routine that is actually on offer. There's a multiple shift, thrown in; some excellent advice on what to say when culling a group of cards from the deck; a mini-treatise on the much-abused slip-cut, and much more.

The second item, "Another Departure" springs direct from Alex Elmsley's familiar "Point of Departure" plot, in which a selected card vanishes from between two jokers and turns up reversed in the pack. A fairly standard method is given, which at first glance may seem a bit old hat to some. But again, a glance below the surface shows much more. All cardmen will be very familiar with the moves used in this effect, and in all probability will have their own method. But, to dismiss the Lees offering on that basis, is to overlook much that is of value. The Marlo "ATFUS" variation, and the psychology behind the execution of the move is of great value. As is, too, the approach to the Drop Sleight.

Item number three is a reworking of the Hofzinser Card Plot, with more than a passing credit to Larry Jennings. Probably the most difficult effect in the book from a technical standpoint, but since the method of this trick has become more important than the effect in recent years, I'm sure it will please devotees of the premise. If you're looking for a practical approach to the Hofzinser idea, try this.

"Crazy Mixed-Up Poker", the final *trick* is certainly the easiest technically, but does require some skill in the handling of an assisting spectator. Walt Lees tells you how you can allow a SPECTATOR to shuffle a pack of cards, yet still deal the performer the winning hand.

(Actually, sometimes the spectator gets the winner, but that contingency is well covered).

And, finally, to the SHANK SHUFFLE. A false riffle shuffle that is, like its close relative, the ZARROW SHUFFLE, an out and out fraud. But, as ever, there is a right way to execute the fraud. Walt explains why his method works as effectively as it does.

Expert card handlers will find nothing in this book that they have not come across before. But those who *think* they are experts, and those who know they're not (which means most of us) will learn much from a study of the contents.

No new tricks, no new sleights. But, a practical method of actually using standard card moves to create strong card magic, and a wealth of advice on how to perform that magic. Add to all this the Lees humour and laconic writing style, and you have a good read as well as everything else.

Recommended wholeheartedly.

Al Smith

YELLOW MAGIC PAGES
Compiled and published by Hans Witt, P.O. Box 1350, 4156 Willichl, Germany. Price

This is a small, handy sized directory of magic dealers, collectors, specialist suppliers, libraries, magazines, clubs, schools etc etc. In other words, if there is anything that you want in connection with magic from advertising matter to rare books, you will be able to find somebody in here who can help. Obviously no book of this kind can ever be fully comprehensive. It would, on the other hand, be very difficult to think of any need, which is not catered for somewhere within its pages.

The book covers names and addresses worldwide, but with a strong slant on Europe and U.S.A. It is in both English and German and is well worth keeping to hand.

TRICKS

Coin in Cigarette Lighter (Scott York). Price £12.50. Available from Repro Magic, 46 Queenstown Road, London SW8.

Anybody who was fortunate enough to see Scott York's lecture a couple of years back, will remember this effect. A borrowed, marked coin is mysteriously passed into a transparent cigarette lighter. It is then removed and returned to the owner. The lighter is unfaked and can be passed for examination.

This effect was developed by a working magician for use in commercial performing situations. It is practical, baffling and capable of being worked under almost all conditions.

Recommended.

Editorial Comment on Reviews

Several people have pointed out that Pabular never gives anything a bad write-up. This is perfectly true. We do not have space to waste on saying how bad something is. In other words, if we do a review of anything, then it is good value. It does not automatically follow that if we do not write it up then it is bad. We can, after all, only mention those things which are sent to us. All we do say is, that if it is reviewed, it is worthwhile.

JOSEPH SCHMIDT WRITES

Reference to "DOING THE SPLITS" in the Crosthwaite Issue (Vol.6 No.10). . . I'll probably 'get the devil' for messing with a clergyman's routine, but here goes anyway. . .

If anyone actually did follow the recommendation at the bottom of page 918 "to read *Scarne on Cards*" — he should have discovered that Black Jack is played EXACTLY OPPOSITE to the procedure described in the Crosthwaite routine, in that. . .

a) The DEALER is not authorised to SPLIT or DOUBLE DOWN.
b) The dealer's DOWN CARD is not turned up (unless he has a Black Jack) until AFTER the players' hands have been played out.
c) Whenever a player splits aces and/or doubles down — if the one card he receives with those aces (one per ace) happens to be a 10-count card, making a total of 21, this is NOT A BLACK JACK — just a 21-count hand. (Black Jack only occurs when the *first two* cards received have a total of 21).

The classic theme MAGICIAN VERSUS GAMBLER (Jean Hugard's ANNUAL OF MAGIC, 1937, page 43) can still be retained as in the Crosthwaite handling by making a couple of minor changes in the patter/procedure/set-up.

— — — — — — — — —

Argument between gambler and magician about who is the better card man. They agree to settle by actually playing a game of Black Jack — $100 limit.

Gambler deals (as performer deals out cards) cards, first to magician, next to himself FU, next to magician, and fourth to himself. (An extra card above set-up at start can be used

→

to show how, in Black Jack, the top card is first 'burned' — see Scarne).

Gambler peeks at his DOWN card — sees he has (say) KD (here, you show the dealer's (gambler's) down card), making a count of 20.

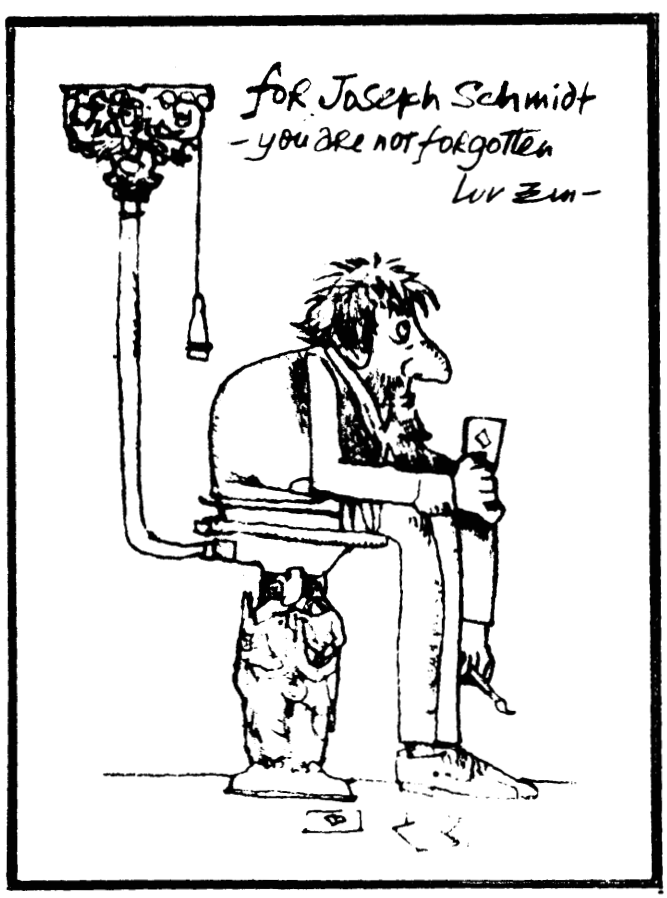
Magician looks at his cards — sees he has two deuces, starts to turn them up to split them — when gambler sees how weak the magician's cards are — he sneers, "Ha, Ha, I guess this will show who is the better card man — want to raise the bets to $200 limit?"

Magician agrees, saying, "Back home we have a saying DEUCES NEVER LOSES," so he just splits one deuce right down the middle, etc a la Crosthwaite routine. . .

This makes the magician's hand total up to 4 beautiful 21-counts and he wins $800! (NOTE: As stated above these are not BLACK JACKS, just 21-count hands).

— — — — — — — — — —

Naturally, since Reverend Crosthwaite is "a man of the cloth" he is not expected to know all the finer points of games with "the devil's playthings" — but is it not true that he, Father Cyprian and Brother John Hamman have their Bibles partially hollowed out to hold a deck of cards and a copy of the 'latest card book'????



PACKETRAINER

Phil Goldstein

The following is a multi-phase packet routine, in the presentational guise of a "lesson in magic". . .

Required are the ace through four of clubs. At the start of the routine, these are in order from the top: A, 2, 3, 4.

1. Begin by fanning out the cards, face up. Explain that you will perform some magic with these cards, and explain things as you go along. Flip the packet face down. Perform an Elmsley Count, as you comment, "Although there are four cards involved, I shall work with them one at a time." The final card of the count goes to the bottom of the packet, yielding an order from the top: 4, 2, 3, A.

2. Obtain a break above the two lowermost cards. Perform a Half-Pass to secretly reverse the cards beneath the break, as you continue, "Each card is unique, and requires a specialised technique."

3. Remove the top single card, and gesture with it as you say, "What works with one card will not necessarily function with another. . ." Replace the card *beneath* the packet.

4. Say, "For example, to work with the ace, you must snap your fingers." Do so. Now, perform an Elmsley Count. The ace will show face up in the face down packet.

5. State, "On the other hand, the deuce requires a completely different procedure, which is this. . ." Here, perform the Vernon Through-the-Fist Flourish — the variant which secretly turns over the entire packet. Elmsley Count, displaying the deuce face up in the face down packet.

6. Continue, "Remember, the action for the deuce was this (repeat the Vernon Fist Flourish, again secretly turning over the packet); whereas the finger-snapping applies to the ace." Here, snap your fingers. Now, Jordan Count. The ace will again appear as the only face up card in the packet.

7. Say, "The trey is handled in a totally different manner. For that, a simple tapping action is used." Remove the top single card of the packet, and tap it several times on the

balance of the stock. Jordan Count, displaying the trey face up in the face down packet.

8. Continue, "Remember, the action for the trey was this (here, remove the bottom card of the packet, and use it to repeat the tapping action. Replace this card on *top*); whereas the finger-snapping applies to the ace." Snap your fingers. Perform an Elmsley Count, again showing the ace as the only face up card in the packet.

9. Say, "To work with the four is easy. You must only consider that four equals two-times-two, and the obvious action is thus to perform the action we used previously with the deuce — but twice." Here, perform the Vernon Fist Flourish two times — once in each variation, so that the packet ends up having been turned over. Jordan Count, displaying the four face up.

10. State, "You're probably wondering what would happen if *no* special actions were applied . . ." As this is said, perform a Half-Pass upon the three lowermost cards of the packet.

11. Continue, "The answer is, if no actions are applied, no effect results. It's really quite a simple causal relationship." Perform a Jordan Count, showing all four cards to be face down.

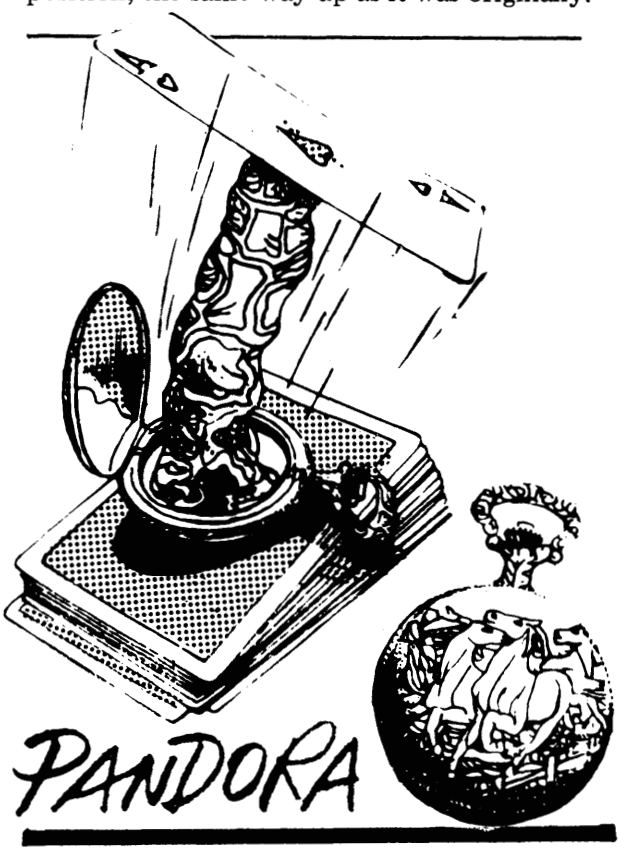
12. Hand the packet to the spectator, saying, "Let's review. Do you remember the original action required to work with the ace?" The spectator will hopefully recall that it is finger-snapping. Direct the spectator to snap his/her own fingers, and then to count through the packet. The ace will be face up, among three face down cards.

13. At this point, the packet is clean, so you may leave it with the spectator as you conclude with the comment, "That was very good. Now practice the other techniques, and I'm sure you will be doing the entire routine yourself in no time!"

Editorial Note

This is a very nice little sequence, which has a lot of entertainment potential. You will need to follow the moves very carefully though. Take care in all of the counts that the last card is placed correctly. It always goes on top unless specifically stated in the text. The Half-Pass, Elmsley and Jordan Counts should require no explanation. All readers ought to be familiar with these. If not get a copy of "Counts, Cuts, Moves and Subtlety" by Jerry Mentzer.

The Vernon "Through the Fist Flourish" is used by a lot of magicians, who probably do not know it under this name. Hold out your left hand as shown in Fig.1 and place a packet of cards on the palm. Close the fingers into a loose fist, while simultaneously rotating the hand back upwards at the wrist. Use the thumb to push out the packet as shown in Fig.2. It will have been reversed. If you wish to apparently carry out the same moves, without reversing the packet, then simply place it on your fingers as in Fig.3. Carry out exactly the same actions. The packet will do a kind of paddle move as the fingers turn it one way and the wrist movement turns it back again. It will emerge in the Fig.2 position, the same way up as it was originally.



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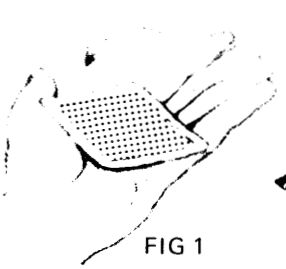
FIG 1

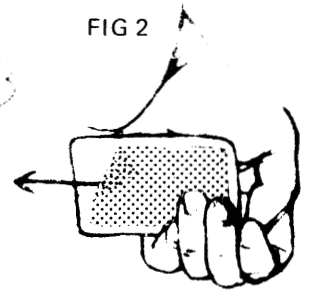
FIG 2

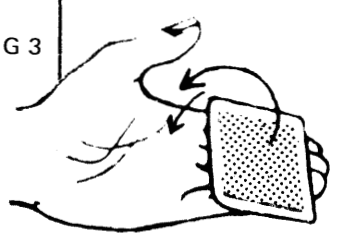
FIG 3

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The first few issues of *The MM* saw The Forum include such things as *The Cheap Juggler*, a novel coin trick by Paul Harris, Paul Harris on The Cups & Balls along with Paul's own commercial Cup & Ball Routine, Paul Harris on Inventing Creative Close-up, a manuscript quality trick by Paul Harris *(The Bizarre Stretch)* which you'd probably pay $5 for in manuscript form if it wasn't in *The MM*, lots of other fabulous Paul Harris material (tricks *and* articles!), Fr. Cyprian discussing "Close-up Encounters of What Kind?" with a few tricks to show you what he means, some Phil Goldstein items, Tom Ogden's hilarious *Ronald Reagan Card Trick* that will keep your magic abreast of the times, a clever item by Karrel Fox, a fabulous twist on Ring Flight to greatly improve the trick, and LOTS, LOTS more! And just think of what's to come!

The Close-up Forum is a necessity for the close-up worker. It is easily worth the subscription price to *The MM*. Don't miss out on any more great magic — SUBSCRIBE TO *THE MAGIC MANUSCRIPT* TODAY! Send $12 for one year (6 issues) or $2 for a sample — or write for even more information.

Magic Manuscript

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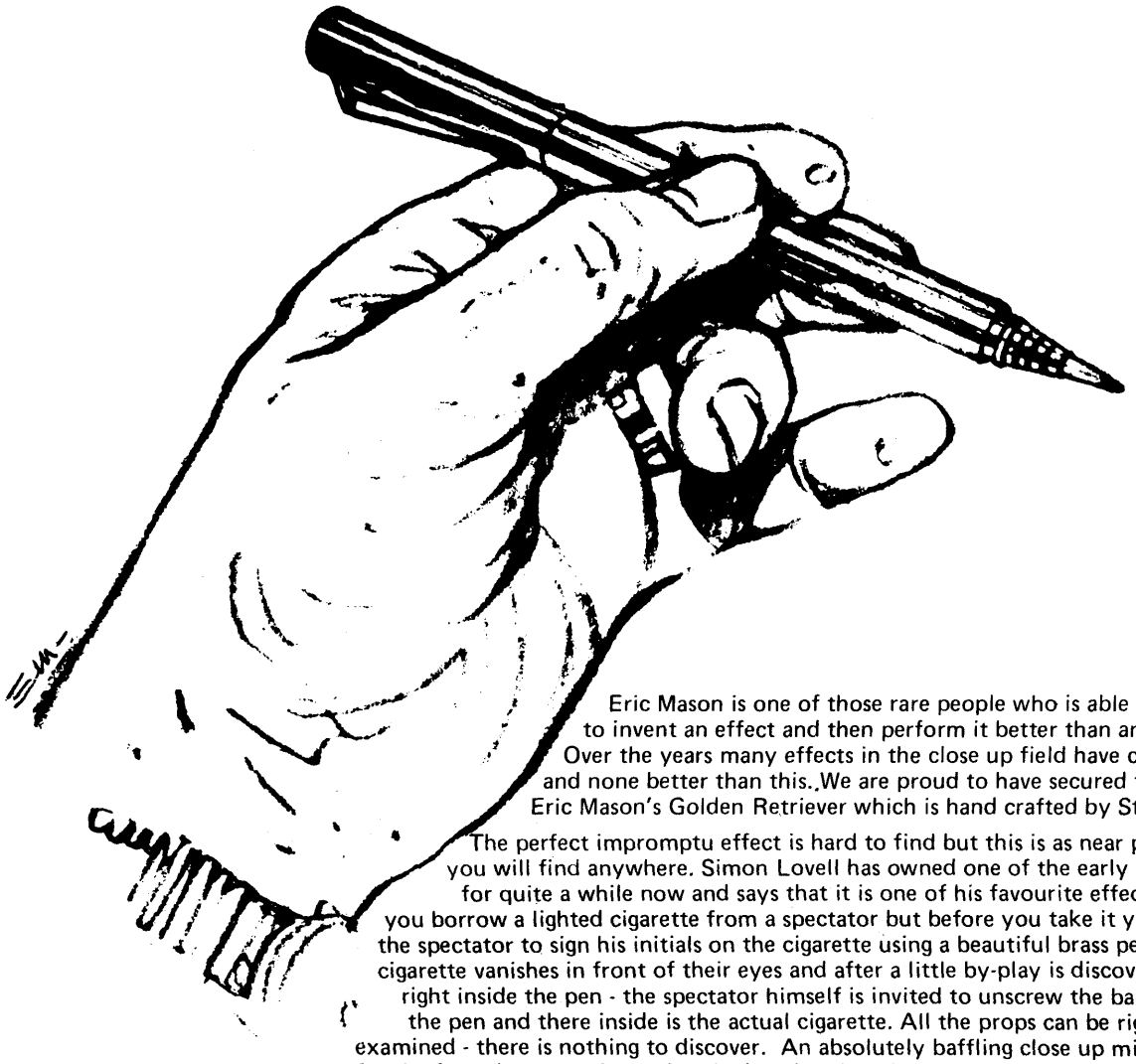
THE GOLDEN RETRIEVER



Eric Mason is one of those rare people who is able to invent an effect and then perform it better than anyone else. Over the years many effects in the close up field have come from Eric and none better than this. We are proud to have secured the rights to Eric Mason's Golden Retriever which is hand crafted by Stephen Wylie.

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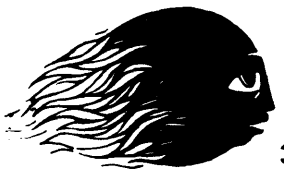

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VOLUME 7 NUMBER 4

Pabular

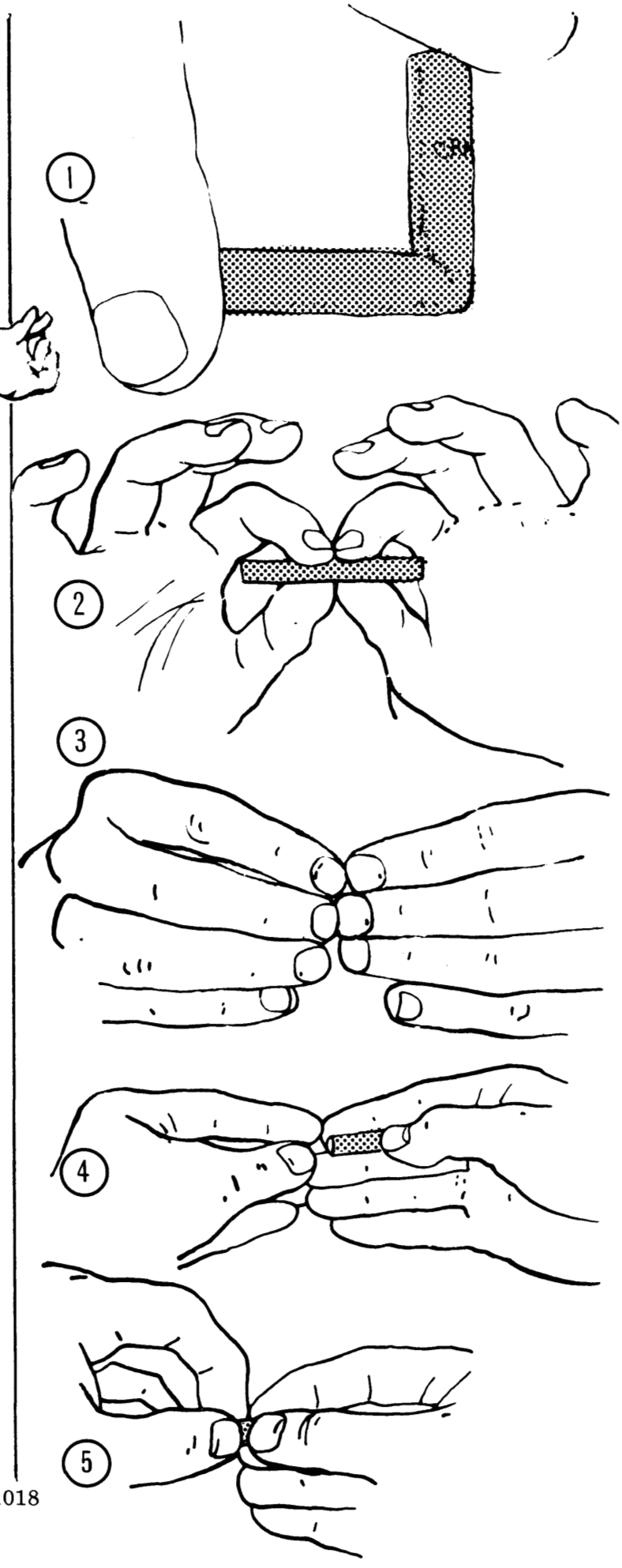
TORN AND RESTORED CIGARETTE

Tommy Wonder

This is a completely impromptu method of performing the classic T&R cigarette effect. The thing, which distinguishes it from other versions, is a little touch that Tommy discovered, by chance. As far as is known, this little touch is completely original. It is capable of being applied to other versions of the trick to make them more convincing. However, it is intended to describe Tommy's complete handling of the whole effect, which is very clean and beautiful magic.

In this particular version, the actual tearing and placing together of the two halves are played down. The restoration itself, where Tommy's addition plays a vital part, is built up for maximum impact.

In order to understand the basic mechanics of what will follow, take a cigarette and hold it lightly, by the centre, between the thumb and forefinger. Roll it backwards and forwards a little, applying pressure. This will soften the centre of the cigarette, making it pliable. The cigarette can now be bent at right angles, as in Fig.1, without tearing the paper. This is the key to the whole thing. Practise doing it until you can confidently pick up a cigarette, soften it and bend it with speed and certainty. You will not, of course, do this openly during the performance. All of the actions will be covered. It is, however, important that you get the feel of it, before trying the full handling.



METHOD & WORKING

1) **Secretly Softening the Cigarette.** Borrow a cigarette and hold it by the centre, between the right thumb and first finger. Show it around and, in the process, roll it backwards and forwards to make the middle soft. To conceal this rolling action, rotate the hand, at the wrist, turning it palm up and palm down. In other words. do the paddle move with the cigarette, applying pressure all of the time. Continue doing this and talking, until you know that the cigarette is soft enough to be safely bent, without the risk of tearing the paper.

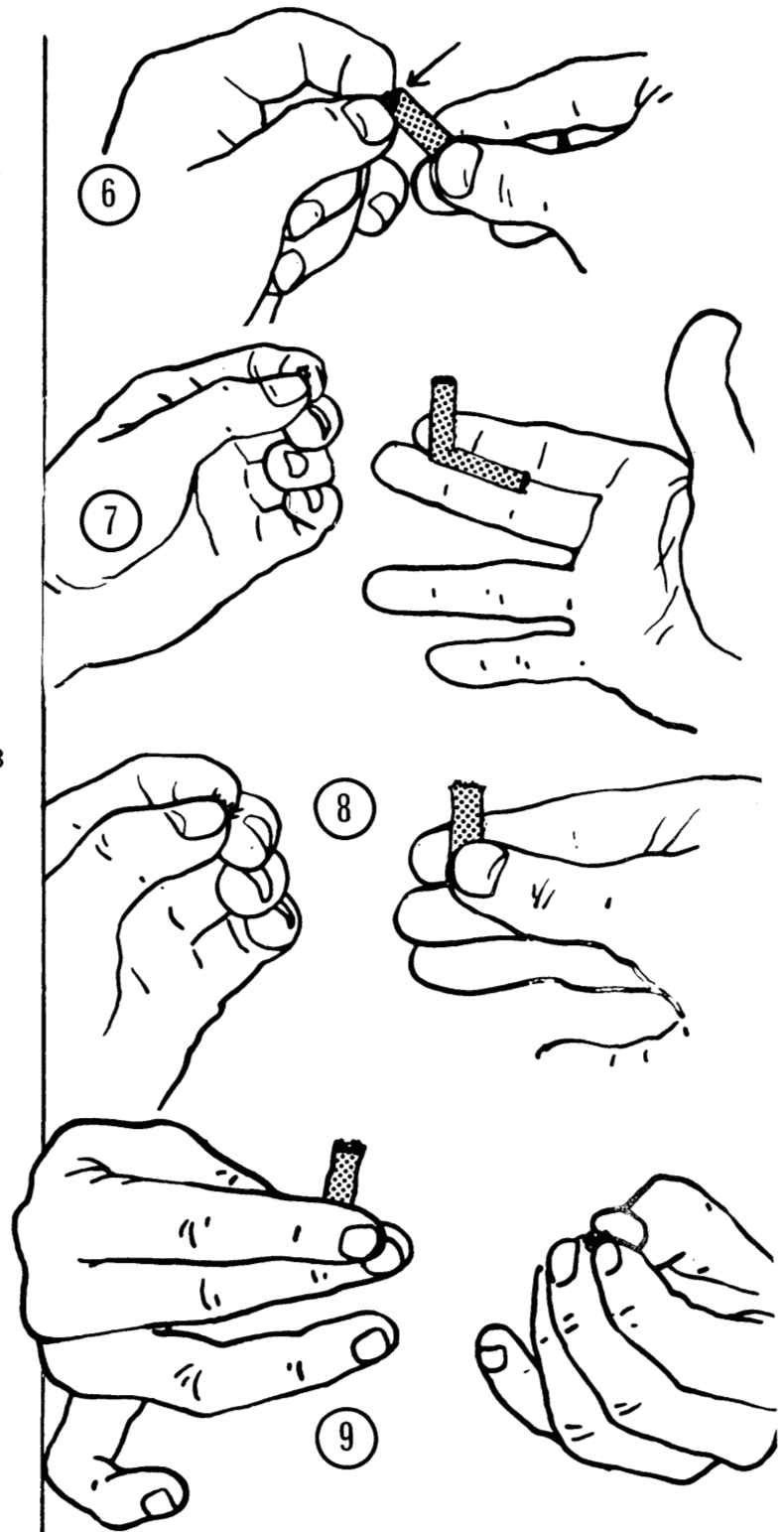
2) **The Apparent Tearing.** Take the cigarette in both hands, as in Fig.2. The position alone, telegraphs to the audience that the cigarette is about to be torn. The next few actions follow on from one another rapidly, so as to simulate a simple tearing action. As stated earlier, no particular emphasis is given to this action. It should be done in a casual, low key manner.

Turn the hands, from the wrists, to the Fig.3 position. This brings the fingers towards the audience. Just for a split second, the whole cigarette is out of sight. As this is a perfectly natural part of the tearing process, it passes unnoticed. As soon as the hands are in the Fig.3 position, the right thumb presses on the centre of the cigarette and draws it backwards, until it is completely concealed behind the right fingers. Fig.4 shows an exposed view of the position, from the performer's view. Because the centre of the cigarette is thinner and softer than the ends, this drawing backwards action is very easy to do.

As soon as the cigarette has reached the Fig.4 position, the right thumb returns to its original place, behind the fingertips. The left thumb and first finger pinch a tiny fragment of tobacco AND PAPER and tear it off as in Fig.5. This should be only the minutest portion, which destroys only the very tip of the cigarette. Later as Figs. 8 & 9 will show, this minute fragment appears to be the end of the left hand half of the cigarette. Take just enough to give this illusion and no more. Also, and this is most important, only take the fragment from the front (audience side) of the cigarette. The performer's side should be left intact and appear undamaged.

During the tearing action, before the little bit of paper and tobacco is completely severed, pull the cigarette to the left and upward. This bends it, in the centre, as shown in Fig.6.

When the tearing off of the small portion has been completed, the cigarette will be in the position shown in Fig.7. In the picture the right thumb has been raised, for clarity. In fact, the



thumb will occupy the position in Fig.8. An audience view of Fig.8 is shown in Fig.9. Notice how the right third and fourth fingers have been opened out. This greatly adds to the illusion of the cigarette being in two pieces.

As was mentioned at the beginning and is now stressed again, the whole action from Fig.2 to Fig.9 takes about *one second to execute.*

3) **Placing Together The Two "Halves".** Pause for about two seconds, in the Fig.9 position. Then place both hands back together again, in a

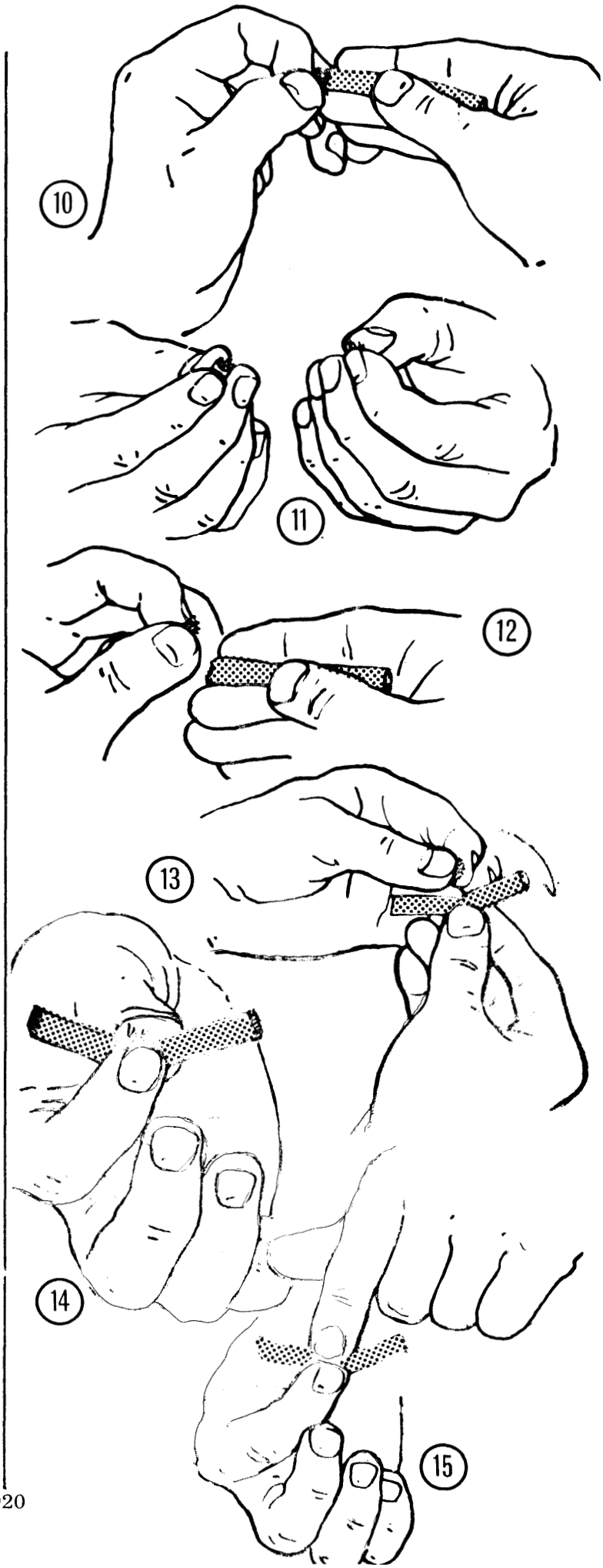
position almost identical to the one shown in Fig.6. The left hand, using the little bit of paper and tobacco, pushes against the end of the cigarette, in the right. The cigarette is pushed backwards, into the right hand, until it reaches the position, shown in Fig.10. During this action, it is allowed to straighten a little, but not completely.

Separate the hands a little, as if to show the severed ends, once more (see Fig.11). Do not stay in this position. Immediately bring both hands together again. This time the left hand is slightly higher than the right. The fragment in the left should almost touch the end of the cigarette (Fig.12).

The next action is not an easy one to describe on paper. However, anybody following the description, with a cigarette in hand, should be able to understand it. The right thumb pushes the cigarette to the left. Simultaneously, the back of the hand is rotated downwards, in a clockwise direction. This will result in the inner end of the cigarette being pivotted into view as in Fig.13. Its direction of movement, in relation to the hand, is indicated by the arrow. The opposite end will be concealed by the left fingers.

The small fragment of tobacco and paper will be directly above the fold, in the centre of the cigarette. Place the tobacco and the bit of paper into the fold. Fig.14 shows how it would look, if the left hand were to be removed, at this stage. For the time being, though, the left forefinger maintains contact with the fragment. The right hand rotates palm down, simultaneously the left turns palm up. During the turning, the left thumb comes up and takes a hold of the centre of the cigarette, gripping it against the left forefinger, which is already there. Fig.15 shows the position at the start of the action, as the hands are about to turn. Fig.16 shows the position, when the turn is completed and the cigarette and fragment have been transferred to the left hand. The right forefinger is not removed until the very last moment. It is very important that, during this turnover and transfer, from right to left hands, that the cigarette be rotated on its axis, thereby keeping the loose tobacco and paper on top. Ensure also that the ragged edge, from which the fragment was torn, ends up on the performer's side of the cigarette and not the audience's.

Fig.17 shows the position of the cigarette on completion of the transfer. It is very important that the bent position be maintained. This is a vital part of the illusion of two separate pieces. It is only fully straightened at the moment of supposed restoration.



4) The Little Touch. With the cigarette in the Fig.17 position, the illusion that there are two pieces is almost perfect. It is hard to believe that it is still whole. This is what makes the effect so convincing. There are several details, which play an important part. One is that the fragment of tobacco and paper should be right in the fold of the cigarette and pressed home as deeply as possible. Do not just let them lie loosely on top. To do so, destroys the illusion.

It is also most important that the little bit of paper be there. Logically it should not be necessary, but in practise it makes all the difference. Without it the illusion is not nearly so strong. However, be sure that it is only a LITTLE bit of paper and a LITTLE bit of tobacco. If you have too much of either, the illusion will not be right.

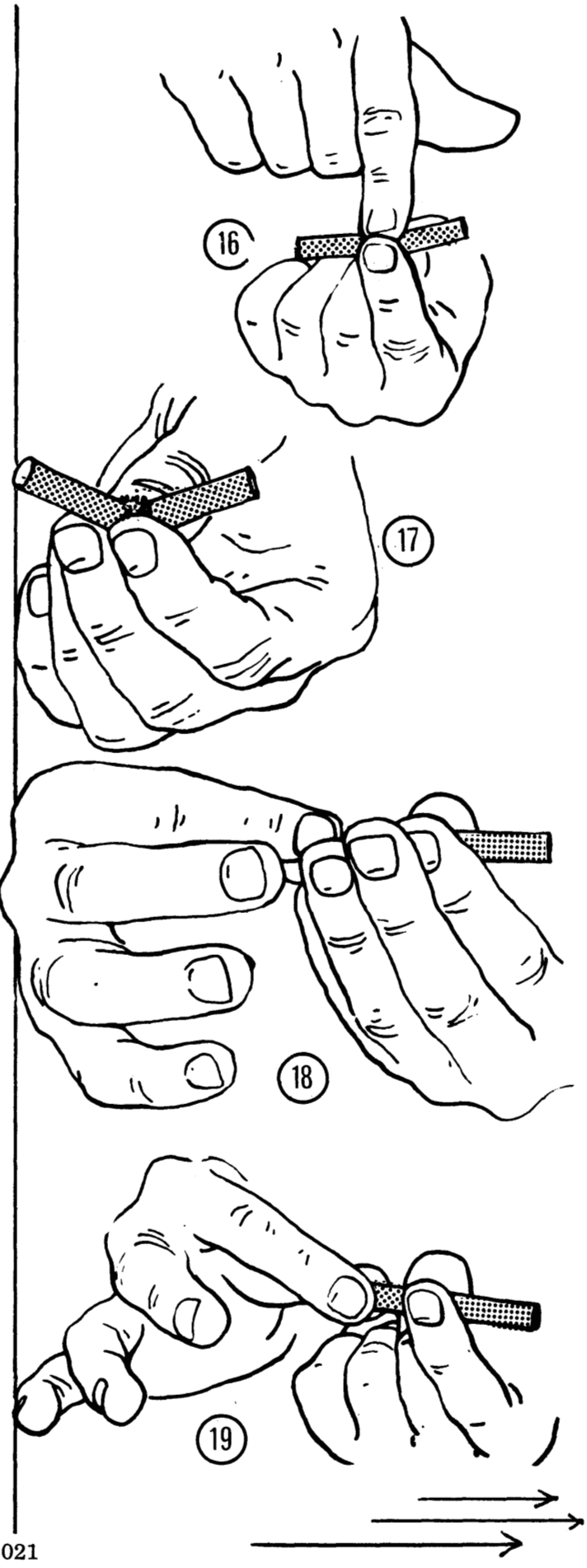
5) The Showing Around. The Fig.17 position can be held for quite a long time. You can really impress upon the audience that the cigarette is in two pieces and that your hands are otherwise empty. Give them time to realise the full implication of this. Now is the time to dramatise and build up the subsequent restoration.

To justify holding the cigarette in this position for some time, press each end, alternately, towards the centre, with the right hand. Act as though you are trying to restore the cigarette. Also, press the right forefinger on the centre, from time to time. Make sure that everyone sees and appreciates that it is "really" broken.

Remember though, to keep the ragged edge towards yourself. The whole displaying process should last about 20 seconds.

6) The Restoration. Take the right end of the cigarette between the right thumb and first finger. The left second finger straightens out, alongside the left first finger. Lightly roll the cigarette backwards, towards yourself, relaxing the left thumb at the same time. This will result in the small fragment of tobacco and paper falling away and dropping onto the left palm. The first and second fingers cover this. Fig.18 shows the position. The cigarette can now be fully straightened.

As soon as the fragment has dropped, the left second finger bends in towards the palm, leaving a clear view of the cigarette as in Fig.19. Pull the cigarette towards the right, sliding the centre into view. Let it be clearly seen that you have restored it. The whole restoration sequence lasts for about 3 seconds.



7) **Destroying the evidence.** An easy way to get rid of the fragment in the left hand, is to casually turn it palm down over an ashtray. Move the ashtray aside, in the same action, while keeping your attention on the cigarette. Sometimes it is possible to throw it onto an empty plate, where there are the remains of food, under cover of a gesture.

Do not try to drop it directly onto the floor. This is dangerous. The little bit of paper is very visible, especially as it has a tendency to flutter down. If you wish to get rid of it in this way, ensure that it is either below the level of the table top or behind something, before being released.

Place the good end of the cigarette in your mouth and light the ragged one. Keep the good side towards the audience, as you do this.

ADDITIONAL NOTES

This method is only suitable for filterless cigarettes. The idea of putting a fragment of tobacco and paper in the centre, to make the cigarette look torn, can be used with other methods.

Tommy Wonder likes to spring the effect on people, completely unannounced. He comments that there appears to be something wrong with the tobacco of his cigarette. Then, he breaks it, as though to examine the contents. When he is satisfied that there is nothing wrong, he magically restores it and carries on smoking. On other occasions, he will say that it still does not seem right, and vanish it, using a cigarette pull.

The final note, I will leave in Tommy's own words. "When one practises this trick, it is very easy to get discouraged, especially because it costs you many cigarettes. My advice is to buy 30 to 40 packets of cigarettes, of a very cheap brand. If you are a smoker, buy a brand that you dislike. With such a large investment in cigarettes you have no use for, you will have a strong incentive to keep practising.

Each cigarette can be used twice in practising, so after some 40 packets (800 tries) you will probably have mastered the trick."

Quote of the month *(cribbed from S.H. Sharpe in "The Linking Ring")*

"Sometimes I think that the most successful conjurers are the men, who have given as much thought and labour to the study of human nature, as they have to the study of magic." David Devant in The Strand Magazine, Feb. 1921.

May, 1982

EDITORIAL

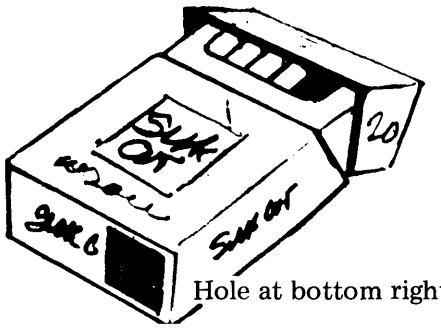
First of all, sincere condolences to Pat Page and Vic Pinto, for the loss of all their equipment, master tapes etc. At the time of writing, I do not know many details. It must, however, have been a severe blow to these two talented people, who do so much for magic. On top of Pat's other troubles, described in the last issue, it does seem very unlucky.

The editorial this month must, of necessity, be a short one. It is important that we keep the total magazine to a certain size, which usually means about 8000 words of copy. The problems arise when there are a lot of illustrations required. It then becomes difficult to assess how big the finished article will be. This month we have two feature items, which require over thirty pictures between them. Both are first class and we are delighted and proud to include them. The problem comes in estimating how much room we have for other things. My guess is, not a lot.

Martin Breese's newsletter/magazine arrived recently. In it are details of his close-up convention for next year. The event this time was a great success and I reckon that next year it will be even more popular. My advice is book early and do not miss it. This country needs a good annual close-up convention, and Martin deserves the full support of every enthusiast, for running one.

The Argentina situation has affected Pabular slightly. We have a good friend out there, in the person of Santiago Nemirovsky, who kindly does translation work for us. It is due to his efforts that the Roxy trick, in the last issue was translated. He has also translated other items by Roxy, which will be released from time to time. Santiago is also working on getting together a South American Pabular with ideas by several top performers in that part of the world. Political events seem to have overtaken us and this project may have to be delayed. A grim reminder that, with the best will in the world, we are all pawns in the hands of politicians.

On a recent visit to Portsmouth Society, Jack Hill showed me one of the new forty pence pieces, which he has made into a folder. Nothing like being bang up to date!



Hole at bottom right

GIANT CIGARETTE PRODUCTION

Richard M. Gamble

This is an updated version of the classic 'Wand from Purse'. The performer opens a cigarette packet and extracts a giant cigarette (about 16 inches long).

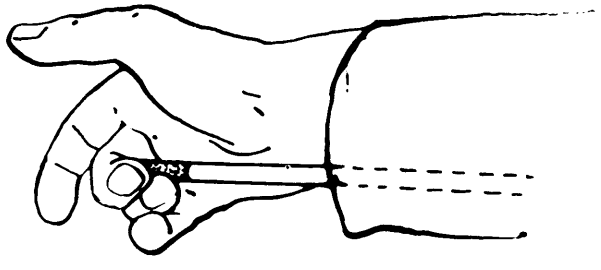
Get a piece of dowel rod from any D.I.Y. shop. It should be the same diameter as a cigarette and about 16 inches in length. Paint it white and stick a couple of pieces of brown paper on each end. These should be of a similar colour to a normal cigarette filter tip. With one on each end, the "cigarette" can be used as a wand, throughout the show.

Take a packet of twenty cigarettes and remove several. Cut a square hole, in the bottom of the packet as in Fig.1. Load the "cigarette" up your right sleeve, so that it can drop to the position shown in Fig.2, when required.

Casually remove the cigarette packet from your left hand pocket. Pass it from the left hand into the right. At this point there is no suggestion of you doing a trick, so there is not likely to be anybody watching. Pass the packet into the right hand and, as you do so, insert the end of the "cigarette" into the hole. Try not to look at your hand as this is done.

When the "cigarette" has been pushed in as far as it will go, flip open the packet and pull the tip out a little. Offer it to somebody on your left as you start to pull it out. They will take a hold and start to extract it. Needless to say, much laughter and interest will ensue.

This is an excellent item to use as an "ice-breaker" and to enable you to get started with your tricks in informal surroundings.



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Written and produced to my usual foremat and standard. The photographs have come out very well in this one. Full explanations given of all the moves, handlings and presentation. I do not just tell you how the tricks are done. I teach you how to do them.

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DOUBLE LIFT TECHNIQUES AND VARIATIONS

Gordon Bruce

In volume 7 No 1, we published Juan Tamariz's handling of the Double Lift and •Ascanio's variation on the same. Just before publication I happened to mention the move to Gordon Bruce, who was in London at the time. Gordon expressed some surprise, as he had been using a similar move for many years and had developed several variants. I suggested to him that he write up his own ideas and fill in any background details. The following is the result, in his own words.

I developed this move, many years ago and, on the advice of a close friend, showed it to few people. When I performed it for Derek Dingle, he mentioned that he thought Larry Jennings had something similar. A couple of years later, I met Jennings. He said that his was the same. When my friend Peter Duffie showed it to Allen Jamieson some nine years ago, Jamieson mentioned that Stanley Collins had used something similar. The Collins move is described below. It has much the same effect. I have an addition to the Collins move, which I will describe next and then I will detail my own version. Finally, for good measure, I will describe a trick, in which the move plays a key part.

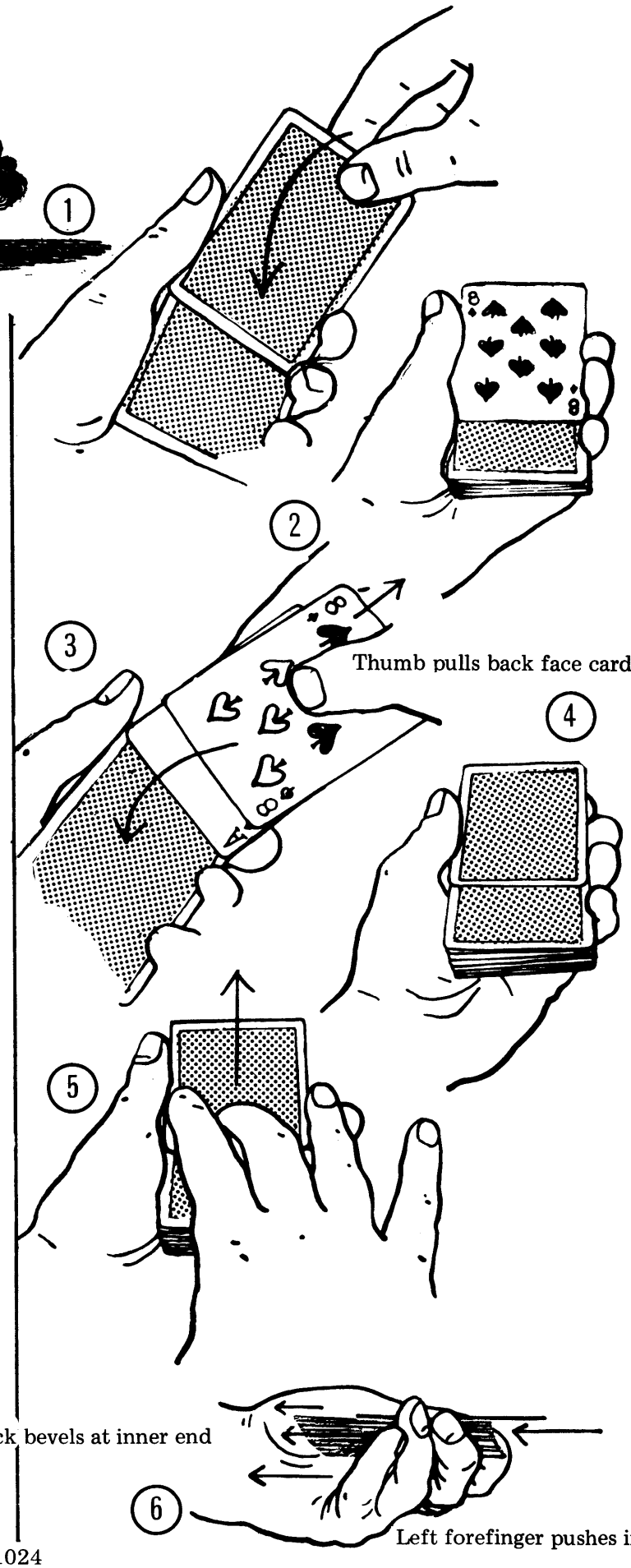
Other items, which relate to this move are the D'Amico Change and a Vernon item described in Daley's Notebooks (possibly No.22?).

The Stanley Collins Replacement

1) Collins turned over the double card(s), end for end, as in Fig.1. The double was left outjogged as in Fig.2.

2) The right hand approaches the outjogged end of the double: thumb on the face; fingers on the back. As the double is turned face down, end over end, the right thumb pulls the face card inwards for about half an inch as in Fig.3. The right fingers screen this.

3) Complete the turnover by placing the card(s) on the pack, so that the top one is outjogged. The face card of the double goes flush with the pack. Fig.4 shows the result. The single, outjogged card can now be lifted vertically from the pack and used or revealed as



you will.

Razor Lift

This is a method of doing the Double Lift, which was developed for use in conjunction with the Stanley Collins move, above.

1) Hold the pack face down, in the left hand. The right hand comes over the pack, so that the right second finger can push the top card forward, until it projects about an inch from the outer end of the pack (Fig.5). The pack, by the way, should be held in a natural dealing position. The left forefinger is curled around the outer end.

2) The left forefinger pushes inwards, on the outer end of the pack. This causes it to bevel at the inner end, as in Fig.6. The position of the jogged card and the nature of the bevel, prevent the audience from being aware of what is taking place.

3) The right hand comes over the pack. The right second finger contacts the outjogged card at a point about one inch from the inner end. The right thumb simultaneously presses against the sharp edge, formed by the bevel as in Fig.7. The left thumb stays at the side of the pack, throughout the move, and acts as a guide to assist in lining up the cards.

4) Draw the top card inward with the right second finger. When the inner end of the card hits the right thumb, lift up. You will find that, because of the razor edge, you have two cards, perfectly square.

5) The right hand turns the double card(s) face up and places them on the pack, in the position shown in Fig.2. You can now go straight into the Stanley Collins move, described above, from that point.

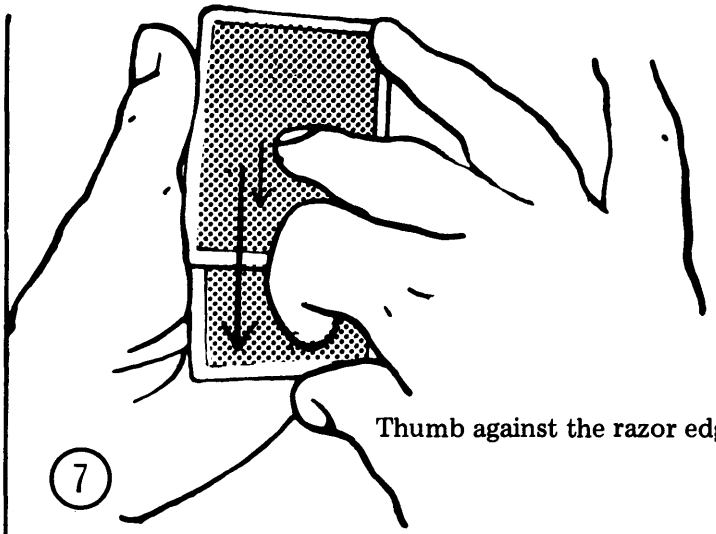
A Touch for the Double Lift

This is an addition to the Double Lift, which was developed and used by myself for many years. It can be applied to many standard Double Lift techniques.

1) Assume that you have already turned the double card(s) face up and rested it(them) on the pack, as in Fig.8.

2) The right hand approaches the double, to flip it(them) face down on top of the pack. Place the right thumb on the inner right hand corner of the double card(s), so that it covers the index. The first and second fingers contact the back of the card(s), beneath the thumb as in Fig.9.

3) As you start the flipover action, move the left thumb away to the side of the pack. This will leave the way clear for the card(s) to fall.



Thumb against the razor edg

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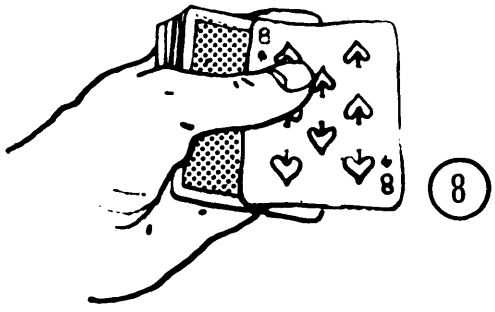

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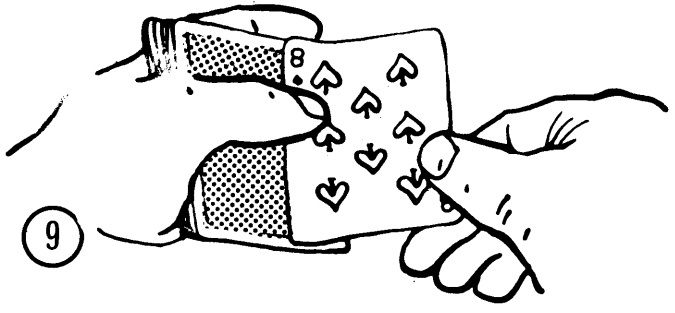

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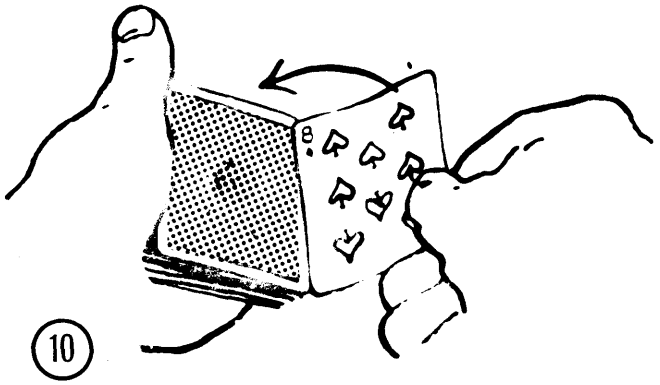

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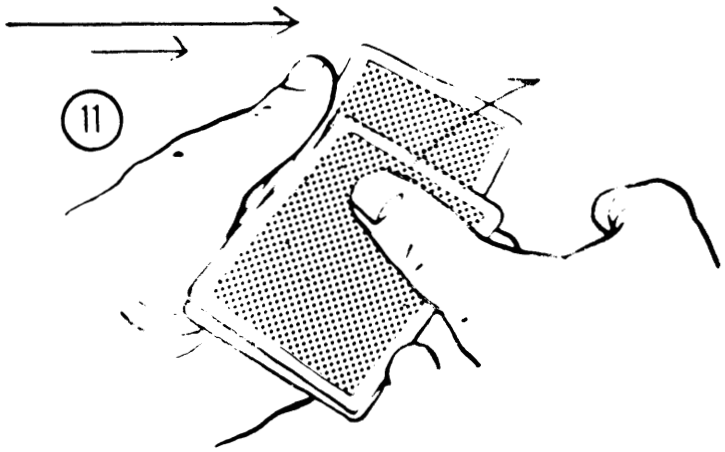
At the same time, as a part of the overall action, the right hand sweeps the double card(s) across to the right side of the pack as in Fig.10. The long sides of the pack of the double card(s) line up exactly. This is very important.

4) Flip the double card(s) bookwise onto the back and, at the same time, straighten the right first and second fingers. This action will cause



the rear card of the double to move forward for about one inch. Fig.11 shows this. The card(s) will land so that the face card of the double is flush with the pack. The rear card of the pair will end up in a similar position to the one shown in Fig.4, above.

Triple Lift Variation

The same moves can be used for a triple lift replacement. Start with the triple held as in Fig.9, above. When the cards are flipped face down, as the Fig.10 position is reached, the side of the right second finger, which will naturally lie along the inner short end of the triple, is able to push forward two cards, instead of one. This will have the effect of "throwing" two cards forward. The result will be that you will finish up with a double card(s) outjogged in the Fig.4 position. These cards will stay in perfect alignment, and appear to be a single, face down card.

The action of the second finger is similar to that in the Victor Double Push Over.

"WAY OUT"

Gordon Bruce

The following effect makes good use of the Triple Lift technique described above. The idea of dealing from an outjogged double belongs to Peter Duffie. It appears here with his permission. He showed me the move a very long time ago. We both worked on various uses and applications. The following is one that I came up with, adding the touch with the face up card for extra effect. It has been one of my favourite quickies for laymen, ever since.

The only preparation is to make sure that the top card of the pack has a value of between six and ten (not a picture) and that the second card from top is face up. This can be any value.

Personally, the way that I get set is to spread the pack, face up between the hands and spot a card of suitable value. Assume that it happens to be the Ten of Diamonds. I then reverse the card, immediately to the right of it, using the method described in Henry Christ's Four Ace Trick in Cliff Green's "Professional Card Magic". This brings the two cards to the bottom of the pack, from whence they can be double cut to the top. This will give the set-up, in a casual manner. The pack can then be placed aside, until needed. There are umpteen other ways of setting up, which you may prefer.

Spread the pack face down and have a card selected. Keep the top few cards bunched, so as to conceal the face up one. Ensure that everybody sees the card, then take it from the chooser and return it to the pack. It is apparently replaced in the centre. Really, it goes second from top. Use the Tilt Move Depth Illusion to accomplish this.

Turn the top card (10 of Diamonds) face up. Say, "The ten tells me that, if I count down ten cards, then your card will turn up." As you say this, the 10 of Diamonds is face up on top of the pack.

Push off the top three cards as one. You can get a break for this as the Tilt Move is executed, if needs be. The third card from the top is reversed anyway, so the natural break that it forms should be sufficient for most people. Perform the Triple Lift Variation, described above, to apparently flip the Ten of Diamonds face down. This will leave you with an outjogged double as in Fig.4. The lower card will be the now face up selected one. The visible card will be an indifferent card (the one which was originally reversed in the pack). The 10 of Diamonds has been off-loaded onto the pack.

The right hand lifts the double, at the outer, short end. The left thumb riffles down the side of the pack and makes an opening, at the outer left corner. The double is inserted, leaving it outjogged for about 2 inches as in Fig.12. The tip of the left forefinger presses upwards, against the double card(s) holding it(them) together.

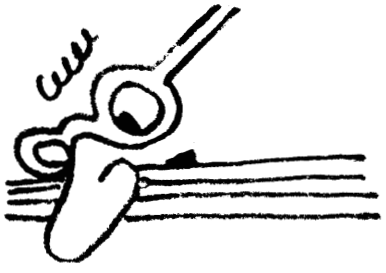
The right hand deals the cards, from the top of the pack, onto the table, face down. Count each card as it is dealt. As each card is taken by the right hand, it moves diagonally, to the right along the arrow shown in Fig.12. This causes it to pass over the protruding double card(s).

Continue dealing and counting, in this way, until No.9 is reached. It is important that an even rhythm be maintained. Without breaking the tempo, the right thumb comes to take card No.10. In fact, it skims over the card, just missing it and sweeps forward, taking the top card of the double. This is dealt onto the pile,

on the table. The pressure from the left forefinger helps to ensure that the face up selection is left, protruding from the pack.

Try to focus attention on the dealt cards at this point. If performing for a group, the appearance of the face up card may be noticed immediately. When performing for a single person, you will often find that he/she will turn over the last card dealt. They will not notice the face up one. If this happens, quietly table the pack and wait for the spectator to spot it.

Whatever happens, the effect is very strong. Simply say, "I told you that the card would turn up!"



"THE COIN AND CARD MAGIC OF BOBBY BERNARD"
Written by Val Andrews
Available from Goodliffe Publications, C. Goodliffe Neale, Arden Forest Industrial Estate, Alcester, Warwicks. Price In the U.S.A. from Magico Magazine, New York. Price 15 Dollars.

Bobby Bernard is one of magic's best known "characters". He is also a skilled technician, an avid collector, a great authority on magical history and has considerable experience as a teacher and producer of several top class magic acts. In addition to all of this, he finds time to be an actor and student of things theatrical. He is also, privately, a very good mimic. It is high time that a book was written about his work.

This particular book is hard bound with gold leaf lettering on the spine and front cover. There are 116 pages of text, which cover some 37 items.

After the usual foreword, Val has interjected a little section on the differences between British English and American English. This is followed by a brief biography of Bobby, which has been carefully written, so as to avoid saying anything that might give a clue about his age!!!

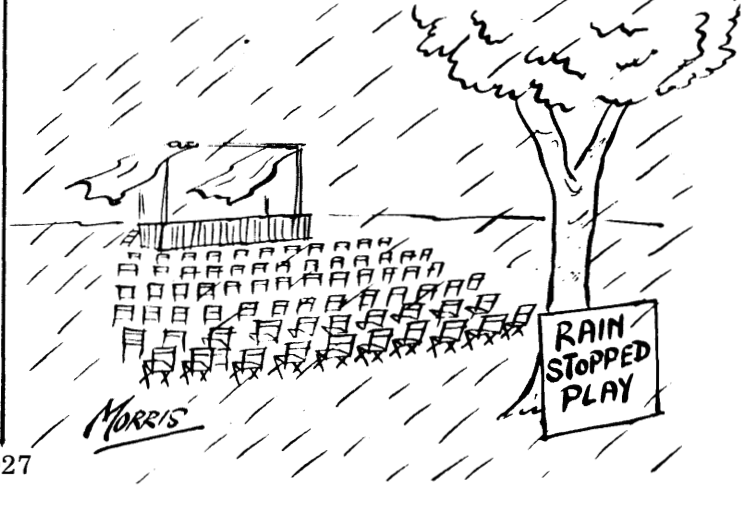
The first magic section deals with coins. Most of the items described are quickies; a number of quick effects and moves, which have been developed over a period of years. In their creator's hands, they look like real magic. Most are simple in concept but, like so many things, which are, they require absolutely faultless execution, if they are to mean anything. Given that faultless execution, they become miracles. Bobby's forte is his coin work, so it is not surprising that this section is the longest, in the book.

The next section, "On Being Fawkes", was no doubt included for the sake of completeness. Whether it has a place in what is essentially a close-up book, is debatable. It is given just under two pages, so the close-uppers will not feel that valuable space has been wasted. Do not think, from this, that I am slating the Fawkes concept, or Bobby's rendition. I just feel that, if the subject is to be treated at all, then it deserves a fuller discussion than is given here. It should really be a separate book, explaining how the act was conceived, researched and finally put together.

Section three is the card section. Again, the accent is on moves and quickies, rather than on routining and subtlety. Of interest to me was Al Koran's Top-Change. This is very similar to one of Le Paul's, but it is interesting to see Koran's observations on anything. There is also a very good false cut, a deceptive handling of a crimp and several other titbits.

The final section covers Bobby Bernard's thoughts on various aspects of magic. Some of these are rather brief. I would have liked him to expand, in far greater depth on the subjects of misdirection, the actor in magic etc.

I enjoyed this book both as a "read" and with the intention of making use of some of the material. It is not a book of devastatingly original magic, full of deep subtleties, elegantly constructed routines and novel plots. It is however, packed with little hints, tips and bits of know-how, discovered over a lifetime in magic. As such, it is highly recommended to all serious students.



AN APPROACH TO MAGIC — Part 2

Roger Crosthwaite

Magic is, by its very nature, a visual art. If what you are doing cannot be seen, there is little point in doing it! Much of the close-up magic, being performed today, has been "artificialised" by the convention conditions, which have become indispensible for so many of the latest "miracles". The working magician seldom has anything remotely approaching ideal conditions. It is no good expecting a clear tabletop. Indeed, I quite often find that I have to perform standing back from the table, if there is one. Over the years, I have learned to structure my magic so that, if needs be, it can be performed without any working surface at all. At the same time, most of it can be adapted to be performed on the tabletop, if and when one becomes available. As a part of this structuring, it was necessary to get used to holding things (cards etc) so that the audience can see them. This may sound like a trivial point to make, but I have often seen magicians holding up cards with the faces tilted away from the spectators. When you are standing at a table and the audience are seated, the angles will be different to those, when you are also seated. You may have to modify your handling to take this into account.

The foregoing is so fundamental that it hardly needs saying. What is not perhaps quite so well understood is the importance of being visually aware — of making your magic as visual as possible. Long drawn out presentations, which require a lot of non-visual communication, are not usually good entertainment. The best effects are those where it is instantly apparent that something magical is happening. Sight is the sense that conveys the illusion of magic in the strongest way. Magicians should capitalise on this, whenever possible. There are many ways to do so. The appearance of something large and unexpected at the end of a routine with small objects is one. The shower of "baby" rabbits at the end of the multiplying bunnies is another. Colour changes and flourishes with cards are yet another. I often use the colour change of a card as an opener when I move in on a table. It is startling and instantaneous visual magic.

I often feel that a lot of mentalists would be better if they gave a little thought to making their magic more visually entertaining. The same applies to card and coin workers. Often a low visual content can be enhanced by the introduction of a few sight gags, or even elegant, artistically designed props.

One danger, which must be avoided, is to difuse a strong, visual content by excessive movement. If a performer is standing at a table and waving his arms about, while darting here, there and everywhere, the audience will find the strain of trying to follow him too much. To avoid this, try to define for yourself a performing arena, the centre, of which is the focal point, where the magic will take place. The size of this arena will vary. With some performers, it will merely be the tabletop. Others will need more space. I like a large area and will usually move about within a distance that can be defined by my outstretched arms. I will, however, keep within this distance. When I make a large movement, from one extreme of my performing area to the other, I will generally do so slowly, so as not to confuse the audience. There are times when the mechanics of the trick may require a large fast movement. On the whole I make my larger movements slower movements.

Obviously you do not tell the audience that you are defining a performing arena, for yourself. They will, however, quickly become accustomed to watching things happen at a particular focal point. Once they do, you will be able to get all sorts of misdirection by moving one hand to the periphery of the area, while the other is openly doing something in the centre.

To be continued. . .

BACK TO BACK

Bill Worsley

EFFECT

Bill says that he worked out this effect after reading Jeff Busby's "Royal Backs". He uses it as a primer to an All Backs routine similar to Alex Elmsley's. As we are not at liberty to describe this latter, we will just describe Bill's effect. Five cards are shown to have backs on both sides. The performer states that by giving the cards a "magic tap", it will be possible to print faces. This is not a success. The cards still have double backs.

The cards are turned over and fanned. They have suddenly become a Royal Flush in Hearts. The fan is closed up and immediately the cards revert to being double backs.

SET-UP

Fig.1 shows the arrangement of the six cards, although the Two of Clubs in the picture can be any indifferent card. The remainder of the pack is set up for the Elmsley All Backs routine, or whatever you decide to use. (Personally, I think that the trick is strong enough to stand up as a quickie in its own right — Ed).

If you wish to begin by removing the cards from the full pack, place the set-up on top. Either crimp or corner short the top card of the pack, below the set-up. Alternatively carry the six cards in a wallet, explaining that you cannot use them, because they are misprints.

ROUTINE

Introduce the cards, keeping them squared and the same way up as in Fig.1. Hamman Count the six cards as five, executing the switchover on the count of three. Turn the cards over and repeat the count. You have, apparently, shown five cards to have backs on both sides, in a very fair manner.

Flick the top card with the right middle finger and announce that this will cause a face to appear. Turn over the entire packet showing a back. Appear disappointed and deal this card, face down onto the table. Flick the packet again. Turn it over. Again there is only a back showing. Place this card onto the table, on top of the previous one. Again flick the top card, turn the packet and deal off the card. Repeat the business once more. You are now left holding two cards, face to face, as one. Flick the card(s) and turn over. Again, only a back is showing. Place the card(s) on top of the tabled pile. The constant turning of the packet has aided the illusion of the cards having backs on both sides. Act as though every time you turn over the packet, you expect to see a face. This will greatly strengthen the illusion.

Pick up the tabled pile. Place it face down, into the left hand. Flick the pile once more. Slowly turn the packet face up. The Ten of Hearts will be seen. Fan the packet in the following manner. Thumb over the Ten of Hearts. This is followed by the Jack and the Queen. Buckle as the King shows, pushing over two cards as one. This will reveal the Ace. Do not reverse the order of the cards, as the fan is made. Pause for a moment. Let the effect sink in.

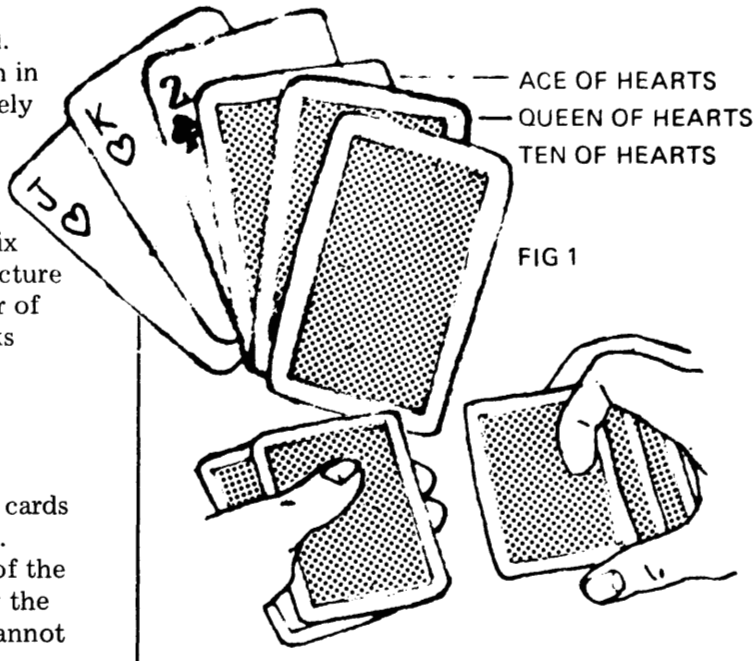


FIG 1

Close up the fan, in the left hand. Turn the packet face down. Double lift and turn over the top card(s), revealing a double back. Take the double card(s) into the right hand, in the Biddle grip. Thumb the remaining cards, still face down, on top of it (them). These cards are retained in place by the right first finger, as in Fig.2.

You are now set for the Hamman "Flushstration" count. This should by now be known to most readers. The packet is in the Biddle grip. The top five cards are face down. The bottom card is face up. Rotate the hand, palm upwards, from the wrist. This shows the back of the bottom card. Turn the hand palm down again and, with the left thumb, draw away the top card. Rotate the right hand once more. This again shows the bottom card. Turn the hand palm down and draw off the top card. Repeat this action, until only two cards, held as one, remain in the right hand. Place these on the bottom of the packet, in the left. Put the cards away. Bill now picks up the pack proper and goes into his all backs routine.

Ed. Note

None of the counts used in this routine are new. They should be standard knowledge to most readers. If not, Geoff Maltby will no doubt be able to supply you with Jerry Mentzer's book of counts etc.

Why is it that many magicians feel that they have to show off to their magical friends? I keep reading in the magical press that Charlie Magi appeared last week or is appearing next week at so and so place with Mary Topof the Bill. It seems that the moment they are contracted to appear with a star name they want all their magical friends to know about it. As soon as they get a write up in their local paper the first thing they do is to send a copy to some MAGICAL MAGAZINE. As speciality acts that is their job. There few magical acts in this country who can be considered household names. We are supporting acts, and surely our first priority is to get work, wherever it comes from.

The Page boy speaks....

It has been said that all showbusiness people are extroverts, although some people claim that all magicians are introverts who take up our hobby to overcome a sense of inferiority and finish up as introverts pretending to be extroverts. In other words they are really a bunch of nobodies behaving as if they are somebody, just because they can do a couple of magic tricks which their non magical friends can't see through. I don't agree with this theory about magicians being introverts pretending etc., In fact I don't think I'm inferior to anyone, either because I am a magician, small in stature, or a Scotsman living in England, and I will stand up anywhere, on a chair, produce my St Andrews flag magically and sing Scotland the Brave at the top of my voice just as long as someone will pay me to do so.

Ah! Money. We had forgotten about that. Isn't that the real reason why we should be performing magic?? It's the reason I started into this thing we call magic. Truthfully it was. One day I'll tell you the whole story, but for the moment take it from me, it's true. Should we not be thinking more about how to get more work and more money for ourselves rather than trying to impress our magical friends??

I'm going to change tack now. (Now you know I am an ex-seaman). Same subject different angle. How many magicians keep a trick or two up their sleeves that their magical friends don't know about? I remember many years ago I had the great privilege of accompanying the late Al Flosso on a club date in the Carlyle Hotel,New York City. From memory I think that Al's regular act consisted of 20th Century Silks, Lyles Paper Hat, Egg Bag, Miser's Dream and finally a hat production the finale of which was a number of ringing alarm clocks. Al had performed that act before magicians for many years and many magicians, especially in the New York area, could recite his patter backwards. A few days after the aforementioned club date, I was discussing Al's act with a couple of those same magicians and they were amazed to hear me describe several magic effects which Al had performed that night and claimed that they had known and seen Al perform for at least forty years or more and had never seen him perform any of the effects I had mentioned apart from those listed above. Al had more than a couple of tricks up his sleeve that his friends didn't know about, he had a whole bunch of them.

Are you getting the message? Probably not. Extroverts never do. They are too busy listening to themselves when they should be listening to introverts like me. If they come up with a new idea effect or twist, the first place they want to show it it off is at a magical gathering, and it is usually under rehearsed or worse, it is usually the first time they have actually performed it. If it is good why don't they just keep it to themselves???? . . .

Maybe it's because they don't know whether it is good or not. They just figure and hope that it is and think that the only way they can find out is to show it to a bunch of magicians and hope that someone whose opinion they respect will come up afterwards and tell them how much he liked their idea..The real problem is that the guy whose opinion they respect probably works in a bank and doesn't know what the hell he's talking about anyway. (I think I've changed tack again somewhere).

Have you got the message yet??? . . . . Recently I mentioned the fact that I have been booked to appear at a Magic Convention in Sweden. Actually it didn't happen. The convention was cancelled so that was that. I also mentioned some somewhere that I was booked to lecture at the F.I.S.M. Convention in Switzerland. That isn't going to happen either. Don't worry, the convention isn't cancelled, I was. A pity really because I was going to lecture and demonstrate ORIGINALITY. Yes that's a fact. I was actually going to perform new magic effects, that magicians have never seen before. Would it have been a first? I was going to show off before my magical friends just how clever I was, and it will never happen. That's right, it will never happen, because I have decided that I don't wish to show how clever I am any more, but will remain content to know that I am clever, without the approval of you and you and you and you.

Message ends.

Goodbye,
Patrick Page

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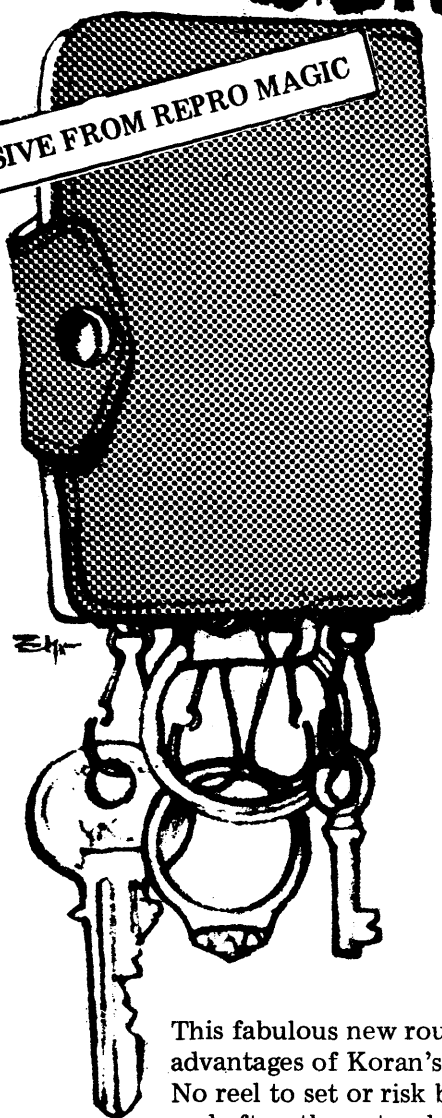

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VOLUME 7 NUMBER 5

Pabular

DOLLAR DIVINATION

Barrie Richardson

This is a first class example of how a very simple trick can be turned into a spectacular feat by the use of a modicum of showmanship. Barrie has been using this effect for some years now and admits that it has become one of his firm favourites.

Barrie points out that neither the effect nor the method are outstandingly original, however, the routining and presentation combine to produce a piece of mental magic, which is unusual and will be long remembered. It can be used under fairly intimate conditions or before large gatherings. It is not, table top magic but is small enough to work to a group of twelve or more people (anything up to 500 or more). The best way to describe the effect is to give a more or less verbatim account of Barrie's own patter.

Effect

"Would several gentlemen please take out their wallets and remove a pound note (being American, Barrie says dollar bill). Carefully fold it in half and in half again, so that the numbers cannot be read.

"Will you each hold up the note and have a good look at it. Can you see through it? No! You cannot! Locked inside each bill are the eight figures and two letters that give every note its own separate identity.

"I would like two ladies to help me. Would you please go around and randomly collect up a few of the notes!

"Drop the notes onto the table, please! It is imperative that I do not get to touch them. I will turn my back and, while I cannot see, would one of the ladies please pick up two notes. Have you done that? Good! Please drop one back onto the table!

"Madam, you are holding just one note. Would you please come and stand on my left hand side. Would the other lady stand on my right. Please place the note onto my open left hand — but keep a hold of it! Move it slowly! Good!

"I will attempt to reveal the first six numbers. As I say each number, I will point to a gentleman and ask him to stand up. As each gentleman stands up, I would like him to remember the number that I assign to him. At the end of the experiment, I will ask each gentleman to sit down, if he hears his number called. Is that understood!

I will try to read the first six numbers by a sense of touch alone. I thing that the first one is a three. Would you sir please stand up and remember the number three! The second may be a four. Could you (another gentleman) stand, sir, and please remember the number four! And you, sir! Could you, also stand and remember the number seven? Would this gentleman be kind enough to stand, as well, and keep in mind the number nought? I would ask you, sir, to stand and memorise the number nine and this gentleman to help by remembering eight.

"I have tried to read the first six digits, using a sense of touch only. Now, you two ladies are going to do the hard part. You are going to transmit the last two figures, using mental telepathy. Which one of you would like to be the sender? Please take the note, open it, so that you alone can read the number. Look at the last two digits, only. I now want you to send the first number, through me, to the lady on my left.

"(The performer takes hold of the hands of the two ladies) I will call off the numbers. 0 . . 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . . 9 . Madam, (to the lady, who is supposedly receiving the 'transmission') please name a figure! Three, she says. Let us now repeat the process. Madam, will you please try to transmit the second digit. (business is repeated and second number is named).

"We now have all of the numbers. I will ask the lady, who has the note, to read the number aloud for the first time. If the first six digits were devined correctly, each of these gentlemen will sit down as a number is called. Madam, would you please begin!"

The lady reads out the numbers and, as each is called, the men sit down, domino fashion. After the first six numbers have been called and the gentlemen are seated, the performer breaks in . . .

"Ladies and Gentlemen, my accomplishment is a modest one. However, if these two ladies correctly transmitted and received the last two figures, they deserve a thunderous applause. The numbers, which the lady said were three and six. Madam, what are the last two figures on the note? Three and six!"

Audience applauds the two ladies and, of course, the performer.

Method

The whole thing hinges on a subtle bill switch. The manner of switching and the way, in which the routine has been put together, represent a marvellous blend of subtlety and misdirection. It is worthy of the closest study, even by those who will never make use of it. The whole thing is an object lesson in simplicity, subtlety, misdirection and showmanship. In many ways, it is reminiscent of the type of magic that the late, lamented Maurice Fogel built his reputation on. Reading Barrie's manuscript, I could almost visualise the Amazing Fogel presenting it.

The mechanics of the switch were developed by Barrie from an idea by Al Baker. Some fifty years ago, he described an excellent switch, using a thumb tip. Barrie has adapted this move, in a manner that makes an already good thing into an even better one.

The thumb tip should be a long one and, as it will be worn on the middle finger, rather than the thumb, not too wide.

The bill is folded as in figs 1 to 4. It is then inserted into the tip, which is placed on the middle finger, of the right hand.

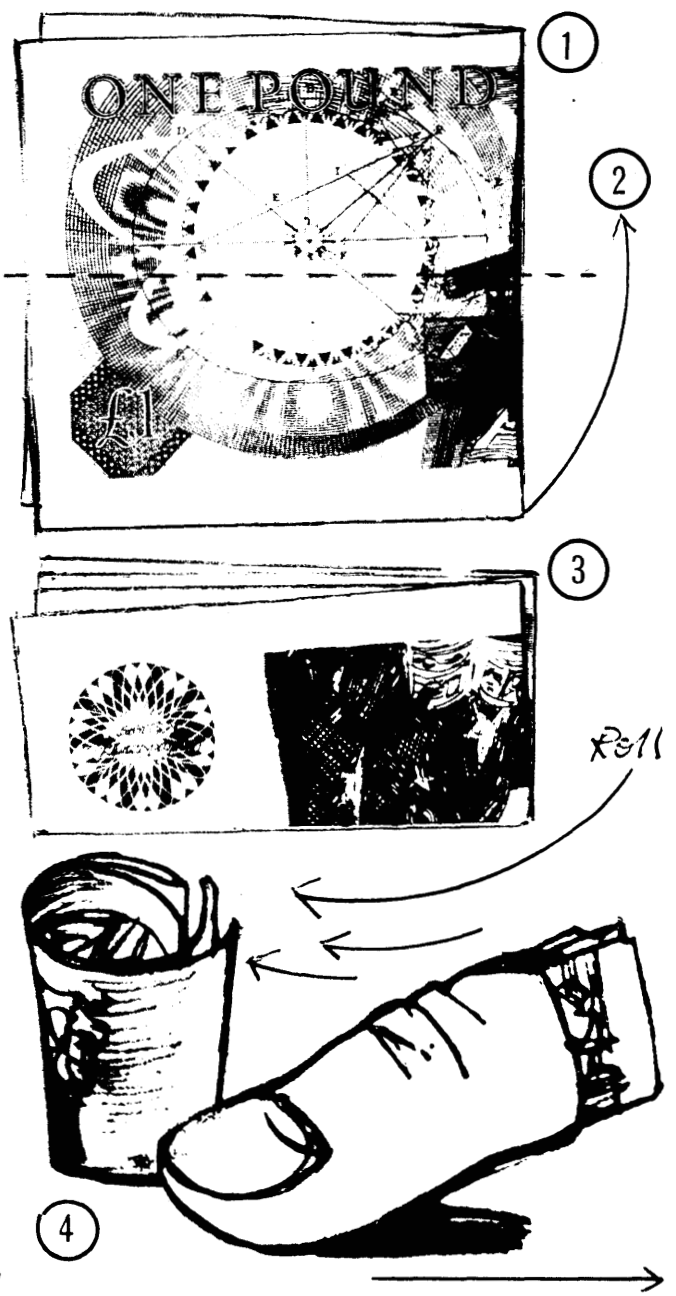
Before going any further with the description of the routine, we will describe the actual switch. Later the explanation of how and when it is used, will be given. The move is performed in the following manner:—

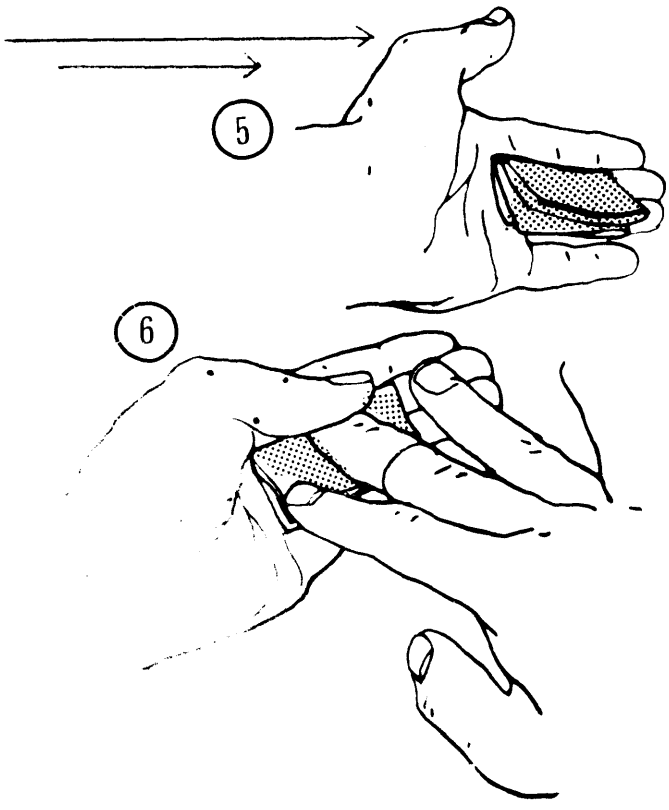
1) Lay a folded note on the palm of the left hand as shown in fig 5.

2) The right hand comes over, as shown in fig 6 to apparently take the note away. As it reaches the position, shown in the picture, the left thumb closes inwards, clamping the tip and the folded note against the palm. At the same moment, the right middle finger leaves the tip, drawing the note out.

3) As the note leaves the tip, it springs open (the newer it is, the better it will do this). It is held aloft between the right fingers and thumb.

4) The left hand tilts, palm away from the





4) The left hand tilts, palm away from the audience and finger palms the original note and the tip, to be disposed of at leisure.

It is very important that the switch be executed on the "off beat", when no particular attention is being paid to the hands. There are no "moves" as such and the whole thing is covered easily and naturally, in the presentation.

The working of the routine should be more or less self evident, at this stage. Start by having the thumb tip loaded with a note, the number of which has been previously committed to memory.

Have the gentlemen produce the notes and the ladies collect them up. Have one chose, in the manner outlined and have it placed onto your left palm. Let the lady on that side keep her finger on it. This is apparently to preclude the note being switched. In fact, it does not matter because you will not be doing the exchange just yet, anyway.

Start to reveal the first six numbers of your memorised note and ask six gentlemen to stand up and remember them. So far, no trickery has taken place.

The switch comes, when you ask the lady, on the right to be the "sender" and transmit the last two numbers to the other assistant. In fact, you say, ". . . Which one of you would like to be the sender . . ." As you do so, look at the lady, on the right and, without waiting for an answer, apparently hand her the note. This is when you make the switch. You have asked a question. You have directed all attention towards the lady. The misdirection is complete. The other lady may still have her finger on the note but, if as you turn to look at the right hand assistant, you drop the left hand, quickly, she will have to let it go. The switch happens so rapidly that it seems impossible for the bill to have ever left the sight of the audience.

Hand the switched note the lady on the right. Ask her to hold it so that she alone can see the number. While matters are thus arranging themselves, you have ample time to quietly pocket the original note and the thumb tip.

Take a hold of the hands of the two women and slowly raise them to waist height as you count from nought to nine. Keep your attention fixed on the "sender". When you reach the first number that you want "transmitted", simply press your finger into the palm of the lady on the left. Do this, as you say the number.

With a little experience, you will find that the lady always gets the message and will quite happily say the required number. Repeat this device for the second digit.

If the lady refuses to co-operate or just fails to understand what is required, this does not matter. Simply announce the numbers yourself. This will solve the problem but is nothing like as strong as having the assistant do it.

TRANSPOSITION '71

Roxy

Effect

Two packs of cards, one with red backs and the other with blue, are introduced and spread, face upwards across the table. Two spectators are asked to remove a card, one from each pack. The cards are signed and returned to their respective packs.

Without any "moves" the two packs are spread out, face upwards. They are then flipped over, so that they are face down. In the centre of each pack is seen a single card of the opposite colour. These are removed and seen to be the signed ones.

Set Up

Two packs of cards will be needed. They should be of similar design but contrasting colours. Usually these will be red and blue. Ensure that both packs are in a similar state of newness, so that, when face up, they are indistinguishable from one another.

The packs should be set up as follows:—

a) The blue pack. This is shown in fig 1.
A is a Blue backed Four of Spades.
B is a Red backed Two of Spades.
C is a Blue backed Two of Spades.
D is a Blue backed Five of Clubs.

Cards C and D occupy the 9th & 10th positions from top.

b) The red pack. This is shown in fig 2.
E is a Red backed Five of Clubs.
F is a Blue backed Ace of Hearts.
G is a Red backed Ace of Hearts.
H is a Red backed Four of Spades.

Cards G and H occupy the 9th & 10th positions from the top.

Once the working of the trick is understood, the actual values of the cards can be varied. It is important, however, that card A and its duplicate H be easily confused with card E and its duplicate D. In other words they should be the same colour and of similar value. For instance, if card A were a red spot card (7) then E should be a red spot card of similar value (6H or 8H). The value of B (and its duplicate C) and F (with its duplicate G) are not important.

Nor for that matter is it essential that C&D and G&H are exactly 9th & 10th from top. All that matters, is that they are somewhere where they can be kept under control and out of the way during the trick. Indeed, they could be removed altogether, if desired. To do so, however, would leave the packs incomplete for other tricks. In the 9th & 10th positions, they are near enough to the top to be retained during a casual shuffle.

Put the packs into their respective case. Also have a packet of peelable adhesive stickers handy.

Working

Bring out the two packs, in their cases. Remove the red pack and spread it, face down, across the table, keeping the top few cards bunched so as to prevent the odd blue backed one from showing.

Do exactly the same thing with the blue pack. Flip the red pack face upwards and do like wise with the blue.

Invite a spectator to withdraw a card from the red pack and have another do the same thing with the blue. Ensure that they take the cards from anywhere, other than the stacks. This is fairly easy to do. Simply adjust the spreads, making them wider in the centre and more tightly bunched at the inner ends. This will merely give the impression that you are widening the spread to allow a better choice. Also, when you invite them to choose a card, casually point towards the centre of each spread.

FIG. 1

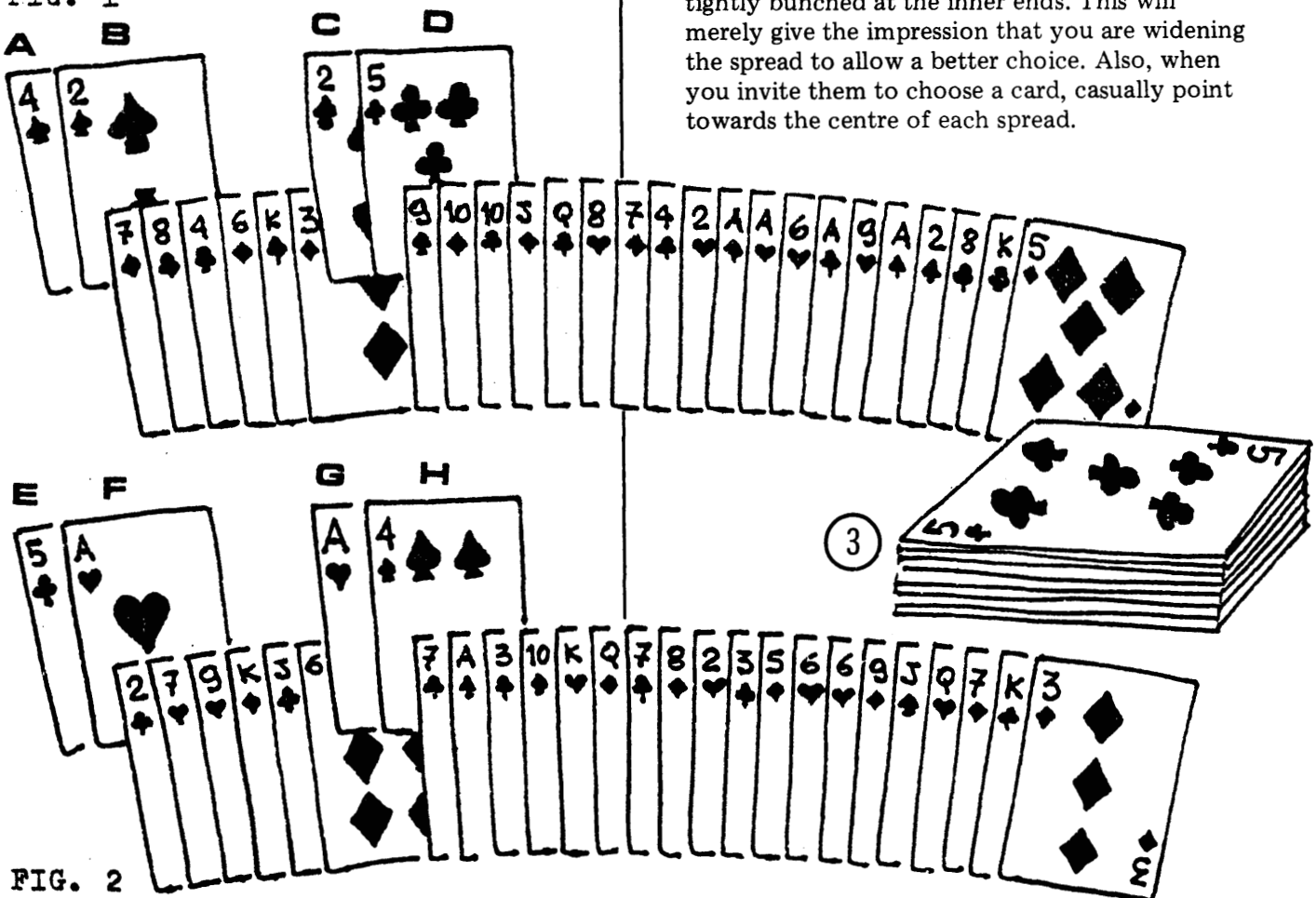
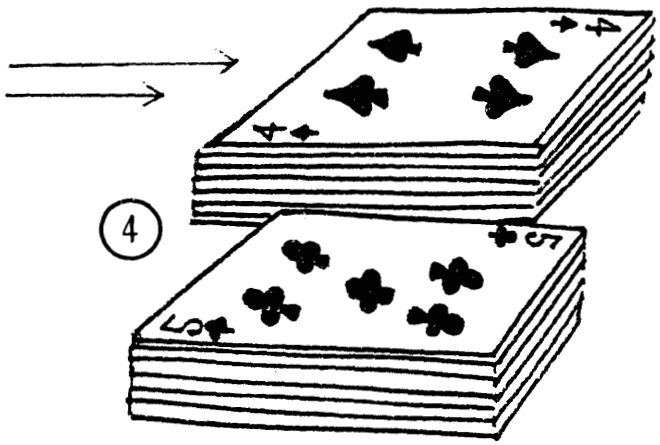


FIG. 2



Bring out the adhesive stickers and stick them one onto each chosen card. Have the spectators sign them. While they are doing so, gather up the red pack and casually shuffle it, face towards the audience. Finally square it, face upwards and double cut card E (The Five of Clubs) to the face. Lay this alongside the other pack as in fig 4.

Because of the similarity of the face cards of the two packs and also the fact that attention has been focused upon the two spectators, signing their cards, nobody will know for sure, which pack is which. Each pack has a card of the opposite colour, face up on the bottom.

Pick up the pack with the Five of Clubs on the face. Turn it face down. It will appear to be the blue backed pack. Insert the blue backed chosen card face down into the centre and table the pack. Turn over the other pack and insert the red backed chosen card into it.

Spread both packs, face upwards across the table. Then, so that people know which pack is which, turn the two top cards face down as in fig 5. Pause for a moment and go through whatever presentational mumbo jumbo pleases you.

Finally, pick up the face down red indicator card and use it to flip its entire spread face down. All of the cards will be seen to have blue backs, apart from one in the centre. Do the same thing with the blue indicator card and its pack. Withdraw the odd cards from the centres of their respective packs and show that they are the chosen ones.

Everything is now clean.

Editorial Note

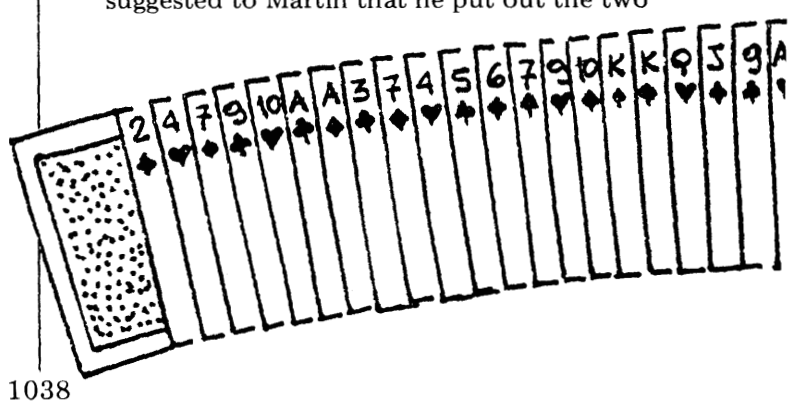
There is little that is new in this effect but I was greatly impressed with the way, in which Roxy has eliminated all of the sleights and reduced the whole thing to an almost self working trick. It is an object lesson in how, with a little thought, a few subtleties can obtain results far in excess of those achieved by many combinations of elaborate moves.

EDITORIAL August, 1982

Martin Breese, who is a good friend of ours, is currently advertising an effect called "Puzzled" or "What Puzzles Me" or some such name. It is credited in the advert as being my invention (me being Walt Lees). Although I was of some assistance to Martin with the preparation of this item, I am not quite so sure that I contributed sufficiently to be given all of the credit. In fairness to both Bob Farmer and Peter Kane, I would like to give a brief history of the small part that I played in the development of this particular routine.

Some months ago, I was at Martin's studio, when he showed me a manuscript from Bob Farmer, which detailed a novel reworking of Peter Kane's "Gipsy Curse" effect. Bob's routine differed quite significantly from the original and had much to commend it. Being a knowledgable and thorough card man, Bob Farmer had given a detailed description of the workings and discussed several variations. Martin felt and so did I, that this was not the most commercial way to offer the routine to the fraternity. He asked me if I could ghost write the instructions; a service which I occasionally perform for different dealers.

I agreed and took the manuscript home. On going through the routine, I was very much taken with it but felt that the introduction of the Hamman Count would do much to streamline the thing. Also, while toying around with it, I Developed the patter theme. The re-written instructions were returned to Martin, who mailed a copy to Bob Farmer. Bob wrote back to say that he did not like my use of the Hamman Count and that its introduction made the trick a different one. I personally disagreed and suggested to Martin that he put out the two



handlings (the one which I had written up and a rewritten one that Bob sent in) as a package.

After that, I thought no more about it. Recently, however, several people have mentioned the trick to me. Whenever they have done so, they have given me the impression that they regard it as my effect. I would like to set the record straight. The routine belongs to Bob Farmer and Peter Kane. My sole contribution being the introduction of the Hamman Count and the patter theme. Much as I would like to be able to take credit for the whole thing (it is a very good routine) in all honesty I cannot.

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This month sees a welcome return of Barrie Richardson to these pages. Barrie was over here a few weeks ago. As luck would have it Phil Goldstein also happened to be here, to appear at Bristol Convention. The three of us were able to meet up for a session, one evening.

Barrie, who is no novice, when it comes to mental and memory work was completely bowled over by some of Phil's ideas and magic in this sphere. So was I, but that does not count as it is not a branch of magic that I know much about. I am little more than a layman, when memory systems and mental calculations are at stake. What can I say, as an ignoramus, is that Phil is both impressive and, more importantly, entertaining. He tells me that he is getting more and more in demand as a cabaret entertainer. I only hope that he does not get too busy to give us the benefit of his fertile and highly creative mind.

Barrie has given several items, one of which is in this issue. They are all first class, as one would expect from this talented and experienced performer.

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Being one of those eccentrics, who do not possess a T.V. set, the current video boom has passed right over my head, completely, or almost completely, unnoticed. The only time that I ever even see a television programme is when I am visiting friends. Last year I saw two programmes so, as you can see, I have few friends!

The reason that I mention this is because I recently received a copy of the T.A.T. Papers, edited by Pat Page. Even though I do not have, and do not want, a videa, I still enjoyed reading this little mag. If you do not know what the T.A.T. Papers are, then I suggest that you drop a line to Pat Page at Sound of Magic Video, 5 Back Hill, London E.C.1. You will not regret it.

ALL FOR NOUGHT

Phil Goldstein

The plot here belongs to Howard Lyons. In *Ibidem* #17 there appeared "Noughty Crosses", which detailed this effect along with two workable solutions. The following is a third approach, which Howard would have surely thought of had the materials been available in 1959.

You explain to the spectator that you enjoy playing the game of Tic Tac Toe, but at times you experience the urge to play when there is no fellow player available. For instance, you claim, just a few hours earlier you developed such an impulse. Producing a card, you state that on the opposite side there is a Tic Tac Toe board, on which you have already played out your own half of the game . . .

The spectator is given a card or paper, on which is drawn the four-line "board" for the game. You explain, "As you get to approach an empty layout, there are over five hundred three-space combinations you can choose to fill in. I think it's only fair, given this advantage, that you *not* fill in three noughts in a row — that would be too easy for you! Please fill in three spaces, but not three in a line. You still retain a great advantage however — for if even one of my previously determined X's coincides with a space you have chosen for one of your O's, I lose . . ."

The spectator clearly has a great advantage here — and yet, when you reveal your prediction card, it is seen that you have played a winning row of X's, without entering any of the spectator's chosen spaces.

The method here depends on the Velleda Pen. This item is now quite easily obtained. It will produce a line much like any other marking pen, but when used on a special paper (also easily purchased), the line can be immediately erased with a wipe of your thumb.

The prediction card uses just such special paper for its writing surface. Using a permanent (i.e., non-Velleda) marking pen, draw a Tic Tac Toe layout. Now, with the Velleda pen, fill in X's in *all nine* spaces.

When the spectator makes his/her play, you simply use your thumb(s) to wipe away all but a winning row of X's. No matter how you erase, the layout will not be affected thanks to the permanent ink used in drawing it.

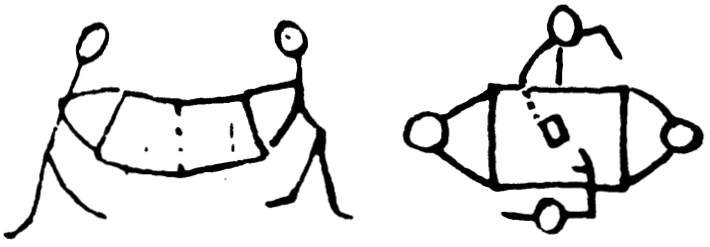
RECOLLECTIONS OF HORACE SPENCER — as recounted by his old friend and associate Dick Turpin to Walt Lees

SMASH AND GRAB

To conclude this short series of snippets out of the life of this fascinating character, here is a brief description of one of Spencer's favourite tricks. Anybody with a modicum of performing experience, will quickly realise that it must have been a highly commercial item, in his hands, being a very striking, spectacular revelation of a selected card, which requires nothing in the way of apparatus or preparation.

Spencer would begin by having a card chosen and returned to the pack. It would then be controlled to the top. Invariably this would be accomplished by means of a straightforward pass. The move, however, could be easily covered by the ensuing business.

A sheet of newspaper would be borrowed and two spectators asked to hold it out, as in Fig.1. During the positioning of the assistants and the paper, there would be ample cover to make the pass and palm off the chosen card. The pack could then be handed out for shuffling. The performer, meanwhile would either fold his arms or lightly grip the newspaper, with the hand holding the card, so as to conceal its presence.



The spectator who had shuffled the pack, would be requested to hold it, underneath the paper, near the centre. He would be told to grip it lightly, by one end only, between the forefinger and thumb. The position of the pack is shown in Fig.2.

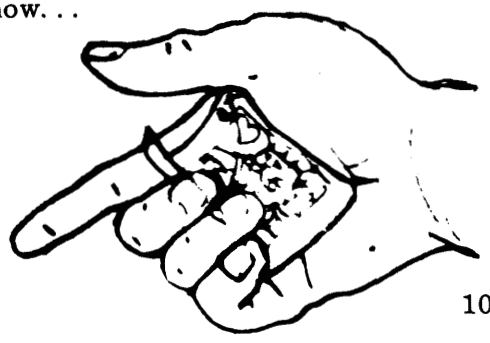
Spencer would then patter to the effect that the newspaper was a jeweller's window, the cards were the jewels and the chosen one the most precious jewel of all. "I am the thief!" continued Spencer, "Watch!" With that, he held the right hand, palming the card, as in Fig.3. The card was bent, almost double. Using the forefinger to pierce the paper, he would plunge his hand through, knocking all of the cards out of the spectator's hand, onto the floor. The cover, afforded by the falling pack, gave him ample time to transfer the palmed card to his fingertips, straightening it out, at the same time.

He would finish by slowly withdrawing his hand from the hole in the paper, revealing the chosen card at his fingertips.

Although this effect is by no means new, it is seen very little, if at all, these days.

FOOTNOTE

A few months ago, on Radio Four, there was a short talk about the painter Stanley Spencer, by a man who had lived in the same village when a young boy. One of the recollections, which he mentioned, was a story about the time his own white mice started breeding. He became inundated with the things and stuck a notice outside his gate, offering them for sale. He recalled how a man, who claimed to be Stanley Spencer's brother, came and bought the lot, saying that he intended to release them in the local cinema. Perhaps this was Horace Spencer and perhaps he intended to use them for more magical purposes then he cared to discuss with small boys. No doubt we shall never know. . .



AN APPROACH TO MAGIC

Roger Crosthwaite

If a magical effect is at all complicated i.e., not easy to understand, the audience will become confused. Somewhere along the line, something will happen, the significance of which is diffused or unclear. The magical element will, consequently, be undermined. It is therefore, very important that everything, which happens, is easy to understand. The spectators should be clear, in their own minds, as to exactly where you started from and of what you have led up to.

For a magical effect to be easy to understand, it needs to have a certain logicallity. For example, in one of my own favourite effects, I sprinkle salt on a table knife. The salt is apparently tossed in the air and vanishes. I then pretend to catch it on the knife blade. It does reappear — by magic. There is a logic to this sequence. The salt vanishes and then comes back. If, instead of reproducing the salt, I were to catch a playing card, or a billiard ball, there would be nothing logical about it. It would not make sense and the audience would be confused. They would also feel "conned" rather than baffled. This is because I would have led them to believe that I was doing a trick with salt. I would have encouraged them to be looking for salt reappearing. They would not be expecting anything else. If, instead of salt, a card appeared, they would feel that I had "cheated". They were not looking for that. Nobody had said anything about cards. It could have come from anywhere.

The above argument does not apply to tricks in which a large object is produced as a climax to a routine with small ones, as in the Chop Cup, sponge balls etc. Here the situation is entirely different. The magician has already performed a series of effects using the small objects. There have been a number of tricks and a number of "logical" climaxes. The large object finish provides the kicker at the end. The performer has "earned the right" to use it, in the light of what has gone before. Were he to just perform the final phase of the routine, with-out any of the preliminary effects, the production of the large object would be meaningless; the logicallity would have been destroyed.

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It is important that what you do is clear, if it is to be easily understood. Logicallity alone is not always sufficient to ensure this. It is sometimes possible for an effect to be logical but so hedged round with complications that it becomes confusing. The audience can be called upon to retain too much information, or make too many deductions, in order to follow the plot. A lot of card and mental magic is in constant danger of becoming too complex, in this way.

Another minefield, to be trodden with care, is the routine, where several unrelated climaxes take place simultaneously. This is not to be confused with a sequence of climaxes coming, one on top of te other. That type of progression can often build up to a big finish. If too many things happen together, the initial stage of things gets forgotten. The magical element becomes lost.

In commercial close-up magic, it is essential that the plot of the effect moves directly from start to finish, in a straight line. The presentation must not become cluttered with extraneous matters. The temptation to "guild the lilly" must be rigorously guarded against. I sometimes think that the same applies to methods. Although it is by no means a hard and fast rule, in general, a complicated method tends to result in a confusing effect.

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Nothing, that has been said in this short series, is in print for the first time. It is, however, the result of my own experience. The fact that my experiences have been similar to those of others, merely proves the substance of those experiences.

I would urge anybody, who is going to perform in a commercial situation, to come to terms with the things, which have been discussed. Unless you do so, the money will not be there.

To sum up the three articles, briefly: begin by establishing a rapport. From the very start, the audience must be with you and you must be with them. They must like you; you must like them. The show must be entertaining. The element of challenge must be eliminated. This is achieved by having the inner confidence, which comes from knowing that your magic is worth doing: that the presentation will give pleasure.

Open with something highly visual, which will grab attention. Move from that, through to the finish of the performance, building up a series of climaxes (and additional climaxes) which hold attention and hit them hard.

For commercial work, I mostly use the sort of everyday objects that will be commonly found in the performing situation — table knives, salt pots, sugar lumps etc. I prefer this to the introduction of special props. Not that I am against the latter. There are occasions when beautifully made, expensive looking props can add a touch of class (a gleaming silver Chop Cup etc.). On the whole, I try to keep these things to a minimum and make use of whatever is normally around.

SNAP COUNT LOST ACE

Ian Land

Inspiration and points of reference:

I have developed upwards of one hundred versions of what has become known as Hofzinser's Lost Ace Problem. So far, only one of these has seen print, and can be found in *Abracadabra* 1889 (10th April 1982) under the title "Surface Tension". Like the routine in *Abra*, this routine is fairly simple in effect, and does not embody any additional effects such as "Twisting the Aces" or others. In this respect it is quite rare in my collection — most of my versions are fairly complex in structure and contain numerous ideas fashioned into a (hopefully) smooth sequence. However, this item contains several strong points and is very effective for laymen and magicians. In most of my versions I try and vary the standard climax of having the same-suit-Ace reappear face up in the face down deck. Thus this routine has a finish believed to be new in such routines. As the title suggests, it uses a form of Karl Fulves' Snap Count, which will be fully described for clarity.

Procedure:

1) Run through the necktied deck and throw out the four Aces face down on the table, in C—H—S—D order from top to face. Have a card selected, noted, and replaced in the deck. Control it to the top of the deck and glimpse it. We will assume it is the 6H.

2) Reach for the face down Aces with the right hand and at the same time obtain a left little break below the top card of the deck. As you pick up the packet you must manoeuvre the same-suit-Ace to the face of the packet. In this case it is the AH because a heart was chosen, and you would use the top two Aces to scoop up the lower two. This brings the AH to the required position. Flip the four Aces face up onto the deck

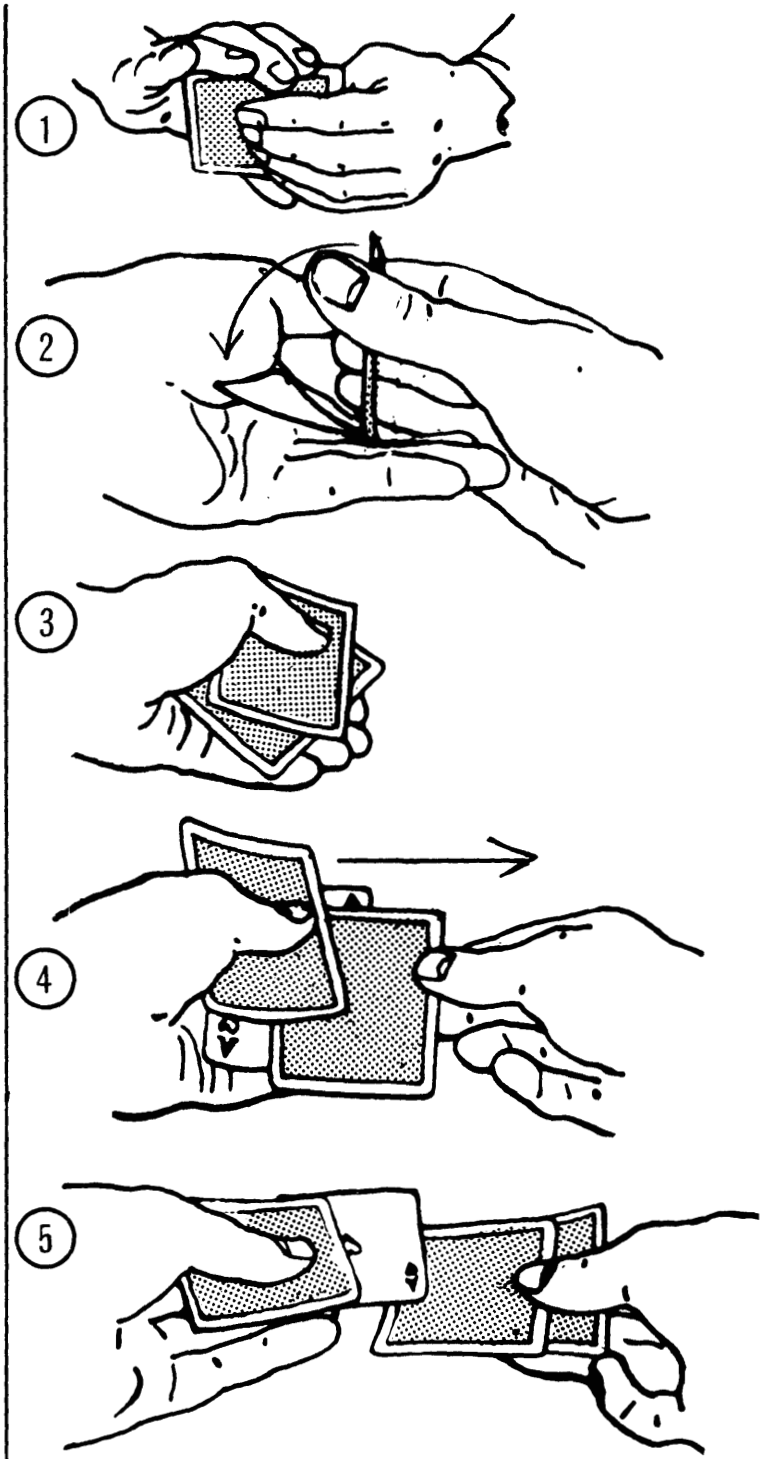
and immediately lift off all five cards above the break as four, in right hand Kardyro-Biddle Grip, standard Add-On fashion. Table the deck.

3) Peel the face Ace (AH in this example) into the left hand with the left thumb. Similarly peel the second and third Aces, one at a time. Place the double remaining in the right hand onto the face of all, as one card. As you turn the packet face down you must reverse the AH. This is accomplished by the left fingers pushing the lower card of the packet to the right slightly. This is covered by the right hand, which isholding the packet in K B Grip. See FIGURE ONE for further details. Revolve all the cards above the side-jogged card face down in a side-wise manner as shown in FIGURE TWO. Ultimately the packet is revolved completely face down and onto the side-jogged card, which ends up at the bottom of the packet, square with the other cards. This is a standard move.

4) Twist or flex the packet and then perform the following variation of Karl Fulves' Snap Count from *Epilogue Special Number Five* (1976). The packet is held in left hand Mechanic's Grip. Buckle the bottom card of the packet. The left thumb pulls the top card of the packet to tbe left as shown in FIGURE THREE. Note also the position of the index finger. Grasp the three card block between the top and bottom cards with the right hand and pull it to the right and clear of the packet as shown in FIGURE FOUR. *Simultaneously* the right thumb performs a two-card pushoff, and the left fingers push the lower card of the left hand pair to the right, resulting in a spread as shown in FIGURE FIVE. Grasp all the cards in the left hand and remove the right hand, resulting in a one-hand spread. An Ace has apparently magically turned face up. Ask if the Ace is the same suit as the selection. You will receive an affirmative reply. Square the packet and turn it over.

5) Single Buckle *Spread* showing the situation from the other side. Remove the face down Ace(?) and drop it face down onto the table. Square the remainder of the packet, without displacing anything, and place it face up onto the table. Ask for the name of the selection and flip the tabled Ace(?) face up to reveal the change.

6) Pick up the face up tabled packet and perform a Single Buckle Spread to show three Aces once more. Square the packet and hold it face up in the right hand, thumb on face and fingers on back, at the lower right index corner. With the left hand riffle up the back end of the tabled deck. Half way through the riffle toss



the squared face up packet into the deck. Square the deck and Ribbon Spread to reveal the Aces have "caught" a card. Disclose this card as the missing Ace.

Endnotes:

1) Instead of the Snap Count at step 4 (which is actually a *spread* and not a *count*) you can use a straight Elmsley Count and then continue as written. However, the actions of the Snap Count *look* magical and fit particularly well to this application.

2) An alternative to the Back End Riffle action at step 6 is to *dribble* the deck and toss the face up Ace packet *through* the dribble, the packet landing in front of a spectator in a slightly spread condition. Have the spectator remove the face down card and display it to finish. The dribble action looks particularly good: for other dribble "catches" see "In the Pinch" from *Secrets of a Puerto Rican Gambler* (1980) and Al Smith's "Asque" from *Pabular* Volume 6 Number 9 (September 1980).

GETTING LOST IN THE SHUFFLE

Ian Land

Inspiration and Points of Reference:

To demonstrate how diverse methods can be used to achieve similar ends I now detail a riffle shuffle approach to the Lost Ace premise. Such an approach has not been widely exploited: several methods combining Lost Ace with Triumph can be found in *Arch Triumphs* (1978), these being inspired by Jean Fare's "Criss-Cross Triumph" from *Card Tricks, French Style* (1977). A riffle shuffle approach was also suggested by Karl Fulves in the booklet entitled *Father Cyprian on the Hofzinser Card Problem* (1978). This, however, was suggested as a card *problem* — no solution was given.

The title of this routine is neatly stolen from a Jon Racherbaumer article in *Sticks and Stones* 4 (April 1977).

Procedure:

1) Run through the necktied deck and throw the four Aces face down onto the table, in C—H—S—D order from top to face.

2) Have a card selected and noted. Swing Cut the top half of the deck into the left hand and have the selection replaced onto the left hand half, obtaining a left little finger break *below* the selection. Place the right hand section on top of the left, maintaining your break. Glimpse the selection and then drop all breaks, thus actually burying the selected card in the approximate middle of the deck. If you like you can angle-jog the selection and then use the Neo-Piquant Glimpse from *Hierophant* 2, although many glimpses can be used. We will assume the selection is the 6H.

3) Pick up the four Aces with the right hand, manoeuvering the AH to the face of the packet. See "Snap Count Lost Ace" for more on this. Flip the four Aces face up onto the deck and spread them to show the face of each. Cleanly flip the four Aces face down onto the deck and patter that you will lose them into the deck. Double Undercut the top three cards to the bottom of the deck and then perform a full deck false shuffle. I use a Zarrow shuffle. Give the deck a couple of false cuts. Spread the cards face down between your hands, pattering that the Aces are well lost. As you square the deck Half-Pass the lowest three cards. Table the deck for a riffle shuffle.

4) Riffle up the side of the deck with the left thumb until you spot the selection. This is easy and quick because you know the approximate position of the card. Cut off the top half to the right, the selection being the face card of the right hand portion. Riffle shuffle as follows: drop one card from the left hand portion followed by one from the right, at least two from the left and then riffle evenly, allowing the top card of the right hand portion to fall last. Square the deck and give it a cut to centralize the Aces.

5) Snap your fingers, pattering that this will make the Aces turn face up and gather together in the centre of the deck. Ribbon Spread the deck face down showing three Aces face up sandwiching a face down card. The fourth Ace? Ask the spectator to name his selection as you remove the Ace sandwich from the centre of the deck. Point out that the face down Ace(?) is the same suit as the selection. Snap your fingers again and show that the face down Ace(?) is, in fact, the selection.

6) Cut the deck at the point of removal of the sandwich, bringing the same-suit-Ace (in this case the AH) to the top of the deck.

7) You now reveal or produce the AH using Vernon's "Triumph" procedure from *Stars of Magic*. Many other procedures can be used, but "Triumph" fits in particularly well to this routining.

Endnotes:

1) You can add an additional kicker to this effect, if you have to set up. Set up is this: four Aces, rest of red cards, rest of black cards. Perform a Cutting the Aces routine that does not disturb the set up, followed by "Twisting the Aces" or similar. Place the four Aces face down on the table in C—H—S—D order from top to face. Perform step 2 of "Getting Lost in the Shuffle" exactly as written. However, the selection must be replaced into the deck *at* the separation of red and black cards. Perform step 3 exactly as written. When the time comes to perform step 4 *do not* riffle shuffle. Instead, perform the following triple cut sequence: Riffle

up the back of the deck with the right thumb until you spot the selection. Cut the top half of the deck to the right, the selection being the face card of the right hand portion. At the same time obtain a left little finger break above the bottom card of the left hand portion via buckle or Pull-Down move. As you apparently place the right hand portion beneath the left hand portion in a straight cutting action, actually feed the right hand portion between the bottom card of the left hand packet and the remainder of the packet via the break. As you square the deck maintain a left little finger break between the two halves of the deck. Cut off all the cards above the break with the right hand to the right, and obtain a left little finger break above the lower *two* cards of the left hand portion via buckle or Pull-Down. As you apparently place the right hand packet below the left hand packet actually feed the right hand cards between the two lower cards of the left hand packet, and the rest of the packet, once again the left little finger break making this possible. Square the deck, holding no breaks and then cut the top half of the deck to the bottom to centralize the Aces. If three cuts seem too many you can use a Classic Pass at the approximate centre of the deck to position the Aces for the Ribbon Spread.

Perform steps 5, 6 and 7 of "Getting Lost in the Shuffle". After you have produced the AH via Vernon's "Triumph" from *Stars of Magic* remove it from the Ribbon Spread, splitting the spread at the point of removal, thus making two halves. Pick up one half in each hand, turn the hands face down and perform simultaneous face up *vertical* Ribbon Spreads showing the colour segregation. (IMPORTANT NOTE: Assuming you are using a Zarrow shuffle for Vernon's "Triumph" you must undercut at the separation of red and black cards for the shuffle. The same applies for whatever shuffle you are using.) An alternative to blatently showing the segregation is to insert the selection and the four Aces in to their correct halves, without showing the faces of the cards, and then perform a couple of false shuffles. You are now set for "Out of This World" or any other effect requiring such a set up.

Instead of removing the deck preset from the case you can separate the reds and blacks *openly* (although the spectators don't know that this is what you are doing) by using a Lorayne idea from his "Out of This Universe" routine from *Close Up Card Magic*. See also *Marlo's Objectives.*

"When nurse isn't looking, I flip the pills out of the window . . .

REVIEW

The Complete Works of Derek Dingle. Available from Magic Books by Post, 29 Hill Avenue, Bedminster, Bristol BS3 4SN Price £18.00.

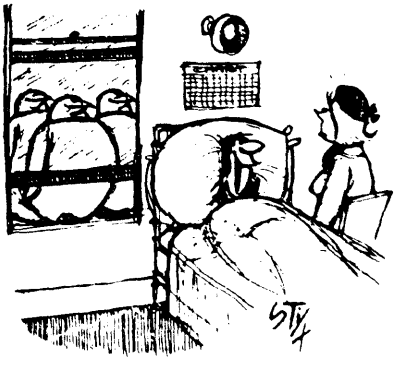
This book, written and illustrated by Richard Kaufman, is one which makes the whole process of writing a review utterly pointless. Before the book arrived in this country we all knew that it would be superb. When you see a copy, it shouts quality. When you read the material, it is brilliant. What more is there to say?

I shall have to say something though, otherwise Donald Wallace may stop sending us books to review. And, as is well known, the chief perk for all magazine editors, is the free books and apparatus we constantly receive. Before you start going green with envy, let me say something about this particular one. Donald did not send it to me. He sent it to one Nick Bolton, who happens to be my boss as far as Pabular is concerned. The said Bolton presented me with the book to review and then, with a shifty look said, "Let me have it back, when you've finished with it!" It is the first time that I have ever heard Nick say that about any book! It is the first magic book that I have ever known him express a desire to possess in ten years. That will tell you more about it than any words of mine.

I have met Derek Dingle and seen his work on a couple of occasions. Both times, it was a breathtaking experience. For deviousness, subtlety, the efficient and effective utilisation of flawless technique, he has few equals. He does some of the most spectacular close-up magic that has ever been seen. The wonderful thing is that his methods are not particularly difficult. He uses the same tools as other craftsmen but somehow or other, achieves more spectacular results. This book tells us how it is all done.

The writing and illustrations are also fantastic. Despite his years Richard Kaufman has already carved a niche for himself in magical literature. His is an outstanding talent.

Buy this book now, before it is too late. You will not regret it. If you waste too long, it will have been snapped up by all of those, who know a good thing when they see one.



Here we go still again. That dreaded word exposure. This time it's Video exposure. As many of you will know, I have more than a little experience of exposure. I was thrown out of the British Ring of the I.B.M. because they decided in their wisdom that I had been guilty of this terrible crime which is second only to rape which, in turn is something which magicians never do to each other. They can copy each other's acts, steal tricks, ideas, gags, bits of business from each other, but rape??? ——— Never.

Let's get back to exposure, with video in mind. Many magicians, particularly amateurs, occasionally get on their high horses and start screaming about OUR secrets. OUR secrets? We have never had any secrets, not for a very long time. The methods we use have been public domain since Scot's Discoverie of Witchcraft.

It all really depends on one's definition of the word exposure. Some think that the act of writing a book of magic tricks constitutes exposure. If the book is offered for sale to the public, that's even worse. A long time ago I picked up a book by Will Goldston in a second hand book shop. That book got me interested in magic. I know some people who, having discovered this fact, will immediately resolve never to buy another Goldston book. So be it. In turn may I say that I would have strangled my son when he was a child rather than buy him a box of tricks having seen some of the results of that action.

From the foregoing you will realise why I have no objections to magic books as such. There are others who say that magic books should only be published and or sold by magic dealers. If you follow that one through you will find out that the smaller dealers can't afford to produce books of a reasonable standard, because of the cost, so we would finish up with a monopoly situation where the only books we would get would be decided by a few magic dealers or publishers. That would be a bad situation I think because some of the biggest rip-off artistes and exposers I have ever met have been magic dealers. (You're welcome to put my name at the top of YOUR list).

The real secrets of magic have nothing whatever to do with the tricks themselves. A Drawer Box, Dove Pan, Appearing Cane are only magic tricks. It's what you do with them that's MAGIC. Read that again and again. I think that every time a magician produces an Appearing Cane visibly, he is guilty of exposure. He is exposing the fact that it is a trick prop and forever after laymen, who may or may not be interested, can only describe the effect as "one of those walking sticks which appear in the hand".

The late Fred Kaps used to produce perhaps half a dozen canes during his act and no one ever knew where they came from because they expanded under cover of his body. He would perhaps drop a cigarette into a hat with his left hand and when he turned to face the audience there would be a cane in his right hand. He didn't produce it, it was just THERE. He, apparently, didn't know where it came from either. That's MAGIC.

I have made my living from magic for thirty years and I must confess that I used to worry about exposure. Not any more. It isn't worth the headache. There is however, one type of exposure which can be worrying to a professional performer and that is overexposure, and I'm talking about television. Because of most magicians reliance on tricks rather than the presentation of them, there is a tendency for many of them to use the same material, either because they are easy to do or because they are damned good tricks. We CAN, as performers, perhaps do something about that, by trying to avoid repeating effects on T.V. soon after someone else has done them, particularly national T.V. but then, maybe one day, cows will fly.

I really started off by intending to talk about Video. Well, as Video is really only a moving picture book there isn't much point is there?????

Goodbye,

Patrick Page

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VOLUME 7 NUMBER 6

pabular

Card Trek — Andrew Pargeter

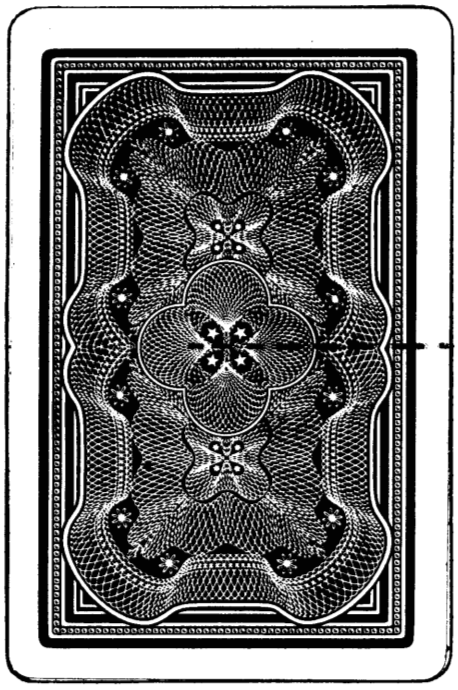


Fig.1

CARD-TREK

— Andrew Pargeter

EFFECT

Two cards, pushed through a tunnel formed by two other cards, change places in a startlingly clear manner. The effect is reminiscent of Roy Walton's 'Card-Warp'.

SET-UP

Take two cards and cut each across the centre until about 1/8" past the centre. (See Fig.1).

The two cards, which should be of different colour, value and suit, as in a colour change, are then placed, with the cuts to the right, second and third down in a face down pack.

ROUTINE

Until the trick is performed the pack may be used for other effects as long as the two cards are finally in the positions already mentioned.

Stating that you will use four cards from the pack false shuffle if you wish and then fan off the top four cards to the right. The cuts will not show and the cards appear normal. Remove the fan from the pack (which can now be discarded) and close up the fan. Turn the four cards over end-for-end and fan again showing the faces. Draw attention to the values of the two centre cards exposing as much of them as possible without letting the cuts be seen.

Now close up the fan and hold the cards vertically facing the spectators. Remove the back card (nearest to you) and place it down on the table.

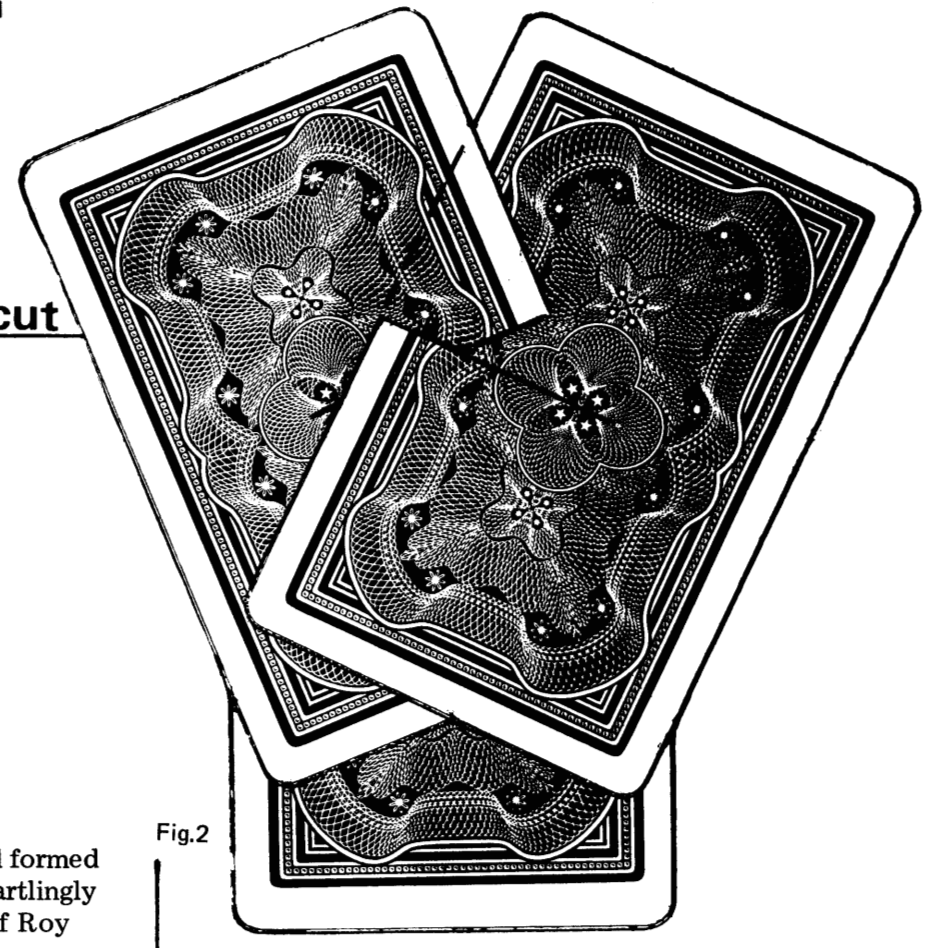


Fig.2

Drawing attention once more to the two cards indicated earlier, separate the rear one and turn it clockwise through slightly more than 180 degrees. This is done with the right hand and, at the same time, the left hand thumb slightly turns the next card anti-clockwise. The two cards should now be slightly fanned either side of the front card. At no time should the cuts have become visible to the spectators.

It is now a simple matter, using the thumbs, to slide one card into the cut in the other and vice-versa. (See Fig.2).

Replace the fourth card at the rear and close up the cards. (The two centre cards will easily close up into each other.)

Still holding the cards vertically facing the spectators, remove the back card, turn it through 90 degrees, and replace it.

Keeping the cards vertical, turn them to face yourself. Take off the card now nearest to you, turn it through 90 degrees, turn it over so that its back is facing you and replace it. Now turn the cards to the spectators again (they will see the top half of the second card facing them). The two horizontal cards now form a tunnel with the two faked cards between them. (See Fig.3).

Gripping the cards at point B, the two centre cards can be separated to show their values and order to the spectators without any fear of the cuts showing.

Now, holding the cards in two hands by gripping with thumb and third finger at points A and C, the first finger of each hand can plunge the two centre cards down through the tunnel. They will be seen to transpose and can once more be slightly separated as described previously.

This can be repeated two or three times.

The two cards forming the tunnel should now be replaced by reversing the earlier actions until the cards are once more all vertical and facing the spectators. (N.B. the two centre cards are still meshed together.)

All four cards, en bloc, should now be torn across the centre. The cuts in the central cards will help in this. The two halves are taken, one in each hand, and placed face up on the table. They are picked up again, from above — one in each hand, so that cards can simultaneously be released, one at a time, from each hand forming a display on the table. As each pair of half-cards is dropped the hands move forward before dropping the next pair.

Each pair of half-cards should overlap each other slightly — this helps to disguise the half-cut, half-torn condition. It might be thought that the cuts will show but I have not had anyone spot this. I think the surprise of the mis-match in the two centre cards distracts the mind from this point. The display should not be left too long, however, the cards being gathered and the next trick introduced or you take your applause and run.

NOTES

1. Some might be tempted to tear the cards originally instead of cutting them but I find it often prevents a clean mesh of the cards leading to disaster. I repeat, I have never had the 'cuts' spotted, even by magicians.

2. Please don't perform this trick with just four cards taken from your pocket. Always take them from a pack as described.

3. The 'fake' of two meshed cards has obvious application in other tunnel effects of the Ken Krenzel-Derek Dingle type.

4. It is possible to mesh cards cut in this way face-to-face and back-to-back giving other applications.

5. It is possible to mesh more than two cards. It would take too long to go into this here. Experiment if you wish and have fun.

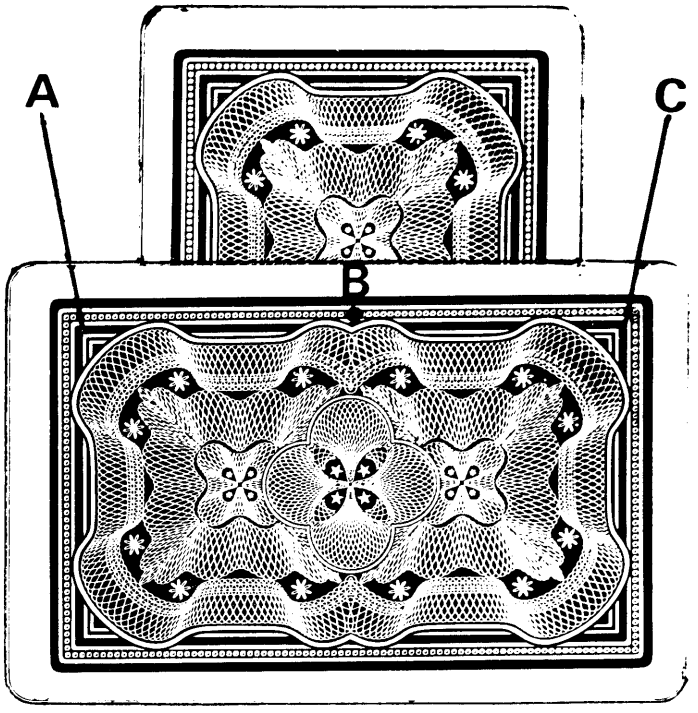


Fig.3

THIMBLE FINGER

— Arthur Setterington

Here are a couple of gags which create a great deal of amusement and surprise especially amongst the ladies.

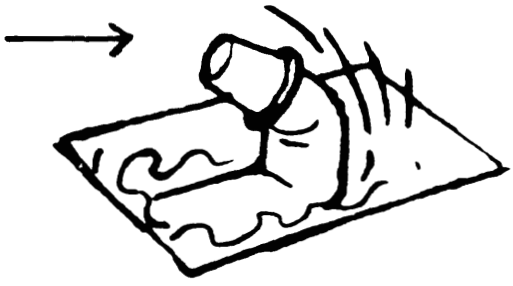
The performer asks a lady if she has a thimble. When she replies in the negative he says that it's a good thing he remembered to bring one. He takes a small box from his pocket, making sure that the lady has a good view of it. Taking off the lid he shows that it contains a thimble. . .attached to a "mummified" finger. He gives a little whistle and the finger springs up. He removes the thimble, replaces the lid, and puts the box back into his pocket.

He then shows some thimble sleights.

Finally he pushes the thimble into his left hand from where it vanishes, only to be produced from some unlikely place. The thimble is pushed into the hand again and the lady is asked to remove it before it disappears again. She does so, only to find that the thimble is attached to a finger.

The mummified finger is the old gag where the performer's finger goes through a hole in the bottom of the box. This should be done in a very off-hand manner as though it was nothing unusual. Presented this way it will register well.

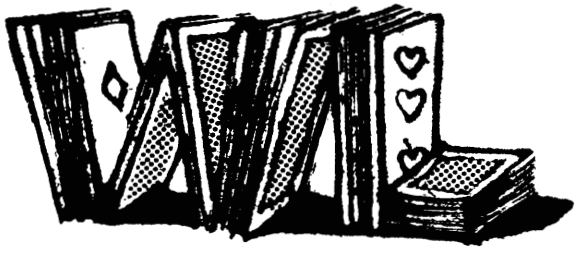
The second "finger" is a novelty eraser which can be purchased from novelty stores. A duplicate thimble is attached to this. It is held



in a clip near the lower edge of the jacket so that the left hand can get it quite easily.

The concluding thimble sleight should be the one in which the performer pushes the thimble, open end first, into his partially closed left hand. To do this, he pushes with his right thumb. The third finger of the right hand curls up under cover of the closed left and slides into the waiting thimble. The left hand can then be shown empty. The thimble is retrieved from, perhaps, behind the knee.

At this point the rubber finger is secured from the clip, and is held in the slightly closed left hand. The thimble is on the right forefinger, and is apparently pushed through the left hand until it emerges from the other end. It is the attached thimble that is seen. The lady is asked to remove the thimble, which she does with hilarious results.



At the time of writing the British Ring Convention has just been upon us. Unfortunately this year I could only get to Hastings for one day and this meant missing most of the close up which takes place on the Saturday - the day when I was back home ploughing through the weekly quota of kids' shows and trying to earn a crust.

The reason for my missing the Convention, is one of plain mismanagement. Earlier on in the year, I got the dates muddled and kept the wrong week free. By the time that the error was discovered, several bookings had already been taken and there was nobody to pass these on to. All of the other toddler bashers, in this area, will be at Hastings. Some of you may not be altogether sorry to see the Convention going unreported. Perhaps you are right.

Having read many reports of conventions, over the years, I wonder whether they really convey anything at all, to those who were not actually present. Indeed, I sometimes wonder about the whole business of writing reports of magical events. Is it totally pointless, or does it serve some useful purpose?

We are frequently told that the purpose of writing a report, is to convey to those who could not be there, an idea of what took place and the effect that it had. It is extremely doubtful if many of the reports, that we read in periodicals, really succeed in doing this. If you doubt the veracity of that statement, get hold of a copy of "The Linking Ring" and wade through that vast wasteland of tightly spaced print, under the heading of "Ring Reports". I will leave you to make your own judgements on how much of those doings, in far away places, are brought to life for the reader!

Magic and all of the performing arts, can only exist at the moment of performance. How can the written word convey the impact of Fred Kaps presenting "The Homing Card" or Bob Read suddenly producing a bottle of wine? Will future generations be able to grasp the significance of these magical masterpieces, from anything that is currently in writing? It is extremely doubtful, anymore than the present generation can understand from the printed word, the profound impressions created by David Devant, Houdini or Thurston. Showmanship is, by its very nature, intangible. It defies the printed word. To ask somebody to describe Paul Daniels on paper is about as unrealistic as asking him to be Paul Daniels.

There are, dotted about in English literature, examples of a performance by some great actor, singer or musician, being beautifully described by a great writer. A study of these, however, usually shows that they are mainly concerned with the subjective feelings of the writer. It is nearly always his ideas, opinions and observations, which have become more important than the performance, being recorded. The whole thing becomes an introspective essay rather than a relaying of information.

Frequently, in magazines, there are pleas for reporting to be more factual, or more critical, or more detailed. Really this is just asking for the superfluous. We all know that it is unsatisfying to read ". . .Harold Taylor was his usual breezy self, presenting those effects, for which he is justly famed. . ." What is the alternative? Those who were there, and those who know the performer's work, will understand

exactly what is meant. Those who have never seen Harold work, would be none the wiser, even if the reporter were to expend ten thousand words describing every detail of his dress, stage technique, sleights, gags and nuances. Only by actually seeing Harold Taylor's act would the reader begin to comprehend.

All that the written word can do is to convey facts, ideas and opinions. Everything, from the Daily Mirror headlines to "War and Peace", is a combination of one or more of these three things. In the performing arts, facts, ideas and opinions are relatively unimportant. Personalities, timing and other intangibles count for much more. Professional television critics understand this. They tend, on the whole, to avoid mentioning experienced entertainers. There is little in the way of facts, ideas and opinions that can be written about the work of Ken Dodd or Frank Sinatra. Other performers can see a depth of artistry that laymen miss. Writing about it would be of little interest to those laymen. On the other hand, there are reams that can be written about plays and documentries. These are vehicles for facts, ideas and opinions; the stuff that journalism grows fat on.

Magic is a performing art. In common with all such arts, the actual work of art can only exist, while the performance is taking place. Because of this ephemeral nature, the artists must take steps to ensure that their work does not become forgotten. They must fight to keep their names in front of their public. Being frequently mentioned in the magical press is one small factor, in this battle. This is especially true for that select band of top international performers, who derive a substantial slice of their income from the work that they do for other magicians. Continually getting their names into print is not just egotism, it is often a matter of bread and butter.

Then there are the reporters. Who are they? Why do they choose to do the job? Some, no doubt, see it as a means of gaining recognition for themselves. It gives them the chance to publicly express their own views and ideas. Some even go so far as to assume the mantle of the critic or commentator. Others even distort the facts, so as to avoid embarrassing a performer, who flopped. (This latter tendency is a somewhat inexplicable one, because everybody, who was there, knows that the act flopped. The performer knows it and so does the audience. As the report can only have any significance to those who know the performer and his work, who is kidding who?)

Having rambled on at some length, I am fast coming to the conclusion that reports of convention events are not written for the benefit of those who were not there, and who do not know the people mentioned in them. They are in fact written for the benefit of the performers, organisers, reporters themselves, those people who were there and those absentees who already know the people involved.

September 6th was Pabular Night at the Magic Circle. I would like to thank Stephen Blood, Tony Brahams, Pat Conway, Sam Gupta, Johnny Johnston, Ian Keable-Elliott, Mike O'Brien, Chris Powers and Phil Wye. Also I would like to thank Ken Ward, who stepped in to fill a gap, when we were a performer short on one table. Well done lads.

Piet Forton was over here a few days ago. While in this country he went to Birmingham and had a session with Andrew Pargeter. Andrew showed him "Card Trek", which is in this issue. It absolutely floored Piet, which is no mean feat. Anyway, Piet prevailed upon Andrew to let Pabular have the effect and such was his enthusiasm and persuasiveness that Andrew Pargeter wrote it up and got it in the post to me within two days!! Piet Forton was greatly impressed by "Card Trek" and very baffled, which, considering that he is an ex F.I.S.M. champion and friend of some of the world's leading exponents, is saying a lot. So if you have passed this one up, go back and take a good, hard look at it.

LOCATION

— Steve Kuske

A card peeked at by a spectator is discovered by the magi under the fairest of conditions.

METHOD

Two devices are employed: a nail dent, done by the spectator unknowingly, and what I call the rotary bookmark.

PERFORMANCE

Place the deck in the card case with the backs twoard the flap. The deck should fit loosely, so dispose of cards until it does. Secretly place a 1/8 inch length of thin pencil

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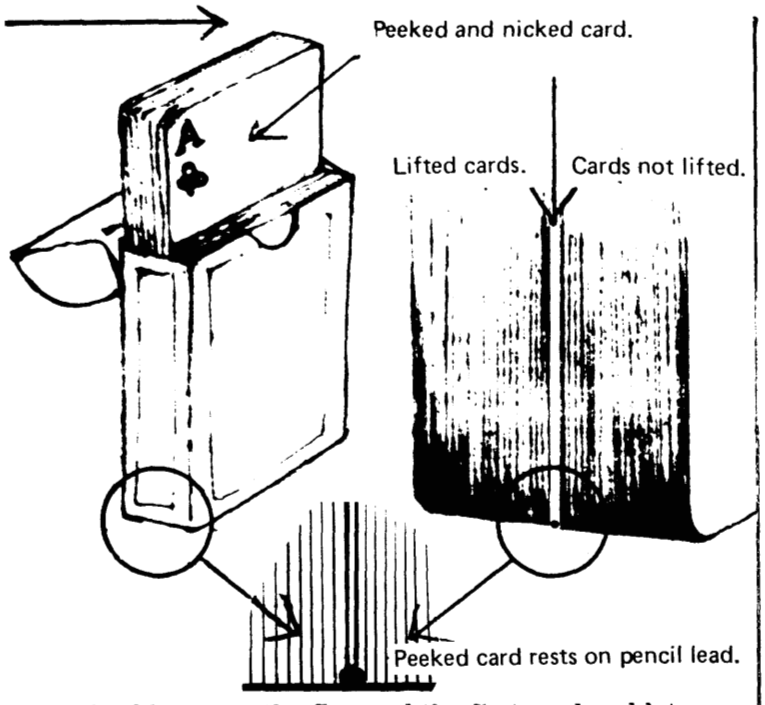

lead between the flap and the first card and let it fall in. The spectator is told to pull up a portion of the deck, look at a card, and then push the portion back down.

Hold the card case tilted toward the spectator and look away. As the spectator peeks, he should dent the chosen card and allow the rotary bookmark to roll to the correct place. As the portion is pushed down, the pencil lead should end up in front of or behind the chosen card. The lead may be several more cards back in fact. Bow the deck as you remove it to keep the bookmark in place. Get a break at the bookmark and let it fall to the floor. Take a new break two or so cards below the old one and cut the deck there. Spread the cards, showing them all different and find the dented card. Conclude as you wish. . .

COMMERCIAL COIN IN PACK

— Lawrence Frame

Here is a highly commercial and practical method for performing this well known classic. It is the handiwork of Lawrence Frame and was kindly written up for us by Jerry Sadowitz.

PREPARATION

To the centre of the back of a playing card (say, in this example, the Ace of Spades — although any card will do) glue a 2p piece. Overseas readers will have to sort out a suitable coin of their own currency.

SET-UP

The prepared card is on the face of the pack.

WORKING AND PRESENTATION

Casually shuffle the pack, retaining the Ace of Spades on the bottom. Next force it on a spectator by means of the well known Hindu Shuffle Force. After the force, reassemble the pack so that the Ace of Spaces is somewhere near the centre. Place the pack, face down, onto the table.

Borrow a 2p piece and apparently place it into the left hand. Really it is held, palmed, in the right. Use any method that you do well for this.

Slap your left hand, palm downwards, on top of the pack, opening the fingers, during the action. Freeze for a moment, with the hand on the pack. After a short pause, slowly lift the left hand and turn it palm upwards, showing it empty.

With the empty left hand, cut the pack at the point, where the coin is. Place the cut off cards alongside the tabled portion, leaving them face upwards. The spectator will see what is, apparently, the same coin. Ask for the identity of the card, seen at the beginning (Ace of Spades). As the spectator replies, perform the following actions:-

1. Pick off the Ace of Spades with the left hand. It is gripped at the inner left corner only. The thumb is on top of the card. The second finger goes beneath.

2. Bring the right hand beneath the card. Turn the left hand palm downwards from the wrist. This will, of course, bring the named card face upwards. At the same time, open the right fingers and turn that hand palm upwards to apparently catch the coin, which is on the card.

3. Display the right hand's coin.

This is a very easy and deceptive move, especially as it is well covered by the misdirection, inherent in the fact that the audience are all looking at the face of the card, to see if it is the Ace of Spades.

Drop the visible coin onto the table. Cleanly toss the Ace of Spades face upwards, onto the face up pile of cards. Pick up the face down cards and drop them, face up, on top of all. The prepared Ace is once more in the centre of the pack. Turn the pack face down.

Offer to repeat the discovery. Pick up the visible 2p. Fake transfer it into the left hand. Really, retain it in the right. Repeat the action of slapping the left hand onto the pack. After

showing the hend empty, allow the spectator to cut to the coin. He should do this first time. If not, then do it yourself. Ask him to lift off the coin and look at the card beneath. His expression will be quite amusing, as he discovers that the coin is actually stuck to the card. While he is busy with these actions, you have ample time and cover to ditch the coin.

ENDNOTES

There are several strong points to this particular effect:-

a) There is no chance of the coin slipping out of the pack, during the handling.

b) The method is easy and the pay-off memorable.

c) There is plenty of scope for humour. For instance, you could make the force card the King of Hearts and glue the coin, heads upwards. You could then say, at the finish, ". . .the Queen is very attached to the King!"

Note: All marketing rights are retained by Lawrence Frame.

ELIZABETH 3RD

— Tommy Wonder

In Volume 7 No.2, we described Wally Boyce's "Elizabeth 2nd". Tommy immediately saw the potential of this item but, like many others, was unhappy about the presence, in the envelope, of the Joker. Readers may recall that this particular card had to be there but, as far as the audience was concerned, played no part in the effect.

The handling, which Tommy worked out, while still using Wally's basic method, enhances the original in two ways. Firstly the Joker is eliminated and in its place is a banknote. A logical reason for the note being there is given in the presentation. Secondly, the card and note are displayed in a transparent plastic folder, rather than an opaque envelope as with the original. Another advantage, with this method, is the fact that you do have a chance to get lucky, once in a while, and bring off a miracle.

EFFECT

A plastic folder is shown. It is seen to contain a face down playing card and a banknote of high value. The magician states that he will attempt to influence somebody and cause them to name the card. So confident is he of success that, should he fail and the named card be any one, other than the one on display, the spectator may keep the money.

The spectator freely names any card. The card, in the folder, is removed and shown to be the correct one.

REQUIREMENTS

You will need two packs of cards. These should be prepared as in the original, Wally Boyce, version. For the benefit of those readers who either missed this, or who do not have access to Vol 7 No.2, here is a brief resume.

Obtain two packs of cards with red backs. From them make two faked packs, in the following manner. One pack contains all of the Clubs and Diamonds, from both packs, while the other has all of the Hearts and Spaces. The cards should be arranged in pairs, so that both Aces of Clubs are together as are both Two's of Hearts. Do this with all of the pairs, in both packs. Place one pack in your right trouser pocket and the other in your left. Be sure to know which pack is which.

Also needed is a transparent plastic folder, similar to that depicted in Fig.1. It should be slightly larger than a banknote and open along one long and one short side. Trim one of the long open long sides a little narrower than the other. This will enable the folder to be easily opened, without fumbling.

You will also need to have a high value banknote. The higher the value, the better. With a little magician's wax, Blue Tack or whatever, attach a Queen of Hearts, face down, to the note. Place the card, so that it is lying haphazardly, near to the centre of the money. You can use the Queen of Hearts from the faked pack for this. If the spectator names that card, you have performed a miracle and the packs will not be used, or seen.

The final requirement is a large paperclip. Try to get one of a bright colour, such as red. This holds the folder closed, as in Fig.2.

WORKING AND PRESENTATION

Introduce the folder, showing it on both sides. Allow the people to see that it contains a banknote and a single card only. Explain that you will influence somebody to name the card,

in the folder. Point out that, if you fail and they name any other card, they may be allowed to keep the money.

Toss the folder onto the table, so that it lands with the card on the underside and only the note can be seen.

This introduction is calculated to arouse maximum interest. If the performer does not succeed, which seems more than likely, then he will lose the money and, more to the point, they will win it. It becomes important to watch the trick. For the performer there is something at stake: for the audience there is a chance of easy money!

Have a spectator name a card. If the Queen of Hearts happens to be named, which is very often the case, then you have nothing more to do. Build up the effect for all you are worth, remove the card and the note. Push the card so that it frees itself from the wax, and display it — a perfect miracle!

When a card is named, other than the Queen of Hearts, remove the appropriate pack (the one which contains a pair of the named card). Obviously the introduction of the pack requires a plausible reason. It must be given one, by the presentation. Tommy's approach is, while removing the pack, to say, "Now let's make sure that there is no misunderstanding. . ." Quickly, he locates the required pair of cards and places one openly, face up on the table, while secretly cutting its duplicate to the top of the pack. He continues talking, without pausing, ". . .This is the card that you named? There is no misunderstanding, is there? You have nominated this card and this card alone!" The spectator acknowledges this. As a large amount of money is at stake, it is perfectly logical for the performer to take precautions to ensure that there are no misunderstandings. By placing the named card onto the table, you have prevented the spectator from denying that it was the one that was named and claiming that you misheard. Some people might be inclined to try this, in order to get the money! This, at any rate, is the impression that you must seek to convey.

The pack is placed face down into the left hand. Quietly obtain a little finger break below the top card. This is, of course, a duplicate of the tabled one. It is necessary to place the folder on top of the pack, in order to cop the duplicate card. A logical reason for doing this needs to be found. This is why the paperclip is there. In order to open the folder, the clip must first be removed. This can only be done if both hands are used.

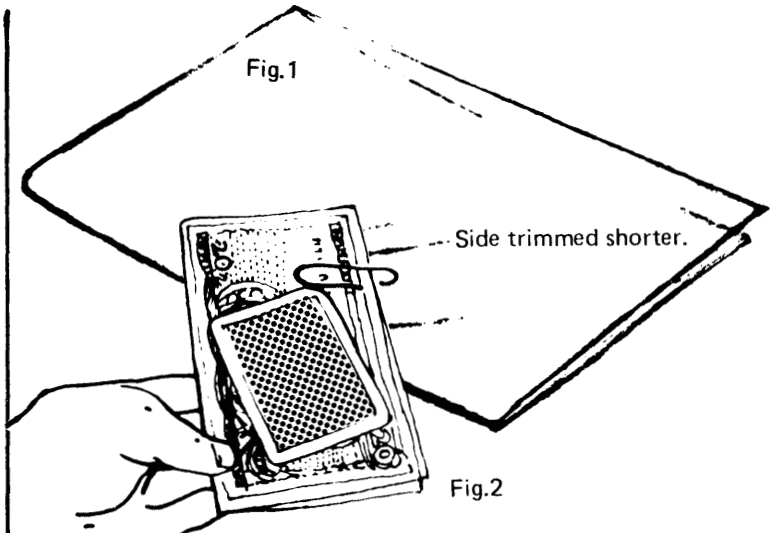

Fig.1

Fig.2

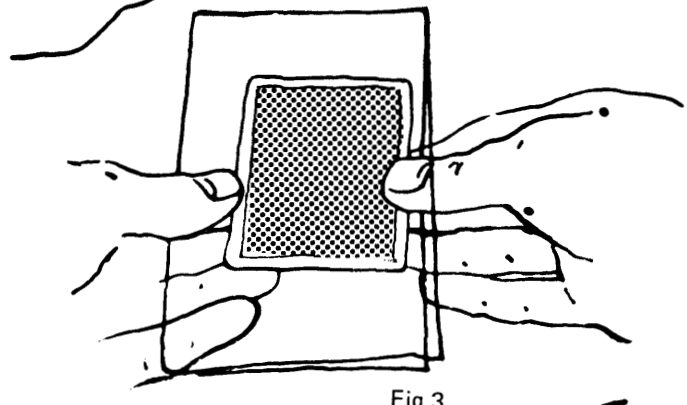
Fig.3

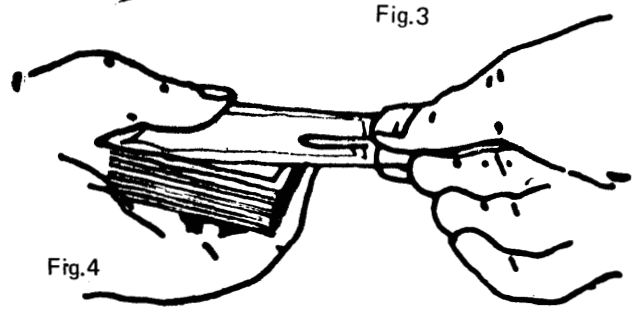
Fig.4

So, pick up the folder with the right hand and place it on top of the pack, as in Fig.3. This enables the left to hold it steady, while the right removes the clip. Toss the clip onto the table, immediately. As it is large and brightly coloured, most eyes will follow it. This helps to divert attention from the left hand and prevents people from being too much aware of the fact that the folder is on top of the pack. If the clip can be made of brass, or some other heavy metal, the noise of its landing, on the table, will add extra strength to this misdirection.

As soon as the paperclip has been dropped onto the table, the right hand moves across and takes a hold of the folder, together with the top card of the pack. This latter is clipped beneath the folder, by the right finger tips. The left hand, holding the pack, moves away and turns palm downwards. Extend the left forefinger, in a pointing gesture and move the tabled card

forward slightly, while saying, "This card should match the one in the folder." Draw the left hand back and deposit the pack onto the table, as inconspicuously as possible. Note that throughout the entire sequence, the actual position of the folder has not changed. It is still in the same place as it was when the paperclip was originally removed. Although it has been transferred from hand to hand and several other movements have taken place, these have all been accomplished without actually moving the folder.

Also, the manner of placing the pack down is important. Make the action as inconspicuous as possible. You do not want people to notice or remember that the pack was ever in your hand.

Bring the left hand up, so that it can take a hold of the folder and the card, beneath it. This latter is clipped against the underside by the left finger tips. The right hand, meanwhile, releases its hold and lifts the upper layer of the folder, sufficiently to enable the banknote to be extracted. Pull the note out. The card will come with it, being attached, as it is, by magician's wax. Drop the note onto the table. The card, which was stolen from the pack, will now be visible. It will look as though it is inside the folder. In fact, it is being held against the underside, by the left finger tips. There is a discrepancy here, as the card will be face down, when in fact it should be face up. Without any hesitation, place the right thumb into the folder as in Fig.4 and apparently extract the card, tossing it face down on top of the note. Do not show its face just yet. Place the folder aside.

Leave the card lying on top of the banknote for a few moments, while you continue to talk. There is a psychological reason for doing this. The note and card present a picture, similar to the one when they were first shown to the audience. It is a good thing to allow this picture to consolidate itself in the minds of the watchers, thereby establishing that it is the same card and the same note that they saw earlier! When the effect has built up enough, turn over the card and show that it is the one, which was named.

RESETTING

It is possible to reset the trick, immediately after showing. Take the pack, face down, into the left hand. Take the sleeve and hold it on top of the pack. Next pick up the banknote and push it into the folder, keeping the attached card hidden. Pick up either of the matching cards from the table and apparently push it into the folder so that it goes beneath the note. In reality, slide it underneath the folder and directly onto the top of the pack. Replace the paperclip and pocket the folder. Finally, pick up the remaining card and place it on top of the pack. Put the pack into your pocket and you are reset.

If you are table hopping in situations where the same people might see you on several tables, it is a good idea to have three or four folders made up. Take them out in a bunch and place one on the table. Put the others away. This would then explain how you can be successful when other cards than the one(s) they saw named before, are called.

REVIEWS BOOKS

Michael Skinner's Intimate Magic: Written by Jeff Busby and published by Jeff Busby Magic Inc. Available from many dealers. U.S. price 7.50 dollars.

Mike Skinner created a sensation when he came over to this country some years ago. Unfortunately, I missed seeing him then. A reading of this book served to remind me of the treat that I had missed and the beautiful, subtle magic, explained, went some way to compensate for that loss.

Jeff Busby admits, in his advertising, that nine of the eleven items have appeared in Michael Skinner's lecture notes. As these lecture notes have not been widely circulated in the U.K. this is of little consequence. In any case, the whole lot have been rewritten in a much fuller and more detailed manner.

Also, in his advertising matter, Jeff Busby states that "Each (effect) is practical and effective. Any of these effects could make a reputation for you. This is professional magic from a professional magician." For once, in a dealer's advertisement, this is a plain statement of the truth. Every one of the effects in this book is a top class, professional item. My own personal favourites were "The Wonderful Coin Trick Revisited", "The Bewildering Ball Vase" and "Repeat Poker Power".

"The Wonderful Coin Trick" is a tongue in cheek, pretentious title for an excellent comedy item. The performer is about to cause a coin to completely disappear. The audience, however, are not impressed. They can see a piece of elastic, attached to the coin and running up the performer's sleeve. The coin does vanish, leaving the elastic behind. It is dangling from the sleeve with nothing on the end. The performer removes

it from his sleeve and the coin is seen to be fastened to the other end. The performer removes it and it promptly disappears, only to reappear on the end of the elastic. Great stuff and, in the right hands, a riot.

"The Bewildering Ball Vase" is a beautiful sequence, using a ball vase from a child's conjuring set. Everybody is completely fooled, especially those who know the working of the vase. "Repeat Poker Power" is a subtle block-buster, in which you still deal winning hands, even after a spectator has mixed the cards.

What really appealed to me about these tricks and all of the others in the book, is the way that they have been honed to razor sharp, professional perfection. The mechanics have been divested of all superfluous complexity, the plots are easy for the audience to follow and comprehend. The descriptions are well written and beautifully clear. My only criticism of the book is that at seven dollars and fifty cents it is really far too cheap. It should be many times the price.

Altogether, one of the best books that I have read for a long time.

Mentalism for Magicians by Larry Becker. Edited and published by Jeff Busby and available from many leading dealers. U.S. price 10 dollars plus postage.

I have a theory that, as a very small child, I must have been badly frightened by a mentalist. Certainly such a theory would account for my aversion, one could almost say paranoia, for the breed. It would seem that I am not entirely alone in this. Just watch the rush for the door, as the curtain rises on the card table and row of chairs, before the slate scratcher even makes his entrance. Having said all this, I must admit, albeit grudgingly, that there are a handful of performers — people like Phil Goldstein and the late Al Koran, who could hold my interest. They are, however, few and far between and, I suspect, it has more to do with their inherent abilities as entertainers than the actual power of the "miracles" that they perform.

Another prejudice that I have and which I have voiced before, is the belief that, in mentalism, methods are totally irrelevent. Given a "Boon" writer and an impression pad, there is really no mind reading effect which cannot be accomplished. So what is the point of writing or reading books on the subject?

Having forced these prejudices to one side, I made myself open this book and begin to read. Strange to relate, I found, against my better judgement, that it was quite interesting. Interesting enough for me to read a bit more. As I read on, I became more and more interested until, in the end, I had read the whole thing from cover to cover and found it utterly absorbing.

The magic in this book is modern, light and, as much as possible, visual. Most, if not all, of the effects would fit quite comfortably into an act of general magic. Several of the items will readily lend themselves to humour, thus avoiding the heavy handed "dramatic" presentations, which seem to consist of a purple faced maniac yelling into the microphone, while the audience wonder which he will get first, the "message" or a coronary!

The book is well written and laid out, there are over sixty pages of text and some twenty-nine items, all clearly and effectively described.

Highly recommended.

Polished Polish Prestidigitation by John Thompson: edited and published by Jeff Busby. Price 7.50 dollars in U.S. Available from many dealers.

In his advertising sheet, Jeff Busby says, "John Thompson is well known to the magical fraternity and the lay public as The Great Tomsoni, the Warsaw Wizard. John is also considered to be one of the foremost close-up workers in the world, and certainly one of the top cardmen." Having seen The Great Tomsoni with his gum chewing assistant, hilariously personified by Pamela Hayes, I expected that this book would reflect something of their humour, The title (bearing in mind that in the U.S.A. Polish jokes are the equivalent to Irish jokes in the U.K.) would seem to suggest this. Any such idea is quickly dispelled though, on reading the contents.

That the magic in this book is solid, practical and has been thoroughly tested in commercial situations, I have no doubt. Most of the items do require special cards or gimmicks, some of which will not be readily obtainable by British readers. Those who do take the necessary time and trouble to obtain these and actually work the effects will be well repaid for their efforts. The others will happily toss the book aside and go blithely along their way, ignorant of what they are missing.

Most of the descriptions in the book will need to be read with the necessary items in hand, following the instructions, step by step. This is not a book that you will find easy to just

sit down and read from cover to cover. So if you are not prepared to go to this trouble, do not waste your money. If you are willing to make the effort, you will find much of interest.

Recommended but with the reservations expressed in the preceeding paragraph.

Spell-Binder Vol.2 No.15 July 1982. Published by Stephen Tucker, 22 Bodmin Grove, Carr Mill, St Helens, Merseyside WA11 9ST. Annual Subs U.K. £10. Europe £12. U.S.A. 44 dollars (Air Mail) or 30 dollars (Surface).

The opening item of this attractively laid out magazine, is called "Excalibur" and is a colour change knife routine by Stephen Tucker. There is a brilliantly subtle vanish of a knife, which should delight all true enthusiasts.

Peter Duffie's "Arc de Triumph" is a subtle "Triumph" type effect, "Ying +" by Shiv Duggal will take some practise and nerve. "Strange" by David Hamley is a subtle use of a standard glimpse technique. David Britland contributes "A Fourth for Dinner". This is a very novel "Cannival Card" effect, in which the card is eaten in stages. Well thought out and put together is this one. "Off Colour Catchers" by Reinhard Muller is a clever discovery of the four aces coupled with a colour change pack. It is one of those flashy attention getters, which make a good opener in a formal close-up demonstration. "Ethereal Steal" by Ian Land is a sort of combined "Open Travellers" and "Four Ace Assembly". There are no difficult moves but absolute smoothness and strong misdirection are essential. Also needing very smooth handling is Jerry Sadowitz's "Born Free". This is a form of "Ambitious Card(s)", using the Half Pass as the basic modus operandi.

Two quick little items are "On the Other", which is an idea for use with certain brands of playing cards and Wayne Dobson's "T 4 U" an off-beat way of loading a ball under a tea cup.

All in all, a very good issue, containing some first class magic.

Richard's Almanac — Edited and published by Richard Kaufman, 409 East 82n Street, New York City, New York 10028. U.S.A. Annual Subscription Rate 24 dollars U.S.A. 30 dollars Europe and 34 dollars elsewhere.

This is a completely new magazine by the author of some of the best text books to appear in recent years. Richard Kaufman was also one of the founders of "Apocalypse" magazine.

The issue in question is Volume 1 No.1, September 1982.

Firstly, let me say that it is always a pleasure to welcome a new publication onto the scene, especially one which sets itself as high a standard as this one appears to do. The magazine has just eight offset pages and contains four items. This may not sound very much but, when I add that the four contributors are Derek Dingle, David Roth, Peter Kane and Geoffrey Latta, the picture alters dramatically. When I also add that future contributors will be people like Gene Maze, Jon Racherbaumer, Sol Stone, Michael Ammar, Ken Krenzel, Tom Gagnon, John Cornelius, Herb Zarrow and Slydini, those who know their magic, will not be able to get off their subscriptions fast enough.

All of the items are written and illustrated by Kaufman and, if you do not know what that means in terms of clarity and presentation, just take a look at some of his books.

In this particular issue, Dingle describes a version of the Toss Change, which puts this sleight within the reach of anybody, who is prepared to make a reasonable effort. Roth has a lovely, subtle Copper and Silver Transposition, whose boldness is a joy to behold. Peter Kane submits a very subtle Four Ace discovery, while Latta gives a usable coin sleight, which will have many applications.

Finally, under the heading of "Bull", editor Kaufman deals with the usual bits and bobs, which need to be covered.

The Magic of the Cube. Published jointly by Magico Magazine, P.O.B. 156 NYC10002 U.S.A. and Goodliffe Publications Ltd, Arden Forest Industrial Estate, Alcester, Warwickshire, England. U.S. price 5 dollars.

Although the Rubik Cube no longer enjoys the popularity of twelve months ago, it is still a familiar sight; familiar enough to be a reasonably topical feature, if used in a magical trick.

This little, inexpensive book of some 32 pages contains over sixteen ideas by British and American magicians on the cube. These range from simply constructed gimmicks through the gamut of mathematical and subtle principles to straightforward sleight of hand.

There are predictions, divinations, self solving cubes and even a method of using the cube to force a colour. Anybody, who either uses a Rubik's Cube already, or would like to, would do well to read this book. He would be bound to find angles unlike anything that he had ever thought of.

Recommended

CASANOVA

— Phil Goldstein

The following routine was stimulated by a poket plot brought up by Chuck Fayne. There have been various routines of similar ilk developed by Derek Dingle, Larry Jennings, and myself (see, for example, my "Straight Up With A Twist", in Jerry Mentzer's "Card Cavalcade Finale", 1979). This approach requires the use of one gimmicked card. This in turn allows for an extremely clean appearance. Six cards are used: the ten of clubs; ten of spades; queen of spades, king of spades; ace of spades, one double-facer showing the ten of hearts/jack of spades. (This latter card comes with the standard double-faced deck manufactured in the U.S.)

At the start of the routine, the cards are in order from the top: KS; AS; QS; double-facer 10H-side-up; face up 10C; face up 10S.

1. Begin by performing an Omega Count to display five face down cards, as you explain that this is an imaginary poker hand.

2. Say, "Let's imagine the game is Five-Card Stud. This will be our hole card, and we'll look at it last. . ." Deal the top card of the packet (AS) face down to the table.

3. Continue, "Now let's find out what our face up cards are. . ." Perform an Elmsley Count. The 10S will appear face up. Comment, " We're off to a good start."

4. To make the second ten appear face up, perform a Push-Off Count: the packet being held in the same Pinch Grip as used for the previous count, the right hand removes the top single card. The next card is taken on top of the first. The left thumb pushes off the next two cards squared as one, this pair being taken onto the right hand stock. The final card in the left hand is taken on top of all. The 10C and 10S are seen face up during this count.

5. To make the third ten appear face up, count as follows: the right hand removes the top card. The next card is taken on top of the first. The left hand lays its remaining three cards on top of the right hand's pair, slightly down-jogged, and as this happens the right thumb pulls the top card of this three-card block down, to display the card now second-from-top. The 10S will thus be seen beneath the "newly arrived" 10H. The face up 10C was the first card of this display. (The order of the packet now is, from the top' 10H; 10S; face down KS; face down QS; 10C.)

6. To show four tens face up, simply perform an Elmsley Count, with the last card going to the bottom of the packet. The 10H shows twice during this, but as the colour distribution is correct, it will seem fair. Your patter during all of the above is in the form of self-congratulatory comments as each ten appears face up.

7. Say, "This is a very strong hand. . ." Perform a Half-Pass to secretly reverse the lowermost three cards of the packet. Obtain a break above the lowermost two cards of the packet. Now, perform a simple Slip Cut, as follows: the right hand holds the packet from above (Biddle Grip). The left hand grasps the cards from below in standard Mechanic's Grip, the thumb lying across the face of the packet. Separate the hands — the left hand milking away the two lowermost cards from beneath the break, plus the top single card. The right hand's pair is deposited on top of the left hand stock, resulting in an order from the face: 10S; JS; 10C; QS; KS. During this casual cutting action, still only tens will be seen. Your patter here, as you "toy" with the cards, is, "With four of a kind, it really almost doesn't matter what our hole card is — but let's find out anyway. . ."

8. As the preceeding sentence is uttered, flip the packet face down. Spread the cards into a wide fan, via a Single Buckle Spread, displaying four backs. Use the fan to flip over the tabled card, the ace of spades.

9. Exclaim, "How nice — an ace kicker. Four tens with an ace kicker is about as fine a hand as you could ever want in a game of stud. Perhaps the only thing that could be better would be a Royal Straight Flush!" Here, raise the fan to reveal that this is now exactly what you hold.

NOTE

The Omega Count, mentioned by Phil, is the invention of Sam Schwartz. It is a variation of the Elmsley/Jordan/Victor push off type counts and enables five cards to be counted as five but only showing four of them. People who know the Elmsley Count, will find little difficulty in understanding the following description. Those who do not know the Elmsley Count, are really reading the wrong magazine!

Hold the five cards, in the left hand, in an Elmsley Count position. The card to be hidden is second from bottom.

The right hand draws off the top card, as in the Elmsley. As the second card is drawn off, in a similar manner, the left fingers seize back the first one, retaining it on the bottom of their packet.

The right hand returns to apparently draw off a third card. In fact the left thumb pushes off a block of three, using the normal Elmsley Count push off. As the right hand takes this block, the left fingers seize back the card which was originally in the right hand and holds it at the bottom of the packet. The last two cards are then taken normally, by the right hand.

The Page boy speaks....

Scandinavia the land of ? . . . The land of what? How would you describe Scandinavia? I think maybe 'the land of blond people' would come close to a description as most people would know it. Perhaps Hollywood is responsible for this image with all those films of Swedish blonds and Danish vikings. I worked in Scandinavia several years ago, Sweden in fact, and a few months ago I was back in the land of 'blond people', but this time to Norway. I was there at the invitation of the Norwegian magicians to attend their annual convention which was called 'Nor-Magi 82'. I was met at Oslo airport and transported from there by car up into the mountains it appeared to me, by a beautiful, wait for it, blond lady by the name of Gererta, who is the wife of Ivardo who was one of the organisers of this convention.

The actual convention took place in a small village called Fagernes. After I arrived there I spent fifteen minutes looking around the town twice, and that was that. Everything took place in two buildings, one the hotel two the local cultural centre which was situated not more than fifty yards from the hotel. The conditions were ideal, perhaps almost perfect. For me something rare happened, because I saw almost everything that took place. During most of the convention they had closed circuit TV, but not actually in the places where they were performing. In other words you could sit in the hotel foyer or dining room and watch the close up being performed on television if you felt you didn't want to the actual room. I saw some things live, and some on the screen.

The one thing that struck me as being different from most conventions I have been to was the very high standard, particularly amongst youngsters. I saw all of the junior section close up competition and was amazed at how young and how good they were. No more little toy tricks from the magic and novelty stores for these kids. I watched twelve year olds doing Slydini type effects, lapping coins, doing Vernon sleights, and the Elmsley count was a must for all those doing card tricks. Remember, we are talking about *twelve year olds.* One small critiscism. Their junior section covers the age range from perhaps 11 or 12 up to 20. I feel this is very unfair to the actual youngsters because there is no way way that a 13 or 14 year old , unless he is a boy wonder, can compete with a 19 year old. The latter has the advantage of years which at that stage of their evolution is unfair. Perhaps 12 to 16 or 17 would be a better idea..But then who am I to tell the Blond People how to run their convention?

As I have said the standard was extremely high in both performance and technique but it lacked a little in originality. Most of the effects and routines I saw performed are in print somewhere. If you wrote a list of the effects you would be describing things like 'there was this Alex Elmsley routine' or this 'John Mendoza routine' and so forth. The competitions were divided up into sections. There was a close up card competition and a section for general close up. This rule applied for both the junior and senior sections and all of this took place in the hotel.

Usually there is one thing at a convention that one remembers better than others and the same applied to Nor-Magi 82. For me it was meeting a young man by the name of John Houdi who reminded me of a very young Fred Kaps. By that I don't mean he looks like Fred physically - he doesn't. He is perhaps as tall but maybe a little heavier. He is a talent to watch and a name to remember. My reason for likening him to Fred Kaps is that he appears to be into magic in all its phases. He's a very good card man, he's excellent at general close up magic, and he does a first class stage act. This is along the lines of Channing Pollock, being a dove act with card manipulations popped in the middle somewhere. His stage setting was a lamp post, which reminded me of the late Douglas Francis who used this prop for many years. This young man swept the board with the prizes. I can't remember everything he won but think he won the junior close up, the best stage act and probably one other. That I have mentioned he won the junior section tells you he was young. Remember the name, you will hear it again, John Houdi.

Close-Up

Collection

one

An incredible book of Close-Up Magic written and illustrated by Richard Kaufman with many of the world's greatest Close-Up Magicians as contributors.

The Premiere New York Magic Symposium, held August 19-22, 1982, was a phenomenal success! To keep performing and viewing conditions "ideal" registration was limited, and the event Sold Out. We are sorry to have had to turn away so many magicians who showed up at the event and expected to register there, but this was our only option considering our commitment to keeping conditions "ideal." The 1983 New York Magic Symposium is already set for August 25-28; plan to register early and write to us for details. It will be an incredible event!

If you didn't attend **The Premiere Symposium** you need not miss out on all the great magic of the event. Richard Kaufman (author and illustrator of *Coin Magic* and *The Complete Works of Derek Dingle* as well as many others) collected original, high quality, never-before-published material from the close-up performers of The Symposium. He has written and illustrated the New York Magic Symposium's *Close-up Collection One* -- an oversized, professionally typeset, hardbound book with over 25 items in it. The material is superb!

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The book is only $20. Please include $1.50 for postage, $3.50 for foreign orders. Send to The New York Magic Symposium, P.O. Box 169, Rockville Centre, New York 11571.

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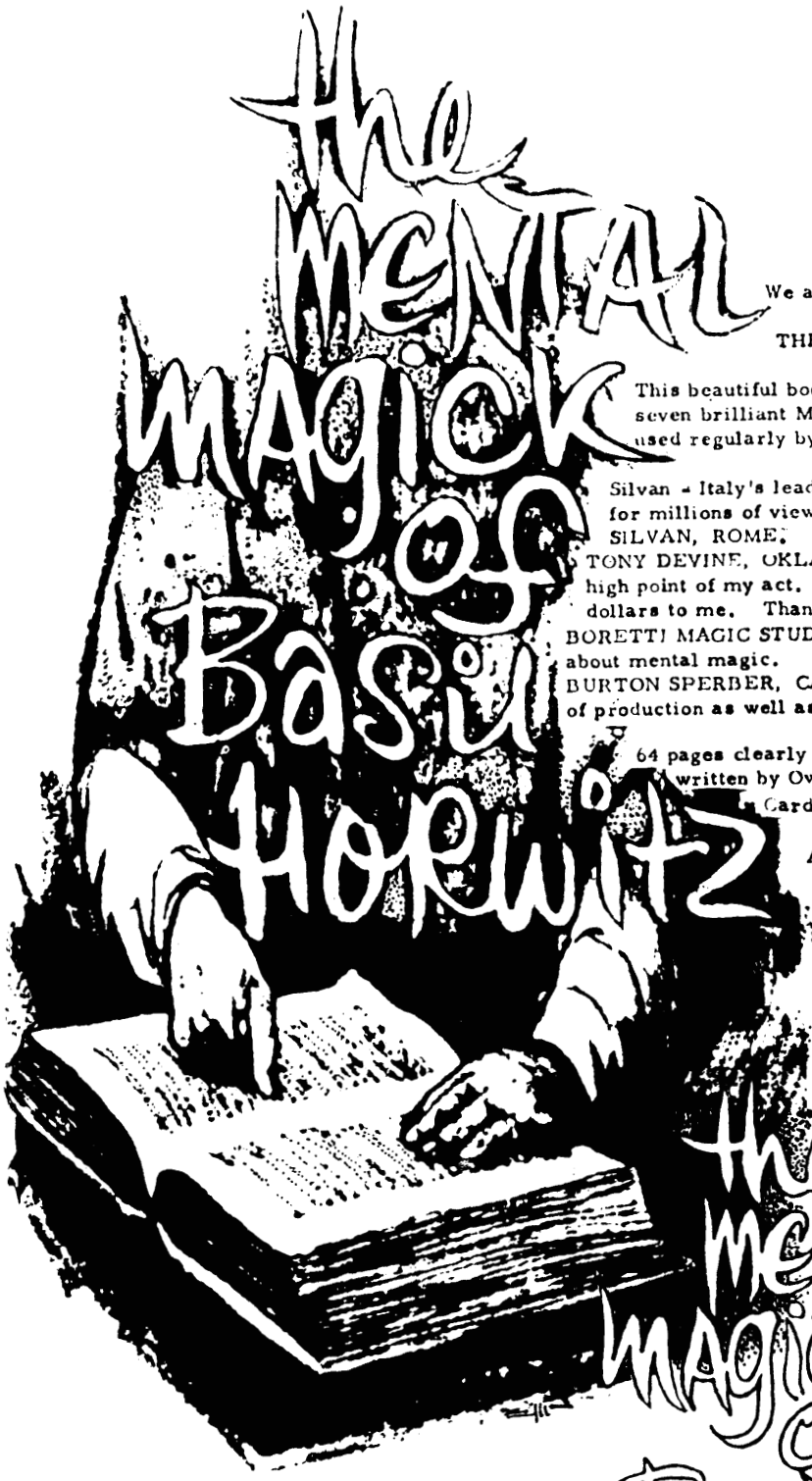

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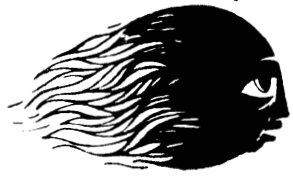

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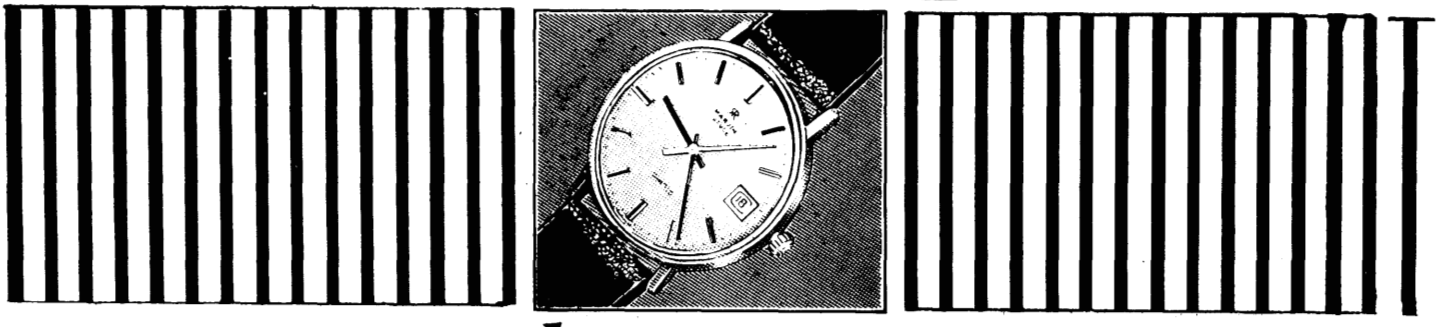

arthur emerson

Any time piece is borrowed from a Spectator. It may be wrist watch, a pocket watch or a ladies pendant watch. The spectator shows the performer the face of the watch. The spectator hands the watch to a second spectator who covers watch with a handkerchief and holds it securely.

The performer produces a small notepad and requests the audience to call out any digit from 1 to 12 inclusive. A different spectator calls out a number between 1 and 59. The numbers are written down and handed to a spectator.

The performer designates a different member of the audience to come forward and tell all those within range of his voice the time indicated on the face of the time-piece. The time he tells is the same as the time on the note pad . . . the time devised from the digits called out by two different members of the audience.

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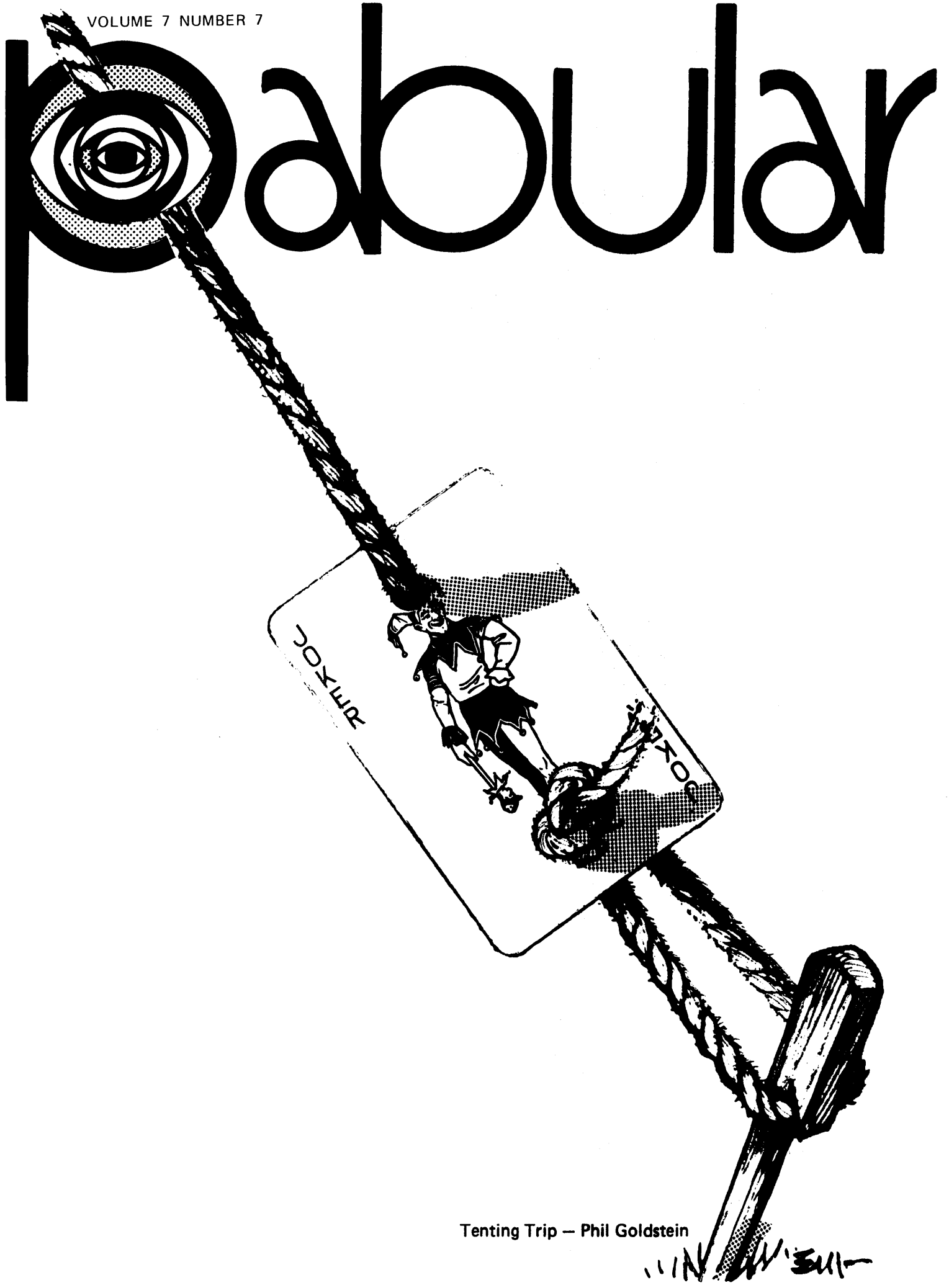
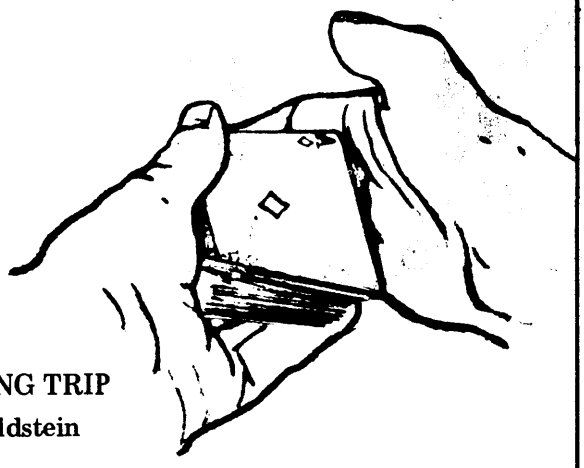
Popular



Tenting Trip — Phil Goldstein



TENTING TRIP

Phil Goldstein

This is a two-phase routine with a plot that is simple and quick: a chosen card jumps invisibly from the pack to a packet, then back again. You will need a deck of cards with two identical jokers, plus one gimmicked card: a double-facer, showing a joker on one side, the five of hearts on the other. (This latter side can be any card, but the joker/5H combination is the one found in the standard double-faced assortment sold by the dealers).

At the start of the routine, have the normal 5H on top of the pack. The two jokers and the double-facer are in a separate packet, with the DF at the face of the packet, joker side aligned with the normal faces.

1) Begin by showing the three-card packet as being three jokers. You may wish to use a Back Count to show backs on all three cards, but this is hardly necessary. Table the packet face down, as you explain that these three jokers will help you in this trick.

2) Force the normal 5H from the pack upon the spectator. Hold the deck face down in the left hand. Retrieve the 5H from the spectator, and position it openly into the grasp required for the Finley Tent Vanish, as shown in Fig.1.

3) The Tent Vanish is now performed, as follows: the right hand comes over the angled card (5H) and pretends to palm that card. Under cover of the right hand, the left thumb moves slightly, allowing the angled card to fall flush with the pack. When the right hand moves away, keep the left thumb raised. Nothing seems to have changed, and it will look as if you have removed the angled card with your right hand.

4) Make a "crumpling" motion with the right hand, claiming that you are making the 5H invisible. Pantomime tossing this invisible card over to the tabled packet.

5) Say, "The selected card is really gone. . ." Here, perform a Double Turnover, showing an indifferent card atop the pack (and establishing the absence of the 5H). Allow the face up double to fall square with the top of the pack. Now, the right hand removes the top single card, as the left hand simultaneously turns inward to prevent the spectators from viewing the 5H face up atop the talon. The right hand turns the indifferent card face down, and replaces it on top of the pack. Thus, you have secretly placed the 5H face up second from the top.

6) In the course of tabling the pack, perform a Pass to bring the reversed 5H to the centre.

7) Pick up the joker packet. Holding the cards face down, perform an Elmsley Count, three-as-four. This will display a 5H face up among three face down cards — the selected card has arrived in the joker packet.

8) Square the packet. Turn the packet face up. Mime extracting the 5H from the packet, and tossing it toward the tabled deck. Perform a three-card Olram Subtlety. As the double-facer is in the middle of the packet, you will thus display three jokers, backs and fronts. Tossing the cards to the table in the course of this action confirms the vanish of the five of hearts.

9) Ribbonspread the deck, revealing the 5H face up at centre. At this point, all attention is on the pack — which is clean.

N.B.
(If you do not know what the Olram Subtlety is use an Elmsley/Victor type count in step 8 to show three backs — Ed.)

NEWSPAPER MIND READING

Barrie Richardson and Eric Mason

This was developed by Eric and myself as a simple bar stunt. The basic idea can, however, be built up into a much bigger and stronger presentation.

BASIC EFFECT

Any sheet of newspaper is torn into small squares (approximately 2" x 2"). These are given to a lady to mix up. When she has mixed them, she is requested to select any piece, at random. She is asked to take the piece of newspaper in her right hand, to close her eyes and turn her back on the performer, so that he cannot possibly see the paper.

The performer then instructs the lady that, when he counts to three, she is to open her eyes, look at a word and then to immediately close them. This she does. The mentalist then exhorts her to concentrate on the word, which he proceeds to reveal in a fittingly dramatic manner.

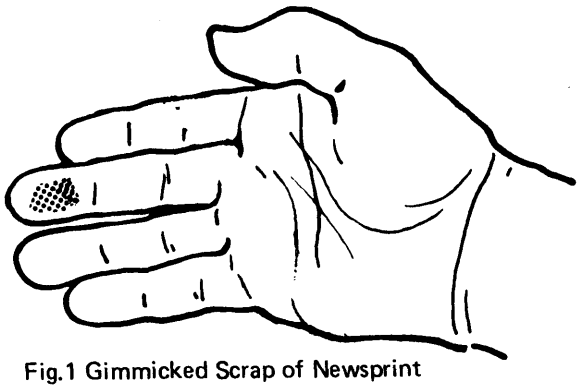


Fig.1 Gimmicked Scrap of Newsprint

REQUIREMENTS

A newspaper to use in the performance. An extra piece of newsprint and some double sided scotch tape.

PREPARATION

From the single, extra piece of newsprint, carefully cut out one word. Stick it onto a fragment of the double sided adhesive tape and trim the tape down to the size of the tiny fragment of paper. If you remove a section of tape, slightly larger than that required and retain the none-adhesive backing strip, this can be used to protect the sticky side of the gimmick until needed.

WORKING & PRESENTATION

The basic method is very simple and bold.

Just prior to the performance, obtain the gimmicked scrap of paper and have it resting on your second finger, adhesive side uppermost (Fig.1).

Invite a spectator to pick up the newspaper (they can use their own, if desired) and to select a sheet, containing plenty of small print. Have them tear it into small squares.

Ask the spectator to mix up the pieces and to select one. When this has been done, just for a moment, take the selected piece from the lady, saying that you do not want her to look at it just yet. Have her close her eyes and turn her back. While this is being done, turn the selected piece of paper upside down and stick the gimmick to it, as shown in Fig.2, so that the latter is right way up.

Place the paper into the person's hand, so that it is upside down and the only word, which is right way up and therefore instantly readable, is the one on the gimmick.

When the lady opens her eyes, which she does for just a fleeting second, to look at the first word that she sees, the only one, which is readable will be the right way up one. Provided that you do not allow the spectator to keep her eyes open for more than an instant, she will be totally unaware of this fact and will often believe that she was, in some way, hypnotised. This is not one of those stunts, wherein the spectator becomes a stooge. Correctly worked, she will be more baffled than anybody.

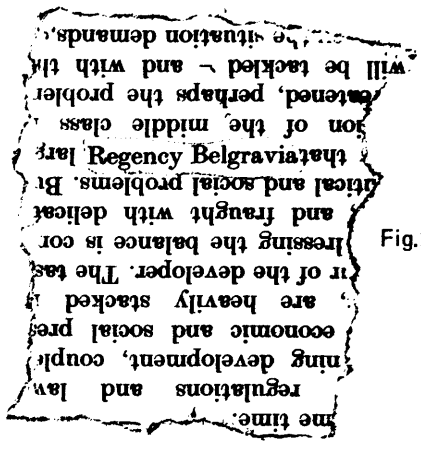
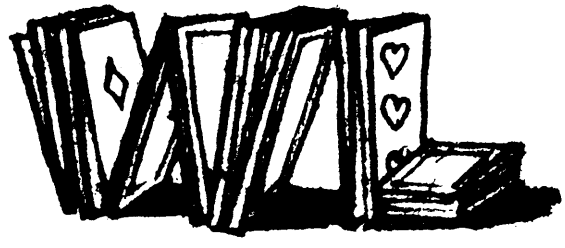


Fig.2 The only word that can be read insta



EDITORIAL **December 1982**

I am writing this while under the influence of a mild dose of 'flu. Not bad enough to stop me from working though, thank goodness. In a couple of hours, I have to face thirty hysterical four-year-olds, if I can reach them — the radiator on my van has started to leak. Nevertheless, the show must go on, as they say (although why it must and who "they" are, is never explained).

It is funny how these sayings come into being; how they are repeated year in and year out, without anybody questioning their basis in fact. Magic abounds with them. How often do we hear it said that "Women do not like Card Tricks", for instance, or that "Exposure harms Magic"? Another hoary old chestnut says, "There is Nothing New in Magic". One of my favourites is, "It does not have to Fool People so long as it gets a Laugh".

There are, of course, many other such proverbs, which will no doubt readily spring to your mind. What interests me is where they came from in the first place and why we are all so ready to take them aboard and pass them on, as accepted wisdom. I can remember when I joined my first magical society, in Lincoln, some twenty-five years ago, hearing many of these things said, by the older members. I took

→

them in, as does nearly everyone and they have coloured my thinking ever since. Some of them, I have later learned to question, but I have no doubt that others have become so deeply engrained that I can no longer see them for what they are.

Some are outright distortions of the truth. For instance, Robert Houdin said that the magician is an actor playing the part of the magician. From this followed the "logic" that a magician must be an actor, therefore (and these 'therefores' are the dangerous part) a trained actor must by definition be able to perform magic better than most magicians. This, as experience will bear out, is patently untrue. Although acting is a part of magic — a very important part — it is not the whole. Unless the actor also had the technical skill and an understanding of the principles of misdirection etc, he would be a failure.

Then again, do women really not like card tricks? Some of my best audiences have been women. Indeed, an audience made up entirely of men is usually (for me) more difficult than a mixed one. Men may, on the whole, be more intrigued by the "puzzle" element but the ladies are usually far more ready to be entertained and to react to the surprises. Of course ladies do not like long, boring card tricks! Who does? Perhaps, if the women are not all that keen on your magic, the men do not like it either!

As for exposure; so much has been written on this subject that we do no longer accept, without question, the fact that it harms magic. If the endless controversy, caused by the various attitudes, expressed in print, has made people rethink (or even just think) their attitudes and the ghost of the old saw has been laid, then perhaps something has been accomplished.

The expression "There is Nothing New in Magic" is just a cop-out phrase. It is best used to annoy your least favourite dealer. Go and see him and ask to see his latest offering. When he has gone right through it, look very knowing and say, with great worldly wisdom, "There's nothing new in magic!" The expression is, in fact, interchangeable with other, similar ones, such as, "It's all been in Tarbell/Greater Magic (or any other big book)." People in magic studios use these and similar phrases, when they do not much want to buy. In the same way theatre agents say, "Don't call us, we'll call you!", or ladies, ringing up to enquire about your fee for a children's party, say, "I'll have to ask my husband!" The expression can also be used, at magic club meetings, to keep the younger members in their place. When junior turns up with some superb piece of skilfull chicanery, which completely dumbfounds the entire gathering, some such utterance, from one of the senior members, can help to redress the balance and restore equilibrium.

Earlier on, I mentioned that one of my favourite proverbs was, "It does not have to Fool People, so long as it gets a laugh/entertains". I would be the last person on Earth to say that a laugh is not worth getting. I believe in getting all the laughs that I possibly can. Early on, however, I did fall into a trap, which a lot of others have also fallen into. I was semi-pro-ing in the Lincolnshire/Nottinghamshire area, at the time. My act consisted of a lot of sight gags and very little magic. Most of the gags were semi-magical quickies; things like sausage guns, turnover candle, clatter box etc. The theme of the act was that every trick went wrong — something magical happened, but it was not what I expected or anticipated. For instance, I would be about to produce a card in a box. The box would fall to bits and the card would rise out of my pocket or whatever.

I had performed the act for several years, with what I thought was great success. Then, one night, I played a club just outside Newark. The act went well and I got a lot of laughs. Afterwards, I was in a cubicle, in the gents, when two men walked in. One said to the other, "What did you make of that loony magician?" The other one replied, "F------ useless! You could see how it was all done and even then the silly b----- couldn't get it right! They'll not have him back here again!" It was then that I realised that for me, at any rate, it was not enough just to get laughs. I had to fool people as well. Gags have their place in a magic act, but so too do mysteries.

You may disagree violently with everything that I have so far written. I hope that you will disagree with some of it. At least then you will be thinking for yourself, and not merely accepting these time-worn aphorisms as golden rules, which must never be violated or broken.

I wonder, in fact, if a performing art, such as magic, can have any rules at all. Does it not seem more reasonable to assume that every individual must find out, in the light of his own experience, that which works for himself and achieves the desired results? In this way, he will evolve a totally unique, personal approach and do much to freshen up his art. Could it not be that axioms are the property of the less talented and the inexperienced?

Perhaps it is time that some of the more progressive magical societies (if there are any)

started a "Stamp out the Aphorism" campaign. All that would be needed is an "Axiom Box". This could take the form of a large container with a slot in the top. Every time a member repeats one of these worn out cliches, at a meeting, he is sent to Coventry, until he puts £1 in the box. The money could be spent on buying all the classic books of yesteryear. Then, next time somebody says, about your latest miracle, "It's all been in Tarbell!" you can slap the complete series on his lap and say, "Show me where!" Failure to do so could also result in a fine. Interesting games could be played, such as "Spot the Saying", where any member could challenge another member during meetings, with the words, "You have just used a cliche!" If the challenger is justified, the offending member is fined on the spot. If not, then the challenger is.

One axiom, with which few would disagree, I suspect, is "Always Leave Them Wanting More." I would certainly go along with this one, however, I might be inclined to add a prefix, which would be "MAKE SURE YOU DO ENOUGH!"

RED FACE DEPARTMENT. . . .

One thing that I am getting used to, in this column, is apologising to different people for taking their names in vain, in one way or another. This month's apology is to Scotty York, Bob Chesboro and Geoff Maltby.

In Volume 7, No.3 on page 1011, I reviewed the Coin in Cigarette Lighter, available from Repro Magic. Geoff mentioned to me that he had these for sale and I offered to review it. I had seen the effect performed by Scotty York, when he lectured in London a year or so back. I had forgotten that, in his lecture, he pointed out that the trick was not his own but was in fact the idea of his friend Bob Chesboro, from Williamstown, Mass. U.S.A.

In my review, I credited the effect to Scotty York, which was an error on my part. Scotty wrote and pointed this out, so I am glad to be able to set the record straight.

PLUG DEPARTMENT

Had a letter from Hans Rademaker, regarding the 1983 Dutch Magical Convention. This will take place at Delft on 12th, 13th and 14th May, 1983. — write to:

P. Pronk
mr. Kesperstr.44
2871 GT Schoonhoven
Holland
Tel 01823-3424.

He will send you full details,

AUDIBLE (FAKE) TRANSFER

Keith Charnley

This is a method of simulating the placing of a coin into the left hand. Its chief merit lies in the fact that a slapping noise is made as the coin apparently contacts the left palm.

1) Display the coin, lying on the right palm, in a Classic Palming Position.

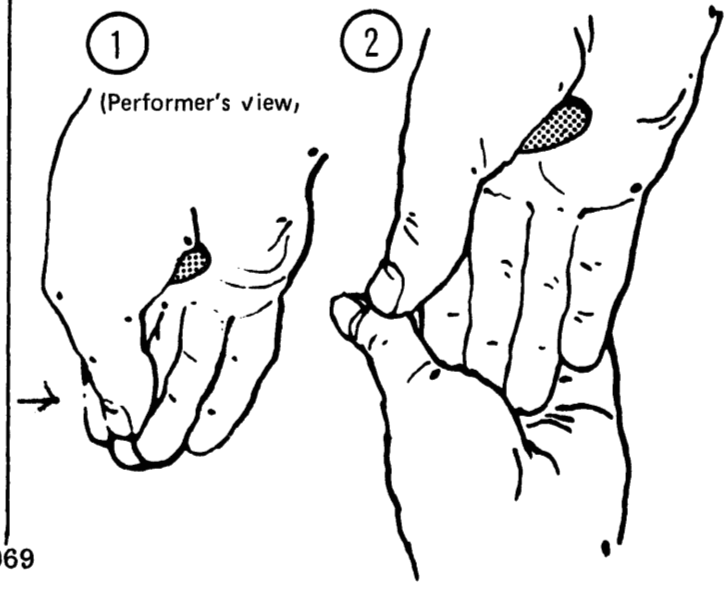
2) Turn the right hand over, as in Fig.1, holding the coin in the Classic Palm. The fingers curl inwards slightly and the thumb is behind them, as though clipping the coin in position. To the audience it will appear that the coin has dropped onto the right fingers and is being retained in place with the thumb.

3) Bring up the left hand, holding it so that the palm is vertical to the floor and facing towards the right. The fingers should be pointing more or less directly towards the front.

4) Bring the right hand very slightly higher than the left and about a foot to the right of it.

5) Bring the right hand sharply down towards the left, with a tossing motion, so that the finger tips strike the left palm, producing an audible slapping sound. At the same time, close the left hand, from the centre of the palm, around the right finger tips as though catching the coin. Immediately move the left hand away, to the left.

The actual method of producing the sound is not easy to describe. The right fingers contact the left palm as in Fig.2. At the same moment, the left hand closes and — a key action this — the base of the left thumb is brought sharply upwards, against the right finger tips. When done correctly, the sound of the coin hitting the left palm is most convincing.



FRED ROBINSON IN GLASGOW

Report by Gordon Bruce

On Sunday, 27th June, 1982, the Centre Hotel, in Glasgow suddenly seemed to be full of magicians. The reason? A session with Fred Robinson.

Some time ago, Fred was persuaded/cajoled/arm twisted into coming to Scotland and giving a talk. Originally, the idea was to have a small group, in the back of a pub — the the grapevine got to work and so many "Please can I come" 'phone calls were made that, eventually, The Shetland Suite in The Centre Hotel, was booked.

The venue seemed to be ideal for a close-up lecture, in that visibility was not the problem that it usually is. People came from all over. Ron Gorden came all the way from Aberdeen and Shiv Duggal came up from London (Why has not Fred lectured in London?).

Fred pointed out that every magician of note has realised the importance of misdirection and its relative lack of use, amongst most amateurs.

Inevitably, the name of Johnny Ramsey came up: Fred said that, for many years, he and others attended the I.B.M. Conventions PURELY to see Johnny and that EVERY year Ramsey succeeded in fooling everyone COMPLETELY, with his incomparable misdirection.

After the theory came the practise and, with just a pack of cards and a few coins, Fred demonstrated many of his own originations: his justly famous Coin in the Tie and Ambitious Card Routine, to name two. Who in magic has not heard of Fred's skill in false deals? His Middles and Bottoms are all done with deceptive casualness.

Almost as casual were the explanations of techniques, which have taken a lifetime to perfect.

In the interval and after the lecture, Fred could be seen, in his element, performing close-up at the bar and going over some of the fine points with those who cared to ask. We were also given a lesson in The Cards Across, a transposition, using Fred's own, no get ready, angle-proof version of the Curry Turnover — a secret for THIRTY YEARS!

And his amazing Rising Card . . . How many passed this up, when it appeared in an early Pabular? I remember seeing Fred do this as a schoolboy (me, not Fred).

I could go on and on — Colour Changes etc. etc. Some said that his Ultimate Force was worth the trip alone. To sum up; the whole affair was very informal and enjoyable. Its success will lead to other lectures in the same venue.

POINTING THE WAY

Al Smith

Alex Elmsley's "Point of Departure" is a fairly well known effect. This version is my own, and was inspired by a Jon Racherbaumer treatment from his "Lecture Notes (1)" — published also, I believe, in "Kabbala" magazine.

The effect is quite straightforward, though I must admit, the description isn't! A freely selected card is placed between two black jacks, promptly vanishes, and reappears reversed in the deck.

Right: here goes. Thumb through the deck and remove the following three cards — JC, JS, QC. Put them, face down, atop the deck in the following order: QC, JS, JC. You can be fairly open about the removal of the jacks, but take care not to disclose the presence of the QC.

Square the deck and double lift and turn over the top two cards to reveal the JS. Bring the right hand over the deck, Biddle style and lift up the jack — and the QC, of course.

Thumb over the next face down card, and, using the JS as a lever, flip the JC face up to display. Now, thumb the JC *onto* the JS, in the right hand, and, as you do so, push over slightly the next face down X card. Then, with the two jacks held in a small display fan in the right hand, square the deck with the left hand only, and in the process, take a little finger break below the previously displaced X card.

Add the jacks to the top of the deck, as if to square. Almost immediately lift off the "jacks", but take the X card along, too. Thus, you are now holding four cards as two in the right hand.

With the left thumb, peel off the JC back onto the deck to reveal the JS in the right hand. Place the JS (plus two) atop the JC, square and lift off the top two cards — apparently the two jacks, but in truth, the JS and QC. The JC is hidden below the X card, second from the top of the deck. This sequence is basically an adaptation of Marlo's 'Atfus' technique.

You are now in a position to be able to place the two jacks(?) face down on the table. However, before you do this, as the final clincher that the cards actually are the jacks, spread the two slightly. You will find that if you cover the bottom right index corner of the cards and spread the JS to the left and marginally forward a club pip and a certain amount of "picture" will be seen — *obviously*(?!) the JC. Finally, turn the duo face down and drop to the table.

All the foregoing tends to read a little complex (I did warn you), but handled exactly as what it is — merely a preliminary to the main event — no suspicion will be attached to the moves. You have simply removed the black jacks, displayed them quite openly, and tabled them.

Now: turn the deck face up and take a little finger break above the two bottom (formerly top) cards — the JC and the X card.

Bring the right hand over the left and take the whole deck in a Biddle Grip, the right thumb assuming the break, and Swing Cut the top half of the deck back into the left hand. The right hand thus holds about half the deck, Biddle style, thumb holding a break above the bottom two cards. And the left hand holds the other half in dealing position.

Start to peel cards from the right half to the left half using the left thumb, and invite a spectator to call "stop" whenever he sees a card that takes his fancy. When he has made his selection, flip the card face down on the left hand section using the right hand cards as a lever.

As the chosen card falls flush with the face up cards, you will find that the right hand section covers the left hand packet completely. At this moment execute the Drop Sleight. That is, simply allow the two cards below the thumb break to fall onto the cards in the left hand.

When the right hand is moved clear, a face down card will be seen, and this will be presumed to be the selection. Actually because of the Drop Sleight, it will be the JC.

Deak the face down card to the table. An indifferent card will be seen, as expected. The fact that the card is *NOT* the same one that preceded the selection originally will pass unnoticed. The chosen card is, of course, hidden below this face up card.

Drop the right hand cards onto the left hand group, and thus the selection becomes centralised, as well as reversed.

Now: turn the deck face down in the left hand and hold it in dealing position, with the thumb extending across the back of the top card towards the upper right corner. Pick up the face down JC (supposedly the selected card) and slot it beneath the thumb, but leave it protruding well beyond the end of the deck. Just trap the card between the deck and the thumb at the lower left hand corner. Leave the card protruding and turn your attention to the two table cards.

Slide out the *lowermost* of these two cards and turn it face up. This will be the JS. Place the JS back to back with the presumed JS (QC in fact) and pick up both cards — right thumb on face of JS at right hand edge — and fingers underneath — resting on face of QC.

Slide the "jacks" onto the protruding singleton, JS above and JC below, creating a "sandwich". Then, as if to square the trio, pull all three flush with the deck proper. During this squaring motion, it is a simple matter to pull upwards on the centre card (supposedly the selection, but actually the JC), and lift the top two back to back cards (the two true jacks) *as three:* leaving the face down QC atop, and flush with, the rest of the deck. (Whew!).

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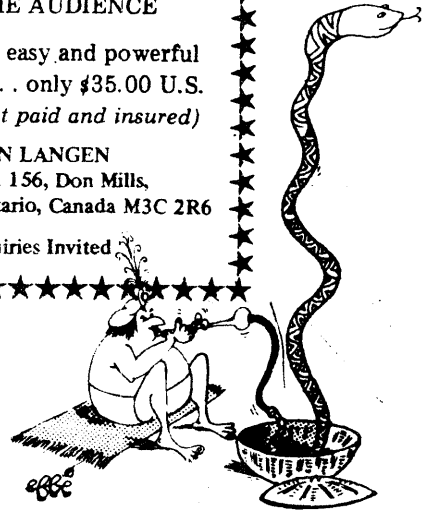

PROTEUS

Ian Land

INSPIRATION AND POINTS OF REFERENCE

Vaguely based on Piet Forten's "Chroma-Zone" from *Talon* 7 (updated). It is a visual and pretty production of the four Aces. Most of the moves are fairly standard and therefore will not be described.

SET-UP

From the top down: black Ace, red Ace, *red Ace*, rest of deck, *black Ace*. The cards in "Italic" type are face up. We will assume for purposes of description that the actual order of the Aces is AC, AH, *AD*, rest of deck, *AS*.

PROCEDURE

1. Give the deck a few shuffles without disturbing the set-up. Off-Centre Faro Shuffles are fine. Give the deck a couple of false cuts.

2. Obtain a left little finger break above the bottom card of the deck via a Buckle or Pull Down Move. Transfer this break to the right thumb as the right hand takes the deck from above. Swing Cut the top half of the deck into the left hand and use the left edge of the right hand packet to flip the left hand packet face up. An X card is revealed on the face of the left hand packet, instead of the expected Ace. Bring the two packets together face to face briefly, transferring the "broken" card to the face of the left hand packet. Quickly turn the left hand palm down and rub the left hand packet on the pad. Slowly turn the left hand palm up to reveal the AS on the face of the packet. Timing is important: you should give the impression that you instantly turn an X card into the AS by rubbing the packet on the pad. This is a neat colour change that I first found described in Earl Nelson's *Variations* (1978) in the "Sleeve Aces" routine.

3. Thumb the AS onto the table, at the same time turning the left hand packet inwards to "kill" the X card on the face of the packet. Throw the left hand packet face down on top of the face down right hand packet.

4. Produce the top card of the deck in any manner that doesn't alter the rest of the set-up. Thus you have produced the two black Aces. Display the Aces and then instantly change them into the red Aces by using Richard Kaufman's Radical Change from *CardMagic* (1979). See also Kaufman's mild technical variation of the move described in *Cardworks* (1980). Drop the two red Aces face up to the table.

5. Execute Marlo's Cover-Up Cut. Position from the top down: face down X card, face up AS, deck, face down AC. Obtain a break above the bottom card of the deck (AC) and then perform the "Nelson Quickie" from *Marlo in Spades* (1947) to produce the AC.

6. Double Undercut the top two cards to the bottom of the deck and produce the AS via Cervon's Pivot Revelation from *The Card Secrets of Bruce Cervon* (1976). An alternative here is to use Mike Skinner's "Haunted Card" from *Variations* (1978). See also *Spellbinder* Volume 1 Number 6 (October 1981) for a handling of the "Haunted Card" by David Austin (a/k/a "the Spin-Out Kid"). The routine is finished.

ENDNOTES

1. An alternative way to produce the two black Aces at steps 2-4 is via Gordon Bruce's "Split Second" from *Pabular* Volume 6 Number 6 (August 1980). This fits in nicely.

2. An alternative to the Cover-Up Cut is to perform an Out Faro Shuffle (in which only the top 2 cards of each portion need interweave) and then Double Undercut the top card to the bottom of the deck. Continue as written.

3. By using the instant visual change described in Vernon's Ambitious Card routine from *Stars of Magic* to change the AC into the AS at step 6 you can create an additional climax. Perform the visual change, bury the top X card into the deck, and then double turnover. Deal the apparent AS face down on the table. Double Under cut the top card of the deck to the bottom, reverse it, and perform the Pivot Revelation of "Haunted Card". The expected AC that is produced is actually the AS. Ask the spectator to turn the card he thought was the AS face up to reveal the AC.

4. The routine here described is only an original *combination*. Since individual cardmen can create combinations of their own, based on the moves they do best, I can hardly claim much originality as far as "Proteus" goes. Its object is to stimulate *your* thinking: little creative thinking is necessary for such routines as the above. However, I have found my *combination* to fit together in a smooth sequence, and this is the only claim to creative thought I can make in this instance.

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MARTIN BREESE LIMITED, The Magic Lounge, 31, Richmond Way, Hammersmith, London W.14 or Eric Mason, 39, Dennis Park Crescent, Wimbledon, London S.W.20 8QH

REVIEW

"A BOON FOR ALL SEASONS" Eric Mason and Barrie Richardson. Available from Eric Mason, 39 Dennis Park Crescent, Wimbledon, London SW20 8QH.

Neither of the authors will be strangers to Pabular readers and both have inventive and original minds. Eric, of course, invented the Boon writer, in the first place, so his niche in magical history is as assured as that of Elmsley, Okito and the many others, who have given us utility items, with uses so numerous that only the limitations of the human imagination place restrictions upon them.

So what of the book itself. Its presentation is decidedly up-market. Stitched and perfect bound with high quality paper and softboard covers, it is about the most expensively produced paperback that I have ever seen. The artwork and illustrations are all by Eric and are scattered through the book with the same sort of proliferation as the grafitti in a Millwall lavatory. I am not being derogatory, when I say that. I just mean that there is a veritable abundance of little spot drawings in addition to the textual illustrations, the type that seem to be Eric's stock in trade.

As for the actual magic, I am not really the best qualified person to write about this. My own feelings on mentalism are, by now, fairly well known. Several people, who are into this sort of thing, have told me that it is a marvellous book. Certainly, on going through it, I was struck by some of the ingenious and subtle applications of this simple device. I even learned how to get writing onto a prediction which is sealed in an inflated balloon. Whether this is new or not, it was certainly new to me.

Anybody, who has more than a passing interest in mental magic, would be foolish to pass up this book. It is the most exhaustive and comprehensive study of its subject, so far written. It is eminently readable, well presented and a surprise and delight to all who enjoy subtle ideas and applications.

Highly recommended.

TIPS ON TABLE HOPPING by Kirk Charles. Available is more of a manuscript. It has been cheaply produced and will certainly not sell on sight to those who like a nice looking book for their money. That will be their loss. It is, in fact, a very useful and practical book, which deals simply and unpretentiously with the "nuts and bolts" of working close-up in a commercial manner.

In his introduction, Kirk Charles says, "It is my aim that anyone can take the material offered here and use it, with only a few changes, to fit his or her own experiences and performance needs." In fact, he does achieve this aim and much more. He gives guidance in how to select suitable material, how to advertise and promote yourself, how to negotiate a fee, the type of places to approach for work, relationships with the rest of the staff, drawing tips, moving in on a table, getting started, dealing with drunks/children/difficult customers etc.

The book, being a U.S. publication, is obviously geared up to the American scene. There are bits and pieces, which will not apply to U.K. performers. On the whole, however, the broad principles are the same, throughout the Western world, so for every one piece of information which is not relevant to the British magician, there will be ten that are.

There are no tricks in this book. There is no real philosophy expressed as such — although there are one or two smatterings of one, dotted about here and there. This is essentially a practical handbook, to guide the newcomer to this kind of magic, along the right lines.

If you intend going out and doing close-up magic for money, or even just for kicks, this book could save you a lot of time and heartache. Highly recommended.

SECRETS AND MYSTERIES FOR THE CLOSE-UP ENTERTAINER by Eugene Burger. Published by Phil Willmarth and available from Martin Breese at £7.00.

I have read a lot about Eugene Burger in the magical press recently. All of it has been good. It would seem that everybody who has seen his work, is universally bowled over. Bob Read is quoted as saying, "He's marvellous. Every item's a closer!" Phil Goldstein also spoke very highly of him.

All that I have so far seen of Mr Burger is his photograph. This shows what must surely be, one of the most unlikely looking characters to be a professional magical entertainer. His bald head, long bushy beard and steel rimmed glasses convey the impression of a modern day Shylock, who would be more at home in fifteenth century Florence than 1982 Chicago. However, beneath the beard, one can detect a cheeky grin; an indication that perhaps Mr Burger does not take himself too seriously.

His magic, on the other hand, is a very different matter. It is apparent from this small 98 page booklet, that that is taken very seriously indeed — especially its presentation and

entertainment value. That he was guided in his early days, by the inimitable Don Alan, says much. That he has put his learning to good use is born out by the vast numbers of glowing testimonials, that he regularly receives in the magical press and Chicago media.

The book is in two parts. Part One is headed Secrets. In this, Eugene Burger goes deeply into his own philosophy about the professional presentation of close-up magic. This is a philosophy which has enabled him to earn a good living, doing nothing but intimate magic. He does not do trade shows, pitch selling or children's magic. He works exclusively for adults, in cocktail lounges, restaurants and at corporate/private parties. There are not many magicians who can truthfully make this claim.

The second part of the book: Mysteries, details nine of his effects, which illustrate clearly how his philosophy is put into practise.

This is a book that should be read very carefully by anybody, who seeks to entertain close-up, rather than just "do tricks". It is an important book and one from which we can all learn. Highly recommended.

"SPELLBINDER: SPECIAL ISSUE"
Review by Al Smith. August 1982.

SPELLBINDER: SPECIAL ISSUE. Spiral bound book; 50 pages; 27 items. Price £6.00 (or £5.00 to regular Spellbinder subscribers). Available from the publisher, Stephen Tucker, 22 Bodmin Grove, Carr Mill, St Helens, Merseyside, WA11 9ST.

Editor/Publisher Tucker has acquired a knack of collecting an inordinate amount of highly usable magic, from a wide variety of sources — some familiar names ride side by side with less familiar names — and, even better, he also has an entertaining manner of presenting it to his readers. Sometimes abrasive, usually quite manic but always lucid and enthusiastic about his subject.

SPELLBINDER concerns itself with Close-Up Magic as a matter of policy and so SUMMER SPECIAL, quite naturally, presents the Close-Upper's stock in trade — tricks with coins, balls, cups, envelopes, cigarettes and (of course) cards. There is even a special section explaining five of Mr Tucker's previously marketed items, each of which sold individually for about £2.50. You will need a few gimmicks for these but nothing outlandish.

Conclusion: Plenty of material for the enthusiast, varying from easy to not-so-easy. SPELLBINDER: SPECIAL ISSUE is definately Value For Money. Close-Up fans will approve.

DOUBLE REPEAT TURNOVER

Ron Lashbrook

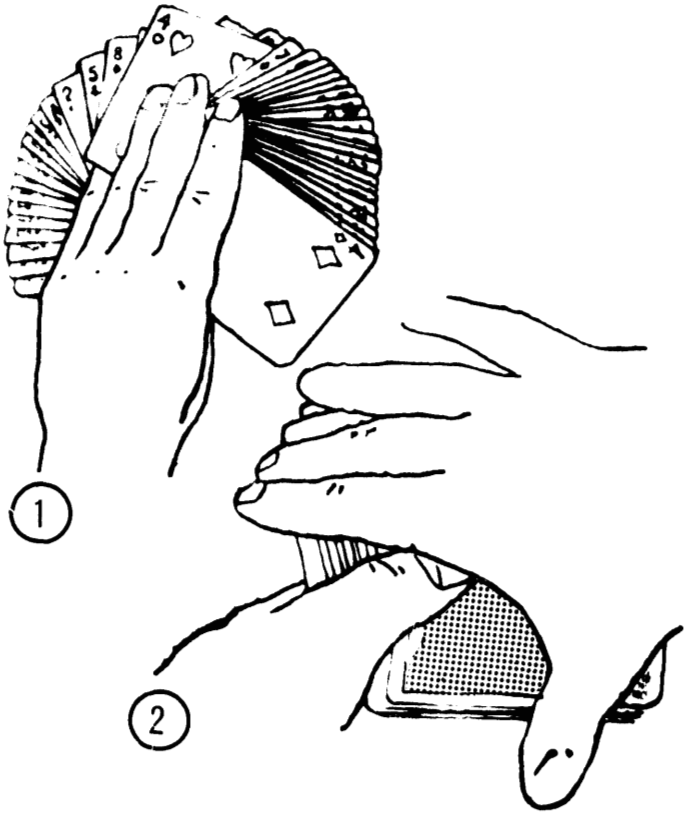
While playing around with a reversed card effect, Ron thought of a quick repeat, to use as a kicker. It can be utilised as a follow-up to any effect, where a card is discovered, face up, in a face down pack.

1) Fan the pack, face down, revealing the face up card in the centre.

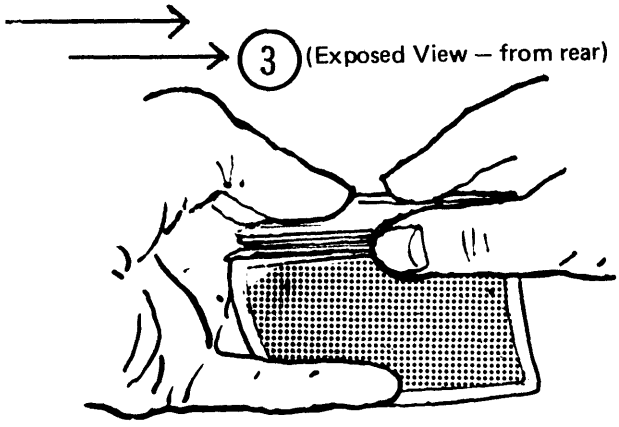
2) Push upwards with the left little finger, on the back of the reversed card, forming a break, at that point.

3) Use the right hand to remove the reversed card from the pack, turn it face down and replace it. While doing so, the left little finger continues to push upwards, keeping a slight opening, at the place where the card was removed.

3) Replace the single card, in the right hand, back into the fan, at the point, where the little finger is pushing upwards. Push the card in, so that it comes in front of the left little finger as in Fig.1. (This is an exposed view, taken from below, looking directly upwards. From above, there is nothing suspicious to be seen).



4) Clip the card firmly between the left third and fourth fingers, while the right hand comes over the fan, as in Fig.2, as though to close it. The right second finger should be on the left hand side of the fan and the thumb on the right.



5) As the fan closes, so the single card will be dragged from the pack by the left third and fourth fingers. As the fan is almost closed, the right second finger and thumb grip the opposite long side and lift the pack slightly. This will have the effect of rotating the single card face up and sliding it onto the bottom of the pack. Fig.3 shows the action.

6) Square the pack, cut and complete the cut. Fan the cards once more, showing the reversed one in the centre.

BLOOMING ACES

Richard M. Gamble

This is an unusual method of revealing the four aces, or any other four of a kind. It is a bit of a "knuckle buster" as David Roth would say and will take quite a lot of practise. Richard recommends that it be worked with the left hand, if you are normally right handed and vice versa.

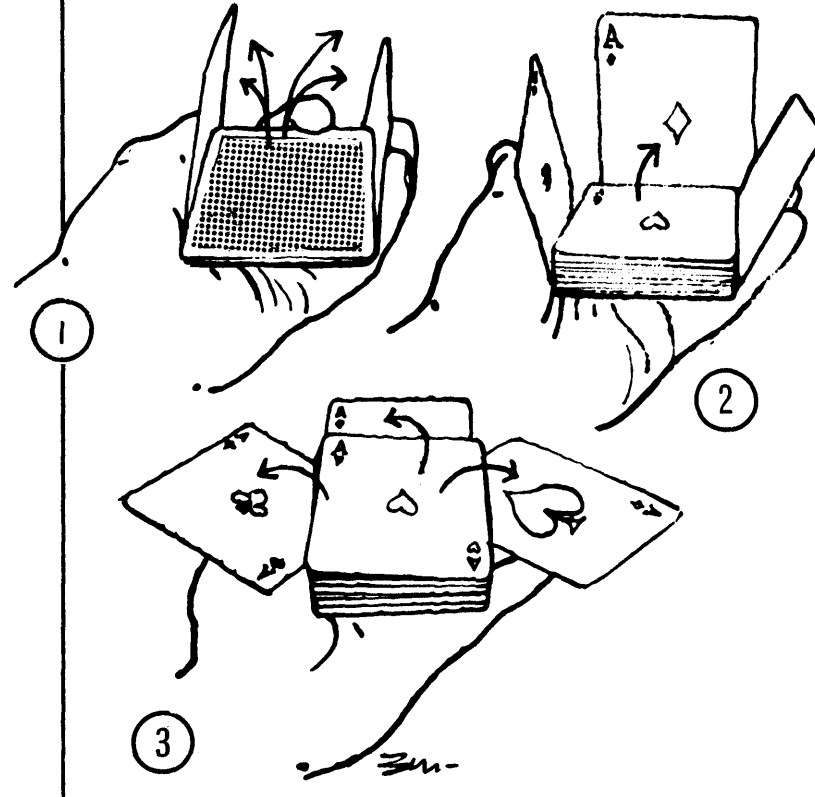
To begin with, the pack is held in the left hand, in a dealing position. Three of the aces are face down, on top. The fourth is face up and is fourth from top, immediately beneath the face down aces. How you get the aces into this situation is your own problem. It will depend on how and when you wish to feature the flourish. You could set the stack, before you start and do a couple of tricks, which leave it in place. Then magically produce the aces, using the flourish. Another way, would be to openly place the aces into different parts of the pack and to control them to the top, by means of a multiple shift — this is Richard's preferred handling. The lowermost ace must then be secretly reversed.

With the pack held, as just stated, begin by using the thumb to push the top card over to the right, for half an inch or so. Bring up the tip of the second finger, so that it can pull downwards, on the right hand corner of the top card, pivotting it into a vertical position, held between the finger and the side of the pack.

The tip of the thumb next comes to rest on the new top card and draws it to the left, until it can be pivotted into a vertical position, on the left of the pack. The two cards are now as shown in Fig.1.

Curl the forefinger over the outer short end of the pack (also shown in Fig.1) and draw the top card forward for about half an inch. A downwards pressure, from the forefinger, will cause the card to pivot into a vertical position as in Fig.2.

From Fig.2, the forefinger draws the card backwards, beneath the pack, using the lower edge as a fulcrum. It will be forced to turn face up and occupy a horizontal position. Similarly, the second finger and thumb draw their cards under the pack and into the positions shown in Fig.3. This is by no means easy. Considerable practise will be needed. When smoothly executed, the effect is rather like that of a flower opening out — hence the title.



boonf arewrightier than the fword

I have no idea of the correct date of this magazine, but at this moment we are about to celebrate the opening of a new year. 1983 that is. is. I thought I'd mention that fact because it doesn't tell you on the front cover.

The Pageboy's travelogue coming up. I was in Ireland recently, attending yet another magical shindig. I think in Ireland they call it a wake . . no I've got that wrong, they have a wake when somebody dies and at this shindig nobody died. It was one of the strangest conventions I have ever attended, everyone enjoyed themselves.

In the first evening I was reminded of Geoff Robinson who tried desperately hard to whip up some sort of enthusiastic response from I.B.Mers in his after banquet show with his singalongs and continuously comes up against what must appear to be a brick wall. In Ireland they don't have this problem. . . they want to join in and sing and they do. On that evening which was of an informal nature, there was probably more singing than magic and nobody cared. They were there to enjoy their convention and they did, right fromthe the word go. Everyone joined in, men women and children and me.

It was held in Limerick near Shannon Airport and although I had heard a well known dee jay mention the place several times on radio I never really believed there was a pub there called Dirty Nellie's, but but there is. I met many old friends, Paddy, Danny, Michael, Fanny . . sorry . . Frances Sean, . . . wait a minute . . . . I think there was one Fanny, yes I'm sure there was, and there was a delightful lady comedienne whose name I have forgotten who also sang traditional Irish folk/comedy songs.

I don't remember what I did. Some close-up maybe, a lecture demonstration and an act on the gala show. There were perhaps a hundred registrants at the convention and maybe four hundred at the gala show. Which means they pulled quite a chunk of people who were laymen. They were a great audience and I'd like to go back there one day.

One incident worth retelling. I was picked up in a car and delivered to the venue where the gala show was being held. My driver who shall remain nameless because I can't remember it . . . . it was something like Paddy O'Flynn or Mick Rafferty or some other non Irish sounding name dropped me at the front entrance of a tall building just as it was getting dark. He pointed at the door and said 'In there, anyone will tell you where to go'. In I went and as I went dozens of other people wenting in at the same time. There were perhaps a dozen wide steps and then large glass panelled doors. I walked in and there was a crowd standing around inside the door. Complete with my suitcase I sort of pushed my way through and eventually found myself perhaps a third of the way down the centre aisle of the local chapel.

For perhaps half a second I thought that maybe they were holding the show in a chapel and then I spotted the alter boys and beat a you know what in the other direction. The venue was next door. Now here's a funny thing. I found out that you could get into the hall from the chapel, but to this day I'm not sure whether I was misdirected by accident or design because I also found out that my driver was the local magic club comedian who was prone to 'accidents' of this nature. I hate him, but I do hope that one day they will ask me back again. Did I ever tell you that my paternal grandparents hailed from County Galway? They did.

I forgot to mention Hubert Lambert. I hadn't seen him for many years and if he could write as he speaks we would have another Shaw, Joyce or Behan on our hands. You are retired now Hubert. Take timeout and write something . . . anything.

Goodbye
Patrick Page

Terri Rogers

MUG-SHOTS

A Brand new effect from the brilliantly inventive brain of Magicienne/ Ventriloquist, Terri Rogers.

Effect

Performer shows a small pocket-book, approx the sixe of a pocket diary, He explains that the book contains photographs of dozens of villains.

Spectator freely chooses any one of the pictures without divulging it to the performer.

Performer now asks a few questians to which the spectator may, if he wishes, lie. Questians such as 'On which page is your chosen criminal to be found, 'what is his name' etc. The spectator may sometimes tell the truth, sometimes lie, as the fancy takes him, it makes no difference.

You now may look the spectator straight in the eye and dramatically tell him the name of his selected villain.

Please note these very important points:-

1/ Performer does not need to sight the book or see anything - indeed the whole trick could be performed over the telephone if you wish!
2/ Suitable for serious mentalists, close-up, comedy presentation of cabaret.
3/ Whatever villain the spectator freely choses, you can name it.
4/ Complete comedy script provided which you may use or adapt as you wish.
5/ Very easy to do. May be repeated as many times as you wish.
6/ Comes complete with beautifully produced book of "Mug Shots" approx $3\frac{1}{2}$ inches by $5\frac{1}{2}$ inches that slips easily into the pocket. Also supplied the complete patter, presentation, routine and handling, together with the "necessary" to perform right away.

Very highly recmmended. Send at once for your "Mug Shots"

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Repro Magic

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VOLUME 7 NUMBER 8

Pabular

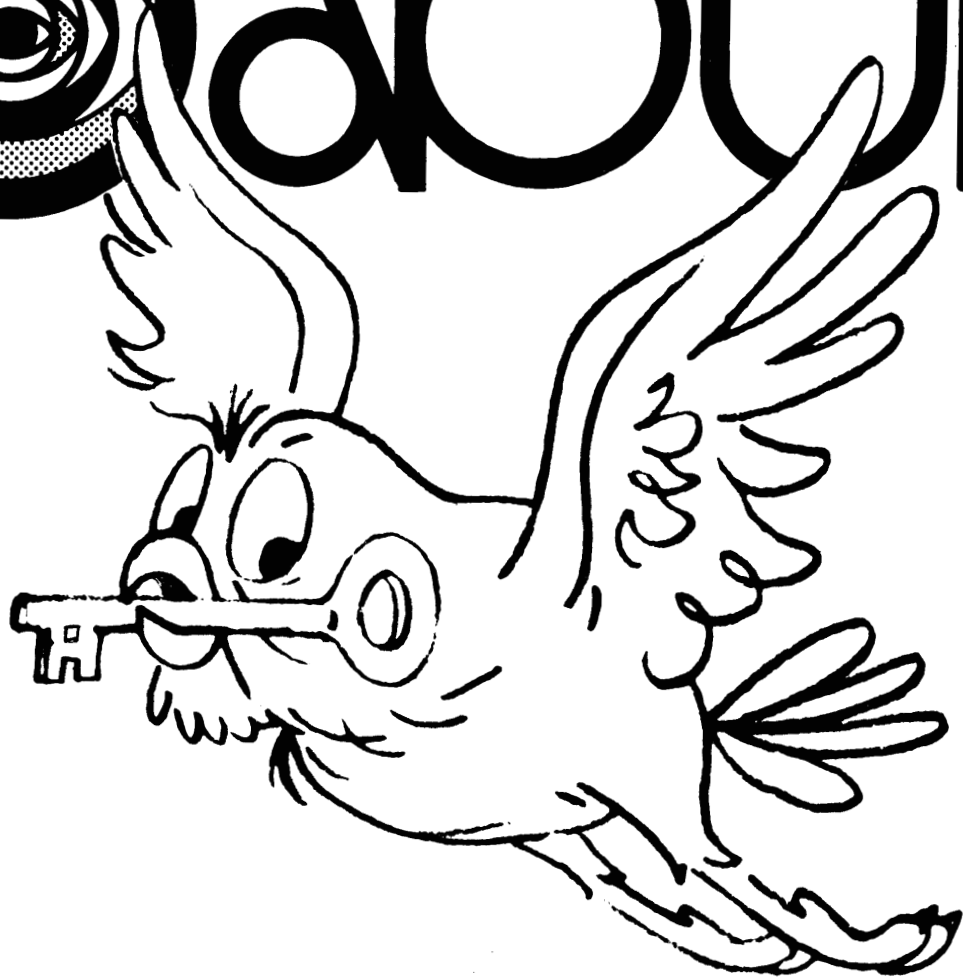
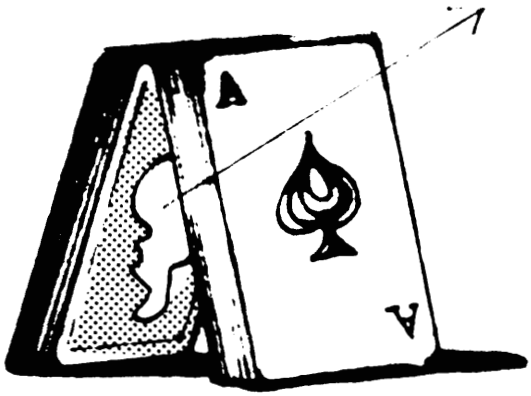


Fig 1 Reversed Cards (10S) with "Mark" on Back.



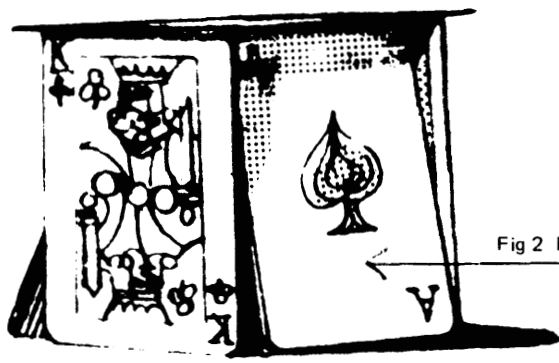


Fig 2 Push Here to demolish "House"

SPLASH

Jan Heins

EFFECT

The magus has just had a card selected, returned to the pack and is about to discover it, when a bird whistle is heard. The magician looks around, trying to locate the source of the whistle. Eventually he discovers a clockwork toy bird.

The performer uses the pack to construct a little birdhouse. However, when the bird is placed inside the house, the house falls apart but not before the bird has had time to "spot" the back of a card. When this card is turned over, it is seen to be the chosen one.

Requirements

A pack of cards with a duplicate of one. This can be any card so to save space we will call it the ten of spades. On the back of this card draw/paint an immitation bird dropping. Realistic ones can sometimes be obtained from novelty shops and glued on, if preferred.

Also needed is a bird warbler. This, if you do not already know, is a small device, which can with practise, enable a birdlike sound to be made, with no apparent movement, on the part of the performer. These are available from novelty shops for a few pence.

Finally, a small clockwork toy bird is necessary.

Preparation

Have the prepared, duplicate ten of spades reversed and second from the face of the pack. The real ten of spades is placed wherever you need it for your favourite force.

Have the bird somewhere, where it can be magically produced. Jan secretly loads it under a chop cup, after having performed that effect earlier on. He then leaves it there, until required. You can use any means that you like to produce it: from a draw box, at one end of the spectrum, to palming it and plucking it from beneath a spectator's coat, at the other. The means of introducing the bird are not important. You could just openly remove it from your close-up case. However, the more magical its appearance, the better.

The bird warbler is already in your mouth. It is so small that you can have it there for a long time, without it interfering with your normal speech.

Working and presentation

Bring out the pack and force the genuine ten of spades onto a spectator. Have it shown around, to make sure that everyone remembers it. Have it returned to the pack, which you now shuffle. During the shuffle, get rid of the bottom card, leaving the reversed ten of spades on the face of the pack. Take care not to flash this card, during the next few actions.

Remove the top three cards from the pack, secretly glimpsing their faces to make sure that the ten of spades is not amongst them. If it is, casually drop them back onto the pack and shuffle some more, leaving the bottom card in place. Then take three fresh cards.

When you are sure that the ten is not amongst them, drop the three cards, face up, onto the table.

Split the remainder of the pack into two roughly equal halves. The right hand should have the original top portion and the left the original bottom half (these have the reversed ten of

spades on the bottom). Place the two packets onto the table as shown in Fig. 1. They are standing on their short ends and are angled so that the reversed card cannot be seen. All of the cards, with the exception of the prepared one, have their faces towards your right.

Pick up the three remaining cards and place them as shown in fig 2. They should have their faces outwards. It is quite easy to construct this little card "house" in just a few moments. To the audience it is intriguing and unusual.

Once the house has been completed, you will find that a gentle push with the right fingers, as indicated by the arrow, in fig. 2 will have the effect of causing the structure to collapse, leaving all of the cards face upwards, with the exception of the "spotted" one. This will be quite prominently visible.

The reader should, by now, be able to understand the mechanics of how the thing works. There remains only the presentation to be discussed.

While you are building the "house", use the bird warbler to make a chirping noise. Look puzzled and glance around the room in a quizzical manner, as though trying to locate the source of the noise. Try to avoid making any whistling type actions, with the lips.

When the house is completed, make the chirping louder and more persistent. Look up towards the ceiling as though following the flight of an imaginary bird. When you are in a position, which suggests that the bird is directly over your head, suddenly close one eye and rub it, as though the bird has chosen you as a target.

During the above action, you have ample opportunity to cop the toy bird and palm it ready for production from beneath a spectator's coat. Alternatively, if you are using some other device to produce the bird, you can do whatever get ready is required. If none is, then so much the better, just concentrate on acting the part of the bird's victim. Finally, with your eyes, follow the imaginary flight of the bird to the place, from where it will be produced and "discover" it.

Put the bird on the table and let it walk, flap its wings, peck or do whatever it does. If you can arrange matters so that, during this stage of the proceedings, the bird can, itself demolish the "house" so much the better. Most walking toys will be quite strong enough to push the house over, if pointed in the correct direction.

If your toy will not push the "house" down, simply pretend to try and put it into the house. As you do so, make screaming noises with the bird warbler and simulate a struggle between yourself and the bird. During this struggle, contrive to push over the "house".

As the house falls down and the "spotted" card is revealed, make some remark such as "Eh! He didn't miss!"

Assuming a disdainful look, gingerly withdraw the face down card. Turn it over and reveal that it is the chosen one.

Rattles

Editorial February, 1983

This morning, as I write, we are seeing the start of so called "Breakfast Television". Not that this matters in the least to me. I have not got and never have had, a television receiver. I do, however, feel a certain irritation, when the media pundits start calling things names like "Breakfast Television" or "A Book at Bedtime". Who are these people, I ask myself, who presume to tell me when I should have breakfast, or when I should be going to bed? I find their whole attitude rather patronising. Whether I have breakfast or not and whether or not I go to bed and what time, I choose to do these things, is my business. Certainly it is not that of any of the broadcasting authorities and I feel that they should respect this.

What has this got to do with magic, I presume you are asking? Although really it is none of my business, what you are asking. The short answer is, not a lot but, perhaps, there is some food for thought.

To a greater or lesser extent, we all need a certain amount of privacy. Some of us need more than others. We all object to the nosey parker; to the stranger, who stands too close, when addressing us; to the person, who is always touching us during a conversation. These people encroach on our privacy and we do not like it.

By the same token, few if any of us like to be patronised. We all dislike the person, who says, "I know just what your thinking." or "I can read you like a book." We dislike them because, when they make statements like that, they are to some extent inferring that they are our superiors; that they can observe us objectively and consequently have some sort of advantage over us.

Having said all of the above, it might be an idea to take a look at some of our magical presentations. How often do close-up magicians invade people's privacy in this way? How often do we find ourselves (quite unintentionally) patronising our audiences. Could it be that many of the people, who dislike magicians, do so because we have to stand too close, touch them excessively, ask often personal questions and presume to tell them what they are thinking? Perhaps not but, by the same token, do we pay enough attention to respecting the privacy of our audiences and assistants?

* * * * * * *

In Vol 7 No. 7, appeared a review of "Tips on Table Hopping" by Kirk Charles. For some reason or other, we missed out on saying where it is available and the cost. So, for the benefit of those, jumping about with impatience, waiting to get their order off, the stockist is Martin Breese and the price £5.50 plus postage (about 40p U.K.)

On the subject of Martin Breese: I have just had a letter from him, requesting that I mention that "Spellbinder Special Issue Two" (reviewed by Al Smith in the last Pabular) is published by him and can be obtained from The Magic Lounge, 31, Richmond Way, London W.14.

One of the joys of being a magazine editor is all the freebies that arrive, for review, from different dealers. Another joy, is to note that a large number of these take the form of books by young British magicians. Many of them are really first rate. Back in the sixties and early seventies of most of the best material published there was little or nothing being produced in this country. There were Roy Walton, Peter Kane and a few others putting out top class close-up. They were, however, the exceptions, who proved the rule. In the last eight years or so, a whole new army of clever, young ideas men and technicians seem to have sprung up from nowhere. Many of them are publishing really first rate stuff. Let us try, in 1983, to give them the help and encouragement they deserve.

On the subject of giving British close-uppers a chance to be seen, it is pleasing to note that Blackpool has lined up a strong contingent this year. This society has provided a good showcase for U.K. table workers over the years, which, when you take into account the size and budget of their convention, is a brave decision. They could easily book a string of "safe" international big names. Instead, they usually book a selection of up and coming, or established but rarely seen talent. This year their line up includes Janet Clare, Harry Nicholls, Ken Hawes, Walt Maddison, Mo Howarth and Jack Henderson. I have not seen Jack working for some fifteen years and it is even longer than that since I last watched Walt Maddison doing anything. He was one of the people, who made a real impression on me, when I first attended a convention. I shall be eagerly watching to see what he looks like twenty years on!

* * * * * * *

Being a children's entertainer by profession and a close-upper by inclination, I have often wondered quite why so much close-up magic is adult orientated. Frequently, when I go to a birthday party, I find an audience of less than ten children. This is a situation where, on the face of it, there would seem to be a lot of sense in putting aside the dove pans and the die boxes and doing a few smaller items. I have never tried it myself and would have to admit that most of my close up effects would be too complex for a small child to understand. Is this the reason why nobody bothers? Is there a dearth of children's close-up? Or could it be that there are a few people around, who are successfully working this type of magic for small audiences of the young. I would be delighted to hear from anybody, who has practical experience of this sort of thing.

I have a sneaking feeling that perhaps this type of magic may not in fact be colourful/ action packed enough for children. I should love to be reassured that such is not the case.

HUMAN ERROR

David Hawkins

I thought that Pabular readers may be interested in a little gag, which I have been using with some success. I have not seen it written or performed, elsewhere.

The magician introduces a pocket calculator, and states that it is endowed with the amazing ability to read people's thoughts. To prove the point, a spectator is invited to take a card, from a shuffled pack. He is then requested to look at and memorise it.

The calculator is switched on and placed against the person's forehead — to catch his thought waves.

A few seconds later, the spectator is invited to press a key, on the calculator and reveal the "reading". The calculator display prints out "YOUR CARD WAS THE 6 OF CLUBS." The spectator denies that this was the case. The magician mentions that, sometimes, the calculator's psychic powers misfire. The spectator is again requested to press the button. This time, the calculator admits defeat with a message such as "OH! SOD IT!"

The type of calculator required to perform this masterpiece(!) is known as a PROGRAMMABLE ALPHA-NUMERIC model. I use the Casio FX601-P. With this type of calculator, it is possible to program, into the memory, a message of both numbers and letters. There are several such models on the market.

I have programmed my calculator so that, when one button (Print Out Button) is pressed, the calculator will print out "Your Card Was the 6 Of Clubs." It will then pause for five seconds, before changing the message to "Oh! Sod It!" The five second pause, between messages, is most important. It allows for the odd occasion, when the spectator has actually chosen the six of clubs. When this happens, simply switch off the calculator, before the second message appears. You will have performed a perfect miracle.

Editorial Note
As many readers will know; in recent years there have been several ideas published, based on using the memory facility of a calculator, to cause it to "work out" a predetermined number, either as a force or a divination. I think that this version has two strong points, which make it well worth attention. One is the humourous element, the other is the chance that, once in a while, you can bring off a miracle.

REPEAT BLUFF SANDWICH

PAUL HALLAS

This is a variation on and extension of Marlo's "Bluff Sandwich" which can be found in "The Last Hierophant" page 62.

EFFECT:
Two red kings are placed face up on top of a face down pack. A card is chosen, signed by the spectator, and returned to the centre of the pack. The pack is now riffled, and the chosen card is found to be between the two red kings. The red kings are placed on one side and the selection is turned face down and shuffled into the pack. After riffling the cards again, the performer shows that the signed selection is between the two red kings once more!

WORKING:
Remove the two red kings and place them face up on top of the face down pack. As you do so, obtain a break under the third card from the top (the old top card). While doing this you say "I've put the two red kings on top so you can keep your eye on them, I'm going to use them later!"

Your right hand grips all three cards at front and rear edge and you peel the top king onto the pack. The other two cards go on top of it. It looks as if you have just shown the two kings again. As you show them in this way you ask "Do you know what's different about these two kings? Well, I'll tell you, they are face up, while the rest of the pack are face down". Fan the cards to show the rest of the pack face down, then square up. You have place an indifferent card between the two kings secretly.

You now commence to riffle down the corner of the pack and request the spectator to say "Stop" at any time. When he does so, you cut the pack at that point and thumb off the top card of the lower half. Replace the top half of the pack and hand the spectator your pen, asking him to autograph the card across the face for you.

When he has done so you again riffle the corner of the cards until he tells you to stop. This time, however, you perform the "Bluff Pass", and only remove the top king. He replaces the card, and you put the king back. He thinks the card is in the centre of the pack.

Holding the cards from above with the right hand you allow them to dribble into the left hand saying, "Your card is somewhere amongst these". Quit dribbling before you reach the top six or seven cards and square up the pack. "Watch", you say, and riffle the pack. Remove the top four cards together and table the pack. Show the packet both sides and then hold it face up as if you are about to "Glide", saying, "I hope you didn't take your eyes off the two kings in all the excitement". The left fingers reach under the packet and draw the bottom king into view, and then push the top king slightly to reveal a face down card trapped between them (Really there are two face down cards there). The bottom king is pushed back to it's original position. You now transfer the cards from one hand to the other, and as you push the top king back into place the forefinger slides the face down card forward. While doing this you say, "Some people say it's inertia that does this

when I riffle the cards, but I assure you it's me. Oh, by the way, what was the card you autographed?" When he names his card, which is now projecting from the packet, you remove it and turn it face up. Place the face up kings (which still have an indifferent card between them) on the table to one side.

Apparently lose the selected card into the pack but control it to the top again. Say, "Watch", and riffle the cards again. Still holding the cards in the left hand, the right hand picks up the kings from the table and spreads them to reveal the face down card. The right hand holding the three cards moves across to the pack and the left thumb draws the face down card on to the top of the pack as you say to the spectator, "You know what the card is don't you?" and you drop the two face up kings onto the table. Because you made his card appear between the two kings just a moment ago he will name his card. You double lift to prove him correct and bring the effect to its predictable but startling conclusion.

This effect is more effective if the card is signed. I did it originally without the signature and eventually the suggestion of a duplicate card was brought up.

THE MAGICIAN'S FOUR ACES

Alf Goodwin

This will not be everybody's type of magic. Fake cards have to be constructed and these will need to be cleanly and neatly made. Those, who do take the trouble to manufacture the necessary items, will have an effect, which will cause considerable consternation amongst their peers.

EFFECT

The basic effect is that of the standard four ace assembly.

Requirements

1. A fake ace of diamonds/four of spades as shown in fig 1. To make this, peel the index off a genuine ace of diamonds and glue it onto a four of Spades.

2. Take an ace of clubs and, to the back of it, glue the indexes of three other cards, as shown in fig 2. These should have been peeled from other cards via the dry split method.

Set Up

The four aces are on top of the pack, face down. The ace of clubs, with the faked back (fig 2) is in third position from top. The glued on indexes are at the inner right corner.

Immediately below the aces is the faked ace of diamonds/four of spades. The fakes AD index is at the inner left corner and the card is face down.

Working/presentation

Start with the pack face down in the left hand. Use the left thumb to push the top four cards over to the right, in a small spread/fan. Do not spread the cards widely, or you may risk exposing the faked back of the ace of clubs.

Take the aces into the right hand and display their faces, while the left fourth finger obtains a break below the top three cards of the pack.

Once the left fourth finger has a break, drop the four aces, face up on top of the face down pack, while the right hand makes some natural gesture, such as moving an object on the table, to make room for the cards.

Square up the aces and lift them, with the right hand, by the short ends. The hand is above

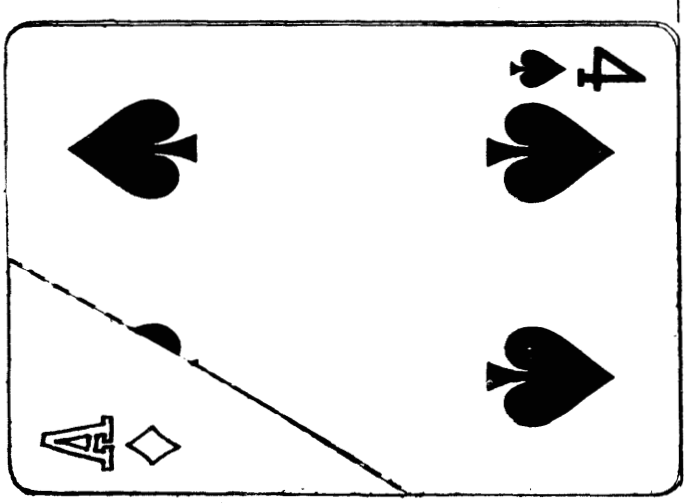


Fig 1

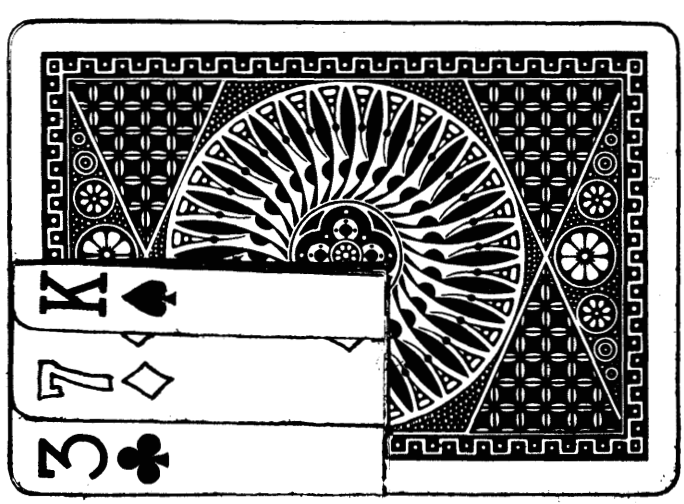


Fig 2

the cards, with the fingers at the outer end and the thumb at the inner. Lift the three cards, which are above the little finger break, along with the aces, keeping the seven cards neatly squared as four.

This is all standard procedure and, although it may fool some laymen, all of the magicians watching will know exactly what you are up to.

You now execute the standard add on move. That is to say that the left thumb draws the ace, from the face of the right hand's packet and onto the top of the pack. Simultaneously the right hand moves upwards, causing the card to flip face down (see fig 3).

This procedure is repeated with the next ace and, strange as it may seem, with the ace of clubs. You will find that, with a little practise the ace of clubs can be flipped face down, in this manner, without exposing the faked back. Timing is important. As soon as the ace begins to turn face down, drop the remainder of the right hand's cards on top of it and, immediately flip the last ace face down.

The above is a standard add on procedure, which is well known to anybody after a few weeks in card magic. The only reason for describing it here, is so that you will realise exactly what is required. Had we simply said "use the standard add on" some confusion might have arisen, due to one of the cards having a doctored back. However, as a few trials will show, provided that the movement is kept reasonably compact, it works perfectly. Magicians of course, will not be watching too closely, anyway. They will think that they are ahead of you and will "see" the backs of all the cards.

Deal the top four cards (supposedly the aces) onto the table in a square as in fig 4. The first card, which is an ace, goes at A. The second at D and so on, in an anti-clockwise direction, until B is reached.

The left thumb pushes off the top three cards, as a small fan, into the right hand. Do not spread the fan too wide, as the faked ace of clubs is the centre one. The doctored portion will still be at the inner right corner, provided that the cards have not been turned end over end at any point.

Obviously you cannot show the faces of these cards, as they are all aces. Simply drop them face down on the ace at A.

In a similar manner, place three cards on the supposed aces at B and C. Also, do the same with the faked ace of diamonds/four of spades, which is at D. You can show all of these cards a little more freely.

So far, most magicians will think that they know exactly what you have done. This complacency, will have served to misdirect them from the fact you have slipped in a couple of faked cards.

Pick up packet A and say, "Do you know which ace this is?" Take it into the right hand, face down. Pull out the lowermost card, turn it face up and replace it on the bottom. Fan the cards as in fig 5, exposing the backs of the cards, as much as possible, without showing the fake. In this way, show the ace.

Close the fan, then casually remark, "Perhaps you would like to remember the rest of the cards as well!" Do the Francis Carlyle turnover (as used with a business card), which for the benefit of those, who do not know it, will be described at the end.

When the packet has apparently been turned over, it is seemingly fanned to display the

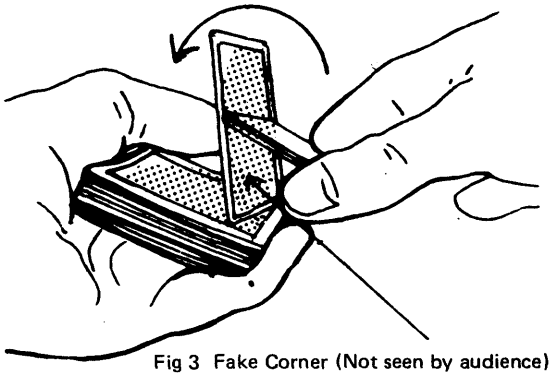
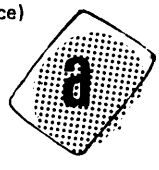


Fig 3 Fake Corner (Not seen by audience)



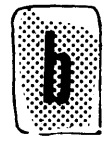
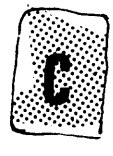
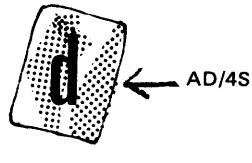


Fig 4





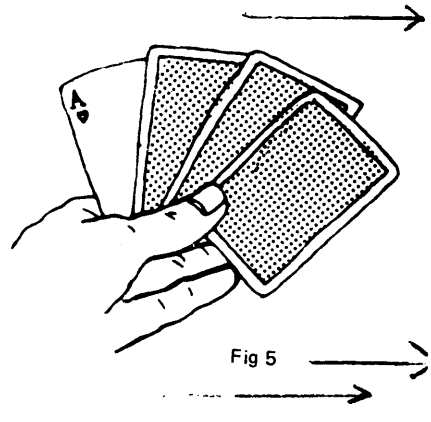
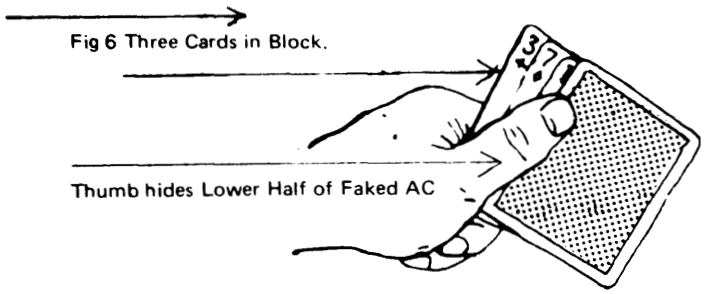


Fig 5



other three cards. In fact the packet is kept square and the top card moved aside, in three short steps. The situation will be that depicted in fig 6. The false indexes will be seen and taken for the indifferent cards. Do not hold this position too long; just long enough for the magicians, who think that they have been following you, to start getting a little agitated. After all, they were sure that the packet contained the aces (which it does). Now they are not so sure. In fact they "know" that it does not. They will be beginning to realise that they were not quite so far ahead of you as they had thought and will start to wonder if the whole business of the add on move was just a bluff. In other words, you have got them on the run, now to keep them running.

Close the "fan". Repeat the Carlyle turnover, to apparently reverse the packet. Remove the face up ace from the bottom, turn it face down, replace it and table the packet.

Pick up packet B. Spread off the top three cards and turn them face up, in a fan. Hold them in the right hand and fan the face down card, in the left. After a few moments, turn the supposed ace face up and show that it has gone.

Do exactly the same thing with packet C, vanishing the "ace" as just described.

For the fourth packet, the procedure is very subtle. Pick up the top three cards of the tabled pile, with the right hand. Hold them from above, fingers at the outer short end and thumb at the inner. Secure a break, beneath the top card, with the tip of the right thumb.

Gesture towards the face down card, on the table. This is the one which has the fake index, ace of diamonds/four of clubs. Say, "Can you guess, which this one is?" As you focus attention onto the tabled card, so the two hands come together and you half pass or secretly reverse the two bottom cards of the packet. This move, done when attention is away from your hands, is very easy.

Pick up the tabled card and place if face down, on the bottom of the apparently face down packet. The two centre cards of the packet will in fact be face up, at this stage.

Turn the bottom card face up. Do this by sliding it very slightly to the left and taking it by the centre of the projecting long side, between the left fingers (on top) and the thumb (below). Turn it face up, rapidly, end over end as in fig 7. Finish up as shown in the picture, with the ace of diamonds index just visible to the audience.

Square up the packet and say, "Perhaps you would like to see the other cards as well." Execute the Carlyle turnover, with the whole packet. Fan the cards as in fig 8. Remove the face down, apparent ace, fan it with the other cards and turn it face up. The ace of diamonds has apparently vanished. This particular vanish is very clean and baffling.

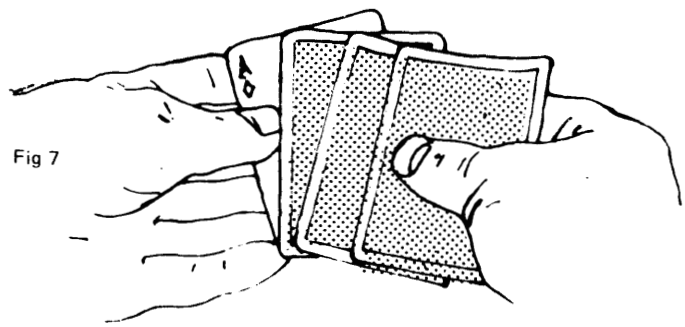


Fig 7

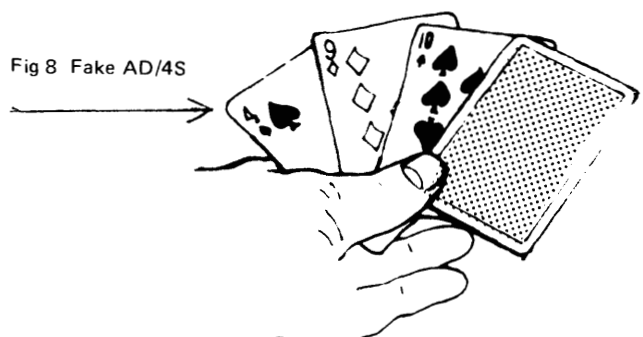


Fig 8 Fake AD/4S

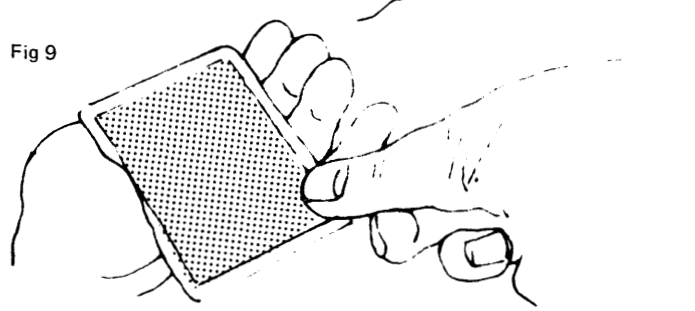


Fig 9

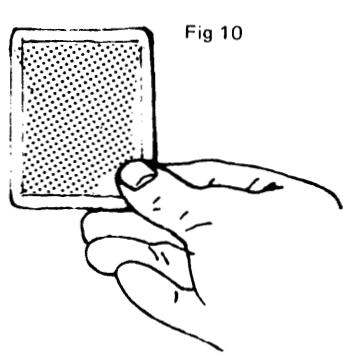


Fig 10

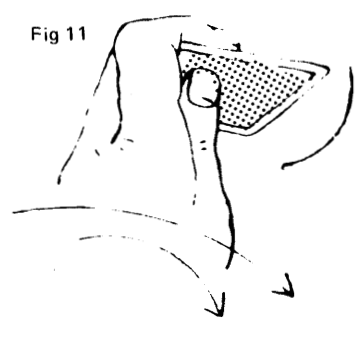


Fig 11

Finally, pick up the packet at A. Turn it face up and show the four aces. Hold the cards in a fan, which conceals the fakes back of the ace of clubs and show all round.

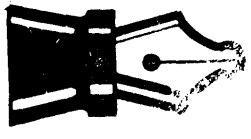
The Carlyle Turnover

This will be very briefly described for completeness' sake. Hold a packet of cards, face down, in the right hand hand, as in fig 9. They are gripped by the inner right corner, between the thumb and first finger.

The left hand comes up and grips the cards, as in fig 10. They are taken between, the second and third fingers, along the right hand and the base of the thumb, at the left. The thumb, itself, goes beneath the packet.

The right hand, relinquishes its grip. The left thumb, moves upwards causing the cards to pivot on their right long side, until they are held firmly against the second and third fingers. At exactly the same time, the left hand turns back upwards, from the wrist as in fig 11. The larger movement of the hand, masks the smaller movement of the packet. When the fig 11 position is reached, the right hand retakes the packet. The whole thing works rather like the paddle move. An optical illusion is created, of the packet being turned around, when in fact it remains the same way up.

For a more detailed description of the move, see Bruce Elliott's "Classic Secrets of Magic" chapter 4.



REVIEW — BY AL SMITH

MIKE BORNSTEIN'S "TRIUMPH OUTDONE", Written by Walt Lees, illustrated by Eric Mason. Soft Covers, 56 pages. Ten effects on the Triumph Theme, and an extra "bonus" chapter non-Triumph ideas. Price £3.25 post paid (overseas extra) available from Walt Lees.

Magicians who grumble every time "yet another card book" puts in an appearance, will no doubt really go to town on this one, since, not only is it a card book, but the main content is confined to just a single effect! This effect is Dai Vernon's Triumph — a brief description of which follows for the benefit of anyone not familiar with the notion.

Triumph is basically an effect in which a deck of cards is split in half, and riffle shuffled. However immediately prior to the shuffle, one half is turned face-up, whilst the other half is left face-down. Minus any cheating, the resultant mixture is a deck consisting of face-up and face-down cards thoroughly enmeshed. A few magic words (or similar) soon puts everything to rights, and, without any apparent effort on the part of the performer, the deck magically untangles itself, and the cards are seen to be all facing the same way — just as they were before the riffle shuffle. Usually to embellish this ground-floor effect, a selected card (or cards) is seen to be the only one still facing the wrong way. Sometimes it's not a selected card, but the four aces or kings, or queens, or a poker hand or . . . . . well, the endings are almost limitless. Suffice to say, the face-up/face-down mix and the subsequent correction are a sub-plot in a larger tableau.

Returning to the Bornstein book, the foregoing is what we have here. As mentioned already, no less than ten variations of Triumph are offered. All require basic card handling ability, and most require familiarity with the basic Triumph approach: Pull Through and Strip Out False Riffle Shuffles. Interestingly none feature the currently popular Shank or Zarrow Shuffles. References are given to assist anyone not at ease with these techniques.

All the effects are eminently practical, mostly of an impromptu, or nearly impromptu nature. Some of the effects, I felt, suffered a little from over-handling, the best example of this being perhaps the first item in the book — "Topsy Turvey Aces". An awful lot of unnecessary proving precedes the main event. This first trick introduces the "M.B. SHIFT", and sets the trend for the rest of the book. The basic effect is there, alongside the style and quality of handling required. Description of individual effects is really superfluous, since our earlier resume really covered the main outline.

The "M.B. SHIFT" rears its head in most of the routines, but is not, as the title perhaps suggests, a version of the Pass or even a Multiple Shift. Rather, it is a subtle, and quite easy, transfer of a card or cards from on half-deck to another.

One of Triumph's most recent additions, the Daryl Martinez "Puerto-Rican Display" pops up a couple of times, but, surprisingly without credit. As most cardmen will attest, the Display is quite strong, and anyone inventing the move would be quick to claim credit (although Martinez was a bit slow doing so). In this instance, no such claim is made, and, in fact no mention of origin is offered. For a book that is really quite strong on credit-lines, this is an interesting omission.

The "Bonus" section of the book is a quartet of unrelated ideas. Quite why it has been added to a book whose very title details the general contents is unclear. The One-Hand Multiple Card Palm is not something anyone will learn in five minutes, but is worthy of study. The same goes for a version of the interlocked fingers card production — a trifle out of place in what is a Close-Up book. 'Your Favourite Ace' is actually a coin trick of the Matrix variety, but highlights an Okito-type Boston Box. Strong stuff, but your classic palm needs to be up to scratch. The Okito Box is a natural for Matrix, but so far has not been overused. The best *idea* in the book is the "Vanishing Deck". The title says it all. It's the kind of thing magicians love to read, but will hesitate to use, preferring to wait for someone else to fool them with it. Some publishers, I feel sure, would have put this idea out in expanded format in a single booklet — and not without some justification. Here, though, it's almost thrown away.

At the price the book is very good value, but a lot depends, of course, on how interested the reader is in Triumph. Card Nuts will devour it anyway, whatever the content, in the never ending search for new ideas. Clearly written text from Walt Lees, fine illustrations from (Pabular's own) Eric Mason, and, overall, strong card magic make for a good production. Triumph outdone? Perhaps. But the Vanishing Deck gets the real first prize. Verdict: Recommended, but with the reservations already hinted at and actually quoted.

Review
The New York Magic Symposium. Close-Up Collection One. Written and illustrated by Richard Kaufman. Price 20 dollars plus 3.50 dollars for foreign orders or 1.50 U.S. Available from New York Magic Symposium, P.O.Box 169, Rockville Centre, New York 11571 or various dealers.

How does this Kaufman do it? Over the last few years, he has continually bombarded the fraternity with a seemingly endless succession of top quality material, beautifully written, illustrated and presented at very reasonable prices. He must either be a superman, or completely insane.

This roughly hundred page book, with its imposing hard, black and silver covers, contains some twenty six items, by a list of contributors that reads like a who's who of magic.

The contributors, to part one of the book, were all star performers booked for the Premier New York Magic Symposium, held in August 1982. To these have been added a list of big name guest contributors, making up part two.

The whole thing reads like a sort of up to date "Stars of Magic" (the complete bound volume). It is packed with brilliant, innovative, material. I am not going to mention any of the individual ideas or presentations. If I had to single out one favourite item, I could not. They are all so good that the reader is spoilt for choice.

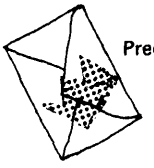
One wonders how long Kaufman is going to be able to keep up this constant stream of both quality and quantity. In the meantime, buy this book, if you like good magic and value for money. Highly recommended.

Geoffrey Williams' "Two Ring Linking Ring Routine" Published by J & D Enterprises 23145 Bigler Street, Woodland Hills CA 91364 U.S.A. Available from Martin Breese Ltd. 31, Richmond Way, Hammersmith, London W.14. Price £4.25 post paid in U.K.

This is a small book of some twelve typeset pages. It is nicely produced and well illustrated by David Grenewetzki.

Strictly speaking, although only two rings — a single and a key — are used for the routine, it is really a three ring presentation. The third ring being the performer's wristwatch, which somehow becomes embroiled in the actions. The presentation is a comedy one and for larger audiences, there is a bonus section, which consists of linking a ring onto the microphone cable, by cutting and restoring the latter.

Whilst not everybody's cup of tea, this is an off beat, commercial routine, which has obviously been thoroughly audience tested. I could see somebody like Bob Read getting a lot of mileage out of it.



ZIG ZAG PREDICTION

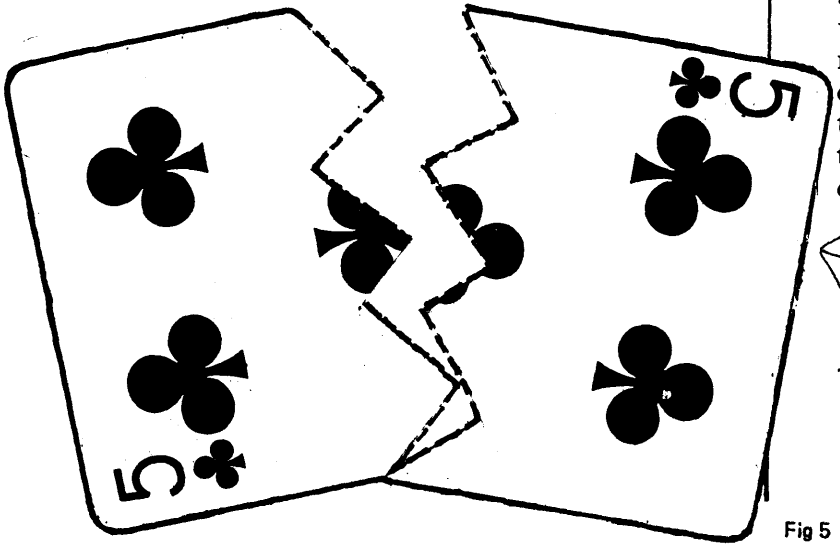
Roxy

When Roxy first sent me details of this effect, the method seemed so simple that I felt sure that it must have been in print before. Perhaps it has but, if so, I am unable to find it. Certainly it was new to me and no doubt will be to many other readers (if not all).

EFFECT

Four envelopes are introduced and laid on the table, in a row. A fifth envelope, wallet or whatever, is said to contain a prediction. This is left in full view and need not be touched by the performer again.

A spectator rolls a die and the performer openly counts to whichever envelope falls at the number thrown. This envelope is opened by the spectator, who finds that it contains half of a torn playing card. The spectator then opens the prediction and finds, inside, the other half of the same card. The other envelopes can be shown to contain completely different cards.



Requirements

— Five envelopes
— Four playing cards
— A die

Preparation

Cut or tear the playing cards in half. If you decide to cut them do so with a jagged edge, like that shown in the illustrations.

Select one of the cards (say the five of diamonds) and place one half in the prediction envelope. The other half is placed in one of the remaining envelopes. Mark this envelope in some way, so that you will recognise it.

Into the remaining three envelopes, place one of the other half cards; a different one in each.

Have the die handy and you are ready to go.

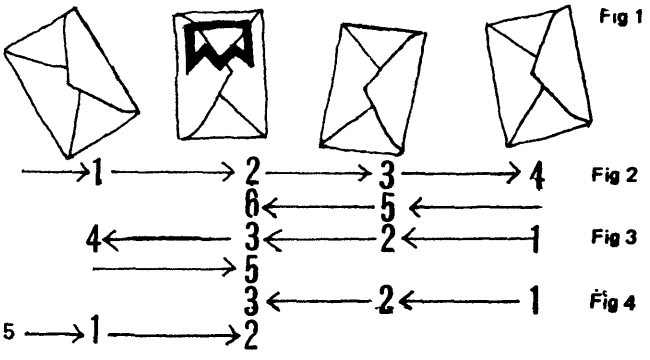
Working & Presentation

Remove the prediction envelope and lay it on the table, to one side. The remaining envelopes are laid out as in fig. 1. The one with the card, matching the prediction is second from the left.

The spectator rolls the die. Regardless of what number it shows, the required envelope is forced:—

Spectator throws a six Count from left to right as in fig 2.
Spectator throws a five Count from right to left as in fig 3.
Spectator throws a three Count from right to left as in fig 4.
Spectator throws a two Count from left to right as in fig 5.

This just leaves the numbers one and four. When either of these numbers turn up, say that, as you can see the number on the top of the die, it would be better if the spectator were to look at the number on the bottom. In this way, you will not know the number, until the last possible moment, thereby prevent any opportunity for chicanary! The spectator will thus be compelled to choose either one (if a six were thrown) or three (if a four were thrown). Either of these can be dealt with as above.



WALLET — WITH DRESSING

Mo Howarth

This routine is going to send shivers down the spines of many close-up workers, who will cringe at the idea of using brightly coloured ribbon and two large bulldog clips, to dress up a Card in Wallet. Rest assured, however, that in a cabaret, dinner or standing close-up situation, it adds a great deal to the usual effect.

Requirements

1. The Wallet. This should be of the type shown in the illustrations and not of the smaller "hip pocket" variety. Also, it needs to have an internal zip fastener, which opens directly into the innermost compartment. This type of wallet is very common in the U.K.

2. Two large bulldog clips. The longer they are, the better.

3. A piece of brightly coloured ribbon, about two inches wide and three yards long.

4. A pack of cards and a pencil or pen, which will write upon the face of a playing card.

5. A smal piece of thin dowel (wooden meat skewer)

Preparation

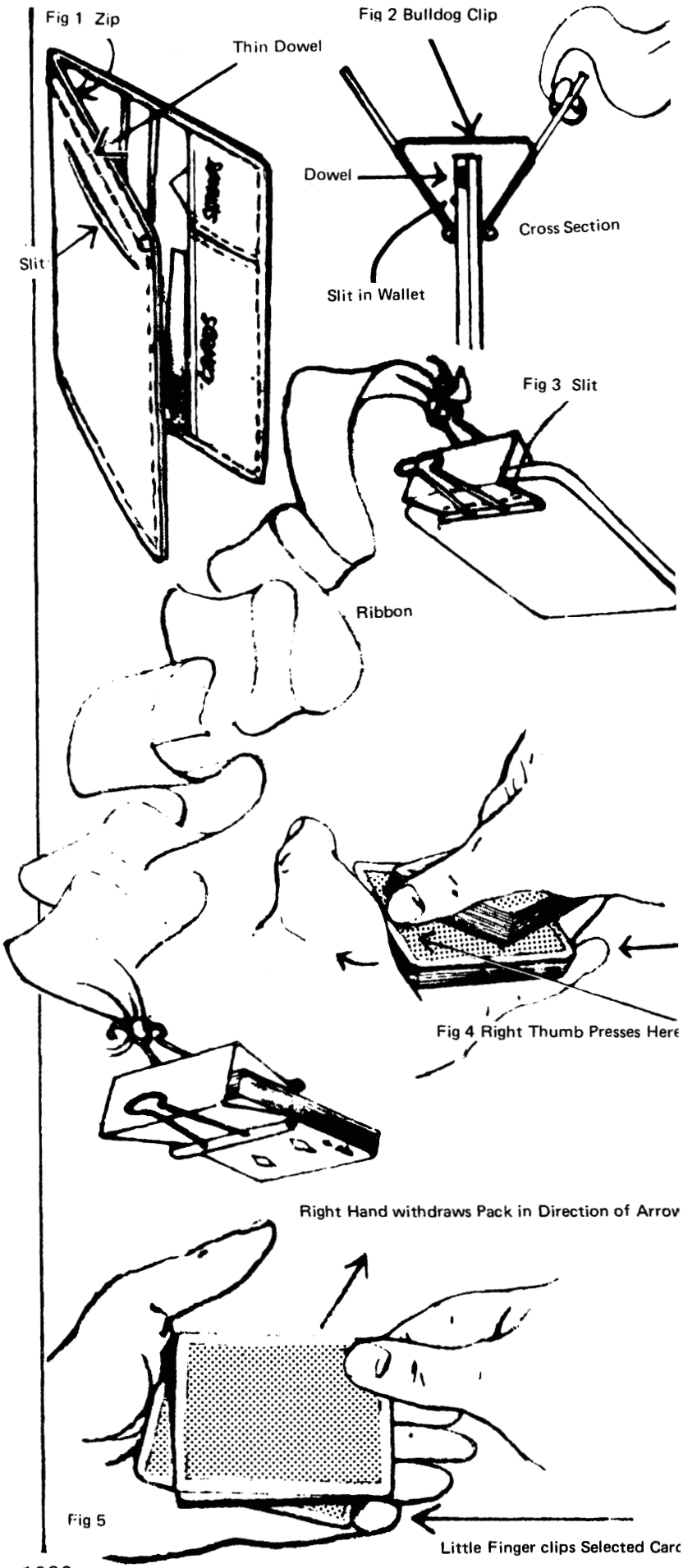
1. The wallet. Using a sharp knife, cut a slit in the wallet, like that in fig 1. The slit should be sufficiently wide to admit a playing card. It should be about ¾ inch from the end of the wallet, so that, when the bulldog clip is placed over the latter, as in fig 2, the slit will be held closed and concealed.

It is best, when cutting the slit, to place a piece of heavy card or thin wood inside, to ensure that only one surface is mutilated.

Having made the slit, cut and insert the dowel into the upper end of the wallet as in fig 2. This will help retain the clip in place, during the handling and prevent it from riding off the end.

The wallet is placed in the inside coat pocket, in whichever position you find it easiest to insert a palmed playing card, through the slit. Some prefer the slit to be towards the body, others manage better when it faces the opposite way.

2. The Clips and Ribbon. Tie, sew or otherwise secure the ends of the ribbon to the "handles" of the clips as in fig 3. Place these in a convenient pocket. Finally have the cards and pencil somewhere handy.



Presenting

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Working & Presentation

Have a card selected by a spectator, marked returned to the pack, shuffled in and secretly stolen and bottom palmed, in the left hand (a method of doing this, if you do not already have one, will be described at the end of this explanation.)

Carry out the above actions, as you hand out the pack for shuffling. Hand it to a lady nearby. Reach into the inside pocket, with the left hand, loading the card into the wallet and removing the latter and bringing it into view.

Hold it up, while the other hand obtains the clips and ribbon. Place one clip over the wallet, covering the slit as in fig 2. You can now either place the wallet on the floor, or else allow it to dangle over your shoulder, while you clip the other bulldog clip around the pack, as in fig 3.

Have the lady keep a hold of the pack, while you indulge in a pretence of passing the card along the ribbon. You are at the wallet end of the ribbon — holding the ribbon, not the wallet.

Unclip the wallet from the ribbon. Open it and unzip the inner compartment. Partially pull out the card and allow the lady to remove it completely.

Some byplay here, as you both try to read the signature. Finally have the lady hand the card to the gentleman for verification.

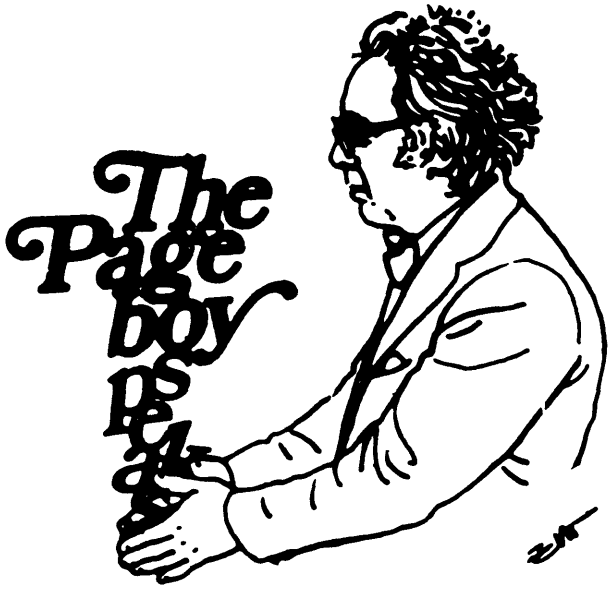
* * * * * * *

Here is a brief description of the method, which Mo Howarth uses to steal the card. He learned it from Gus Southall, some years ago.

The cards are held as in fig 4. The selected card is returned to the top of the lower half, by the spectator.

As the right hand replaces the top half, so the ball of the right thumb touches the selected card, near the inner right corner, pivotting it against the base of the left thumb, causing the outer end of the card to swivel slightly to the right.

The tip of the left fourth finger is next curled upward a little, clipping the card by pressure against the base of the thumb as in fig 5. The right hand, meanwhile, alters its grip to that shown in fig 5 and withdraws the pack. The selected card remains behind, in the left hand, in a classic palm, ready for loading into the wallet.



Question. What is your favourite card trick? Second question. What is your favourite close-up trick? I suppose most performers would answer these questions by naming the effects which they perform most often. In my case it would probably be The Ambitious Card Trick and The Coins Through Table. My reason for using those two effects more than any others is that neither of them require any preparation and each can be done any time, anywhere, and under any conditions. In short, they can be performed impromptu.

Another favourite of mine is The Sponge Ball Trick, but this is not top of my list because , like many other really good effects, it comes under the category of 'if you haven't got them with you you can't do it'.

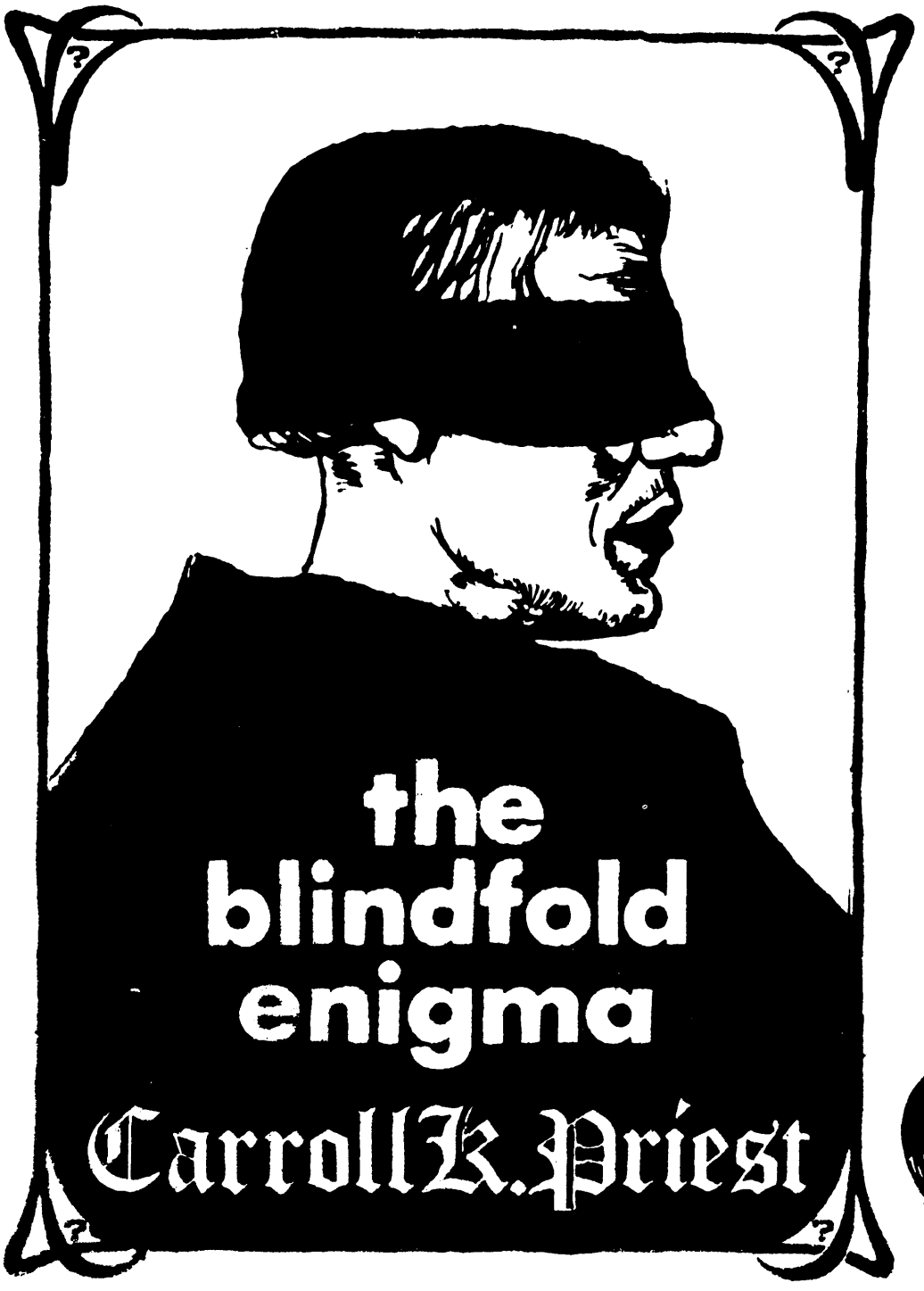
Although I have always consideredthe average magic buff to be a little old fashioned and conservative in their approach to magic, it is surprising how fashions and fancies have changed. I remember many years ago one of the magic magazines used to conduct an annual poll trying to discover the five bets card tricks and Paul Curry's Out of This World was always up there in the ratings. To my mind it is still the greatest card trick of all time, but I wonder how many magicians still use it.

The Card Stab is another effect that is rarely seen these days. I wonder why. There are many many other effects which come under the 'rarely seen' category these days. The Three Shell Game. Thirty years ago I can remember every other magician seemed to be doing this effect and now I haven't seen it for years. I wonder why? We could go on and on like this but let's stop there for a moment. Is there a reason why ?

Perhaps we may find an answer to this question if we look at methods more than effects. There is no doubt in my mind that the average magician is more interested in the method than he is in the effect. Perhaps it is the advent of all the new methods which are around today which has changed the choice of effects. In the realm of card magic perhaps the Elmsley Count with all its variations, ditto with the Ascanio Spread and many other modern sleights. When I first started doing card tricks everyone used to be talking about the One Hand Top Palm, the Buckley Double Undercut, plus of course the old standards , the force, the pass the top change. Has the advent of the new sleights taught us new effects? I am not sure. If we switch from card tricks to close-up tricks what do we find? Yes there are a lot of new coin sleights. In the old days you could palm a coin, you could switch a coin, and not much more. Today they seem to be doing everything with coins. Bobo's Coin Magic was a revelation when it was first published. In there we had all the coin tricks everyone ever knew. Included within its pages were all the gimmicked coins, the gadgets, the tricked up devices for doing varous effects. Today many of those trick coins are still being sold with many many improvements but have we found any really new coin effects that weren't being done thirty or forty years ago? I don't know either.

I have already stated my choice of card and close-up tricks,and I have named them because they are the ones I use most. But if someone were to ask me the effect which impressed me more than any other then I have to go back to 1966 and the very first time I visited the United States. The man who performed the effect was Heba Haba Al in a bar called The New York Lounge in Chicago. I was in Glasgow a couple of days ago and Gordon Bruce mentioned Heba Haba Al and some of the effects he performs and we had a long discussion about Al's Sugar Cube trick. That's it folks, I have just named my favourite close-up trick of all time. The Sugar Cube Trick. There is one proviso. It has to be Heba Haba Al performing it. With a pencil, a sugar cube and a glass of water this man created not a miracle but a sensation. I have never ever in my life seen anyone create the kind of havoc that this guy does in The New York Lounge in Chicago. He has women laughing, men laughing, he has them screaming he has them jumping with surprise, you name the reaction, he gets it. That's it folks you've got it all now - the Pageboy's Favourite Close-up Trick, cards or otherwise, Heba Haba Al performing The Sugar Cube Trick. What's yours?

Goodbye,
Patrick Page



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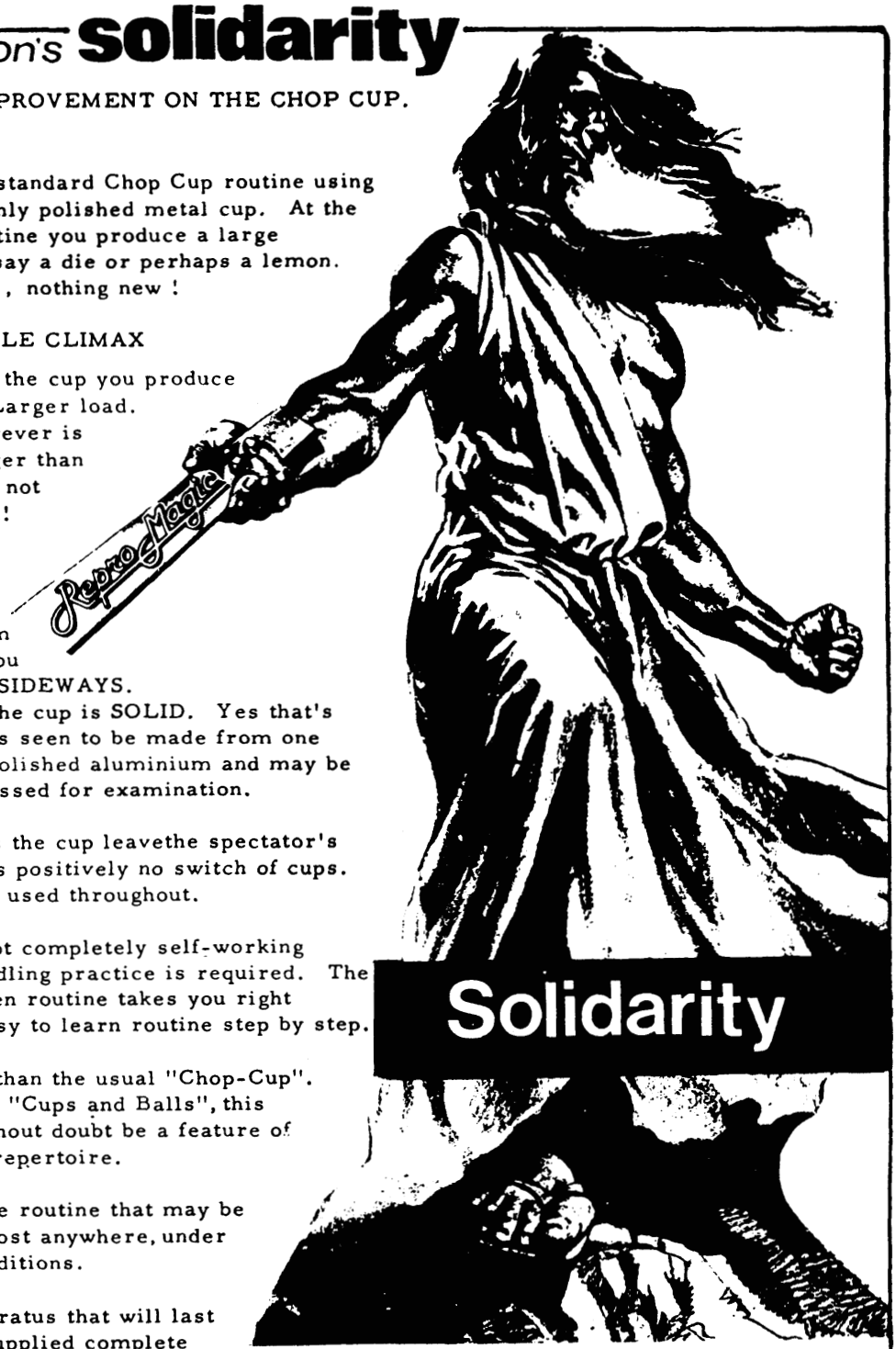

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VOLUME 7 NUMBER 9

Popular

THE STRANGE KEY STUNT

Barrie Richardson

THE STRANGE KEY STUNT

Barrie Richardson

Tricks in which objects apparently move for no apparent reason, are always attention grabbing. In this little quickie by Barrie, the object which becomes animated is a humble key.

It is recommended that the effect be performed as a scientific curiosity — not as a simple bar stunt. In this way, it can be very strong indeed.

Presentation

"A few years ago, I visited the Munich Museum of Science and Industry. They had a display of metals, which had characteristics that were, to this date, inexplicable to contemporary scientists. One of these metals behaved in an extraordinary — almost spooky — fashion, if the molecules were very slightly heated.

"Here is a key that has been fashioned from this unique material. The metal responds to my particular body temperature. Watch this!"

The performer places the key upon his open right palm. Very slowly it turns over (this is an old stunt but one which makes a good prelude to what follows). Next the key is placed on the centre of the palm. Slowly it begins to move against gravity.

There are no strings, wires or magnets to be seen. At the finish, the key can be placed upon the table and left for examination.

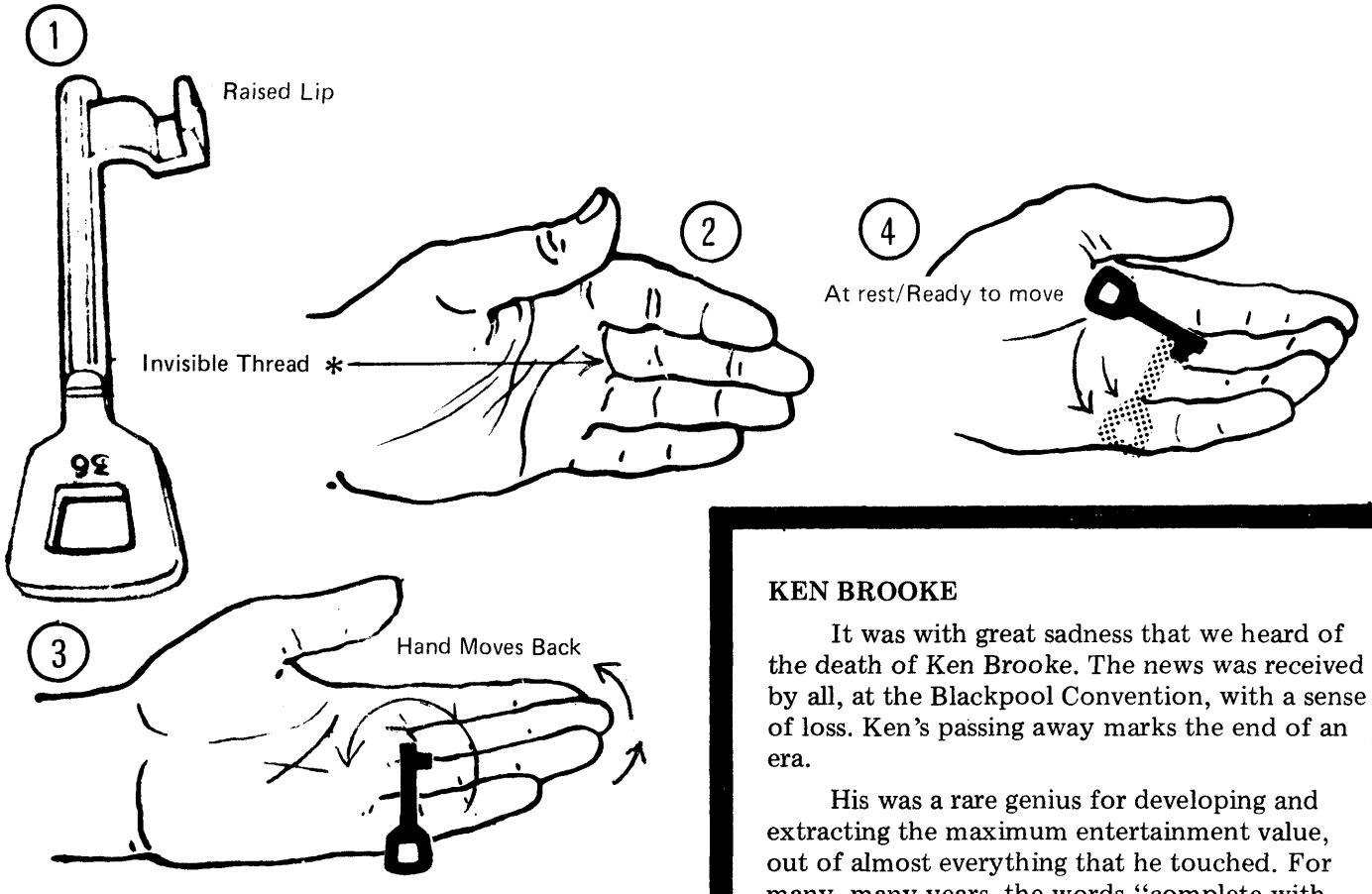
Requirements

The key. Although this is not faked in any way it is a special one. It looks like a skeleton key, insofar as the face is blank. There is, however, a raised lip as shown in the illustration (fig 1). These keys are, apparently, quite common in some European countries, notably Germany. If you are unable to find one, no doubt a suitable blank key could be obtained from a key cutter and adapted. The overall length of the key should be about 3 inches.

Invisible thread. A small loop of this is used. It is tied around the second finger, about
* as tightly as a ring might be worn. The thread generally on sale in the U.S.A. is better than that obtainable from British sewing shops (although some British magic dealers can supply thread of a better quality). However, Barrie does sometimes make use of the thread available in British department stores. His preferred brand in the U.S. is Clark's Transparent Nylon Thread.

Preparation

Tie a small piece of the thread around the left second finger, as in fig 2. It should be about as tightly fitting as a normal finger ring and should lie in the crease of the lowermost finger joint. This will help to hide it. In this position, it is almost impossible to see the thread, even if you know where to look.



Working

As was mentioned earlier, the turning over of the key is an age old stunt. Most readers should be familiar with it. For those, who are not, simply place any key on your hand as in fig 3. Keep the hand flat but just move it backwards very slowly and imperceptibly. The key will turn over, without any apparent effort on your part.

Next place the key upon the left hand as in fig 4. In the process engage the raised lip underneath the loop of thread. Gently rotate the other end of the key to the position shown. If the left hand is relaxed the key will remain in place. However a minimal, barely perceptible straightening of the fingers will cause the key to move. This movement will continue until the little loop of invisible thread has straightened itself out.

KEN BROOKE

It was with great sadness that we heard of the death of Ken Brooke. The news was received by all, at the Blackpool Convention, with a sense of loss. Ken's passing away marks the end of an era.

His was a rare genius for developing and extracting the maximum entertainment value, out of almost everything that he touched. For many, many years, the words "complete with routine by Ken Brooke" in a catalogue or magazine, were a cast iron guarantee that the purchaser would receive a brilliant piece of magical thinking. Seldom, if ever, were they disappointed.

Ken was generous and helpful to all, who were sincerely interested in wanting to learn his magic. Many of today's big names are only too ready to acknowledge the sound advice, which they received from this great magician. For that is what Ken was — not merely a good magician but a GREAT one.

In recent years, he was dogged by poor health. This deprived many of the younger generation of the chance of seeing him at his superb best. He may no longer be with us in person but his many magical creations will endure.

Pabular

EDITORIAL March 1983

In the January 1983 issue of the British Ring's magazine, The Budget, Jack Griggs, the able and respected editor, made a very interesting point. As not all Pabular readers are members of the British Ring and, therefore do not know the circumstances, leading up to Jack's quotable remark, a potted history might be in order.

John Rhodes, a magician of reasonable ability and a regular columnist in that publication, mentioned that he was not too happy about parts of the act, which Ken Savage performed, on the children's show at the recent Hastings convention. For some reason this brought a torrent of contumely over the head of Mr Rhodes. Various illuminati in the magical hierarchy brought into question Mr Rhodes' own ability (or lack of it) and questioned his "qualifications" to make judgements.

All of this led Jack to write, " . . . . . WHY IS PRAISE, WHETHER JUSTIFIED OR NOT, FREELY ACCEPTED AND YET, AS SOON AS A WRITER IS CRITICAL, HIS QUALIFICATIONS TO BE SO ARE QUESTIONED?"

This is a very good point. Certainly, as a person, who spends much time putting pen to paper, it is one, which I need to consider most carefully. There does seem to be a school of thought, which allows certain people, within the magical hierarchy, to give free vent to their opinions, whilst, at the same time vehemently condemns others, for doing so. Let us create a fictitious example of the sort of thing that I mean. Imagine that a young, unknown magician from the sticks wrote to a magazine saying that he had seen somebody, say Terry Seabrooke or Albert Goshman and was not too happy about the way that the assistants had been treated. This would be his opinion and he should have every right to express it. Obviously, anybody else, who felt like doing so, should be at liberty to jump in and put the opposite point of view. Is this what would happen though? I think not. Much more likely would be the arrival of an avalanche of letters, to the magazine in question. In effect they would all say that Fred Bloggs was a nobody; that his own act was lousy; that he did not know what he was talking about; that he was responsible for World War Two and that he was not qualified to express an opinion.

For some reason, in the magical press, criticism has become a dirty word. There is a fear — almost a paranoia — of the more unflattering truths. Naturally, nobody wishes to see the pendulum swing too far the other way. We would not like to see magazines full of nit picking, carping and abuse. This would be just as distorted and untruthful as the endless torrents of praise and flattery, which are today's norm. On the other hand, people do have opinions and, for that matter, prejudices, which they should be allowed to make known.

Bert Pox, another unknown magician, may go to a convention and see a top international performer, on one of the shows. Bert may be disappointed in what he sees. He may even write to a magazine and say so. His own ability as a performer, is totally irrelevant. He is criticising in his role as spectator and member of the paying public. Those are the only qualifications that he needs, to express an opinion.

I remember meeting a lady once, quite by chance, who told me that she had been roped in, many years ago, to help judge an important magical competition. She, of course, was the "lay" judge. She mentioned one performer, by name. He was one of this country's finest close-up workers. The lady quite calmly told me that she had deducted marks from him, because she did not like the shape of his nose.

If that fact had been reported, in a magazine, there would have been an uproar. Imagine what would happen if a magazine columnist were to say that he did not like Mr X's act, because he found his long nose somewhat off-putting. The lynch mobs would be out in force. The poor columnist would be buried under a welter of abuse. Every one of his own physical short-comings, real or imaginary, would be tabulated.

The above instance is based on a true story. I would name names, if I were less of a coward. It all happened a long time ago and the people involved are no longer around. The matter under discussion here is, why it is assumed that nobody is entitled to criticise, unless "qualified" to do so. What are these mysterious "qualifications"? Colleagues, who have been lucky

enough to receive a university education, inform me that none of their colleges had degree courses in magical criticism. I will have to take their word for it. The nearest that I ever came to a university was doing a lecture at the Cambridge Pentacle Club. (Come to think of it, they have never asked me back. Perhaps this shows that they do study magical criticism!)

Once, in my younger days, I asked a certain established performer why he used a particular item. I felt that it flawed an otherwise good act. I was hoping to receive some kind of guidance from the great man and perhaps learn something of his thinking. Instead, he turned a beetroot colour and started to scream and shout. The words came tumbling out so fast that I could not make much sense of them. I did catch a few phrases like "young upstart", "not qualified to have an opinion", and that "when I had 'done something' in magic, I might know what I was talking about". None of which was very helpful. All that I learned was that, in order to be entitled to express an opinion, one has to "do something in magic". The question then arises as to quite what you have to "do in magic" to gain this "qualification". Then, when you have "done it" how do you know? More importantly, how does anybody else know? Do you have to tell them or will they tell you? Perhaps nobody tells anybody. Maybe the whole thing takes the form of some kind of divine revelation.

One thing that does seem to entitle the frank and free expression of opinion is becoming a magic dealer. This seems to be a prime "qualification". A casual glance through most magical publications will reveal more strongly worded letters and articles, emanating from this single section of the community than any other. Another way seems to be to get voted onto a committee. One which runs a club or a convention. From that position, you can say what you like. Nobody will argue with you, in case they get barred. Do not, under any circumstances, make the mistake of becoming a successful, professional entertainer. This in no way entitles the frank expression of opinions. The image of the pro is that of somebody dashing all over the world, non stop, to satisfy the demands of the clamouring multitudes. Such people have no time for formulating opinions!

Seriously, I can understand that there is another side to the coin. A performer's reputation could be damaged by an excess of adverse criticism. There is an old saying that, if you throw enough mud, some of it will stick. There is always the chance that a consortium of individuals might get together and try to spoil a particular performer's good name by bombarding the press with adverse and biased accounts of his work. Personally, I cannot see it happening to any serious degree. Even if it did, most editors would quickly sense what was going on.

We get the kind of press that we deserve. They will serve up what we will buy. On the whole, the magical press serves its readers well. There is, however, quite a lot of hypocrisy, in certain sections. There must be a reason for this. I would suggest that a sizeable minority have vociferously campaigned for it, in their own self interest. However, these people would, if they stopped to think about it, realise that, when everyone is always praised to the skies, then the very praise becomes valueless.

Nearly every working performer spends most of his time trying to entertain the lay public. These people have no "qualifications" to criticise him. They do, however, have every

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right. Every real pro knows that he is the servant of his public and not the master. If somebody does not like him or his act, for whatever reason or however unreasonably, he should be grateful to them if they go to the trouble of pointing it out. No performer will ever be 100% perfect. None will ever be able to please all of the people, all of the time. However, every performer should aim for these goals. If there is something about the performer, or his act, which alienates one person, then in all probability it will alienate others as well. The difference is that most of them will say nothing and avoid or ignore that particular act. The odd one, who does stand up and makes his feelings. felt is doing that performer a great favour. He may not intend it that way but that is what is happening. He is telling the performer why he does not always get the results that he expects. If it is something that the performer can rectify, he has the chance of doing so. If it is not, at least he knows where he stands.

* * * *

It is nice, from time to time, to hear of different people pushing forward the frontiers, of the close-up scene. One such young man is David Eagger. He tells me that he has been booked to tour the country, doing a series of promotional trade shows for Southern Comfort. If this goes well, there may be more to follow and all at very good money.

* * * *

I am writing this in the aftermath of Blackpool. As usual, this was an excellent convention, providing as it does, the chance to meet so many old friends and, hopefully, to make some new ones. I am always amazed at the number of people, who tell me that they read Pabular and, more importantly, use the material from it.

It is not normal practise, in this magazine, to mention the stage shows. We have little enough space as it is and try to use it to give a detailed review of the close-up. This year, however, I feel that I must give a mention to Ian Kent, who compered the gala show. In my humble opinion, he was one of the best comperes that I have ever seen on a magic show, anywhere. He did no tricks and wasted no time on ego trips. When he was required to fill in, he did so, using very funny, well delivered material. When the act was ready, he finished and got off. One act had problems, which he coped with and covered entertainingly.

The show would have been first class without him but his efforts lifted it that little bit more.

AMONG THE GREAT UNWASHED
(Close-Up at Blackpool)

They are a tough breed in the North of England. Anybody, staying at the Gables Hotel, soon found this out. The hotel advertises and charges for private bathrooms and showers. However, the notice on the reception desk said that the management "regret" that there is no hot water, owing to a failure in the plumbing. The management may have "regretted" this but their regret did not go deep enough for them to consider any positive action, such as providing kettles in the rooms to heat some water. Anybody, who complained or asked for a discount got short shirft and as for those, who requested clothes pegs for their noses . . . . . As I said, these northeners are a hardy breed.

With regard to the close-up itself. This was a pretty mixed bag. The undoubted star turn was Dan O'Donoghue. He scored well at the Martin Breese day, last year. I saw him there and have no doubt that he creates a big impact. Quite why this is, I am not so sure. His magic is not unduly spectacular and there are several dead spots-like the time, when he has a spectator count down to a number of cards. While this is being done, nothing is said. There is a certain amount of fumbling going on below the table top. By rights the audience should lose interest. In fact they do not. They watch intently, bear with it, applaud wildly and follow him round from table to table. I suppose that *is* talent (or do the British just love an Irish accent — witness the popularity of Terry Wogan, Henry Kelly and Eamon Andrews). I shall watch Dan's progress with interest. He has a lot going for him and will be really, really good. He does, however, need to tighten up some of his presentations.

Undoubtedly the performers, who score best, in this type of show, are those with the clearest voices and those, who do "three dimensional" magic (with large, solid objects, rather than cards or coins). Mo Howarth for instance, was very quiet — almost inaudible from where I was, at the back. His magic, on the other hand, was large and spectacular and this helped to get him across. Tricks like the tumblers through coat and vanishing the glass under the newspaper. All good, big, visual magic.

Art Emmerson too was extremely 'three dimensional" and with a good clear voice to back it up. Nice, big, visual effects, all smoothly executed. To me, his penetration, using a small tray and a Rubik's Cube, is a sheer miracle. I just have not a clue how it is done. It is the type of magic, which creates a great impression on this kind of show.

At the opposite end of the spectrum was Ken Hawes. I have known Ken for many years and am a great admirer of his skill and expertise. I also know that he has considerable professional experience. In a commercial situation, he would score very heavily. Unfortunately, close-up shows at conventions are not commercial situations. The performers must work to large audiences, against a background of noise and distractions from the adjoining tables. The performer does not have the undivided attention of his audience. They will not hang onto his every word, waiting for him to produce a miracle. They need to be hit, hit and hit again. Ken sat down and for the first half of his act just cracked gags. This may have been fine for the front row but from where I was, they just could not be heard. As I can only watch half of each act, if I am to see them all, I had to leave the table before I had seen a single trick. This was frankly disappointing, especially as I know how good Ken is capable of being.

Always a favourite at these conventions is Harry Nichols. He has exuberance, enthusiasm and a good clear voice. I have seen him work regularly over the last fifteen years or more. Somehow, during that time, he has never lost his freshness and vitality. His enjoyment of his magic comes across loud and clear. It may not be the greatest magic around but I have no doubt that, in the eyes of any laymen present, it was the most memorable and mystifying.

Janet Clare is a rather difficult act to report. People who know me will know my feelings about lady performers in general. Perhaps, one day, I will get around to putting my thoughts on the subject into print. To me, magic, when performed by a woman, does not seem to be magical. It is like magic performed by a child. It lacks authority. Mind you, having said that, it must be admitted that the same could be said of the performances of a lot of male magicians! However, I think that it is safe to predict that we shall never see a female equivalent to Kaps, Vernon, Marlo or Slydini. Of course, this does not mean that women should not be allowed to have a go, if they want to. In competitions and the like, dressing, spectacle and all the sugar icing, which magical audiences confuse with good presentation, count for more than magic itself. Ladies can compete on equal, if not advantageous terms. However, having to report on a lady performer, for the first time in my life, it is necessary to put those more global considerations to one side and judge

this particular one on her merits. The act was tightly routined, well worked out and performed with technical competence. Janet has a clear voice, which as has already been said, is an important asset, on this type of show.

Jack Henderson featured modelling balloons quite heavily. I am surprised that more close-up workers do not do likewise. His magic was mostly small stuff, using cards etc. In other words "two dimensional" but the balloons added that "third dimension" and made the whole thing bigger and more suitable for this type of show. I was very impressed with Jack and for my money he was the dark horse of the day. He also demonstrated himself as a very unselfish performer, by working much more quietly than he needed to. Had he opted to project more strongly, I think that most of the others would have had a hard time.

The final performer, that I saw, was Walt Maddison. He has lost none of his old flair since I saw him, some twenty years ago. He has a lovely line in self deprecating patter, coupled with some very nice card magic. He suffered a little from being inaudible at the back and of course his magic was "two dimensional". I enjoyed it, though, as did a lot of other people.

There is no doubt about it, the performers, who seem to make the biggest impact under these conditions are the ones, who do big solid, "three dimensional" magic. Anybody, who works on the table top, with cards or coins and the like, puts himself at a serious disadvantage. This is a crying shame, because it means that the best performers do not always come over as being the best. This is a fact of life and anybody agreeing to appear on this type of show must take account of it. Brashness and spectacle are the order of the day.

I am told that, for the second session, two of the above performers dropped out and were replaced by Jerry Sadowitz and Richard M. Gamble. Both are regular contributors to this magazine.

Unfortunately, I was unable to see either of their offerings, so cannot review them here. Jerry's work, I have seen on and off, over the years and know it to be good in real close-up situations. I have never had the pleasure of seeing Richard perform but having seen him demonstrate his "Blooming Aces", described in Pabular Vol 7 No 7, I would say that he is somebody, who is going to go places. Watch out for him.

KANING MERCURY
John Anders

Effect

A signed card vanishes from the pack and is discovered inside the card case, neatly folded into four. John uses this particular handling to climax his Ambitious Card routine. It can, however, stand up as an effect, in its own right.

Requirements & Preparation

An Aviator pack. The card case is gimmicked in a similar manner to the one for the Ring in Card Case, outlined in "Another Card Session with Peter Kane". That is to say that it has a small, metal flap fastened to the bottom of the inside, by means of a hinge made from adhesive tape. Thus, when the case is rattled, the sound of a small object moving around inside, is created. John uses a paper clip, attached by string.

Also, with a sharp knife make a slit, on the flap side of the case. This slit should run just below the word "Aviator", where the two colours red/blue and white meet. Fig 1 shows the completed article.

Working & Presentation

Contrive a situation where the card case is lying on the table with the slit on the underside. A card has been chosen, signed and returned. Secretly bring it to the top of the pack.

Explain that you are going to cause the card to rise to the top of the pack, while a spectator covers it with his hand. Cut off the bottom half of the pack. Place it on the table in front of your assistant, face down. Have him turn over the top card, check that it is not his and then place his hand flat over the cards.

While all this is taking place, quietly turn the remaining portion of the pack face upwards and execute the Mercury Card Fold. This is described in detail, in an effect called "Mercury's Card", in chapter eight of "Expert Card Technique". It is suggested that readers refer to that work for the full explanation. For completeness sake, however, here is a brief summary.

Fig 2 shows how the first fold is made. The right hand holds the cards, from above, by the short ends. The left, under cover of a squaring action folds the bottom card across the centre, as in the picture. The right thumb acts as a stop, for the folding to take place. When the card is

folded in half, curl the left fingers around the right thumb. This will fold the card into four. Place the packet from the right hand, into the left, in a normal dealing position, to hid the folded card. Fig 3 shows this. The misdirection for the folding actions comes, while the spectator is checking the top card of the tabled packet and covering the latter with his hand.

It is necessary, on completion of the fold, to turn the folded card so that the central crease is pointing towards your body. This is to allow for easy insertion into the card case, later.

Once the folded card is in position, lift the packet out of the left hand and place it in front of the spectator. Have him cover it with his other hand, having first checked the identity of the top card.

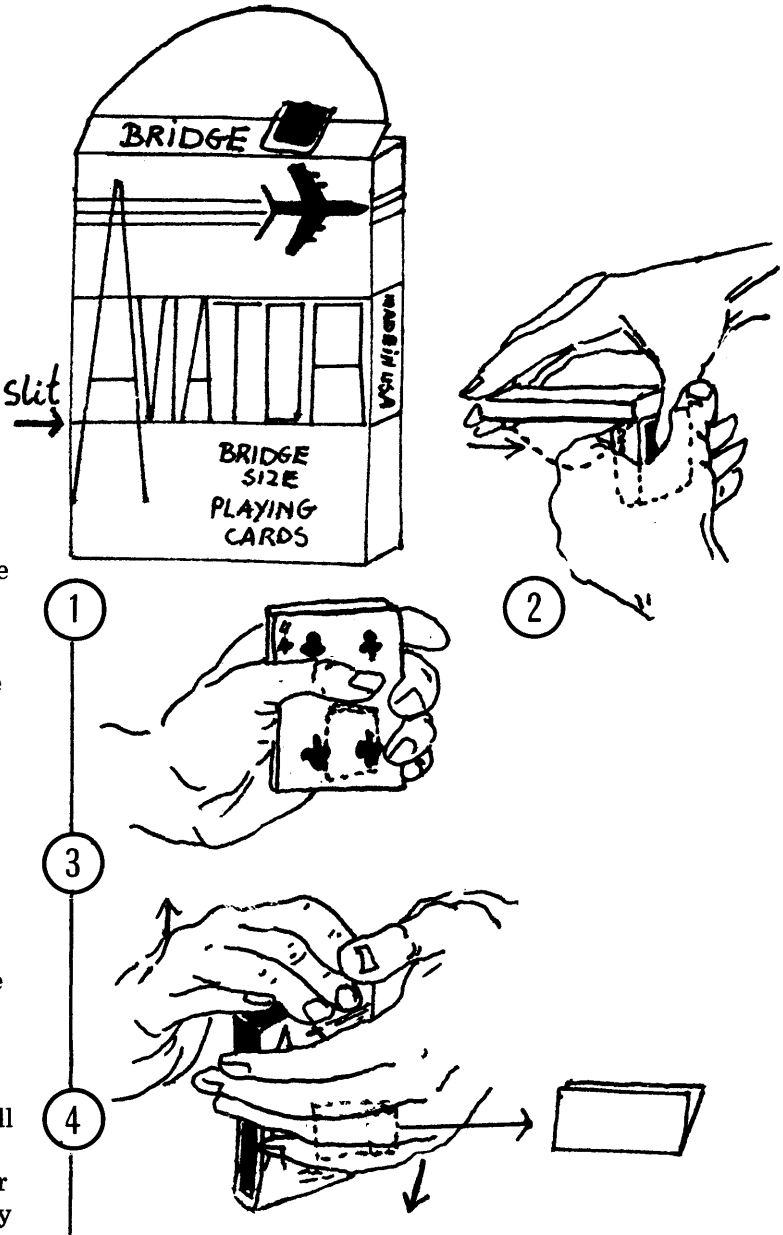
Ask the spectator if he felt the card rise to the top of either packet. He will say no. Slap your right hand on top of his and ask him if he felt anything that time. Have him lift his hand and look at the top card of that packet. It is the same as before. Nothing has changed. The chosen card is not there.

With the right hand, pick up the card case and absently shake it. Because of the fake, it will rattle as though it contained something. Look surprised. Hold the case to the ear of a spectator on the right and shake it. Ask that person if they heard anything.

Place the case, slit towards the palm, deep into the left hand. The central fold of the card should be more or less in line with the slit in the box. If the case is moved slightly away from you and at the same time the left hand moves backwards, towards you, the card will be loaded into the case. The action takes but a second to accomplish (see Fig 4)

Shake the case close to the ear of the spectator, who chose the card. Let him hear the sound. Then withdraw it and open the flap. Hold the case, for a few seconds, in front of the eyes of a spectator, allowing a glance of the card, inside.

With the fingers of the right hand, delicately begin to withdraw the folded card. When it is half way out, extend the box towards another spectator and have him remove the card completely.



While he is unfolding it and checking the signature, pick up the pack and place it in the box.

Editorial Note

Readers will recognise many similarities between this effect and a card in box made popular by the late Fred Kaps. To my mind, the two interesting points about this one, for the commercial worker are:—

1) Unlike the Kaps version, you do not need to carry an extra box around, in order to do the trick.

2) The card in the box is the actual one and the spectator can himself remove it.

Another point worth mentioning is that Tally-Ho cards and several other brands also have suitable places on their boxes to make the necessary slit.

Kane by Peter Kane. Published by Magico Magazine, New York. Available from Peter Kane at 33, Cedar Grove, Denton, Manchester M34 2BD. Price £15 (Post paid U.K.) Also available from leading dealers.

Once or twice in a generation, nature seems to throw up a complete original — a one-off. Such a man is Peter Kane. There are but few others. The list is very short. They are that select and privileged elite, who seem able to pluck a succession of brilliant ideas out of thin air. Of them all, Peter must be amongst the most outstandingly original. His ideas seem to come from nowhere and owe little or nothing to anybody. He must have sources for some of his ideas, somewhere. When he does, he readily acknowledges them. Most of the time, however, the final concept is so far removed from the original that something totally new emerges.

Peter Kane must also stand as one of the most ripped off inventors of all times. He takes this all in his stride and appears to bear no real resentment. He does, on occasion permit himself a wry dig at one or two people, who in the past have not exactly fallen over themselves to credit him with his own creations. Hence, on page 14 we see "Shrug your shoulders and feign defeat. (This is a Garcia move)."

As for the magic in this book, I am not going to say too much about it. Any comments from me would be superfluous. Most readers will known Peter's work and will have read the various "Card Sessions". If you have not, then shame on you!

My chief criticism of this book is that it is long overdue. I would also have liked to see it printed on a better quality paper. The material warrants it and so do the illustrations by Richard Kaufman, Al Mann and Mitch Dyszel. The book has been edited by Oscar Weigle and is surely destined to become a best seller. I can do no better, than to quote Jack Griggs comments, from his review in the Budget.

"This is a major publication, which should be on every cardworkers' and close-up man's bookshelf. If you do not get this book, you can rest assured that others will soon be fooling you with some of the ideas described".

Jack goes on to say that the book is unreservedly recommended. I agree absolutely.

"A visit with Larry Jennings". Review by Al Smith, January, 1983.

Lecture Notes.
8 numbered pages. 9 items, all cards. Plastic comb binding. Published by Jeff Busby. Written and compiled by James Patton and Ron Vergilio.

As lecture notes go, this latest Busby production is a truly sumptious affair, which is a little odd, if, as our esteemed editor informs me, it is to be a limited edition of only two-hundred copies. Larry Jennings' name alone is guaranteed to sell that many copies, I would have thought. And, since, one assumes, Larry will be selling copies at his lectures, he is going to run out of merchandise very quickly. Or, maybe we've been misinformed. Perhaps this is just a first printing. Who knows? But, I'm assured, again by our Ed., that by the time this article appears, the booklet will most likely be sold out. So . . . . . .
Of the nine items on offer, I felt particularly drawn to the Jennings Card in Wallet routine — "STRUCTURED". True, a palm is required, as is a card-to-wallet wallet, together with LePaul Envelope and a Conway style cigarette case But, the effect is strong, and will certainly bowl laymen over, and not a few magicians either. Non smokers will have fun working around the cigarette case.

"DIRECT FLIGHT CARD TO CASE" is very interesting, because it requires the performer to execute a pass with just one card — figure that one out. Of course, something else is used, but it isn't the rest of the deck. The "HOFZINSER ACE PROBLEM SOLUTION" is just that; a workable method for those who still think the *method* of this trick is more important than the effect. "A ROYAL TWIST" changes four tens into a royal flush via some "twisting" procedures, managing to substitute some direct reverses for the more familiar through the fist type of thing. "ALWAYS CUT THE CARDS" allows a spectator to cut aces into the deck, but the performer keeps them under control. Effective, but sounds better here than it perhaps is. Uses a crimp. "A LOGICAL CONCLUSION" is a departure. Four threes and four sevens change into a run of eight heart cards. "IMPOSSIBLE" is one of those spectator dealing items that demand an intelligent assistant, and a performer brave enough to entrust him with the deck, and turn his back at the same time. Handled correctly, it's strong. Probably safest at the local Club Meeting. "UNIFLECTION" is an excursion with four jokers, but gets a bit involved, as does "F.T.L.

& R.T.D. ACES". Both of these suffer badly from the abbreviated writing style of Messrs. Patton and Vergilio — necessary for reasons of space and economy, of course, but making for hard going on the part of the reader. At a glance some of the pages are really formidable. And, one or two of the descriptions, lacking as they are, the assistance of illustrations, will tax even those referred to as "the more erudite card enthusiast".

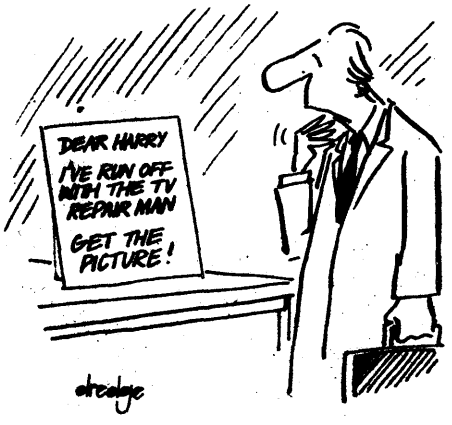
As a collection of card tricks, the venture is fair with the Card to Wallet and Card Case handlings lifting things. As a Larry Jennings project, however, it's a mite disappointing. Someday — soon let's hope — we'll see the definitive Larry Jennings Opus, for at the moment his material remains scattered far and wide. This latest "Visit" is another sprinkling, keeping the devout interested. But, as a fan of long standing who welcomes anything from Larry, I have to say that it didn't give me the sort of buzz I usually get from Jennings material.

Review.
Sefalaljia No. 2. Stewart James. Distributed by Jess Busby Magic Inc, 10329 MacArthur Blvd, Suites 5 & 6, Oakland, Calif 94605 or many leading dealers. 7.50 dollars post paid worldwide.

Most magicians will be familiar with the basic method of putting a ring onto a string à la "Sefalaljia" principle. Tarbell Vol 3 covers the subject extensively. What many will not realise (as I did not, until reading this book), is how the method can be developed into a series of uncanny mysteries.

This soft covered book of some 11 pages of type, measures 8½" X 11". It details a complete act.

The routine centres upon a small cabinet, which is not faked in any way. It measures 6" X 6" X 12" and is simple enough in design to be constructed by even the most butter fingered handy man. It is inside this cabinet that the miracles take place.



All in all, eight different and distinct effects are accomplished. In the first, a heavy metal ring becomes threaded onto a bootlace. The ends of the latter have been in full view throughout, being threaded through holes in the sides of the cabinet.

The second effect is more complex as four rings apparently attach themselves to the lace.

The third effect substitutes a metal rod for the lace. This is pushed through the holes in the cabinet. Two plastic bangles are placed into the cabinet and become threaded onto the rod.

Effect follows upon impossible effect. There is a very off beat one, in which a small "Football", placed in the cabinet is kicked out again by an "invisible force". In another, a nail, placed into the cabinet is bent by the same "invisible force".

The final effect is a blockbuster. A spectator signs a dollar bill. This is placed into a small plastic pill box, which is subsequently placed inside a second, larger box. The nested boxes are placed on one side of the cabinet. A tumbler is stood upright, on the other side. A scarf is draped, for an instant, over the open front of the cabinet. When it is removed the tumbler has turned over and is now mouth downwards. The pill boxes have moved and are trapped beneath it! Everything can be examined (although the tumbler does have a minute hole in the bottom) but attention will not focus upon it anyway.

This is not the sort of magic that can be done impromptu. It is however, the sort of thing that wins close-up competitions and scores under convention conditions. It is effective magic, large, showy and three dimensional. Although no skill in sleight of hand is necessary, considerable handling practice will be needed, if the routine is to be given full justice. Assemble the props, give it the necessary practise and you will have a real winner.

Review
Deckade by David Britland. Published by Martin Breese, 31 Richmond Way London W.14. Price £5.25 post paid (U.K.). 20 printed pages. 10 items all cards. Illustrated by the author.

The author has been concerned with several magazines over the years and it is likely that much of this material was intended for publication elsewhere. Certainly one or two of the

introductory remarks to the different items would seem to imply this. Neither "Talon" nor "Babel" are around at the moment, so readers should be glad that Martin and David have got together to publish material, which may otherwise not have seen the light of day.

That the material in this book is good and worthy of publication, there is no doubt. I have tried out all of the different ideas and am greatly enamoured to "Disco", "O+W" and the "Bizzare Twist".

"Disco" is a very clean and startling transposition of a selected card, from one half of the pack to the other. The method is clean and the effect instant and eye popping.

"O + W" will go straight into my regular repertoire. This is one of the cleanest and neatest "Oil and Water" effects I have come across. To me it is the plum of the book. Easy, commercial and leaving plenty of time for presenting it well.

"Bizzare Twist" is a series of items based on Marc Russell's variations of a Paul Harris concept. These will require very careful handling if they are to stand up to an intelligent lay public. Given that, they should be stone bonkers (as Ken Brooke would have said).

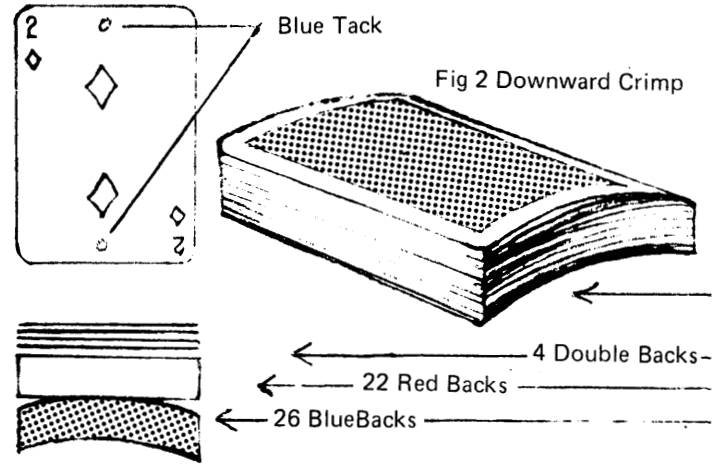
This is very much a book of ideas. The reader is given little assistance with the handling, timing or presentation of the magic. Also, he will be expected to be conversant with the various "standard" moves and techniques. In other words, it is for the experienced card man of at least average ability.

What does scream out from every page is David Britland's fertile imagination. There is a beautiful simplicity in his approach, which eschews complication and creates a sort of airy elegance. This manifests itself in the artwork, the writing style and, mostly in the magic.

Anybody, who is looking for some novel ideas to work on, could do a lot worse than to get this book.

Highly recommended.

"The way I see it, success is relative— the more success, the more relatives"



KICKER COLOUR CHANGE
Richard M. Gamble

In Volume 2 No. 8, we published Doug Alker's "The Useless Pack". This was an All Backs/All Faces routine, with a colour changing pack incorporated. Many readers will have seen this featured in Doug Alker's close-up show.

The following routine is by Richard Gamble. Readers may be interested in comparing the two. In Richard's routine, the colour change of the pack comes right at the end, making the big finish. In Doug's presentation, the colour change occurred during the handling, with the routine continuing afterwards. Both routines were worked out completely independently, by their originators.

Preface

After studying Dai Vernon's "All Backs" routine, described in "Expert Card Technique" and then getting the idea from Earl Nelson's fine book "Variations", I evolved an All Backs routine, which can end with a colour changing deck. This can be done without a packet switch.

The routine will leave you with half of the pack having one colour backs and the other half another. The audience will be unaware of this. You can then, if you so wish, switch half of the pack and carry on doing other tricks.

Effect

The performer brings out a pack of cards, which have red backs. He removes the two jokers, only to discover that they are printed with backs on both sides. Looking through the rest of the pack, these are seen to have backs on both sides, as well. The cards are turned and twisted but no faces show; only red backs.

Suddenly, a face appears. The cards are fanned and they all have faces. Finally the pack is turned face down and, for the knock-out finish, the backs are blue.

Preparation

Required are 26 red backed cards and 26 blue backs. Take eight of the red backed cards and stick them together face to face, in pairs. This will give you four double backed cards. If you do not want to spoil the cards by sticking them permanently, use a small dab of wax or Blue Tack, as shown in fig 1.

Give the 26 blue backed cards a lengthwise crimp as in fig 2. Assemble the pack as shown in fig 3. The 4 double backed cards are on top, followed by the red backed cards. The blues are all on the bottom. All of the cards are face down.

Working

1) Remove the pack, face down, from the case. Spread the top half between your hands, showing the red backs but do not call attention to their colour. Take care not to overspread and disclose the blue cards.

2) Square the pack and say that you will need to remove the jokers. Take off the top two cards and turn them over, showing backs on both sides. Appear surprised. Toss the two double backers aside.

3) Turn over the top card. It too is a double back. Display it on both sides and then push it into the pack, about 12th from top. Get a left hand little finger break below it, as you push it in.

4) Turn over the new top card. It too will be a double back. Show it on both sides and replace it on the pack. Maintain a break below it, using the ball of the right thumb.

5) With the right hand cut the dozen or so cards, above the left little finger break, to the bottom of the pack. Maintain the thumb break below the top card as you do this. Also, turn the right wrist, so as to flash the double back, on the bottom of the packet, towards the audience.

6) Place the right hand's packet below the cards in the left, completing the cut. The left little finger takes over the break held by the right thumb.

With the right hand, cut to the break and twist both wrists together, showing the double backs, on the bottom of each packet. Use the right hand's packet to flip over the smaller left hand packet. Take care not to allow either packet to spread as this is done.

7) Place the right hand packet on top of the left, maintaining a left hand little finger break between the two. Spread off the top ten or so cards, showing them all to be red backs.

8) Square the pack, keeping the break. Move the top packet forward, in a block so that it is outjogged for about ¾". Turn the pack end over end, with the right hand, using the fingers to mask the jog.

9) Having turned the packet over, square it up in the left hand, retaking the little finger break between the two jogged portions. Spread the top ten or so cards, showing all backs.

10) Cut off the cards above the break with the right hand. Again twist the wrists, flashing the bottom cards of the packets. Use the right hand packet to flip over the one in the left. Take care not to allow the cards to spread out.

11) When the left hand packet has been turned over, place the right hand's cards on top. Keep a left hand little finger break between the two halves. Spread the top dozen or so cards, showing all backs. You can, if desired, spread a few cards beyond the break at this point, be careful though, not to flash any blue cards. Square up, holding the break once more.

12) Bring the right hand over the pack, fingers at the outer, short end and thumb at the inner. Grip the small packet of cards, above the break and move it to the right for about half an inch. Keep it on top of the main pack and stepped to the right, in this manner, while the right hand grips the entire pack and lifts it clear of the left.

13) Rotate the right hand, from the wrist, showing both sides of the cards. Do not try to conceal the step. To the audience it merely looks as if you are displaying a random card, in the centre of the pack, as well as the bottom one.

14) Turn the right hand palm down once more. Go to place the pack into the left hand. As you do so, the left finger tips push against the bottom card, moving it over to the right, as in a side steal. Once this card lines up with the upper, stepped packet, the right finger tips seize it and draw it, together with the small packet, away to the right. The left hand, meanwhile, takes the bulk of the pack.

15) Separate the hands, causing the single card from the bottom of the pack to merge with the packet, in the right hand. Place all of the right hand's cards on the bottom of the packet in the left. What has happened is a sort of upside down slip cut. The move is part of the original Vernon "All Backs" routine. It can be read, more fully described, in Expert Card Technique.

16) If you examine the pack, at this point, you will see, from the top down, about a dozen red backed cards, followed by all of the blue backs, these are followed by about ten more red backs and finally the two double backers.

→

17) Hindu Shuffle the pack, in the usual way, occasionally flashing the bottom card and creating the backs on both sides illusion. Take care not to expose any blue backed cards, when doing so. At one point, during the shuffle, turn the right hand packet completely over and strip a single double backer, off the bottom.

18) When you have run out of red cards, in the above shuffle and cannot safely proceed further without risking exposing the blue, re-assemble the pack, placing the right hand's cards on the bottom of the left hand's packet.

19) Turn the pack end over end a few times. Contrive to finish doing this with the double backer on top.

20) Perform a simple colour change, bringing a card from the back of the pack to the face. Do not take one from the centre as this will have a blue back. To the audience, the effect will be of a face suddenly appearing.

21) Keeping the pack face up, cut to the crimp and complete the cut. This will bring all of the red cards to the front of the pack and leave the blues at the back. Fan the pack showing that all of the cards have faces. Take care, however, not to expose the two double backers.

22) Bunch up the front half of the fan, so that the backs of the cards will not show, when it is turned over. Turn the fan over and show blue backs.

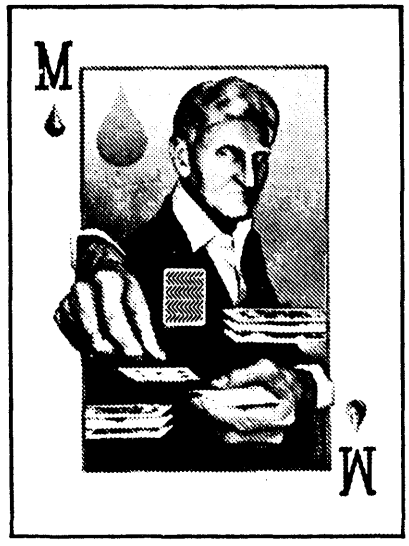
If you have a good method of switching half a pack, you can dispose of the red cards and ring in the other blues, thereby finishing with a normal pack. If not, then just finish as above, it is more than strong enough.

MARLO WITHOUT TEARS
By JON RACHERBAUMER

MARLO'S FIRST TEXT ON CARDS FOR THE GENERAL MAGIC PUBLIC IN 30 YEARS

Not since 1953 when the Cardician was published, has Marlo released a text on cards for the general magic public. **MARLO WITHOUT TEARS** is an exquisite 325 page text with over 60% of its 14 chapters geared for the hobbyist who does not possess a high degree of technical prowess; hence, **MARLO WITHOUT TEARS.** The remainder of the text will challenge and enrich those of the technical genre. Commercial value and directness is the basic thrust of this outstanding text.

Jon Racherbaumer, acknowledged as our art's foremost journalist, presents each of the **63** effects and sleights with an emphasis on the "tearless" approach. None of the material has appeared in print and there is no padding. MARLO WITHOUT TEARS is one of the best investments any magician could make in the education of entertaining with the pasteboards.



Of particular note, is the full-color dust jacket which features the exquisite artwork of Walt Disney illustrator, Marshall Van Druff. It is the finest frontal piece ever produced for a book on the art of magic, and an appropriate tribute to a man who has given magicians, "a nice shelf" of books over the last 45 years.

Korem Publications and **Korem Productions** are proud to be associated with this project enabling us to continue to present to the magic fraternity the world's finest texts and educational video tapes for the enhancement of our art. If you are not on our mailing list, drop us a line for future releases.

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How many 'big name' magicians have we had in Britain in the last twenty years? There are a few obvious contenders. David Nixon, Al Koran, David Berglas, Tommy Cooper., who should perhaps be in a different category, and of course, Paul Daniels. I think it is fair to say that all of them made their names through television. Although Robert Harbin was quite well known he never quite made it in the same sense as the others.

Is it possible to become a 'big name' magician, with the public, without television exposure? I doubt it. In the U.S.A. they have Messrs Henning, Wilson, Siegfried and Roy,, Copperfield. Again, all national names through television. O.K. I know S and R were giants on the Las Vegas showbiz scene for several years before they did their big T.V. specials, but it was still T.V. that made them better known throughout the length and breadth of America.

The Page boy speaks....

Why am I talking about 'big names'? There is a reason. This month we nearly had another one . . . maybe . . . and without television. The name of the new contender ARTURO BRACHETTI , and it can still happen by the time you have read what you are reading now.

For the past three or four months there have been constant references in the press to a new show scheduled to open at the Piccadilly Theatre, right in the heart of London's West End, withe the title 'I'. Brachetti was to be both director and star of this extravaganza which is costing upwards of one and a half million pounds. They have ripped out the interior of the theatre and rebuilt and designed it to suit the requirements of the show.

The opening date was to be graced by the presence of Princess Anne. Then suddenly everything seemed to go wrong. The leading lady was taken ill; the dress rehearsal over ran by an hour and a half; the producer didn't think the show was good enough etc., etc. And Brachetti is right in the middle of it all and he is only twenty three years old. The people who put up the money for the show must have a lot of faith in him and as I said, it can still happen. The opening date has been postponed and Arturo has relinquished his post as director.

I really hope it does happen because he is a nice guy with real talent. I met him and worked with him about a couple of years ago in Italy, I think. I'm sure I mentioned him in this column at the time as I make it a rule to mention people I like, respect, or admire. (So now you know why YOU haven't been mentioned). Brachetti is a magician turned quick change artist with real flair and showmanship. Class is probably the best one word description.

Both he and his producer were interviewed on T.V. recently, explaining that the pressures on Arturo in his dual role as director/star were too great, and in the course of the interview they showed clips of the show in rehearsal. One short sequence of only a few seconds showed him performing a Carmo (?) type levitation, the one that Jeff Atkins did on the Paul Daniels show some time ago. The make up, the costumes the theatricality of it all can only be described in one word . . . stunning. If the rest of the show compares favourably with this little clip we are in for a treat when it happens. I hope it does.

As a follow on from the above, there hasn't been much in the way of big time magic in the London theatre for quite a time. There was a show at the Pheonix Theatre for a while and John Wade starred in a smaller production at the Mayfair - and of course Paul Daniels' marathon at the Prince of Wales for fourteen months The first two shows were lightweight productions and we all know that although the P.D. show was presented at one of the West End's largest theatres, Paul carried the whole show on sheer personality and not on spectacle.

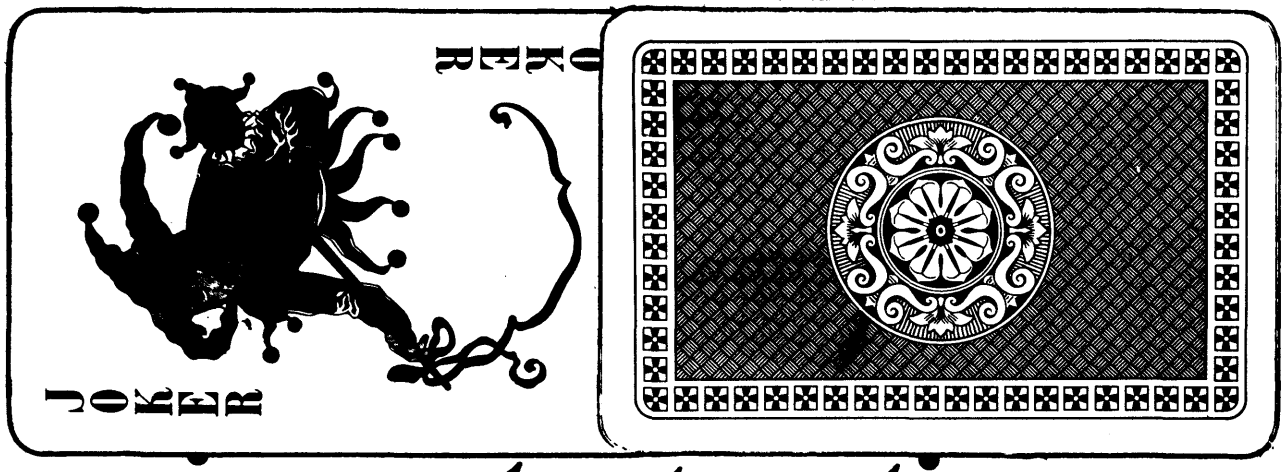
Apart from anything else the Brachetti production promised lavish costumes and spectacle on a scale rarely seen in London for many a year.

Congratulations to Bob Read who was runner up in a close up magic competition in Las Vegas recently. Paul Gertner was the winner. They tell me that magicians were crawling out of the woodwork to get into this competition because it was the first time that a substantial cash prize had been awarded in such an event. I believe the figure was $9,000. Albert Goshman came in at number five. Maybe he was just lucky.

I know in my heart that this column should have been given over to Ken Brooke who passed away recently. I have deliberately avoided doing so because I have already written about just that in another publication and someone else has probably done something on the subject for this magazine. May he rest in peace.

Goodbye, Patrick Page

fake cards



important notice

As many customers will know, the supply of American 'Fox Lake Aviator' fake cards has become increasingly erratic in the past few years. Often certain fake cards have been in short supply or have been temporarily unavailable.

As a result we have been slowly converting many of our special decks to the Piatnic range of 'Classic' cards.

We have now taken delivery of our first consignment of the brand new range of fake cards especially printed by the Piatnic Playing Card Company in Austria. The cards are standard 'English and American' design and size. Standard court cards and indices. These beautifully printed cards are in many ways superior to the Fox Lake Aviator cards. They fan and handle very smoothly, and the fakes are indetectable when inserted in a regular deck. They are printed on better quality stock and do not have a tendency to bow.

Most important of all we have been Guaranteed a regular and continuing supply of these cards and will be able to maintain stocks of matching fake cards, all with the same geometric design illustrated above.

For your convenience I list below details of the fakes currently available. We supply instructions where necessary.

We will, of course continue to stock Aviator, Bee, Bicycle, Tally-Ho, Steamboat, etc. We do, however, feel that our customers will appreciate that we plan to slowly change over all fake decks to the superior Piatnic cards, and we do not plan to replace stocks of Fox Lake fakes as they become exhausted.

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VOLUME 7 NUMBER 10

Pabular

KEN BROOKE
A LIFETIME OF JOY

A TRIBUTE TO KEN BROOKE
Fred Robinson

With the passing of Ken Brooke, I lost a friend and magic lost one of its most colourful and popular characters.

Known to countless magicians, throughout the world, who witnessed his unique brand of salesmanship, he demonstrated his wares, both at conventions and at "The Magic Place". He was, without question, the finest demonstrator of magic, during this era and, possibly, any other.

To miss the opportunity of seeing Ken in action, was, to most magicians, unthinkable. His "sales pitches" were among the highlights of any convention. To call them demonstrations would be a misnomer. They were entertaining presentations, by an outstanding performer; as carefully rehearsed as the act of the most fastidious artiste.

Gifted as Ken undoubtedly was, it would be misleading and unjust to attribute his success to inherent talent, alone. Underlying this success was his immense capacity for sheer hard work and attention to detail. Years, as a professional performer, had provided him with the experience to see the entertainment potential in an effect, before deciding to put it on the market. The instructions, accompanying such tricks, provided a wealth of advice to the purchaser, enabling him to extract the maximum reaction, from his audience.

One can see evidence, of this truth, in the number of performers, currently featuring such effects as the Malini Egg Bag, Nudist Pack, Chop Cup, Multiplying Bottles, Confabulation etc. etc. Behind these tricks and many others, one can discern the influence of Ken Brooke.

As far as I am aware, Ken did not invent a single trick. Certainly, he never made any claim to having done so. His great contribution was to breathe life into many effects, by providing them with professional routines. These, he then proceeded to promote by performing them to potential customers. Advertising, through the magical press, also played its part. Punters learned to trust the man, behind those persuasive advertisements, knowing that they would not be throwing their money away, on some "pipe dream".

Ken's influence, for the betterment of our art, extended far deeper than is generally realised. In paying his personal tribute, during the funeral service, John Fisher remarked upon how valuable he had always found Ken's judgement to be, regarding magicians and their acts. For readers, outside of these islands, John is the T.V. producer, to whom we are indebted for the excellent Paul Daniels magic series. Paul himself, when asked, during a radio interview, who had been the greatest influence in his career, replied, "Someone you may never have heard of — Ken Brooke."

Many leading magicians regularly sought his advice. One, to my personal knowledge, was that now legendary figure, Fred Kaps. That these people, at the top of their respective fields, should have taken Ken's advice, is further evidence of the respect, with which his knowledge and experience were regarded.

It is only when one reflects upon the various aspects, of magic and magicians, with which he has been associated, that the total sum, of his valuable contributions, becomes apparent.

Ken Brooke left a legacy — a legacy, from which magicians of today and of the future, will continue to draw sustenance, during the years ahead.

This brief record of Ken's contribution to magic does nothing to account for his popularity. A popularity not only amongst magicians but also amongst those, with whom he came into contact, away from the magic scene. We, who came to know him intimately, can possibly claim to give a few indications.

Hiding behind that bold, confident and sometimes abrasive manner, was a highly sensative and humane person. One, who had sincere compassion for people in trouble and who was quick to show his concern, in a practical way. His generosity was boundless. Giving pleasure to others was part of his normal lifestyle. Utterly unselfish, he shared what he had with his friends. It is impossible to imagine that he was ever guilty of any mean or petty action.

His long and distressing illness revealed, to me personally, that his thought for others remained undiminished, despite his own disability. He was completely devoid of self pity. My last remembrance of him is the broad smile, across his face, as he stood at the door, when I turned to wave, what proved to be, the last good-bye.

The last booklet that Ken published, was a collection of many of the "bits of business", which he used. It was compiled during the latter stages of his illness, when he was severely incapacitated.

That he should have entitled this collection "A Lifetime of Joy" during such a dark period in his life, is more revealing, of the real Ken Brooke, than any words of mine could be. A suitable note to bring this tribute to a close.

NIL SEPERATUM EST . . . .
Stephen Tucker

I'm sure that all of you are familiar with an effect known as 'The Two Card Trick'. It made use of a double faced card and two normal cards and a series of transpositions were performed using the trio. (Only two cards seemed to be in evidence.) I think, though I'm not too sure that the effect is one of Bert Allerton's. Well, the following are my ideas on the original and uses just two cards, the double facer and one regular card. The effect is a three phase routine that lasts just over 1 minute . . . . about 30 seconds are taken up having the cards signed!!

You'll need a double faced card with let's assume . . . . Ten of Spades/Ten of Hearts. This card can be found in the Piatnic double-faced deck No: 1300 54. Let's also assume that your regular card is the Ten of Spades and it has a Red back.

Set the cards with the Ten of Spades beneath the Ten of Hearts, both face up. Apparently show both backs to be Red by use of the Hamman All-backs count. (This is done casually and no comment is made during the display . . . . Let the spectator's eye's do all the explaining.

Flip the regular Spade card face down atop the Heart card and ask . . . "Which card is on top??" . . . . Once the reply is received you lift the top card up and show it's face to the spectator as you say . . "Correct."

Fig: A depicts this display of the card from the spectator's view-point, note that the card in your left hand (Double-facer.) is not visible to the spectator. Study the position of your left hand in the illustration, as you will simulate this with an empty hand in a few seconds . . . .

Explain that the Red and Black Ten are lovers and you'll show everyone how lovers behave . . . .

Place the Spade card back on the double facer as you patter. You now appear to lift up the Spade card again, but in reality you lift BOTH cards and display the face of the two cards held as one to the spectator in the same manner as illustrated in Fig: A. This time your left hand is completely empty, but it must assume the position depicted, as if it holds the Heart card. Place the apparent single Spade card face down on your close-up-mat. (Handle this card as you would a double lift . . . . Explain that the Spade had to go away, place card on table . . . . but the Heart card decided to follow, Place you right hand onto your left, as if covering the apparent Heart card thought to be within. Slowly rub the card away?? . . . . Show that the Heart card has vanished. After a few seconds, spread the pair on the table to reveal the Heart card back beneath the Spade. Flip the Spade face up to reveal both card's faces.

That takes care of the 1st phase . . . . Now pick both cards up again, but as you do so turn them over and spread off the double facer (Spade side up) onto your left hand. The regular card is face down and will be assumed to be the Heart card. This thought is re-inforced by repeating the double lift display to apparently show that the top face down card is the Ten of Hearts. Place the double back into your left hand and thumb off the regular card onto the spectator's hand, as you explain you'll show them again???

The spectator thinks he has the Heart card, but he in fact has the Spade. You have the double faced card Spade side uppermost.

As you hand the spectator his card . . . . You push the double facer to your fingertips and as your right hand returns to cover the apparent Spade card, it flips the card over so that it is now Heart side uppermost.

Repeat the rubbing away?? of your card, but when you separate your hands . . . . Your Spade card has not flown as before . . . . It has changed into the Heart card. When the spectator looks at the card he holds he finds the Spade card. (Transposition complete.) You patter to the effect that the Spade tried to go to the Heart, but the Heart also tried to go to the Spade and they must have past each other in the process . . . . Now for the final phase . . . .

Place the regular Spade card atop the Heart and repeat the turning over of the two and spreading the double facer Spade side up into the left hand, as before.

You now have the real Spade in your right hand (Face down) and the apparent Spade in your left hand (Face up).

Place the face down card on the spectator's hand again and the double faced card into your pocket.

Click your fingers, have the spectator show that he now has both cards again??? He only has one card and it isn't the Heart that he thought it was . . . . It's the Spade you just put in your pocket.

Reach in and withdraw the D/F Heart side up, then immediately put it back in your pocket and the other card too!!

"Well you know how impulsive lovers are." You conclude, as you decide to try something else . . . .

NOTES*** If you like (AND I ADVISE IT.) you could have the two cards signed before you begin. YOU have previously signed the SPADE side of the D/F card, so you now sign the face of the real Spade card. (In exactly the same manner!!) Have the spectator sign the face of the Heart Card and then proceed into the effect.

I am sure that you'll be able to add other phases to the routine, but performed at a brisk pace with good patter the above will serve you well. Try to get a D/F card with a King and Queen depicted . . . . You may have to make one!!

Rattles

EDITORIAL

My comments in Vol 7 No 8, regarding close-up at children's parties, brought a very interesting response. It would seem that quite a lot of readers are already doing this, on a regular basis.

Terry Machin from Southend-on-Sea was one of the first people to let me know his feelings and experiences, on the subject. Terry is a full time professional, who makes a fair living by doing Kid shows in the daytime and table hopping at night. He is one of the team of table hoppers at the Dickens wine bar, in Southend. Other regulars, at this venue include Dick Turpin, Don Simpson, Brian Oakes and Alan Rentcombe.

(So if you find yourself at a loose end, any time that you are in the area, pop along there — there is nearly always some magic going on).

Anyway, to return to the subject of close-up for kids. Terry says that he usually finds this to be most successful with the older age groups (7 to 12). As this is an age range that most kids entertainers shy away from, being beyond the "Run Rabbit Run" level, he has been able to increase his workload, by catering for them. Obviously he avoids the more complex routines — mentalism and esoteric card work are out. The items used must be simple in effect yet thoroughly baffling. His most popular are the Sponge Balls, Haunted Handkerchief (George Blake version), Chop Cup and simple (in plot — Terry is very skillful) card effects.

The show is presented in the following manner. No tables are used. The children sit on the floor in a semi circle. If there are more than six or eight they are formed into two rows. The smaller ones sit in front, the bigger ones kneel behind them, or else sit on chairs. Terry works, sitting or kneeling on the floor. This obviously rules out any lapping or rear of table expedients. The show lasts for 30 to 40 minutes, during which time, every child has an opportunity to participate in something. Children are not called out to assist. They stay where they are and participate from their places. Terry reaches out to them, when he requires something to be held or a card to be taken.

Another reader, who has had some expeience in the field, is Ferry Gerats, from Groesbeek in Holland. He has promised some info on his approach, in the near future. Meanwhile he told me a story, which holds some food for thought.

One of the magic societies, to which he belongs, recently staged a competition for the best children's entertainer. Ferry entered and performed close-up magic. The judges awarded him first prize. This apparently unleashed a storm of controversey. Many people said that children's magic must be stand up magic, done on the stage etc. . etc.

It was interesting to notice that in the January 1983 Magigram Smartie Artie outlined a close-up effect for children, which he uses to entertain the early arrivals at a party and keep them occupied, while the others get there. It was a paddle routine, marketed by Supreme.

Some years ago, before I really went into children's magic, I was called upon to entertain the kids at my nephew's party. There were not many there, so I got them to sit around the table, while I did the Chop Cup, Sponge Balls. Cannibal Cards etc. All of these went down well. Then came the Han Ping Chein Coins Through Table. I really hammed this up, putting my ear right against the table top, to listen for the "soft spot". When I looked up, all the children had disappeared. They had all ducked under the table, to watch the coins coming through!

* * * →

By now, most readers will have heard, elsewhere (Pat Page mentioned it in the previous issue), of Bob Read's success, in coming second in the all-comers close-up competition, in Las Vegas. It was organised by Joe Stevens, for his Close-Up Seminar. There was some pretty substantial prize money involved, which attracted quite a few international "big names". Al Goshman was one, John Cornelius another. In the event, the winner was Paul Gertner and third place went to Michael Webber. This is, of course, great news for British magic, in general and even greater news for Bob Read, in particular. We are especially pleased, at Pabular, to add our congratulations to the host of others, which he is no doubt receiving.

* * *

As I write this, I have just received details from Martin Breese, with regard to his close-up seminar. This takes place during the week commencing May 9th. Unfortunately, I doubt if the magazine will be published by then. When you read this, it will possibly (most likely) be too late. The accent will be on commercial close-up. There will be several lectures/ demonstrations by Carl Dreher, of Dallas Texas. Others taking part will be Billy McComb, Brian Sinclair, Rex Cooper, Eric Mason, Terry Machin and Barry Dekker. If I can manage to get along for one or two of the sessions, a report will appear in the next edition.

REPEAT BURNED MATCH
Mark Weston

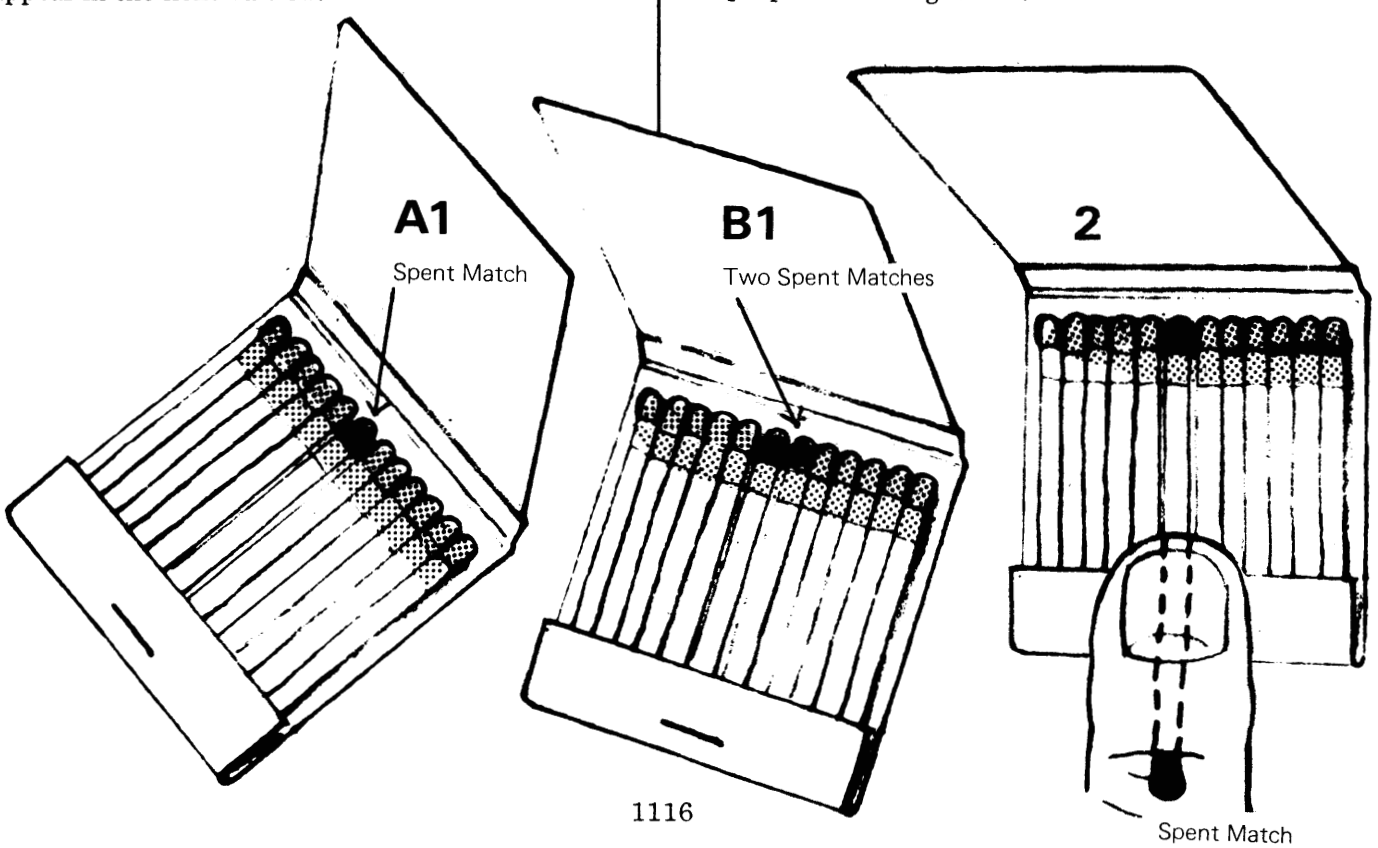
Whilst the idea of burning a book match then passing the burned match back to the book of matches is a very nice item for the layman . . the repeat of the effect is so much better and to the layman a real baffler.

The method is quite simple in operation . . . two books of matches are needed . . . they are identical. Prepare by opening the books then bend one match forward in book "A" somewhere near the middle of the book, this match is lit using a separate cigarette lighter and immediately blown out . . . thus we have a spent match inside the booklet stuck fast at a position about the middle of the match booklet. see Figs. 1 and 2.

Booklet "B" is treated in the same manner as booklet "A", Except that TWO MATCHES TOGETHER IN THE MIDDLE OF THE BOOKLET are lit and blown out . . . thus we have TWO spent matches in Book "B" at the same position as the one spent match in booklet "A".

Presentation

Booklet "A" is placed into the MATCH POCKET of the performer's jacket on the right side, whilst booklet "B" goes into the pocket proper on the right side.

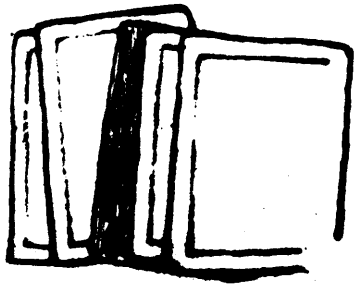


Performance

When performing the routine, the normal burned match effect is presented, as this is generally known to all magicians a brief explanation only will suffice . . . . . When ready to perform the magician removes booklet "A" from the match pocket on the right side and opening the book towards himself by using the right thumb . . the thumb touches the top of the spent match in the middle of the book and doubles this match downwards as in Fig. 2, the LEFT THUMB now takes over and covers the spent match from the eyes of the spectators . . . timing is such that the magician appears to merely remove a book of matches and to open the book for all to see. Now the magician quite openly PULLS OUT A MATCH FROM THE MIDDLE OF THE BOOKLET as near as possible to the spent match hidden under the left thumb, this is handed to the spectator and he is asked to strike the match on the striker pad at the rear of the packet, during this action the magician first thumbs the hidden match back inside the booklet before closing the booklet and offering the back to spectator so he may strike the removed match on the striker pad. Immediately the match lights it is blown out by the performer who then hands the booklet to the spectator to hold whilst he (the performer) takes the spent match from the spectator. The performer now draws attention to the spent match and the booklet held by the spectator . . he then executes a French Drop with the match and makes a throwing movement towards the booklet . . . the match disappears and spectator opens the booklet to find the spent match has arrived back inside the booklet in it's original position. That is the original routine. I'm afraid I do not know the originator of this.

The Repeat

The above is performed as stated and to the spectators the effect is finished . . . . the performer now returns the used booklet "A" to it's original position INSIDE THE MATCH POCKET of the jacket on the right side. After a moment the performer offers to repeat the effect and accordingly removes the booklet again from his pocket except that this time it is BOOKLET "B" that is removed unknown and unsuspected from the pocket proper. Now the same effect is repeated, the handling is exactly as before, one spend match being hidden from view under the left thumb. Now when the spectator is shown the booklet he can see this already contains the spent match just used (or so it appears). Magician removes a new match as before from a central position next to the spent match, this is handed to spectator as before and magician allows him to strike the new match . . again during the closing of the booklet the hidden spent match is thumbed back inside the booklet. Booklet is handed to spectator whilst magician performs the French Drop with the spent match and throws the invisible match towards the booklet. Booklet is opened by the spectator and NOW THIS IS FOUND TO CONTAIN TWO SPENT MATCHES . . . . BOTH STUCK FAST IN THEIR ORIGINAL POSITIONS INSIDE THE BOOKLET.



ODDMENT
Phil Goldstein

While there have been a variety of similar routines in print, the starting point for this routine is Karl Fulves' "A Curious Problem" (in "Packet Switches, Part One", 1973). This approach follows the plot of that effect, but the handling is rather different.

An eight-card set-up is required: the four jacks above the four aces, in any suit order. The eighth card from the top is crimped.

1) Holding the pack face down, Slip Cut the top card to the center of the deck, obtaining a left little finger break above that card. You are ready to begin. Explain that the spectator is about to select a card, and that any card may be chosen except for the four aces. Flip the block of seven cards at the crimp face up. Spread over the top three cards, displaying the four aces (with three jacks hidden behind them), stating that you will leave the aces face up on top of the pack so as to avoid having one of them chosen. Square the spread cards.

2) Tell the spectator, "You may choose any card from the balance of the pack." Run your left thumb down the corner of the pack, requesting the spectator to tell you when to stop.

Force the jack from beneath the break as per the standard Riffle Force. Cut the deck at the break, allowing the spectator to remove the force card.

3) As the spectator notes the selection, obtain a break beneath the fifth card from the top (the first jack in the seven-card face up stack). Take the selection from the spectator, and apparently insert it back into the center of the deck. In fact, utilize Tilt technique to place the selected card face down into the break.

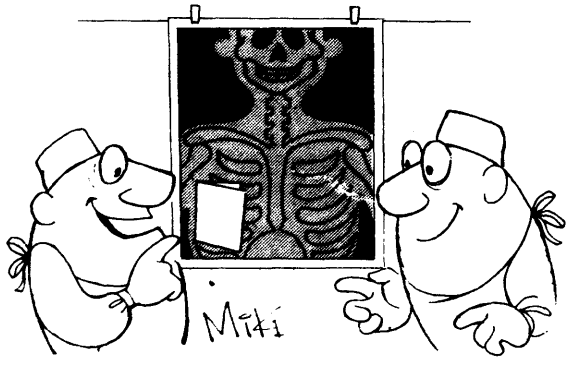
4) State that you will use the aces to locate the chosen card. Flip the entire eight-card block atop the pack face down. (This is easily done, thanks to the natural break between the face up and face down stocks.) The top five cards are now lifted off of the pack. The quickest way to do this is to grasp the pack with the right hand from above. The right thumb easily picks up the top three cards, as the third card down (the selection) is reversed. Use the right thumb tip to pick up two more cards, and lift off all five top cards. Put the balance of the pack aside.

5) Ascanio Spread, displaying four face down cards. Square the packet. Say that you will cause the selection to fly from the pack to the center of the packet. Snap your fingers. Spread the packet, showing the selected jack face up in the center.

6) Extract the face up jack. Turn that card face down, and place it on top of the packet. Perform a Half-Pass to secretly reverse the lowermost card.

7) Announce that you will do another bit of magic with the five-card packet. As you say this, perform a Five-Card Jordan Count, displaying five face down cards. (In order to be consistent with previous actions, it is best to do this count from a Biddle Grip).

8) Say, "I shall cause the odd card to reverse itself in the center of the packet." Snap your fingers. Spread the cards, displaying an ace face up in the center. You have apparently made a mistake, as the spectators assume that the chosen jack is the odd card, among four aces. Turn over the fan, showing that in fact the reversed ace is the odd card among four jacks.



'And that white patch on the X-ray is his wallet!'

MICRO MAGIC
Les Johnson

David Hawkins item "Human Error" (Vol 7 No 8), prompted Les to send in the following. Using a Sharp PC-1251 pocket computer. This particular model has a liquid crystal display of 24 characters. 18 different programs can be defined and are instantly available, at the touch of a key. They are even retained, when the machine is switched off. No doubt there are other makes with similar attributes.

Effect

A spectator freely selects any card. The computer is introduced and switched on. It flashes up a series of questions/statements, which the spectator answers verbally. Finally, it reveals the name of the card.

This can be repeated several times. The magician does not see the card, until its name has been disclosed. Finally, the spectator is told to merely think of any card. Again the process is repeated. This time, however, the computer gets into an argument with the spectator. The conclusion is that the computer gives in and throws up a humourous message, which incorporates the assistant's name.

Requirements

A pocket computer of the type specified above or similar. A pack of cards.

Preparation

The cards are set up in the Si Stebbins system.

The computer is set up as per the table, below. Five programs are defined — "C", "H", "S", "D" and "X". The first four are similar in structure, with just slight variations in the wording, suits etc. Anybody who obtains one of these computers will easily manage this operation.

```
10:   "C": AREAD C:C=C+3
20:   WAIT 300
30:   PRINT "PLEASE CONCENTRATE"
```

```
 40:   PRINT "A RED CARD"
 50:   PRINT "LET ME THINK . . . "
 70:   IF C>=15 LET C=C—13
 71:   IF C< =6 PRINT "A LOW CARD . . ."
 72:   IF (C > 6) AND (C < 10) PRINT "A
         MEDIUM VALUE CARD . . ."
 73:   IF C > =10 PRINT "A HIGH CARD . . ."
 74:   WAIT
 75:   IF C > =11 GOTO 90
 80:   PRINT USING "# # # "; C; "OF HEARTS!"
 85:   END
 90:   IF C=11 LET B$= "JACK"
100:   IF C=12 LET B$= "QUEEN"
110:   IF C=13 LET B$= "KING"
120:   IF C=14 LET B$= "ACE"
130:   PRINT B$; "OF HEARTS!!"
140:   END

210:   "H": AREAD H:H=H+3
220:   WAIT 300
230:   PRINT "I WILL READ YOUR MIND"
240:   PRINT "THINK HARD . . ."
250:   PRINT "YES, I AM GETTING IT"
270:   IF H > =15 LET H=H—13
271:   IF H< =6 PRINT "A LOW CARD . . ."
272:   IF (H > 6) AND (H < 10) PRINT "A
         MEDIUM SORT OF CARD . . ."
273:   IF H > =10 PRINT "A HIGH VALUE
         CARD . . ."
274:   WAIT
275:   IF H > =11 GOTO 290
280:   PRINT USING " # # # "; H; "OF
         SPADES!!"
285:   END
290:   IF H=11 LET B$= "JACK"
300:   IF H=12 LET B$= "QUEEN"
310:   IF H=13 LET B$= "KING"
320:   IF H=14 LET B$= "ACE"
330:   PRINT B$; "OF SPADES!!"
340:   END

410:   "S": AREAD S:S=S+3
420:   WAIT 300
430:   PRINT "MAKE YOUR MIND BLANK!"
440:   PRINT "THAT WAS QUICK!!"
450:   PRINT "DEFINITELY RED"
470:   IF S > =15 LET S=S—13
471;   IF S< =6 PRINT "A FAIRLY LOW
         CARD . . ."
472:   IF (S > 6) AND (S < 10) PRINT "A
         MEDIUM VALUE CARD . . ."
473:   IF S > =10 PRINT "A HIGH SORT OF
         CARD . . ."
474:   WAIT
475:   IF S > =11 GOTO 490
480:   PRINT USING "# # # "; S; "OF
         DIAMONDS!!"
485:   END
490:   IF S=11 LET B$= "JACK"
500:   IF S=12 LET B$= "QUEEN"
510:   IF S=13 LET B$= "KING"
520:   IF S=14 LET B$= "ACE"
530:   PRINT B$; "OF DIAMONDS!!"
540:   END

610:   "D": AREAD D:D=D+3
620:   WAIT 300
630:   PRINT "THINK OF YOUR CARD"
640:   PRINT "PROBABLY RED . . ."
650:   PRINT "NO, IT MUST BE BLACK . . ."
670:   IF D > =15 LET D=D—13
671:   IF D< =6 PRINT "A RATHER LOW
         CARD . . ."
672:   IF (D > 6) AND (D < 10) PRINT "A
         MIDDLE VALUE . . ."
673:   IF D > =10 PRINT "A PRETTY HIGH
         CARD . . ."
674:   WAIT
675:   IF D > =11 GOTO 690
680:   PRINT USING "# # #"; D; "OF CLUBS!!"
685:   END
690:   IF D=11 LET B$= "JACK"
700:   IF D=12 LET B$= "QUEEN"
710:   IF D=13 LET B$= "KING"
720:   IF D=14 LET B$= "ACE"
730:   PRINT B$; "OF CLUBS!!"
740:   END

810:   "X"
820:   WAIT 300
830:   PRINT "HELLO, THERE!"
840:   INPUT "WHAT IS YOUR NAME?", B$
850:   PRINT "LET ME THINK . . ."
860:   PRINT "NOT A PICTURE . . ."
870:   PRINT "NOT THE JOKER!!"
880:   PRINT "SIX OF CLUBS!!"
885:   PRINT "NO'? ARE YOU SURE?"
890:   PRINT "IT MUST BE SIX OF CLUBS!"
900:   PRINT "/@£&&*' () *£@/+**&&&"
910:   WAIT
920:   PRINT "AW, SOD IT, ";B$; "!!"
930:   END
```

Working and Presentation

The computer has merely been set up to read off the Si Stebbins system. This will mean that, if you press the keys, which correspond with the value of any one card, the name of the next card in the sequence will eventually come up on the digital display. What Les has done, is to put in a few questions/statements, so that the computer appears to be reading the person's mind and gradually working towards the card, rather than just naming it outright, as a known fact.

Start off by introducing the computer and explaining its amazing power, to read minds. Do not switch it on just yet. Bring out the cards and give them a false shuffle, retaining the set up. Have a spectator choose any card. Cut the pack, at

the point of selection and complete the cut, placing the card, which was immediately above the spectator's on the face of the pack.

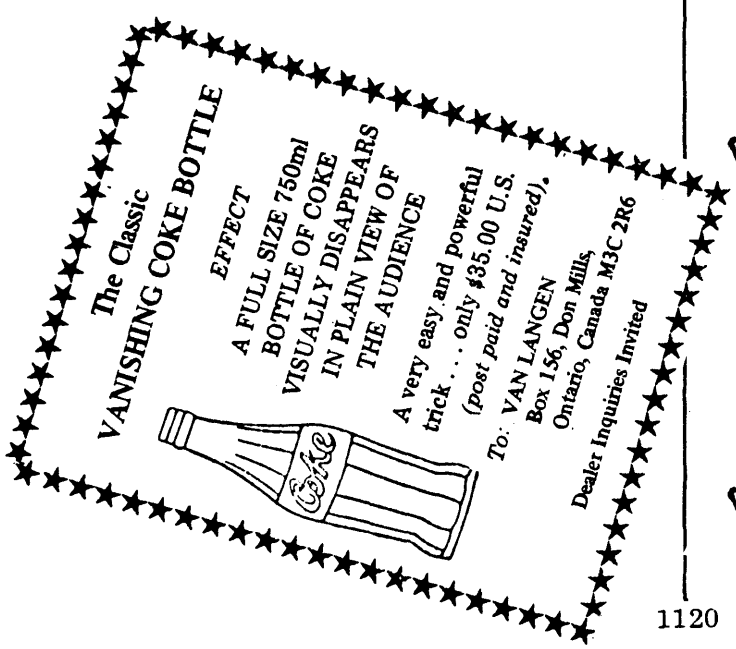
Place the pack, on the table, glimpsing the face card, in the process. Ask the spectator to show the card around but to make sure that the computer does not see it (nor you, for that matter).

Assume, for the sake of clarity, that the card that you have just glimpsed is the Five of Clubs. You know, immediately that the spectator's card will be the Eight of Hearts. However, you do not even need to work this out for yourself. The computer will do it for you. All that you need to do is to pick it up and turn it towards yourself, as you switch on. Quickly press 5, press 'def' key and press C. The following will then happen. You place the computer down with the display towards the spectator. Firstly it will say, "Please concentrate" then "A red card . . . let me think." A slight pause, followed by "A medium value card." Another pause and then "The Eight of Hearts!"

Had the glimpsed card been the Nine of Spades, you would have pressed 9 'def' S. This would have resulted in, "Make your mind a blank . . That was quick! . . . . . Definitely red . . . . A high sort of card . . . Queen of Diamonds!"

Do this once or twice, naming random selected cards. Finally, choose a likely looking victim and have him simply think of a card. This time all that you need to do is to press the 'def' key and X. This will produce the following:—

Hello there! . . . What is your name?" Here the spectators name is entered. "Let me think . . . Not a picture . . . Not the joker . . . Six of Clubs!! . . . No? . . . Are you sure? . . . It must be the Six of Clubs! . . ./@£&&*'()*£@/+***&&& Aw, Sod it, spectator's name!!"



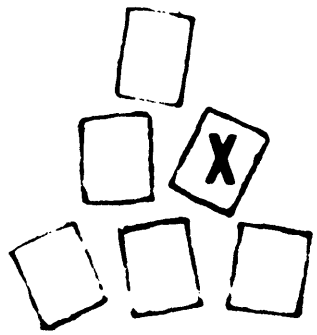


Fig 1

TRIANGLE PREDICTION
Ron Lashbrook

Roxy's "Zig Zag Prediction, outlined in Vol 7 No. 8, prompted Ron Lashbrook to send in his version. In this, six envelopes are used instead of four. They are laid out, in a triangular formation as in Fig. 1. The prediction/force is marked with an X in the picture.

A spectator throws a dice and, whatever number happens to land face upwards, is the number to which the performer counts.

The various diagrams explain it all. Simply count as per the numbers marked in on the sketches. The only exception is if a one is thrown. In this case, count backwards, starting at six and ending on the force envelope.

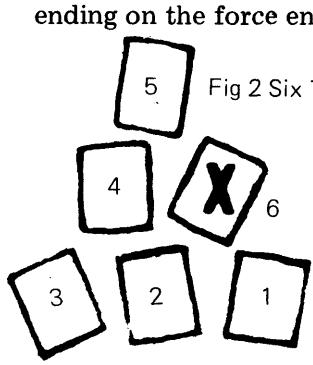


Fig 2 Six Thrown

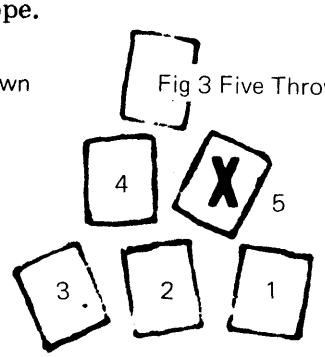


Fig 3 Five Throwr

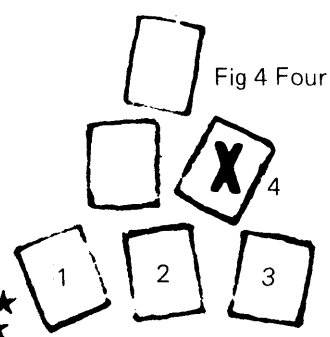


Fig 4 Four Thrown

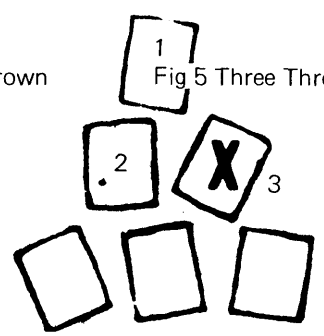


Fig 5 Three Throw

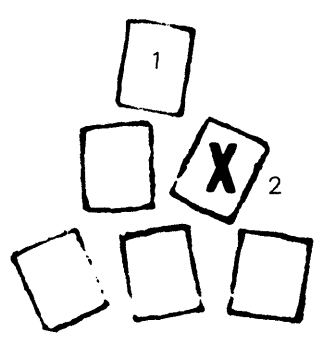


Fig 6 Two Thrown

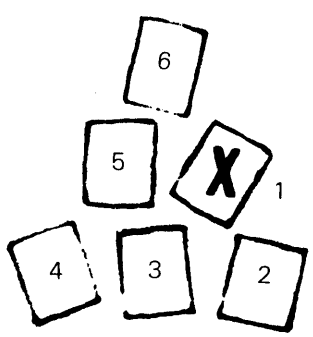


Fig 7 One Thrown

REVIEWS

MARKED Manual of Marked Card Magic compiled by Martin Breese and Ted Lesley. Published by Martin Breese Ltd. 31, Richmond Way, London W.14. Price £4.25 plus postage.

8½" x 11½", Soft bound. Offset printed. 19 pages of text. Designed by Eric Mason, illustrated by Jat. 17 tricks described.

Many years ago, when working in Hamley's magic department, I was given some marked cards to sell. I did not manage to sell very many, purely and simply because I could not find anything much to do with them. There is very little written in magical literature on the subject. This is amazing really. Especially when you stop to consider that the first thing that the layman always suspects a magician of using is marked cards. Really they are like mirrors or the sleeves. The layman explains everything by, "its done with mirrors", "its up his sleeve" or "he uses marked cards". Yet, as we all know, magicians use these things very, very sparingly, if at all.

Such devices can, however, be employed provided that they are used in subtle, devious ways. They should be a small part of the secret, not its entirity. Many of the items, in this book, use the marked pack in conjunction with a stack. This is a lethal combination from which miracles can be made; PHOTOSTATIC REFLEXES by Schybol and Bacia is such a creation. Almost identical in method but totally different in effect, is Rudolph Braunmueller's MASS CLAIRVOYANCE. The former is a close-up effect, wherein the spectator cuts the cards into a number of heaps. The magician names the cards ON THE BOTTOM of each heap by looking at their "photostatic reflexes". The latter is a cabaret presentation, in which the performer names cards, who's faces and backs he cannot see.

DOUBLE THOUGHT by Al Koran is one of the subtlest uses of a marked pack, ever conceived. It has already appeared in print, in "PROFESSIONAL PRESENTATIONS". It is still well worth reprinting here. I saw Koran perform this and can vouch for its sheer impossibility. Not only do you devine which card a spectator selected he also devines the one, which you chose. Very bold and very subtle. Marked cards will never be suspected.

Ted Lesley describes an elaborate but very commercial prediction effect. This is one of the undoubted plums of the book for the stage worker. It is entitled A LETTER BY PUNX. It is more of interest though because of the way, in which a prediction is placed into a sealed envelope, under the eyes of the audience (Very reminiscent, in some ways of Koran's GOLDEN MEDALLION) than for its use of marked cards.

Ted Lesley achieves his finest hour, for my money, with an item called MEMORY. The basic effect, if you boil it down, is that a spectator puts a card, face down on the table. The magician looks at the back and tells him what it is! It may seem childish, when it is put like that. There are, however two things which make it work. One is the presentation story. The other is a throw off, of such devilish and inspired ingenuity that I fell about laughing at its sheer audacity. You could only use it on the same audience once but, as Al Leech said, "Of such bold malarkey is real magic made."

The final item is by Roger Crosthwaite. Quite why it has been included in this book, I am not sure. It does use marked cards but they are E.S.P. cards and only five different designs. It is a first class development of its genre but has somehow found its way into the wrong book (in my opinion).

To sum up, I would say that this is a worthwhile book. I wish, that it had been written ten years ago. I could have made good use of it, in those days and would have sold a lot of marked cards. Perhaps it will inspire one or two other people to develop a few ideas with these much neglected tools of our trade.

In his introduction, Martin mentions that he has some excellent marked packs, made by Ted Lesley. I have not actually seen or handled these, so I cannot pass an opinion. Any kind of marked pack will serve to perform the magic, in this book. Recommended.

Re-Issue: The Last Word on Cards compiled by W. F. (Rufus) Steele. Published by Magico Magazine, P.O.Box 156, New York, N.Y.C. 10002-0156. Price six dollars plus postage.

In these days of cheap, offset printing, when every babe in arms seems to be rushing into print with his latest book of wonders, one is forced to question the necessity of reprinting some of the forgotten titles of yesterday. Does it make sense to add to the weekly avalanche of new publications by throwing in a few old ones? The answer to this question must lie in the quality and availability of the revived material. If that is the case, then there is every justification for reprinting this particular one.

The original first appeared in 1952. There are fifty-seven pages of text; no illustrations and fifty-two tricks are explained. Obviously, some of the items are not as good as others. Some

of the descriptions, especially those explaining the few moves, are not easy to follow. Once or twice, one felt that a simple sketch would have been worth several hundred words. However, having said all of this, let it be noted that the book contains several very fine items of card magic, many of which are seldom if ever seen today.

If I had to pick out the one item in the book, which most impressed me, I would plump for THE MAGIC CARD SQUARE by Bert Allerton and Robert Parrish. Consider this for an effect. The magician invites a spectator to cut off half of the pack and to put it in his pocket, without counting it. Nobody knows how many cards he has. The performer then hands him a few more cards, which he either holds or lays aside. Next, sixteen cards are dealt onto the table in four rows of four, forming a solid square. The cards are turned face upwards, when they are seen to form a magic square, adding up to the same total vertically, horizontally, diagonally and in twenty-two different ways. The total formed by the square is not the same, every time that you do the trick. Finally, for the knockout finish, the spectator takes the cards out of his pocket and counts them. He then adds the small number, which the performer handed him at the beginning. The total of the two is the same as the universal total of the magic square. The whole thing is self working. The spectator's cut decides the total of the square. The performer does not have to know how many card this is.

Having written the above, I am not saying that this is the most commercial item in the book. Far from it. SURPRISE QUICKIE by Don Alan, in which a spectator suddenly ends up holding his own chosen card and DAMMIT by Audley Walsh, where a wrong card turns into the right one, visibly and without any sleight of hand, are both worthy of inclusion in any professional performer's show.

For the person, who likes smut magic, CUPID by Paul Rosini has endless possibilities, while for the mentalist THE ZODIAC CARD MIRACLE of Eddie Fields or Lu Brent's AUTOGRAPHIC MINDS are both blockbusters, in their different ways. Also by Lu Brent is PREDICTION SUPREME. This is a version of Vernon's THE TRICK THAT CANNOT BE EXPLAINED. Brent's approach tightens this up somewhat, by using the sort of dodge that everyone will kick themselves for having overlooked.

For those, who like to give pseudo gambling demonstrations, Rufus Steele's own LECTURE WITH A COLD DECK, is a fine example of a stacked pack routine, in the same mould as the VERNON POKER DEAL and J. K. Hartman's ALL HANDS ON DECK.

There is plenty of other good stuff in the book. Marlo's AFFINITY springs to mind—a very nice idea this. There is also material by Eddie Joseph, Al Leech (several nice ideas), Bill Simon, John Platt, Bob Nelson, Bob Hummer, Jacob Daley and Oscar Weigle.

It is very refreshing, these days, to find a book of exciting, stimulating card magic, which has no Elmsley Counts, Ascanio Spreads, Atfus Moves and the like. The back cover bears the wording "This is a fifty dollar book". Whoever wrote that is dead right. At six dollars it is a give away. Every enthusiast should own a copy of this book. If you have not already got it, then now is your chance.

"Sleights and Swindles" by Jack McMillen. Distributed by Jeff Busby, 10329, MacArthur Boulevard, Suites 5 & 6, Oakland Cal 94605. U.S.A. Price 8 dollars, post paid.

These are really lecture notes. There are approximately 15 pages of typescript, duplicated and staple bound between heavy paper covers. There are ten items in all. Eight are with playing cards.

What I liked best about this material was the fact that, although most of it is devised to fit patter centred around gambling and card sharping, it gets away from all of the stacked pack "I can deal myself a winning hand" type of thing. The other appeal lies in the fact that none of the items require any real degree of digital dexterity. Mostly they centre around simple sleights, self working principles and lots of showmanship. Admittedly a bottom deal is necessary, in one effect. However, a very simple one, suitable for the item in question is given.

To me, the two "plums" of the book are "The San Francisco Shuffle" and "Don't Ever Bet on a Sure Thing". The former is a demonstration of "false" shuffling, where a red and black separation is maintained throughout. The interesting point about this sequence is that, although it purports to be a demonstration of phoney shuffles, in fact the shuffles are genuine. There are no Zarrows, Strip Outs or the like. Indeed, the payoff comes, when the spectator himself shuffles the pack and still the red/black separation is maintained. This is an amazingly subtle routine and, believe it or not, practically self working. No fake cards are involved.

The "Don't Ever Bet . . " routine is a demonstration of the Three Card Monte. It includes a very easy, workable version of the "dog-eared" card and climaxes with the complete vanish of the Lady/Ace.

Despite the abbreviated style of writing, based on the assumption that readers will have seen the author's lecture. I found this to be perfectly comprehensible and had no difficulty in sorting things out. Well worth reading.

COIN IN BOTTLE PLUS: Johnny Thompson. 16.50 dollars including Small Packet Airmail worldwide. Available from Jeff Busby Magic Inc. 10329, MacArther Boulevard, Suites 5 & 6 Oakland Calif 94605, U.S.A.

The coin in bottle is, of course a classic trick. For the lay public it is just about the strongest effect possible, using coins. There are a few others, of equal imapct - the stack of coins through a spectator's hand for instance - but not many.

Johnny Thompson's routine consists of a neat but fairly standard Coin in Bottle followed immediately by a repeat, in which the coin goes into the bottle, while the bottle penetrates the table. Basically, the principle is the well known one of vanishing a glass, wrapped up in a newspaper.

The two effects sit well together and I have no doubt that the impact of the whole routine is very strong indeed. Before reading this booklet, I would have said that the standard Coin in Bottle was untoppable. Johnny Thompson shows that this is not so. He does it and then tops it, with a finish that will leave the audience reeling.

This is very good magic; it does, however, have some limitation. You will need to perform while seated at a table (there is some lap work). You cannot have anyone behind. You will also need two spectators to assist, one sitting on your right and the other on your left. Obviously this is magic for a formal occasion and not of the any time, anywhere variety. Given those conditions, the effect will be a winner.

For your money, you will receive an 18 page, illustrated booklet which clearly details the whole thing, exactly as performed by the originator. You will also get two beautiful, injection moulded, plastic Bottle Vanish gimmicks. One is for use with brown bottles, the other for green. There is none supplied for clear bottles, so the routine needs to be worked with a coloured one. The gimmicks are perfect in colour and appearance. They also have a peg on the base so that they can safely and easily be correctly placed. They are made by Norm Nielsen and, of course, have hundreds of other uses, apart from this presentation.

No folding coin is supplied.

This routine represents a good investment for anybody, who regularly works under the conditions specified above. I do not think that it would take too much ingenuity to develop a stand up version either.

REVIEWS — Book details

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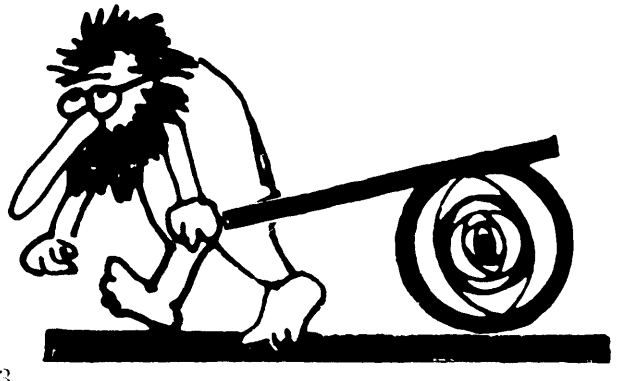
WARNING

Sending money overseas is a risky business. The risk of loss or damage is considerably higher than within the British postal system. Readers are advised to check with British dealers first. Both Geoff Malty at Repro and Martin Breese have regular overseas trading links. It is very possible that they, or Don Wallace of Magic Books by Post, can obtain many of the books etc, mentioned in these reviews. Maybe they already have them in stock.



COMPRESSION
Lawrence Frame

Effect

This is a routine, which Lawrence has used for some time. Basically, it is a version of Dai Vernon's "Twisting the Aces". The climax, which makes it very strong for laymen, is when the last ace shrinks, in the spectator's own hands.

Requirements

Needed are four aces and one miniature (patience size) ace of spades. Try to get one, with a back to match the other cards.

Set Up

With the cards face up, arrange them in the following order. On the face of the packet is the ace of diamonds. Beneath this is the ace of spades. Next comes the ace of hearts and lastly the ace of clubs. Trapped between the aces of hearts and clubs is the miniture card. It is also face upwards.

Working and Presentation

Bring out the packet and fan it, face upwards between your hands. In the process, the left fingers buckle the bottom card (ace of Clubs). This enables the right fingertips to enter into the space, below the ace of hearts and clip the miniture card against its back. During the actual action of buckling, it will be found that the left fingers can feel the edge of the small card and square it up, against the base of the thumb. This will position it correctly for the sequence and also enable the right fingertips to "know" exactly where to find it.

Do not hold the cards in a fan for too long. Just allow sufficient time for the audience to perceive that there are four aces present. The reason for this is that you must next turn the packet face down and, by buckling the bottom card, with the left hand, turn over all of the other cards, as one, disclosing the ace of spades. This is supposed to be the top card of the packet. Had the faces of the cards been seen for too long, the audience would have had time to realise that the ace of clubs should be on top.

When you turn over the block of three cards, plus the small one, the latter will ride along quite happily, inside the others. Place the block face up, square on top of the single face down card, in the left hand. Call attention to the ace of spades and explain that it is a very difficult card to control. As you say this, peel it off the packet, at the same time, turning the left hand palm down, at the wrist. This, of course, turns over all of the cards, in the left hand and hides the fact that more than one has been reversed. Hold the ace of spades, in the right hand, as the left turns over.

The right hand replaces the ace of spades, face upwards on the bottom of the left hand's face up packet. This is exactly the same as in the standard version of "Twisting the Aces". Turn the left hand palm up, once more. The face down ace of spades will be on top, hiding the fact that the aces of hearts and clubs, as well as the miniature card are all face up.

Place the right hand over the top of the packet, as though you were going to palm it. Give it a slight squeeze and then, position it for the Elmsley Count. Do not do the Vernon twisting procedure, as in the standard version. The reason why not will become apparent later. Execute the Elmsley Count. The small card will not interfere with this, nor will it be seen. The audience will be aware of three face down cards and a face up ace of hearts.

Replace the packet in the left hand. Repeat the squeezing business, then execute another Elmsley Count. This time the ace of clubs will appear to have turned face up. Also, during this count, the small card will arrive at the bottom of the packet and lie loosely on the right fingers. This will occur as the left thumb pushes over the block. With the right fingertips, pull the miniture card downwards, so that the fourth card, in the count can be placed on the bottom of the packet but above the little card. This will leave the face up ace of clubs on top.

Carefully replace the packet into the left hand, keeping the small card underneath. Turn over the top three cards as one, apparently putting the ace of clubs face down.

The above moves will leave the miniture card face up, beneath the packet and the ace of diamonds face up, second from the top. Repeat the business of squeezing the cards, then perform a Jordan Count. During the count, the ace of diamonds will show as being face up. The miniture card will automatically end up above the ace of diamonds, which will finish as the bottom card of the pile.

The left hand reaches across and draws out the face up ace of diamonds. This is turned face down and replaced on the bottom of the packet. Care must be taken not to drag out the miniture card with it. This action will leave all of the cards face down, except the little one, which is face up and second from the bottom.

Adjust the packet, so that it is held by the right hand, from above, with the fingers at the outer short end and the thumb at the inner. The left hand comes over and the thumb draws off the top card, while simultaneously the fingers pull off the bottom one. This is not a secret move. The audience should be aware of the fact that there are two cards, being pulled away together. What they should not be aware of is that the left fingertips have engaged the miniture card and are pulling it away as well. At the finish, there will be two face down cards in the left hand with the face up small card between them. The latter is, of course, unseen.

Bring the left thumb over, once more and peel off the top card, in the right hand. Take it on top of those in the left. Finally, take the last card (ace of spades) and, without allowing its face to be glimpsed, place it on top of the packet. You have apparently shown all of the cards to be face down. Square the packet, getting a little finger break below the top card. Repeat the squeezing business but, as you do so, palm the ace of spades from above the break. Do this under the guise of showing the spectator what he is supposed to do. Finally, hand the packet to the spectator and have him squeeze them. Ask him to fan the cards. Not only has the ace turned over, it has also shrunk. Say, "you must have squeezed them too hard.

The Page boy speaks....

Are first impressions always best? I've always thought so. I was looking through an old notebook of mine in which I used to keep notes of the effects I performed. Hold it. Let me start again. When I first started performing an act of magic as opposed to doing the odd trick, I kept a record of every show I did. Things like the date, the place, the fee, and a list of the effects performed at that show.

I never made a note of how the act registered, as long as the act went reasonably well I thought it was a success. The real disasters I will remember to my dying day, and there are a few which I will come to in a moment. Back to the note book. I kept this record of effects etc. because I had read in a magic book that one should always keep such records just in case the act was rebooked at that venue. If that happened all you had to do was to open the book, see what tricks you had performed, and change the the act accordingly. Change the act? I had sweated blood rehearsing the few tricks I had and never realised how difficult it was going to be putting together a new bunch of effects.

I remember once turning up to perform at one place to discover that I had to perform two acts. Two fifteen minute spots, and I had one act lasting that long; but I did it. I had to. I needed the money.

Back to the notebook. On looking through it I realise I am still performing two of the effects I was doing then, thirty years ago.

Last time out I mentioned The Sugar Cube Trick as performed by Haba Haba Al in Chicago. There is a parallel there with my two tricks. The first time I saw Al do it he knocked me out. As long as I live I will remember the effect he had on me. He was doing something I had never seen before and although I knew the method instantly as it had been around since the dawn of magic, he was doing things with it that were completely new to me. This is why I ask again, Are first impressions always best? I still say yes.

Back to the notebook. One of the effects I did then was the levitation of a glass of beer. It was a very good closing trick. It had a nice introduction to it patterwise, the effect was very visual, and it had a great applause pulling finish as I drank the beer and the pianist gave me a glissando to point it up, followed by a heavy chord in G and then played me off.

One night disaster struck. Halfway through the routine the thread broke. The glass dropped to the floor like a rocket, smashing all over the stage, glass and liquid everywhere. I had no finish to the act. I apologised meekly and walked off. The guy who owned the place was mad. The girl singer who was following me was mad. I must have been mad to think it was a good trick and now I suddenly remember why I stopped doing it. First impressions. Bull . . .t.

Goodbye, Patrick Page

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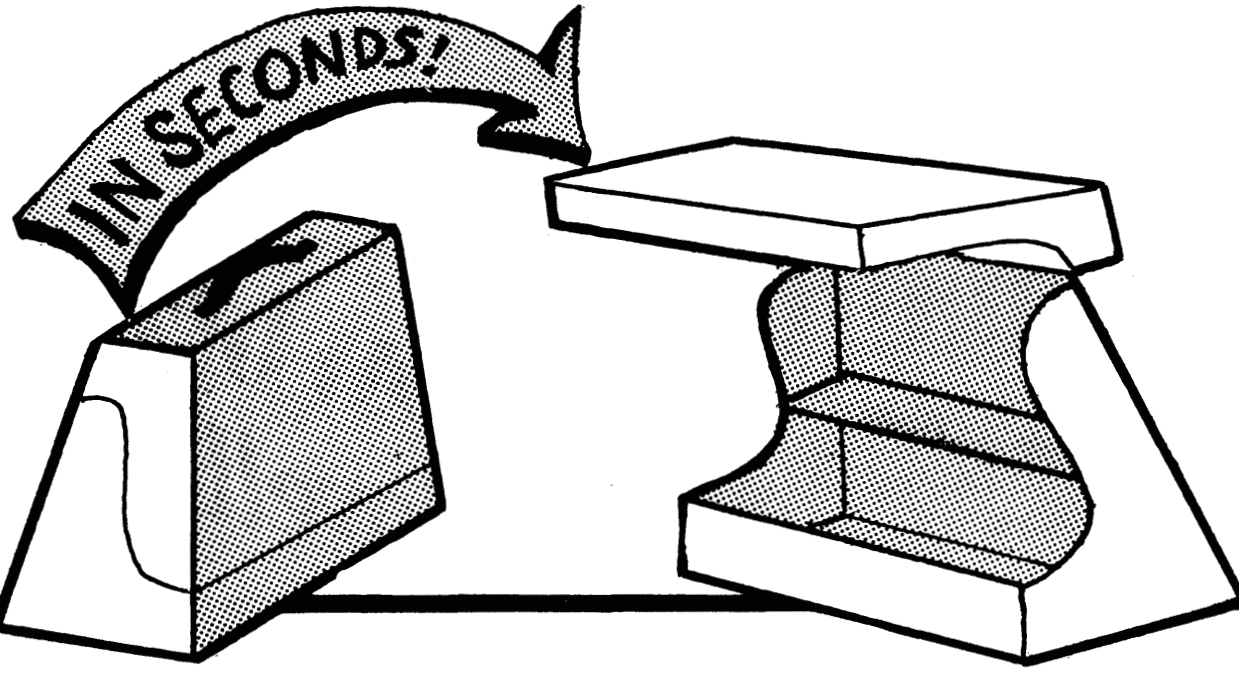

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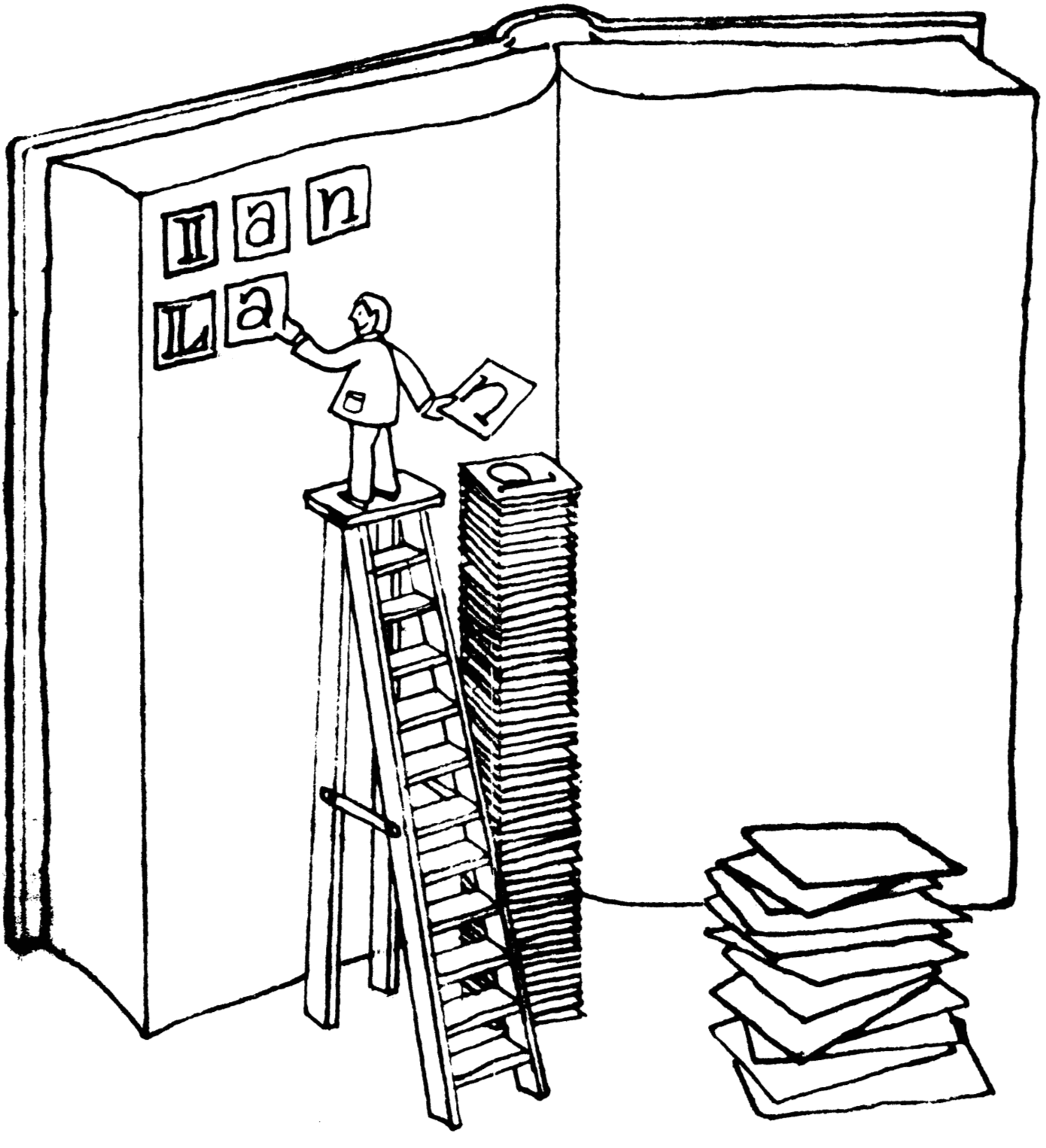
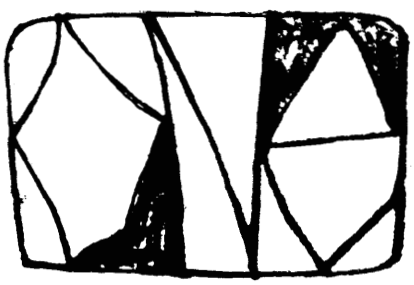




INTERLACED JUMP
Ian Land

Inspiration and Points of Reference

Jon Racherbaumer suggested a plot, in which three selections, interlaced amongst the four Aces, vanish and appear between four Kings, One of the earliest routines to follow such a line, known to Ian, is Edward Marlo's "Flight of Three". This was described in "Kabbala", Volume 1 Number 10 (June 1972). The Marlo routine was inspired by Lin Searles' "Pre-Cannibal Cards", which can be found in "Epilogue" 14 (March 1972). In this version, the second four of a kind was kept secret, until the climax.

In "Pabular", Volume 6 Number 7 (1980), Steven Hamilton and Peter Duffie outline a version, which gets closer to the Racherbaumer problem. In this, both fours of a kind are seen at the beginning of the sequence. However, one is inserted into the pack and the latter comes into play, to a large extent.

The first published version, known to Ian, which isolates the two packets and does not involve the rest of the deck, is Marlo's "Interlaced Transposition". This appeared in Marlo's Magazine", Volume 4 (1981). It is this routine, which inspired Ian's. Much of the mechanics came from Marlo's "Interlaced Vanish — First Method" from Volume 3 of "Marlo's Magazine" (1979)

Effect

Four Kings and Four Aces are shown. The Aces are placed on the table. Three selected cards are placed between the Kings, being interlaced with them.

Instantly, without any recourse to going near the pack, the cards vanish from between the Kings and appear among the Aces. The whole thing is tremendously clean and very startling.

Requirements

A pack of cards

Preparation

Nil.

Working and Presentation

1) Run through the pack and throw out the four Aces. Place them on the table, in a face up pile, to your right. The red Aces are on the face of the pile, with the blacks beneath.

2) Remove the four Kings. Place them in a face up pile, slightly to your left.

3) Spread the pack, face down and allow three people to each remove a card. When the three cards have been selected, place the pack to one side. It is not used any more.

4) Take the four Kings, in a fan, face up in the left hand. Interlace the three selected cards, alternately with the Kings. This position is shown in fig 1. Bring up the right hand and hold the packet, spread between the two hands. The three Kings are face up, the chosen cards are face down.

5) Close up the packet. In the process, do a half pass with the lowermost card, turning the face up King, face down. The position will now be, from the top of the packet, downwards: face up King; face down selection; face up King; face down selection; face up King; face down selection; face down King. The audience believe all of the Kings to be face up.

6) Using the left fourth finger, secretly obtain a break, above the lowermost card. Bring over the right hand, to take the packet, holding it from above. The fingers are at the outer short end and the thumb at the inner. The tip of the thumb takes over the break and keeps it, as the packet leaves the left hand.

7) The left hand comes below the packet, so that the thumb can be placed on the face, as shown in fig 2. The thumb draws the face King away, into the left hand. At the same time, the left finger tips, beneath the packet, "milk" away the bottom card, taking it along with the King from the face and perfectly aligned with it. It is

easy to keep the two cards in perfect alignment, so long as the forefinger acts as a guide, as shown in fig 2. The other fingers line up the long sides of the two cards by pressure against the base of the thumb.

8) Once the card(s) clear(s) the right hand packet, the left hand returns to draw off the new face card (first selection) from the right hand's packet. As it does so, the two cards, in the left hand, go momentarily beneath the packet. They are seized à la Biddle move, by the right finger and thumb tips and held beneath the packet. The left hand moves away, with only a single, face down card.

9) The left hand returns once more. The thumb peels off the new face card (King) from the right's packet. This is taken on top of the face down card, already in that hand. A break is maintained between the two.

10) Return with the left hand, so that the thumb can peel off the next card from the right hand's packet. This is a face down selected card. As it is taken, the right fingers and thumb seize the face up King, above the break and retain it on the bottom of their packet. This is the standard Biddle move.

11) The next face up King is treated exactly as was the previous one. It is taken into the left hand. A break is kept beneath it. It is stolen back onto the bottom of the right hand's packet, as the next face down card is drawn into the left.

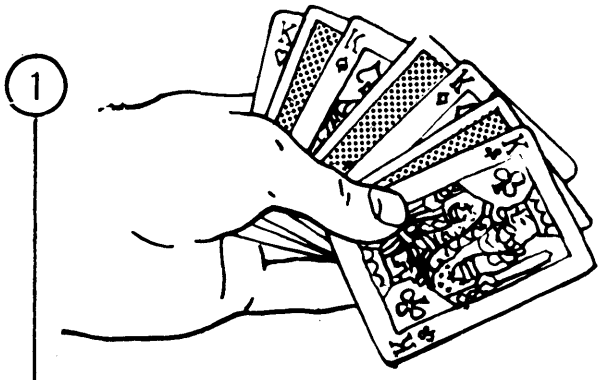
12) At this point, the right hand is holding four cards, which are supposed to be one. Place them, as a block, on top of those in the left. Keep a fourth finger break, immediately beneath them.

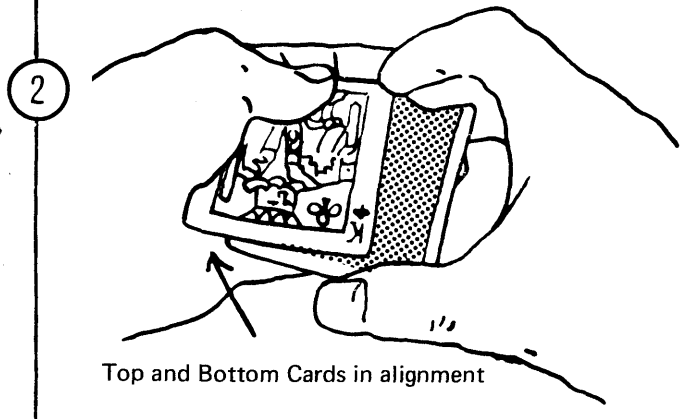
All of the steps from 7) through 12) should be executed at a brisk, even tempo. As with most false counts, rhythmn is more important than anything else. There must be no pauses, hesitations or fumbles.

13) Under cover of squaring the packet, get the three cards below the break into the Gambler's Cop position (fig 3). The right hand then lifts away the packet and places it down. The left, meanwhile, comes to rest at the rear edge of the table top.

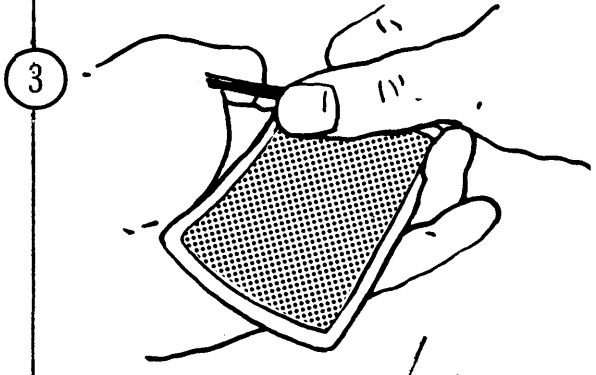
14) Pick up the Ace pile, with the right hand and draw it off the rear edge of the table, into the waiting left hand, as in fig 4. This is a standard technique and will place the three selections, face down, beneath the Aces.

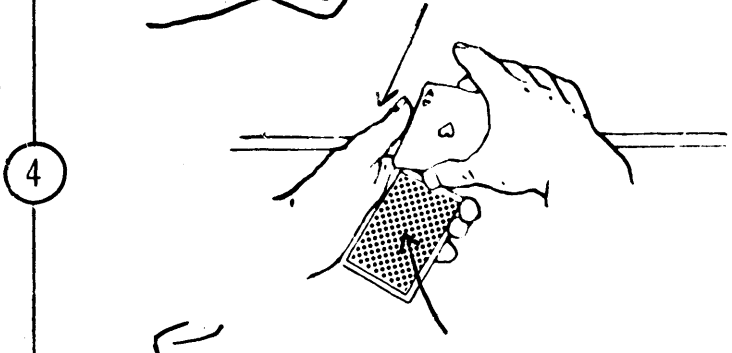
15) The next few moves are to secretly interlace the three selections with the Aces, under cover of showing the latter. The technique is by Edward Marlo and was first published in Hierophant 2 (see the third method in "Alternatives for the Collectors", for details in depth).

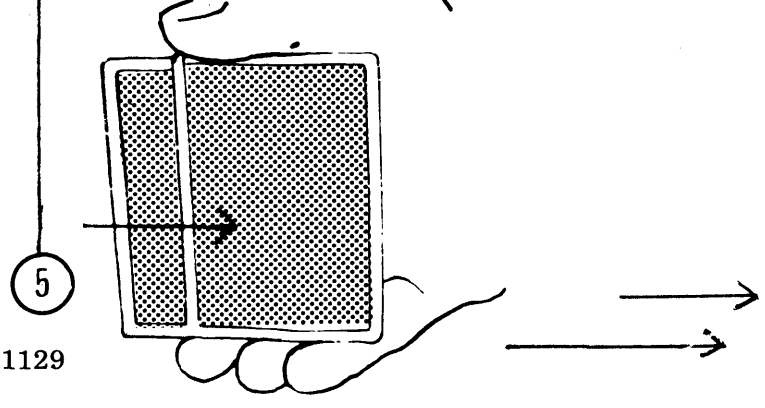




Top and Bottom Cards in alignment







In brief, the packet is held by the right hand, from above in exactly the same manner as for steps 7) through 12) above. As the packet is taken into this position, a break is obtained above the lowermost card, exactly as in step 6). This is held by the right thumb.

16) With the left thumb, peel the top card from the face of the packet in a manner similar to that shown in fig 2 earlier. The left hand then returns to peel off the second Ace, on top of the first. As this is being done, the bottom card of the packet is also released so that it goes between the two Aces. This is a sort of reverse Biddle Move. Thus the first selection has been secretly sandwiched between the red Aces. The patter for this is simple, say, "Here we have one, two red Aces. .". Do the move and place the three cards as two face up on the table. Continue the patter, ". . . and two black Aces." As this is said, peel the first black Ace into the left hand, in the same manner as before. In doing so, milk the bottom card from the packet along with the Ace. This is the same move as described in step 7). The right hand will be left holding two cards as one. Place these on top of the double card, in the left hand. Place the four cards on top of red Ace pile, on the table.

To the audience, you appear to have merely displayed the four Aces. In fact the selected cards have been interlaced between them. The position at this point will be. On the table is a seven card packet containing four Aces and three selected cards interlaced. The Aces are face up, the chosen cards are face down. The audience believes this packet to contain only the Aces.

There is also a second packet, containing four Kings. The second one from the face is back upwards. The remainder are face up. The audience believe this packet to contain the four Kings, interlaced with the selected cards.

The next few moves are designed to once more show the selected cards, between the Kings and then to cause them to vanish in a sudden and unexpected manner. It utilises a Marlo count, described in Marlo's Magazine, Volume 3 (1979). To maintain consistency, it is done from the Biddle grip.

17) The packet is held as in step 6). As it is taken by the right hand, the left contrives to slide the bottom card slightly to the right. This is shown in fig 5

18) Peel the top card into the left hand. The next two cards are peeled off as one. This is rendered simple by the fact that the card below them is side jogged slightly. As the second card(s) is (are) peeled off, so the left fourth finger holds a break beneath it (them).

19) Peel off the last card from the right hand but, as this is done seize back the two cards, above the break, with the right fingers and thumb. This is a standard false counting technique. Also, keep a left fourth finger break between the two cards, remaining in the left hand at this stage.

20) Peel the next card from the right hand. Then as the final card is taken from the right, seize back the two above the break. This is the same move as in step 19). Finally, genuinely peel off the last two cards. Perform this count briskly and the audience will see four Kings and three face down cards.

21) Square the packet. Turn it face down. Snap the cards. Perform an Elmsley count. All of the cards will appear to be face down. Only four will be seen.

22) Under cover of the startling vanish in step 21), while the audience react, quietly reverse the bottom card. Turn the packet face up showing four Kings only.

23) Pause for a moment and then ribbon spread the Ace pile, revealing the face down cards between. Turn these over, one by one calling attention to their identities.

End Notes

Ian does not always use the vanish described in step 21). He sometimes prefers Marlo's "interlaced Vanish" steps 15 to 17, as described in Marlo's Magazine, Volume 3 (1979). Readers may care to check this out.

The Half Pass, which Ian uses is the Christ Twist, as described on page 509 of Lorayne's "Best of Friends" (1982).

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Rattle

EDITORIAL **July 1983**

This edition sees the first one-man issue for some time. It is by Ian Land. Ian's work will be known to readers of "Pabular", "Spellbinder" and other publications. He is both a prolific writer and developer of good card magic. He has been a regular contributor to the magical press for several years now, which is surprising, when you consider that he is still at school. Do not let that put you off, though. He knows more about magic than many people of twice his age. I can vouch for that. I am more than twice his age and he knows far more about cards than I do!

Readers will notice the meticulous care, with which Ian traces back and credits his sources. He is very particular about doing this, mainly I think, due to the influence of one E. Marlo, who's every word he avidly devours! However, he does not confine his studies to this one source. He seems to have a filing cabinet of a brain, which can instantly recall names, dates and ideas from just about every book and magazine around.

Anyway, it is nice to know that, with young men like Ian Land around, the future of magic is assured.

* * *

The last ten days or so have seen the arrival of The Budget, The Linking Ring, Magigam, Spellbinder, The Magic Circular, a couple of Abracadabras and Scaratika. (This latter is the magazine of the Sheffield Circle of Magicians and is edited by Al Smith. It is a first class read full of straight from the shoulder stuff and few punches pulled: worthy of a much greater circulation.)

The general election is happening as I write this. All the daily so called "news" papers are crammed full of party political clap trap and frankly not worth reading. I personally stopped reading the papers years ago and decided instead to spend the money on books and magazines. In those days, a newspaper cost 10p a day, six days a week. That is over £30 per year. I expect that they cost more now. Think of that, £30 just to buy somebody else's political opinions and to have the truth twisted and distorted to show this or that party in the best/worst light! Is it worth it? Much better to cancel the papers now and spend the money on books and magazines, which are worth reading. Come to think of it, I have for sale. . .

Barrie Richarson was over here from the States, on his annual visit. We were able to meet a couple of times. He promised me a few more items but, unfortunately had to leave before I could collect them. Hopefully, when he reads this, he will drop them in the post.

Roberto Giobbi, from Switzerland, is over here for a little while. He has some beautiful card magic and has promised us some. Well worth looking forward to.

* * *

Only a short editorial this month (no need to cheer quite so loudly). The prolific Mr. Land has pushed/squeezed me out.

SECOND DIRECTION

Inspiration & points of reference:

"Twist"/"Collectors" combinations are becoming fairly popular. The first method to be published was by J. C. Wagner, and appeared in Paul Harris's book, Supermagic (1977). Wagner's method uses a 7-as-4 packet (6-as-4 is passable, but 7-as-4 is, under most performing conditions. a case of one card too many looking and feeling like several cards too many). Robert Walker cleaned this aspect up by adding a gaff. The result was "Collectwist," published in Sticks & Stones 12 (December, 1977). Dave Solomon, working from Walker's method, developed "Collectwist 2" (an ungaffed, 6-as-4 method), which was published in Sticks & Stones 14 (February, 1978). Jon Racherbaumer also published a method, called "Aces Turn to Collect," in Lorayne's Best of Friends (1982), although this method was developed some years before it was finally published. Only having knowledge of the Wagner and Walker methods, I developed a handling called "A Twist of Direction," which

→

was sent to Roger Crosthwaite, Walker and Racherbaumer in December 1981. This version will appear eventually as one of Roger Crosthwaite's Advanced Lessons in Exclusive Card Magic.

The following was the second method I developed for the effect. It was devised at the instigation of Walker & Racherbaumer. It has some similarities to Solomon's "Collectwist 2," although it was developed independently, and also to a routine of Walker's called "The Optical Concept," which will appear in his forthcoming book, Turning Tricks. Again, it was developed independently of Walker's routine.

Finally, you will note that this routine makes a good lead-in to "Interlace Jump."

Procedure:

1) Run through the pack and throw out the four Aces face down onto the pad. Shuffle the pack and have three cards noted by three different spectators. Control them to the top of the pack.

2) Holding the pack in left hand Mechanic's Grip, reach for the Aces with the right hand. Flip them face up onto the top of the pack, and using the pack as a "table," arrange the Aces in CHSD order from face to back, As you do this, obtain a left little finger break beneath the top two cards of the pack.

3) Square the four Aces with the pack, and then lift off the six cards above the break as four, in right hand KB Grip, side-squaring the packet between your extended left fingers. Table the pack to the left.

4) Peel the AC into your left hand with the left thumb, followed by the AH, and then the AS. Place the AD (a "triple") on the face of all as one card. Turn the packet face down and perform a Mechanic's Grip Elmsley Count, showing four backs. Try to make this count an "audible" count.

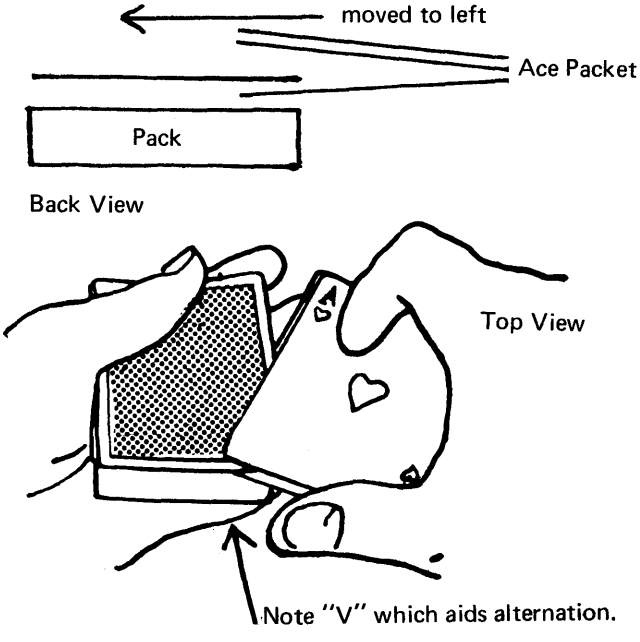
5) Perform the Through-the-Fist Move, secretly turning the packet over. Elmsley Count, showing the AC face up. Perform the Through-the-Fist Flourish, not turning the packet over, and perform an Underground Elmsley Count (last card to bottom). The AD & AC show face up.

6) Through-the-Fist Flourish, without turning the packet over, and then reverse count the cards one at a time into the left hand, as if doing the Elmsley Count, i.e., do not do this count from KB Grip — this is inconsistent. The last card is a "triple" and the AS turns face up.

7) Repeat the non-reversing Through-the-Fist Flourish and then Siva Count, showing all four Aces face up. Do this count slowly, so that all four suits show. Obtain a left little finger break above the rear card (a selection) by a buckle or pulldown, and transfer this break to the right thumb as you take the packet from above in right handKB Grip. Peel off the face card into the left hand, pattering, "The AC turned face up . . ." Peel off the AD onto the AC. "The AD turned face up . . ." Peel off the AS. However, as you do so "drop" the "broken" card so that it is stolen beneath the AS. Place the double card in the right hand (showing as the AH) on top of all, as one card, pattering, ". . . and the AH turned face up!" You have interlaced two of the selections. Position from the face of the packet: AH — face down selection — AS — face down selection — AC — AD.

8) Create a left little finger break above above the lowermost card and transfer this break to the right thumb as you take the packet from above in the right hand. Pick up the pack with the left hand and hold it in Mechanic's Grip, obtaining a left little finger break beneath the top card.

9) As you place the Ace packet onto the top of the pack the last selection is alternated.



10) Rub the centre spot of the AH with the right index finger in a magical gesture. Spread the top seven cards to reveal the "collection." Finish as usual.

End Notes:

1) You can seen from the above that pretty much any "Twist" routine that uses two extra X-cards can be a "Twist"/"Collectors" combo.

2) Walker has an idea that eliminates the necessity for the alternation technique at step 9. His routine, "Cutting the Collectors Down to Size," may appear in Turning Tricks.

3) A card problem. In a letter to Walker dated August, 1982 I suggested a "Twist"/"Ambush" combination (i.e., a version wherein the Aces have blue backs and the pack (and selections) have red backs). I detailed to him a method dated 3rd April, 1982, called "Twisted Ambush." I subsequently developed a method called "Red Chamber Dream," which was described in a letter dated February, 1983. Walker has several methods, one of which, called "beyond the Paleface," will appear in Turning Tricks. You may like to work on a method.

". . .A MOUTHFUL OF AIR"

Inspiration and points of reference:

". . . a mouthful of air" was inspired by Solomon/Marlo's "Solmar Reversed Acembly" from Marlo's Magazine Vol. 4 (1981). It is an Ace Assembly in which, at the climax, the Aces magically "disassemble" (i.e. return to the faces of their original packets). Allan Ackerman's version of the trick, entitled "Reassembled Finale," is perhaps the most popular version (it appeared in Paul Harris's Close Up Fantasies Book Two). I prefer the Marlo and Solomon methods (which appear in both Vol. 3 and 4 of Marlo's Magazine), and the methods published by Racherbaumer, Castillon and Korem in The Lost Pages of the Kabbala (1981). These last-named use four Jokers instead of Aces, which makes for easier handling.

The following is not completely impromptu, since it uses a duplicate card; however, the "return" is made very magical by this simple addition.

Requirements:

1) A pack of cards.
2) A duplicate AC, the back of which matches the deck in use.

Procedure:

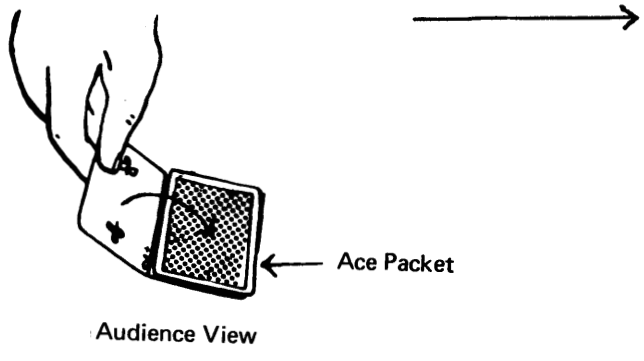
1) Perform several effects with the regular pack. When the time comes to perform this, add the duplicate AC to the top of the face down deck. (Note: Alternatively, you can have the duplicate in the pack from the start.)

2) Necktie the pack. Run through the cards, culling the four regular Aces to the face, in H, D, C, S order from face to back. Tilt the hand downwards so that the spectators can see the face of the pack, and then stud deal the four Aces into a face down pile on the table. Turn the pack face down as you patter that you need twelve more cards. Spread off and remove the top fifteen cards, without reversing their order, and table the remainder of the pack. The duplicate card is on top of the fifteen card packet.

3) Turn the packet face up, obtaining a left little finger break above the two rear cards, via a Double Buckle or Pulldown. You are now going to count the fifteen cards one at a time into a face down packet on top of the Aces, showing only twelve. To wit: Deal off the face card, taking it into the right hand, which grips it with the thumb on top and fingers beneath, at the right longitudinal edge of the card. Flip the card face down onto the Ace packet as though closing a book backwards (see figure 1). Count "One." Repeat this for the counts of two, three, four, five, and so on, up to ten. For the eleventh card, actually take all the cards above the break (three) as one card, handling it (them) in exactly the same way as the previous cards. The last card is a "double," and, again, is handled in the same way. On the table you apparently have twelve X-cards on top of four Aces; actually, you have fourteen X-cards and a duplicate AC. (Note: This deal-down handling is Marlo's "Double Flip Down." It is a nice casual handling that will be used again.)

4) Pick up the packet, turn it face up, and hold it in right hand KB Grip. Obtain a right thumb break above the rear two cards.

5) As you peel off the AH into the left hand, steal the two "broken" cards beneath it. Peel off the AD on top of the AH, gaining a left little finger break beneath this card. Peel off the AC onto the AD, increasing the number ofccards above your break to two. As you peel off the AS, steal back the two "broken" cards (AD and AC) to beneath the right hand packet. The left hand cards consist of, from the face, the AS followed by the AH, an X-card, and the duplicate AC.



Audience View

Table the right hand packet and turn the four Aces (?) face down.

6) Deal the top three Aces (?) into a right to left row on the table. Turn the AS ("leader" Ace) face up, and place it below the row, in standard "T" formation. Pick up the twelve X—cards (?), holding them in face up right hand KB Grip. Obtain a right thumb break above the rear two cards.

7) Peel off the face card into the left hand, stealing the two "broken" cards beneath it. Peel off the next two cards fairly. Apparently you have merely peeled off three cards. Table the right hand packet and use the right hand to flip the AS face down in position. Turn the left hand palm down and place the left hand's cards face down onto the leader. Pick up the right hand packet.

8) Peel the next three cards fairly, and place them face down onto the Ace at the right of the row. Repeat for the Ace in the centre of the row.

9) You have four cards in the right hand. Peel the face two cards into the left hand and place the double remaining in the right hand on top of all, as one card. Apparently, you have just three cards. Place these three (?) cards onto the Ace at the left of the row.

10) Pick up the leader packet, turn it face up, and spread it (briefly) as four, holding the last three cards as one, as you make explanatory patter. Square the cards, turn them face down, and table them in leader position.

11) Pick up the packet on the left of the row. As you say "One, two, three X—cards and the first Ace," execute an Elmsley Count, holding the last card of the count (apparent Ace) in the right hand (assuming that you count from right hand to left, using the Mechanic's Grip). Place the apparent Ace on top of the packet, in position for Findley's Tent Vanish. Execute that move, and "crumble" the first Ace over the leader packet. Turn the left hand packet face up and perform a nice wide Single Buckle Spread to show that the Ace has gone. Square the face up packet, and gain a left little finger break above the rear two cards. Turn the packet face down in a sidewise manner, maintaining the break. This will automatically angle-jog the two "broken" cards to the left. (This is a standard move.) Transfer the face down packet to right hand KB Grip, maintaining the angle jog. As you count "one," nip off the two angle-jogged cards as one into the left hand. Follow up by counting the last three cards normally into the left hand. You have shown four cards, and the AH is now on the face of the packet. Drop the packet face down into its original position.

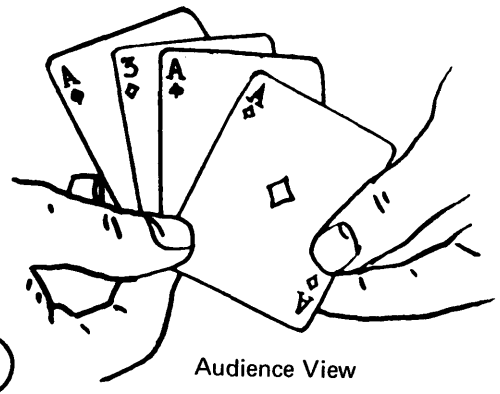
12) Pick up the leader packet, turn it face up, and Single Buckle Spread, showing two Aces. Take the AS with the right hand and flip it face down onto the pad, a la the "Double Flip Down" (step 3). Repeat with the second card, and the third card (which is a triple). The last card, the AD, is treated in the same way.

13) Vanish the Ace (?) in the second (centre) packet. Since there is no Ace in this packet, this should not tax your ability too much. (however, do not make the vanish look too easy). Table the packet back in position. Pick up the leader packet, turn it face up, and Double Buckle or Pulldown. Now, you are going to do a reverse fan, like this: The AS is dealt over and taken in the right hand at the outer right corner. Take the next three cards as one (aided by the Double Buckle) onto the AS, under the right thumb. Deal over the AC, and then the AD, jamming them under the right thumb, to form a reverse fan (see figure 2). Turn the fan face down as is, square, and place it back in leader position. (Note: The handling of the leader packet at steps 12 and 13 is Dave Solomon's. See "A Change in Handling," Marlo's Magazine Vol. 4, p. 349).

14) Pick up the packet at the right of the row. Patter, "One, two, three cards and the Ace." As you say this execute the Elmsley Count, holding the last card of the count in the right hand. This card is apparently the Ace. Place the Ace (?) on top of the packet, again in position for the Tent Vanish. Perform that move, and once more "crumble" the "Ace" over the leader packet. Deal the four left hand cards back into position via Marlo's Olram Subtlety, bringing the AC to the face of the packet.

15) Pick up the leader packet, turn it face up, and Elmsley Count showing four Aces. Injog the third card of the count. Square up the packet, obtaining a right thumb break beneath the injogged card as you push it flush. Lift up on one more card, and transfer your break to beneath this card. Now "milk" out the double card beneath the face card in right hand KB Grip, holding the two cards aligned, and place it onto the face of the packet. Apparently you have merely transferred the AS to the face of the packet.

16) Turn the cards face down and hold them in right hand KB Grip. As you patter that only three Aces have passed (all except the AS), peel off the top three cards, one at a time, into the left hand. Revolve the triple card in the right hand face up on top of all, showing the AS. Turn the triple face down, and deal the top card of the packet onto the top of the packet at the centre of the row. Table the leader packet.



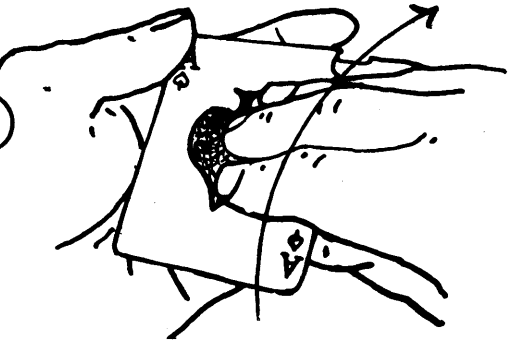
(2) Audience View

17) Pick up the centre packet, make a magic gesture, and flip it face up. Deal the four (?) cards into a face up packet, handling the last two as one. Pick up the packet, turn it face down, and Elmsley Count. Table the packet back in its original position.

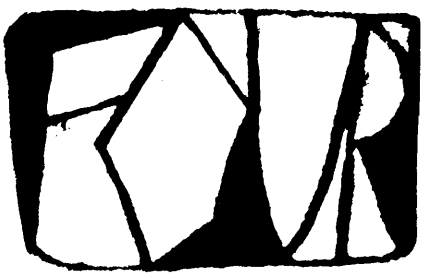
18) Pick up the leader packet and Double Turnover, showing the AS has returned. Grasp the double with the thumb on back and fingers on face (figure three) and turn it face down end-for-end, placing it beneath the packet. Turn the packet face up and thumb off the AS to the pad. The AC shows beneath, and everything looks fair. Turn the packet face down and Single Buckle Count, bringing the AC to the top.

19) Flip the AC face up on top of the packet, gaining a left little finger break beneath the second card as you do so. As you apparently take the AC in the right hand, actually take two as one, in position for the " 'Left-About' Change" (a.k.a. Snap or Sleeve Change). Perform that move, changing the AC into an X—card, immediately bringing the double back to the packet and replacing it on top. Turn the X—card face down, turn the packet face up, and Partial Ascanio Spread (Kabbala Vol. 2, No. 3, and The Ascanio Spread) to show three X—cards. Drop the still-spread cards onto the table. If you do this properly the double card will not spread.

20) Turn over the other three packets to show that the Aces have returned. Either ditch the duplicate AC at your leisure or use it in another trick.



(3) Ace turned over, end for end. Performer's View.



BACK PALM

Inspiration and points of reference:

Yet another version of Alex Elmsley's influential "Between Your Palms." This one came from reading Richard Kaufman's "Palms for the Poor," in his book, CardMagic (1979). The magician who has perhaps published some of the best work in this field is Edward Marlo, and some of the handling of the following comes from Marlo's "More!" (in Kabbala Three, 1976). The aware reader will realise that there is nothing astonishingly new in the following, but it flows well.

Requisites:

i) A red-blue double backed card;
ii) A red backed 7H;
iii) A blue backed deck, with its case.

Setup:

Down crimp the lower left corner of the faceup red backed 7H. Place the double backed card on top of the face up crimped 7H, red side upwards. Place these two cards as a squared unit in a convenient pocket (your shirt pocket is ideal). I prefer not to use a tatty plastic wallet: your pocket is fine.

Procedure:

1) Perform a few tricks with the blue backed deck. The card case is to your left, flap upwards and open. When the time comes to perform this, quickly run through the necktied deck and cut the 7H to the face. Hold the face up deck in the left hand, slightly necktied.

2) Reach into the pocket with the right hand, and bring out the double card (red backed 7H and double backer) in KB (Kardyro-Biddle) Grip, the red side of the double backer upwards. Patter, "This is a prediction. Notice that it is a red backed card and we are using a blue deck." Place the double card onto the face of the deck as you remove a marker pen from your pocket with the right hand. Table the pen.

3) Thumb off the double backer into the right hand, which takes it with the thumb on

the "face" (ie, the blue side) and fingers on "back." Don't worry about the 7H showing on the face of the deck. Turn the left hand and deck palm down, and use this hand to pick up the flap up card case. Tilt the left hand (still back up) towards you, as in fig. 1 (a performer's view) and insert the double backer into the case as shown. The audience are looking at the red side of the double backer, but when the case is placed flap up onto the table, with flap end towards you, the card is blue side up.

4) Turn the deck face down (the crimp is on the inner right corner) and shuffle, keeping the bottom two cards in place. Have two cards freely selected, without disturbing the bottom two cards. Get a left little finger break above these two bottom cards, and swing cut about half the cards to the bottom. Thus, your break is in the centre of the deck.

5) Riffle Force to the break, cutting the deck at the point at which you are apparently stopped, bringing the "freely selected card" to the top. Do an end-for-end Double Turnover, showing the 7H. Ask a spectator to sign this card with the marker pen. Grasp the double card with the right hand at the inner left corner, thumb on back, fingers on face. Lift the double card and turn the right palm towards you, turning the double card face down end-for-end. Riffle down the deck with the left thumb and insert the double card face down somewhere in the middle. Square the cards. The crimp should still be towards you. (Note: So far, all this is the same as Kaufman's original. See CardMagic pp. 117-118 if you want fuller details.)

6) Perform a false shuffle, keeping the two cards in the centre intact. An Overhand Shuffle technique is best: I particularly recommend Laurie Ireland's shuffle, which is described in many sources and is well-known.

7) Get a left little finger break above the crimped card. Pick up the first selection and insert it face down into the break, from the back, a la Tilt. Square up, and repeat the Ireland Shuffle. Get a break beneath the crimped card and insert the second selection into the break, again a la Tilt. Square, and repeat the shuffle if you like. Get a break above the crimped card, drop one card, and cut at the break, completing the cut; however, as the right hand cards are placed beneath those in the left hand, buckle the bottom card of the left hand portion and feed the right hand cards between the buckled card and the rest of the packet. This brings the blue backed 7H out of play, second from the face of the deck. Square the cards.

8) Get a break beneath the top card of the deck, and turn the deck face up, performing the Mechanical Reverse (see Epilogue, The Card Classics of Ken Krenzel, or The Complete Works of Derek Dingle, p. 27.). Alternatively, turn the deck face up and then Halfpass the rear card.

9) Reposition the deck for Forten's PopOut Move, keeping the crimp towards you. (The PopOut Move can be found in many places: good descriptions are in The Book of John, Pabular, February 1977, and Walt Lees' The Complete Walt Lees Cannibal Act.) Perform that move to produce the reversed rear card of the deck. Let this card drop to the pad, and reassemble the deck, right hand portion going beneath the left hand portion. Square the deck and hold it in face up in the palm down left hand, as in fig. 2. The crimp is to the left.

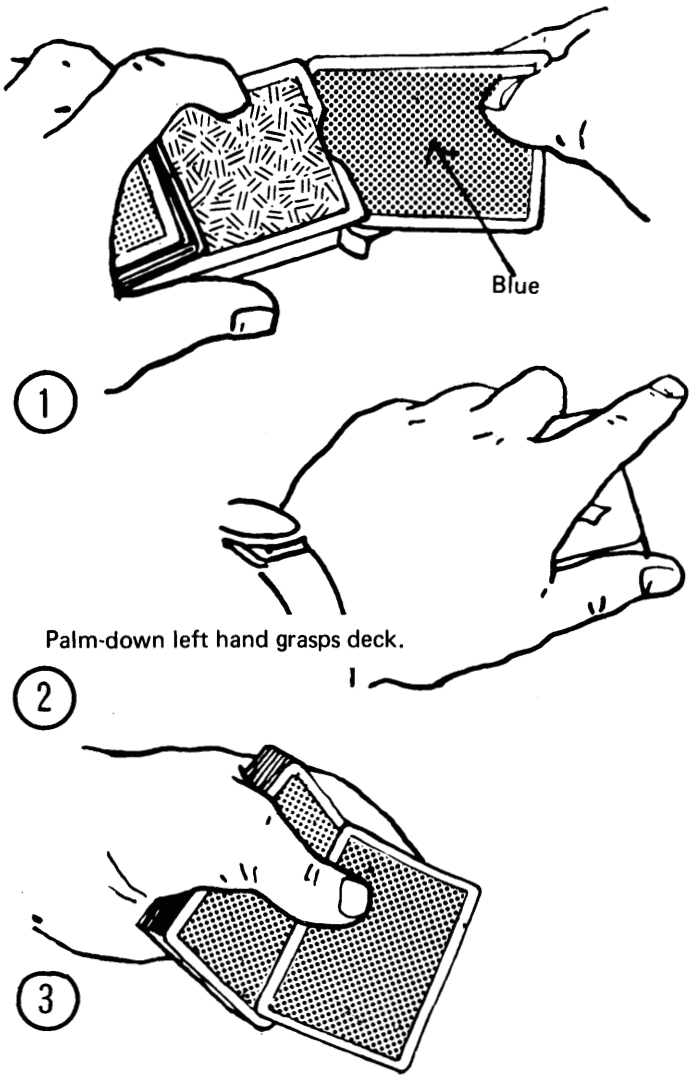
10) With the right hand, flip the produced card face up to show the first selection. Pick up this face up card with the palm down left hand: the card is picked up beneath the deck. Turn the hand palm up. The face down first selection covers the red back of the 7H.

11) Hit Double Lift, moving the top two cards off to the right. With the aid of the left hand (still holding the deck) insert this double card into the card case, beneath the double backer. The flap of the case is towards you and this is an easy matter. Leave the case on the table, flap still open and towards you.

12) Produce the second selection (top card of the deck) in any way you like. Try to be as spectacular as possible. The "Pivot Revelation" (see The Card Secrets of Bruce Cervon) is good. Insert the second selection face down into the card case, on top of the double backer.

13) Patter, "And now the signed 7H." Fail to find the card a couple of times. Finally, ask the spectator to cut the deck. Turn over the cut to card to reveal another failure.

14) You are still holding the face down deck in the left hand Mechanic's Grip. Patter, "I found the first two selections." With the right hand reach for the card case. Keeping the case tabled, and with help from the left hand (and deck) remove all the cards from the case but the bottom one. "To accomplish this quickly your right fingers pull out the bottom card slightly so that it is outjogged. This enables your right fingers to shift, push down and away on the jogged card, and remove all the cards above." (Kabbala Three, p. 23.) The cards you remove are thus being held by the right hand at the inner short end. Place these cards on top of the deck, jogged to the right (see fig. 3). Regrip the cards at the right long side, thumb on top and



3 card packet, clipped on top of deck.

fingers beneath, a la Elmsley Count grip. Do the double pushoff associated with the Elmsley Count, pushing the top two cards of the three card packet onto the top of the deck as one card. Turn over the right hand card to show one selection. Drop this card to the table. Turn over the top card of the deck to show the second selection. Drop this card onto the table. This is a smooth and quick sequence, and ditches the double backer onto the top of the pack.

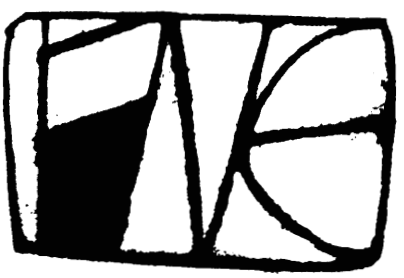
15) Patter, "You will remember that I placed a red backed prediction card into the case, before you even selected your cards. Remove the card and look at it." The spectator removes the prediction card to reveal, astonishingly, that it is his signed selection. As the spectators are recovering (and if your patter properly emphasises what has supposedly happened, this is genuinely shocking) you have all the time in the world to dispose of the gaff. Alternatively, leave it in the deck (it won't interfere unless you are doing effects that require a 52 card deck) and use it later.

Endnotes:

1) Alex Elmsley's original routine can be found in Abracadabra 335 (June 1952). The idea of using a card case instead of a spectator's palms appears to be Roy Walton's; see "Card Case" in The Devil's Playthings (1969).

2) Latterly, wallet versions of the trick have become very popular (Ed Brown is credited with this notion). Wallet versions appear in Kabbala Three, Jon Racherbaumer's Lecture Notes 1, and The Last Hierophant.

3) The interested reader may like to study Marlo's "Signed Card In ---", which is found in Hierophant 3.



TECHNICOLOUR DEPARTURE

Ian Land.

Inspiration and points of reference:

Lately, many four card versions of Alex Elmsley's "Point of Departure" have become popular. There was Martin Nash's "Down the Garden Path" from "Ever So Sleightly" (1975); Phil Goldstein's "Palm Off" from "Scattershot" (1977); Earl Nelson's "Between Your Points of Departure" from "Variations" (1978) and Roger Curzon's "Variations Variant", published in "Spellbinder" (Volume 1, No. 8 — December 1981).

This method applies a couple of new conditions. Firstly, the selected card must be signed on both sides. Secondly, the four of a kind, which are used, must have different coloured backs.

Set-up

Assuming that a red backed pack is being used, from the top down there should be:—

1) Any card, face down.
2) Any card, face up.
3) King of Diamonds, face up.
4) The balance of the pack, face down.

The King of Diamonds (3 above), should have a small sticker, on the centre of its back. This you have previously initialled. You could write directly onto the card, if preferred. This would, however, deface it.

Also required are three blue backed Kings. These are Clubs, Hearts and Spades; in that order from top to face. This small packet is placed in a convenient pocket, until needed. Also required are a packet of stickers, similar to the one which marks the King of Diamonds and a pen, which writes with the same coloured ink.

Procedure

1) Table the pack, face down.

2) Bring the three blue backed Kings, from your pocket. Hold them face down and perform a 3 as 4 Elmsley Count., showing 4 blue backs. (A three as four Elmsley Count is no different from the usual one, except that only three cards are used, instead of the usual four. The movements are identical, except that, on the count of "two" a single card is pushed across, instead of the normal two or more. The audience will see four cards.)

Flip the packet face up and do another 3 as 4 Elmsley Count, showing four Kings. The King of Hearts is seen twice but this is never noticed.

Turn the kings face down and place them on the table. Have the spectator place a hand over them. Do not place them between the spectators palms or put them into his hand. If this were done, there would be a danger of the "missing" one being noticed.

3) Pick up the pack. Spread it face down, between your hands, taking care not to expose any face up cards. Visually and verbally emphasise that the cards have red backs.

Turn the pack face up. Reverse Double Undercut the indifferent card from the back of the pack to the face. This means that the reversed cards are now on the bottom of the face up pack.

Spread the face up cards, between your hands, keeping the bottom few tightly bunched. Have a card selected and placed face up, on the table. Square up the pack and place it down, face up, to the right. Take care not to flash the reversed card(s) on the bottom.

4) Get out the stickers and the pen. Take one sticker and place it onto the centre of the face of the selected card. Have the spectator initial it.

Flip the card face down. Attach a second sticker to its back. This should be located as closely as you are able to the position of the sticker on the King of Diamonds. Initial the sticker yourself, trying to duplicate as accurately as you can, the signature, which you made earlier.

5) Pick up the face up pack, from above by the ends. Do this with the right hand. Place it in top of the face down selected card. Pick up the card, on the bottom of the face up pack, then turn the hand over. This will turn the pack face down and bring the selected card, face up, onto the top. Place the pack into the left hand Mechanic's Grip. Tap the sticker, on the face of the card and say, "You have initialled your card, on the face . ." Triple turnover, the top three cards, as you continue, " . . and I have initialled it on the back."

Thumb the top card (apparently the selection but really the prepared King of Diamonds) onto the table. Keep it face down. The real selection is second from the top.

6) Place the pack to one side. Pick up the face down King of Diamonds (supposedly the selected card) and ask the spectator to lift his hand from the King packet. Push the King of Diamonds into the blue backed packet, without allowing its face to be seen. It should go in third from the top. When this has been done, have the spectator cover the pile once more.

7) Make a magical gesture, do a voodoo dance or whatever. Ask the spectator to once more lift his hand. Pick up the King packet and Elmsley Count it, face down. The last card of the count goes to the bottom of the packet. The latest jargon for this is the Underground Elmsley Count, a term coined by Bob Walker. Anyway, four blue backs will show, the red card having seemingly vanished.

Turn the packet face up and show the four Kings. Use Marlo's Olram Subtlety, while showing the Kings. This will appear to allow the four blue backs to be seen once more. In fact, only three have blue backs and one is flashed twice. Do not verbally mention the colour of the backs. This will be visually apparent to the spectators. Also, do not be tempted to add additional "proving" actions. These will only serve to create suspicion.

8) Casually pick up the pack. Give it a false shuffle and cut as you patter, "It looks as though your card has vanished. Let's try and find it." As this is said, the selected card, which is second from the top, is reversed secretly and cut to the centre of the pack. One method of accomplishing this is to double undercut the two top cards to the bottom, thereby placing the card on the face of the pack. From here it can be reversed by means of a normal Half Pass, or, as Ian prefers, Marlo's Bottom Reverse, described in Alton Sharpe's "Expert Card Mysteries. (This is also in "The Card Secrets of Bruce Cervon" (1976), which is number one in the series "The Real Work". A straight cut brings the reversed card to the centre.

9) Turn the pack face up and, after snapping your fingers, ribbon spread it across the table. A face down card will show in the centre. The

sticker, with your initials, will be plain for all to see. Have the spectator remove the card and turn it over, Have him verify the initials, on the face and remove the stickers. While this is being done, quietly pocket the four Kings. You now have a clean pack, minus the King of Diamonds.

End Notes

a) Ian prefers to use a second red backed pack and to perform one or two effects, prior to this one. The prepared pack is then switched in, at the appropriate moment. He uses Mel Brown's Joker Switch, from an old M-U-M. This is redescribed in "Arch Triumphs" and credited to Frank Pemper. It also appears in "Marlo's Magazine", vol. 4 (1981), in the routine "Commercial Poker", where credit is re-established to Mel Brown.

Of course, the pack switch can be eliminated, by prefacing this effect with a few, which do not interfere with the set-up. Another alternative would be to have the three card stack in a convenient place and palm it onto the pack, when required.

b) If the spectator chooses a King, have him select another card, instead. Explain that you are using the Kings from another pack and do not wish to create any confusion.

c) As an alternative to having the card appear face up in the pack you could use any revelation that you care to, within reason. The card is second from top, a position from which endless variations are possible. One natural would be to have another card chosen, which is obviously not the one. Point this out and execute the Kaufman/ Krenzel "Secondfromtop Change" from "Cardmagic" (1979). This will visually change the indifferent card into the vanished selection.

You could, of course, contrive the appearance of the card in your wallet, pocket, a cake, Watford . . . etc. . . etc.

d) In his book "Means and Ends", Jerry Hartman has a "cannibal" type effect, entitled "A La Card". This is also reminiscent of "Point of Departure", using fours of a kind.

ERROR ERROR ERROR

In Volume 7 Number 7 we published an effect by Al Smith called "Pointing the Way". Unfortunately, the last three paragraphs were accidently lopped off. The really horrendous thing is that nobody has written to point this out!!

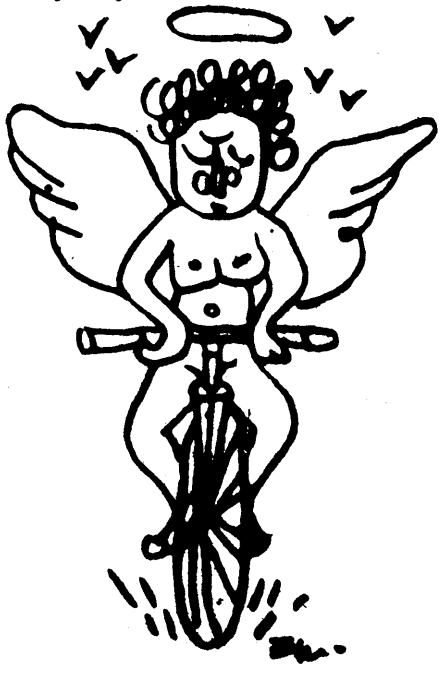
Presumably some readers must have gone through the item. They must have been left wondering quite what was the effect, which they were supposed to be creating. For their benefit and also to perhaps draw the attention of readers to a very good piece of magic, once more, here are the missing paragraphs.

* * *

Actually the foregoing is quite straightforward and very easy. There is nothing for anyone to see — and your next actions confirm what you have apparently just done.

Table the deck, leaving your right hand holding two cards as three. Mention the three, and show all three as follows: Take the two cards in dealing position in left hand. With right hand, point to JS and name it. Turn both cards over, revealing (for the first time in a while) the complete face of the JC. Name this jack, too. Turn both cards over once again, thumb off the (face-up once again) JS and take it in the right hand. Using the JS as a pointer, top the back of the JC and miscall it the selected card, which, since you have seen it, you can name also. Handled casually, no one will deny that the card you are pointing to is the card you call. After the rigourously fair procedure you have gone through, it is to be the selected card. It cannot possibly be anything else! (?).

You are now in a position to conclude. Very openly, and very carefully make a suitable magical gesture, call the spectators attention to "three" cards, and finally, peel the two black jacks apart showing the total disappearance of the selected card. Then, just as openly, pick up the deck, and spread the cards across the table to reveal face-up in the midst of face-down cards the vanished selection, to wind up a very subtle mystery.



Taskenspilleren.

From the Bob Read Collection. Number four in a second series

Well, at last it happened. The much publicised show "I" finally opened at the Piccadilly Theatre in London's West End. By the time it opened the title had been changed to "Y". Arturo Brachetti the the star of the show was no longer directing it but he was still the star.

The Page boy speaks....

This is a very difficult show to describe in that it is a very odd-ball type of production with a series of almost totally unrelated scenes broken by either a rather ineffectual M.C. type, or by a girl singer. She was a girl called Nicola Kimber who was Brachetti's co-star, and whilst she was very good I thought she was very badly served by the production in that she had to follow some unbelievable theatrical numbers.

The magical content of this show is minimal, so if you decide to go and see it don't expect to see lots of magic tricks, because there are some, but not many. This show was an attempt to bring something different to the London Theatre and it succeeds in that it is quite different to any other show that you have seen. As I have said it was a series of scenes and inbetween each one there was an attempt to involve the audience which didn't quite succeed.

Let's get back to the magic, because let's face it, that's all you are interested in. Brachetti produced a girl in a cage, and that was that. Later there was a scene from Venice in which Brachetti played the part of Casanova. It was in this guise that he performed a few small magic tricks. As usual I didn't make any notes and this is all from memory. He changed a walking stick into what seemed to be a long feathered thing. He produced one dove, vanished it, or perhaps it would be better to say changed it into a white handkerchief. He then changed the handkerchief back into the walking stick. All nicely done but not exactly sensational. In a later scene entitled 'Horror Story' which was mish-mash between Dracula, Frankenstein's Monster or whatever, Brachetti performed the sword through body on a young girl. This was very very effective, and frankly I didn't catch the switch of the sword but there was so much going on it would be difficult for anyone to spot it unless they watched Brachetti alone during the whole of the scene. Later in the show he performs his own act, a quick change act, and in the course of that there is a little more magic. The Zombie floating ball using a large eye, and there was an illusion that best be described as a 'switch', in that Brachetti in the guise of an old man draws a picture on a large sheet of paper, the old man ducks down behind a sort of dressing table thing and Brachetti in full evening dress bursts through the paper sheet.

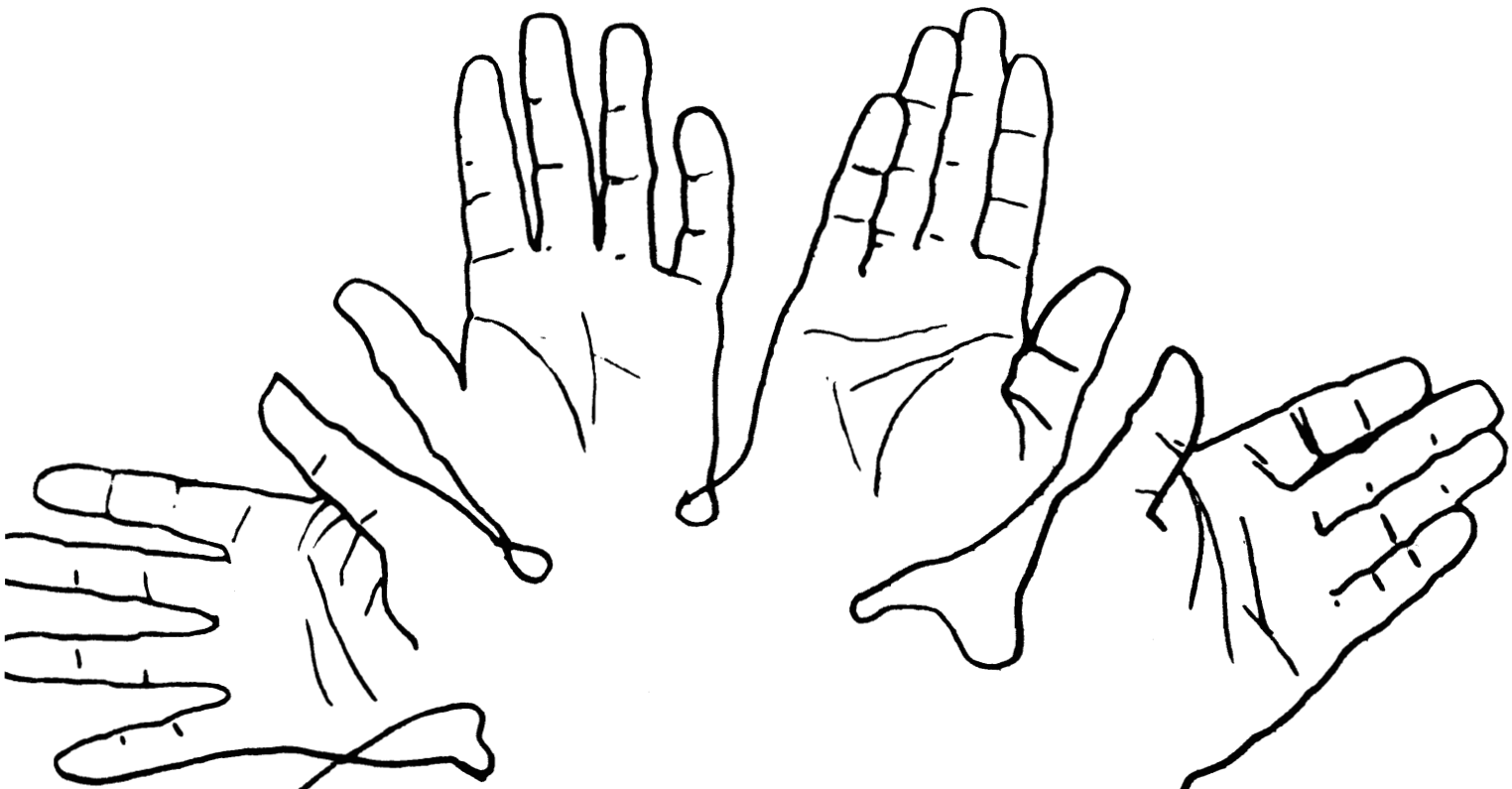
Still later in the show came a levitation. Brachetti made his entrance centre stage through a sort of arch in the guise of a clown and he was levitated upwards in an upright position. From there he revolved completely, perhaps more than once, and then started floating about the stage in what must be the most spectacular levitation I have ever seen. I was at the back of the theatre and it looked unbelievable because as he was being levitated he was moving forward and much closer. Because of the lighting the gimmick involved was totally invisible and he floated up and around, all over the stage, almost right up into the flies and almost from side toside of the stage. It was so good that I am tempted to think that most of the audience thought he was actually flying on a wire and not presenting what we would normally think of as a levitation.

Well, magicwise, that's about it. From there how do I switch to telling you that it is not difficult to see where the money went in this show. Newspaper reports stated that the production was to cost somewhere between £1½ and£2½ million but after something like four months it had escalated to something like four million pounds. The money obviously went in the production, the sets, the scenery and the costumes, the like of which have probably not been seen in a London theatre, at least not since I've been living here and that is a little more than thirty years. The production numbers were sensational and I think maybe this was one of the faults of the show. The only person in the cast who really registers as an individual is Brachetti himself. He is an excellent performer and in his own specific spot, the quick change act, he is quite unique.

A lot of the music and vocals are all taped, though they have a live orchestra there. And perhaps for someone of my age the volume is a little too loud. But that is not a critiscism just an opinion.

If you are interested in theatre or musicals this is a show you must see. The dancers are out of this world and as the evening went on they seemed to enjoy it more and more - and get better and better. A show worth seeing and they certainly have succeeded in bringing something different to the London Theatre. I like it.

Goodbye,
Patrick Page



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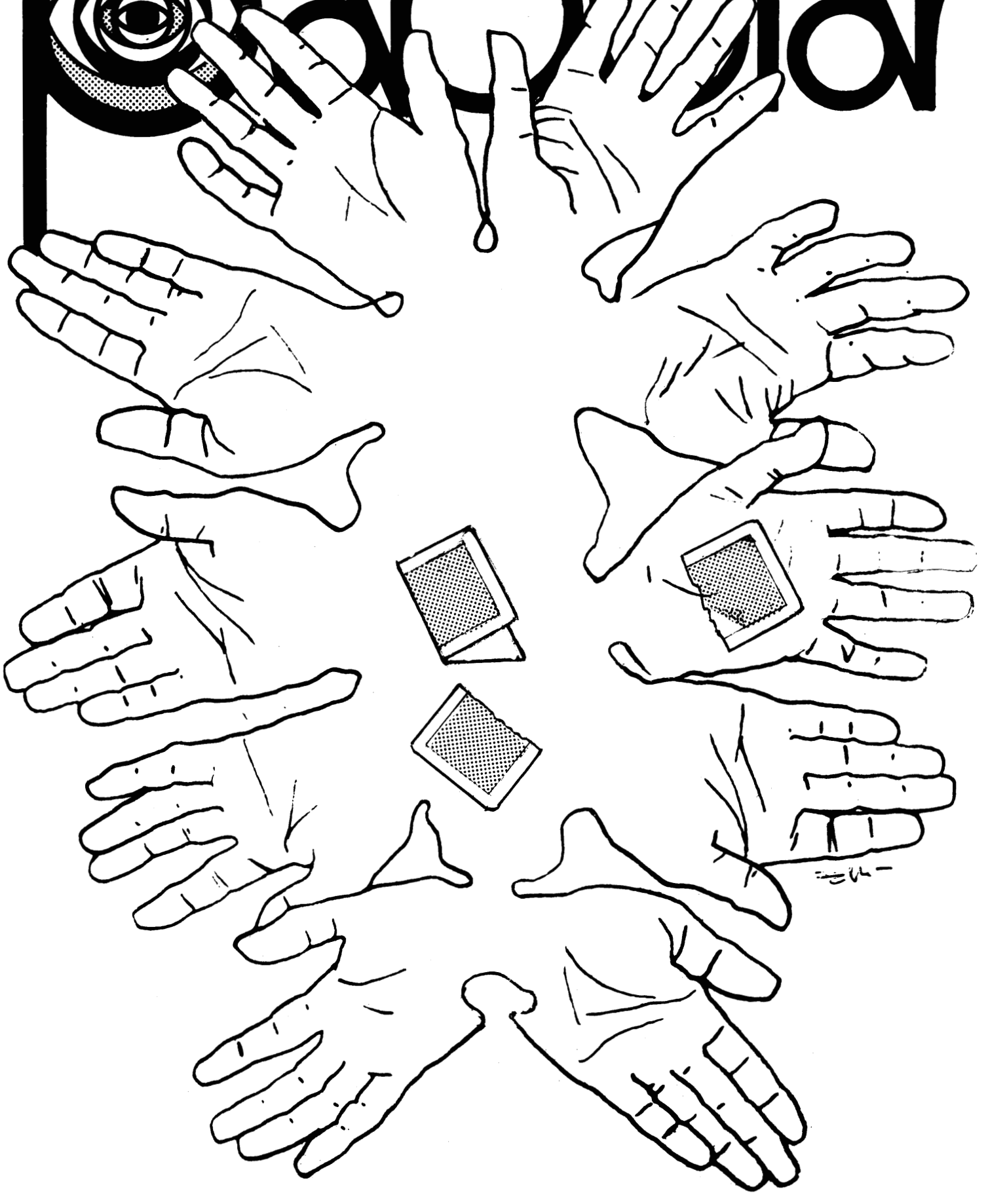
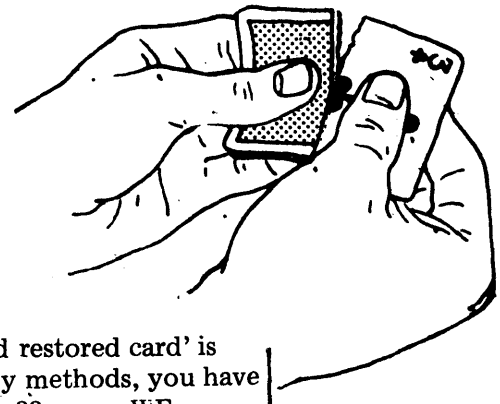
Radical





AMBIDEXTROUS
Stephen Tucker

The origin of the 'Torn and restored card' is sadly last in obscurity. I have my methods, you have your's so why do we need others?? . . . . . WE DON'T!! Still, that shouldn't stop you from trying out the following unusual approach. You'll need a regular deck, but with every performance TWO cards will be destroyed. With this in mind . . . . . I'd advise you to borrow someone else's deck and not use your own.

Have a card selected and control it to the top of the deck. Explain that you are about to perform the amazing 'Two card trick'.

Explain that you will show the spectator two cards, one of which will be his BUT you don't want the spectator to say anything unless you specifically ask him.

Double turnover to reveal a card (Not his.) Flip the double face down and table the top card. Cut the deck and simulate the double turnover by simply flipping the new top card face up, then down and then tabling it atop the other card.

The spectator THINKS that neither of the two cards is his. Pick up the cards and in the process reverse their order so that the actual selection is now atop the other card. Both cards are face down in your hand. With the cards squared fold them in half, then unfold ONLY the outer selected card and tear the card (s??) completely in half. It should appear that you have folded both cards and then torn both in half. Place the single half beneath the other two pieces and the situation is . . . . . Folded card, followed by the two torn halves of the selected card which are face up. Turn the torn?? packet over and Elmsley count to display 4 apparent half cards all face down.

Appear to now count two of the pieces into your right hand, but in reality you simply perform the Elmsley count again, but retain the last 2 halves?? in your left hand. Explain that you'll place two halves in each hand and show them the . . . . . 'Two card trick.' Make a suitable gesture with the right hand and then show that the 2 halves?? have mysteriously joined together. "That's the first part of the amazing '2 card trick'." you say and then offer to repeat the miracle with the halves in your other hand. Repeat the magical gesture, then show that nothing has happened, by displaying two halves face down. Repeat the gesture, but the halves refuse to join together.

Apologise and explain that you always have trouble with the second card, so you'll try something different . . . . . Ask if either of the card was the one selected and when you receive a negative reply say "Well that would have been too much to ask wouldn't it??" continue with . . . " Here, let me try it anyway. What was your card?" Once the name of the card has been given click your fingers and display the two halves face up and somehow they will be seen to have changed into his selection.

NOTES** I do have various methods for restoring both cards and indeed I showed one to Phil Goldstein back in December after Ron's day. Some of you may think that the 2nd effect (THE CHANGE.) is an anti-climax, so did I . . . . Until I tried it out on a Layman!! Borrow a deck from a magician at the next convention, show it to him and just watch HIS reaction!!!!!

EDITORIAL

Readers may notice—in fact are almost certain to notice—that this edition of Pabular is a little different from the previous ones.

A change in style, so to speak. The fact of the matter is that I am writing the editorial under false pretenses. This issue has, in fact, been edited by Stephen Tucker.

Stephen will be well known to many readers, already. He is, after all, the founder and editor of "Spell-Binder", one of the most interesting close-up magazines around.

It has long been an open secret that I have been looking for somebody to take over the editorship of Pabular. Not because I do not want to do it myself - I do. Unfortunately, though, there are only twenty-four hours in a day and only three hundred and sixty-five days in a year. I need those hours and days to do other, more pressing tasks; annoying distractions like running my business and earning a living. Editing a magazine is a very, very time consuming affair. Much more so than many people realise.

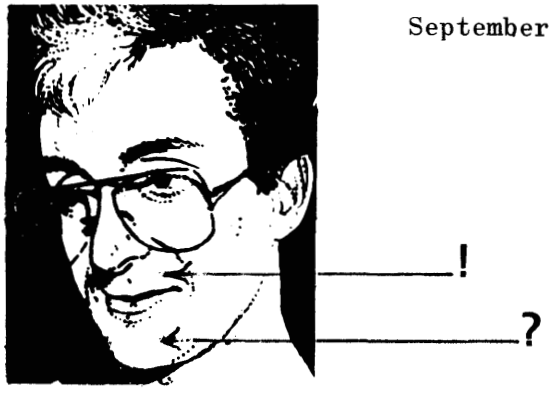
It was around about the end of 1982 I first began to realise that it would only be a matter of time, before I had to relinquish editorship. I also realised that editors do not grow on trees. They are rather like taxis in London. There seem to be plenty when you do not need one, but try finding one when you do!

For six months I went around, dropping broad hints to anybody, who I thought might be interested. However I did not want to just pass Pabular on to any Tomini, Dickini or Harryini. It had to go to somebody who I felt could maintain the standard and, who had sufficient push/pull/nouse to get the right sort of contributions from the right sort of people. Such a person, as already been said, is not easy to find.

The search seemed to be a fruitless one. None of the people who I approached took the bait. I had more or less given up hope of ever finding anybody, when Stephen came on the scene and offered to do the job. I have never thought of him as a potential, simply because he already had a successful magazine of his own. He assured me however, that he would be able to take on another, thereby releasing me from the position.

I would like to thank all those people who have helped with their contributions, and advice behind the scenes, during my three years in the hot seat. If I had to name names, the list would go on for ever. The time has now come to remove the plastic eye shade for the last time; to button up the open fronted waistcoat; to stub out the cigar in the overflowing ashtray. No more will I have to leap from the ancient desk and run to the door shouting, "Hold the front page!"

And so I say goodbye. Also adding my best wishes to one and all. Welcome to Stephen Tucker, under whose guidance, I'm sure the magazine will soar to new heights.



September 1983

Pleased to meet you, I'm Stephen Tucker and before we go any further . . . . . I have one or two complaints!!

I'm writing this in my new office at the Pabular Building. Now look . . . . . I can put up with having the smallest office in the place, I can even put up with continually banging my head on the chain but I draw the line at the never ending flow of visitors!!

I have a few other complaints but my Doctor's taking care of those. A couple of months ago when I first accepted the awesome task of running two magazines at the same time, I was told that I had to change my ways; no more wise-cracks; no more school-boy humour. I was told this by my superiors and after due consideration . . . . . I decided that I would change my image so the next time you see me, you'll notice that I have shaved off my beard and moustache and my hair is real short now . . . . . I'm afraid that's as far as I'm prepared to go!!

Further issues of Pabular will obviously be a little different than previous ones. This is not a bad thing but don't get me wrong, I'm not going to turn it upside down and transform it into a magical version of the Beano.

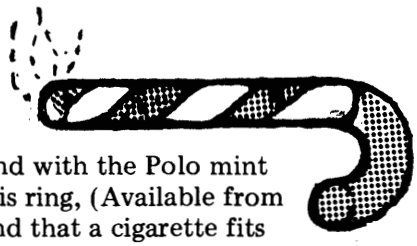
On the contrary . . . The illustrations will still be done by friend Eric Mason, the format and style of the magazine will remain the same and even I will bear hommage to Pabulars of old.

Let me translate the above rantings . . . . . I'll maintain the high standard of Pabular and, if possible, increase it!

It will take me a few issues to get the feel of things so bear with me and be gentle!! I'd like to thank all the contributors to this issue and I look forward to hearing from you all with any ideas, routines, effects etc. that you might have tucked away in some ageing note-book.

Till next issue . . . . .

A SWEET CIGARETTE
Richard M. Gamble



Whilst playing around with the Polo mint and shell type Jardine ellis ring, (Available from Roy Roth.) Richard found that a cigarette fits exactly down the hole in the mint. He then came up with the idea of producing a cigarette from a packet of Polo Mints cleverly disguised as a packet of Refreshers.

Ed . . . For those not familiar with these two types of mints, let me explain . . . . . Polo Mints are the ones with the hole drilled through their centers and Refreshers are multicoloured mints that have no holes.

Effect

The performer explains that he has been trying to give up smoking and he finds that if he eats a Refresher, it curbs his need for a cigarette. However, when he takes a sweet it seems that he isn't having much success as a cigarette suddenly appears from nowhere!!

Preparation and working

You'll need a packet of Polo Mints and a packet of Refresher mints. You'll also need a cigarette (Preferably No:6 brand.) and a cigarette lighter in your left pocket.

Start by removing the outer wrappers of both packets, (Richard uses a kettle to steam them off.)

Now open one end of the Polo Mints Silver wrapper and insert the cigarette, tip end first down the hole in the center.

The cigarette should protrude for about ½". Crumple the foil around the end of the cigarette, you may need to trim off any surplus foil.

All that remains is for you to affix the Refresher wrapper around the gaffed Polo Mints.

You now have what appears to be a normal packet of Refreshers. In reality a cigarette is hidden down the center of the Polo Mints that are within. You can introduce the packet of Refreshers and will find it quite a simple matter to hide the ½" of cigarette that is protruding from the gaffed end.

Performance

Explain how by eating a Refresher you don't feel like smoking and as you patter, remove the packet of Refreshers?? and show them. Place the packet into your right hand in such a position that you can grip the protruding portion of the cigarette with your little finger.

You take the packet into your left hand but the cigarette remains in a kind of finger palm in your right hand.

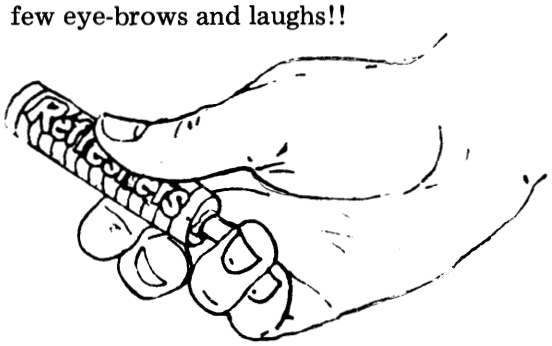
Place the packet into your left pocket but be careful not to flash the gaffed end. At the same time pick up the cigarette lighter.

Put your right fist to your mouth and by keeping the hand cupped around the cigarette it will not be seen.

Light the lighter, (Which seems to appear from nowhere.) and light the cigarette.

Draw on the cigarette and then remove the right hand to show the cigarette, which also seems to have appeared from nowhere.

Ed . . . . I don't smoke but I can see that this short routine would play very well and should raise a few eye-brows and laughs!!



FORCING A DATE WITH CARDS
Paul Hallas

Whilst toying with the Cornelius 'MAGICIAN'S DATE BOOK.' Paul started thinking about forcing dates with playing cards. Although this has been done before, here is Paul's approach . . . . .

Set-up

Set a three way forcing deck so that the three values are repeated ie . . . 8, 2, Jack — 8, 2, Jack etc.

Working

In performance simply take out the deck, false shuffle it and if you like throw in a few genuine complete cuts.

Hand the deck to a spectator and ask him to cut as many times as he likes and then to deal the top three cards face down to the table.

Take the rest of the deck, case it and pocket it. (That's the evidence taken care of!!)

Explain that the three cards freely? selected will be used to form a date completely at random. Explain that the numerical values of the cards will be used and the Jack will have the value of 11, the Queen a value of 12 and the King a value of 13. Due to the fact that there are not 13 months, you explain that the lowest value present will

represent the month and the other two cards are to be added together and will represent the date in the month.

As the 3 way force deck consists of the values 8, 2 and Jack this will obviously result in the 2nd month (FEBRUARY) and the total of the other two values is 8 + 11 which gives us a total of 19. The resultant is .... 19th of February.

Obviously the date to be forced will depend on the values present in your force deck.

Editor's introduction to .....
Fresh Sliced by Al Smith

Al Smith has long been a friend of mine and I would imagine that his list of friends grows less everytime he sets pen to page. Don't get me wrong .... Al's magic is in my opinion, excellent. I am referring to his frank style of writing. This 'frankness' manifests itself in Al's own magazine 'SCARATIKA'. (This magazine should be on the open market and not reserved for the Sheffield magi!!) Al also has a very frank approach to his frequent book reviews both in Abra and Pabular.

By now you will have worked out that 'frank' actually means .... TRUTHFUL and the truth is something that not everyone wants to hear!!

The following is yet another offering from Mr. Smith and I for one look forward to many more!!

FRESH SLICED
Al Smith

Effect:

A card is selected and returned to the deck (Wow!). Two court cards, say the red jacks, are then lost in the deck — but unlike the selected card the jacks are placed into the deck face-up. Next the deck is split into two halves; one half is turned face-up and riffle shuffled into the remaining face-down half. Card fans will will recognise this as standard 'Triumph' procedure. Almost immediately, the deck is spread face-down to reveal, not a face-up/face-down mixture, but instead, a regular 'all cards facing the same way' appearance. With two exceptions — the red jacks. Somehow, the cards have magically righted themselves, all but the two jacks. To round out the operation, closer examination of the deck reveals one face-down card nestling between the two jacks. It is, of course, the selected card.

Method

Remove the two jacks, and have a card selected, controlling it to the top after its return. Take a little finger break below the card. Pick up the jacks and add them face-up to the top of the deck. Immediately, lift them off again, stealing the selection below them. Thus, instead of just two cards (the jacks), you actually hold three cards. Next:

Slide off the uppermost jack with the left thumb, and replace the jack below its companion. You are seemingly merely displaying the two jacks, but in fact you have managed to sandwich the selected card between the two jacks.

Note: All the foregoing is quite standard card procedure — well used and abused. Hence the spartan description. Now:

Add the jacks to the top of the deck, and square. Proceed to 'lose' the jacks in the following manner. Double-undercut the top jack to the bottom of the deck: that's all. The back of the selected card will come into view after the cut and will serve to convince all and sundry that the cards have been genuinely cut, and that the jacks are suitably ensconced in the centre of the deck.

Cut the deck at the approximate centre, and turn the upper half face-up with a gentle flourish, as if the card you have cut to has some significance. Undercover of this, execute a simple wrist turn with the hand holding the lower section of the deck, and table these cards. A back (jack) will be on view, and the cards will appear to be all face-down. Table the former upper half of the deck — these cards are genuinely face-up and perform a standard closed riffle-shuffle. To all intents and purposes you are shuffling face-up cards into face-down cards — not true of course.

Note: During the shuffle ensure that the FIRST TWO cards of the face-up half (the selection

→

and one jack) are released from the thumb first. And that the face-down jack, the last card, of the other section is released LAST.

When the deck is squared, the order of the cards will be: Face-down jack-face-up deck-face-down jack-face-up selection. Cut the deck as a finale to the shuffle, and the work is done. Spread the cards face-down to reveal, instead of the expected mix, all cards facing the same way, with the exception of the two jacks. And the topper, the single face-down card that is between the jacks is the selection. Retire to tumultous applause and start signing autographs immediately.

Comments: Credits: Chatter:

This is a very simple TRIUMPH effect, but nonetheless very effective. No real effort is required, other than smooth handling. Though having said that, smoothness seems to be one of the few things that would be cardsters bother to practice. The fact that a trick is self-working, or almost so, does not mean that the performer is not allowed to render a little assistance to help the effect along. The whole thing was inspired by a much more complicated idea of Mike Bornstein: See "SANDWICH TRIUMPH" in the book 'TRIUMPH OUTDONE', written by Walt Lees. The Bornstein effect has the court cards placed in the deck face-down, which adds to the problems already referred to, but adds not a lot (I feel) to the overall picture. As usual, you pay your money and take your choice. Bornstein suggests using two kings. The decision to use jacks is an interesting departure entirely original with this department.

*"You mean you don't **know** whether I want the cards, the crystal or the tea-leaves?"*

COMB VANISH
Mark Weston

Magician enters combing his hair..during this action the comb disappears.

So much for the effect...which can be performed anywhere providing the audience are in front of the performer. Needed is a comb large enough to be seen and colour contrasting with the performer's hair.

Assuming you are right handed it is natural to comb the hair with the right hand..using the left hand at the same time to smooth down the hair. To perform this vanish face the audience front on squarely combing the hair back from the front so that the comb goes to the rear from the front with the comb continuing to comb down the back. At the same time the left palm stroked the hair down on the left side from front to back . . . . . these are natural actions.

Now for the vanish. . . . . Both hands comb and stroke together at the rear of the head ... during this the comb is left in the fingers of the left hand as the right hand continues to comb as if still holding the comb . . . this occurs at the rear of the performer's head. Now the left fingers push the comb down the back INSIDE THE SHIRT . . where it will stay. Still performing the comb action with the right hand, the left continues to stroke the hair after disposing of the comb all in one continuous action . . . then both right and left hand together come forward and BOTH HANDS STROKE THE HAIR WITH THE PALMS at each side of the head . . then the hands come together at the front of the body and the palms are brushed together as if to say "That's that." . . . allow it to dawn on the audience that the comb has disappeared.

ACE SANDWICH
Doug Alker

Effect

Four Aces are laid out after being shown on both sides. A card is selected, noted and returned to the deck. The Aces are once again shown and then laid onto the table.

Upon spreading out the deck, it is seen that the selection has vanished. The Ace packet is spread and the selection is seen to be sandwiched in the middle. The blockbuster comes when the Aces are turned over and seen to have back designs completely different from the originals.

Preparation

Four stranger Aces with different coloured backs from the deck in use are required. Place them face down on top of the face down deck in the following order . . . (Top down) S,H,C,D. Now place any indifferent card face down on top and make sure that the regular Aces are distributed evenly throughout the deck.

Fan the deck face up and throw the Aces onto the table as you come to them, naturally be careful not to expose the stranger Aces now at the bottom of the deck. With the deck still face up have a card selected. (This can be done with the deck held face down but you'd have to block push over the top 5 or so cards in order not to disclose the odd backed Aces.)

Once the card has been removed, close up the spread and turn it face down. Obtain a break beneath the top 5 cards and cut the deck. Maintain a break below the lowermost odd baced Ace of Diamonds which is now at the center of the deck. You will also need to obtain a break below the indifferent card that covers the odd backed Aces at the center.

The break below the Ace of Diamonds is held by the little finger and the other break is held by the middle finger.

It should merely appear that you have cut the deck and squared it.

Take the spectators card and insert it into the deck from the rear and onto the stranger Aces. When the right thumb has pushed this card home, it lifts off all the cards above the middle finger break and places them below the remainder of the deck.

(Alternatively an easier method may be used . . . . As the selected card is shown around, cut the deck and as you place the top half underneath keep a break with the right thumb above the card covering the stranger Aces.

Under cover of squaring up . . . . lift the odd card up so that you now have a break directly above the stranger Aces. Transfer the break to the left little finger.

Insert the selection into the break from the rear. Cut or double under-cut to the new break which is above the selected card. When you complete the cut obtain a little finger break below the top five cards, (strangers and selection.) by riffle counting with your right thumb.)

At the moment the situation is that the deck is in your left hand and you are holding a little finger break below the top five cards, (Selection atop the four odd backed Aces.)

The regular Aces are still face up on the table and you now pick them up into a face up packet with the Diamond Ace at the bottom of the four face up cards. Square up the Ace packet on the deck and immediately lift off all the cards above the break.

At the same instant the left thumb draws off the face ace of the apparent Ace packet about half way off the packet and towards the deck in your left hand. Flip this card face down onto the deck by levering it over with the rest of the packet in your right hand.

Immediately thumb the card over to the right and take it face down below the face up Ace packet.

Maintain a break between this face down card and the rest of the Ace packet. Draw off the next Ace onto the deck and take this face down below the Ace packet in exactly the same manner that you did the first Ace, (The break is still held.) Repeat this procedure with the third Ace and then draw the final face up Ace of Diamonds onto the deck. You now appear to take this face down card below the now face down Ace packet in exactly the same way that you did the others but this time you do not remove the Ace of Diamonds under the Ace packet. Instead you release all the cards below the break held by the right thumb in the Ace packet and allow all the cards below the break to add themselves to the top of the deck.

(NOTE . . . . I FORGOT TO MENTION THAT EVERY TIME AN ACE IS TRANSFERRED TO THE BOTTOM OF THE ACE PACKET. YOU RAISE THE PACKET AND ALLOW THE FACE OF THE TRANSFERRED ACE TO BE SEEN. YOU THEN LOWER THE PACKET AND TRANSFER THE NEXT CARD ETC.)

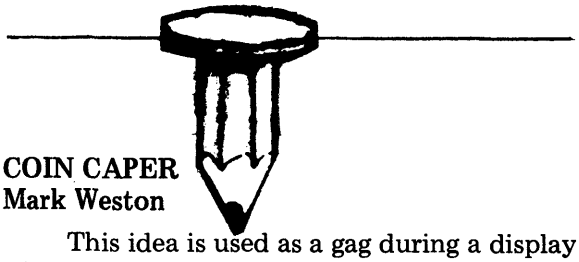
The spectators have seen you transfer the final Ace of Diamonds to the bottom of the Ace packet and when you now raise the packet, the odd backed Ace of Diamonds will be seen at the face of the packet and everything will appear capacetic.

→

Table the deck with the deposited regular Aces on top and flip the five card packet in your hands face up. Spread to show the four Aces, keep the last two cards squared as one. Cut the top two face up Aces to the bottom of the packet and table the packet face up on the table.

Pick up the deck and ask for the name of the selection. Spread through with the faces towards yourself and at the same time obtain a break above the four Aces at the rear of the spread. Get them into a Cop position and then flip the rest of the deck towards the spectator and spread so that he can see that the selection is not present. Hand the deck to the spectator so that he can more thoroughly look through. Take this opportunity to pocket the copped Aces and you're clean.

Spread the tabled Aces to reveal the selection sandwiched between them. The spectators think the effect is over but you now show that the backs of the Aces have completely changed. As a final blockbuster Doug carries another deck of cards with the same back designs as the stranger Aces just produced. In the center of this deck he has four Aces that match the back design of the deck just in use. It appears that somehow a strange transposition has taken place between the Aces in both decks. Patter hasn't been supplied as you should have no problems inventing your own.



COIN CAPER
Mark Weston

This idea is used as a gag during a display of coin magic, based on an old spectator con trick. In brief a 50 pence piece is borrowed from the spectator, this is found to be unsuitable for the performer's use and is returned to the loaner in exchange for a Ten pence piece . . . the Ten pence piece is used for the trick. During the above sequence the spectator looses his 50 pence piece without actually knowing, hence the con trick. In this sequence of events the spectator gets his cash back . . . one way or another. Required is a fake 50 pence . . . this is a piece of metal cut to 50p size and near to thickness . . . the metal must resemble a 50p in size and colour (alloy is ideal). The presentation is intimate, at the bar or amongst a few friends, best when all are standing around including the magician.

Presentation

The patter and method of presentation are very important to the result also the timing must be right. During the course of performing one or two coin effects the fake 50p is loaded into the right hand where it is held in finger palm position but across the THIRD AND FORTH fingers only, ask for the loan of a 50 pence piece . . . this is then taken at the tips of the right fingers and thumb, the fingers and thumb turn the coin and twist it around several times as you pretend to weight the coin in the hand as you say . . . "This feels a little bit too heavy" . . next throw the coin into the left hand continuing to feel the weight of the coin the right fingers take the coin and begin turning the coin over several times in the left hand, during this action the genuine coin is exchanged for the fake, the fingers continue the turning action after the switch is made . . . then the magician looks at the loaner of the coin and says "I wonder if you have a TEN PENNY PIECE . . . I think that could be better?" . . . . . the loaner of the 50p will feel in his pocket and usually produce a 10p piece . . . . look him straight in the eyes and as you take the 10p from him give him the fake 50p back. If this is done correctly. . . he will pocket the coin without looking . . . especially as he can feel the coin is the right shape.

So now you perform a trick with a 10p piece . . . . . then in conclusion as you hand him the coin back you say to him . . "I have just thought of another trick with a 50 pence piece, give me your fifty pence and I'll show you a trick." He will go to his pocket for the coin and remove the fake and before he has time to register that he has been conned you say to him "THAT'S THE TRICK." . . . . . conclusion.

* * * *

Just to clean up . . . . Should the spectator give you a second 50 pence piece back instead of the fake . . then you will have to perform a trick with this first then ask him for another 50p in the hope of getting the fake from him.

Should he notice the coin has been switched in the first instance he will take this in good part and recognise that you are just having a little leg pull with him . . . so there is no problem.

For those not acquainted with the origin . . . . in the days of real money one could borrow a Shilling piece and switch for a halfpenny. The performance is as follows:—

Magician says . . "Can you loan me a Shilling and I'll show you a trick.?" Coin is loaned and magician places coin on the back of his hand (the magician's hand that is) . . the magician then asks "Is the coin on the top of my hand or the bottom?" . . . . Whatever the reply the magician says "Oh wise guy . . . you have seen the trick before." . . . . . spectator denies this . . . so magician continues by turning his own hand face up and placing the coin into his palm . . . again he asks the question "Is the coin on the top or the bottom?" . . . . . During the above the coin to be switched is in the finger palm position . . this is the half penny and is held by the third and forth fingers of the right hand only thus enabling the first and second fingers to handle the coin on display. At the switch stage the magician drops his right hand to his right side . . looks the spectator in the eye and says "You have already seen the trick . . I can tell." . . . . . during this the Shilling is exchanged for the halfpenny . . using the BOBO "One hand switch" from Modern Coin Magic chapter Two . . . . or any similar switch . . then the halfpenny is given back to the spectator instead of the loaned Shilling. As the spectator is thrown off balance by the patter he will generally pocket the coin without looking even though the colour of the coin is different it is rarely noticed.

Editor's introduction to Alpha Minus by Ian Land

I hope that you've all sufficiently recovered from the last outLANDish issue . . . . I haven't!! I'm sure one or two of you will be ready for another smattering of Ian Lands mind shattering card-magic.

You are?? . . . . Good, then take your seats for . . . .

ALPHA MINUS

Inspiration and points of reference:

In 1980 I sent several Monte-type routines to Fred Robinson (then editor of Pabular). Most of these were fairly appalling, but the following version (which was not sent to Fred) is the most acceptable of those I devised. You need a regular pack of cards with two identical Jokers.

Procedure:

1) Run through the necktied pack and upjog the two Jokers and the QH. Strip out these cards and table the pack. Arrange the cards in Joker — QH — Joker order. Patter, "I carry a duplicate QH in this pack so that I can show you an interesting quessing game."

2) Double Turnover showing a QH. Turn the double card face down and thumb off the top card to the pad. Single turnover showing a second (?) QH. Turn the single card face down and deal it onto the first tabled card, slightly overlapping it. Turn the single card remaining in the left hand face up to show a Joker.

3) Patter, "You have to follow the Joker." Place the Joker face up between the two face down tabled cards, forming a "sandwich." Carefully pick up the sandwich and square the cards. Slowly reverse count the cards, asking the spectator to follow the Joker. Ask him to guess where the Joker is. He will probably say, "In the middle" (unless he is a very suspicious type). Spread the cards to show that the Joker is indeed in the middle. Nothing magical has happened yet.

4) Patter, "That was too easy." Remove the face up Joker and table it. Quickly Flushtration Count (Brother John Hamman) the two cards remaining in your hands, showing two QHs. Spread the two cards face down with the left hand. With the right hand, pick up the tabled Joker, turn it face down, and insert it between the two QHs (?). Patter, "I will mix the cards slowly." As you say this, mix the cards very rapidly; however, keep your eye on the QH and bring it back to the top at the end of the mixing.

5) Ask, "Where is the Joker?" The chances are that the audience will be confused. Whatever they say, turn the packet face up to show the Joker on the face. If they got it right, congratulate them. If they got it wrong, say that you will make it easier by turning the Joker face up again.

6) Thumb the face Joker onto the table. At the same time, wrist turn to "kill" the Joker now showing at the face of the packet. Turn the packet face down and spread the two cards. Place the Joker face up between the two cards and square. Make a suspicious move (don't go over the top) and ask where the Joker is. Spread to show it still in the middle. Now, perform a move that is used in Walker/Solomon's "Dunbury Sandwich" (The Last Hierophant (1980), pp. 63-64), to wit: Close the spread and quickly do a Double Turnover as you simultaneously

→

turn your left hand palm down to execute the Through-the-Fist Move. When the cards emerge from your "fist" a face up Joker will show on the face: apparently, the Joker has jumped to the face. Immediately spread the cards, showing a Joker on the top as well. This is the first time the audience has seen two Jokers and they will be confused.

7) Patter, "Well, what on earth is this card (the face down "sandwiched" card) then?" Turn the sandwiched card face up to reveal the QH.

A CARD TO BE THOUGHT ABOUT
Roberto Giobbi

A few months ago I had the pleasure of meeting Roberto and he waisted no time in demonstrating to me that he is a very fine card-man.

Whilst editor of Pabular Walt Lees managed to pursuade Roberto to part company with three other routines — these will be released in future issues . . . .

This effect was inspired by an Anneman effect in an old JINX magazine. This version consists of old and more or less well known techniques, principles and subtleties. The overall handling and management however make it a very deceptive trick for laymen . . . and sometimes also for magicians.

Effect

A spectator thinks of a card in a shuffled deck. The magician reveals it in a very clean and direct manner.

Requirements

An ordinary deck of cards.

Preparation

None.

Management and Handling

1) Give the deck to a spectator on your right for shuffling. Take the deck back and ask another spectator on your left to cut it.

2) Ask the spectator on the right to ribbon spread the cards face down on the table.

3) Ask the spectator on the left to draw three cards from different parts of the deck.

4) Take these cards and fan them faces towards the spectator on left turning your head away as you do so: "Just think of any one . . . and please do not forget it. "Display the cards only for about two seconds (you do not want him to memorize all the cards).

5) The left hand picks up the deck face down and holds it in dealing position. The right hand inserts the three cards it is still holding together into the middle of the deck. Perform a Diagonal Push-In and follow with a Marlo All Around Square Up. Pause. The left little finger pushes the protruding block flush at the same time obtaining a break above it. Form a step and immediately execute a two handed fan (see Dai Vernon in Ultimate Secrets of Card Magic p. 128).

"You are thinking of one of these 52 cards, do you still remember it?" Close the fan and place the deck face down on the table (the step remains undisturbed).

6) Pause. Pick up the deck with the right hand, place it in left hand dealing position the left little finger immediately obtaining a break above the step. Shuffle off all the cards above the break thus bringing the three cards (one of them is the thought of card) to the top. False Shuffle retaining top stock.

7) Obtain a break with the left little finger under the top card. Transfer the break to the right thumb as this hand takes the deck from above in biddle position. The left hand cuts the bottom half to the top, the thumb still keeping its break.

8) Dribble off all the cards below the break and turn the top card of the lower half face up using the right hand packet as a lever — as you do so glimpse the face card of this packet. "I will turn over just one card of these 52 cards . . . " Pause. The spectator's reaction will immediately show you whether this is his card or not. If he doesn't react continue: ". . . which will indicate your thought of card." "Would you be so kind, Sir, and make everybody in this room the witness of your thought by naming your card."

9) There are now two possibilities: either he names the card you glimpsed or he names any other card. In the first case simply lift off the packet above the face up card and show its face. In the second case slide the face up card and the cards above it aside and turn over the top card of the bottom half.

Note

The above handling is not making a simple effect more complicated — on the contrary: it makes it more convincing (IF THE TECHNIQUES ARE SMOOTHLY EXECUTED) and therefore more magical!

Lit. de Marlet.

L'Escamoteur, sur le boulevard, près le Chateau d'Eau

From the Bob Read Collection. Number five in a second series.

Many years ago, Frances Marshall wrote a book called "You Don't Have To Be Crazy", which was a collection of reminicences about magicians. I liked it when I first read it, and recently I read it again and liked it even more. Maybe I have matured a little and understand it now better than I did first time around. It really points up just how nutty we magicians are. She did another one called, "With Frances in Magic Land", which emphasies even more the lunatic fringe of the magic scene.

After attending the British Ring I.B.M. convention in Llandudno I'm convinced she is right. We should all be locked up and hidden away away forever. No one in their right minds should be allowed to talk to us, hear us, and more important, see us. If a person can be sadistic and masochistic at one and the same time we are it. We can inflict and suffer great pain like no other group on earth.

At the aforementioned magical shindig from which I still haven't recovered, I had a dealer's booth, which for the benefit of anyone who has been fortunate enough never to attend one, means that I was tied up all day and was unable to see any of the events which took place during "working hours". But I did see everything which happened in the evening.

The highlight for me is always the Shield Competition on the Thursday evening. Usually there are one or two outstanding acts or effects, and a similar number at the other end of the scale. This year the overall standard was very good, which was a pity, because it is usually the one or two stinkers which make you realise just how much work the others have put in to achieve an acceptable standard.

As we all well know, certain magic effects suddenly "take off" and become so popular among magicians that we get sick to death of them. This year, the gala show, which should be the main event was all balls. Literally. We had them appearing, disappearing, multiplying, changing colour, floating, expanding, and falling apart, all in the same show, many times over.

The best act of the convention for me was Mark Raffles with his dove act. He appeared on the after banquet show, which for me was the best show I saw. Ali Bongo compered this show and had the best gag of the convention, and I only say that because I was involved in it.

My spies tell me that for them, the best thing of the convention was Trevor Lewis doing his ring routine. He tells me the next time he performs his act at a convention hes going to do it in Welsh so the rest of us can't steal his gags. Can you imagine the frustration of all the notebook gang sitting there laughing their heads off at his material in Welsh and knowing full well that they can't lift one single line?

As far as I can gather, most, but not all of the dealers caught a cold. Punters weren't exactly throwing their money around. I had one new effect, which is an almost pocket version of the coins to glass effect or "copenetro" as our U.S. friends call it. I sold out and took orders for mailing. It is called Patrick Page's MONEYBAG and sells for £15.00. Just thought I'd mention it. Can't think why.

If I can revert back to the beginning of this trivia, do you want to know why I think we are all "out of this world" mentally? Because I really enjoyed the convention. I did, and I just can't wait to get to Eastbourne next year. With luck George Orwell might turn up. His Big Brother was barely visible at Llandudno. Will he show in 1984?

Goodbye,
Patrick Page

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John Brennan

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Performer spreads out the cards face down, and sure enough . .the selected card is found FACE UP.

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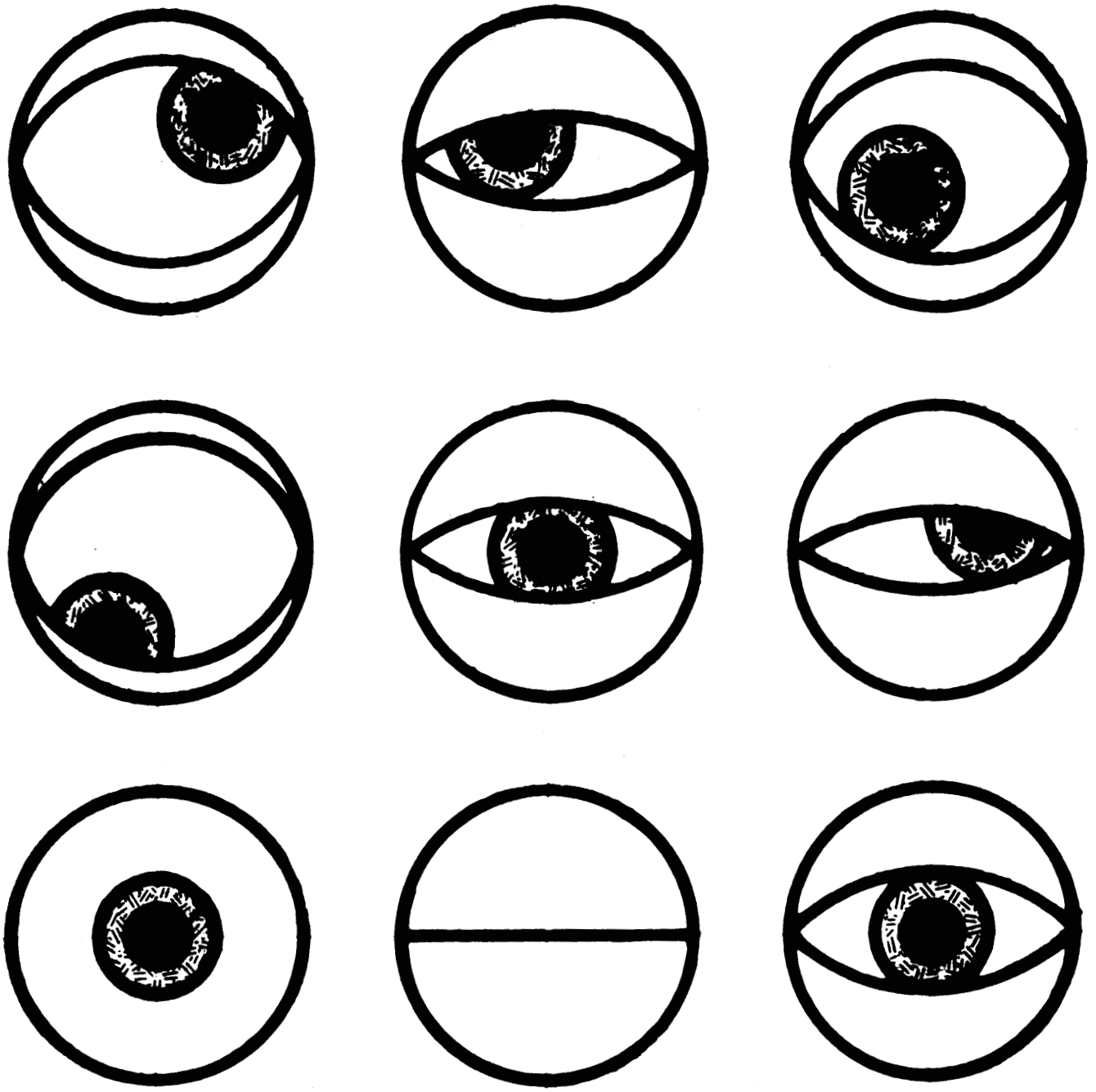
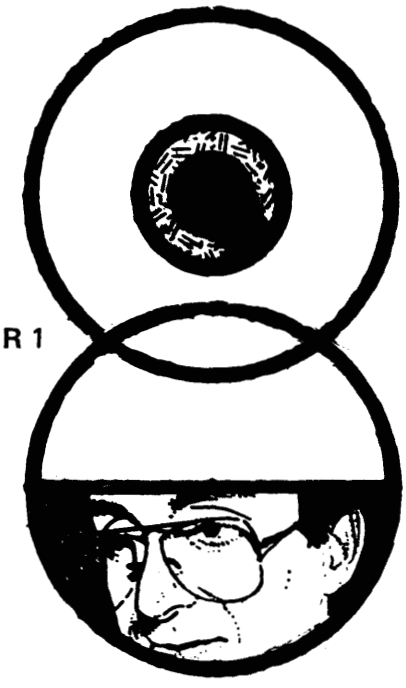
VOLUME 8 NUMBER 1

Pabular





VOLUME 8 NUMBER 1

October 1983

EDITORIAL

Welcome to the 8th Volume. I hope that the next 11 issues will live up to the high standards set by all 84 past issues.

Quite a lot has been happening recently . . . . Martin Nash gave a couple of lectures, one in London and the other in Birmingham.

I was unable to attend either lecture but I have heard mixed reports from the attendants of the one in London and indeed I've been promised a review of the London lecture for the next issue.

By the time you read this, the I.B.M. convention will be over and you'll have met all your old friends, exchanged ideas and generally had a good time.

A couple of days ago I was told that a new Marlo book was out. I haven't had chance to see a copy yet but I'll try and get my hands on one and review it next issue.

In early November I might be off to Sweden for a short lecture tour of Scandinavian countries. This should give me plenty of opportunity to solicit effects etc for the magazine . . . can't be bad ehhh?

I say 'might' as I'm still awaiting confirmation etc. I'll keep my fingers crossed. I expect we'll see an influx of Walt Lee's books hitting the press quite soon. I can comfortably predict this as I know that Walt needed the extra time, that Pabular wouldn't allow him, to complete many publications that he's had in the pipe-line for ages. Hopefully I'll receive copies as soon as they're available.

Two weeks ago Nick Bolton and I met to discuss Pabular. We met at Charing Cross and began our search for a nice quiet pub where we could talk.

About an hour later we settled for a busy wine bar in Convent Garden. Nick told me what was expected of me and I explained what I was capable of and before we knew what had happened a full bottle of white wine had vanished and an extra glass each was ordered. Between us we decided it would be a nice idea to get Pabular ready and published at a rate of one a month.

It remains to be seen if we can keep to this schedule but we'll try!

Nick also plans to re-release past issues, starting from the very first issue, in bound volumes and from what he told me . . . . they should look fantastic.

In the mean time I'll be on the look out for routines, ideas, effects etc. and this is where you come in.

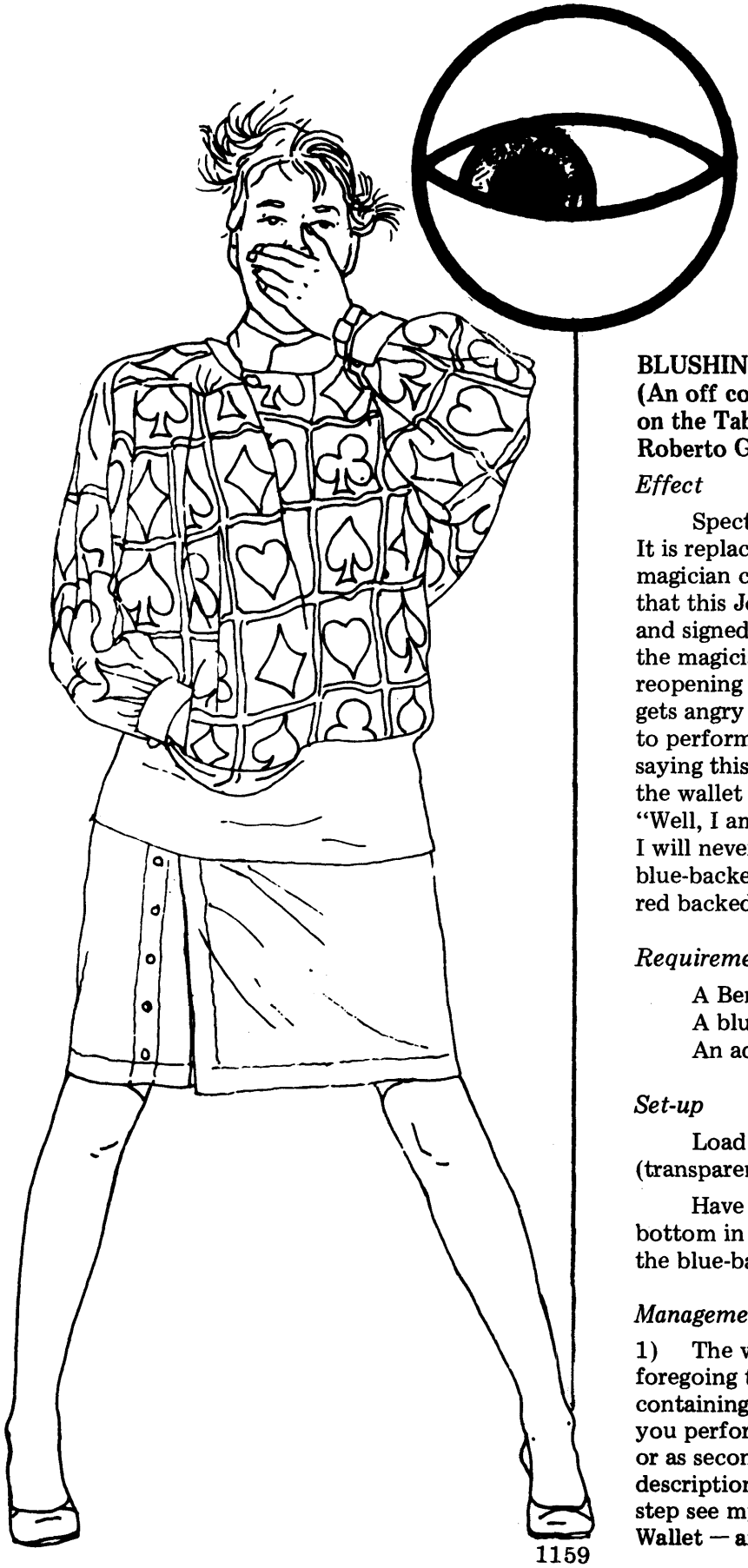
If you have that rare quality that so few of us seem to possess and find that you have several original items on your hands, then where better to deposit them than here in the pages of Pabular. If we consider the idea to be worthy of inclusion and radically different from anything else available, we'll be only too pleased to immortalise you in print. I'll even send you a copy containing your offering so that you can take it round to all your friends and show them how famous you are. Seriously . . . if you do have an item or two for publication, simply write with details to Stephen Tucker at the P.O. Box number on the back of this issue.

All subscriptions or enquiries should be addressed to Nick Bolton at the same P.O. Box number.

Before I go I'd like to personally thank all the contributors to this issue and I look forward to receiving your routines in the near future.

Till next month all the very best!!

Stephen Tucker.



BLUSHING JUMPER
(An off colour card to wallet routine — on the Table.)
Roberto Giobbi

Effect

Spectator takes a card and signs it on its face. It is replaced and the deck shuffled and cut. The magician cuts to the Joker and tells his audience that this Joker will now change into the selected and signed card. For this purpose it is placed into the magician's wallet. Upon closing it and reopening it nothing has happened. The magician gets angry and explains that each time he wants to perform this trick the same thing happens: saying this he opens the zipper-compartment of the wallet and extracts the signed card from it. "Well, I am starting to understand this . . . . but I will never understand why all other cards are blue-backed while you picked and signed the only red backed-card in the deck!"

Requirements

A Bendix type wallet.
A blue deck with two Jokers.
An additional red backed card (say the 4H)

Set-up

Load the Joker into one side of the wallet (transparent compartment.)

Have the red backed 4H second from the bottom in the deck. It may be advisable to remove the blue-backed 4H, although not really necessary.

Management and Handling

1) The wallet has been introduced in one of the foregoing tricks (e.g. you took out an envelope containing a prediction, or some bills with which you performed some tricks using bills as a main or as secondary props, etc.) For a more detailed description of the physchological importance of this step see my thoughts in "How to Introduce Your Wallet — an Approach to Logical Magic".

→

2) Spread the deck face up on the table and say something concerning the cards.

3) Pick up the deck, still face up, and cut the 4H to approximately the middle.

4) Spread the deck between your hands telling a spectator that he is later supposed to take a card. As you do this spot the odd backed 4H and obtain a break above it as you close the spread and approach the spectator.

5) Spread again and force him the 4H by means of a face up classic force. The procedure is exactly like the classic force but of course much easier — the selection is given less importance than to a face down force; the spectator will relax and pick the right card. Alternatively use the Hindu Shuffle Force (note the handling Phil Goldstein describes in the Linking Ring Vol. 62, no. 10 in "A Logical Approach to the Hindu Shuffle").

6) Place the deck on the table. Open the wallet, take out some stickers and have the spectator sign one of them. He is then asked to remove the sticker and place it on the face of his selection (actually the red backed 4H).

Let him do everything, relax, he has no reason to look at the back of his card, it would not give him more information. By implicit logic he is convinced that his card is from the deck and has absolutely no reason to turn it face down (remember that everything so far happened with cards face up, so . . .)

7) Now control the 4H second from the top with the Joker immediately under it (third from the top) as follows: Fan the deck face up and spot the Joker (it should be approximatelv in the middle; cut if necessary). Place the 4H face up to the left of the Joker. Close the fan and get a break one card to the left of the 4H. Cut, thus the 4H becomes the second card from the top with the Joker immediately under it.

Details of Handling of step 7:

Before inserting the 4H fan the deck faces towards yourself (use a pressure fan in your left hand). Spot the Joker and push it out of view under the card immediately on top of it. The reason: afterwards you are going to show the Joker and an attentive spectator who saw that you placed the 4H next to the Joker, may suspect that you controlled his selection. This subtlety does not take much time nor does it involve additional handling (it looks as if you were merely adjusting the fan) but you prevent an over-wise spectator to interrupt the flow of the routine.

8) Hit triple lift and turn the top three cards face up on top of the deck. For the management of the double lift (which applies as well to any kind of multiple lifts, of course) refer to Tamariz' approach in Pabular (vol. 7, no. 1) this sublimely also calls attention to the colour of the backs.

9) The wallet rests still open on the table (remember: you took out the stickers which are still on the table — you are going to replace them only at the end of the trick. This also justifies the presence of the wallet . . .). The right hand picks up the top two cards (Joker plus selection hidden under it) from above in Biddle position. The left hand must do a wrist turn to cover the face up card still on top of the deck. To justify this move the left hand reaches for the open wallet and draws it towards yourself. While the right hand inserts the double Joker into the transparent compartment, the left hand places the deck aside, face up of course and to the left of the mat (reason: the left hand must help the right hand to get its card into the compartment).

10) Make a magic pass over the open wallet. Nothing happens: "Maybe it changes if we don't look . . ." . Close the wallet, give it a quarter turn to the right and pass your right hand over the wallet. Turn the wallet back opening it on the other side — the Joker still shows (this handling of the Himber wallet is by Al Schneider and can be found in 'Al Schneider on Close-Up.' (Page 118.)

11) Take out the Joker, look at it back and front, then drop it face up on the table, slightly to the left in front of the deck.

12) As per "effect" open zipper compartment and show the signed card, leave it face up on the table, towards the front of your mat.

13) Replace the stickers in the wallet and place it closed aside or back in your pocket.

14) With the left hand pick up the face up deck placing it on the face up Joker on the table (this covers the face up indifferent card now second from the top).

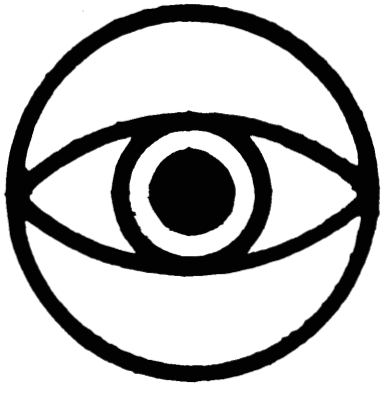
15) The entire deck is now turned face down and ribbon spread on the table, without of course exposing the face up card. Call attention to the colour of the backs.

16) Show the signed card to be the only red backed card in the deck.

Editor

The following 5 part Oil and Water routine comes courtesy of Magic Ronnay from Vienna. I'm sure you've all heard his name before and I suspect that many of you own a packet effect or two originated by this prolific inventor.

This routine is well structured and incorporates certain false counts that I believe you may have not encountered before. Everything is fully explained so let's get on with it . . . .



THE NEW OIL AND WATER ROUTINE
Magic Ronnay

You will need 8 identical red cards and 8 identical black cards. We'll assume, for the sake of description that your cards are the 5 of Hearts and the 5 of Spades. They should be set as shown in Fig: 1.

This depicts two separate face up packets. The left hand packet contains 9 cards and from the face downwards they are in R, R, R, R, B, R, B, B, B order.

The right hand packet contains only 7 cards and its order from the face down is . . . B, B, B, R, R, R, B.

Fig: 1 represents your view of the cards just before the effect commences, though the packets would of course be squared and not spread as illustrated!

Performance

Pick up the left hand packet and Hamman count it in order to display 9 cards which are seen to be all red with the exception of one black card.

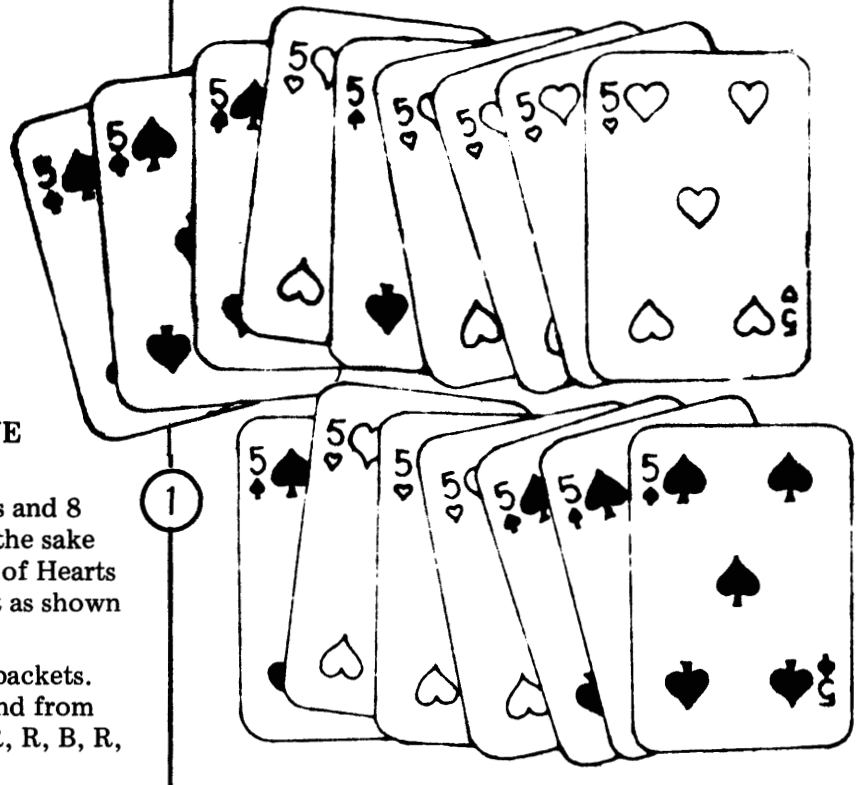
During the Hamman count you execute the switch on the count of 5 and under the misdirection of the unexpected appearance of the black card. A little acting pays off here!

Apologise for the error and explain that the black card shouldn't be there. Thumb over the face five cards and throw the black card from the packet and onto the black packet to your right.

When you thumb over 5 cards a red card will appear beneath the black card and everything will appear as it should.

Square up the red packet and turn it face down. Reverse count the card into a face down pile next to the other tabled pile but bottom deal the 1st card!

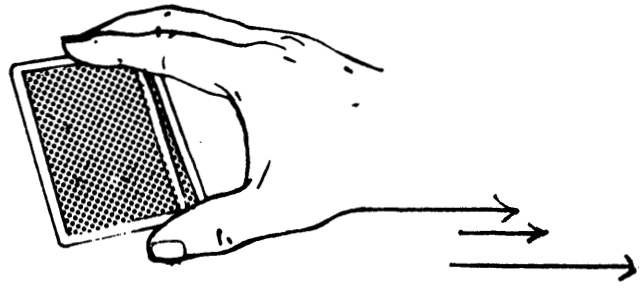
The order of the face down pile should be . . . R, R, R, R, B, B, B, R.



1

Pick up the other face up pile and prior to a Veeser count, push the lowermost card about 1 cm. to the right with the left fingertips. (See Fig: 2).

The Veeser count is quite similar to the Hamman count . . . . . Slide off the top card into the left hand. Slide off the next card onto the 1st. Repeat this with the 3rd card and on the 4th card you execute the following switch; the three cards in the left hand travel beneath the right hand's packet as they did before and it appears that you simply slide off the 4th card onto the other three. In fact you allow the three



2

cards in the left hand to square up with the side-jogged card at the bottom of the right hand's packet and these three cards are left beneath the side-jogged card as the left hand takes all the cards above the side-jogged card to the count of 4.

The four cards now in the right hand are counted onto those in the left hand to the counts of 5, 6, 7 and 8.

The count has apparently displayed 8 black cards but in fact three of the black cards have been counted twice and the three red cards have remained hidden throughout.

The order of this face up packet from the face downwards is . . . B, B, B, B, B, R, R, R. Turn the packet face down and table it to the right.

You are now about to mix the cards . . .

Take the top card of the left packet and table it. Onto this place the top card of the right packet and on this, the next card from the left hand packet etc. At the end of this mixing you should have one face down pile which is assumed to run in B, R, B, R etc. order.

Pick up the pile and thumb off the top three cards and show that they do run in B, R, B, order as was expected.

Replace the three cards onto the packet and deal the top card face up to your right and deal the next card face up to your left.

Now count 7 cards onto the black face up card and count the remaining 7 cards onto the red face up card.

Make a suitable magic gesture and show that the red cards are all with the face up red card and the black cards are all with the face up black card!

You have mixed the cards and they have magically unmixed! You are now about to repeat this but under strickter conditions.

Mix the cards again into one pile but this time leave the cards face up. Deal first from the the red pile then the black etc.

Pick up the completed pile and deal the top 8 face up cards into your right hand, reversing their order in the process. Fan the remaining 8 cards in the left hand. This merely displays that the cards are truly mixed.

Flip the right hand's cards face down and place the left hand's card face down on top of these. This is a subtle displacement and in fact the 8th and 9th cards are both the same colour. (Black.)

You now start to divide the cards openly into their respective colours by taking the top card, flashing its face and dealing it to the left on the table. Remove the next card, show its face and table it face down to the right.

Repeat this procedure with the next 6 cards and then comment that they should realise that this is an extremely easy method of sorting the cards.

The remaining cards are dealt into the two packets but their faces are not flashed during the deal but you still call out their supposed colours as you deal!

Pick up the left hand pile and cut the top 4 cards to the bottom. Repeat this with the other pile and then turn the top card of each packet face up and table it in front of their respective packets.

Exchange the positions of the two face up cards and then place the face up cards face down onto the packets they now lie before.

After another suitable magical gesture above the packets, pick up the left hand packet and turn it face up. A black card will be seen at the face. Show that all the 8 cards are black by performing a 'Double-Elmsley Count.'

This count is relatively new and begins with the packet held in the usual Elmsley count grip.

Take the top card into the right hand and take the 2nd and 3rd cards on top of the 1st. Each time a card is taken, the right hand packet travels beneath the left hand's cards.

The switch occurs on the count of '4' . . . . the left thumb pushes all the cards above the lowermost one to the right as with the usual Elmsley count and the right hand deposits its three cards beneath the lowermost card in the left hand and without pausing takes all the cards pushed over by the left thumb instead.

It appears that you have merely taken the 4th card on top of the other three. The remaining 4 cards are counted onto the cards in the right hand to the counts of 5, 6, 7 and 8.

Table the packet face up and repeat the ruse with the other packet to show it apparently contains 8 red cards.

The situation now is that the left hand packet is assumed to contain all the black cards and in fact the order from the face is B, B, B, B, B, R, R, R,

The right hand packet is assumed to contain all the red cards and its order is R, R, R, R, R, B, B, B. Both packets are face up.

Pick up the red packet and deal the face two cards face up onto the table. Deal the 3rd card face up in front of the 1st 2 cards dealt and

finally place the remainder of the packet face up on the two cards 1st dealt. (Only red cards have been seen and the single face up card is explained to be a leader card.)

Pick up the black packet and repeat this procedure. Finally turn both packets face down behind their respective leader cards.

Explain that you will now show them a demonstration of follow the leader and prove that the colours can not be separated.

Take the top card from both face down packets and deal them face up onto their leader cards. Repeat this with the next card from each packet and explain that nothing magical has happened so far.

Exchange the positions of the leader packets and when you again remove the top card from each of the face down packets and place them face up on the leader packets . . . . the colours refuse to separate!!

Take the new top cards from each of the face down packets and deal these again face up onto the leader packets to prove your point.

Repeat this once more and then offer to exchange the positions of the face down packets, now containing only two cards each.

Do this but the cards still match the leader colours. Show this by dealing both cards from the face down packets onto the leader packets.

You are now set for the final phase . . . .

On your left are the black cards and on your right are the red cards, both packets are face up.

Mix the cards as you have done twice previously. The order will be B, R, B, R etc. Hold the packet face up in your left hand and thumb over 9 cards into a fan in your right hand. Fan the remaining cards in your left hand as you once again display that the cards are well mixed.

Pass the right hand fan beneath the left hand one and immediately steal the red card from the left edge of the right hand's fan beneath the left fan with the aid of the left fingertips. Flip the right hand cards face down and place the left hand cards face down on top of them.

You have succeeded in once again making the 8th and 9th cards the same colour. (Black.) With the packet still face down once again begin to openly sort out the cards by dealing the top card face up to your left, the next card face up to your right and continue this until you have dealt the 6th card.

Continue dealing the rest of the cards alternatively to the left and right packets but deal the card face down onto the packets from now on.

Pick up the 4 face down cards lying on the face up black cards and flip them face up. A black card is seen at the face. Place the cards face up on the 3 face up black cards and pick up the entire packet. Deal it to the table but bottom deal the first card. Pick up the four face down cards from the 3 face up red cards and flip them face up, a red card is seen at the face.

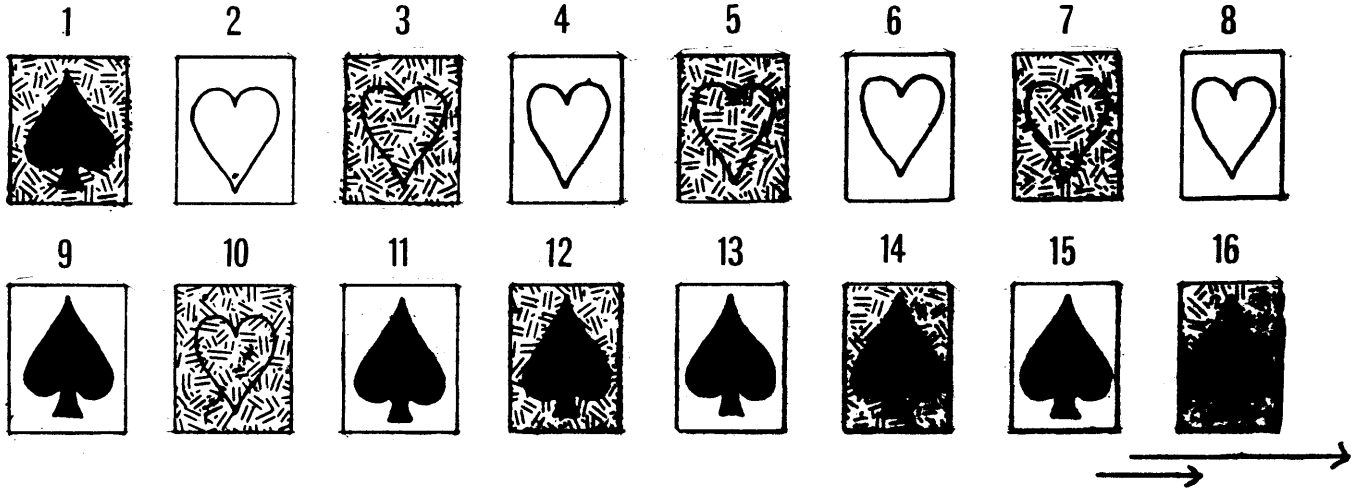
This time pick up the 3 red cards and place them on top of the other 4 face up cards. Flip the packet face down and deal it to the table without any false deals. The situation is that both packets have 4 red cards atop 4 black cards. Explain that you will mix the cards with a shuffle like this . . . .

Table riffle shuffle the two packets together.

The spectator should think that the cards have once again been mixed but the order is in fact . . .R, R, R, R, R, R, R, R, B, B, B, B, B, B, B, B.

You now follow with a display that further convinces everyone that the colours are mixed.

Pick up the packet and deal it out as follows . . . . Bottom deal the 1st card and show that it is black. Deal it face down to the left on your table. Continue dealing by dealing the next



(TOP) card to the right of the 1st card face up. The next card is dealt face down, then face up etc. until 8 cards have been dealt in the row.

Everyone assumes that the face down cards are the blacks.

Deal another row beneath the 1st one .... Bottom deal the 9th card and place it face up beneath the 1st card in the upper row. Continue dealing the cards beneath the 1st row in face down, face up, face down etc order.

The end result is shown in Fig: 3.

This display really does give the impression that the cards are well mixed. Start at the right end of the upper row and collect all the cards together. Once the upper row has been formed into an 8 card packet you up-jog all the face down cards and strip them out.

A black card will show at the face of the stripped out face down packet once the squared packet has been flipped face up and placed onto the face up red cards. It appears that you have four red cards on top of four black cards but in reality you have seven red cards atop one single black card.

Collect the other row together and repeat the above procedure.

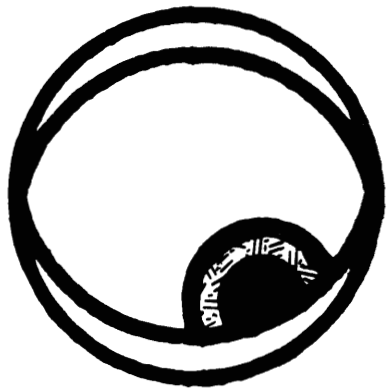
Place the packets once again side by side and face down on the table.

Remove the lowermost card from each packet and show their colours. Exchange the positions of these cards and finally show that they have acted like magnets and the respective colours have once again found each other.

Notes

No patter has been given to accompany the various mixes and un-mixes and at times the actions may seem a little strange but if you work out a suitable patter theme to cover the various phases, you will have an excellent routine on your hands.

'You say you get a burning sensation after meals?'



Correction to Ian Land's 'TECHNICOLOUR DEPARTURE' (Vol: 7 Number: 11 Page: 1137.)

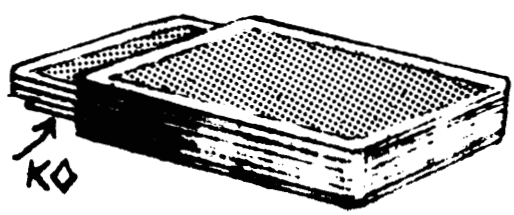
I have a correction to make to "Technicolour Departure" - the opening I gave in my original write up is I think unsatisfactory. The following makes it much easier to intergrate the routine into a performance

The red pack is set-up exactly as in the original. Now, case this pack & place it in a pocket. You will also need a blue backed pack, which is not set-up in any way.

1) Remove the blue pack from its case & perform several card effects. When you want to perform this, quickly run through the face up pack & cut it so that the KD is about 12 cards from the back (rear). Make sure there are no other Kings between the KD & the top of the pack.

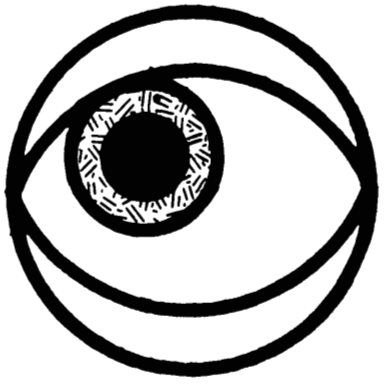
2) Patter, "I need the four Kings." Run through the pack & up-jog the four Kings. The KD will be the last King that you come to, & should be up-jogged for slightly less of its length than the other three Kings. Square the pack, leaving the Kings up-jogged. A side view would look like this:

Your right hand now comes across and pivots the Kings clockwise & to the right. As you do this your left index finger pushes the lowermost King (KD) flush with the pack, so that only 3 Kings are pivoted out & into the right hand. Table the pack, turn the Kings face down, & table them. (Note: Unsurprisingly, this is a Marlo technique. This description is adapted from one in Sticks & Stones 5.) If you wish, before tabling the Kings you can give them a threeasfour Elmsley Count, although it is not necessary.



3) Patter, "I also need a red pack." Remove the red cards from your pocket, uncase them, & begin "Technicolour Departure" from step 3 of the original.

Additionally, you may like to mention that the idea of using the Olram Subtlety to show a vanish (with only the secondary purpose of reshowing the backs), as in step 7 of "Technicolour Departure," Comes from Gene Castillon's excellent "Colourful Cannibals," in Kabbala Three (1976).



RING ON STICK
Keith Charnley

Sorry about the unimaginative title but I can assure you that the following routine will more than make up for it!

You'll need the customary wand, stick, pencil etc. Keith points out that it's a nice touch to borrow a drum-stick from the band, depending on where you're performing.

We'll assume that you're using a wand and by now you've coaxed two spectators from their seats and one is standing on your right and the other on your left. Ask for the loan of a finger ring. You should have invited a spectator wearing a ring onto the stage so we'll assume that you're all set to go . . . .

I almost forgot . . . You'll require a small snap-shut purse with a key ring attachment as illustrated in Fig: 1.

This type of purse can be easily opened by squeezing the opening and it closes automatically when you release the pressure.

Performance

Borrow the ring and assuming that it has come either from the person standing on your right or from a member of the audience on your right, slip it onto your right hand finger.

The wand has been examined by both spectators and should now be under your left arm. Make sure that the end of the stick is pointing downwards slightly as this will make the loading of the ring onto the stick much easier when you later attempt it. Display the ring to the spectator on your right and if you like use your hoard of 'ring' gags.

Remove the ring and show it to the spectator on your left. You now appear to toss it into your left hand but in reality you fake the action and retain the ring in the finger palm of your right hand. You may prefer to retain the ring in the classic palm, it's entirely up to you.

The misdirection for the move is covered by talking to the spectator and not paying any attention to the ring.

The left hand has formed into a fist apparently around the ring. Take the wand from beneath your left arm and allow the ring to slide onto the wand but keep a grip around the wand and ring and use the wand to point to the left fist as you explain that you will attempt to pass the ring onto the wand.

This next move is cheeky but very effective.

You allow the tip of the wand to actually contact the left fist and this gives you the opportunity to slide your right hand along the wand to a position just short of centre.

The ring is already on the wand and covered by the right fingers.

You now toss the wand into the left hand, which opens slightly in order to catch it. During this action the wand is heard to strike the ring and the illusion is perfect that the ring was in the left hand.

Ask both spectators to take hold of an end of the wand and you're all set for the penetration.

Rotate your left hand so that the knuckles are uppermost as when you lift your hand from the wand it looks much more effective than dropping your hand away from the wand.

Open your left hand and the ring is seen to have somehow passed onto the wand. You are now about to follow the penetration with a release of the ring from the stick.

Editor

Keith informs me that he uses a **Ken Brooke**

method, which is to be found in the book 'Ken Brookes's magic.'

Briefly . . . . Place the palm of either hand against the ends of the wand and by raising one hand the ring will slide along the wand and onto the palm of the other. Cause this to happen a few times as you have the ring identified.

Now for the move . . . You appear to form a fist around the ring and slide it back to the centre of the wand again but in fact you allowed the ring to come off the end of the wand and you have actually mimed the action of sliding it along the wand as the ring is merely slid against the wand on the outer surface of the ring. The situation now is that your left hand is formed into a fist apparently over the ring which is assumed to be still threaded onto the wand. In fact the ring is free in the left hand and you now work it out to the rear of the fist until it is clipped by the fingers against the heel of the fist.

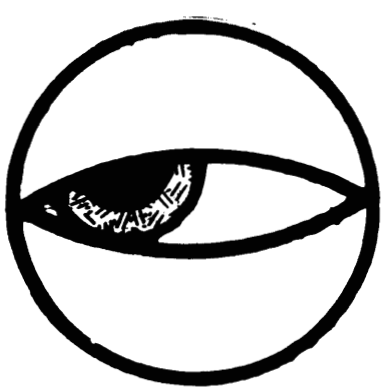
Ask one of the spectators to grab hold of your left wrist and under the action of showing what you mean, you steal the ring into the right hand.

Remark that you have a second ring and so saying, reach into your pocket with your right hand, open the purse and drop the ring inside. Close the purse and remove it. Place your finger through the key-ring attached to the purse and ask one of the spectators to release his hold on the end of the wand for a second.

Slip the key-ring onto the wand and allow it to enter the left fist.

Ask the spectator to once again hold onto the end of the wand and after a suitable build up . . . remove your left hand to show that the finger ring has vanished. Where can it be?

Ask the spectator to remove the purse, open it and remove what he finds within.



SHEAR MAGIC
Stephen Tucker

This short sequence of events plays very well in a cut and restored rope routine. In fact the main focus of the patter is in the removal of a pair of scissors from the rope and the eventual restoration of the rope is not even mentioned!

You'll need the time honoured 1 metre length of best washing line and a pair of sharp scissors.

Begin by threading one handle of the scissors onto the rope and explain that it is absolutely impossible to remove the scissors without passing one of the rope ends through the handle.

Further explain that you will show them two methods of removing the scissors and proceed with the legendary method for the cut and restored rope effect. Take hold of the centre of the rope and appear to place it up in your left hand together with the rope ends. In fact you have switched the centre in the usual manner and the situation is as depicted in Fig: 1.

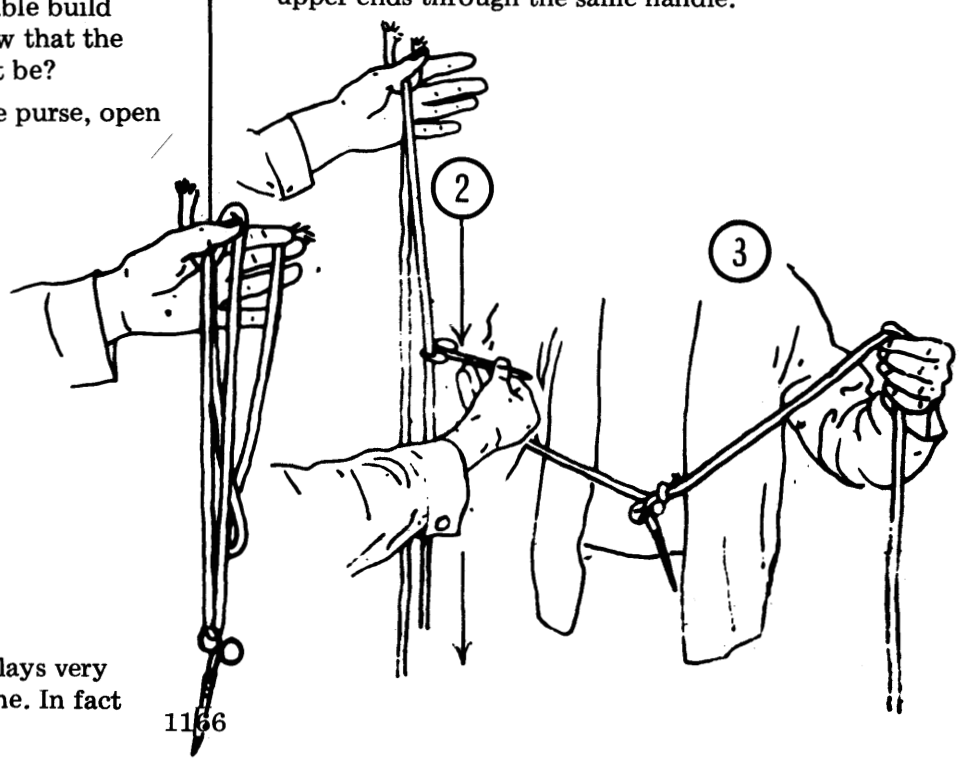
Ask for the loan of a pair of scissors and after a few seconds realise that you already have a pair on the rope. This is known as humour

Take the scissors and cut the rope at the assumed centre. Handle the scissors exactly as you would if they were not threaded on the rope.

Allow the end to drop from the left hand and slide the scissors off the rope as you take a bow.

Fig: 2 shows the situation. This stunt will amuse but definitely not amaze the audience.

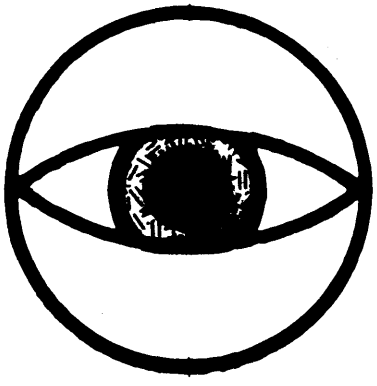
Explain that you will demonstrate the second method and so saying, thread the handle of the scissors onto one of the lower ends of the rope. Pass the scissors up the rope and into the left hand and without pause pass one of the upper ends through the same handle.



This effectively transfers the scissors from the long piece of rope and onto the short piece.

Explain that you will further trap the scissors by knotting them to the rope. Tie a knot in the upper ends and you have succeeded in tying the short length around the long length in exactly the same manner as you have done thousands of times before prior to the restoration.

Take an end of rope in each hand and the situation is as depicted in Fig: 3. You are about to free the scissors from the rope once again. Simply take hold of the handle which has the small piece tied to it and quickly slide the scissors along and off the rope. Hide the small piece of rope around the handle and then pocket the scissors. Finally comment that you understand how the scissors came off the rope but you can't understand how the rope has become restored!!! This point will not have been noticed by the audience and by drawing it to their attention, another round of applause will result.



THE FLIP SWITCH
Douglas Cameron

This is an extremely easy coin switch but if you master the timing and general feel of the thing . . . you'll have another method of switching a coin at your disposal.

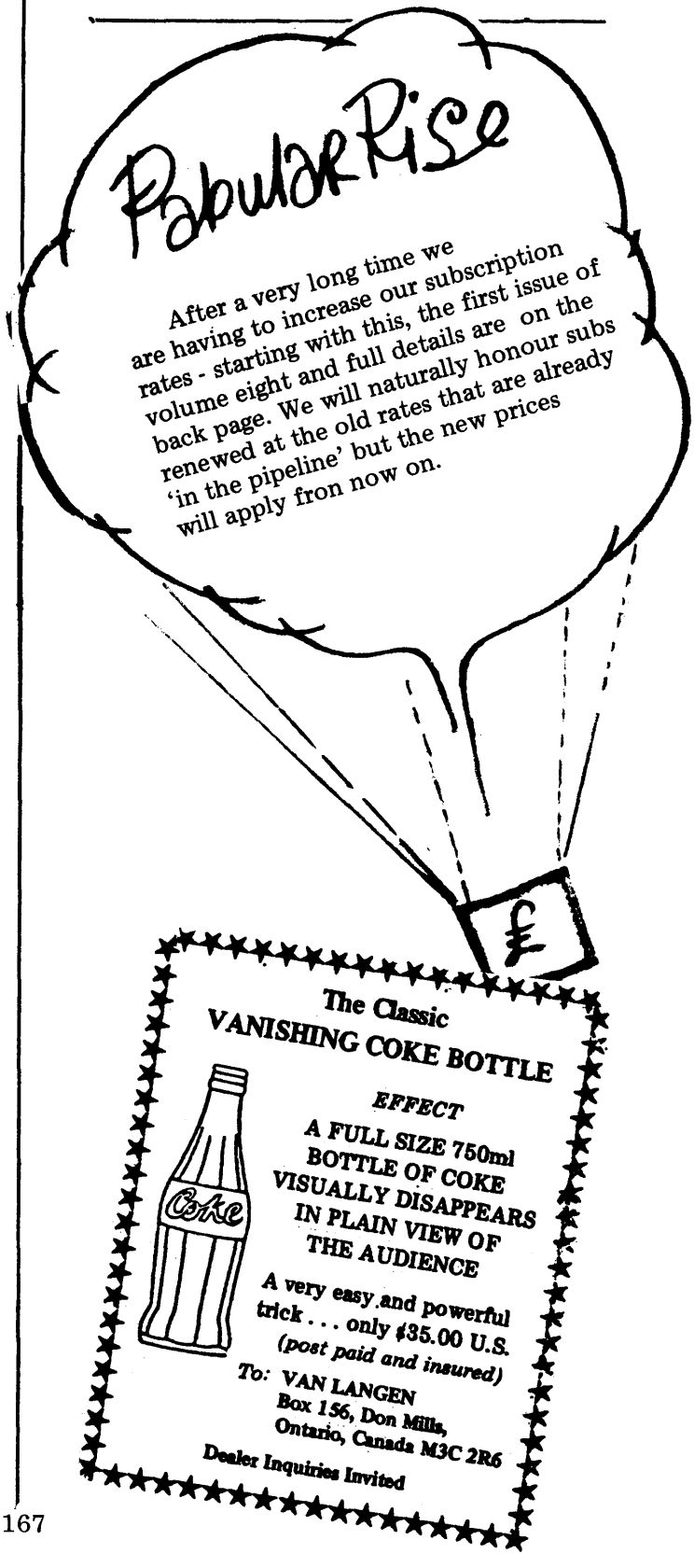
Begin with a copper coin finger palmed in your right hand and a silver coin on your table. Pick up the silver coin with your right hand and display it held at the fingertips.

Now for the move . . . Simply flip the silver coin backwards, over the copper coin and onto your palm. With a little practice you should be able to make the coin land in such a position that it can be immediately classic palmed.

Assuming that you have the silver coin in classic palm position, classic palm it as you tip your right hand towards the left and release the the copper coin, which falls into the hand and the switch is complete.

You can use the switch as you would any other and if instead of tossing the coin into the left hand and showing the change you simply push the copper coin up and into view, a startling instant change is achieved.

You now drop the copper coin into your left hand, retaining the silver classic palmed as before.



maison Martinet, 33 bis Rivoli et 41 r. Vivienne.

L'ESCAMOTEUR MANQUANT SON TOUR, FAUTE D'UN COMPÈRE :

Si une personne de la société veut bien m'honorer un instant de sa confiance, je commence immédiatement mon tour, J'escamote le Sultan!....personne n'accepte..... le tour est enfoncé !....

From the Bob Read Collection. Number six in a second series.

Is the world changing too fast for me? Am I getting too old? If so, too old for what? Have you ever had the experience where you just know you are right and the rest of the world is wrong? This is not a new experience for me in that I am always right, but I am sure you understand.

The question I am trying to pose is, "is it only as one is growing older that one realises that some things are more important than others"? Or do young people have similar experiences? I no longer read magic magazines. A simple statement, to which no doubt you will reply . . . . Why?

I will allow you that one question. Why do you no longer read magic magazines? The funny thing is that I can't answer that question at least not easily, because I have no reason for not reading magazines anymore. Once upon a time I subscribed to several and I just seem to have let them lapse gradually.

I remember reading in the Pete Biro column in Genii Magazine that there are perhaps forty magicians in the world who are doing the thinking for the rest of us, and that most of them would be contributing to his column. Maybe he just said that a number of them would contribute. I think I probably know most the forty he would list. I know how they think, I count some of them among my friends, and if they do some up with something good everyone jumps on it and I get to find out about it anyway.

The really big trick in our little game is to find something that everyone knows about but doesn't give credit to. I'll give you a simple example. The late Cecil Lyle's Tissue Paper to Hat. Most magicians wouldn't give it cupboard space but those of us who have used it know its value. By discovering a simple or cute way to present a standard effect which most performers have discarded is, to a performer, like having an orgasm.

I didn't mean to change the subject. I was talking about not reading magazines anymore. There was a time I used to wait for the mailman to deliver my weekly fix, but no more. I'm immune, but I still want to know why I have become immune. I'm still just as nutty as I ever was about magic. I am still making my living from it, I still love to go see a magic show. I watch Paul Daniels' T.V. show every week. I visit the Magic Circle as often as I can, so why can't I raise it for the magazines?

Do you think it's because there are too many of them? Have they changed maybe? Is it that everyone thinks they can publish a magazine and after a couple of issues realises that it takes a little more than enthusiasm. (Please don't write to me about the TAT Papers). There is one possible reason, or at least a contributory factor and that is the amount of stuff that turns up in the modern magazines, and I'm not just talking about the tricks or articles which are submitted and accepted for publication. Some of the dealers must shoulder some of the responsibility for my disillusionment. Some of the ads read as if they were especially written for morons. I won't pursue that line because they could be right.

There was a time when Abracadabra used to review professional acts regularly. I used to love to read them. I was younger then. I can't remember who the reviewers were, probably Goodliffe and Fabian, both of whom had a certain style. What happens today is that the reviewer is usually a friend of the artiste and the whole exercise is a public relations device to make the performer known to the magic fraternity.

Holdit. BY George, I think I've got it. (I'm sure someone has already said that). Do you think that the magazines have become incestuous? They have forgotten that there is a great big world out there beyond the perimeter of that magic circle which encloses all of us so tightly that we have no room to stretch our toes to peep over the wall. This has resulted in a lack of desire to peep over the wall and in some extreme cases they don't know the wall is there. Who cares? The mags don't seem to care. Their readers don't seem to care. The contributors don't care.

I can't believe that I'm the only one who cares. And if I am . . . . ? ? ? ?

Goodbye

Patrick Page.

Not just another card trick . . . but a Thoroughly Entertaining Piece of Magic . . .

TRIPLE CHANCE

John Brennan

Please read the effect very carefully . . . Performer shuffles adeck of cards (showing faces and backs.) A card is selected face down in the normal way . . then returned to the deck.

NOW THE FUN BEGINS'.

With the help of the 'Joker' the performer tries to name the selected card . . but he fails hopelessly. The performer says, "The Joker had a feeling that I wouldn't name the card so he turned it face up in the deck . . look'.

Performer spreads out the cards face down, and sure enough . .the selected card is found FACE UP.

But just in case "something went wrong" the Joker gives the performer another chance to discover the chosen card. The performer turns over the selected card . . . It's the only card with a completely different back design . But there's more . . . . The performer says . . ."In case I got in a hopeless muddle, the Joker made it really easy for me to find your card . . . look"

THE PERFORMER NOW RIBBON SPREADS THE REMAINING CARDS FACE UP . . . . . EACH CARD IS SEEN TO HAVE A COMPLETELY BLANK FACE'.

TRIPLE CHANCE is a sure-fire Eye Popper with TRIPLE IMPACT . . . . Grand Comedy Business and Three Tremendous suprises in one routine.

Dead easy to perform . . . No sleights or Tricky moves and the biggest suprise of all . . . at the end of the routine EVERYTHING CAN BE EXAMINED.

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Repro Magic

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VOLUME 8 NUMBER 2

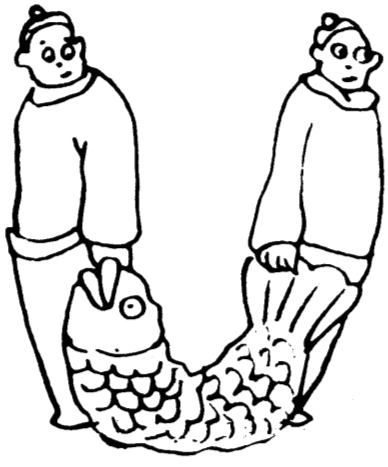
Popular

Phil Goldstein

The name Phil Goldstein needs no introduction from me. Phil is one of the most prolific inventors of fine magic on the scene today. The following four effects could have easily been spread out through four issues but Phil requested that they all be published together as there is a developmental progression involved.

He also promises more material in the near future and indeed we may see a one man issue from him in the next few issues.

I, for one, can't wait but for the time being, here's Phil's latest offerings to whet your appetites .



AVANTURN
Phil Goldstein

It is, for most of us mortal card-handlers, no easy task to display two surfaces as four by means of a straightforward counting action. However, showing two-as-three within a four-card count is a simple, common activity in contemporary card magic. The following series of related effects grew out of this observation. Actually, the initial effort involved five-card counting. You will require five cards: two identical jokers, and the aces of spades, hearts and clubs. At the start of the routine, these are in order from the face: joker; joker; face down AC; face down AH; face up AS.

1) Hold the packet with the right hand from above, Biddle fashion. The cards are displayed with a variant Hamman Count, as follows: on the count of "1", the first card is drawn into the left hand by the left thumb. On "2", the next card is taken on top of the first. On "3", the next card is apparently taken. In fact, as per the standard Hamman Count, the contents of each hand are exchanged: all three of the right hand's cards are taken into the left, while the initial pair is stolen back into the right. On the count of "4", the top card of the right hand's pair is taken into the left, while at the same time the trio in the left hand is stolen back beneath the final card in the right. On the count of "5", the four-card block in the right hand, squared as one, is placed onto the left-hand stock. This counting action will display four face up jokers with one face down card at center. The resulting order is, from the top: joker; face down AC; face down AH; face up AS; joker.

2) Your patter during the above is to state that you hold a packet of five identical jokers. Upon conclusion of the counting action, flip the packet face down. Obtain a break beneath the top two cards. Perform a Half-Pass to secretly reverse the three cards below this break. You will have ample cover for this sleight, as the spectator will be in the process of telling you that he/she did not get to see the center card, as it was face down.

3) Comment, "Just because it was face down doesn't mean it wasn't another joker . . ." Fan the packet, displaying a face up joker in the middle of four face down cards. Openly extract the joker, and table it. Close up the fan.

4) Continue, saying, "You were wrong to suspect the reversed card . . . it is the other four cards you should have suspected!" Flip the four-card packet face up. Perform a Jordan Count, displaying four aces, for an unexpected climax.

The ace of hearts will be shown twice during this final count, but as the color distribution is correct (two red, two black), the display will play acceptably. In order to be consistent with your earlier counting actions, this final count should be done from a Biddle Grip. This will be true of the other routines I will describe in this article.

AVANTURN II

This routine makes use of the same set of five cards. However, in this version the spectator believes there to be only four cards in play. At the start of the routine, the cards are in order from the face: joker; joker; face down AC; face up AS; face up AH.

1) Hold the packet face up. State that you hold four identical jokers. Perform a Jordan Count, which will display three face up jokers and one face down card.

2) Flip the packet face down, and obtain a break beneath the top two cards. As in the first routine, the spectator will comment on the unseen face of the reversed card. During this comment, Half-Pass the three cards below the break.

3) Count the cards from hand to hand, in the same manner as your earlier count. This time your actions are almost legitimate: the cards are taken one on top of another, with the last two taken squared as one. You will display one face up joker among three face down cards.

4) Square the packet. State, "The reason I isolate that particular joker is so that I may do a trick with it." Make a mystical gesture. Perform an Elmsley Count. This will display a face up ace of spades among three backs.

5) At the conclusion of this count, perform a Single Buckle Spread, again displaying the AS among three backs. The right hand removes the top two cards of this spread, and uses them to flip over the face up AS (really two cards squared as one) onto the lowermost card in the left hand. Return the right hand pair onto the left hand stock.

6) Say, "That was the easy part. The hard part is to transform the other jokers!" Make a mystical gesture. Flip the packet face up. Perform an Elmsley Count, displaying four aces.

AVANTURN III

The preceeding effect can be strengthened by the application of a gaffed card: a double-facer, showing the ace of spades on one side, a joker on the other. You will require, in addition to this special card, the other three aces, plus a normal joker. At the start of the routine the cards are in order from the face: double-facer, joker-side-up; face down ace; face down ace; face up ace; joker.

1) The presentation is as before: you claim to have four identical jokers. Perform an Elmsley Count, displaying three jokers and one face down card.

2) Immediately following this count, the hands come back together. The right hand holds the packet from above, Biddle Grip. The left hand grasps the cards from below (thumb on top, fingers underneath). The left hand now pulls away to the left, milking off the top and bottom cards. The right hand's cards are deposited onto the left hand pair. Only jokers will show during this, and it appears to be no more than a puntuational cutting action.

3) Flip the packet face down, obtaining a break beneath the top two cards. Again, the spectator will comment on the unseen card. Under cover of the banter concerning this point, Half-Pass the lowermost three cards.

4) Perform a Back Spread, displaying a face up joker among three backs. Square the cards.

5) Make a mystical gesture. Ascanio Spread, showing the ace of spades face up among three cards. Strip out the face up ace (actually a double card: the double-facer with the normal joker squared behind it). Rotate your hand to display both sides of this, then table the card(s) face up. With appropriate patter, turn each of the three remaining cards face up, dealing them to the table, displaying four aces.

AVANTURN IV

This routine employs the same set of cards as the last version. However, in this presentation the effect is extended. At the start of the routine the cards are in order from the face: double-facer, joker-side-up; face down ace; face up ace; face up ace; joker.

1) Prior to displaying the cards, explain that you will work with four identical jokers, and that the idea of the trick is to make the jokers magically turn over. Elmsley Count, displaying three face up jokers and one face down card.

2) Flip the packet face down. Obtain a break beneath the top two cards. Half-Pass the three cards below the break. The spectator will comment on the reversed card. Respond, "Oh — I guess the cards got a head start . . . they're supposed to wait for me to make my mystical gesture."

3) Perform an Ascanio Spread. This will display three face down cards and a face up joker. Strip out the double card, replacing it on top. Retain the packet in spread condition, with the left hand alone. With the right hand, extract the face up joker from the spread. Turn that card, turning it face down and replacing it on the bottom of the packet. Square the cards.

4) Make a mystical gesture. Ascanio Spread, displaying three face down cards and one face up joker. Strip out the double card with the right hand. The left hand squares its three-card stock. The right hand uses its card(s) to lever the left hand stock face up. Deposit the right hand pair on top of the left hand stock. Only jokers will show during this.

5) Say, "The reversal can also be done with the cards starting face up . . . " Make your mystical gesture. Perform a Jordan Count, showing three face up jokers and one face down card. The face down card is outjogged during during this count.

6) Hold the packet with the left hand. The right hand extracts the outjogged face down card. The left little finger obtains a break beneath the top card of the packet. Drop the right hand's card on top of the packet for a moment. To justify this action, hold up your empty right hand and comment, "It's all in the mystical gesture . . ." Now, the right hand again picks

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up the face down card from atop the packet. However, in truth a Double Lift is made — both cards from above the break, squared as one. Use the right hand's card(s) to flip the left hand stock face down. The left hand spreads its three cards as they come face down. Thus, you are cleanly displaying four backs. Add the right hand stock on top of the left, and square the cards.

7) Make a mystical gesture. Ascanio Spread, showing one face up joker and three backs. Strip out the double card, replacing it on top.

8) Comment, "Of course, I don't have to turn the reversed card over each time . . . I can simply make it reverse itself again. "Openly transfer the bottom card to the top, covering the face up joker. Make a mystical gesture, then perform a Back Spread to again show four face down cards.

9) Say, "Making the cards turn up and down is actually the easy part of this trick . . . Here's the hard part . . ." Raise the fan to display four aces, which can be cleanly shown backs and fronts.

EDITORIAL November 1983

Hello again. Hope you're well and looking forward to trying out all the miracles in this issue. This month we have four effects from Phil Goldstein that string along into a great routine. Roberto Giobbi offers a novel presentation to the card in wallet effect. I present an outstanding card routine . . . aren't they all?? and a hoard of other magic mad enthusiasts offer their pet effects. All in all, it sounds like a really good issue.

In a few days time I'll be off to Copenhagen, Gothenburg and Stockholm for the lecture tour I mentioned last month.

I've also just completed work on my latest book . . . 'CARDIAC PACEMAKERS' (See full advert within.)

Yes it's all happening folks!!

I've just received the review of the Martin Nash lecture held here in London a few months ago. David Britland supplies the review and after reading it . . . I wished I'd have gone myself!

Recently I had the pleasure of seeing a copy of David's latest book/manuscript 'CARDOPOLIS'. This is a 30 page treatise on the card magic of David Britland and Marc Russell. The production and general layout is excellent and my only criticism is that none of my effects are to be found within! (Only joking.)

If your love is for pasteboards, you will not be able to hold your head up in knowledgable company unless you have a copy.

Only £5.00 Direct from David Britland, 33A Steeles Road, London NW3. England. Ohhh by the way, Dave informs me that 'CARDOPOLIS 2' will soon be ready and will be the same price so you may like to order both at the same time.

As a matter of interest . . . Some of my effects will be in the second offering!! Before we go any further . . . I'd like to thank Eric Mason for all the help he's given me with Pabular and for the excellent illustration above.

It looks like we're getting back on schedule and should be getting the magazine through your eager letter-boxes at a much faster rate. Can't be bad ehh?

I'd be grateful it you would address any personal letters direct to me at David Britland's address above as I am no longer to be found at the Martin Breese Magic Lounge . . . Long story!

At the moment I'm sharing a place with Dave so you'll know where to reach me in future. Any routines, ideas etc. can also be forwarded to me at that address and need not be sent to the PO. BOX Number on the back cover.

If you need to reach me urgently . . . my telephone number is . . . 01-586-1459. See you next month. Byeee!

REVIEW OF THE MARTIN NASH LECTURE (London 1983)

Reception to the Martin Nash lecture was mixed. There was the group who thought Martin was one of the finest card men they had ever seen and there was the other extreme, the group that wondered what all the fuss was about. Attendance did not seem to be too good at the London venue. One of the hotel employees was inveigled to assist Martin Nash and represented (as indeed she was) a laywoman in the audience. Consequently many of the presentations involved the girl who after twenty-five minutes of card tricks seemed to be a little dazed. Martin Nash says that he does a lot of magic in shopping malls

in the U.S.A. and all his acts last approx twenty minutes or more of continuous card magic. I assume that in a shopping mall most of the public will only stay for a little while and that the crowd changes during the performance. Either this or the Americans have a lot more stamina than we do. It's only a personal opinion but the performance was far too long.

Martin performed and explained an act which he calls 'Jacks or Better', an act which is also on video from Hans Zahn. He opens by cutting four Aces from a deck which he has shuffled, unfortunately he only managed to cut to three, which obviously marred the opening. A version of Daley's Last Trick followed and then a simple poker deal. 'Any Way That You Want It' (published in 'Sleight Unseen') gave Martin an opportunity to demonstrate his Delayed Action Centre Deal. This routine went down well although I have seen the deal done better. For me the best item was 'A Fast Stack', dealing the Aces to yourself after the spectator calls the number of hands and you use only one shuffle. He presented a very confusing combination of the Hofzinser 'Ace Problem' and the 'Trick That Cannot Be Explained'. Frankly I feel that the effect is also difficult to explain so I won't bother. Martin finished with a five stage sandwich routine which alone would have served well as a complete act. Following the 'This Goes Further Than That' patter five selected cards ended up sandwiched between two Jacks. The methods were varied and the conditions were made more difficult each time the trick was done. The final card was merely 'thought of' as they say in the dealers catalogues. Martin has the card peeked but uses that amazing subtlety whereby you keep repeating the phrase 'thought of card' and this induces amnesia in the spectator who of course forgets that the card was peeked at not really thought of. I didn't ask the lady spectator what she thought of the performance as she was ushered from the room before the explanations commenced so I can't really say whether she truly believed she had seen a mental miracle of incredible proportions.

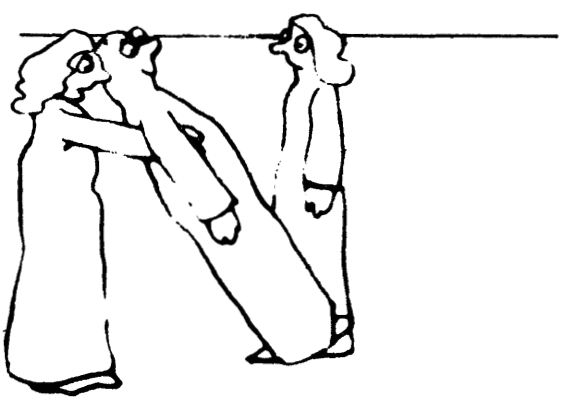
The explanations followed and Martin explained each item thoroughly and answered questions from the audience. Lecture notes were on sale both for this act and the act which followed. Admission to the lecture was £8.00 and lecture notes were £6.00 each which meant that your potential outlay for the evening was £20 which is very steep indeed. I can understand the price of the lecture notes when sold through the mail as they are very detailed though lack illustrations. However, it is most unfair to be expected to pay £6.00 for a transcript of a lecture you have just seen.

Having said this many were no doubt pleased to pay this for the notes on Martins 'Castle Act'. This routine consisted of items that Martin uses at the Magic Castle in Hollywood.

Following an Ace cutting routine and one shuffle Triumph there is an excellent matching the cards routine by Edward Marlo. The routine is very strong, self working and guaranteed to get a strong reaction from the spectators. No explanation was given at the time but the notes explain everything and the routine is available on video from Hans Zahn.

As I say I was not overwhelmed by the lecture indeed some items looked worse than I had envisaged them. Martin Nash is very professional, word perfect in his presentations but lacks spontaneity and this makes lengthy card routines hard to take. I know that other people loved the lecture and were in no way disappointed obviously it is a matter of taste. What does disappoint me is that the attendance was poor for a man of Nash's reputation and I would have thought more people would have given their support to this event. If this attitude continues in England we will be very lucky indeed if we have any more lectures from magicians abroad. Even your editor, Stephen, failed to put in an appearance having lost the combination to his wallet.

DAVID BRITLAND



UNDER CONTROL
Stephen Tucker

This effect has been in my notes for years and I believe that the method is probably a simplified version of something someone showed me during a session . . . somewhere. In other words I do not claim originality for the actual effect but the method is my own.

You'll need a regular deck and the Aces should be set on top in the following order . . . B, R, B, R.

Explain that you will try and locate the four Aces. Explain this as you false shuffle.

→

Double turnover to show a red Ace, flip the double face down and table the top card, black Ace, to your left.

Cut the top card to the bottom and repeat the double turnover etc. to show the second red Ace but you really table the other black Ace atop the other card. Cut the top card from the top to the bottom and the situation is . . . The two tabled Aces are assumed to be red but are in fact black. The red Aces are together at the face of the deck.

Act as if you have forgotten something and then realise that two spectators should have selected cards. Have two cards selected, returned and control one to the top and the other to the centre with a break held above it by your left little finger. This is much easier than it sounds . . . Have both cards removed from the deck, then take back the first card and control it to the top. You can relax at this point as you are holding no breaks etc.

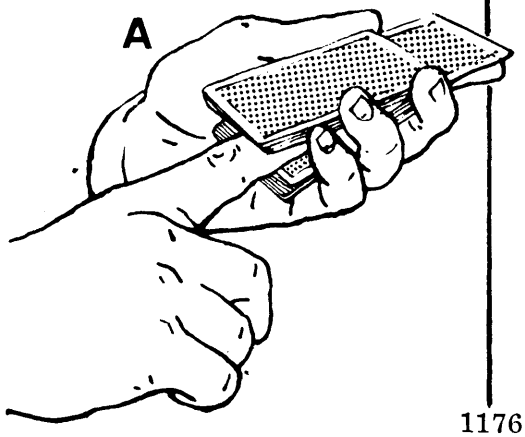
Lift off the upper half of the deck with your right hand and ask the second spectator to replace his card. Once the card is atop the lower half in your left hand, simply place the upper half back in place but maintain a break between the halves with your left little finger.

You are now about to seemingly produce two cards at random from the deck via a move of Englands Al Smith. Al described the move in his first book 'CARDS ON DEMAND.' (If you have the book, look up 'Perpetual Ginsberg.' for a complete explanation.)

Briefly . . . With your right forefinger push some of the cards below the break forward and toward the spectator. Fig:A shows this in action.

Remove your right forefinger and release the little finger break.

Reach over the packet with your right hand and grasp the cards pushed out of the deck and pull them further forward and completely out.



Place the cards onto the rest of the deck in the left hand but maintain a little finger break between the halves as you did before.

Deal the top card to the table but to the right of the other two cards. Immediately repeat the procedure by pushing some of the cards below the break forward again etc.

Once this packet has been removed the little finger break can again be released and need not be retaken even when the packet is replaced atop the left hand cards.

Finally deal the top card onto the other tabled card at your right.

Explain that these two cards are the black Aces but don't show them!!

The two cards are in fact the selections.

You haven't actually explained what you are about to do with the Aces and the spectators should be suspicious, to say the least, of the apparent black Aces, which you have explained to be the two cards to your right.

This suspicion is mainly due to the fact that they haven't seen the black Aces!

Ask the spectators to name either the red Aces, point to the cards on your left, or the black Aces, point to the cards on your right.

Explain that whichever colour they choose, you'll show them a trick with them. You can almost guarantee that they will name the black Aces and point to the cards on your right.

Explain that you will cause the black Aces to change into the selections. Click your fingers over the cards and flip them face up to reveal that they are the selections.

Immediately flip them face down and drop them onto the assumed red Aces to your left. Before the spectators can accuse you of cheating, comment that they are probably wondering what you would have done had they chosen the red Aces.

Tell them that you would have changed the red Aces into the selections, like this . . . Flip the packet face up and quickly separate the two black Aces into your right hand and the selections into your left hand.

It appears that you have changed the red Aces into the selections!!

The effect is really strange and you'll have to perform it in order to see what a great reaction it gets.

Note

You may like to try this variation. Set up is . . . King, red Ace, King, red Ace, rest of deck.

Perform the double turnovers etc and they'll assume that you've tabled the two red Aces to your left but really you've tabled two Kings. Force one of the two spectators to select one of the other two Kings still in the deck and allow the other to select any card.

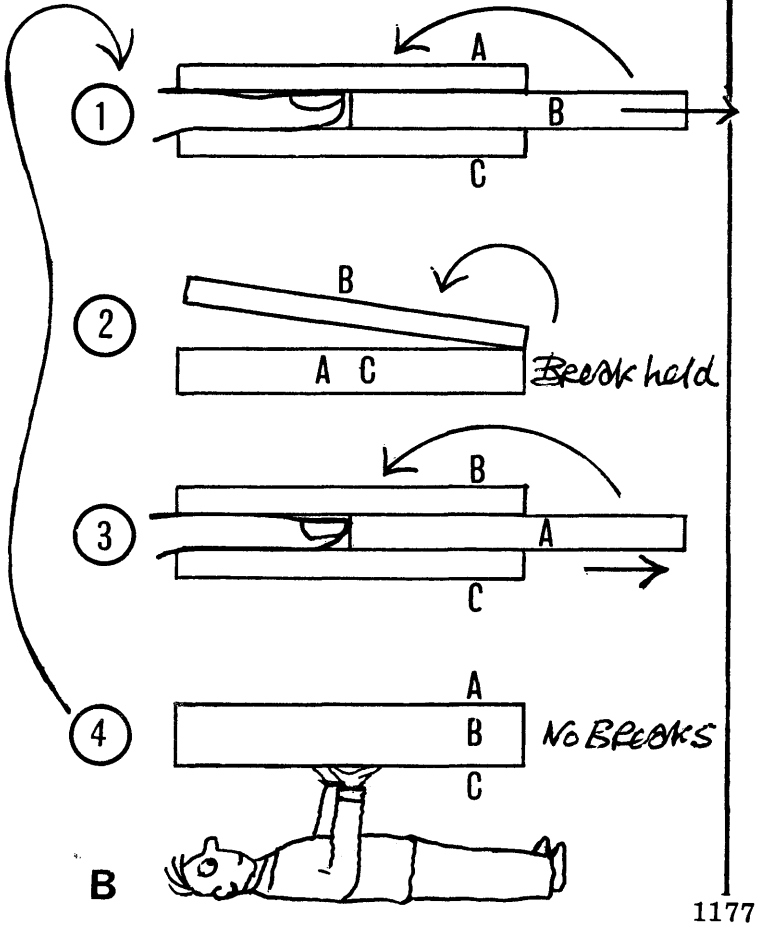
Produce them as before and continue up to the point where you ask if they're wondering what you'd have done if they had named the other Aces. Explain that you would have probably panicked and shown them the four Kings trick instead. Flip the packet face up and Elmsley count to display four? Kings . . . END.

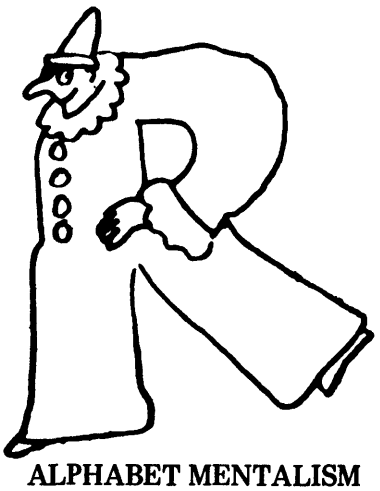
Note

You of course placed the selections onto the assumed Aces with the forced King on top. This sets the packet in the order K, K, X, K when the packet is flipped face up.

Take a look at the illustrations below for further details.

Fig:B depicts the side view of the Al Smith move.





ALPHABET MENTALISM
Barrie Richardson

The following demonstration is a routine which I developed for luncheon programs specifically with women in mind.

Women are far more inclined to accept the power of intuition than men. The routine makes use of old ideas but the end result is a 10 minute demonstration which utilises several people from the audience in an entertaining and perplexing manner.

Presentation

You ask the audience how many of them have played Scrabble and display a small, plastic bag containing numerous Scrabble letters.

A spectator is requested to remove a handful of letters from the bag, call them out loud and then drop them, one at a time, back into the bag. This simple act demonstrates that the letters are not all the same.

She is now handed the bag and asked to take it to the back of the room and allow another member of the audience to remove a small handful. This person is instructed to allow all the letters to dribble back into the bag, with the exception of one. The letter remaining is memorised and tossed back into the bag with the rest. This is repeated with two other audience members and at the end of this procedure three people will each be thinking of a letter of the alphabet.

You now take back the bag and ask yet another person to remove a handful of letters and hold them in a clenched fist. You also reach in and remove a handful.

You now perform the Koran/Victor number force . . .

Comment that the spectator doesn't know for sure how many letters she removed. Ask her to quietly count her letters and you count yours. You now make the famous statement . . .

"I predict that I will have as many letters as you, plus three more and enough left over to make thirteen letters when added to yours."

Ask her how many she has . . . SEVEN. You now count seven letters, one at a time, into a drinking glass. You point out that the first part of your statement is correct, you do have as many as her. You count another three letters into the glass and point out that the second part is also correct, you have three more. Finally you point out that your final statement was that when the remainder of your letters were added to her letters, the total would be thirteen.

Slowly you open your hand and six letters are seen!!

This final point can be milked by having her count her letters into the glass up to the count of seven and then you continue, ending on thirteen and showing your hand to now be empty.

Now for the next effect . . . Ask her to reach into the bag and remove a good handful of letters. You remove a handful too and comment that it would be miraculous if you had both removed the same number of letters. She counts her letters into the glass and so do you.

Impossible as it seems, you both had the exact same number of letters!! You now remind the audience that three people in the room are still thinking of letters and you offer to attempt an experiment in mind-reading.

You explain that the three people should stand. Now you instruct them as follows . . ." In a few moments I will name the letters each of you are thinking of. When I do so you must simply sit down. You are not required to answer my statement in any way. If I call out the letter you are thinking of, simply sit down." After a few seconds concentration, you call out three letters and all three spectators sit down!!

The audience applaud and the routine is over.

Explanation

The plastic bag is in fact a variation of a clear plastic change bag. In this case the bag is a shoe-bag with draw strings. A second clear bag, which is slightly shorter, is taped to one side.

The free side of the inner bag has one or two dabs of Blue-Tac.

The letters O, N and E (20 of them in all.) are placed in the inner bag. The remaining letters from your Scrabble set are placed in the outer bag. When the 1st spectator takes a handful, it is from the outer bag and the letters are obviously seen to be assorted. The letters are returned to the outer bag and the bag closed momentarily. This gives you the opportunity to glue the inner loose side to the outer bag.

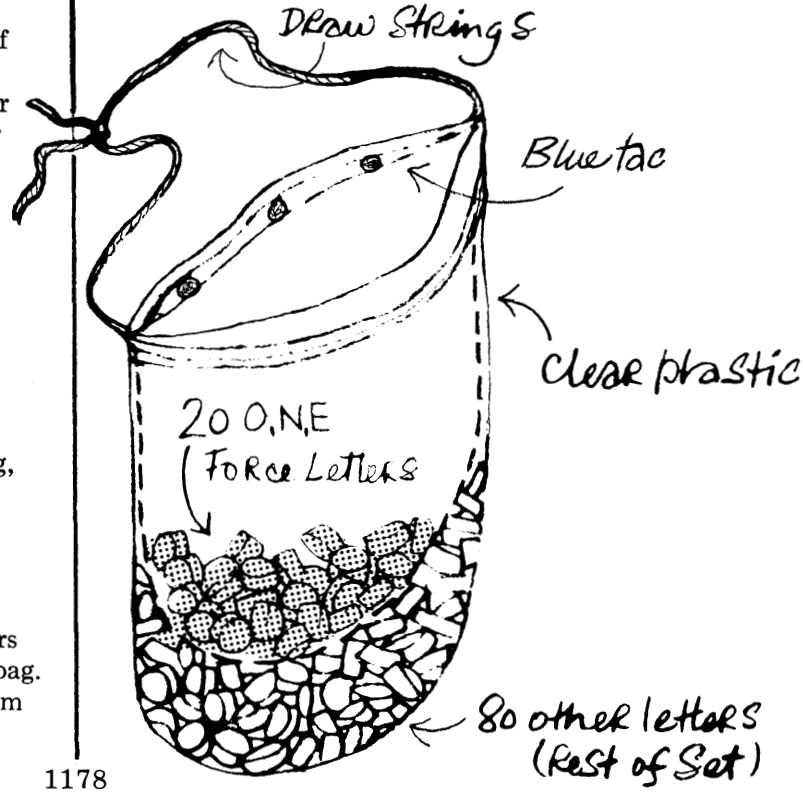
The assistant is shown how to hold the bag open and she proceeds to force one of the letters O, N and E onto three members of the audience.

The Koran/Victor number force now follows . . . You take a good handful of letters from the outer bag, then allow the spectator to remove a handful from the same bag. You count your letters and he counts his. Let's assume that you have 36 letters. You will later state that you have as many as him, plus 6 and enough to make his letters equal 30. In other words, depending on the number of letters you have, you will state different values.

A simple rule is to state the last digit of your total as the number more than her letters you will have and the first digit, in this case 3 which represents 30, as the total of her and your remaining letters.

I'm sure that you will all be familiar with this age old principle anyway. The next stage is to remove the same amount of letters as the spectator and this is even easier.

Open the bag at the inner section containing the 20 letters and ask the spectator to remove a handful. You now remove and count as you do so the remaining letters in this section. This will allow you to calculate the number of letters the spectator has.



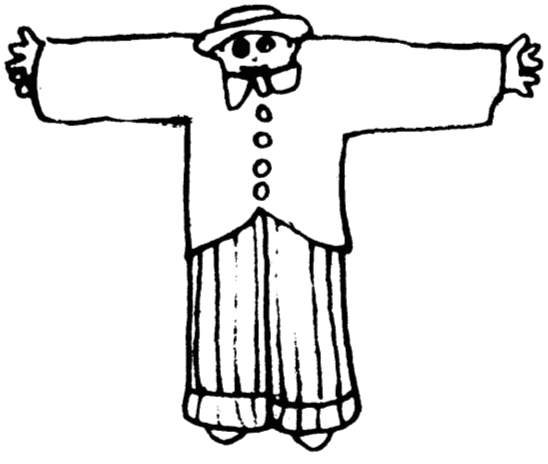
Explain that you will remove a few more and do so but from the outer section. In fact you remove a number that will give you the same amount as the spectator. It only remains for you to count your handful into the glass and she count her letters and it is seen that you have somehow removed the same number.

Finally you reveal the three letters that are being thought of.

This is in fact the Doc Daley (ALSO DAVID HOY.) subterfuge of the tossed out deck. You simply name the three letters represented in your force section O, N and E. Obviously all three spectators will sit down and the audience thinks that you have named the actual letters that all three spectators were thinking of, which in a way . . . You have!

The presentation gets away from cards and ESP symbols and the routine leaves a lot of scope for showmanship. Up to 300 people can be entertained with props you can carry in your pocket. (Fig:A depicts the construction of the bag.)

THE TREVOR LEWIS CARD TO WALLET
Roberto Giobbi (1983)



The basic idea of this effect was shown to me by my good friend Kurt Freitag of Vienna in Böblingen (January 1983). He credited it to Trevor Lewis.

Requirements

- An Ed Balducci wallet, also known as the Kaps wallet
- a sheet of stickers, inside the wallet
- a pen
- an ordinary deck of cards with a corner short (CS)
- a £20.00 note.

Preparation

Stickers and bill are placed in the wallet. The latter goes into the left inner pocket of your coat.

Management and handling:

1) Hand the deck to a spectator to your right for shuffling. Take it back and as you address your audience with some introductory remarks on the effect to follow cut the CS to the bottom:" This may easily become your favorite card effect of this evening . . . because you have the possibility to win 20 pounds!"

2) Take out the wallet and take out the note showing it. Take out the sheet with the stickers and place it in front of a spectator on your left. Replace the bill and place the wallet back in your pocket pulling up the loading device. Beforehand you have handed the pen to the spectator with the stickers and asked him to sign one of them. The attention will therefore be on him as you pull up the gimmick.

3) Spread the deck face down on the table and have the spectator on the left take any card, show it to everybody and eventually have him put the sticker on the face of his selection. Request him to check that the sticker cannot possibly be removed nor slid off.

4) As he is doing all this, gather the face down spread in left hand dealing position. The right hand seizes the deck from above in biddle position and immediately spin cuts the top quarter into the left hand. Ask him to replace his card on the packet in the left hand. Drop the remainder of the deck from the right hand on top of all and instantly ribbon spread the deck face down on the table.

Gather the cards face down in left hand dealing position.

5) Tell them that you will now explain how the spectator can win the 20 pounds. "I will afterwards hand you the deck whereupon you will cut it into four portions approximately alike. You will then have to decide on any one of these four packets. If your selected and signed card happens to be among the cards of this packet the 20 pounds will be yours. You don't risk anything and if you loose you can always say you tried it and we had some fun together, O.K.?

As you are saying this cut the top quarter of the deck to the left on the table. Then cut about a third of the remaining cards from the top and place to the right of the packet which has already been tabled. Cut at the CS and place this packet to the right of the other two. Finally

→

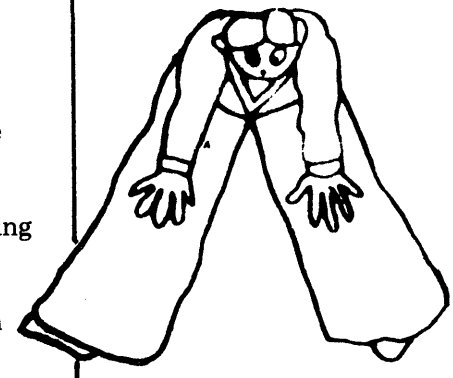
drop the last packet to the right of all. The selection will now be on top of this last packet. All this serves apparently as a demonstration of what the spectator has to do. Actually it allows you to control the selection in a subtle way.

6) "Is this fair?" As you ask him this question pick up the packets from right to left — the selection will now be on top. As you casually square the cards palm the top card in the right hand and immediately hand him the deck in order to be cut into four packets. Withdraw the right hand and rest it on the edge of the table (if you are standing or sitting at a club table rest the hand on the hip, leg etc.). As he is cutting the packets take out your wallet loading the palmed card in the process. Turn to a spectator on your right: "May I hand you the wallet with the money for safekeeping?" Request him to place the wallet in the inner pocket of his coat. The revelation of the signed card will be greatly enhanced in this way because the wallet has apparently been all the time in a spectator's pocket.

7) Have the spectator on your left choose any one of the four packets. Pick it up and start to deal the cards which you are holding face down in left hand dealing position face up in a row on the table. When you have dealt approximately half of the card deal one face down but immediately deal the next card face up. All cards must be visible. This should bring a laugh because they think the face down card is or at least, might be their selection. Let the audience react and after some byplay turn the card face up revealing of course an indifferent card.

8) Tell them that you couldn't afford to loose, this is why you had to cheat a little. "You know, quiet honestly, I cheated . . . do you really think I can afford to lose 20 pounds!" Have them name their card. Look at them. "I thought you were going to take the (name of card) . . . that's what happened to me the other night and I lost my 20 pounds . . . that's why . . ." Start to look for your wallet in your pockets, then look up and apparently remember that you gave the wallet to a spectator to hold. ". . . oh, I gave you my wallet before we started . . . please take it out and open it. . ."

9) Wait until he has opened the wallet. "There is a zipper compartment . . . here, may I show you . . . " Take the wallet from him. You must give the impression that he could have done everything, but you just want to make things easier for him. Act accordingly. Open the zipper compartment and draw out the card until the index shows. Pause. Take out the whole card and keep it motionless for at least three seconds as near as possible to the zipper. Let them see the signed sticker. Patter: "What was your card . . . I thought so, that's why I removed it before I started to perform this experiment for you . . . but what I don't understand . . . how did you signature get on this card!"



MODIFIED MASTER GRIP

Roger Crosthwaite

This is the grip devised by Marlo for false deals. The grip enables you to, with the minimum of movement, shift the positions of your fingers ready for the various deals.

Most of these positions necessitate a movement of the forefinger along the front edge of the deck from the mechanic's grip, at one extreme, to the natural dealing position at the other.

It is also necessary that the inner end of the deck be raised or lowered for the various deals. The Master grip will enable this to be done inconspicuously, with minimal finger movements.

The grip can be shifted without any change in handling being apparent to the onlookers.

I have modified Marlo's grip very slightly to suit my own needs. I think it important to realise that people's hands do differ in size and shape.

It follows that a grip, which is perfect for Marlo, may not be right for everyone else. One should always look at the basic thing described and then make any adjustments that may be required in order to adapt it to the size and shape of your own hands.

To quote Vernon, "Use your head." Do not always try to slavishly copy the original. For the sake of clarity, I am going to describe the original Master grip and later detail my own modifications.

In usual descriptions of the grip, you are told to place the inner left corner of the deck just below the base of the left thumb.

In Marlo's grip, this same corner is brought down to a lower position, nearer the edge of the

palm itself. The deck is placed down into the left hand so that the two diagonal corners of the bottom card touch the lower base of the palm and the tip of the left first finger.

The left thumb lies diagonally across the deck with its tip near the outer right corner. The tips of the remaining three fingers press against the right side of the deck. The tips of these three fingers should be low enough to allow the top card to pass over them during the deal.

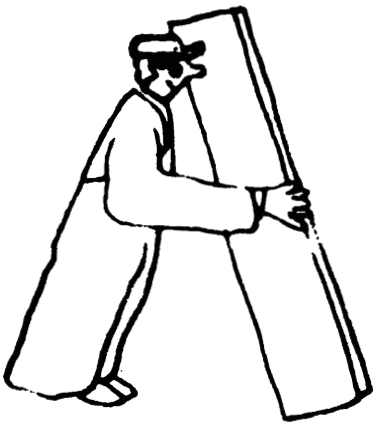
This, so far, is the Marlo Master grip position. To change this to, what I call, the modified Master grip, the left forefinger, which is at the outer right corner of the deck, presses down slightly.

This causes the inner left hand corner to be slightly raised, into the Mechanics grip position.

I have spent some time explaining this grip as I find it extremely useful for second dealing, centre dealing and bottom dealing and also for the pull back count.

A consistant grip is maintained throughout. It is suggested that anyone wishing to pursue the matter further, should study Marlo's 'SECONDS, CENTRES AND BOTTOMS.' This book details many applications for the Master grip.

Editor . . . Roger's variation is extremely slight as he points out but it is often the finer points that make a move, routine etc. workable!!



MORE DANGEROUS?
Paul Hallas

I loved Jarry Sadowitz's "Prone To Live Dangerously" in Pabular Vol. 7 no. 9, and now use it as part of a three phase routine. Although this routine contains nothing original it may be of interest.

What Happens:

A card is chosen and returned to the pack. A second card is introduced as a locator card. The spectator, while holding the cards behind his back, inserts the face up locator card into the pack. It is found that he has inserted it next to his selection. The performer offers to repeat the effect and to show what happens behind the spectator's back. A second card is selected and returned to the pack. Using the same locator card go into "Prone To Live Dangerously". After offering to repeat the effect a third, time the locator card changes into the spectator's card while he holds it in his hand!

Credits, sources, methods, etc:

Credit for the first part goes to Annemann. I cannot remember where the effect is in print but I know it is Annemann. Briefly, the selected card is controlled to the top. A locator card is introduced and placed face up on top of it. As you place the pack behind the spectator's back for him to hold, you do a Charlier cut bringing the selection and locator card to the centre of the pack. He places the top card into the pack and loses it, thinking it to be the face up locator card. The rest is self explanatory. For the second phase look up "Prone To Live Dangerously", and use the same locator card as in the previous phase. At the end of this phase, shuffle both the selection and locator card back into the pack and relax for a moment as if you had finished.

Thank Ted Annemann again for the third phase. "A Card in Hand" can be found on page 98 of "Annemann's Card Magic", or in a copy of "Annemann's Miracles of Card Magic.

Follow "A Card in Hand" up to the point the selection is on top of the pack. Ask the spectator to stick the locator card into the pack. He cannot comply because you have shuffled the cards. Double turnover the top card and say this card will be the new locator card. Double turnover again and give the spectator his own card to hold face down, asking him to insert the card into the pack but keep hold of it. After checking the cards either side you ask him to name his card. You than ask him to turn over the card he holds exclaiming that you cannot get any closer than that!!

The three effects go together beautifully and always get a good reaction. If you take the trouble of looking up "A Card in Hand" and try this you will see it does not weaken Jerry's effect but builds on it.

The Page boy speaks....

Over the festive season (Xmas that was) I worked club acting as M.C. and doing a spot. On the bill was an act I hadn't seen for a number of years. A husband and wife team, they used to be a song and dance act. They are no longer youngsters and have since cut out the dance part of the act which was at least half the act.

They learnt to play several musical instruments between them and added some comedy routines and impressions. This, added to Lord knows how many costume changes now constitutes the act. Did I mention that they also carry their own P.A. system which is suitable for use in very large venues? I didn't? Well they do.

Got the picture? From a straightforward song and dance act, with one costume change, they have become a truckdriving caravan towing self contained showbiz unit capable of putting on a one hour show under almost any conditions. They have put in a lot of hard work and invested a considerable amount of hard cash into the venture and they make a living. They can, will, and do, travel anywhere.

We had a long chat before the show and he asked me how I was doing. So I pointed to my little bag, and said, "It's still more or less the same act". He looked at the bag and at my suit hanging above it in amazement and said, "Is that all you have to carry?" He was even more amazed when I told him that as a general rule I refuse to travel more than sixty or seventy miles outside London. He just couldn't understand how I make a living.

The answer to that is that I have learnt how to keep my overheads low, like not eating too often, smoking O.P. cigarettes etc. Actually the main point I am trying to make here, is not money, but the act itself. Maybe I'm lazy. I'll rephrase that. I am quite lazy. For the last few years, I have been trying, not too successfully, to expand my performing repertoire, the effects I earn money with.

I probably know just as many tricks as the next guy. But I don't see why I should lug around a large box or table or cageful of animals or a female assistant to help me earn a living when, with a bit more care and long time thinking about it, I can probably achieve a satisfactory result with a vanishing and reappearing cane or some other similar prop which can be popped into the same little bag I'm using now. Is that a logical argument?

I keep thinking of Amadeo, Max Malini, Al Flosso, Keith Clark. All of them, and there were many others, were both good performers and good magicians, and all of them used small props.

When I say small, I mean small in the sense that they didn't have much to cart around. Amadeo used to open by tearing up a newspaper and producing a paper tree perhaps fifteen or twenty foot tall. That isn't exactly a small prop by any standards, but a couple of newspapers isn't a lot to carry.

What these guys did do, apart from entertaining audiences, was to make them sit up and say to each other "How the hell did he do that?", which is a lot more than my truckdriving caravan towing trumpet blowing music loving impressario friends can do.

Can you do it? I don't know what kind of an act you do, you may even transport it with a coach and four rabbits, but can you make your audience say, "How the hell etc?"

Remember, I didn't say "How the hell was that done?", but "How the hell DID HE DO THAT".

Try it sometime, what ever kind of act you do. You'll know the difference.

Goodbye

Patrick Page

If you have had trouble obtaining Pabular from your normal source, don't forget – contact us direct at the address on the back page.

This is a 34 page book detailing the ingenious card-magic of Stephen Tucker. The work is illustrated throughout by the master pen of David Britland. It is bound within a protective plastic cover and the general production is second to none.
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VOLUME 8 NUMBER 3

Pabular

FANTASTIC ELASTICS
El Duco

EDITORIAL **December '83/January '84**

Hi there! You won't believe this but I'm actually typing this in Sweden! I've just completed a series of lectures in Copenhagen, Gothenburg and Stockholm. In four days time I fly back to London so in the meantime I thought I'd jot down all the effects that have been shown to me by the Swedish and Danish magicians I've met.

If you think England is cold, you should be here at night. At the moment it's six below Zero Brrrrr.

My good friend Gay Ljungberg, pronounced Yunberg, has donated two excellent routines within this issue and I too release an effect that I worked out whilst over here. The famous and the not so famous rub shoulders in order to bring you this Scandanavian issue.

El Duco is probably the most famous of all the contributors, and Gentleman Jack comes a close second. Both these excellent magicians are now regular attendants of our own English conventions.

Whilst in Stockholm for the one-day convention I was awarded the badge worn by members of the Swedish Magic Society and also a tie with the insignia of the society.

I'd like to take this opportunity to thank all the magicians I met, I can't even begin to pronounce their names!

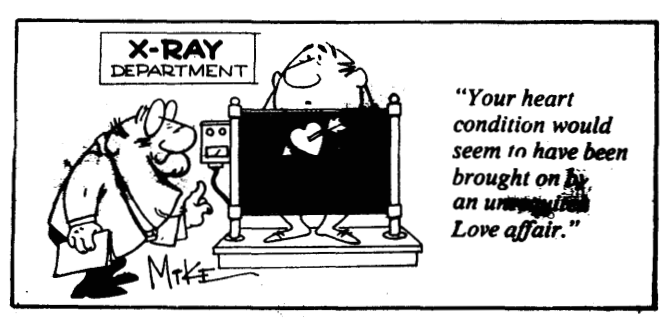
I'd like to extend my warmest thank you to Gay Ljungberg and his family for making my stay so enjoyable.

Quite recently I received some material from Phil Goldstein for future publication. With a bit of luck we may see a one man issue from him in a month or so.

In next months issue Roy Walton heads the all star cast and from what I've seen so far, It's going to be great.

David Britland has also promised me a one-man issue in the near future and I know that this will please most card toting magi.

Let me just thank all of you for your kind letters and good wishes on my new editorship. Till next month . . . Byeeee!



'Tommy Wonder entertains' By Jos Bema. This book is published and distributed by Jeff Busby Magic Inc. 10329 MacArthur Boulevard, Suites 5&6, Oakland, California 94605. USA. ($12.50 $18.00 inc. Air-Mail to Europe.)

This book, written by Gene Matsuura, edited by Jeff Busby and illustrated by John Elferink, outlines three Cups & Balls type routines.

Jos Bema alias Tommy Wonder is fast gaining a reputation as one of the world's leading thinkers and performers of fine close-up. Watching him work, one is aware of high class entertainment, coupled with technical skill and originality. However, it is not until you study his writings that you become aware of the depth of thought and analysis that underlie the entertainment he creates.

His magic is based on a solid foundation of acutely observed audience psychology. It is the kind of magic that can only be developed by a thinking performer with considerable, practical experience.

In this book, three presentations of the Cups and Balls/Chop Cup are dealt with. All are covered in the minutest detail. The reader is taught every aspect of their presentation and the psychology behind it. The first routine is called 'Canned Craziness'. It involves a can of soup, a tin-opener and a meat-ball. The accent of the routine is on comedy, however, it is also very baffling. Firstly the can is opened and found to contain a solitary meat-ball. The ensuing routine contains a penetration, where the ball gets stuck half way through the bottom of the can. Finally, after the production of a giant ball, the can is found to be unopened and in tact. Like most of Tommy's stuff, the whole thing is reset in seconds, making it perfect for the table hopper.

The second effect is called 'Cough Cough' and is more of a gag than a trick. In effect, the performer, feigning a slight cough, removes a tin of cough sweets. On opening the tin, only one sweet is found inside. As the performer puts it in his mouth it vanishes, only to be discovered under the lid but in a surprising and hilarious manner, which involves a series of diminishing lids appearing in rapid succession. As always, with Jos, the presentation has been carefully put together and described in the minutest detail. Again the whole thing is reset in seconds ready for the next demonstration.

The final item is the Tommy Wonder 'Cups and Balls'. This is a two cup routine and features the famous open loading techniques, for which the author is justly famed. Having seen this routine worked several times I can vouch for its effectiveness. For the benefit of those, who have been less fortunate, I will mention its most salient features.

At the beginning the cups are brought on in a cloth bag, which has a large pom pom attached to the draw string. This bag is left on the table, in full view of the audience. In spite of this, the large pom pom is stolen off the bag and produced from beneath one of the cups. It is then refastened to the draw string.

The routine continues until the climax when the pom pom once again appears under one cup and the bag itself arrives under the other. This is magic by misdirection par excellence. It should be studied minutely by every real enthusiast. There are many other subtle touches in the routine but Jos Bema's analysis of open loading is a major contribution. on the subject of the classic. Its importance can not be too highly stressed. For the student of advanced close-up magic this book is a must. For the practical performer it will prove invaluable.

Walt Lees.

'SPELL–BINDER SPECIAL No:3'

It was a couple of years ago that Joe Riding told me about a Uri Geller type watch routine, shown to him by Martin Breese. According to Joe it was real magic. Well that routine, the one that completely floored Joe, is just one of the 25 items in this issue.

Twelve of the others are by Stephen Tucker, four by David Britland and one by Tucker and Britland. What is more, they are all good!

I particularly like Stephen's spoon bending routine and 'Coineto'. This latter is a coin passing from hand to hand, a bit at a time; sounds wierd but looks good.

It would be impossible to mention all of the 25 items in the space available. All are first class and favourites are purely a matter of personal preference and prejudice. I liked Britland's 'Zennerism' because of the simple yet subtle way, by which it overcomes the basic drawback of previous versions. (You will have to buy the book to know what I'm talking about.)

Other contributors include Phil Goldstein, Reinhard Muller, Pascal Monmoine, Justin Higham, Daniel Kalinowski, Paul Brignall and Ian Land.

All in all, a worthwhile issue, packed with some really good, off beat magic.

Walt Lees.

This book is available from Stephen Tucker, 33A Steeles Road, Chalk Farm, London NW3. England. (£6.00 inc. Postage.) Also Martin Breese LTD.

ONE MORE CHANCE
Henrik Specht

Editor

Henrik Specht is both Swedish and Danish close-up champion and on my final day in Sweden a letter arrived from him containing three fabulous effects for future publication. The following is my favourite. It is completely void of sleights, yet the effect is fantastic.

I suggest you adopt the Stewart James 'Further than that' patter theme and the effect is thrust into the miracle class.

Henrik is what we call in England, a card-nut!

He never moves without a deck of cards in his hands. So with this in mind, get yourself a deck and set the top 8 cards so that they run from the top down in Ace to Eight order. Suits don't matter.

Obtain a break under the 16th card from the top and have a spectator select a card from the portion of cards below this break.

You can of course spread the cards for a selection and visually count to the 16th card and obtain your break as you close the spread after the selection.

Have the card remembered, take it and insert it into the break.

False shuffle without distrubing the top 17 cards and set the deck down for a few seconds.

Explain that you'd like him to give you any number from 10 to 15. Count the required amount into a face down pile on the table and place the rest of the cards to one side.

You now state that you think his card is amongst the cards just dealt and you have a fantastic new method for finding it. Perform the Australian deal, or DOWN-UNDER DEAL as it is sometimes called.

Simply take the top card and deal it down onto the table. Place the next card under the packet and deal the next onto the other tabled card. Place the next under the packet and continue in this way until you are holding one card and the rest of the packet has been dealt into a pile on the table.

Proudly flip the card face up and act as if you expect it to be the selected card. The spectator will quickly point out that it is not his card and you must act a little upset and apologise that it must have gone wrong. Hand the rest of the tabled packet to the spectator and ask him to remove his card. He will now point out that his card is not even amongst the cards used.

Apologise again and explain that you will have to use plan:B.

Point to the card which you had left in your hand at the end of the Down-Under deal and state its value.

Ask the spectator to pick up the rest of the deck and remove the card which is that number of cards down from the top.

He does so and will of course find his previously selected card.

Example . . . The spectator names the number 11. You deal 11 cards in a face down pile on the table and set the deck aside.

Perform the Down-Under deal with the 11 card packet and you will be left holding the 6

spot. When he deals down to the 6th card in the deck it will be his card.

Editor

This is a very simple card effect but don't underestimate it. It has all the properties of a good SUCKER routine and the final pay-off is extremely satisfying.

CHRISTMAS CARDS
Gay Ljungberg

This little effect is ideal for performing at your Christmas party. You'll need three blank faced cards and one card which is blank on both sides.

Got the cards? Great! now jump on the number 36 bus and go to your local stationary shop. You'll need some adhesive Christmassy stickers depicting Santa Claus and the usual greetings of 'MERRY CHRISTMAS' and 'HAPPY NEW YEAR.'

On the faces of the three cards with backs stick a Santa Claus sticker.

On one side of the double-blank card stick the 'HAPPY CHRISTMAS' sticker and on the other side stick the 'HAPPY NEW YEAR' sticker.

Set the four cards with the double-blank card third from the top. All the other cards are face down.

Performance

Wait until all the people who are usually bored to tears with your card tricks are assembled in the room. Introduce the cards and Jordan count to show four backs. Ignore the yawns and place the last card of the count under the packet. Flip the packet face up and Elmsley count to show four Santa Claus. (COULD BE CLAUSES?) Ohhh what's this? No spades, no Hearts . . . . could be interesting.

You borrow a paper napkin and fold it in half. You place the four cards into the fold as you explain that Santa Claus and his brothers are having their own party.

After a few seconds you explain that they've finished.

Reach into the napkin and remove any one of the cards with Santa on and place it face up on the table. Reach in and remove another and then another. You point out that these are Santa's brothers but Santa has completely vanished.

The spectators waste no time in pointing out that a small portion of the fourth card is hanging from the napkin.

You ignore them but they still insist.

Finally you remove the fourth card with the 'MERRY CHRISTMAS' side facing them and explain that this is in fact a Christmas card that Santa left behind.

They will insist that you turn the card around as they believe Santa is on the other side.

After a few seconds of banter . . . . Flip the card round and the words 'HAPPY NEW YEAR' will be seen!

Everything can now be examined.

Gay informs me that this effect plays just as well with children as adults.

PICKPOCKEYT
Gentleman Jack

During my stay in Sweden I had the good fortune to be invited to the home of the world's greatest pickpocket . . . Gentleman Jack.

Jack showed me countless miracles and gave me permission to include a couple in this Scandanavian issue.

This first effect is nothing short of fantastic. You'll need to put your hands to work on a little D.I.Y. but nothing too demanding.

Obtain 9 Poker chips. Jack uses 3 white, 3 Blue and 3 Red.

On the White chips Letraset the numbers 1, 6 and 8.

On the Blue chips Letraset the numbers 3, 5 and 7.

On the Red chips Letraset the numbers 9, 4 and 2.

You can of course use adhesive numbers or any other means to affix the required numbers to the chips.

NOTE . . As the numbers run from 1 — 9, you may be lucky enough to find chips already printed with the numbers at your local Games shop.

In addition to the chips you'll also need a door-key attached to a key-fob which has the number 165 printed on it. (The fob not the key.)

→

Have the fob in your breast pocket with the key hanging outside.

Introduce the chips and stack them in their respective colours. Ask two spectators to each choose a colour as you explain that each and every chip has a different number printed on it.

Assuming that one spectator selects the Red chips and the other the Blue chips, you can comment on their political interests . . . . if you like.

Point out that the White chips have been eliminated and show that they have different numbers on than the other chips.

Pocket the White chips and ask each spectator to shuffle his 3 chips. Ask them to decide between them who shall go first.

Ask the spectator who has decided to go first to place any one of his chips number side up on the table. Ask the other spectator to place one of his chips to the right of the tabled one also number side up. Explain that this simple procedure has generated a random two digit number. Ask the spectators to repeat the procedure beneath this first two digit number. Finally have them make another two digit number beneath this and they are finished.

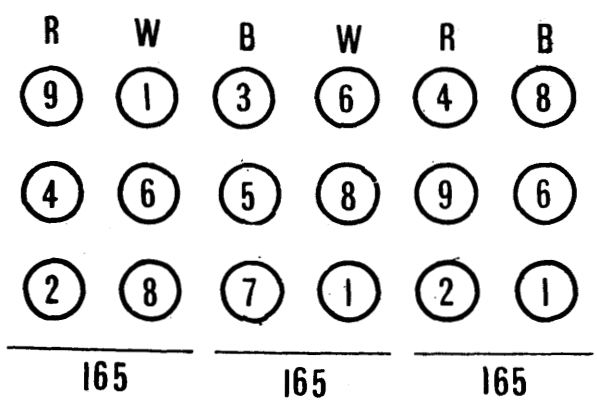
Have one of them mentally add the three numbers together or if you like you could hand him pen and paper or calculator.

He will arrive at a total of 165!!!

Due to the very old mathematical principle on which this routine is based he will always arrive at the total of 165. I know it sounds fantastic. . . . it is!!

Fig. 1 depicts some of the possible combinations of the layed-out chips and you can see that 165 is the only total possible.

If you are working to ladies you explain that you happen to be staying at a Hotel quite near to here and you also happen to be in room number 165.

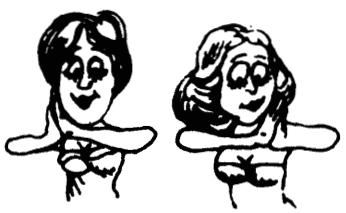


Ask one of the ladies to remove the key and fob from your pocket and hold it up for all to see . . . . Applause.

If you think you can get away with it, you can let the lady keep the key and fob, look at your watch and end with the statement, "I'll meet you there in 5 minutes."

Editor

The second effect from Jack can be found later in the issue . . . It's well worth waiting for!



SYMPATHY
Gay Ljungberg

Gay informed me that he based this effect on Gentleman Jack's SIDE BY SIDE effect from his lecture notes. You'll need one Rainbow deck which is minus one indifferent card, the same indifferent card but from a red backed deck, a deck of blue backed blank faced cards, two Court cards that are the same ie. King of Hearts with blue backs and finally a pencil and paper.

Preparation

The Rainbow Deck should be in a red card case and the 10th card from the bottom should be one of the blue backed King of Hearts. The bottom card of the deck should be the indifferent red backed card.

The blank faced deck should be in a blue card case with the other King of Hearts face down on top. (On top of the deck that is, not the card case!)

Performance

Start with a spectator on either side of you and the cased decks on the table. Have each spectator pick up a deck.

Take the blue card case from the spectator, remove the deck and force him to select the top card. I use the 'CROSSING THE CUT' method. Simply hold the deck face down in your hand, ask the spectator to cut off some cards and place them on the table. You now place the rest of the deck onto his half so that a cross shape is made.

You now need to patter for a few seconds so that he will forget the cards a little. I sometimes perform a short thumb-tie routine at this point.

Turn to the other spectator and ask if she has a favourite or lucky number. Usually you will receive a number between 10 and 20 but if you don't, ask her to name a number between 10 and 20.

In the mean time, you have removed the deck from the red case face up.

You now force the King of Hearts on this spectator using the 'BETWEEN 10 AND 20' method. Assuming that she says, "14" . . . hand her the pencil and paper and have her write the number down. You now deal the same number of cards from the face of the deck to the table in a neat pile. Pick up the pile and place it back onto the face of the deck. Take the pencil and draw a + between the numbers 1 and 4 ie. 1+4.

Ask her to work out the answer to this difficult problem and when you receive the answer '5', deal off 5 cards again from the face onto the table and hand the spectator the 5th card, which is of course the King of Hearts!!

Patter to the effect that it's a very lucky card for you and turn to the other spectator, lift off the upper half and remove the top card of the lower half and place it face down in front of him. This card is the other King of Hearts! Place the deck down and take a King in each hand. Slowly turn the face up card face down and the two blue backs will be seen. Triumphantly point out that you have succeeded, both cards match . . . . They're both blue!

Act surprised that the spectators don't seem too impressed and then slowly turn both cards around to show the matching faces, wait for the applause!

The effect appears to be over but you continue . . . ." Perhaps you are wondering why I was so pleased when you selected the King of Hearts from this deck." point to the blank faced deck. "Simply there are no other cards in the deck!"

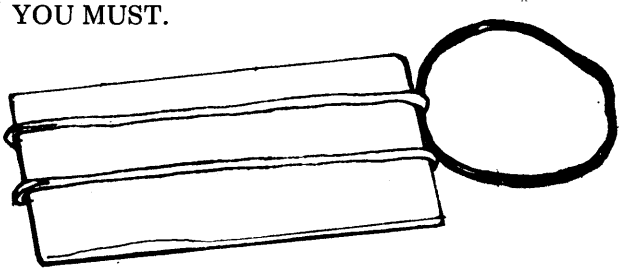
Flip the deck face up and ribbon-spread it to reveal all the blank faces.

"You might also be wondering why I was so amazed that you both selected the blue backed cards. This is simply because your card was the only blue backed card in this deck!" Pick up the Rainbow deck, flip if face down and spread it to show all the different back designs.

I usually perform a normal spread with the blank cards but completely wipe out the Rainbow deck so that they can see the design on the back of every card and no two cards have the same back designs . . . . except the chosen ones!

Editor

Gay prefers not to shuffle the decks before performance as this tends to slow down the pace of the routine and is not really necessary. You can of course work out your own false shuffles and apply them to each deck . . . IF YOU MUST.



FANTASTIC ELASTICS
El Duco

El Duco, who needs no further introduction, has very kindly given me permission to detail one of the two methods for performing his excellent marketed effect. Should you wish to add the effect, which comes complete with a fully illustrated 11 page booklet, to your collection . . . simply write to El Duco's magic, Box 31052, 20049 Malmo, Sweden and he'll forward you details of this and his other items.

Before we go any further you'll need to obtain three identical elastic bands of reasonable thickness. Cut one of the bands and Super-Glue it together again but first thread one of the other

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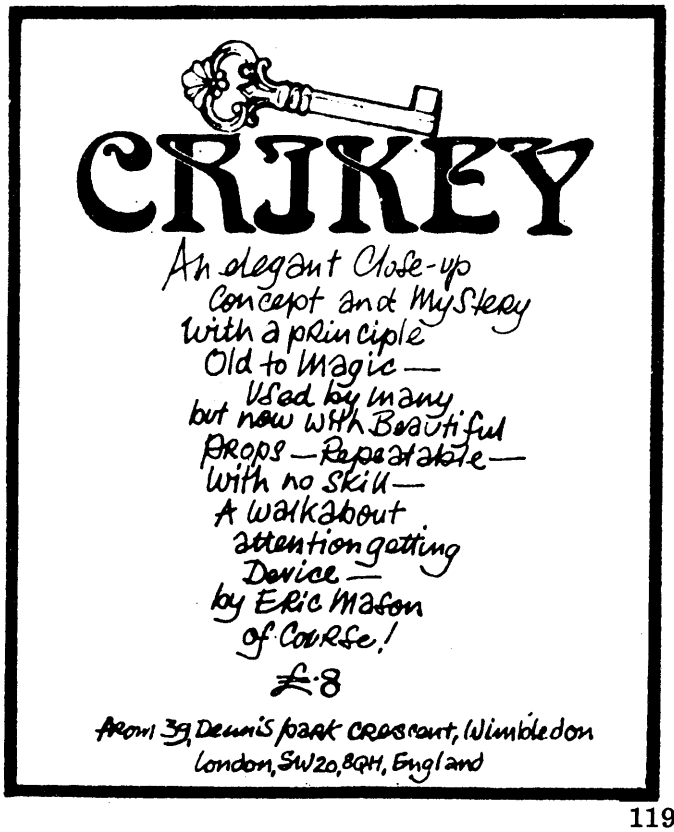


two bands onto it so that the end result is a two band chain.

You'll also need a stiff piece of card and you're almost ready to perform but first wrap the bands around the card as depicted in Fig:1. Notice that the single band is at the bottom and the normal band of the chain is wrapped around the card at the top. The prepared band is held in place as shown but no stress is placed upon it.

NOTE. Never stretch the elastic with the joint!!

In the illustrations to follow the gimmicked elastic is depicted black so you can keep track of it.

Performance

With the elastics wrapped around the card and in your pocket, you can always get the right grasp on them prior to performance. Fig:2 shows how the card is held as you openly remove the lower elastic with your left hand. The elastic with the join is hidden in the right hand. Once the left hand has removed its elastic, it keeps hold of it as the right hand removes the other elastic from the card. Notice that the right thumb and forefinger grip has not changed throughout and the other elastic of the chain is still within the right hand.

Fig:3 shows the removal of the upper elastic. Place the card to one side and hold both elastics as shown in Fig:4. Hold the hands about 20cm apart over the table top. Sit calmly, leaning backward so that the distance between you and the table is 15-20cm. Don't lean forward over the table!

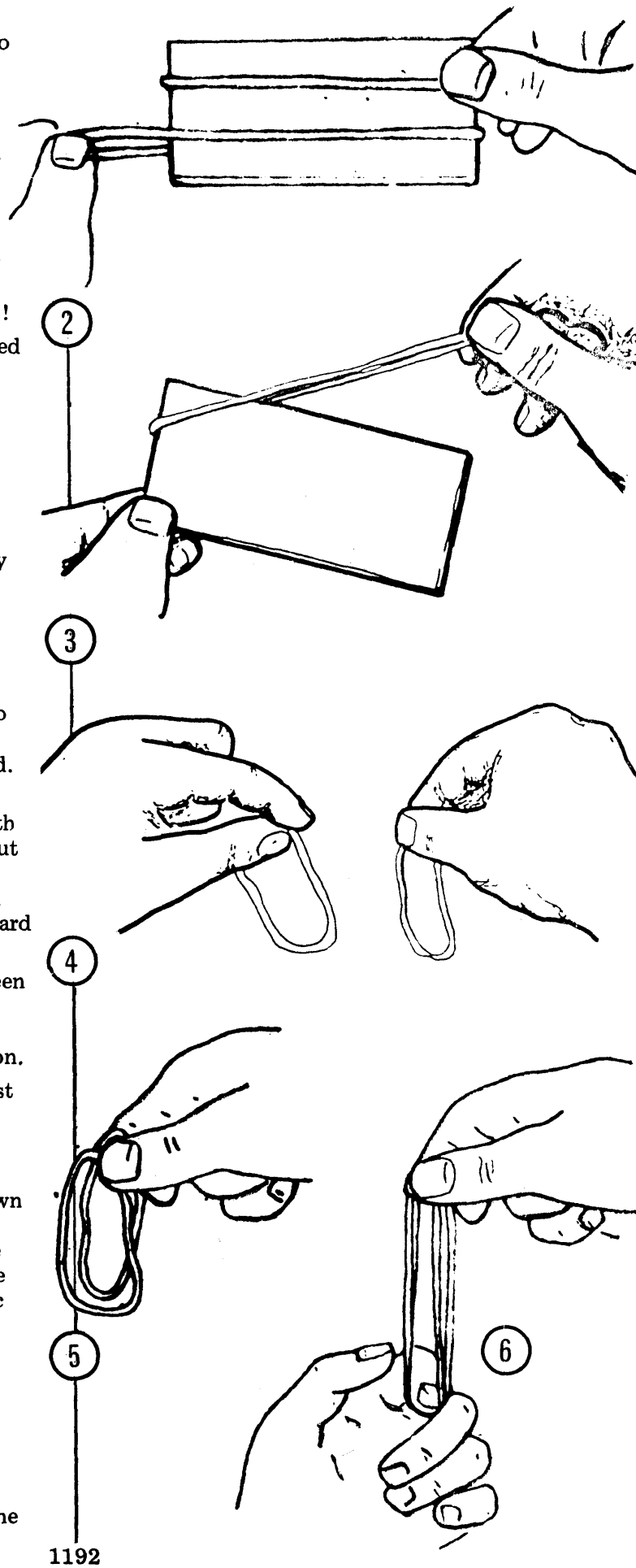
Now the left hand places its elastic between the right thumb and forefinger but make sure that it is placed behind the elastic previously held in the right hand. Fig:5 shows this position.

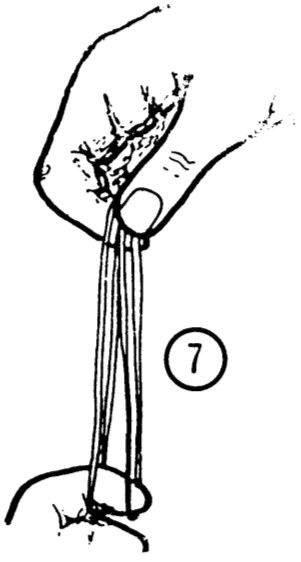
Remember that the single elastic is nearest you in Fig:5 and it is slightly to the left of the other one.

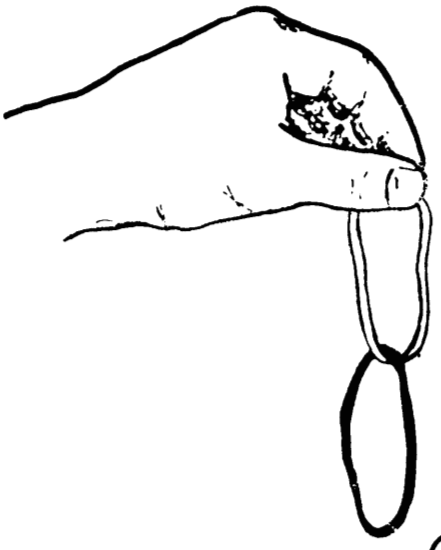
Now place your left forefinger through both elastics and you'll be in the position shown in Fig:6. Check to make sure that the elastics are not twisted around each other. Stretch the elastics (Fig:7) Note that the elastics are at the tip of your left forefinger but the single elastic is at the very tip!

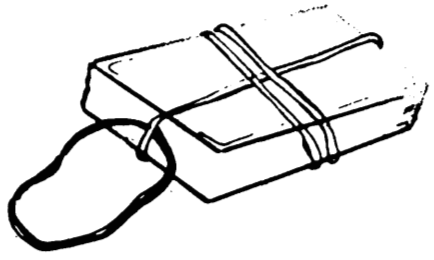
Hold the elastics vertical between your hands and release your grasp with your right thumb and forefinger. At the same time, take hold of the elastic which is further up the left forefinger in Fig:7.

The result will be that the loose elastic shoots into your lap and in the same instant the other elastic from within your right hand will fall into the position shown in Fig:8.









All this happens so fast that the eye will not realise that one elastic has shot into your lap. The falling elastic from your right hand will add to the illusion that somehow both hands have instantly linked!

When you hold the linked elastics in your left hand, be sure to show that your hands are otherwise empty.

Drop the elastics on the table. Sooner or later someone will pick them up and take a look. It is quite possible that he will see the joint. Don't try to excuse it, just point out that there must be a joint for the miracle to happen.

Point out that you caused the two separate bands to link. After all . . . . that is the effect!

You may be asked to repeat the effect. Generally this is not a good idea but you can, by explaining that you first need to unlink the bands.

Place them beneath the table, pick up the single band and get the other chain into the starting position and continue as previously explained.

Just remember to practise the stretch and loose move. Stretch the elastics once and loose the grasp. Don't stretch them again and again before releasing your hold. If you do, the audience will concentrate on this movement and the risk of exposure is increased.

Further ideas . . . .

Instead of presenting the effect on its own, you can intergrate it into other routines with different objects.

You can wind the elastics around your deck as in Fig:9. Have the deck in your pocket, when you take it out you palm the elastic in your hand. The audience expect a card trick so no one will pay any attention to the bands. Remove them and hold one in each hand. Now call attention to them and . . . . .

Editor

I'd like to thank El Duco for allowing us the opportunity of seeing this miracle free of charge. Don't forget that the original manuscript contains a second method that only uses the linked pair. The manuscript also comes complete with a linked set and indeed everything you need to perform both routines.

THINK

Stephen Tucker

I thought up this next effect whilst staying in Halmstad at a friend's home.

You'll need two blank faced cards and an Ace and Three of the same suit. All the backs are the same colour.

Let's assume that by now you've rumaged through your drawer of loose cards and found an Ace and Three of Clubs and the two blank faced cards. Set them from top down in the order . . . blank faced card, Ace, Blank faced card, Three. (The cards are face down with the Three at the bottom.)

Have the cards either in a small plastic holder an envelope or even your pocket and you're ready to perform.

Begin by having a card freely selected from your regular deck. Any card can be selected so long as it's the Three of Clubs!! (Force it.) Have the selection tabled face up to one side and place the deck away. Introduce the four card packet and explain that you have only four cards as you patter, reverse the order of the cards and count them from hand to hand.

So far, four backs have been seen.

Explain that in a few seconds you will try to print a replica of the selection with the aid of these cards.

Buckle-turnover three cards as one and the Ace will be seen. Flip the trio face down and deal the top card face down to the table.

Buckle-turnover two cards and the Ace will be seen again but the spectator will assume that you have two identical Aces. Flip the duo face down and again deal the top card from the

→

packet and onto the other tabled card. Buckle-turnover one card and yet another? Ace will be seen. Flip it face down and deal it atop the other two cards.

Finally flip over the fourth card and it is seen to be completely blank. Explain that you will print the replica of the selection on the face of this card but first the card has to be tested in order that its magical potential can be assessed. (Load of garbage!!)

Place the blank faced card face up on your table to one side and pick up the three cards from the table. Remove the centre card, without showing its face and explain that you will place one of the Aces to one side. Pick up the blank faced card, flip it face down and place it to the bottom of the other assumed Aces. Quickly reverse the order of the three face down cards and comment that the blank card is somewhere amongst the three cards. Click your fingers, wave your wand or whatever else takes your fancy and then show that you have in fact got three Aces in your hand. You do so by use of the Hamman Flushtration count, sometimes referred to as All-backs count.

This in effect reverses the order of the three cards and shows that they are all Aces.

Explain that it seems to have worked and so saying, flip over the tabled card and it will be the blank faced card.

The illusion is that the blank faced card somehow changed places with the assumed tabled Ace.

Offer to repeat the strange transposition. Thumb off the lower card of the three in your hand to the table as an apparent Ace and position the blank faced card face down between the other two cards.

Slowly reverse the order of the cards and ask where the blank faced card is. The answer should be . . . "Between the two Aces."

You now show that the bottom card is an Ace and so is the top card. The blank card must be in the middle but when you remove it, it is another Ace.

This ruse is the well known Marlo 'QUICK-3-WAY DISPLAY'.

Replace the Ace between the other two cards and flip the tabled card face up to reveal the blank faced card again.

You are now set for the finale.

Explain that the blank faced card has proven itself and now you will attempt to print the selected card.

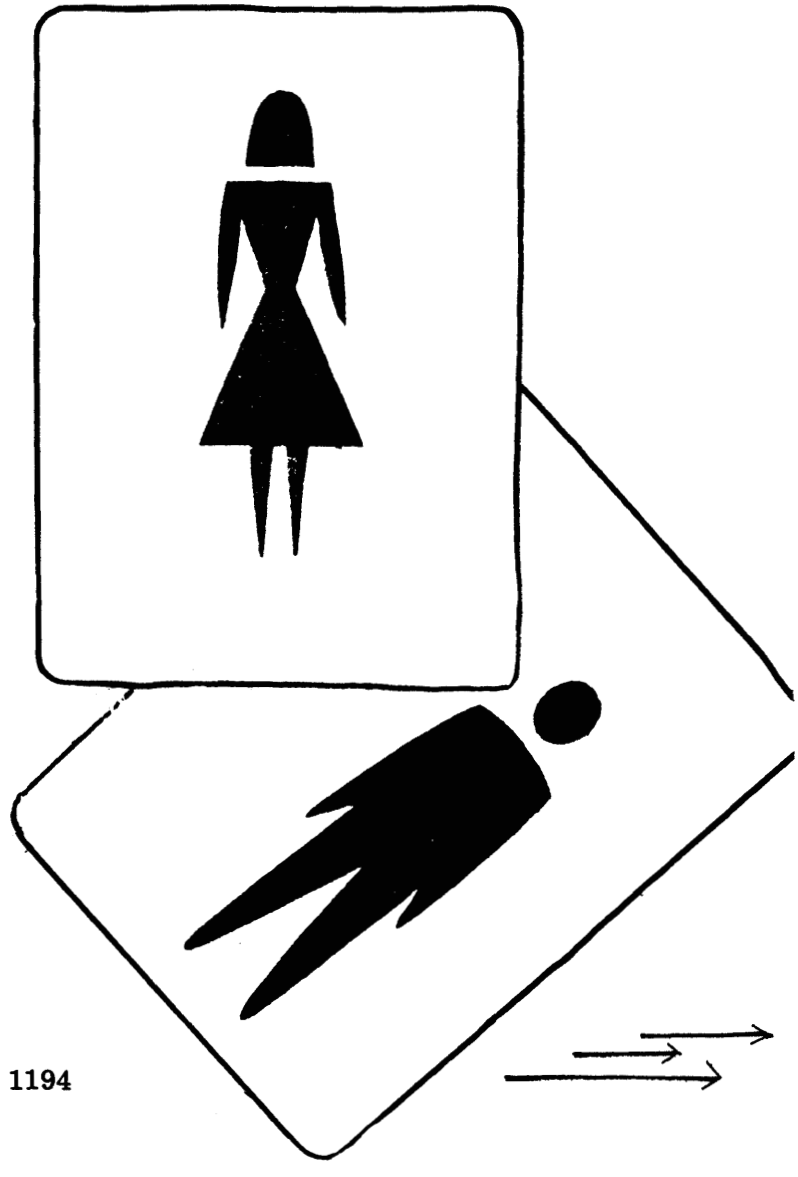
Suddenly realise that, in a way, you have already predicted the card he selected as the three Aces equal the value of his selection and the suit is the same.

Explain that you have thought of an easier way of printing his card, you simply have to cause the Aces to merge together like this . . . . Place the blank faced card face down at the bottom of the face down packet, flip the packet face up and Elmsley count.

This will display one printed card amongst three blank faced cards and the printed card is the Three of Clubs!

Up-jog and remove the card during the count. Table it face up next to the selection. Victor count the three face up cards as three blank faced cards, flip them face down and deal them one at a time to the table displaying the backs and finally, pick up the two Three of Clubs one in each hand, show the backs and the effect is over.

You can obviously use a Two and a Six or even a Three and a Nine but the cards must be of the same suit.



LADIES AND GENTLEMEN
Gentleman Jack

For this effect you'll need three cards depicting the illustrations shown in Fig:1.

If you are gifted, you may be able to make these cards yourself using regular Blank-Faced cards. For those who aren't . . . Supreme Magic Co. have a set of cards which are ideal. I don't know the name of the trick they are used for but I think Ken DeCourcy provided Supreme's routine.

Take a look at the designs in Fig:1 and you'll recognise them as the symbols normally found on loo doors.

The lady symbol should be red and the gentleman symbol black.

You'll need two Blank-faced cards and one Double Blank card. (Blank on both sides.) On the two Blank-faced cards draw one of each symbol and on the Double-Blank card draw one of each symbol on either side.

*Note** If you like you could write the words "Gentlemen' and 'Ladies' on the cards instead of the designs.

Set-up

From top-down. Lady card face down, Gentlemen card face down and finally the Double-Blank card with the Lady side uppermost.

Moves

The main move in the routine is the Victor count. This shows two surfaces as three and is quite similar to the Jordan count. Briefly . . . . Hold the three cards face down in your left hand in Jordan/Elmsley count position. Draw off the top card into your right hand, then appear to draw the next card onto this but in reality, place both cards from the left hand onto the single card in the right hand and immediately draw back the single card into the left hand. It appears that you have counted the second card onto the first. Finally count the remaining card from the left hand onto the two in the right hand and the count is over.

It appears that you have reverse counted three face down cards from your left to your right hand. The Double-Faced card is hidden throughout and the order of the cards is the same as when the count started.

Flip the packet face up and repeat the count to show three Gentlemen cards. The next move is easy to perform, though difficult to describe. Hold the packet in dealing position in your left hand.

Thumb off the face card, cards are face up, into your right hand. Now, with your left thumb, pivot the other two cards face down and thumb off the top card of the face down pair onto the single face up card in your right hand. Flip the final face down card face up and place it onto the other two.

This has the result of reversing the centre card of the three. Finally flip the upper face up card of the three face down and end with a Victor count to show all three cards face down. This is of course not what should be seen as the lower card should still be face up but if you patter before the Victor count for a few seconds, this discrepancy will go unnoticed.

Let's call this series of moves the revolve sequence.

That's all you need to know in order to perform the routine.

Performance

Start with the cards set and comment that you'd like to tell them a short story about a man in a foreign country who was trying to find the toilet in a large, exclusive restaurant.

Explain that the man was told to go down three flights of stairs and he'd find three doors clearly marked 'Gentlemen'.

To accompany these words, you victor count the cards face down and then face up. So, you continue, he went down the three floors and found three doors.

Perform the revolve sequence followed by the Victor count with the cards now face down. Continue . . . But when he looked at the signs on the doors, he found that they were all 'Ladies'. Victor count the cards face up and three 'Ladies' signs are seen. So, he went back up the three flights of stairs and told the man that all three doors were for Ladies. This is the revolve sequence again with a face down Victor count.

The man was amazed and he repeated that at the bottom of the stairs were three doors all marked 'Gentlemen'. Victor count again face down, flip the packet face up and Victor count and three 'Gentlemen' signs are seen.

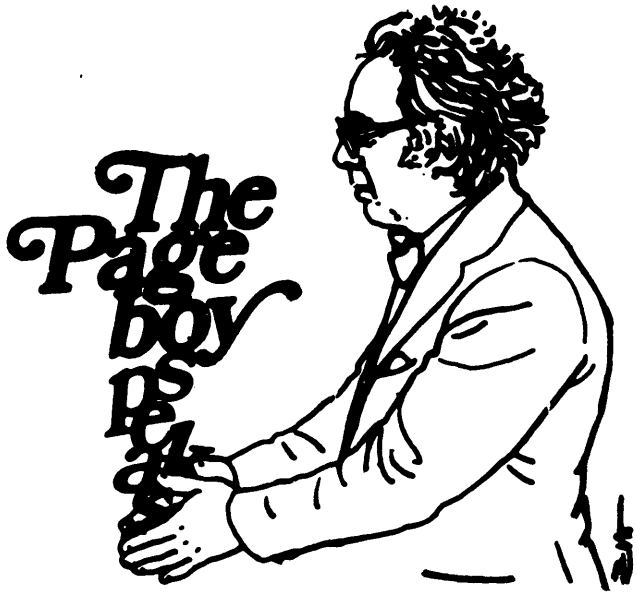
You now continue that he again went down the stairs etc. etc.

Repeat the procedure about 3 or 4 times, each time increasing in speed.

Finally explain that the man offered to take him to the toilets and end with the statement . . ." It's too late, I've already been!!"

Notes

You could combine this routine with your 'Pea-Can' routine. Just thought I'd mention it!



Don't start reading this article unless you intend to finish reading it now. If you read it half way through and then stop to watch TV or have a cup of tea, you are sure to get the wrong end of of the stick.

* * * *

Just how long is it since I told you a tale of woe? You've heard about my sciatica, my car, a dog biting me etc. Well here's a new one. A couple of nights ago, accompanied by my wife and Ricky Jay from California, I went to see a show at the Shaw Theatre here in London. After the show we went to collect my car which was parked opposite the theatre, to find that one of the windows had been smashed in and a large cardboard carton and plastic shopping bag was missing. They had been lying on the back seat in full view and were probably too tempting for a car thief.

I called the police and while we were waiting for them to arrive we had a look round the area, within a hundred yards or so. My wife found the plastic shopping bag which contained a few magic props. It had been discarded in an alley. Ricky Jay found nothing, and I just stood there crying. I had remembered what was in the cardboard box.

I have a lot of stuff in private storage in London, and about a week ago I collected some of it and took it home. The box was part of it and I left it in the car until I decided what I was going to do with it. That box contained original, unedited reel to reel tape recordings. There were perhaps four or five hours of Fred Kaps talking to Cy Endfield, Ken Brooke, Vic Pinto and yours truly. There were tapes of Charlie Miller talking to Jay Marshall, Jay Marshall rapping with you know who, you know who with Vernon, and lectures by Finn Jon and Johnny Thompson. Unreleased Trik A Tape routines and Lord knows what else. Some of them I had not seen or heard for several years. I just can't remember all of the contents of those tapes, There were interviews with David Roth and many others who had attended the Ramsay Reunion. All original recordings and all unreleased, and they were gone.

The police arrived, took details and advised me that the chances of ever getting them back were remote. They departed , and we drove around for ten or fifteen minutes hoping we could find them, but we didn't. We had a meal, then I took Ricky back to his hotel, and my wife and I drove slowly home, with me cursing myself, car thieves, London and anything or anyone else I could lay my tongue to. And that was that. And as Mrs Lincoln once said, "I didn't like the show either".

There was no way that my insurance claim could compensate me for what I had lost. I was a fool for leaving them on the back seat of the car, I was a fool for not having unloaded the car initially, I was a fool I was a fool I was a fool. I was sad, I was angry, I was going out of my mind. It didn't help when I remembered there was around eight or nine hours of material by my late close friend Maurice Fogel. The more I thought about it the worse the situation became.

The first thing I did when I got home was to dig out another large box of tapes I have. I wanted to go through them to see If I could figure out exactly what tapes had been stolen. You kow what? I found two large boxes of tapes. That's right. I had found all the tapes I have just been talking about. I still had them.

So what was in the large box in the back seat of my car? That's the most frustrating thing of all. I don't know. I've been making wild guesses ever since. I have pretty good idea idea of what it could be but I am still not sure. I don't know. I never will know.

Goodbye,
Patrick Page

INTRODUCING

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Collection
Two

The New York Magic Symposium is proud to offer its *Collection Two* to the magical fraternity. This all-new Collection features *both* Close-Up and Stage material — never-before-published, original, professional routines contributed by the performers of the '83 Symposium, as well as a number of Special Guest Contributors! Once again, Richard Kaufman will display his expertise in writing and illustrating this tome.

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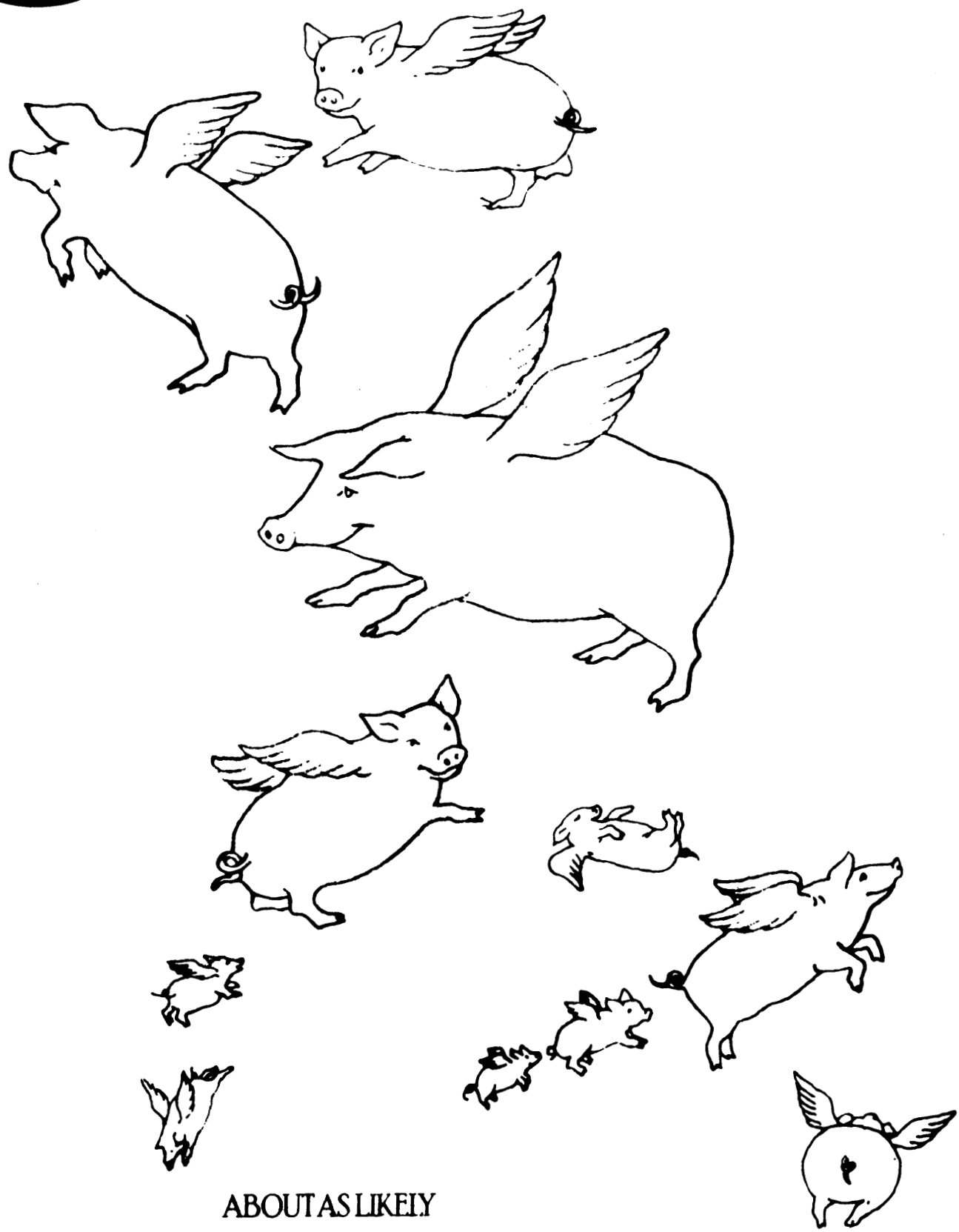


ABOUT AS LIKELY

EDITORIAL February 1984

This month we have some really top name magicians filling these hallowed pages. Names like . . . Stephen Tucker, Phil Goldstein, Stephen Tucker, Roy Walton, Stephen Tucker, Roberto Giobbi, Stephen Tucker, etc. etc.

Before the etceteras get too upset, let me just mention that Henrik Specht unleashes the second of his terrific trio from Denmark and John Aukes, one of Holland's leading close-up workers, allows me to detail his 'Four Card Trick' from his lecture notes titled 'It's Magic'.

John is probably better known for his inimitable demonstration of the Ted Biet rising cards, which he continues to sell out of every time he brings it over here. Barrie Richardson makes the Mentalist's day complete with an excellent book test routine.

Finally I, the great Tuckerini, tease your taste buds with yet another of my prize winning card routines. Can't wait? Well neither can I!

Before you all turn the page and leave me here talking to myself, let me review the booklet 'It's Magic' by John Aukes. It is available from him at the following address . . . Goochelaar-Magician, Zuiderkruis 138, 3902 XC Veenendaal, Holland. I would think that the price would be around £3 or £4 including postage.

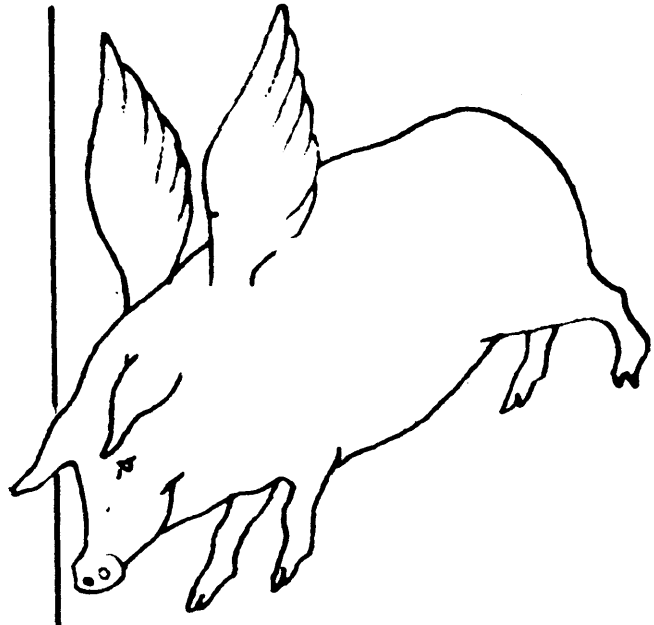
This is a 20 page, spiral-bound publication and contains 8 routines. Four are off beat card routines, three are coin effects and the final routine is with rope. The work is fully illustrated throughout and although the English is not perfect, the effects more than make up for this. I can thoroughly recommend this item.

Get your grubby hands off that page! How dare you, I haven't finished yet. David Britland has recently completed and published a totally new torn and restored card routine 'Tearing A Lady In Two.' Available direct from the master himself at 33A, Steeles Road, Chalk Farm, London NW3. Priced £3.00.

The instruction booklet is extremely well produced and takes the form of a 6 page, fully illustrated work, heat bound in an attractive plastic cover.

The original card problem was one of my own and it took Dave an unbelievable 30 seconds to come up with this solution. The routine is both entertaining and completely baffling. I can guarantee that you've never seen anything like it before.

Okay, now you can turn the page.



THE FOUR CARD TRICK

John Aukes.

Ed . . . I assume, though I'm not certain, that John based this effect on Bob Hummer's 'THOTO' from his book 'COLLECTED SECRETS'.

This effect can be performed with a borrowed deck but you need to be able to spot some small mark on the back of one card. In most decks you will find the odd scratch, blemish etc. that will allow you to do this.

If you are using your own cards, scratch a small mark on the back of any card. The effect is that you introduce four cards, one of which is your marked card and the others are any three cards of a different suit colour.

Let's assume that your marked card is the Ace of Spades and the other three cards are any red cards.

You ask the spectator to think of any one of the three red cards. Hand the Spectator the Ace of Spades and ask him to put it between the two red cards he didn't think of. He now cuts the four card package as much as he likes and upon taking the cards from him, you deal them in a face down row on the table.

Immediately you can push the thought of card forward from the row!

Secret

The four card packet is cut as often as the spectator likes but not shuffled. Once the cards are in a face down row on the table you simply count three cards to the right, including the marked card. You do this with your eyes so that the spectators don't realise. Push the third card to the right forward and it will always be the thought of card.

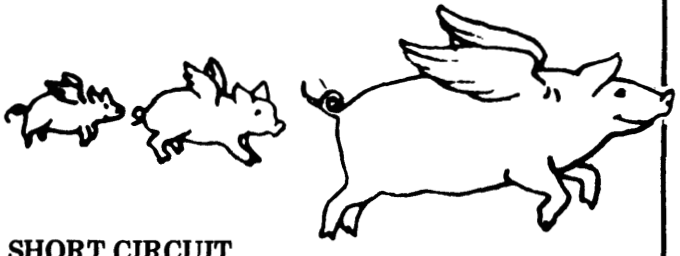
Editor

If you ask the spectator to think of any card and then remove any three cards of the same colour containing his card and hand him the Joker as you explain it is a mindreader you can find the card he is thinking of.

The overall effect is that you found the card he was thinking of from all the 52 cards. Once you have spotted the thought of card, you could slowly eliminate the other three instead of simply pushing the card from the row.

There is no need to have the three cards of the same colour. You could use the four Aces and have your marked card as the Ace of Spades. Ask the spectator to think of any Ace but the Ace of Spades as this is your mind reader. Have the spectator put the Ace of Spades between the two Aces he didn't think of etc.

If you take the trouble of marking the backs of the Ace to King of Spades, you could have the spectator think of any card but a Spade. Have him remove all four cards of the same value as his and place the Spade card between the two cards he didn't think of. If you use a marked deck, you can have the spectator remove four cards of the same value, think of one and you simply point to one of the four face down cards. If it's his card you've got a miracle and if it isn't you ask him to push it between the two cards he isn't thinking of etc. (You can easily spot the card due to its markings).



SHORT CIRCUIT
Phil Goldstein

By golly, another printing routine. This one has the virtues of speed and efficiency. You will require a pack of cards, plus four gaffs: two blank-backed Kings of Spades; one blank-facer; one double-blank. At the start of the routine, these four specials are in order from the top: blank-backer, blank-side-up; blank-backer, blank-side-up; blank-facer, blank-side-up; double-blank.

1) Begin by forcing the King of Spades from the deck upon a spectator.

2) Introduce the four-card packet. Perform a Flushtration Count to display the cards as being four double-blanks.

3) Explain, "I shall exchange one of these blank cards for your selection." Remove the top card — openly displaying it on both sides — and hand it to the spectator. Take the spectator's King of Spades, and drop it face up on top of the packet. Obtain a break beneath the top two cards.

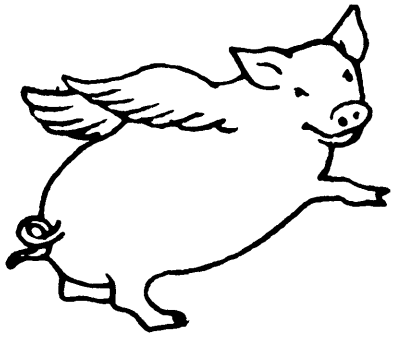
4) Perform a Double Lift, turning the squared pair from above the break face down. A back shows atop the double card, so all seems correct. This face down double is held with the right hand in a Pinch Grip at the right side. Gesture with the right hand's card(s) as you state, "When your card comes into contact with these three blanks, something interesting happens." In the course of this gesture, perform a K.M.Move. This secretly unloads the lowermost card of the right hand pair (the selection) beneath the left hand stock. The single card in the right hand (the blank-facer) is placed on top of the packet. The order of the cards is now, from the top: face down blank-facer; face down blank-backer; face down blank-backer; face down King of Spades.

5) Turn the entire packet over. Perform a Jorback Count, displaying four identical Kings of Spades, printed backs and fronts. At the conclusion of this count, a minor displacement is necessary. Hold the packet with the right hand from above (Biddle Grip). The left hand milks off the top and bottom cards, and replaces these two cards on top of the right hand stock. This action takes but a moment, and seems to be a casual cut. Only kings show during this. Alternatively, you can accomplish this same result by performing an Elmsley Count to re-display the four kings. In this case, to be consistent with previous actions, the count should be done from a Biddle Grip.

6) State that you will trade cards once again with the spectator. Remove the top card (the normal KS), and give it to the spectator, retrieving from him/her the double-blank. Place the double-blank on top of the packet.

7) Say, "The minute this blank comes into contact with the packet, the king faces disappear . . ." Extract the bottom card of the packet — which shows blank — and gesture with it. Replace this card on top of the packet.

8) Continue, "In fact, the backs disappear, too." Here, perform a Takagi Turnover Count; turnover the packet; deal the top card to the table. Turn over the packet; deal the top card to the table. Turn over the packet; deal the top card to the table. Turn over the single card remaining, and deal it on top of all. Only blank surfaces will show during this, giving you a convincing finish.



I'D GIVE MY RIGHT HAND
Roy Walton

The following routine is a variation on my 'AMBIDEXTROUS' from issue: 12 Vol:7. Roy has modified the handling and overall effect of the original and I believe improved greatly upon it.

Fan the pack for a card to be taken and remembered. Have it pushed back into the fan and as you close up the fan, obtain a little finger break one card below the selection. The selected card is immediately above your left little finger.

Bring your right hand over the pack, thumb at the rear short end and fingers at the far one and pick up the break with the right thumb tip. Drop two cards from the right thumb and retake the break with the thumb at this point. Maintain the break with the left little finger also.

Remove all the cards above the left little finger break with the right hand and use the right hand group of cards to flip the top card of the left hand section face up. State the name of this card and flip it face down again with the right hand section, doing the drop-addition move so that the face two cards from the right hand section are added to the top of the left hand section. Thumb off the top card of the left hand section face down onto the table.

Flip the top card of the left hand section face up with the cards in the right hand and again name it. Fairly flip it face down again and flip it off with the left thumb onto the card already face down on the table. Place the remainder of the pack aside.

Look toward the spectator and point to the two face down cards on the table and ask, "Was either of these cards the one you selected?"

The spectator will answer, "No."

Pick up the two cards taking care to keep them face down and square them up. Bend them in half across their width so that the top face-half of the lower card kisses against the lower face half. If you do this neatly, there is no chance that the face of the lower card will flash and once you squash the fold flat, the face of the lower card is conceiled completely.

Pretend to unfold the two layers of cards but really only unfold one as in the original instructions. Tear the cards across the fold and place the single half on top of the remainder. Elmsley count the four sections into the right hand and then replace them in the left. Using the Elmsley technique again, apparently count off the top two cards into the right hand, really ending with the whole card in the right hand and the torn sections in the left.

Close each hand into a fist and turn them palm down, extending them towards the spectators. Ask a spectator to touch either hand. If he touches the left hand, show the two pieces it contains and say, "Thank you, we will discard these."

Do so by placing them in your pocket. If he touches your right hand say, "Thank you, we will use these two pieces." Show the two sections in your left hand and put them in your pocket. This is of course the standard conjurer's force technique and you always end by using the contents of the right hand and discarding those of the left.

Say, "Watch closely." Place your right hand palm down on the table, using your right thumb to open the card by pressing between the sections and ending with the right hand pressing the now unfolded face down card onto the table. Slowly remove the right hand to show that the two sections have joined together. This is your first surprise.

Ask the spectator who remembered the selection to name it. When he does so say, "Watch very very closely." Place your second fingertip on the crease of the face down card and move it around in a circle a few times. Slowly turn it face up and show that it has become the selected card.

October 1983 Roy Walton.

THE KANGAROO SPOTS
Henrik Specht

Effect

The performer shows five cards: the Ace, two, three, four and a Blank faced card. He explains that he will cause the spots from the four cards to vanish and assemble on the blank card. The blank card is placed on the table face down and as if by magic, the four spot cards become blank. When the blank card is turned over, it is seen to be a ten spot.

The effect is repeated backwards. The ten is placed on the table face down and the four blank cards change back into the Ace, two, three and four. When the assumed ten is examined, it has changed back into the blank card.

You'll need four cards with blank backs ie. the Ace, two, three and four of any suit. You'll also need a normal ten spot of the same suit and a Blank faced card with the same back design as the ten.

Set them from the top down . . . four, Ace, two, three, blank, ten.

Performance

Backcount and show the four, Ace, two, three and a blank card. In fact the last card is a double.

The blank card, double, is placed on the bottom and the packet is turned face down. The top card is dealt to the table, without showing its face. The spectator's think that it is the blank faced card but really it is the ten.

Turn the packet face up again and show the three, two, Ace and four, via the Backcount. Ascanio spread and suddenly the Ace has become blank on both sides. Place the blank double card on the bottom, turn the packet face down and deal the top card to the table. This is assumed to have been the Ace and is now thought to be blank on both sides. Flip the packet face up again and repeat the Backcount to show the four, two and the three. Perform a three card Ascanio spread and the two suddenly becomes blank on both sides. Once again put the blank double to the bottom, flip the packet face down and deal the top card to the table, onto the other blank card.

Turn the packet face up, Backcount and the three and four are seen. Perform a two card Ascanio spread and the three spot vanishes. Put the double to the bottom, flip the packet face down and deal the top card to the table, onto the other two.

Show the last card in your hand to be the four spot with regular back design. Place it face down onto the three blank cards on the table and pick up the packet.

Reverse count three cards from hand to hand but place the last two cards held as one onto them. It should appear that you have simply reversed the order of the four cards. Backcount yet again and this show all four cards to be blank. Place the double to the bottom, flip the packet over and table it.

Point to the assumed blank card, flip it face up and the ten spot is seen! Like small kangaroos, the spots have jumped onto it? ED . . Are you kidding! You are now set for the return to normality, hope you bought a return ticket! Put the face up ten spot onto the tabled packet, pick it up and turn the packet over by revolving the wrist. Perform the Glide as you apparently replace the ten face down to the table but in reality you have dealt the Blank faced card instead. Keep the packet that way up and reverse count, holding the last two as one as you did before. Place the double onto the other three and flip the packet over. You are now about to show that the spots have returned. . . . Hold the packet in Biddle-grip in your left hand, with your right fingers remove the lower card but be careful not to allow the back of this card to be seen as it is blank. Deal it face up to the table and show the next three cards on both sides via the Back count . . . . all the spots have returned!

Finally flip the ten spot face up to show that it has returned to its blank state.

Editor

Let me draw your attention to the effect '4 BLANK CARDS' from Walt Lee's excellent book, 'THE IMMACULATE CARD MAGIC OF WALT LEE'S.' (Not the most modest of titles I might add.)

Walt's routine is quite similar to Henrik's and I think both are worthy of your attention.

THE JOKER FOLDS UP
Roberto Giobbi

This routine is based on an effect which is usually associated with the late Fred Kaps. This handling has one point in its favour . . . only a Joker is destroyed with each performance and can therefore easily be replaced afterwards.

Effect

A signed Joker changes into a freely thought of card. The Joker is found folded up in a small box, which has been in full view all the time.

Requirements

An ordinary deck of cards with at least one Joker. A pen and a small box with a folded card inside. This card is fastened within by a thread and therefore moves freely in the box so that it can be heard rattling within when the box is shaken. If the box is tipped over when the lid is removed, the card within will stay in place

due to the thread. The box has a removable lid and is similar to a small ring type box.

Performance and handling

As you are making some introductory remarks, run through the deck and bring the Joker to the top. Place the small box to your right on the table and explain that everyone know that a deck of cards always contains a Joker. The Joker is present just in case another card is damaged or lost. The Joker is the only card that can replace another and therefore can take on the identity of any card in the deck. This fact alone makes the Joker a very special card and you are about to demonstrate just how special it really is.

Ask the spectator to give the Joker in your deck any identity he likes. We'll assume that the spectator names the King of Clubs. Remove your pen and set it on the table. Explain that you will write the name of his card on the face of the Joker and so saying, run through the deck, remove his card and place it on top of the Joker, which is already on top of the deck.

It appears that you have looked for the Joker, found it and placed it on top of the deck. This belief is increased by squaring up the deck and flipping the top two cards over and face up onto the deck. (Double lift.)

The Joker is seen. Pick up the pen and write the name of the 'King of Clubs' over the face of the Joker. Hand the pen to a spectator on your left and ask him to sign his name on the face of the Joker. It is still resting face up atop the face down deck and you hold the deck steady for his signature.

Turn the double face down and deal the top card to the table using Martin Nash's Ghost Switch.

Draw attention to the box on the table and point out that the spectator named any one of the 52 cards in the deck and he in fact named the King of Clubs.

Ask if the spectator would consider it to be a good effect if his card happened to be within the box. He will of course say that it would indeed be a good effect. During this question, you pick up the box with your left hand, shake it and something is heard within.

Comment that you want the effect to be even better, you want to show them a miracle. Make a magic pass from the deck to the box and then back again. Pause.

Look at the spectator who named the card, turning the deck face up and point out that he could have named any other card from the 52.

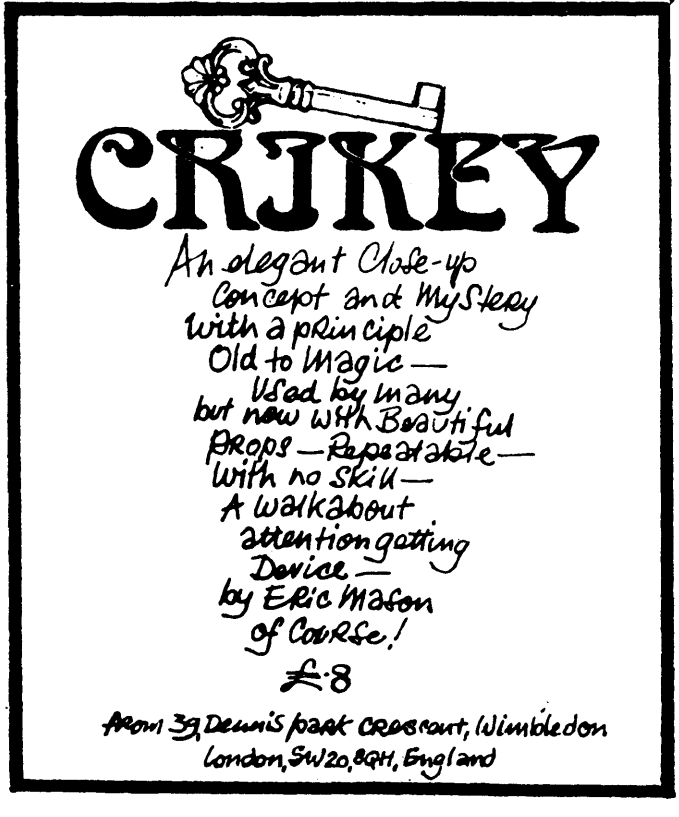
Spread the deck face up between your hands, without exposing the Joker at the bottom of the face up deck. Ask him to turn the Joker face up and point to the tabled face down card as you request this.

Immediately fold the Joker at the bottom of the deck in the manner described on page 305 in Hugard and Braue's 'Expert Card Technique' (ALSO SEE PABULAR VOL:7 PAGE 1102 IN ISSUE 9.)

This results in the Joker being folded into a face down packet a quarter of its original size.

Palm the folded packet in your left hand finger palm as the right hand spreads the deck face up across the table. Comment that there are no other Jokers in the deck. Pause. Look at the box. Pause. Pick it up with the right hand and shake it again, producing the rattling sound heard earlier. Pause, their brains will start to work. Look at them, smile and then nod. As you are holding the box in your right hand from below, ask the spectator on your right to remove the lid. Show the folded face down card within, shaking it as you do so and the card is seen to move.

Apparently dump the folded card from the box and into your left hand but in reality, the card in the box remains in place and the folded Joker in your right hand is seen. Hand it to the spectator on your left and have him unfold it. Climax!

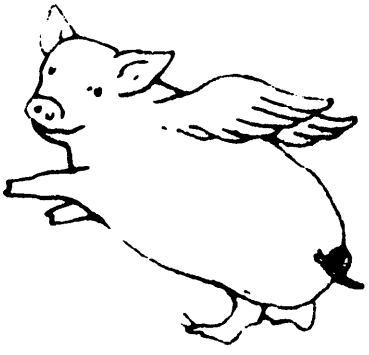


Notes

The lid can be replaced on the box and then pocketed. You can, if you wish, switch the lower section of the box containing the folded card for another empty section on your lap. This leaves you with everything apparently examinable. The card in the box can of course be loose and later lapped after the switch, again leaving you clean.

You can of course replace the initial switch of the Joker for the thought of card with a Top-change or a Curry turnover change etc.

Roberto Giobbi. March 1983.



POCKET DICTIONARY BOOK-TESTS
Barrie Richardson

Yet another awe-inspiring title but fear not . . . the routine makes up for it! The routine is a close-up demonstration of mind-reading which can be performed anytime with no preparation.

An un-gimmicked pocket paperback dictionary is needed. Mine is a Webster's pocket dictionary, which can be found in most stationary shops for a small sum. You'll also need a couple of pens or pencils and paper upon which to write.

The Effect

I'll set the scene . . . . . " Will you please think of any word in the English language. Make it a difficult word but not a proper noun. Will you please look it up in this dictionary. If it is not there, please think of another word. I will turn my back while you do this."

"Have you found your word? Good! The pen on the table writes with a disappearing ink. I'm sure that you've seen this before and as a child you may have even used it yourself. After a few seconds or two the ink will vanish from the paper and this will prevent anyone, including myself, from stealing your thoughts.

Will you please write the word you have thought of on this little scrap of paper. Don't let anyone see it. Fold it in half and in half again. Hold the paper like this in your left hand and blow on it. This will accelerate the chemical reaction." The spectator does this.

"Sir, will you help me also. You will thumb through this dictionary, while my back is turned and you will stop somewhere. Take the dictionary and choose a page.

Now look at the very last word at the bottom of the right hand page. Please say it to yourself over and over again, in your mind. Now cover the word with your right hand, look up at the ceiling and spell the word to yourself in your mind. Close the book and hand it to me."

"Sir will you please help me. Just stop me anywhere as I thumb through the dictionary. Are you sure you want me to stop here? We can go further it you like. Okay, just look at any word at the top of the page."

The performers head is turned away during this procedure.

"Let's try an experiment in thought transferance . . . First I would like you, (THIRD PERSON.) to pretend that your left hand is a piece of paper and that your right forefinger is a pencil. Print the word on your hand while my back is turned. Now let's see your hand. I see a letter 'C' and a letter 'A' I can't quite make out the third letter but the fourth is a letter 'T'. Are you thinking of the word 'CART'? You are!! That's fantastic. Thank you very much.

Now you sir, (SECOND PERSON.) please put your hand on top of mine. Now close your eyes. I will move this pen around the sheet of paper and I'd like you to concentrate on the word you're thinking of. What word are you thinking of?

CHEMISTRY? Take a look at the paper, what have we written?

CHEMISTRY! . . . . Thank you.

One last word word to find. We will do this the hard way. I won't even touch you. Pick up a pen and when I count to three, I'd like you to write your word on this piece of paper. I will write on my paper at the same time."

Needless to say, when the two papers are compared both words are identical!

Method

There is plenty of room for showmanship as the methods are all so simple. The first person follows your instructions. The bit about the 'Disappearing ink' is just a little ploy that I personally like. The paper that the spectator actually holds and blows on is completely blank as you have previously switched his paper for an identical looking blank paper. (See Pabular for the Dollar Bill divination on how a thumb tip can be used to make a quick and subtle switch.)

The virtue of this approach is that you don't need to perform the centre-tear or even burn the switched billet as you have already told them that the ink will vanish.

The information on the original slip of paper is read when you later turn your back.

The word which the second person selects is in fact glimpsed by you in a very subtle manner. Few people know that the last word on the right hand page is the same as the top word on the right page in the corner.

When the spectator looks up to the ceiling you will have ample opportunity to spot the word and remember it. The spectator is in fact covering the word with his right hand but you sight the upper word.

The third word is a force and is in fact the 'Jim Ryan Card Force' applied to a small dictionary.

You need only remember the top four words on your force page or better still, glimpse the first two words on the page you will force. Place your little finger into the page about to be forced and you're all set . . .

Flip through the pages slowly and when the spectator calls stop, raise the book and open it apparently at the point stopped at but in fact you open it at the force page by simply opening the pages at the little finger break.

Make sure that you time your flipping through the pages so that the spectator stops you in the vicinity of the force page.

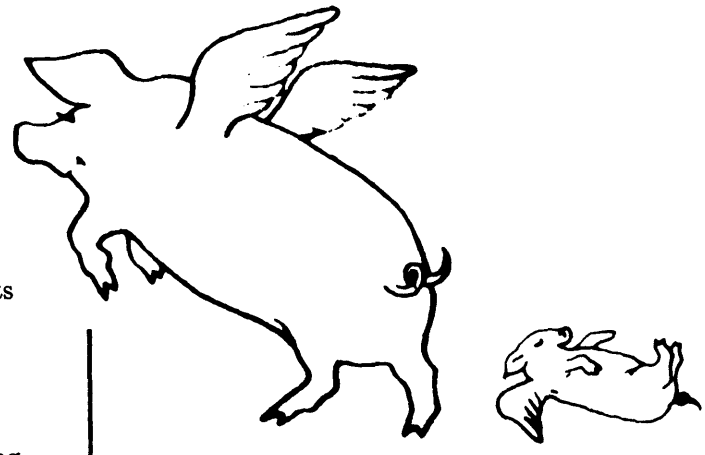
Ask the spectator to concentrate on one of the words at the top of the right hand page.

Editor

You must point out that the words you'd like the spectators to think of are in fact the ones in bold print and not part of the actual definitions.

"The good news is you've got the job. The bad news is you're on strike"

"If it's cards you want, come to my office and I'll give you some different ones"



DEPARTURE LOUNGE
Stephen Tucker

Despite the title of this routine, there is little resemblance to Alex Elmsley's 'Point of Departure'. The ending though, was influenced by his premise.

Start with the black Kings atop your deck and have two cards selected and signed. Having the cards signed saves the spectators any embarassment when they'll later forget which cards they have selected.

Control the selctions so that once they are returned and you apparently loose them in the usual series of cuts, shuffles and minor flourishes, they reside atop the deck in the following order . . . . Selection, black King, Selection, black King etc.

Ask a third spectator to merely think of any card in the deck but not one of the black Kings as you will be using them later.

Explain that you'll demonstrate the invisible cut. Make a fast movement with the deck and follow with a double-turnover revealing one of the black Kings. Flip the double face down and deal the top card, actually a selection, face down to the table. Offer to repeat the invisible cut and again perform the above actions this time revealing the second black King and apparently tabling it on top of the other card on the table. In fact you flip the double face down and lift off both cards, placing them on top of the other tabled card.

It should appear that you have merely located the two black Kings, shown them and tabled them atop each other on your table before you. In fact the situation is that on the table you have the two selections with one of the black Kings between them.

*NOTE** Slip-cut the top card to the centre prior to the second double turnover. Now for the spectator merely thinking of a card . . . Ask him to name the card and explain that you will remove it for him. With the cards facing you, run through the deck, apparently looking for his card but in fact you cull the card to the top of the deck.

Apologise and explain that the card is missing. Keep hold of the deck in your left hand in a dealing position. Obtain a little finger break beneath the top, thought of, card in readiness for the Marlo 'Visual Retention Change.'

Look in the card case and then smile, pick up the assumed black Kings and spread them. Three cards will be seen and you point out that somehow the thought of card has taken refuge between the black Kings.

Up-jog the centre card and switch it for the top card of the deck using the Marlo Switch.

This has the appearance of simply pulling the centre card out from between the Kings and allowing it to fall to the table.

Place the deck to one side and use your free left hand to turn the tabled card face up to reveal that it is the very same card thought of!

The effect appears to be over so take this opportunity to half pass the lower card of the two in your possession. These are the selections, assumed black Kings, just in case you've forgotten.

Comment that you will repeat the effect with one of the other thought of cards. Make a magic gesture as if invisibly taking a card from the deck and tossing it between the two Kings.

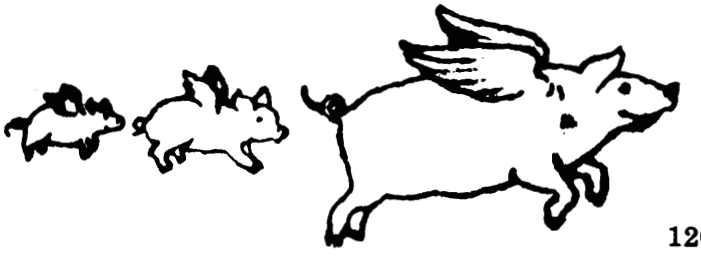
Show that a selection has appeared between the Kings by Victor counting the two cards as three. This shows a face up selection apparently between the two face down cards.

This will achieve more response from the audience so once again make use of the misdirection, square up the two cards and turn them over in your hands.

Ask the other spectator which card he is thinking of. Explain that you will attempt to change the molecular structure of the other spectator's card and make it appear as his card.

Repeat your gesture and repeat the Victor count. Once again a face up card appears between the two face down cards but this time it is the second spectator's card! Finally comment that the Kings have outlived their usefulness so you don't need them any more.

End with the Elmsley 'Between The Palms' vanish of the Kings only to reveal that you are left with the two selections.



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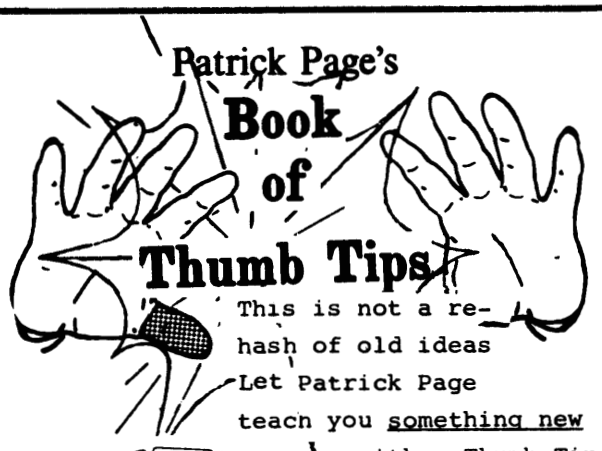

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PATRICK PAGE'S BRAINCHILD

An effect which could easily have been called Son of Brainwave. The principle involved will start all the card men thinking up "improvements" and "variations" on this theme. yes, there is one important difference between this effect and any other of its kind.

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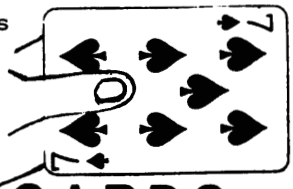

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BLACKPOOL, the land of sand, sea, sunshine and showbusiness. I have been to Blackpool many times and have seen very little, if any, of the above mentioned attractions. My dealings with this northern entrepreneurs' Eldorado have been confined to the Blackpool Magicians Club's annual One Day Convention. Once, many years ago I was offered six weeks work there as a childrens' entertainer in the Blackpool Tower Complex and turned it down. The Golden Mile in full swing is something I have never experienced. I have never visited any of the ten (?) theatres which are open from perhaps Easter to October every year, and have been for as long as most people can remember.

I have probably seen every act of note who has ever appeared there, but, alas, not at Blackpool. My only regret is that I have not actually been to the famous Tower Circus, and there have been a few of the lesser known acts there I would have liked to have seen. Jugglers, acrobats, clowns etc. are one of my secret hobbies.

As I have stated, my only experiences of Blackpool have been confined to the Magicians Convention held there every February, when it is cold, damp, windy and closed. Having said that, I must add that I have probably enjoyed myself more than those hundreds of thousands of people who MUST visit there every year on their annual vacation. The Blackpool Convention has something going for it that few other shindigs of this type have. Don't ask me what it is, I don't know, but there are few people who go there regularly every year who come away disappointed. There is ALWAYS one act, one trick, one item, lecture or simple happening which it memorable.

This year it was a young man called Wayne Dobson. On a gala show which was very good he stands out as being the winner. He did my type of act. Sorry, he did the type of act I like. Big stage, big theatre, small magic and lots entertainment. I'm not sure I liked the blond hair with dark roots, but then I freely admit to being old fashioned. Compared to many of today's young entertainers he was positively conservative. His dress, style, magic, material can all be summed up in one word: immaculate. I did hear he was criticised for using a four letter word beginning with S and ending with T, but as the word had already been used by another act and he was simply commenting on that fact in a humourous fashion, I consider it to have been quite permissable, and to his critics may I say two things. First, he got one hell of a laugh. Second, if you say that someone used a four letter word make sure that your readers are aware that it is not one of the stronger variety.

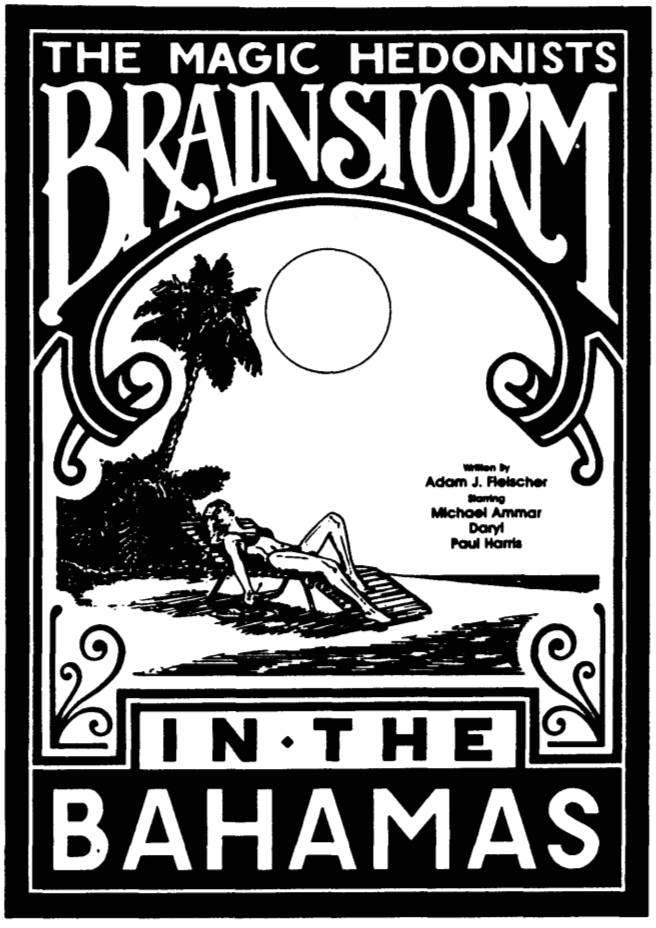
As always I missed probably everything during the day, being confined to my dealer booth, but I wasn't unhappy about it. Business was good and I hope to be there again next year. One other thing makes this convention appealing, and that is the night-before get-together at the Gables Hotel which is the sort of headquarters for the whole affair. This is when you meet those old friends you haven't seen for a while. I like it, and there is usually an almost informal type of show taking place in the not large enough lounge. It is because the place isn't large enough you enjoy it. If you want a drink or refreshment you have to fight your way out and back again. If you pop out for some fresh air you can't get back in again, and when you try all you hear is laughter and applause and you wonder what you are missing, and hope that it isn't something you could have stolen for your own act. Magicians are like that.sometimes.

One tiny niggle. Both last year and this year there was a lecture held at Cyril Critchlow's Coronation Street Theatre at the same time as the get together at the Gables. Last year it was Joe Riding, this year it was a double header with Val Andrews and Bobby Bernard appearing. They are an excellent innovation for this convention but couldn't someone fix it so the lectures are put on a little earlier so that conventioneers can attend both venues one after the other . . . . please. Surely I am not the only masochist there every year.

Goodbye,
Patrick Page

The Close-Up Magic Hedonists
(Michael Ammar, Daryl, Paul Harris, and Adam Fleischer)

Present



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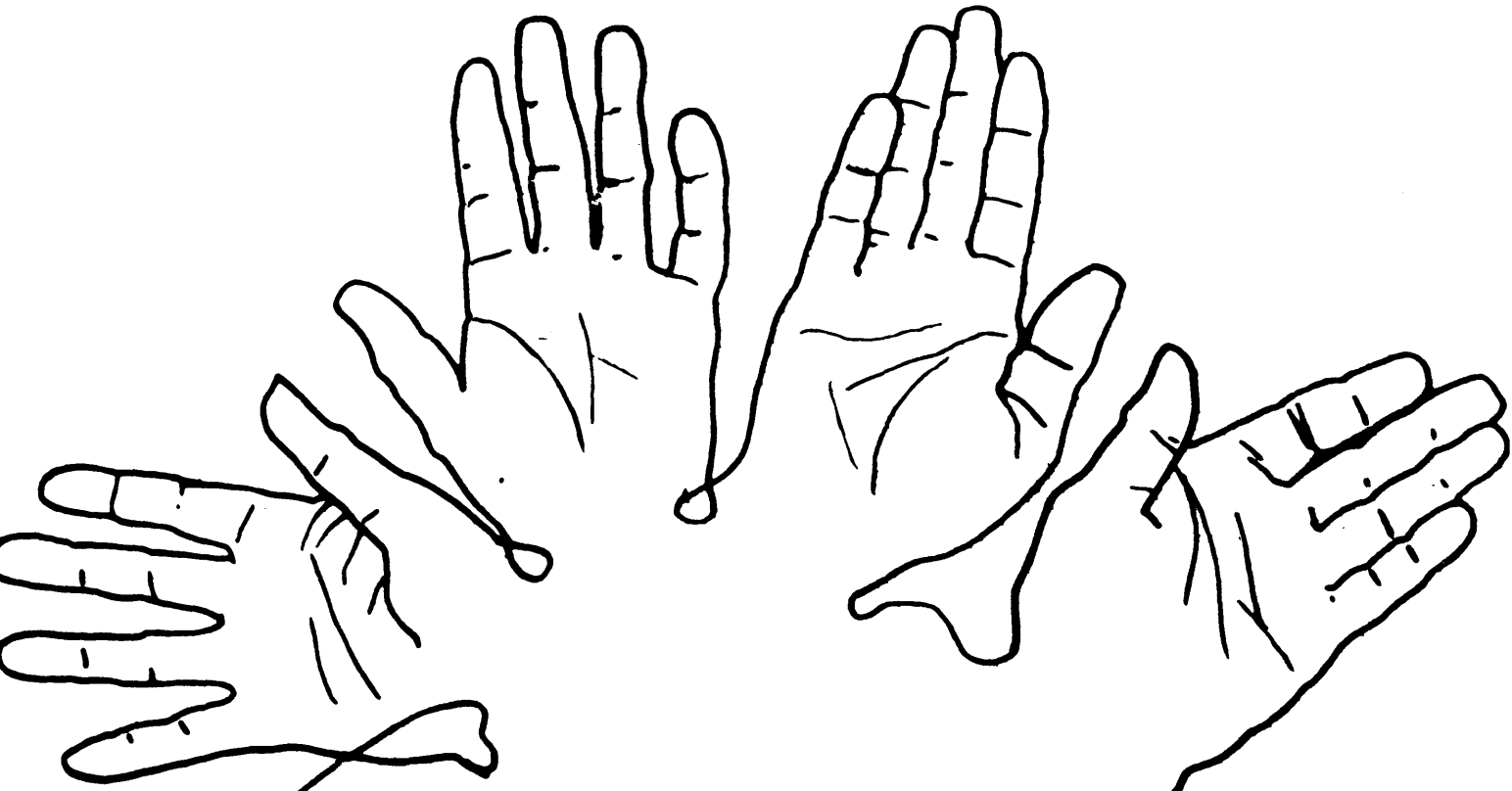

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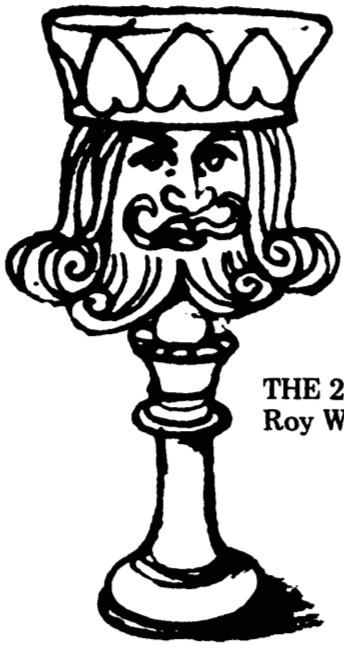
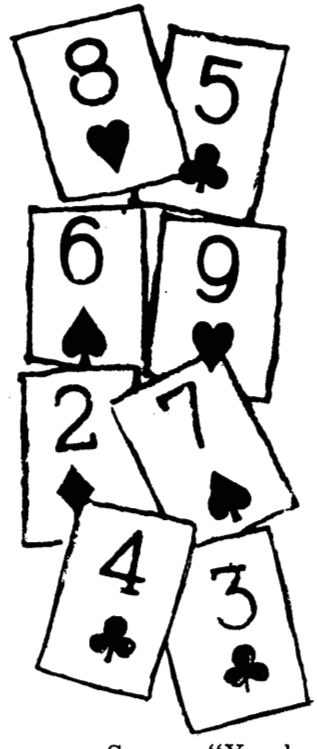
VOLUME 8 NUMBER 5

Popular



THE 229-224 TRICK.

Roy Walton



This is a card variation on the mathematical principle used by Gentleman Jack in his 'Pickpockeyt' effect described in Volume: 8 Number:3.

The trick requires an eleven card stack at the top of the pack and the title of the trick helps you to remember the arrangement with ease. Think of 229 as representing the cards from 2 to 9 and this is followed by 224.

The actual stack would be . . . 2, 3, 4, 5, 6, 7, 8, 9, 2, 2, 4. (i.e. 2 to 9 followed by 2, 2, 4.) Suits are of no importance, although they should be mixed.

Have pen and paper handy and you are all set to perform.

Give the pack a false shuffle and a false cut, then deal out two hands of four face down cards. We will call the hands A and B and the first card dealt was to hand A. Request a spectator to cut the remainder of the pack into two approximately equal heaps, side by side on the table. Both heaps are face down.

Explain that you are going to make a random addition sum by using the values of the cards just dealt. Have a spectator slide out any card from hand A and flip it face up. Now have him remove any card from hand B and flip this card face up also. The second card is placed face up alongside the first card on the table. Thus, a two digit number is formed, the first card representing the tens value and the second the unit value. We'll assume that the number formed is '85', though it could be any one of 16 possible totals.

Say . . . "You have formed the random number of 85."

This is a verbal form of misdirection that will lead the spectators away from the principle used in the trick and should not be omitted from the presentation. Use exactly the same procedure to form another two digit number which is placed beneath the first. Continue this procedure until four two digit numbers have been formed. At the conclusion, you should have something resembling Fig:1.

While the spectators are busy watching and participating in the operations, quietly and casually place the lower section of the main pack onto the upper section but at right angles to it as in the standard 'Cut force' handling.

When the cards have been arranged to form a four line sum of two digit numbers, state the numbers formed in each line again. For example you might say . . . "You have formed the numbers 85, 69, 27 and 43." Explain that you will now add them to find the total. Do this yourself, stating outload your adding procedure as you do so, so that the spectators can add along with you. (Not as popular as 'sing a long' but there we are.) The total you will arrive at will always be 224. Write this figure on the piece of paper.

Build up the haphazard nature of the method used to form the numbers and then lift away the upper section of the main pack saying . . . . "Remember that you cut this pack where ever you wished."

Place the upper section aside and repeat that the total arrived at was 224. Slowly turn the top three cards of the lower heap face up one by one and placing them alongside each other to form the number 224.

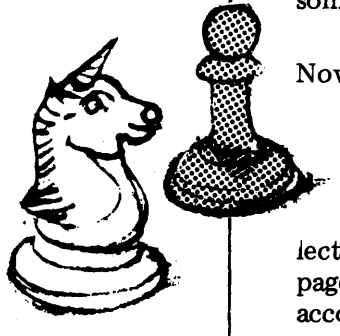
Make sure that you arrange them correctly from the spectator's viewpoint!

Roy Walton. February 1984.

Ed . . . . I would advise you to have a spectator check the addition or some members of the audience might suspect that you have simply invented the total.

I wrote back to Roy and asked him why he had changed the total from 165 as in the Jack's method to 224. He replied that he had a lousy memory for stacks, hence the 229, 224 idea. I prefer Roy's stack but you might like to note that using the eventual total of 165, you can cut the stack down to 9 cards by using a stack of 5, 6, 7, 8, 3, 1, 1, 6, 5. In this event you would deal only three cards to each hand and the total will always be 165.

If you consider that your eventual prediction could reside outside the deck, you can cut the stack down to 6 cards i.e. 5, 6, 7, 8, 3, 1.



EDITORIAL April 1984

Hello again and welcome to the next issue of Pabular, just in case you thought your eyes deceived you!

This month's issue has been delayed due to the recent ill-health of our resident artist, Eric Mason. You'll all be glad to hear though, that Eric's out of hospital now and well on the road to recovery.

This month we brush shoulders with Alex East, Barrie Richardson, Henrik Specht, Roy Walton, Roberto Giobbi, Martin Breese and Stephen Tucker (Me).

99% is card magic with a few non-card effects thrown in for good measure. Bad news about the Phil Goldstein one man issue . . . . I'm afraid this will be set back a little due to the recent upheaval into a new apartment in America. He promises to get the material to me in the not too distant future as soon as he finds his typewriter amongst all the packing crates!

The David Britland one man issue has also been set-back due to lethargy on Dave's part. I keep kicking him to get it finished but so far to no avail.

Several people have acosted me at various conventions about missing Pabular issues. In future, all enquiries re: subscriptions, missing issues, in fact anything other than actual contributions, should be forwarded direct to Nick Bolton at the address on the back cover.

Did you manage to get to the Blackpool convention last February? If you did, we probably met at the Pabular stand. This year I was asked to perform in the close-up arena. I enjoyed it, though conditions were much the same as in previous years . . . . bad lighting, . terrible acoustics (I was nearly hoarse at the end of the day!) and the fact that all 8 tables were performing in unison made it almost impossible to be heard.

Still, taking all these gripes into consideration, I wouldn't have missed it for the world!

I couldn't help but smile at the cover of last month's issue . . . . is Eric trying to tell us something?

Anyway, I've rambled on long enough. Now for the reviews . . . .

Wonder Material . . . . This is in fact the lecture notes on Tommy Wonder. 8 x A4 sized pages of text with no less than *96* accompanying illustrations by the author.

The toss up paddle move is a nice, flourishy method of showing a fake penknife to be the same colour both sides but the move's a little hard to master and one wonders (No pun intended) if there aren't enough such moves already available.

Thanks to Paul Harris is Tommy's handling on Paul Harris's Ultimate rip off from his book Supermagic. About a year ago Tommy showed me this and I was quite stunned. He mainly concentrates on the restoration of the torn card and believe me . . . it's good!

Lighter to matchbox basically speaks for itself. A cigarette lighter refuses to work as you

→

attempt to light your cigarette. Instantly it changes into a box of matches, which you open, remove a match and triumphantly light the cigarette. Pure logic! It's just what a real magician would do . . . . if he could!

Shrinking box is just another shrinking card case for you to make up. It's no better or worse than any other I've seen.

Falling Pips is described though I don't see why as the routine with special cards has been marketed and is available from most leading dealers. The effect is cute, not a mind blower but it will raise a few eyebrows . . . You spread through the face up deck and the cards appear quite normal. Tapping the cards square on the table results in the pips literally falling to the bottom of the cards in a heap. The magician apologises, taps them the other way and they are back to normal. You could make the fake cards using card-Letraset.

2 second card fold again speaks for itself. It's another method of folding a card into a small packet right under the spectator's noses. I like this!

Squeeze is for me the highlight of the notes. I've seen Tommy perform this many times and the audience react the same every time . . . . applause!

The card case shrinks and you comment that you can't understand how the cards came from the box in the first place. You now attempt to squeeze the Poker sized deck back into the miniature case and . . . . . you succeed!

Recalcitrant is a non-DIY man's nightmare!

The effect produced far out weighs the effort needed to make the various fakes. The routine is ideal for opening a manipulative card routine and there are no back palm card productions, so often used to open such an act.

You remove the cards from the case and the case vanishes but it keeps reappearing throughout your performance repeatedly! and much to the annoyance of the performer.

Diminishing cards would you believe that this is a diminishing card routine? Well, it is! Using a most ingenious set of fakes, the performer gradually shrinks his deck into nothingness.

Balls This is not the most apt of titles for the routine, though is quite accurate! Basically it is the production of the first three billiard balls in a much longer routine. It embodies many colour changes and can be performed on stage or close-up.

The big one is the production of a big ball up to 10 inches in diameter! This is a very clever idea and is in fact a collapsable ball that can be fully opened instantly.

Tails Topit is the final item in the notes and details Tommy's design for a Topit fitted into a Tail coat. With this clever design, which not everybody will want to use, he has solved the problems of bulging loads and incorrect hanging.

I thoroughly enjoyed the notes and can attest for the effectiveness of most of the items detailed. You can order the notes direct from the author at . . . . J. Bemelman, 116, 2161 RS Lisse — The Netherlands. (Cost is £5.00 S7.00).

Review

When at the recent Blackpool convention I managed to get my hands on a copy of the Paul Harris Video tape from Martin Breese.

This is the second in the Tannen's Magic Manuscript Video Series. (Cost is £50.00.)

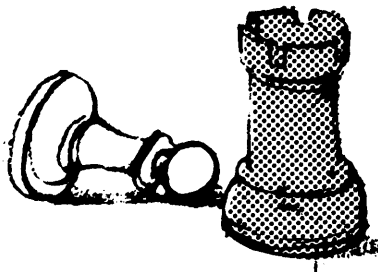
I have always been a Harris fan and was really looking forward to getting the tape home and jamming it into the video. I thoroughly enjoyed the entire tape, which consisted of pre-published routines from the myriad Harris books.

The effects performed were . . . Super Swindle, The Bizarre vanish, The side winder card, the ultimate rip-off, Micky mouse math, Reflex, Cards across, Solid deception, The Bizarre Twist, A visual card transportation from Close-up Kinda guy, finally . . . Overkill, which was performed by Frank Garcia at the conclusion of his tape just to whet our appetites. Like I say . . . I really enjoyed the magical content and Harris comes over as a shy but extremely humorous individual. Just as I expected he'd be!

Martin has recently received a new master copy from the States and the quality is excellent. He tells me that if anyone has one of the inferior original copies that were sent out to avoid delay, they can return them together with £1.00 to cover postage and he'll send them a new replacement.

If you are a follower of Harris you will be well pleased with this tape. The patter presentations alone are worth the price.

The playing time is 55 minutes, including explanations and the cost is £50.00 post paid. It is available from Tannens in the U.S.A. and exclusively from Martin Breese Ltd. in England. Write to , . . 31 Richmond Way, London W14, or 'phone 01-603 6578



THE MAGICIAN'S NAME
Alex East

This routine is based upon Stephen Tucker's 'So These Must Be' from the 3rd Spell-Binder Special issue. (Page:41.)

This in turn was heavily based on Roy Walton's Oil and Queens from Devil's Playthings page:15.

You'll need 9 blank faced cards. On three of the cards place a red adhesive circle on two of them place a green adhesive circle and on the remaining four, place the letters of your name. My name is Alex but if yours spells with more than four letters . . . you can place a message such as . . . Stephen Tucker Magical Entertainer or some other such lie.

Just use your imagination and you'll be able to think of something.

Set the cards . . . From the face, Red, Green, Red, Green, Red, four letter cards.

Performance

Hamman count the cards, switching on the 3rd red card and place the final two cards onto the packet squared as one.

This displays 8 cards to be alternated red/green throughout.

Flip the packet face down and deal the top four cards into a face down row on the table. These are assumed to be red/green circle cards but are in fact the letter cards. Flip the top card of the remainder face up and it will be seen to be a red circle card, use it to flip the next card face up and this is a green circle card.

Take the two card fan into your right hand and use them to flip over the rest of the cards in the left hand. A green circle card will show at the face.

Push over this single card beneath the two card fan in the right hand and finally place the two cards squared as one atop the fan from the left hand.

These final cards are both red circle cards.

It appears that you have simply sorted out the red cards from the green and at the moment you have a four card fan in your right hand with what appears to be two red circle cards atop two green circle cards.

In fact, the top card is a double and the actual order of the cards is three red cards followed by two green cards.

Comment that you are going to break the golden rule and actually tell them what you are about to do . . . Tell them that you are about to vanish the two green cards. Square up the fan and hold it in biddle grip in your right hand.

Ask the spectators if they would like the green cards to vanish one at a time or both at once.

If they say both at once . . . Perform a Hamman count switching on the 3rd card and placing the final two cards onto the packet squared as one.

If they say one at a time . . . . Reverse the order of the packet holding the final two green cards squared as one and this displays three red cards and only one green. Place the double beneath the red cards and perform the Hamman count as in the first event.

Either of these two avenues leaves you holding apparently four red cards and no green ones.

The obvious location for the missing green circle cards is in the face down row on the table but when you flip these cards face up, there is your name (Or message.)

Ed . . . Instead of the Hamman counts near the end of the routine, I prefer to use the Elmsley or Jordan style counts as these are much easier and less awkward.

I can see why Alex has stayed with the Hamman count throughout . . . . Uniformity!

THE TEST TUBE CHILD
Henrik Specht

This trick got its odd name due to the fact that I invented it on the very day that the first Test tube baby was born here in Denmark, October 18th.

Effect

8 cards are shown; the four Aces and the four Kings. The Kings are placed on the table in a face down packet and the Aces are held in the hand.

One at a time the Aces change into Kings but not for long . . . . they eventually change back into Aces and the Kings are found to still be face down on the table. ⟶

Set-up

From the face of the packet, the Kings in red/black alternated order, followed by the Aces in any order.

Performance

With the packet held in the left hand dealing position, with the cards face up . . . . Buckle the bottom card and obtain a little finger break above it. Take the packet in biddle grip in the right hand and take over the break with your right thumb. With the left thumb drag the top card onto the left palm. You now appear to drag the next King onto it but in fact you release the card below the thumb break so that it falls onto the first King and ends up sandwiched between the two Kings just counted onto the left hand. During this action, you should obtain a little finger break above the deposited card (Ace).

Now drag across the third King onto the assumed Kings in the left hand. When you appear to drag across the final King, you steal the two cards above the break beneath the right hand packet.

Situation is . . . In the left hand you have only three cards and these are an Ace between two Kings. In the right hand you have five cards and they are in the order . . . Ace, Ace, Ace, King, King.

Table the assumed Kings from the left hand in a face down pile to the left of the table. Jordan count the remaining cards and they appear to be four Aces.

Flip the packet face down and show that the top card is an Ace. Replace the Ace and make a gesture over the packet, flip the top two cards face up as one and the Ace appears to have changed into a King. Flip the double face down and table the top card to your right. This is assumed to be the King but is in fact an Ace.

Drag the top card of the packet into your left hand, then flip the remaining three, assumed two, cards face up and drag the top card onto the face down card already in the left hand. Place the remaining two cards squared as one onto the left hand packet. This has displayed two face up Aces atop a face down card. Repeat the gesture and lift off the top three cards into your right hand, drag the top face up Ace onto the face down card in your left hand and this reveals that the other Ace has changed into a King. Use this double card to flip the face up Ace face down onto the other face down card and finally flip the double card face down and deal the top card, assumed King but really Ace, onto the other tabled card to your right.

You now have a three card face down packet in your left hand and the spectators assume that the packet contains only two cards.

Double turnover to reveal an Ace, flip the card(s) face down, make the gesture and remove the top card into your right hand.

Flip the two cards held square as one face up to reveal a King and finally flip the single card face up to reveal another King.

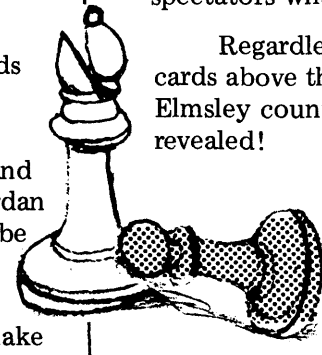
Place the single face up card onto the double, flip them face down and drop them onto the two face down cards to your right.

The obvious question now is . . . . "Where are the Aces?" and the logical place to look would be the face down packet to your left but before they can . . . . pick the cards up from your right, flip them face up and Elmsley count to reveal the four Aces once again.

Flip the packet face down and obtain a little finger break below the top card.

Pick up the packet from the left and drop it onto the cards in your hand as you ask the spectators what cards they think are here.

Regardless of the reply, pick off all the cards above the break, flip them face up and Elmsley count and the elusive Kings will be revealed!



THE DELUXE CHINK BOX

Martin Breese and Stephen Tucker

For this routine you'll need the deluxe model of the Chink-box. The mechanism of the box is identical to the one used on the cheaper, inferior models. If you own one at all, it is quite likely that yours is one of the cheaper types. They are generally painted Yellow and Black and the secret compartment can not be closed unless the lid of the box is opened.

On the other hand . . . . if you possess the deluxe version, you will have a craftsman made box which is inlaid and varnished to perfection. As soon as your audience see the box, they will recognise it as being a thing of beauty and it will captivate their attention . . . . which is after all what you want!! Fig:1 depicts the outward appearance of the box, the other illustrations detail the secret wall that can be swivelled open

any time you desire. You will see that there is a small square of glass within the box and this prevents a coin inserted into the slot in the lid from falling out of the other slot in the base.

Any size coin can be used that will pass through these slots when the sheet of glass is not present.

Now that you are familiar with the construction of the box, let's take a look at how it can be used to apparently perform magic . . . .

The basic effect that the box was constructed for was that a coin inserted in the upper slot was seen and heard to strike the glass within and was thus prevented from passing through and out of the slot below. The magician explained that glass is actually made of sand and by concentration . . . . . The coin is caused to sink down through the grains of sand and fall free from the slot in the base. The box is immediately handed to the spectator who upon opening it . . . finds the glass sheet still within!!

The impossible has happened . . . . or has it?

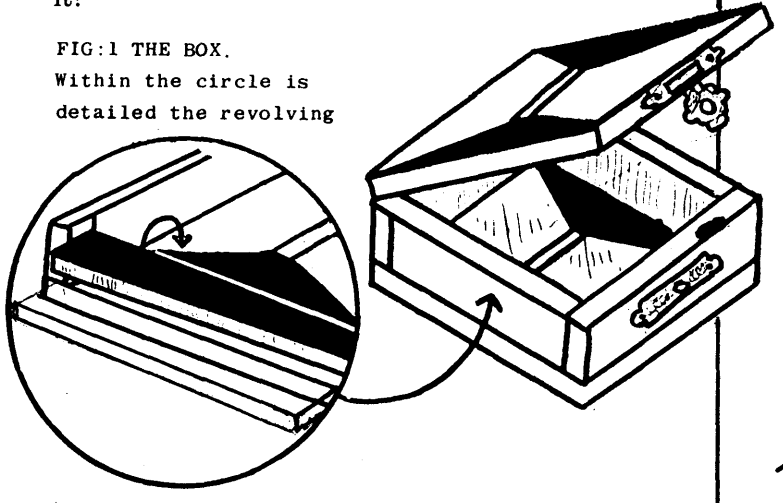


FIG:1 THE BOX. Within the circle is detailed the revolving side of the box. This allows the glass sheet to slide out and the coin falls through the slots.

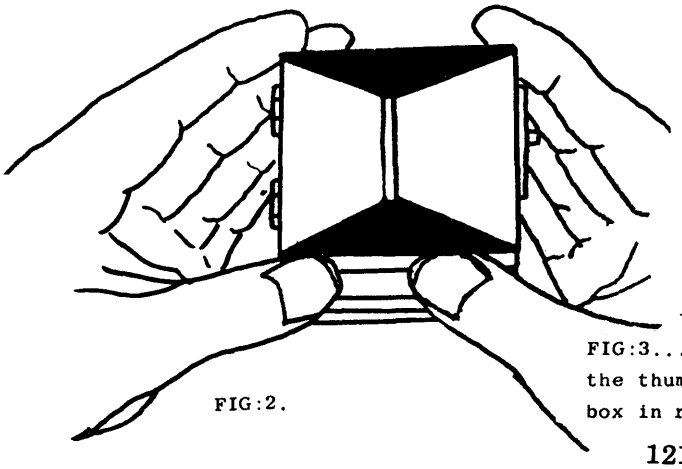


FIG:2.

Let's deal with this effect first . . . . Begin by showing the box and placing the glass sheet within. Now as you close the lid, you revolve the movable wall and close the box. Introduce the coin and place it into the upper slot, it will stand in place atop the glass sheet within.

Position the box so that the open side faces you and the box is held at the finger-tips of your hands at eye-level.

Fig:2 depicts this position, note that the thumbs are positioned at the open side. Shake the box a little, causing about 1/4" of the glass to emerge from the open side. Immediately grip the sheet between your thumbs as shown in fig:3. By drawing your thumbs towards your body, the glass sheet is dragged out of the box but not completely out!!

The coin will appear to sink into the box and eventually will fall out of the lower slot. Push the sheet back into the box and close the revolving side. (With the deluxe version of the box this can be done easily whilst the lid is still fastened shut.)

Hand the box to the spectator who opens it only to find the glass sheet still within!!

It is possible to hand the box out for examination, as the method used to revolve the side open is that of pushing inwards on the upper point of the side and you will find that most people tend to pull and tug at the box in order to unearth its secret. Just keep an eye on them and be ready to take back the box if they are heading in the right direction.

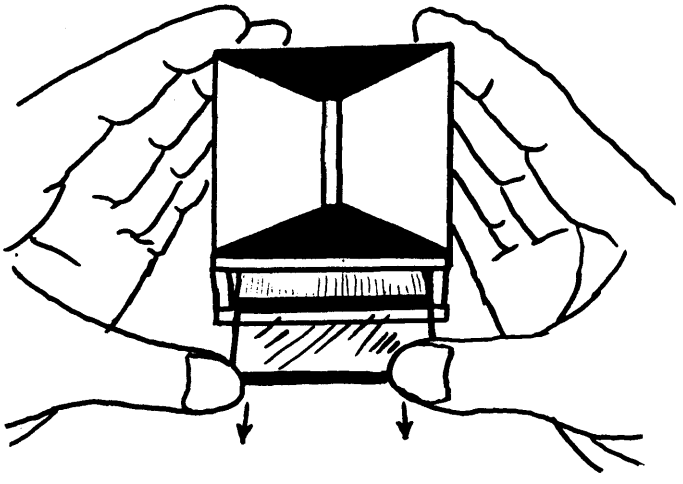
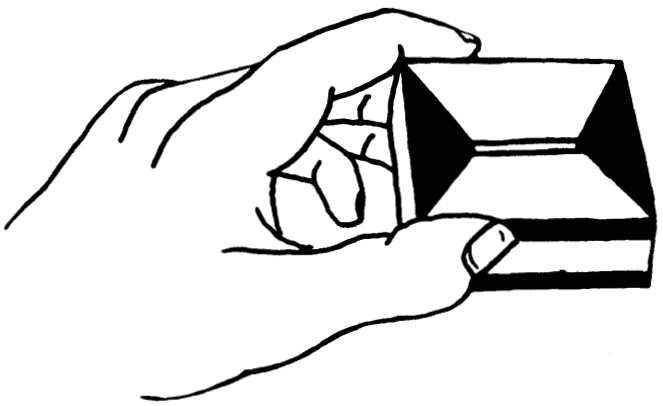


FIG:3....The body of the box is supported by the fingertips and the thumbs drag the glass sheet out. Due to the position of the box in relation to the spectator's eyes...the sheet is not seen.

FIG:4.



Well, the above effect is the one normally supplied with the box and should you encounter another magician performing the effect, you can bet your last penny that he'll do an almost Xerox performance of the above.

About 3 or 4 months ago Martin Breese gave me another method that he uses with the box and it goes something like this . . . . . .

For this version you don't need to revolve the side open and indeed it is possible to perform it with an un-gaffed box!!

Hold the box with glass sheet within between your fingers and thumb as shown in Fig:4 . . . . Show the coin and insert it into the upper slot but don't let go of it!! Tap it down on the glass sheet and immediately remove it and place it under the box and into the lower slot. Tap upwards on the sheet, now is where the dirty work comes in!!

Appear to remove the coin in your right hand but in reality your left 2nd of 3rd fingertip has wedged the coin in the slot below the box and your empty right hand emerges and mimes the action of still holding the coin at your fingertips. Pretend to carefully place the coin in the upper slot and quickly (BUT SMOOTHLY.) separate your right fingers over the upper slot to reveal the coin gone!! At the exact same instant . . . . release the coin from the lower slot and allow it to fall onto the table or the spectator's cupped hands.

The coin has apparently penetrated through the glass sheet'!!

NOTE . . . This approach will take more practice than the other, as you have to convince yourself that you are really placing the coin into the upper slot etc.

* * * *

About a couple of months ago I was toying with the deluxe model and suddenly realised that when viewing the box both the correct way up and upside down, there was very little difference.

This is not the case with the cheap nasty models as the top is Yellow and the base is Black. The only real differences that I could make out were . . . . The lower slot was slightly wider than the upper one and the lid of the box is about 4mm thick whilst the actual base of the box itself is some 10-15mm thick. This latter difference can only be noticed when looking at the box from one of the four sides.

The move to follow should be viewed from above by your spectator . . . . . Introduce the box, show the glass sheet etc.

Assuming that you have placed the sheet into the box . . . Ask for the loan of a coin. While everyone is searching their pockets, you have ample time to change your suit, lead in the Elephant etc.

Luckily for you all you have to do is . . . Turn the box over in your left hand. The position should be that the base is uppermost.

Take the coin and insert it into the upper slot (Really the slot in the base.) Let go of the coin and hold the box exactly as you did in Fig:4 in your left hand. You now appear to lift the lid, just enough to allow the coin to drop into the box and you then close the lid.

What you actually do is . . . . Unfasten the catch and hinge up the BASE of the box just enough to allow the coin to drop onto the glass resting on the lid of the box within.

Immediately lower the BASE and fasten the catch shut again.

That's all there is to it!! You'll find that the fingers of both hands should provide enough cover to kill the bad angles. PLUS . . . . You are holding the box in such a position that the spectator is looking down onto it. PLUS . . . . He doesn't know what you're about to do anyway!!

Your only task now is to turn the box right way up again and this is a simple task to accomplish. By simply placing the box onto the table you flip it over. Make sure that no bright light is shining directly onto the lid of the box. If it is . . . position the box in the shade.

Lift the lid slightly just enough for the spectator to see the coin within. Explain that you will cause the coin to vanish. Keep lifting the lid several times, every time the spectator tells you that the coin is still there.

Ask him to remove the coin and hand it back to you . . . . He lifts the lid and goes to pick up the coin but ZONK!! He can't pick up the coin. He suddenly realises that it has somehow got under the glass sheet!!

Okay, so let's routine these three effects . . . I find that if I open with Martin's fast penetration

it catches their interest. I then perform the under the glass sheet phase which throws them off the scent of an expected penetration.

Finally I perform the standard penetration first described and usually walk off to thunderous applause??

You may like to juggle the 3 effects into your own order of preference. The patter I use goes something like this . . .

"Hey fat face, wanna see a great new piggy-bank that's just come in?? See it has a slot in the top for you to put your money in and a slot at the bottom for you to take your money out. It's great for people who don't really want to save!!

For those who do want to save we supply a small glass sheet that prevents the coin from falling out of the bottom of the box.

As a special bonus you can test that the glass sheet hasn't been stolen by tapping it through the top slot and through the bottom slot.

Did you know that glass is mainly made from sand and it is possible to drop the coin into the top slot, through the sand and out of the bottom.

I don't know how it works either!!

There is one small problem though . . . . It's impossible to place a coin into the box through the top slot, because the glass stops it . . . . . sometimes!!

We solved this problem by simply opening the lid and the coin drops inside, like this . . . .

You're probably worried about burglars?? No need, imagine you're a burglar and you've found my box, try stealing the coin . . . . See, it hides under the glass'!. Yes I know that the burglar could easily slip the box into his pocket sonny but we'll solve that problem too . . . . eventually!

So let me show you how it works once more . . . . Just place the coin into the top slot, wait a few seconds for the coin to slowly sink through the sand particles and voila . . . . one coin.

Here step inside and see what you think!!

You could explain that glass is in fact a liquid (TRUE) and if you placed an object on top of a sheet it would eventually sink right through!! (ALSO TRUE.) By using your time machine (WATCH??) you can speed up this process . . . .

At the second I type this the DELUXE CHINK BOX (ACCEPT NO SUBSTITUTES!!) is available direct from Martin Breese at a cost of £10.00.

Why not give him a call on 01-603-6578 and check on the price and if they are in stock. Tell him you're a Pabular Subscriber (IF YOU ARE) and he'll let you have it post free!!

THE TROJAN DECK
Roberto Giobbi

The purpose of this short effect is to switch in a "cold deck". The basic idea was shown to me by Carlhorst Meyer in 1979. I worked on the handling and added the idea of having two decks with different coloured backs. I use it to introduce a stacked deck after having performed some other miracles (?) with another deck. As you will readily recognize the advantage of this method is that you do everything very openly, no lapping, palming, topitting etc.

Effect

A card is selected from a red deck and without looking at its face is replaced face down in the face up deck. The magician introduces a blue backed deck. Upon spreading both decks face up on the table they are seen to both have one face up card in the centre. Needless to say that these two cards match. The blue deck is replaced in the pocket. During the performance of this short effect the two decks have been deceptively switched.

Requirements

2 red decks
1 red card case
1 blue card case
1 blue backed card (e.g. 6D)

Preparation

Take the complete red deck and place it into the red card case (deck A in card case A). Take the second red deck (deck B) and place the blue backed 6D face down into the face up deck. Insert this deck into the blue card case (case B).

Management and Handling

1) Perform a couple of effects using deck A. Place card case A at position B in Fig. 1.

2) Bring the 6D to a position known to you and force it onto a spectator. I use the riffle force (s. The Riffle Force — A Study On The Management And Handling Of A Classic Sleight).

3) Have the spectator insert his selection (?), without having looked at it, face down into the face up deck. Immediately spread the deck face up at position A in Fig. 1.

4) Introduce blue deck B. Take deck B out of its card case (face up thus not revealing its red back) and place the case at A in Fig. 1. Spread deck B face up at B in Fig. 1.

5) Each face up deck is seen to contain one face down card. Remove these two cards. Pause. Turn both cards face up to reveal that you have correctly predicted the spectator's choice.

6) Now comes the dirty work: take the blue backed 6D and use it to scoop up deck A. Turn this deck face down and place it at A in Fig. 2. Pause.

Comment: The actions in step 6 have gone unnoticed as the climax of a strong effect (for laymen) has occured in step 5. The placement of the card cases is a subtle point which plays an important part in the psychology of deception of this trick. After this effect your audience will have forgotten that the two card cases were not placed according to the decks they contained. You are therefore now following the path of least resistance by placing each deck into the card case next to it.

7) With the left hand pick up card case B as the right hand takes the face down deck A and places it into this case. The blue card shows on top of the pack thus emphasising visually up to the very last moment the apparent condition. Put case B containing now deck A back into your pocket.

8) The red 6D has been dropped onto the face of spread B which is now picked up and squared.

Comment: If deck B was a full deck you will have now a duplicate 6D in it. Leave it there and use it, otherwise get rid of it by palming it off.

Alternatively the 6D of deck B could have been removed previously thus leaving you now with a complete deck.

July 1983

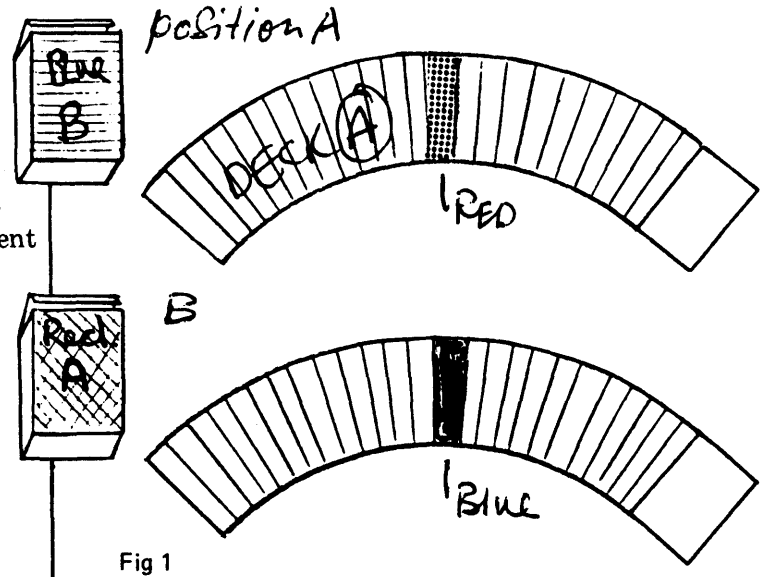


Fig 1

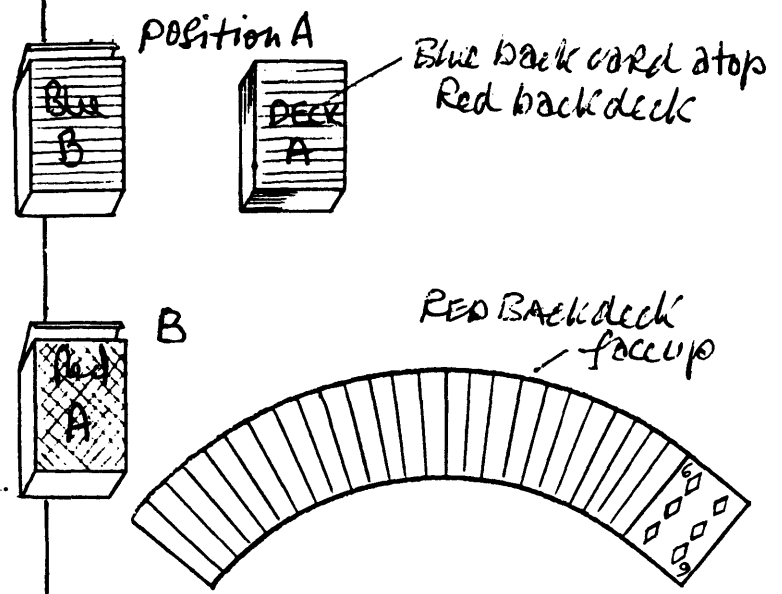
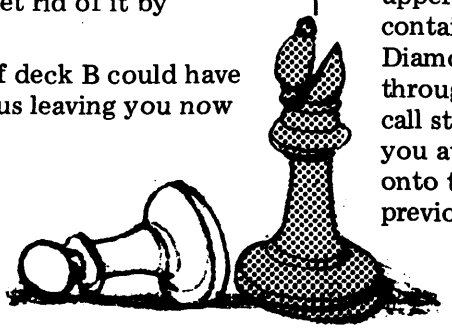


Fig 2

THE INCOMPLETE DECK
Stephen Tucker

This effect makes use of the incomplete faro shuffle and a 51 card deck, hence the title.

Place the Queen of Diamonds face down 4th from the face and you're ready to do battle. Execute the incomplete faro shuffle so that the upper section contains 25 cards and the lower contains 26 cards. The reversed Queen of Diamonds is within the lower section. Riffle through the upper section and have the spectator call stop and remember the card he has stopped you at. Strip out the upper cards, place them onto the lower section and cut at the break previously taken in the lower section.



I am assuming that you are familiar with the original control that sends the peeked card to the 26th position from the top.

At the moment the spectators card is 26th from the top and the reversed Queen of Diamonds is 8th from the top.

Flip the deck face up and half-pass the lower, really top card.

Spread the cards a little but don't expose the reversed lower card or the reversed Queen.

Hand the deck to the spectator face up and ask him to place it behind his back, then flip it face down, remove the top card, turn it face up and insert it into the deck. He is then to cut the cards several times, still with the cards behind his back. Finally he brings the cards forward again and spreads through them to locate the reversed card.

He will find the Queen of Diamonds to be the only face up card in the deck. Ask him to cut the cards in order to bring the Queen to the top. Take it from the deck and ask him to deal the cards face up one at a time to the table as he spells . . . . T-h-e-Q-u-e-e-n-o-f-D-i-a-m-o-n-d-s.

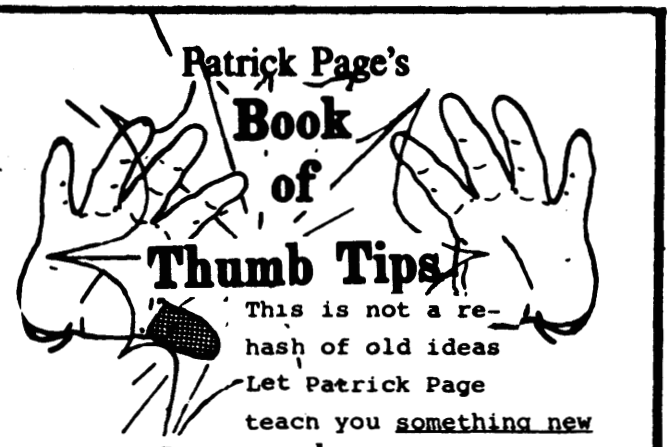
Two things can happen and these depend on whether he inserted the apparent reversed card between the Queen of Diamonds and the selected card, or . . . . if he didn't. If he did . . . the next card on the deck will be his.

If he didn't . . . . the card dealt on the letter's' will be his!

Either way, you have revealed the selected card.

Notes . . . .

It isn't necessary to use the Incomplete faro shuffle, you could use any control that will position the selection 18 cards from the reversed Queen.



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PATRICK PAGE'S
BRAINCHILD

An effect which could easily have been called Son of Brainwave. The principle involved will start all the card men thinking up "improvements" and "variations" on this theme. yes, there is one important difference between this effect and any other of its kind.

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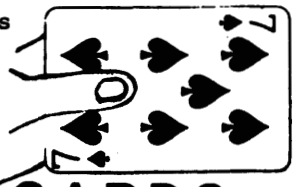

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Trouble trouble trouble. No matter what I do or say these days I get into trouble. I mentioned that I never read magazines any more, and the phone didn't stop ringing. No letters. Just abusive phone calls. Most of the people who know me, also know that I have an aversion to getting involved in long correspondence courses with anyone. The result is that few of my friends ever write. They phone. Or if they are close friends, they just turn up knocking on my door, usually bringing gifts or food parcels. So if you think you are a close friend ???????

I suppose by now you are thinking that I am going to try to justify or maybe qualify my remarks about the mags I don't read anymore. I suppose I should. I read in the Budget which is the monthly mag of the British I.B.M. that the line I used which was "I don't read magic. magazines anymore" was used by Eddie Dawes as his quotation of the month. I don't think it deserved such prominence. I know just what you're thinking at this moment. How come he knows about the Q.O.T.M. if he doesn't read magic mags. The answer is simple. As a member of the I.B.M. and the Magic Circle (actually, The Inner Magic Circle, with Gold Star I think) they both send me their monthly magazine. As a columnist for this thing called Pabular I get a free copy every month.

Are you getting the pic? I get three mags a month for free, more or less. I have been offered others. Various publishers have offered to send me a free subscription to their publications and I have always turned them down. I know a few guys who, get free copies of several magazines sent to them regularly and I've often tried to figure out why. With me there have always been strings attached, like, "write something", "lend me your library", "sleep with the wife", "I know a girl who wants to learn magic," etc.

Meanwhile, back at the old homestead. I get three mags a month. In addition to them there is the occasional visitor who may happen to have the current issue of whatever his fancy is, with him, plus, once in a while I have been known to visit another magician and while he is searching around in his cupboard to find something with which he hopes to impress me, I will steal a look at his magazines.

So you see, all in all, by and large, I don't do too badly for some one who claims he doesn't read magic magazines anymore. I just don't read the tricks anymore. Ah! Is that what he means? He doesn't read the tricks anymore. He's bigheaded? He knows it all? He doesn't have to know what the others are doing because he did it all himself before they did?

While most of that is probably true, they aren't the sole reasons. It's just that . . . well . . . hang on . . . I'll find the right words in a minute. It's just that there appears to be so many magic magazines that are full of drivel, that I don't want the trouble of reading them all to find out the good ones. So I have decided to do without them. Everything clear now?

Now dealers lists and catalogues. They should be required reading for all magicians, but we will save that for another time.

I don't think I have commented on the fact that we have a new editor, one Stephen Tucker. I will I will. I'll wait until he decides who he wants to live with and when he has settled down I will welcome him officially.

Dear Eddie Dawes. Would you like another Q.O.T.M.

WHEN IT COMES TO PERFORMING MAGIC, MAGIC MAGAZINES DON'T PLAY A VERY IMPORTANT ROLE.

Goodbye
Patrick Page

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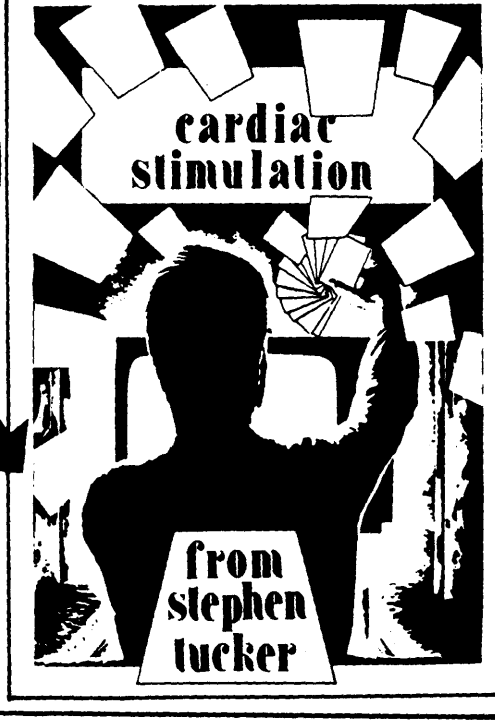

If you would like the books signed, this will cost an extra £5.00 per book....Only joking! Due to demand I am forced to limit the sales to 12 copies per customer....Sorry!
I won't waste space here describing the various routines that you will encounter but I will mention that ' The Nervous Card.' and the improved routine are just two of the exciting items that will have you jumping for joy!

Available direct from, Stephen Tucker, 33A, Steeles Road, Chalk Farm, London N.W.3. England.

A new routine and Presentation

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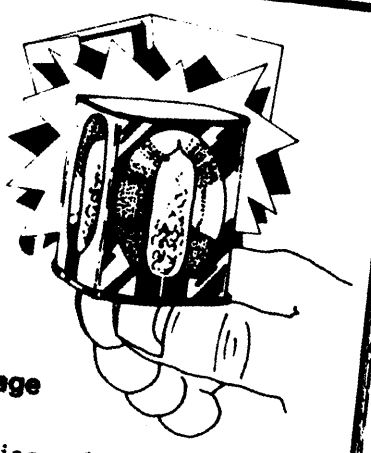

original routine by Geoff Maltby

with Flash Gimmick for close-up & Stage

EFFECT. Spectator signs a blank piece of photographic paper which is placed into an envelope. Spectator then selects a card and mixes it face down on table with any four other cards. At this point even the spectator does not know the position of his chosen card.

Performer now displays an ordinary Flash Cube. Holding the envelope of photographic paper above the cards, the spectator passes along the line. Suddenly, as if of it's own accord, the cube flashes above a card. This card is turned over and seen to be the selected card. Envelope is opened and photographic paper is seen to still bear the spectator's signiture, BUT ALSO IT BEARS A BLACK AND WHITE print of THE CHOSEN CARD.

NOTE. Effect may be repeated and a different card be photographed each time. Any deck of cards can be used. No connections, wires or batteries. Completely self contained. Flash Cube may be passed for examination. Very easy to do. No sleights, moves or difficult handling to learn. Generous supply of "Photographic paper" supplied. Sufficient for dozens and dozens of performances. Flash Gimmick is capable of dozens of applications, both close-up and stage. Many alternative ideas and applications supplied.

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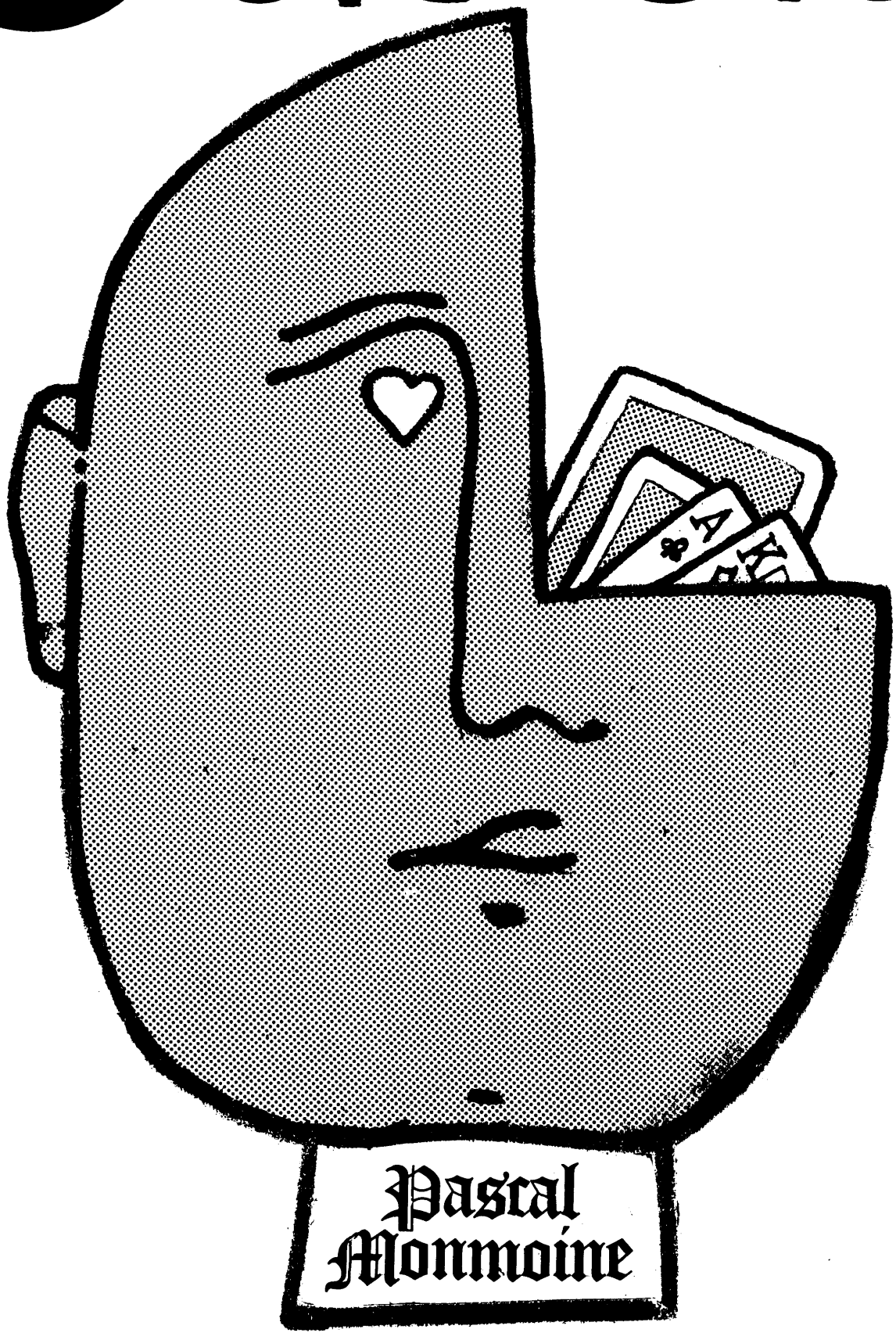
VOLUME 8 NUMBER 6

Pabular



May 1984

So what's new? I hear you ask. . . . . sadly we saw the final performance of Tommy Cooper on the 'Live from her Majesty's' show last month.

I never knew the man personally but I'll never forget the laughter he gave us all every time he appeared on T.V. When I used to work at Martin Breese's Magic Lounge, he used to pop down every now and then and he was as jovial off stage as he was on. His passing is a sad loss to the comedy and the magic world.

The magic this month is supplied by one man and one man only. Who can it be? Is it Phil Goldstein? . . . . . David Britland? No! This month's one man issue is from Pascal Monmoine.

Pascal has had items published in the Apocalypse magazine, the Spell-Binder magazine and many of the leading French publications.

I had the pleasure of meeting him a few weeks ago and managed to cajole him into parting with enough material to fill the pages that follow.

I have seen all of the routines performed and can attest for their impact and practical methods. Some of the items may, at first, seem ludicrous but until you actually try them. . . you'll never know!

During his short visit in London Pascal showed me a most startling colour change of a card case. He simply held a Blue card case, flicked it and instantly it changed to a red case. It looked like pure magic. Apparently it is available direct from George Proust in France and the cost is approx: £8.00.

Pascal makes them for the above French dealer and uses the effect superbly in his colour change deck routine described within. Pascal reserves the copyright and manufacturing rights on all of the enclosed items.

Before we start with the magic, I'll review a couple of books that have come my way over the past month. . . . .

Review.
Patrick Page's Book of Thumb Tips. . . . . £3.75 plus 50p postage and packing.

This is a 40 page book, spiral bound within an attractive card cover. Illustrated throughout by Eric Mason.

You will find no less than twelve excellent routines within and all are extremely easy to perform.

Just a few small gripes. . . . The Lighted Match Vanish has appeared in print before. See page: 171 of 'The Big Book Of Magic.'

No mention of 'Hartz' is made throughout the book, though the origination of the thumb tip is discussed and mention made of Hoffmann's Later Magic. On page: 214 Hoffmann clearly credits Hartz with the origination of the tip.

All of the twelve routines are practical, though some could be said to be "bleedin obvious." You will also encounter a few humerous anecdotes related to the thumb tip and these alone are worth the price of the book!!

I thoroughly enjoyed the entire work and highly recommend it to anyone possessing the ingenious device!

Available direct from the author at. . . Patrick Page, PO Box 180, London SE12 8JJ. England. Also available from most leading dealers.

Review.
The Art Of The Grafter (A Pitchman's Guide To Selling.) By Walt Lees. £4.75 inc postage.

This is a 28 page publication. It is stapled within an Astralux board cover and the entire contents are type set.

The production is excellent and the layout and graphics are courtesy of Jat's Graphics. The book deals with the art of the pitchman, that lowly creature who stands on the street corner bellowing his head off to the assembled multitude of punters.

By reading the book you will become familiar with a new language as used by the pitch man. You will become familiar with words like. . . . Punter-customer. . . Flash-money and such useful statements as. . . Coming to the bat-naming the price.

All this will be of little or no use to you, unless that is. . . . you're thinking of becoming a pitchman!

Due to the economic climate at the moment, this doesn't seem so absurd.

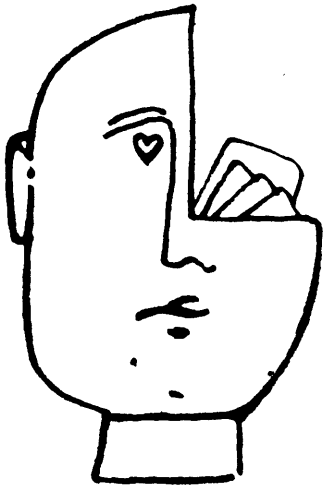
Walt points out that your income won't be very high, only about twice the average earnings of a genuine worker. (Remember those, they're the ones with a job!)

I had to laugh at Martin Breese's opening remarks, where he states that one of his friends gave the audio cassettes, on which this book is based, to his son-in-law who was temporarily out of work.

Some months later the phone rang, and Martin was told that the young man had saved the sum of £5,000 pounds and managed to support himself selling magic using the methods that Walt had described in the tapes!!

So what are we all waiting for?. . . . . I'm ordering my copy now!

Available from Martin Breese Publishing Ltd; 31, Richmond Way, Hammersmith, London W.14 England.



THE DOMINO EFFECT. . .

This first offering from across the channel is based on Paul Harris's 'Flap Jacks' see page: 31 of his excellent book. . . Close-Up Fantasies Book One.

Pascal has reduced the number of revelations from four to two and increased the amount of audience participation.

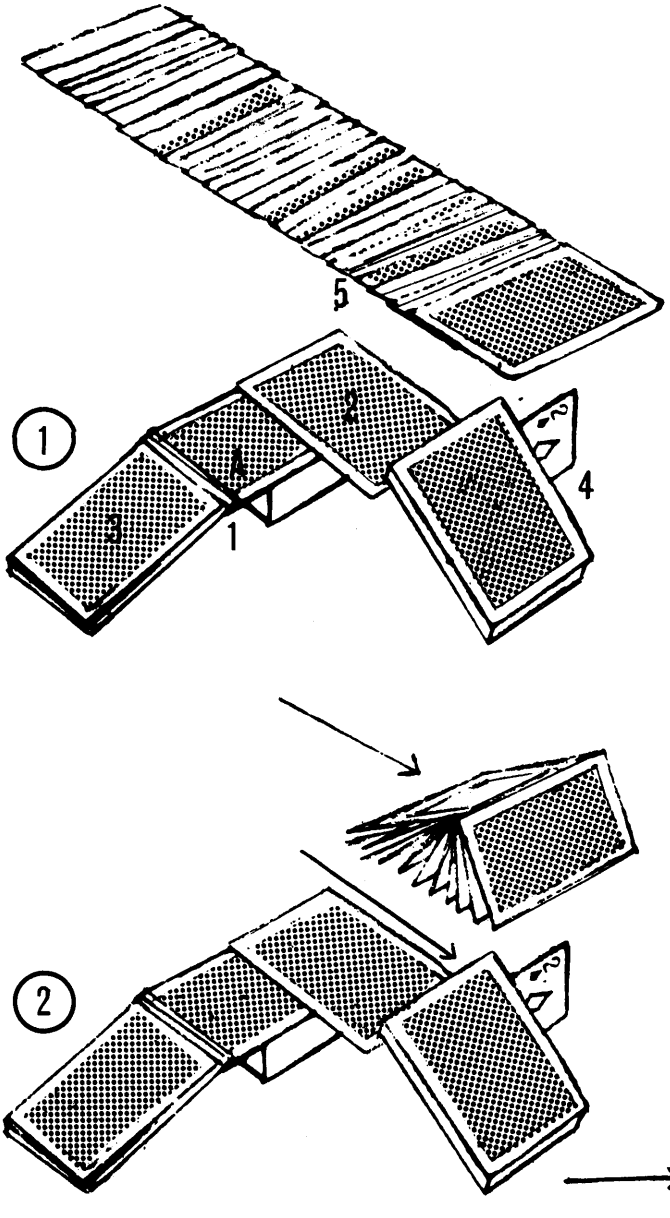
You'll need a close-up mat, a deck of cards and its case.

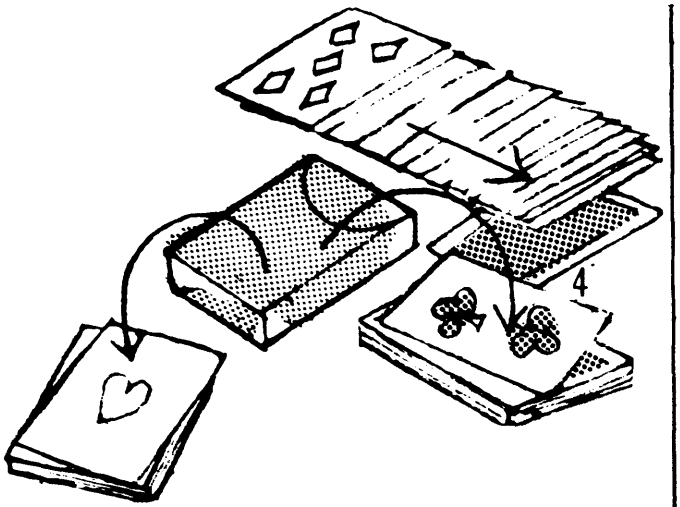
Place the case in the centre of the mat, then have a couple of cards selected. Take them back and control them to positions 1 and 3 from the top.

Double turnover and ask if this card is one of the selections, upon receiving a negative reply. . . . flip the double face down, remove the top card and set it atop the card case at position: A in Fig: 1.

This is in fact one of the selections and the other is now 2nd card down in the deck.

Lose the top card either by slip cutting it to the centre or double undercutting it to the bottom. You can palm it off and eat it if you like. . . just get rid of it!





Repeat the double turnover display as you ask if this card is one of the two selections.

Once again you receive a negative reply and flip the card(s) face down. Remove the top card only and place it atop the first card already on the card case but in the position: 2 depicted in Fig: 1.

Give the deck a good shuffle, thus losing the two indifferent cards previously shown.

Now cut off or count off approx 10 cards and place them squared and at position: 3 in Fig: 1. Note that the very edge of the upper short edge is resting on the lower short edge of the card at position: 1.

You will need to be careful when placing this pile in position but you should be able to place the pile without toppling the single cards.

The weight of the single card at position: 2 will prevent this.

Now cut off approx 15 cards and table the rest to one side. Remove one of these cards and use it to prop up the rest of the packet at position: 4 in Fig: 1.

This packet is placed so that if the single card was removed from position: 4, the packet would fall and land on the narrow edge of the single card at position: 2.

A little more care must be taken when propping up this packet at position: 4.

Finally. . . take the remainder of the cards and spread them on the mat at position: 5. Once the cards are spread, start to flip the spread over in the time honoured manner but stop when a tent like shape is formed as depicted in Fig: 2, which shows the final result of the set-up.

You can now step back from the strange set-up and leave the rest to the spectator.

Explain that the two single cards on the card case are unfortunately not the ones previously selected but due to the strange lay out of the cards, hidden forces will remedy the situation.

Ask one of the spectators to simply place his finger on the card at the face of the tent of cards and request that he slowly push the tent over.

Once he does this several things will happen in quick succession. . . . . The tent will collapse into a face up spread and this will knock over the single card at position: 4.

Once the single card has gone, the pile of cards that was propped up by it will fall and collide with the single card at position: 2 and literally flip this card face up onto the face down pile at position: 4. This has revealed one of the selections!!

Almost immediately after the first selection has been revealed the weight of the pile of cards at position: 3 will flip the other single card, at position: 1, face up onto the pile at position: 3 and the domino effect is over.

The whole procedure looks like a domino rally!

The final display is shown in Fig: 3.

FORCEFUL REVELATION. . . April 1983

This ingenious move can be used to either force a card or even reveal a previous selection.

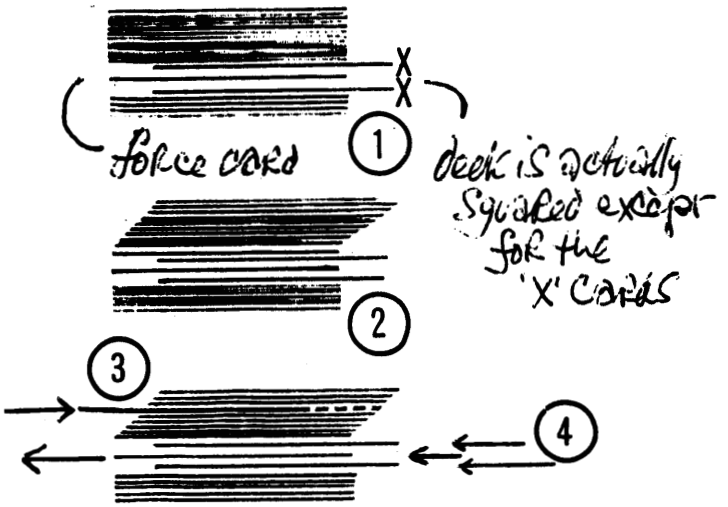
Assuming that you are about to force a card. . . . . have the force card second from the top of your deck.

As you patter to the spectator, make the following actions. . . . Cut off about 2/3 of the deck and slip cut the top card onto the lower 1/3 so that it is in-jogged for about 3/4".

Next slip cut the force card onto the in-jogged card but in such a manner that it is squared with the rest of the lower section.

Finally, slip cut the next card onto the force card but this time in-jogged and in line with the other in-jogged card. Replace the upper section onto the three displaced card and from the front, the deck appears to be squared.

Fig: 1 shows this situation.



You must now bevel the upper 2/3 of the deck towards you as shown in Fig: 2. This serves to cover the in-jogged cards from the spectators.

You now riffle downwards and through this bevelled section as you ask the spectator to call stop at some card during the riffle.

When stop is called, you pull the card stopped at up and out of the front of the deck for about 3/4" in the manner shown in Fig: 3.

You are now set for the switch of the up-jogged card for the force card, which is at this moment between the two in-jogged card in the lower portion of the deck.

The fingers of the right hand rest on the upper narrow edge of the up-jogged card and the right thumb rests on the lower narrow edges of the in-jogged cards.

Two things take place at the same time. . . . The thumb pushes the in-jogged cards flush with the deck and the right fingers push the up-jogged card flush with the deck.

The result is that the up-jogged card is lost and the force card is pushed out of the front of the deck for about 3/4".

These two actions are covered by raising the deck so that the faces are towards the spectators. This allows them to see the new up-jogged card, which will be taken to be the card previously up-jogged at the spectator's request!!

If you perform the actions smoothly, the illusion is perfect that the spectator had chosen the force card.

Fig: 4 shows this final stage and as with the other illustrations, the hands are ommited for clarity.

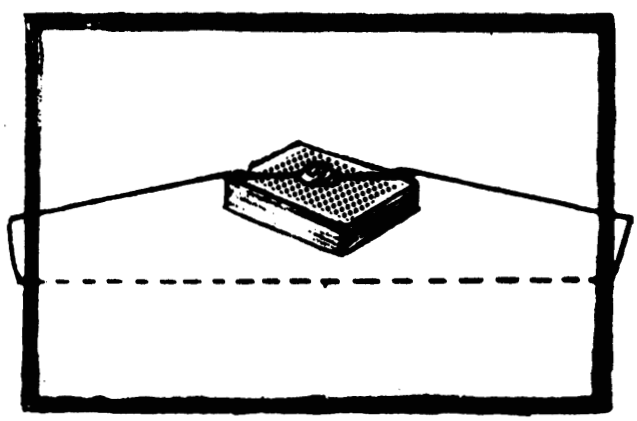
If you substitute the force card for a previously selected card, you can use the move to reveal this selection and the inference is that another spectator has somehow found it!!

A very light touch is needed when pushing the first up-jogged card flush with the deck.

If you allow the tips of the right fingers to extend beyond the edge of the card, they will contact the upper edge of the force card and will accidentally push it flush too!!

If you have decent finger nails, you can use the fingernails of your right fingers to push the up-jogged card flush with the deck.

Ed. . . . The principle used here is the age old Plunger principle but it's a nice application.



CARD THROUGH THE TABLE

. . . FROM A DISTANCE October 15th 1983

This little beauty fooled the pants off me . . . I hadn't got a clue!

The effect is that a card is selected, returned etc. The deck is now placed into the centre of the table and a small piece of flash paper is rolled up and placed directly over the centre of the top card.

The performer now steps a few yards away and asks the spectator to light the paper. The paper is consumed by the flame in an instant but that's not all . . . Just prior to the paper being ignited, the performer asks the rest of the audience to watch the floor directly beneath the centre of the table.

Just as the paper is consumed and vanishes into nothingness, a single playing card flutters to the floor directly beneath the centre of the table!

Needless to say . . . . , it is the card previously selected.

Once you have read the method employed in this wonderful effect, I doubt if you'll ever try it. It's just one of those effects where you read it, think that it's a really clever idea but never ever get round to trying it.

Having seen the performance I urge you to give it a go!

You'll need a complete loop of invisible thread, the finer the better.

This must be looped around your table as shown in Fig:1. You will have to make this set up prior to your performance.

Once the loop is set, you can perform the routine at any time in the evening. If you are performing at home, you can gimmick a suitable table and forget about it until you are requested to show a trick.

Assuming that you are ready to perform . . . Have a card selected, signed and returned to the deck. You must control the card and finally palm it from the deck as you hand the deck to a spectator for shuffling.

Place the hand containing the card below the table and quickly position the card so that it is pinned against the underside of the table by the thread. A knot in the thread will aid you in this task.

If you don't think that you can set the card in this manner, try this . . . Explain that the table isn't in quite the right location and simply move it to another. During this moving, you have ample opportunity to load the card!

Or . . . Use the knocking the table top ruse to load the card. Ie . . . Pretend that you are searching for a soft spot on the table top. Tap on the top of the table with your empty hand and on the underside with the hand containing the palmed card. Again you should have ample time to load the card.

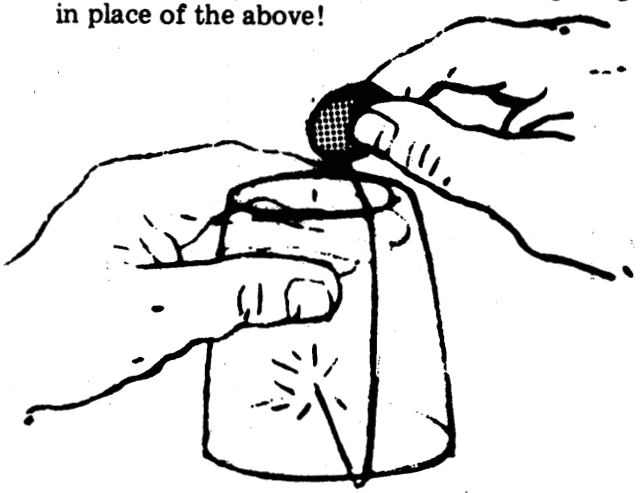
Assuming that the card is loaded . . . produce the flash paper and hand it to the spectator for examination. This gives you a few seconds to position the deck of cards so that the thread runs over it and effectively pins it to the table top as also shown in Fig:1

You are now set for the finale . . . Have the spectator roll the paper into a small loose ball and take it from him.

Place it onto the deck so that it is in contact with the thread. You can now walk away from the table and request that a spectator touch the paper with a naked flame. Before he does so, ask the rest of the spectators to watch the floor beneath the table. As soon as the paper burns, it will melt the thread and the card pinned against the underside of the table will fall to the ground!

It only remains for you to have the signature verified and the routine is over. Patter along the lines that the flash paper is a new invention that can burn with such an extreme heat that it will burn through the deck, the table and allow the selected card to fall through. Not only can it do this but it also seals the holes in the deck and table as soon as the selection is free.

You can of course use some other garbage in place of the above!



SHATTERED! January 1983

Before you try the following unusual approach to the coin through glass effect, you'll need to make a new fake coin . . . Don't panic, it's easy to make!

Take any coin and glue a small length of elastic to it, about 1½" should be enough. You can also construct the gimmick by jamming the elastic into a locking shell coin.

You will also need a small glass tumbler about 2½" high. This height is not critical so just try a few and you'll hit the one most suited for the effect.

Introduce the glass and have it examined, if you wish. Borrow a coin and switch it for your gimmicked duplicate. This isn't essential, you can simply introduce the gimmick and conceal the elastic within your fingers.

Rest your right hand, containing the coin on the close up mat and allow the coin to rest on the surface.

Now take the glass tumbler and place it over the coin. If your audience are very close, you would be advised to use a clouded glass or at least one that will disguise the presence of the elastic. Another point to bear in mind is that the elastic should be as clear as possible. Completely uncoloured elastics are available from stationary shops. Once the tumbler is over the coin, you should manoeuvre it so that the end of the elastic is jammed against the close up mat by the rim of the glass.

Once this is done, reach under the glass, by pivoting it away from the mat but maintaining pressure with the rim on the end of the elastic against the mat.

Remove the coin and move it into the position shown by Fig:1.

Note that your left fingers cover the interior of the glass from the spectator's view, they also hide the elastic!

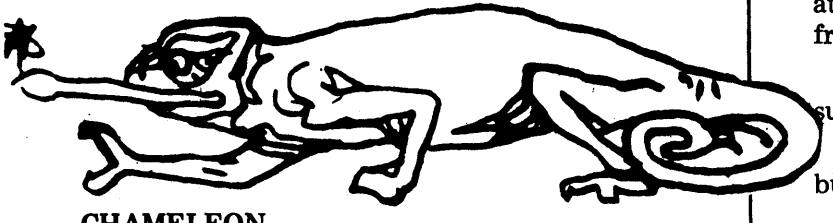
Raise the coin off the bottom of the glass and tap it against the surface a few times.

Explain that you will cause the coin to penetrate through and beneath the glass.

Due to the fact that a pull is exerted on the coin by the elastic, you only have to release your hold on the coin and it will be dragged off the bottom of the glass and back beneath. Prior to the release of the coin, the left fingers should allow the interior of the glass to be seen as much as possible, thus also allowing the apparent penetration to be seen also!

The illusion created is that the coin simply passed right through the base of the tumbler! You will need to raise the inner rim of the glass a little after the coin has been released, in order to allow the coin entry. Don't actually lift the glass away from the elastic, simply tilt it upwards at the inner end as you did when removing the coin from beneath it. Once the coin is back beneath the glass, shake the glass to and fro on the mat, allowing the coin to rattle against the inner walls.

It is a simple matter to secure an ungimmicked coin in the right hand, lift the glass away from the gimmicked coin and appear to scoop the coin off the mat and hand it back to the spectator. You of course do nothing of the sort! You scoop the gimmick into your lap and simply hand the palmed straight coin back to the spectator.

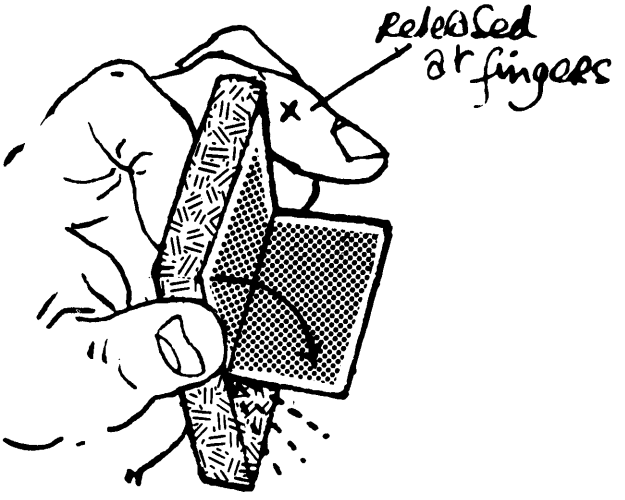


CHAMELEON

This is the colour change deck routine that was mentioned in the editorial. It will be described briefly here as it makes use of two special gimmicks, which you will have to buy or make.

Those of you familiar with the construction of the 'Acrobatic Card.' will have no problems understanding this explanation. Briefly . . . An Acrobatic card is made from two playing cards which are hinged together with a substance known as dental dam.

This dam is used to create a spring hinge on one or more surfaces of the card.



Example . . . The face of the card is shown to be the Ace of Spades but when the card is dropped to the table, the pressure maintained on the card is released and the hinge springs shut. This causes the surface of the Ace of Spades to be covered by another playing card face.

I hope that you understand what I'm talking about!! (Mind you. I'm not too sure if I do myself!)

I can only refer you to the Edward Marlo book on the Acrobatic card if you are still in the dark. Said book is published by Magic, Inc.

You will need to gimmick the card case so that the red printing on one face will instantly change to blue printing when the flap is released and allowed to spring closed.

In other words . . . You'll need to gimmick a regular blue card case by adding a spring flap that, when open and held in place by the fingers, will appear to show a red card case. The gimmicked case would be held as shown in Fig:1.

With your empty hand flick the case, and at the same time, allow the flap to be released from the fingers and spring closed.

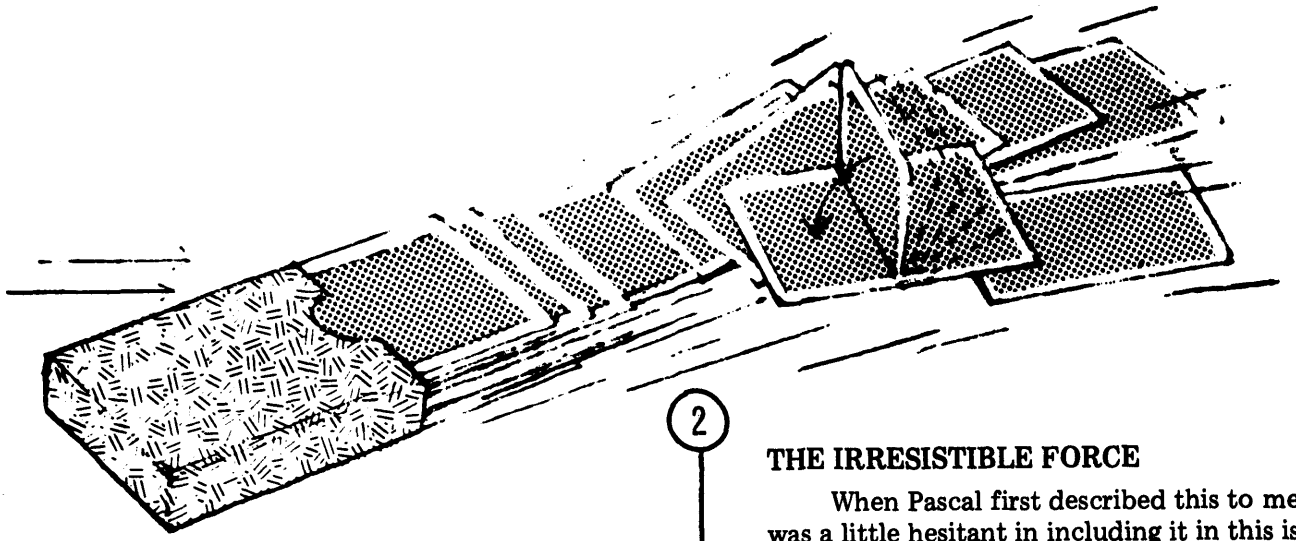
The result is that the case appears to suddenly change from red to blue.

The other 5 sides of the case are also blue but this fact is not noticed prior to the change!!

If you look at Fig:1 you'll see that the spectator can only see the gimmicked face of the case and will automatically assume that the entire case is red!

As previously stated in the editorial . . . the gimmicked card case is available from George Proust in France.

Assuming that you understand the mechanics of the case, we can go on to the cards within. Inside the deck should be a blue backed deck with a gimmicked Acrobatic card on top. This Acrobatic card should appear to be red backed but if the flap is allowed to close, the card would instantly change and become blue backed.



Still with me? . . . Good!

Now we can describe the routine . . . Introduce the apparent red card case and exclaim that you have brought the wrong deck, you really need your blue backed deck. Offer a change the card case to blue . . flick it and . . . it's blue!

Allow the case to be seen all round, then open the flap and pull the cards out for about half their length, this allows the spectator to see the red back of the Acrobatic card which is atop the blue backed deck. Apologise once again and offer to now change the deck so that it too is blue backed.

Simply shake the deck out of the case and onto your close up mat so that it lands face down and spreads across the mat.

The instant the cards are free of the case, the Acrobatic card will visibly change from red to blue and as soon as the rest of the cards are seen in the spread, the effect is that the entire back has changed!

You can pocket the card case and get rid of the Acrobatic card as you remove and pocket the Jokers.

I'm sorry for the rather brief description of the gimmicks but I think most of you will understand their construction and will be able to get your hands on them.

I have seen the routine performed and can assure you that it is worth any effort necessary to acquire the gimmicks.

Fig:2 shows the change as the deck is free of the case.

Note: The special card-case is available from George Proust, Academie De Magie 47, Rue Notre-Dame-De-Lorette 7500g Paris.
The cost of the case is £7.00 including postage.
Pascal informs me that if any readers would like one of the flap-cards he will be pleased to make one for you. Requests should be forwarded to me at the address on the back cover and I'll pass them on to Pascal.

(2)

THE IRRESISTIBLE FORCE

When Pascal first described this to me, I was a little hesitant in including it in this issue.

I later tried the effect on an unsuspecting layman and now agree with him that it's a very powerful force. I pointed out to Pascal that it is quite similar to the force used in the Svengali routine.

In fact you will require 27 duplicate cards and 25 mixed cards.

I'll describe the force first and then we'll discuss how it can be applied to a straight deck.

Cut off the top 27 duplicates and faro them into the remaining 25 cards. Don't complete the shuffle just yet!

Fig:1 shows the position of the two half decks with the hands ommitted for clarity. You now move the duplicate packet to the right for about half an inch as shown in Fig:2 Finally push the card foward so that the inner narrow ends are squared and you will have reached the situation shown in Fig:3.

If you now pressure fan the deck and look at the faces of the cards, you will only be able to see the mixed cards as the duplicates are all hidden.

If you now lower the fan and ask a spectator to select any one of the cards from the fan, he will be forced to remove one of the 27 duplicate cards!!

You can now close the fan, square the cards and continue with the revelation that you knew which card he would select. If you want to end clean, switch the gaffed deck for a regular deck minus the forced card.

The reason that we used 27 duplicate cards is that the faro used must be a straddle faro.

If you are willing to use such a deck, all well and good but there are many who will not lower themselves to perform with anything less than a straight deck!!

For them let us consider the following . . . Separate the Clubs and Hearts into one pile and the Diamonds and Spades into another pile.

Shuffle one into the other and make the fan as before. If you look at the face of the fan you will see only two suits present but if they had been shuffled together prior to the faro and the fan . . . the mixed face of the fan would appear quite normal.

When you lower the fan and have a card selected, you will have forced one of the other two suits.

Prior to all this you have written a prediction that the spectator will not select a card from either of the two suits that were present in the face of the fan. This prediction might read . . . You will not select either a Heart card or even a Club card!!

Place a large denomination bank note on the table and ask the spectator to take any card from the fan. Square up the cards and place them before him. Point out that no one could have known which card he would select but you have played a game of monetary Russian roulette and you point out that if your prediction is wrong . . . he can keep the money. He reads your strange prediction, looks at his card and you pocket the money. The nice thing about this routine is that the deck is in front of him and he will grab it and make sure that all four suits are present and . . . they are!

Nothing remains that might give the game away!

Other possibilities are . . . separate the cards into odd and even values. Force an odd card and use the patter presentation that you think the spectator is an odd type of person. Providing that you back up your statement with a large banknote, the larger the better, the effect will be quite strong!

Why not shuffle 27 red backed cards into 25 blue backed cards. Show that the fan consists of all blue backed cards but explain that you would like the spectator to remove any card but to make things fairer . . . he removes a card with the fan face up.

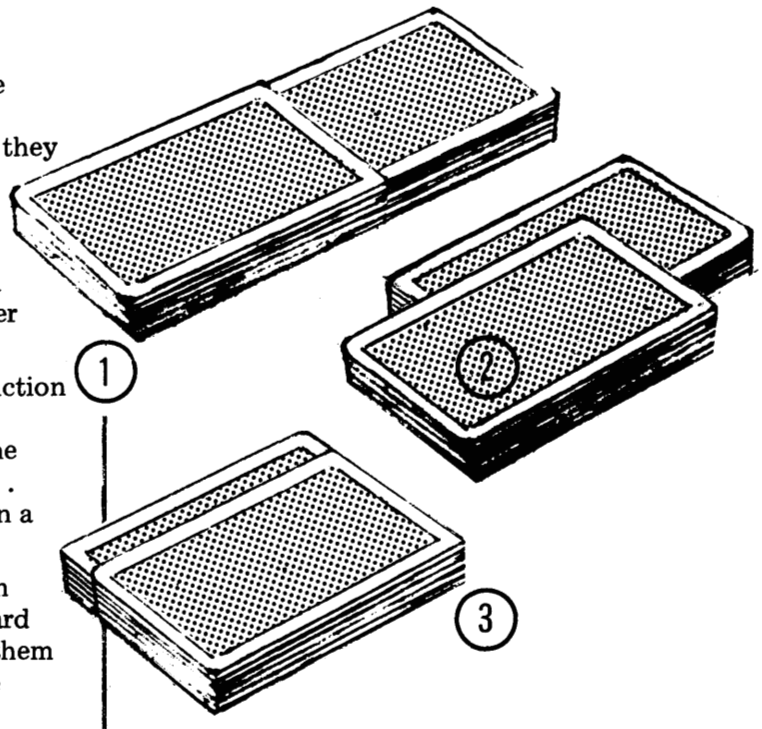
This forces him to remove one of the red backed cards.

Hand him a magic wand and have him wave it over the card . . . he flips it face down and low and behold, the card now has a red back!!

In the meantime you have pocketed the rest of the deck.

I'm sure that you'll be able to find other applications for the principle.

Ed . . . I know that Alex Elmsley once applied the principle to his impromptu Brainwave routine!



CARD IN PEN

This is nothing new but the routine is logical and extremely entertaining. It makes use of old principles such as the tearing off of a corner from the card, apparently in order that the spectator will be able to later verify which card was selected.

Confused? You won't be after reading the complete routine . . .

You'll need a duplicate card from which you tear a corner. Take a ballpoint pen, remove the ink cylinder and replace it with the rolled up duplicate.

Place the pen in a suitable pocket and place the extra corner in the same pocket also. You are now ready to perform . . .

Force the duplicate of the card in the pen on a spectator and ask that he sign his name across the face of the card, just in case he later forgets which card was selected. Remove the pen and hand it to the spectator but at the same time, fingerpalm the corner.

Rest the hand containing the corner at the edge of the table as you patter to another spectator. The spectator trying to sign his name on the card will soon tell you that the pen does not work.

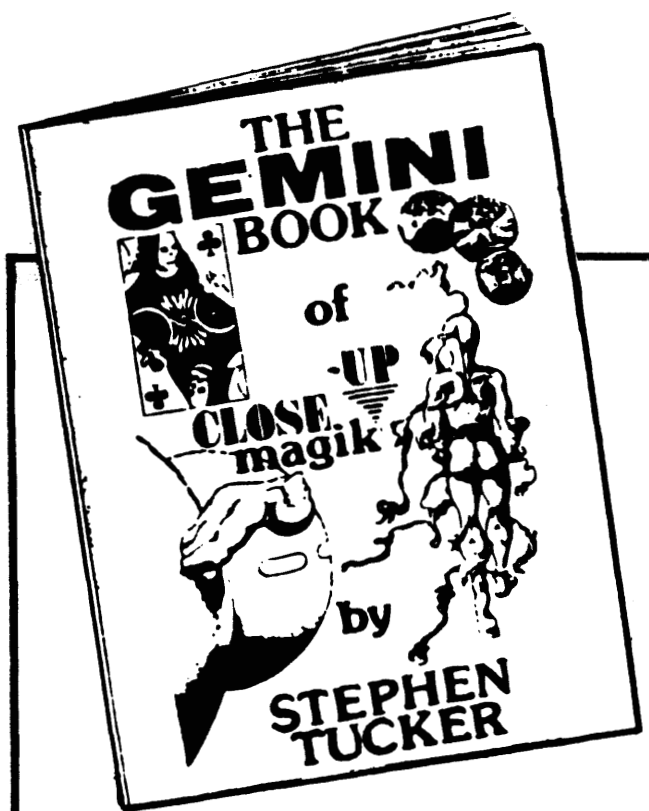
Apologise and, as an apparent afterthought, tear a corner from the card and hand it to the spectator as you explain that it will later identify the card.

You of course switch the corner actually torn from the card for the one you had finger palmed!

It is now a simple matter to vanish, destroy or otherwise get rid of the remainder of the card and later have it reappear within the pen, which has been lying on the table throughout! Pascal points out that he occasionally changes the card into the ink cylinder. As soon as the change has taken place, he looks at the spectators, then the pen etc.

A simple comment that . . . If you have the inside of the pen, then . . . will be enough to make the spectator open the pen and find the card within. He has only to place his corner against the card and will discover that somehow it is the card he previously selected.

Ed . . . I liked the touch where the pen failed to work and thus the tearing of the card seemed to be quite logical.



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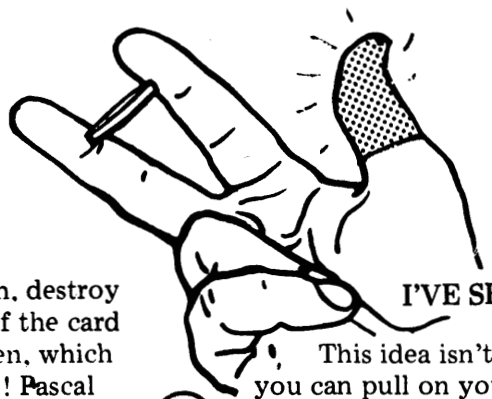


September 10th 1983

I'VE SEEN A RUBBER BAND

This idea isn't really a trick, it's a gag that you can pull on your fellow magicians. You'll need the smallest rubber band that you can lay your hands on. The type used on folding coins are ideal but even some of these are too large!

For this first idea you'll need a small object that would normally fit into a thumb-tip. A small coin is ideal.

Before you begin, you should slip the rubber band over your thumb so that it occupies the position that the edge of a thumb-tip would occupy if you were wearing one. Fig:1 shows this position.

You should be wearing the band for a few minutes prior to performance. This results in the thumb growing red above the elastic and the result is that it appears as if you are wearing a thumb-tip!

I know you don't believe me but you'll have to try it!

Show the coin to the magician/spectator and explain that you'll show him a new vanish. During your opening remarks you make no attempt to hide the appearance of your thumb, in fact you want him to see the thumb!

Vanish the coin either by sleeving, lapping etc. but make it appear that you are using a thumb-tip.

It only remains for you to show the absence of the coin and wait for his cry of, "Thumb-tip, thumb-tip!"

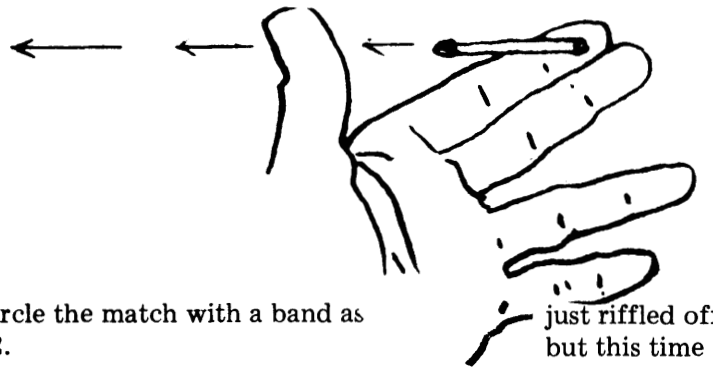
Finally you reveal that you are only wearing a rubber band!!!

It doesn't sound like much of a finale but I can assure you that any magician will laugh his socks off when he sees what fooled him!

If you wish to make it a complete mystery, you could slide the elastic off and allow it to fall unseen to the floor!

If you do this, don't forget to wait a few seconds for your thumb to return to normal!

Another strange use for the small band is . . . Take a match and, with a penknife, cut a small notch into the head of the match. Be careful when doing this or the match may ignite!!



Now encircle the match with a band as shown in Fig:2.

From a short distance the band is completely invisible. Now offer to demonstrate a strange experiment in static electricity.

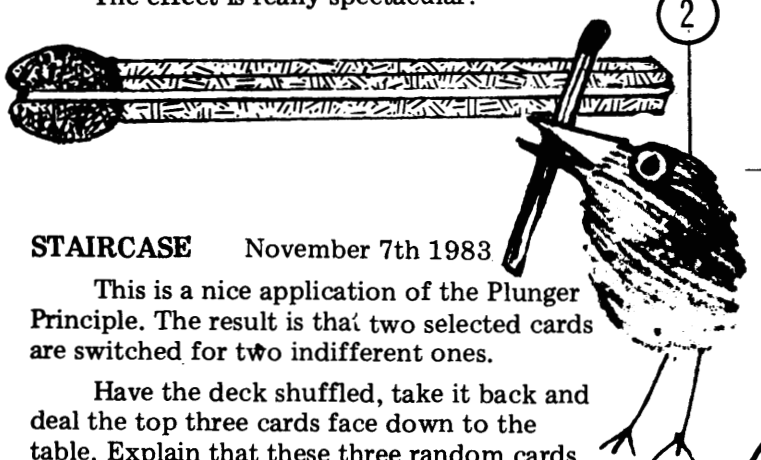
Remove the gimmicked match from the box, plus an ordinary match as well.

Extend your left forefinger and position the gimmicked match onto it as shown in Fig:3. Ask a spectator to hold the match box as you strike the ungimmicked match. You now comment that, due to static electricity, a strange thing will happen when you light the other match.

With the burning match light the gimmicked one and you'll be amazed to find that the instant the match ignites . . . it is hurled, still burning, across the room!! It really is a strange sight to see and I strongly urge you to give it a try. Pascal points out that he sometimes uses it just as a stunt but usually uses it to start the Domino effect, previously detailed in this issue.

When using the match missile, he simply props up the pile at position:4 with the single card, aims the match at the single card and lights it.

The effect is really spectacular!



STAIRCASE November 7th 1983

This is a nice application of the Plunger Principle. The result is that two selected cards are switched for two indifferent ones.

Have the deck shuffled, take it back and deal the top three cards face down to the table. Explain that these three random cards will be used to select two cards from the deck.

Pick up one of the cards and riffle down the deck as you request a spectator to call stop. Once he stops you, insert the card into that point in the deck but up-jogged for about ½". As you pick up the next card, riffle off two more cards and insert the card apparently directly beneath the previously up-jogged card but in fact it is inserted beneath the two cards just riffled off. The card is up-jogged as before but this time the card is up-jogged for about 1".

Finally . . . pick up the third card and appear to insert this directly beneath the second but, as before, you riffle off two more cards and this third card is inserted directly beneath these. It is up-jogged for about ¾" and the situation is as shown in Fig:1.

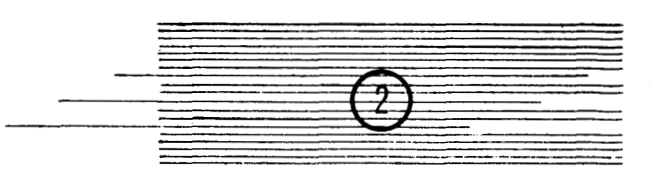
Fig:2 shows a side view of the situation.

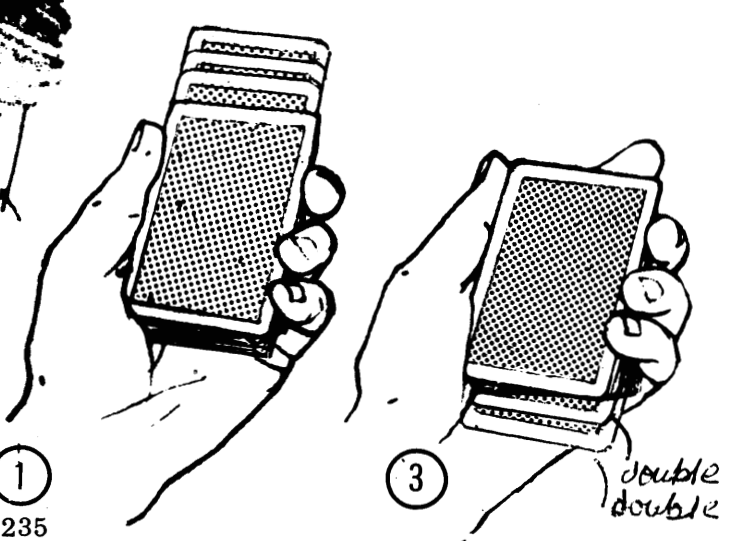
If you now push the upper card flush with the second card, nothing will happen but if you continue and push the two upper cards flush with the lower card, a card will be plunged out of the other end of the deck and towards you. The card will be pushed out for a distance of approx ¼".

In fact this card is a double. I.e . . . two cards squared as one!

Finally you push the upper three cards square with the deck and a second card emerges from above the first at the inner end of the deck. As before, this card is in fact a double and will be in-jogged for about½". As this second card emerges, it will push the first in-jogged card further out of the deck.

This final situation is depicted in Fig:3





and both of these cards are in fact doubles. You explain that these two cards will be used for the effect and you remove the lower card(s) squared as one, show their face and flip them face down onto the deck. Immediately deal the top card face down to the table and this selection has been switched for the indifferent card just dealt.

Repeat the procedure with the other double and the result is that the top two cards of the deck are the selections and the two tabled cards are indifferent.

A simple application of the event would be to insert the tabled cards into the deck and show them to have apparently risen to the top.

The application will of course depend on the effect you wish to perform.

Ed . . . The method of selection is a little strange so I suggest that you use the Stewart James 'Further Than That.' patter theme.

I.e. . . Have the cards shuffled, deal off the top three cards and explain that most magicians would use these three random cards but you go further than that. Insert the cards into the deck at the point stopped at by the spectator and explain that some magicians might use the cards above and below the three cards in the deck but you go even further than that etc. . . .

AND FINALLY February 20th 1983

Pascal also showed me a few other routines and ideas but space prevents me from detailing them in great depth so I'll try to give you the bare bones and hope that you can understand them.

Ace cutting . . . Place a face up Ace at positions 10, 20, 30 and 40 from the top of the deck. Note . . . These positions can be approximate so long as the Aces are equally scattered throughout the deck!

The four Kings should be on top of the deck and you're all set to perform . . .

Explain that you'll try and cut to the Kings, then perform four false cuts, dealing the top card face down to the table at the completion of each cut. Flip the four cards face up and they are the four Kings. Obtain a little finger break above the lowermost face up Ace, pick up one of the Kings and place it face up onto the deck. Slip cut it onto the lowermost Ace and assemble the deck again.

Repeat this with the other three Kings but slip cut them one above each of the face up Kings remaining.

Explain that you have buried the Kings face up so that the spectator can see that you really are cutting to them.

Transfer the deck from the left hand dealing position to the right hand Biddle grip and allow small packets of cards to drop from the bottom of the deck and onto the left hand. Eventually a packet with a face up King on top will land on the left hand cards, you now table the rest of the cards from the right hand and flip the face up King, with the face up Ace beneath it, face down anddealthe new top card face down to one side.

Repeat this for the other Kings, each time switching in the Aces.

The dropping of the packets from the right hand is something that you will get the feel for after one or two practice runs.

Hand the rest of the deck to the spectator for shuffling and explain that you will now find the Aces. End by picking up the four face down cards, flipping them face up and revealing the Aces!!

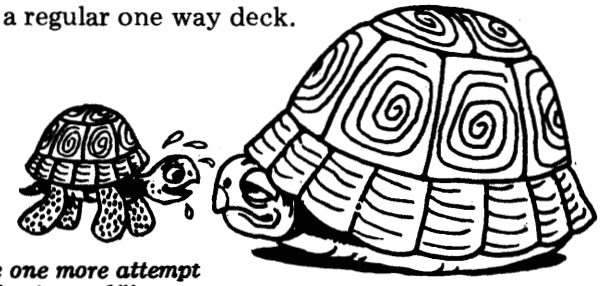
Another idea of Pascal's is to use Flash Thread. Simply take a length of flash rope and tease away a single strand, in much the same way as you do with regular thread.

Pascal occasionally uses the flash thread with his Card through the table routine, just to make sure that no thread remains to give the game away.

He also uses flash thread but of a thicker variety to apparently pull a loose thread from his jacket. He comments that it is very dangerous to smoke when wearing the jacket as it is extremely combustible. He now lights the thread and whooosh!!

Pascal fooled me again with a one way deck but not on the backs, on the faces!!

He showed me that on most decks the faces of the cards are not printed in the exact centre of the card. This means that by looking at the distance from the index to the edge of the card you can determine if the card has been turned around as in the usual one way principle. Simply set all your card faces so that they are the same way round, then have a card selected and returned the other way round . . . End as you would with a regular one way deck.



"I'm going to make one more attempt at the four minute yard!"

A couple of weeks ago I had a wander around London's Covent Garden area, and was pleasantly surprised to see a street magician performing. From memory, he did Stick to Silks, a Ring and Rope routine, Professors Nightmare, Card Manipulations, a Three Ring Routine and closed with Zombie. The whole bit lasted somewhere between ten and fifteen minutes, and was very well done except for angle problems with the cards and Zombie, which was a pity. He didn't seem to care that perhaps seventy-five people were standing behind him and could see everything they shouldn't see. He was young, perhaps twenty five years old, and with his ability I would have thought he was capable of replacing the cards and Zombie without too much trouble. One of his problems perhaps, was the fact that he performed silently to taped music. If he is afraid to talk, he has the problem of replacing five or six minutes of material, silent. I still think it's a pity.

Having said that, imagine my surprise to receive a phone call a couple of days later asking me to do just that. Busk. I did busk, once, many years ago, for fun, but this was the real thing, and these days I wouldn't even look at a trick unless someone was going to pay me. It was the local council, (City Hall to U.S. readers) who said they would pay me a nominal figure and allow collections from the crowd.

There were two of us, the other one being a friend of mine who does a bit of clowning and magic, and we were to do our bit as and when we felt like it outside the Fulcrum Theatre in Slough, a small town a few miles outside London. It wasn't a raging success, although it did pay the rent that week. One of the major problems, was the fact that it wasn't a tourist area, it was more or less in a shopping mall. Mel Harvey & Presto the Magic Rabbit were performing a one and a half hour kid show inside the theatre and the parents were obviously dumping the kids in the theatre and dashing around the stores to get back in time to collect them at a time which coincided with our packing up.

I don't envy anyone who has to make a living that way. They earn every penny, although as I have already said, a tourist area where people have more time to spend just looking around would obviously be a much better bet. But then, I don't gamble.

A thought. You probably want to know what I did. Yes? . . . . . O.K. Miser's Dream, Sponge Balls, Balloon Animals (one actually) and Chinese Rings. Want to know something? I could have earned a lot more if I had just made one balloon animal and sold them direct. Everyone who had a kid there wanted one. There's a lesson in there somewhere. Now go and make yourself some money.

Recently I also did a job in a house at a private party. It was a birthday party for a forty year old man. They booked a conjuror, (their word) because they had discovered that the gentleman in question had never had a birthday party in his life and he asked specifically for a conjuror because he had envied all his school friends when they had birthdays complete with conjuror. It was a roaring success.

About a week later I read an article in the newspaper in which a trendy young lady was giving advice on how to entertain your guests at a party. After all the usual advice on what to feed them with etc. she suggested several ideas on how to occupy or amuse them and right at the end of the list she suggested, "or you can even book a conjuror". She then went on to explain that she had been to a birthday party for a forty year old and was amazed to discover that a whole room full of adults were fascinated by, and were completely entranced by this conjuror. She couldn't believe how silent they were for the entertainer. I don't know who this conjuror was, it could have been me. As she never mentioned his name we will never know. Another pity.

Why did I bother to mention this? I'll tell you. I have a gut feeling that, in London anyway, we are about to see a revival of house parties for adults, where they will book entertainers, and there aren't too many acts who can fill the bill. Jugglers don't go down too well. Singers need accompaniment, tap dancers are out. We are almost the only acts who can do it successfully . . . . . Be prepared.

Goodbye
Patrick Page

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For the few who don't know — here's the effect in brief —

A borrowed note is signed and sealed in an envelope, which is mixed with 3 identical envelopes. Spectator freely selects one, the remaining envelopes are burnt. The spectator opens his envelope and to his dismay finds a blank piece of paper! The trick has apparently gone terribly wrong! But fear not — at the conclusion of this hilarious effect, you take out a wallet, from it you produce a SEALED envelope which is ripped open and spectator himself takes out his marked note.

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VOLUME 8 NUMBER 7

Pollar

DO YOU WISH TO CONTINUE??
Barrie Richardson

DO YOU WISH TO CONTINUE??

Barrie Richardson

Presentation

"I'm about to show you a most perplexing enigma, something that will cause you endless nights of lost sleep! The more logical you are, the more analytical you are, the more impossible the feat will appear. Do you wish to continue?"

"Yes? . . . Good! Now, I want you to imagine that you are walking along a beach and someone has left a deck of cards lying in the sand. You reach down and pick up two of the cards, both are face down so turn them face up in your mind. Before I ask you to reveal the name of one of the cards I must ask you again, do you really wish to continue?

There is still time to stop! No . . . then reveal the name of one of the cards to me. Eight of Clubs. We can stop right now or . . . we can continue I must warn you again that you are on a path that will result in insomnia.

Now, you can keep the card just named or you can throw it away and we'll use the other card. Okay, you want to stick with the Eight of Clubs, throw the other card away.

The performer now points to two decks of cards on a nearby table. One is Blue backed and the other is Red backed, both decks are in closed cases.

"Please watch what I am doing and follow my actions."

The performer opens the Red case and pulls the cards out face down, the spectator does the same with the Blue cards.

"Please deal the cards in a row, face up next to my face up cards."

The first card of each deck is now dealt out and then a few more cards.

"Do you notice that none of the pairs contain identical cards. You dealt the 4 of Spades and I dealt the 3 of Hearts etc. Let's continue until I call stop."

After several more cards have been dealt and are seen not to match, the performer calls stop.

"Please deal the next card face down in the row and then continue dealing a few more cards face up. Look at the array, we've dealt nearly 20 cards each and none of the pairs contain matching cards. Do you wish to continue? You can almost guess what is going to happen can't you!

The dealing is stopped and the spectator is invited to flip the two face down cards face up and just as he expected . . . they are both the Eight of Clubs!!

The Solution

Both decks are arranged in the same sequence. The set-up used must be such that you know the position down from the top of any card named. John Cornelius sells an excellent method but for practise purposes . . . .

Arrange the decks in any order . . . (Both the same of course!)

Now make a crib sheet which will clue you the position of any card named ie . . 4C-23 . . . 2D-7 . . . KH-45 . . . 9 C-15 etc.

The stack you use should consist of an odd value card followed by an even valued card etc. Throughout the deck.

Place the Blue backed deck in the card case and carry out the following procedure with the Red backed deck . . .

Deal the deck into two face down piles, this results in a 26 card packet containing all the even value cards and the other containing the odd value cards.

Flip the even packet face up and exchange the top card of the odd packet for the 26th card in the same packet, then place the odd packet face down onto the even packet. Case this deck and you're all set to perform.

Performance

Assuming that the named card is the Eight of Clubs, a quick glance at your crib sheet will tell you the position down from the top of the Blue backed deck. We'll assume that it's 12 cards down.

You know that the Eight must be in the even section of the Red backed deck and it must be 6 cards down. (12 divided by 2 equals 6).

Pick up the Red case and remove the deck so that the odd stack is uppermost.

The spectator removes the Blue deck. Start to deal cards face up in a row on the table but allow the spectator to deal one of his cards face up above each of your cards. Continue dealing until you have dealt the 6th card face up, then drop your hand to your side, turning the deck over in the process as you comment that so far, there have been no matching pairs.

Continue dealing again but this time from off the even stack. Stop the deal at the 11th card and deal the 12th card face down into the row, the spectator does likewise. Continue dealing about four or five more cards face up in the row, then place the deck aside.

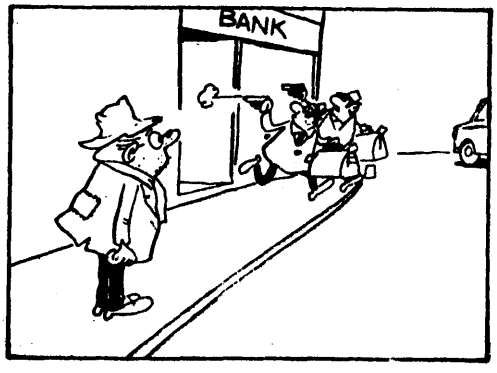
The two face down cards are flipped face up and they match and they're both the Eight of Clubs!!

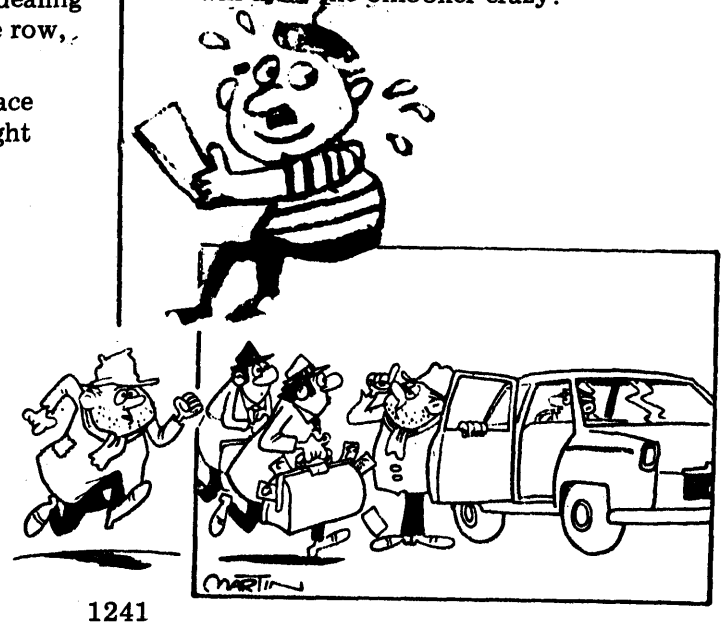
The trick is almost automatic. Just follow these rules . . .

1) Card freely named. 2) determine whether it resides in the even or the odd stack. 3) Pull deck from case with opposite side uppermost. 4) Deal half the number of cards face up in the row. Note . . If the card resides at an odd position in the Blue deck, ie: 21 cards down. First subtract 1 from 21 . . . . 20. Divide by 2 . . . . 10 and deal this number of cards face up in the row.

5) Turn the deck over, which is really not a move at all! 6) Continue dealing to one less than the known position, then stop the deal and deal the next card face down. 7) Continue dealing a few more cards face up in the row. 8) Reveal the face down cards!

Not many people will try this routine because it reads too complex. It isn't complex, it's remarkably simple and those who learn and perform it will have a perplexing enigma that will drive the onlooker crazy!





EDITORIAL **July 1984**

Well, what can I say? I can only apologise for the delay with the past few issues. It seems that we have been ill fated all round recently.

What with Eric's ill health, a close bereavement in Nick's family and a little misunderstanding over one of my reviews . . . . we've been set back quite a bit!

Don't worry though, we're back on course now and with a bit of luck should be ahead of ourselves in a month or two.

This issue sees some really top-notch magic from . . . . Roy Walton, Bill Worsley, Roberto Giobbi, Barrie Richardson, John Aukes and of course myself (Stephen Tucker.)

About two weeks ago Stephen Hamilton paid a visit to the great city and we spent quite a lot of time together. Steve showed me some really excellent magic, which is destined to appear in a future issue. Shiv Duggal was also present at this meeting of the minds and has also promised me several items for publication. Trouble is . . . . He's so lazy, we'll probably never see them.

Shiv informed me that he is planning a book on some of his more workable ideas. It will be titled . . . . 'A Sorcerer full of secrets.' so keep an eye out for it!!

Steve Hamilton has also been planning a book for quite some time. It was about two years ago when he first told me about it!

I've seem most of the items that will be in the book and strongly urge you to secure a copy, should it ever see the light of day!

I met up with Terri Rogers and Walt Lees a few weeks back and learned that Walt has recently taken over the Repro magazine, 'Club 71.'

I've only seen the first issue but I can tell you that the production is excellent, though the actual magical content is a little lacking. (better sticking with good old lovable Pabular:)

Seriously . . . . The new magazine is a handy size and contains the usual hoard of adverts but as a special bonus** Each issue has one or two drastically reduced items and this fact alone should endear it to the performers out there. (Well worth a read.)

Terri was telling me that she's going to have a really hectic few months ahead of her. I can't remember the exact details but she's off to the States to do some filming and from there she's hitching a ride on a major cruise, where she'll be performing her Vent act and a Mentalism spot.

When I was rummaging through my drawers the other day, I happened upon an old review sent in by friend Peter Brunning.

Here it is . . . . .

The Card Puzzle Book (Compiled by John Racherbaumer. Edited by David Goodsell.)

This is a 25 page book and sells for $6.00. (I would imagine that it is available from Magic Books by Post here in England. Everything else is!)

This is an interesting and well-produced book, which is warmly recommended. It's a collection of material, which recently appeared in an issue of the American Magazine M-U-M.

There are four items on the card puzzle effect, an Aces and court cards assembly scheme, four other Marlo items and, somewhat surprisingly, two coin items and four other card routines.

There is also a well argued historical survey by Jon Racherbaumer, which traces the card puzzle theme from the contribution of Charles T. Jordan, via Ed Marlo to Alex Elmsley and Peter Kane.

The essay exemplifies the books rather daring sub-theme, also present in the section on riffle-shuffle moves, which is . . . . to seek to demonstrate that much of Vernon's published card material is derived pretty directly from Marlo.

In those methods for the card puzzle published, here, which use double-facers, there are ideas which might be applicable to the McDonald's Aces plot.

Perhaps someone could work these out in detail.

FOR SUSAN
Roberto Giobbi

This is my handling of the "Reverse Assembly" theme done with cards. It will become clear through the text that its direct inspirational source is John Racherbaumer's "Disassembling Jokers" which appeared in The Lost Pages of Kabbala" on pp. 39. I have added some details of handling and made some changes on the structure of the climax; this might be of interest to some.

Effect

Disassembly done with four Jokers.

Requirements

a deck of cards

a wallet containing four Jokers with backs matching the deck proper

Preparation

None

Management and Handling

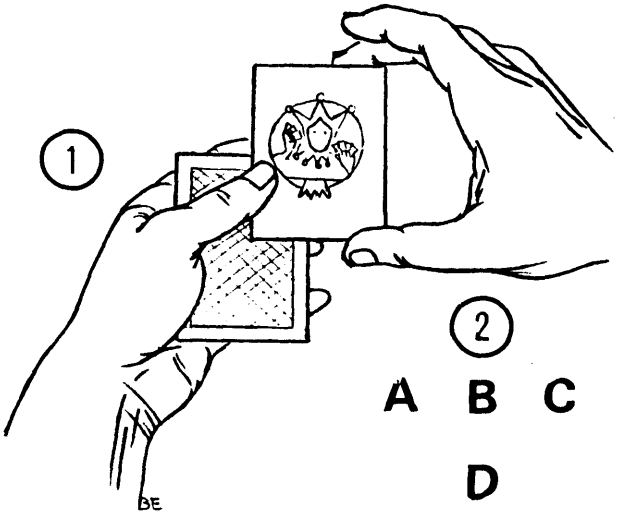
1) Take the 4 Jokers out of the wallet and deal them face up in a row on the mat. The faces of the Jokers should point towards the spectators — this has more appeal than if they were standing "on their heads:". Take the deck face up in left hand dealing position. Drop twelve cards from the face of the deck in a face up pile on the table counting aloud. Do not deal the cards, drop them; making the initial situation crystal-clear: just four Jokers and twelve indifferent.

I like to use a large mat for my magic and I think it is particularly important with any kind of assembly effect where objects travel from A to B. The longer the distance from A to B the stronger the transposition.

2) Lay the deck aside. Pick up the twelve cards and place them face up in left hand dealing position, the left 4th finger obtaining a break below the top card on the face. With both hands simultaneously (left hand starts on the left and the right hand on the right) pick up the face up Jokers. As the hands come together (each one holds two Jokers) the right hand squares the four Jokers against the left thumb picking up the face card.

3) The right hand holds the Joker packet from above in Biddle position and lifts it up while the left thumb goes on the bottom of its packet in order to flip it face down. The cards are held as depicted in fig. 1.

4) You are now going to deal the Jokers face down at positions A, B, C and D — the card at A being an indifferent card (fig. 2), to wit: the left hand peels off the first Joker which is turned face down onto the left hand packet by using the cards in the right as a lever. The left thumb deals this cards at D. Repeat for the next two Jokers dealing them at B and C respectively. You are left with a face up double card which is



turned face down onto the left hand packet. The top card only is now dealt at A. The patter here is merely explanatory: ". . . the four Jokers . . ."

5) Turn the cards in the left hand face up: ". . . and 12 indifferent cards." As you are saying this spread the cards between your hands faces

→

towards the audience. When you come to the last card which should be a Joker simply tilt the spread towards yourself but keep looking at it miscalling the cards as 12 indifferent ones. In a gesture separate the spread so that the left hand holds 4 cards and the right hand the remaining 8. Square the cards bringing the cards in the right hand in front of those in the left. The stolen Joker has thus become the fourth card from the face. Turn the cards face down in left hand dealing position.

6) Count off 3 cards, show their faces briefly and drop them on top of the Joker at C. Repeat for B. Using the same counting action deal 2 cards as 3 at A. You are left with four face down cards the top of which is a Joker. Show 3 indifferent cards by means of a double buckle then drop them on top of the Joker at D. In all these counts the order of the cards is not reversed.

Situation : packet C has one Joker on the face and 3 indifferent cards; B same as C; A consists of only three indifferent cards; D, the leader packet, has a Joker at its face followed by three indifferent card and a second Joker on top.

This position has been arrived at with a minimum of handling and using natural actions.

7) Pick up packet C and perform an Elmsley count from dealing position (for the fingertip technique you will have to alter the handling slightly) keeping the last card in the right hand (apparently a Joker): "Three indifferent cards . . . and a Joker . . ." Rub the single card on the table — pause — then show its face. Turn it face down on top of the packet. Turn this four card packet face up and Elmsley count to show four indifferent cards. Drop the cards singly face down back at C apparently again showing their faces by means of a subtlety which Tamariz tells me was used by the late Fred Kaps, to wit: the right hand extracts the bottom card of the face up packet and immediately turns it face down and drops it on the table (fig. 3 shows your views of the move). The same action is done with the remaining 3 cards only that the faces of these are exposed for a fraction of a second as they are being dropped. This reverses the order of the cards thus the packet on the table has again a Joker at its face.

8) Pick up the leader packet at D and turn it face up. Peel off the Joker on the face into the left hand then the next card on top of it. Push off the next two cards as one and eventually drop the last card — the second Joker — on top of all. You have thus shown two Jokers and two indifferent cards. Display the situation again by means of a buckle count without changing the order of the cards.

9) Pick up packet in Elmsley count position. Count off 3 cards (without actually doing the Elmsley) and show the last card — a Joker — in the right hand. Execute a Hofzinser top change as the left hand points to the spot on the table where the right hand rubs its card revealing the change. Turn this card face down on top of the cards in the left hand. Turn these face up and show them to be four indifferent cards by means of the Elmsley count. Drop them face down on the table as before using the Kaps technique.

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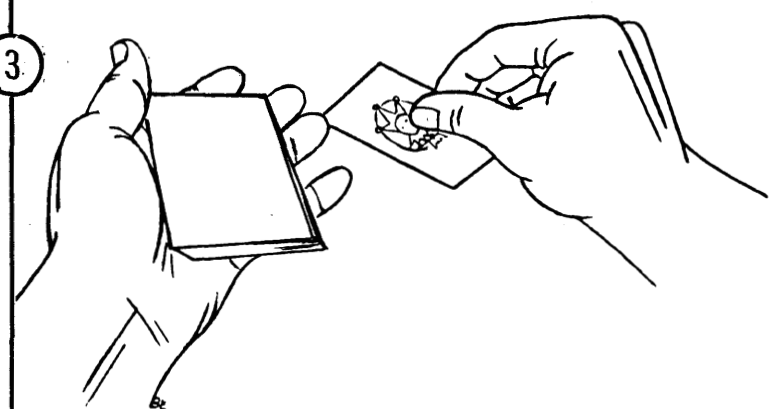

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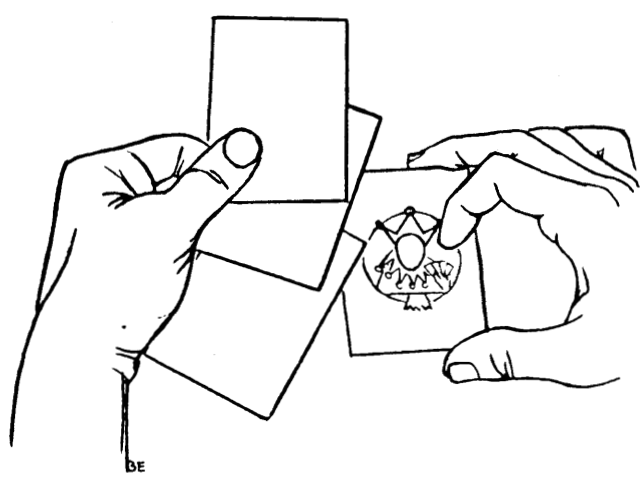

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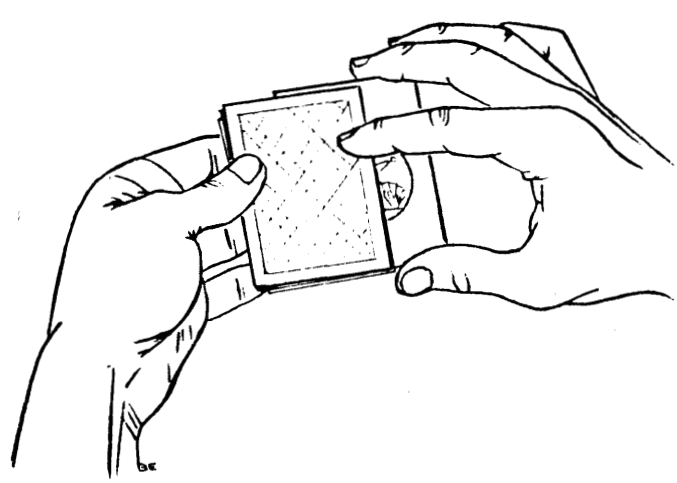


10) Pick up the leader packet and with an Elmsley count show 3 Jokers, last card on top (order from face now: 2 Jokers, 3 indifferent cards). Drop the packet back face down at D.

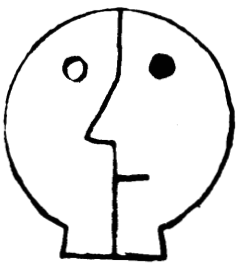
11) Pick up packet A and Elmsley count 3 as 4 retaining the last card in the right hand. Rub it on the table and reveal the change. Drop it face down on the cards in left hand, turn the packet face up and show four indifferent cards by means of the Elmsley. Drop them back face down at A without using the Kaps handling (would be difficult with three cards, eh?)

12) For the last time pick up the leader packet holding it in right hand Biddle position. With the left thumb peel off the 3 cards on the back each time flashing in different ways the Joker at the bottom (flustration move by Bro. John Hamman) — do this move smoothly and in a dynamic way. When you drop the last card, which should be a double, on top of the cards already peeled off maintain a break. Turn the top card, a Joker, face up and say: "Each time this last Joker arrives all the others are so scared that they vanish completely!" With the right hand take the face up Joker plus the hidden card beneath it as the left hand moves to the left with 1st 3 cards. The left thumb goes under these cards flips them face up and spreads them (fig. 4).

13) You are now going to turn the packet A, B, C face up with the help of the Joker you are holding in the right hand: during this action the hidden Joker is added to the face of packet A which consists of only 3 cards, to wit: place the middle finger of the left hand on the middle of the left long side of packet A and press down. Thus the right long side of these 3 cards are slightly allowing the double held in the right hand to enter for half its width. With the help of the double, lift up the packet on the table into the hands ending up in a situation as shown in fig. 5. In this position the fingers of the left hand touch the hidden face down Joker and immediately draw it to the left squaring it up with the other 3 face down cards. Without noticeable pause the left hand takes all four face down cards, moves forward turning back up and spreads the four cards face up on the table towards yourself. This add-on move was shown to me by friend Tony Mantovani of Italy.

14) Using the single Joker repeat the same actions with packets B and C. Drop the Joker on the face of the face up cards at D for the final display.

November 1983



PHILIPPE SOCRATE LECTURE

To Birmingham to see Philippe Socrate (pronounced Sock-rat), best known for his superb stage act of a zombie routine with a rose that turns into a woman's head. This though was his close-up lecture which was divided into two parts — the first in the main consists of items from his own close-up act (first seen in England at Ron Macmillan's International Day of Magic in December last year).

I must admit to some bias towards Socrate: his entire manner reeks of a suave and sophisticated Frenchman. One can easily imagine him working in the top Parisian restaurants. Debonair, stylish, elegant, supremely courteous with Continental charm oozing out of every gesture and word. The effects, as in all the best magic, are supremely simple: a spoon penetrates a coin, a pound note floats, a rope is cut and restored, a cigarette lighter, rapidly followed by a cigarette, disappear. His humour arises from the magic and his presentation (acting, if you like). There are no obvious gags, no remarks out of context. Because the humour is an integral part of the whole presentation it is all the more memorable and never, for an instant, detracts from the magic that is taking place.

He clearly thinks in detail about his magical technique and skills as well as his presentation. For example the timing on the disappearing cigarette was analysed in great depth: the hand containing the cigarette should move from the mouth to the table (ready for lapping) in two distinct steps: the first step on the misdirection of the cigarette lighter vanishing, the second on the surprise from the performer at its disappearance. Similarly the effect of a spoon penetrating a coin, as well as being completely angle proof, had a logical presentation that made it far more magical than its counterpart with a cigarette.

For Pabular writers (if not readers) obsessed with technique, Socrate's card work would be disappointing. However for those who have had the good fortune to witness his short scenario of cards mishandled and falling everywhere, the selected card shooting out of the pack everytime the spectator replaces it and various other clumsy attempts to handle the deck whilst telling the audience how important it is to be slick and

professional, have seen something worth infinitely more than intricate sleight of hand and, incidentially, something that is far more difficult to achieve.

The second half of his lecture was wholly devoted to threads: how to make them, how to use them in all lights and in all situations, how to easily pick them up and get rid of them, the various gimmicks needed to keep them untangled and free from snapping: and, of course, the numerous floating and moving effects that can be done with them. From his detailed exposition it was clear that Socrate uses them continually and with great success in his commercial close-up. I wish anybody luck who tries to duplicate his achievements — they'll need it!

There was, as might be anticipated after the pathetic attendance for Martin Nash's London lecture, a poor turnout. I understand that the other lecture in Liverpool did better in terms of numbers. I only hope that Paul Stone (who organised the tour) made enough to make it financially worthwhile. As for me, I just quietly despair for the future of close-up in England.

Ian Keable-Elliott
15/5/84

RAINBOW ROAD
Roy Walton

This is an easy to do handling of the Colour change pack trick. In addition to a standard pack you will require two other cards, each with a different coloured back to the pack in use.

For ease of explanation, let's assume that the pack is Blue backed and the two extra cards are Red backed and Yellow backed.

Place one of the extra cards at the top of the pack and the other at the face and you're all set to perform.

We'll assume that the Yellow backed card is atop the pack and the Red backed one is at the face. The deck is cased and you're ready to go.

Performing details

Remove the cards from the case and after accidentally flashing the Yellow back, hold them face up in the right hand in Hindu-shuffle position.

Use the left thumb to pull off the face card into the left hand and then continue to pull off very small packets from the face one by one, turning the right hand to flash the Yellow back after each group is pulled off, in the well known sequence.

Do this until you reach the approximate centre of the pack and then throw the remainder of the cards from the right hand on top of those in the left and pick up a left little finger break between the two sections.

Give the pack a single cut, cutting at the break and retake a break with the left little finger as the halves come together. Whilst the right hand is still over the pack, use its thumb to drop one card from the bottom of the face section onto the face of the lower section and retake the left little finger break at this point.

Carry out a standard riffle force with the pack face up and thumb off the card stopped at? Thumb the card face up to the table, then reassemble the main pack and place it face down on the table, carefully squared.

Pick up the chosen card and hold it face up in the right hand. Move it towards the main pack and make a slow circular motion with it about two inches above the cards. Say, "Did you see what happened to your card?" Pause and then say, "Look!" Turn the card face down to reveal the Red back design.

Explain that magicians should never repeat their tricks but on this special occasion, you will break the golden rule and give them another chance to see how it's done.

As you are saying this, quietly place the chosen card away in your pocket. Pick up the main pack and place it face up in the right hand and repeat the procedure already explained for showing the yellow backs, ending with the face up Riffle-force of the Yellow backed card.

After the card has been tabled, place the rest of the pack face up next to it. Pick up the single card from the table and hold it face up in the right hand. Move it towards the main pack and repeat the circular motion above the cards. Turn the card over to reveal the Yellow back design and appear a little puzzled that it is still Yellow. Turn it face up and repeat the circular motion once more but to no avail! Finally flip the entire deck face up and make a long ribbon-spread across the table to reveal the Blue back designs, as you say . . . "Look, this time the whole pack has changed colour!"

Variation with a Rainbow backed pack.

If you own one of the special packs with 52 different back designs, available from Piatnik, you can perform a stronger version of the previous effect.

Open by removing the cards face up from the case and performing a face up Hindu-shuffle, flashing the back of the original top card as you did before. Continue this display until you have about a quarter of the cards left, then throw these cards onto the ones in the left hand, holding a break between the portions as they come together.

Cut at the break and table the deck face up. Spread the cards face up across the table and invite a spectator to slide a card out from the spread. Whilst he's doing this, note and remember the name of the top card of the pack.

Square up the rest of the pack and leave it face down to one side. Wave the selection over the cards and show that its back has changed colour, exactly as you did before.

Place the chosen card in your pocket and offer to repeat the trick . . . Pick up the pack, turn it face up and give it a single complete cut. Spread through and toss out the card you remembered, trying to make its selection seem as unimportant as possible.

Table the face up pack and repeat the circular motion over the cards with the card just removed. You apparently fail, finally flipping the deck face up and spreading to reveal all the different coloured backs!

February 1984.

A DEVIL'S DOZEN . . . . . .PLUS TWO!

Stephen Tucker

Sorry about the title, I couldn't think of anything else.

This brief interlude was one of the first items I forwarded to past editor Walt Lees. It never saw the light of day for some reason or other. Quite recently I discovered it in a crumpled state at the bottom of the Pabular waste-basket.

My devotion to the furtherance of magical knowledge compelled me to salvage it so here it is . . . .

Requirements

One regular Five of Diamonds, one blank faced card and one Fifteen of Diamonds card. All three back designs should match that of the deck in use and you may like to note that the two fakes can be found within the Piatnik 'Trick deck'.

Set-up . . .

Top down . . . 15, blank, 5. (Cards are face down.)

Performance

From your regular deck force the Five of Diamonds, have it signed, returned and control it reversed to a position 15th from the top. (The reversal is optional!) Table the deck to one side and explain that you're a bit of a Klutz when it comes to predicting which card from the 52 will be selected so, just to be on the safe side, you've taken the liberty of making *3* predictions.

Introduce the three cards and comment that his card might be on the bottom, top or even the middle.

You now perform Marlo's 'Quick three way sequence', which shows that the top, bottom and middle cards are all the Five of Diamonds.

I'm not going to describe this well known sequence but here's a clue . . . It's the main move in the Emerson and West packet card effect, 'Colour Monte',

Drive home the fact that all the cards are the Five of Diamonds by now performing the Hamman 'Flushtration Count' (Or 'All backs count' as it is sometimes referred to.) You are now set for the finale . . .

The spectator confirms that all three of your predictions are correct and bowled over by this coincidence . . . You offer to locate his actual selection in the deck.

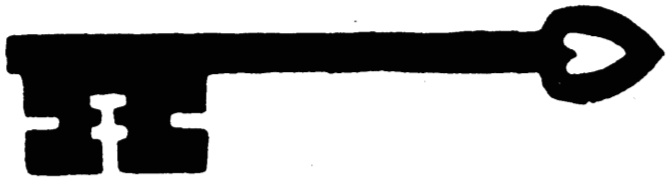
Explain that playing cards can be used in much the same way as a pocket calculator, first we need to make the display BLANK.

Perform a double turnover and the apparent top card of the three is seen to be blank faced. Flip the double face down, remove the top card only and pocket it. Now flip the next card face up and it too is blank, flip it face down and pocket it. Comment that the cards are adding themselves together and as you flip over the final card . . . . the 15 of Diamonds card is seen. (Three fives being 15!!)

Comment that the cards seem to be telling us that 15 has something to do with your selection.

It only remains for the spectator to deal down 15 cards and find his actual signed card at that position!

The whole routine isn't a mind-blower but I can assure you that it plays extremely well to living flesh . . . . laymen!



INTRIGUE : 2
Bill Worsley and Archie Palmer.

Ed . . . . With the recent influx of Bicycle card fakes, available from M. Breese LTD., I think more cardicians will be willing to try the various packet-card effects that require the odd fake card . . . . or two.

Requirements

Two Blue backed cards, two Red backed cards and one double backer Red/Blue.

Set up

Place the two red backed cards between the blue backed ones, then place the double-backer on top with the Blue side uppermost. (All cards are backs up.)

Performance

Elmsley count the packet to show four Blue backed cards. Repeat the count and one of the cards suddenly changes to a Red backed one. Repeat it once more and you have two Blue backers and two Red backers.

Double turnover the top card(s) and rub the back of the face up card onto the card below. After a second or two, remove the face up card and show that it too is now Red backed. Place this card face down to the bottom of the packet and buckle spread to show that you do indeed have three Red backed cards and a single Blue backed one.

Finally Elmsley count again and all four cards are Red backed.

You now appear to flip the cards face up but in fact, you flip all the cards below the top card face up and onto it. At the same time you perform the 'Through The Fist Flourish.' and the cards emerge face up.

Spread over the top three cards and hold the lower two cards squared as one. Take the upper two single cards in your right hand and the lower two? (Really three.) in the left hand. Insert the left hand cards between those in the right hand and square up the packet.

Flip it face down, Elmsley count and all the cards have reverted to their original Blue backed state.

Ed . . . . Obviously logical patter to accompany the moves will help things along. Quite recently I was shown Phil Goldstein's 'Cycle' effects and they are quite similar to Bill's idea. To be honest, the Goldstein variations are better structured and well worth a look. The gimmick is the same as used above and, to the best of my knowledge, is supplied in Aviator card stock. In fact all the cards necessary for the 'Cycle' routines are supplied with the M/S.

1, 2, 3 AND 4 QUEENS
Roberto Giobbi

Introduction

The general idea of combining the Ace, Two, Three-plot with a final four-of-a-kind production was shown to me by friend Shiv Duggal of London. This is the result of my study on the effect he showed me.

Effect

The spectator selects a card from a shuffled deck and puts it back after having shown it to everybody. The magician produces the Ace, 2 and 3 of hearts giving the choice of any of these three cards to the spectator. This card then turns face down in the packet of three cards and eventually changes into the spectator's selected card (e.g. a Queen). As an additional kicker the other three Queens are produced in a quick and magical way in readiness to be used for the next routine.

Preparation

From top: Q, 2, A, 3, Q, Q, ... , Q.

Management and Handling

1) Take the deck in left hand dealing position. Slip cut the top Queen, which is going to be forced in a few instants, to one third down into the deck and slap the cut off top half (now minus the slip cut Queen) on top of the lower half injogged as shown in fig. 1. Place the deck in this condition to the right on the table as you make some introductory remarks to the effect. This has been done in preparation of my

handling of the riffle force (s. "The Riffle Force — A Study In The Management And Handling of a Classic Sleight").

2) Pick up the deck and riffle force the slip cut Queen onto a spectator.

3) Have the card replaced controlling it to a position fourth from the top by means of the Bluff Pass. For details of handling of this sleight you might want to look up my thoughts on the subject in "The Bluff Pass — Study on a Standard Sleight".

4) You are now going to produce the Ace, 2 and 3 of hearts. Table the deck and hold as for a riffle shuffle. Your right thumb riffles halfway up the deck; with the right hand cut the top portion to the right while the left forefinger retains the top card (slip cut). Replace the right hand portion on top of the lower half maintaining a break with the left thumb.

5) Now cut the deck at the separation, the left hand holding the top portion and the right hand the bottom. In this cutting action, which has to be swiftly executed, the right forefinger presses onto the top card of the left hand portion thus spinning it (the Ace) out on the table (s. M. Nash in Ever so Sleightly "Spinning the Aces"). The situation as it presents itself to the spectators is depicted in fig. 2.

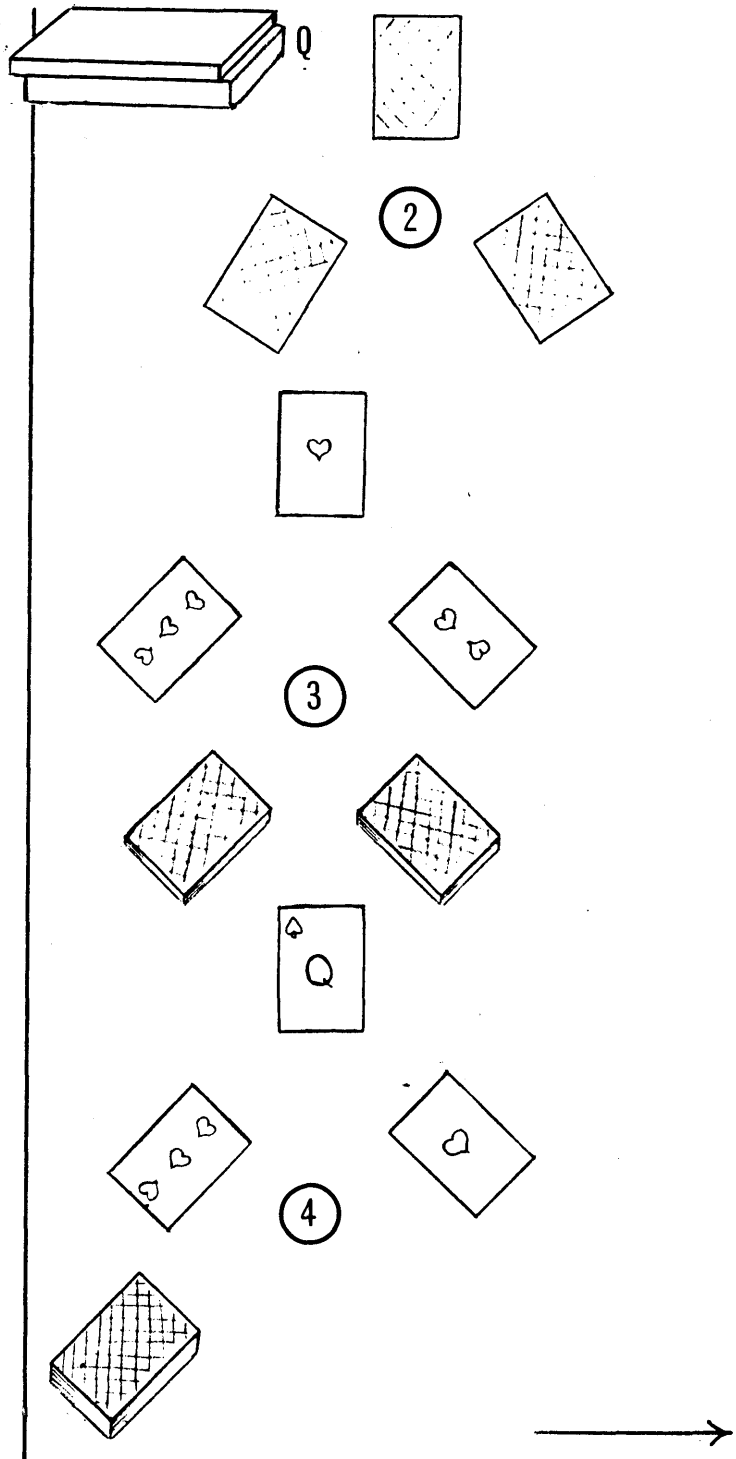
6) The right and left hand respectively each take the top card of their portion and use them to lever the ace face up onto the table, the face down ace revolving on its front short end face up as the two cards lever it up from the back short end. As you say: "The Ace . . . two and three of hearts!" snap first the right hand card and then the card in the left hand face up in coordination with your patter. The display is now as in fig. 3.

7) Assemble the two face down halves putting the left half on top of the right half.

Situation from top of deck: Q (selection), Q, Q, deck, Q.

Take the deck in left hand dealing position as the right hand picks up the three face up cards and ask the spectator to name one. As you are doing this your left pinky obtains a break under the top two cards. Still holding these three cards face up bring the chosen one to the face by moving around the cards in what seems to be a haphazard order.

8) Square the three cards on top of the deck picking up the two separated cards secretly underneath. As the right hand holds this five card packet in biddle position the left second finger pulls down the bottom card of this packet and allows the fourth finger of the right hand to catch an Erdnase break above it.



9) You are now about to get rid of the top face up card (say the spectator chose the two of hearts) by means of ATFUS. Execute ATFUS which leaves the two face up under a Queen on top of the deck while your right hand holds a three card packet: face up Ace, face down Queen, face up three.

10) Table the deck to the left. Pause. Reveal the card of their choice to have turned face up. Turn the face down card face up to reveal that it has changed into their selection. The display of the cards on the table is as in fig. 4 Climax. Apparently this marks the end of the effect.

11) Your left hand picks up the deck in left hand dealing position. The right hand takes over the deck from above in Biddle Position in order to allow your left hand to pick up the face up three of hearts on the left. Apparently put the three face up on the bottom of the deck, but in reality it goes second from the bottom as you separate the bottom card from the deck by means of the Kelly Bottom Placement technique. Leave the face up three side-jogged to the left as your right hand places the deck on the open left palm in order to go to the table and pick up the face up Ace which it places on top of the deck. Let this visual image sink in (fig. 5, hand removed).

12) Square the deck and give it a slow Charlier or Spin Cut. Pause.

13) Ribbon spread the deck on the table revealing the ace, 2, 3 face up with two cards trapped between them. With the right forefinger push all the cards above the 3 to the right while the left fingers push all the cards under the first card to the left of the face up two to the left. Display as in fig. 6. Pause.

14) Turn the three trapped face down cards face up revealing the 3 Queens. Display as in fig. 7.

Comment on the construction

For the spectators the climax occurs after step 10. It could therefore be argued that the actions up to and including step 14 are of an anticlimatic nature. This, however, is not so if step 11 to 14 are handled as lead-in to a following routine utilising the four Queens.

General Comment

This effect is an exercise in display of the cards and of pauses. Study carefully the impact of the visual images on the spectator's mind. Compare your results with Henning Nelms' chapter on "Pointing" in Magic and Showmanship.

STRAIGHT AND ROUND

John Aukes

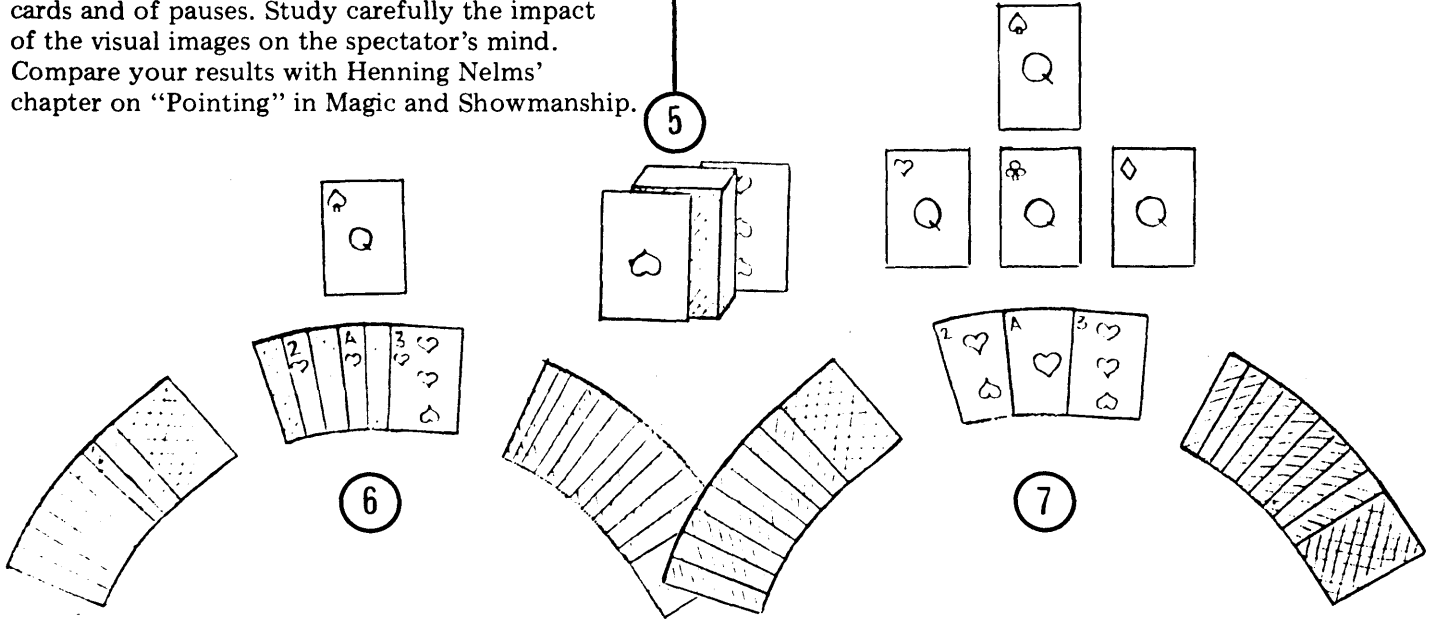
Remember in last months issue I described Pascal Monmoine's method of making a face up one way deck. Space prevented me from going into great detail but I strongly urge you to read it again and try it out . . . It's ingenious!

The following method from John Aukes of Holland is equally clever!

Effect

A regular deck is cut in half, one half flipped face up and then riffle shuffled into the face down half. This results in a mess of face up/face down cards. You hand the deck to a member of the audience and request that he remove any of the face down cards, turn it face up and replace it back into the deck.

The magician now takes back the deck and is quickly able to locate the selection. You can even have two or three cards selected in the above manner and so long as they are returned face up, you can find them!!



Solution

As previously stated, the one-way principle applied to the faces of the cards is used here. In fact upon closer scrutiny of John's M/S, I notice that it isn't really a one way principle!

John is using the fact that some of the values of the cards are made up of straight lines . . . . . A, K, J, 10, 7 and 4's (For some reason John includes the 10's in this section.) The other cards contain round numbers . . . . 2, 9, 8, 6, 5, 3 and 2's.

There are 28 round value cards and 24 straight value cards.

You can quickly separate out the various values, then cut at the division and perform the face up face down shuffle.

When a face down card is selected and returned face up, it is a simple matter to spot the odd value amongst the others.

As John points out . . . It is just as easy to spot two or even three such cards in the spread.

Here's another idea of John's and anyone whos seen him perform this at one of the conventions will confirm that, in his hands, it looks like pure magic!

Double-Lift With One Card

This is really more of a top-change than double lift. Hold the deck in the left hand with the cards slightly fanned as shown in Fig:1.

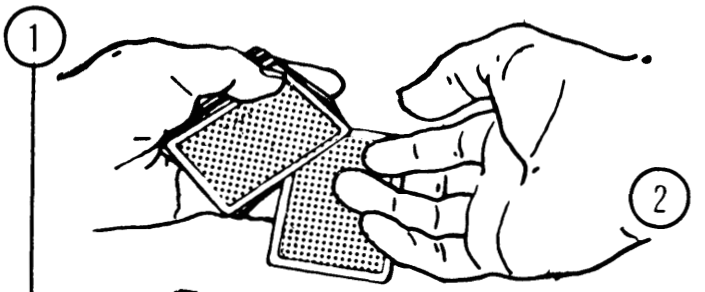
Remove the top card of the deck with your right hand and hold it as depicted in Fig:2. With the left thumb raise the upper right corner of the top card on the deck so that it is slightly away from the rest of the cards. This is not easy to do but a little practise will pay off.

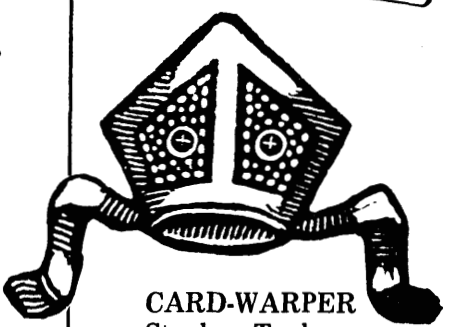
Show the face of the card in your right hand and appear to simply place it back on the deck but in such a way that it rides beneath the top card at the upper right corner. Square the replaced card and immediately move the new top card forward and all will assume that this is the card just placed on the deck.

You can now insert the top card into the centre of the deck and cause it to rise back to the top in the usual 'Ambitious' manner.

This move is not easy to get the hang of but if you could see John perform it, you'd put in an unlimited amount of practise to perfect it!!

The whole move is performed with grace and smoothness and the illusion is perfect that the card was simply replaced atop the deck.





CARD-WARPER
Stephen Tucker

This is an extension of Roy Walton's Card-Warp effect, which in turn was based on Jeff Busby's 'Into The 4th Dimension.' routine.

The Card-Warp instruction is still available from Davenports here in London. This prevents me from explaining a full handling on my variation but I think that I can safely assume that any card-worker worth his salt will be familiar with the original.

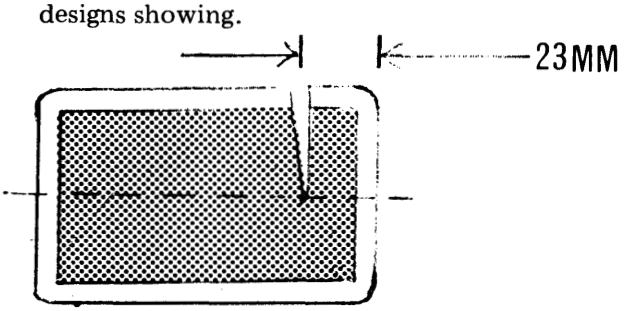
I wrote to Roy detailing my idea, he liked it and kindly gave me permission to publish it within these hallowed pages, so here goes . . . .

I'll assume that you are using Poker size cards . . . Fold one in half lengthways and the other in half widthways, as in the original.

In the one that is folded lengthways cut a slit exactly 23mm up from the lower right hand corner, with the card face down as depicted in Fig:1.

This is the main feature which is different from the original, which had a slit in the same card but at the centre.

Fold this card so that the back design is concealed and fold the other card in the same manner. Place the ungimmicked card within the gimmicked one, making the secret move, then unfold the cards so that they are both back designs showing.



Now push the gimmick through the tunnel formed by the ungimmicked card and it will exit face up, in exactly the same manner as the original.

A point to notice here is . . . Don't push the gimmick all the way into the tunnel, stop when the actual back design of the card is within. The white border of the gimmick should still protrude.

You can push the face up section back through the tunnel for its entire length and it turns face down again. This face up/face down sequence can be repeated till the cows come home but once or twice is enough!

Remember that everytime you push the face down section through the tunnel you must allow the white border to protrude!

Now for the finale . . . Turn the package into the position shown in Fig:2 and pull the gimmick card out of the other card for almost all its length. Stop when about 23mm of the gimmick is still within the tunnel.

The majority of the gimmick is seen to be face down and this is the point in the routine that is different from the original. The spectator has seen the card pushed through the tunnel and seen it flip face up and face down.

He now sees you almost completely withdraw the card from the tunnel and he clearly sees that it really is face down.

Hold the package as shown in Fig:3 and completely remove the gimmick card.

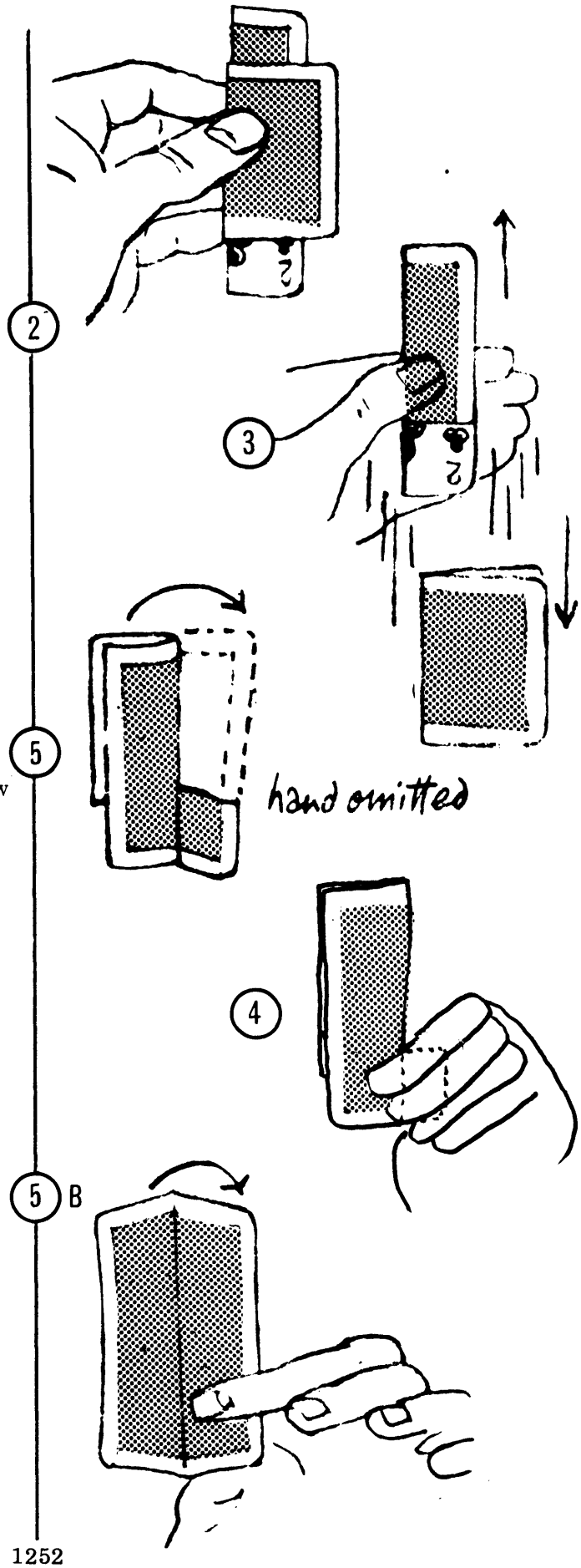
What will happen is . . . . the small flap at the front of the card will spring open and be concealed by the left fingers. The spectator's view is shown in Fig:4.

It is now a simple task to unfold the upper 3/4 of the card with the left hand only and display the face up card as shown in Fig:5.

Notes

As far as performance is concerned this variation is no better or worse than the original. If fact I've shown it to a few card men and they respond . . . " What's the difference between that and the original?"

I merely wanted to bring the concept to your attention and allow you to be the judge. Those familiar with the original version and the subsequent handlings that have appeared throughout the various magazines will no doubt discover that the displacement of the slit allows you to perform many of the displays from the original and the variations in a much more convincing manner.



If this piece of literary trivia turns out to have more errors than you can count, please forgive me. You see, I have just finished a T.V. marathon. No, you're wrong. I mean I have just come to the end of a session of watching T.V., two weeks to be exact, and I am weary. I am talking about the Olympic Games from Los Angeles. Because of the time changes from one country to another, we in the U.K. that is, have to sit up until all the hours of the morning if we wanted to see it happen as it happened, and it so happens I did happen to watch it happening.

The result is I haven't had a good night's sleep for a couple of weeks , and like I said etc. etc.

I remember a few years ago a Swis magician by the name of Fuggi Fuchs (Hi, Fuggi) who at that time was and probably still is, a member of the International Olympics Committee, or whatever they call the governing body, had the idea of a Magic Olympics. No doubt F.I.S.M. would be mad, but it is still a cute idea. No shows, just competitions. No lectures. Just competitions. No dealers, just competitions.

I wonder what form the competition would take. Dr Elliot used to advertise himself as the World Champion Card Manipulator. He claimed he could do the pass more often than anyone else in one minute flat. He didn't ever say they were invisible passes. Supposing they did have such a competition and one guy got up and did a hundred and twenty invisible passes in one minute. If no one could see them how could they count them? Imagine a competition for the best invisible pass. Would the the competitors cheat? Like some guy using a one way forcing deck to show that the card really does come to the top? And then another guy gets up and does it three times in a row using a three way deck so that he uses a different card each time.

How about giving participants a six foot length of rope and have them cut and restore as often as possible until it is obvious that the rope is getting shorter - or c. and r. a rope until there is no rope left?

How about a competition to see who can throw Ricky Jay the furthest?

Or a prize for the first person to steal Mark Raffle's wallet?

Maybe you could give them hurdles to overcome. A thimble routine wearing boxing gloves?

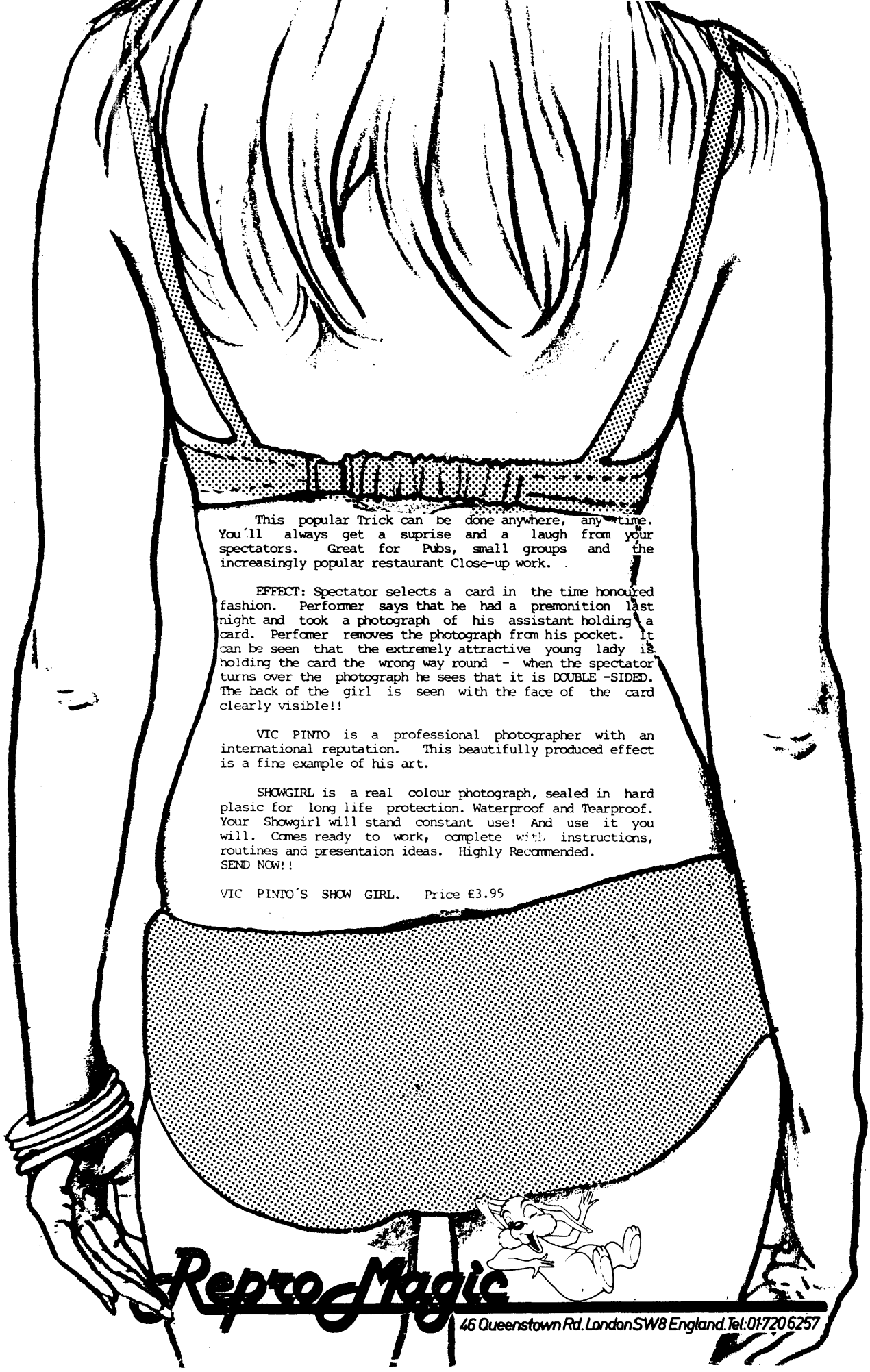
Let's forget the whole idea. It wouldn't work. None of the competitors would pass the dope test.

Mention of Ricky Jay reminds me that he was over here recently to attend an auction at Sothebys among other things. I thing it was theatrical posters and prints and apparently most of the really good items went abroad. A pity. I know that we do have a theatrical museum in this country, but they seem to be more concerned with the legitimate side of the business than the variety or circus angle. Meanwhile the real historical gems are being sneaked out of the country quite openly. (I did say I might make a mistake or too).

I have been attending the Magic Circle most Monday nights recently, which will give you an idea of how busy I've been. Nothing seems to have changed except the faces. I am amazed how many people there are whose names I don't know. They probably don't know me either, but an awful lot of the old faces seem to be missing. I hope they are still with us.

I'm getting bored.

Goodbye
Patrick Page



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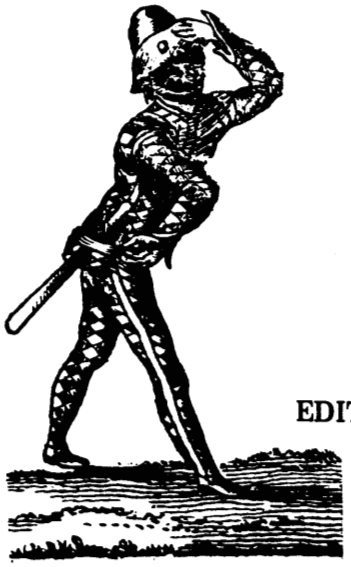


EDITORIAL

October 1984

Well, this month's issue was very nearly taken over by the Scottish contingent. Luckily one or two sassenacks turned up at the last moment and saved the day.

My thanks go to Roy Walton, Andrew Galloway, Steven Hamilton, Douglas Cameron, Shiv Duggal, M. B. Grierson and Alf Goodwin.

Quite recently I had a chance to take a peek at the new Paul Harris book 'Close-up Seductions'

This is a 153 page hard bound publication, containing some 18 fabulous routines. Unlike the previous flop, 'Close-up Kinda guy', the Seductions book is a winner!!

In my opinion, there is something for everyone here. Harris has returned to the style that sent him to the top with his earlier books, 'Las Vegas Close-up' and 'Close-up Entertainer.' There is a humerous build up to the modus opperandi and even the patter that Harris uses is supplied with the effects. In many cases, the patter alone is worth the price of the book!

My favourite effect is the 'Seductive Switch'. This, for me, was the gem of the book. A self working switch of a card that will leave your audience breathless.

There are one or two items that I can't even see me performing but these are far outweighed by the barrage of new principles and plots.

The cost of the book, here in England, is around £17.00 and, I would imagine, is available from all leading dealers.

This year I received a letter asking me if I would perform Close-up at the I.B.M. international close-up performance. It sounds good but it is the one that takes place around midnight. Remember the one?

I wouldn't be surprised if you fell asleep half way through!

TRIPLE ALLIANCE

Roy Walton

Roy had forwarded a few effects prior to this one but for obvious reasons I have given this preference over the others. I'll let Roy explain things in his own inimitable style. . . .

This effect is based on 'Spelled Prophesy:2' by Charles Hudson.

Charles Hudson's 'Card Corner' continued to appear in the Linking-Ring for many, many years and was consistantly of a high standard. The following trick is a variation of one of his that appeared in the March 1984 issue and having learnt that Charles has recently died, I would like to dedicate this trick to the memory of the man whose writings have given me so much pleasure over a long period of time.

Before performing the trick, a fifteen card stack is required at the top of the deck. Only values are important, though the suits should be well mixed. Reading from the top of the face down deck the values should read . . . . 4,9,8,7,6,10,4, 8,7,6,5,10,2,9,3.

Talk about the strange link between numbers and words and as you do so, give the deck any false shuffle which keeps the stack intact. Deal 12 cards from the top to form a face down heap on the table and then deal a further 3 cards alongside them to form a second heap. Pick up the 12 card heap and give it a couple of reverse faros. Now run through them and flip a few cards face up. The cards can be any at all but they must be flipped over singly so that they don't change position in the packet. As you do this say. . . "Let's really mess these up." Finish with a reverse faro, if you wish. There is no restrictions to the number of reverse faros or normal faros but the packet must never be cut.

Count off six cards from the packet into your right hand, reversing their order, then turn this packet completely over and place it on the table. Place the remaining six card packet alongside the first, without turning it over. Say . . . . "Let's explore the strange relationship between words and numbers." Turn the top card of the three card group face up and it will be a three spot. Explain how you will spell the word T-H-R-E-E by taking cards singly from the two six card groups in any order, switching from one to the other at will, one card for each letter of the word T-H-R-E-E. Demonstrate this action by removing cards from the two six card packets and placing the cards into other packets directly in front of the original six card packets as they are removed. Now take the top cards from the original six card packets and point out that in the case of the T-H-R-E-E, these two cards would have been arrived at.

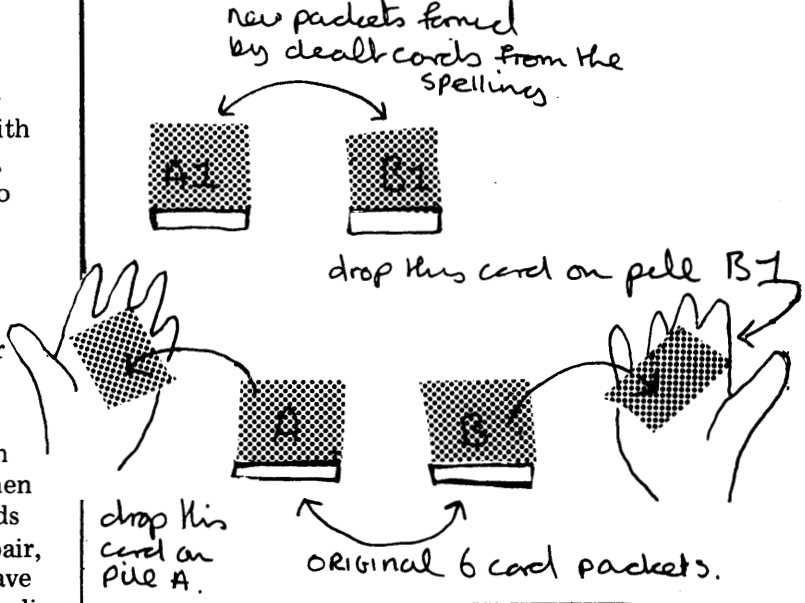
If you take a look at Fig:1 you will see the present situation. The resultant four packets have been numbered A,A1 and B,B1. Drop the card in the right hand on top of packet B1 and drop the other card atop packet A. Reassemble each six card group by picking up packet B1 with the right hand, fingers above and thumb below, turn the cards completely over and use them to scoop up the packet at B. This procedure is repeated exactly with packets A1 and A. Remember that packets A1 and B1 are turned over prior to scooping up their other packets. This rule is followed throughout the remainder of the trick!!!!

Request that the spectator spell out T-H-R-E-E as you did but point out that he can switch from packet to packet as he pleases. When he has completed his spelling, take the top cards of the remainders (A+B) and place them as a pair, face down to the table. You may, of course, have to adjust them to a face down condition, depending on their orientation. Assemble the groups again by turning the spelt cards over and placing them below their respective packets, as previously explained.

Turn the face up three spot face down and place it to the bottom of its packet. Turn the new top card face up, which will be a nine spot. Repeat the spelling procedure with the nine and you should end up with two face down cards which are placed to one side and next to the first tabled pair. Assemble the six card packets as before and finally flip over the last card to reveal a two spot. Repeat the entire procedure with the two and the final situation will be three tabled pairs, which were formed by taking the final cards of the spells and placing them face down to one side. Leave the three cards used for the various spelling phases, the 3,9 and 2, on the table. Leave also the three pairs of cards just mentioned but all other cards should be replaced in a squared pile to one side. Flip the three cards face up and point out that, when added, they total 14. I.e. . . 3+9+2 equals 14. Turn over the three face down pairs to reveal that they too all have a total of 14!!

April 1984

Ed. . . The routine reads quite complex but I can assure you that it's really simple and the procedures are easy for the spectator to follow. Due to the various shuffles and mixes administered to the cards, there seems no way that the outcome could be predicted. Add to this the fact that the spectator has a free choice of which packets to deal from and the finale is quite staggering. You could of course guild the lilly by showing that you have another prediction outside the deck that proves you knew that the total would be 14. Ideal for 14th birthday parties!



VERNON'S INDICATOR
Andrew Galloway

I am sure that there are no readers who haven't heard of Andrew Galloway. The following routine was originally destined for his excellent book, 'Diverting Card Magic.' For various reasons it did not appear in the book but is produced here by kind permission of the author. . . . I will pass my typewriter over to Andrew so that he can explain things in his own words.

"It rates a place in any card man's repertoire . . . . The feat is one of the best impromptu self-workers over devised." So wrote Jean Hugard in the July 1946 issue of his fine magazine 'Hugard's Magic Monthly.' about Dai Vernon's 'Infallible Indicator'. In the original effect, the performer would remove a four spot from a borrowed deck announcing that it is the infallible indicator and replacing it face up in the deck. A card was then freely selected and replaced at any position desired. A calculation was now made using the reversed four spot and another card taken by the helper to reveal the position of the chosen card in the deck. I would hesitate to claim that my version is more effective or simpler in method but the spectator actually chooses the indicator and it alone locates the selection, also the calculations involved are, if anything, even easier than in the original.

Effect

A member of the audience shuffles a deck of cards, then touches one which the conjuror turns face up, declaring it to be the infallible indicator. To prove it, he has the spectator choose a card, remember it and return it to the deck at random. The reversed indicator is now used to reveal the position of the selection.

Routine

1) "Would you like to touch a card as I run through them? . . . Thank you, let's have a look at it . . . . The Five of Diamonds! Congratulations sir, you have touched the infallible indicator. You don't know what that is, do you? Never mind, I'll show you in a few moments." Take the shuffled deck from the spectator, then start spreading them (face down) from the left hand into the right and when he touches a card, flip it face up without changing its position in the deck.

2) "Now touch another card and this time take it out of the deck yourself, look at it, show the card around if you like but don't let me see it." Continue spreading the cards by pushing the face up indicator card under the card to its right so that it is hidden, then run three more cards and press the tip of the right forefinger (under the spread) onto the face of the third card and fan the rest of the cards to the left fairly widely and have a card selected. When the card has been taken, separate the cards at the point where the right forefinger is pressing against the cards, the upper portion of the deck being held in the right hand and the remainder in the left hand. Make a gesture towards the audience with the right hand as you ask the spectator to let everyone see the card, then put the cards in this hand under those in the left and square up. The face up indicator is now the fourth card from the bottom of the deck.

3) "Will you replace your card anywhere you like." Hold the cards in your right hand and perform a Hindu-shuffle as you would when using the Hindu-shuffle force. Have the spectator replace his card onto the cards in the left hand at some point during the shuffle and once his card is replaced, place the remainder of the cards in the right hand on top of it. Square up the pack openly and fairly.

4) "Do you agree sir that I couldn't possibly know the name of your card or where it is in the deck? . . . You are right, I don't but the infallible indicator does — and I'll prove it." Spread the cards until you come to the reversed indicator, then cut the deck at this point, bringing the reversed card to the top. To locate the chosen card procees as follows . . . . If the value of the indicator spells with four letters ie . . . a Four, Five, Nine, Jack or King, place the indicator aside and spell its value by dealing a card from the top of the deck for each letter and stopping on the final letter of the value. You now ask for the name of the chosen card and slowly turn the last card face up to reveal it! The indicator was indeed infallible. If the indicator spells with three letters . . . Ace, Two, Six or Ten, put the indicator aside, spell the value and flip the next card face up to reveal the chosen card. If the

indicator card spells with five letters Three, Seven, Eight or Queen, leave it on top of the deck and include it in your spelling. As you can see, no matter what card they choose as the indicator, it will always locate the selection. (I first saw this clever principle described in Harry Lorayne's 'My Favourite Card Tricks' where he also suggested that in the case of the Three, Four or Five, you can count rather than spell the value but I prefer to keep the method consistant and spell everything.

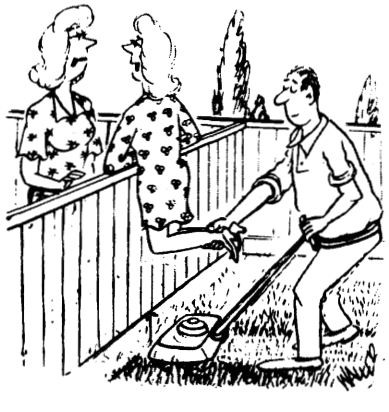
Comments on misdirection . . . There is really only one move, if you can call it that, in the effect, which occurs in step:2 when the cards held in the right hand are placed under those in the left. At this moment you are looking around the audience as you instruct the spectator to show his selection to them. The move will go unnoticed because the attention of the audience is divided between your face and the spectator, as he selects the card.

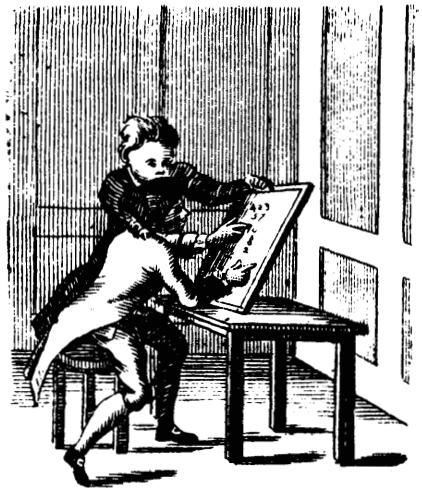
Ed . . . This is a very simple routine and the actual mental workings shoulds be common sense and should not trouble you at all.

For some time I have performed the following slight variation . . . . Have a card touched, flip it face up and note its value. Now push over more cards as follows . . . . If the face up card is a six spot, push over five more cards and press your forefinger against the face of the fifth card. Have a card selected from below this position and separate the cards at the point marked off by your forefinger, then place the right hand's cards under those in the left hand. Finish with the Hindu-shuffle replacement of the selection and you can now simply count down from the face up indicator card and the final card of the count will be the selection.

The actual mechanics of the above variation are exact duplications of the Galloway version. The only difference is that you will always count down to the selection.

I have never liked the act of spelling a value. A value is a number and as such should be counted.





SUM TRICK
Roy Walton

This is a second offering from Roy Walton. Any objections? . . . I didn't think so! Over to Roy . . . .

The following idea occured to me after reading 'One more chance' in a recent issue of Pabular. No stack on preparation is required and the deck does not need to be complete. This latter qualification is useful if you are borrowing a deck.

Performance

With the deck face up in the left hand, state that you are going to remove a card that will help you should anything go wrong. A sort of insurance card. Start to spread the cards from the face, counting to yourself until you reach the 8th card. Remember the value of this card and continue spreading and look for any other card that when added to the sighted card at the 8th position from the face, will give you a total of 11.

Court cards have a value of 10. Example . . . The card at the 8th position from the face could be a five spot, in which case you would continue spreading and look for any six spot. Once you have spotted the required value card, up-jog and remove it. Place it face down to one side and explain that you may not need it but it's just in case.

Turn the deck face down and start to spread it from hand to hand for a selection to be made. As you spread, push over five pairs of cards and mark off the position of the 10th card by pressing your fingers against the underside of this card. Continue to spread and request that a card be removed.

Once the card has been selected, square up the deck but maintain a little finger break beneath the 10th card from the top.

→

Have the card returned by simply lifting off the cards above the break and having the spectator replace his card atop the lower section. Keep your fingertips over the edge of the 10 card packet in order to disguise its thickness. Once the selection has been replaced, replace the upper section on top of it and square the deck.

You have effectively controlled the selection to a position 11th from the top of the deck. Now for the revelation . . . . Flip the deck face up and ask the spectator for any number between 8 and 16. Assuming that he names 13 . . . deal thirteen cards from the face of the deck and onto your right hand, reversing their order as you do so.

Table the rest of the deck face down for a moment and place the dealt cards into your left hand for the following elimination procedure, which was devised by Karl Fulves. Run through, they should be face down by the way, and without altering their order, up-jog every alternate card starting with the second card down.

Strip out the up-jogged cards and table the rest face down next to the deck. Repeat this procedure two more times, each time placing the discarded cards atop the ones previously tabled and next to the deck proper. You should be left with a single face down card in your left hand. After the final discard, quietly pick up the deck and drop it onto the discarded cards.

Ask for the name of the chosen cards and then turn the card you are holding face up to reveal total failure.

Mention your insurance card and flip it face up with the one you are holding, leaving both cards face up on the table.

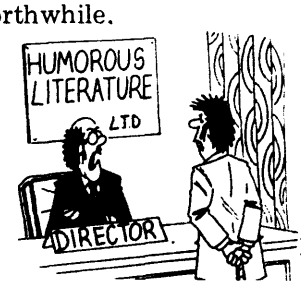
Have the spectator add the values of the two face up cards, pointing out that court cards count as 10.

He will arrive at a total of 11, if he doesn't, hand him a pocket calculator and tell him to try again.

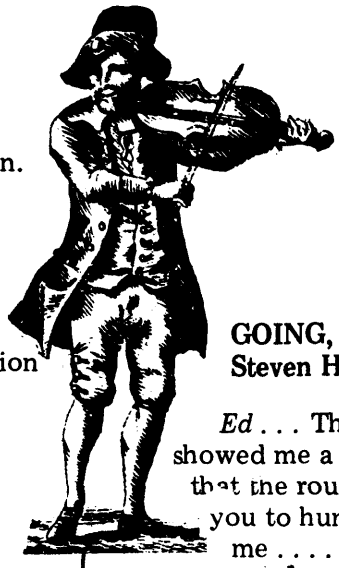
Pick up the deck and slowly and deliberately count down to the 11th card. (We don't want them thinking that you're using your middle, second or bottom deal, do we?)

Turn the 11th card face up to reveal that your insurance was well worthwhile.

February 1984.



"You want a rise, Perkins? Don't make me laugh"



GOING, GOING . . . . . GONE!

Steven Hamilton

Ed . . . This is one of the effects that Steve showed me a few months back. I can only say that the routine looks great and I strongly urge you to hunt out the required cards and follow me . . . .

Preparation

Take a miniature King of Hearts and glue an even smaller Nine of Clubs cards to its back design. In addition to this, now faked, miniature card you will require a duplicate Ace of Clubs to match the deck in use.

Set up

Arrange the two Ace of Clubs, the Ace of Spades and the miniature card in the following order; (From the face.) Ace of Spades, Ace of Clubs, Miniature card, Ace of Clubs. (NOTE . . . The underlined cards are face up cards.)

Place this small packet face up on the table. The spectators should assume that these cards are the black Aces. (Set-up is shown in fig:1).

Set the following cards at the top of the deck . . . King of Hearts, any indifferent card, Nine of Clubs, the rest of the deck. All cards are face down.

Performance

Cut the deck and take a break as the halves come together. Riffle force the King of Hearts on the spectator. Reassemble the deck with the Nine of Clubs second from the top.

Place the deck aside for the moment and pick up the assumed Ace packet. With your left fingers, slide out the lowermost Ace of Clubs so that it is side jogged for about half its width to the left. This allows the right hand to get a hold on the miniature card and hold it in place.

Take the side jogged card into your left hand and use it to scoop up the spectator's King of Hearts face up on top of it.

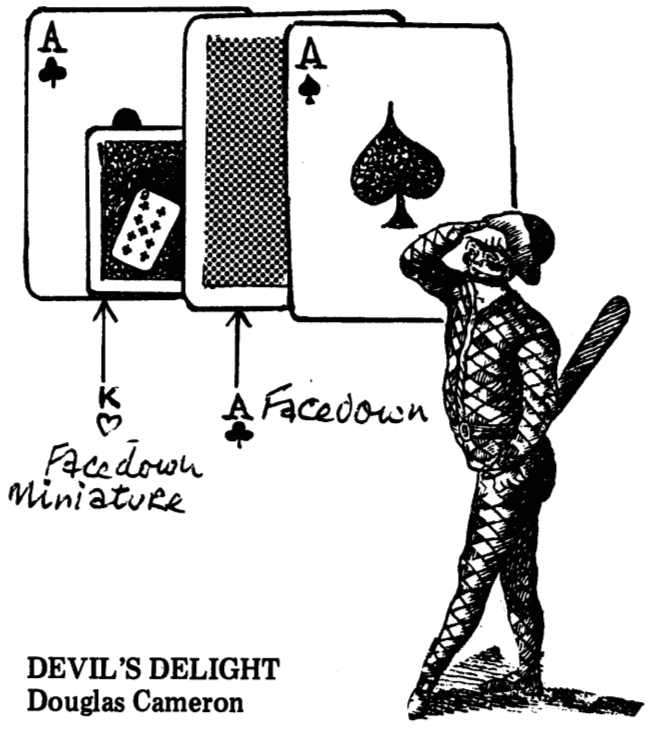
Explain that, if the spectator concentrates on his card . . . . it will vanish!

Using the right hand's cards, perform a paintbrush change on the regular King of Hearts atop the Ace in the left hand.

(*NOTE* . . . . The paintbrush change is detailed on page:155 of 'The Complete Walton.') The result of the change is . . . the regular sized King of Hearts appears to have shrunk to half its original size! Deal the small King from the left hand and to the table face up. At this point you can, if you wish, flash the backs of both Aces in either hand. Place the Ace of Spades below the Ace of Clubs in the left hand, then take the packet into the right hand as the left hand picks up the deck and takes a break below the top card. Flip the right hand Aces face down onto the deck and deal the top two cards face down to the table. Double cut all the cards above the little finger break to the bottom of the deck and you should find that the top card is the Nine of Clubs. Force this card by tabling the deck and asking the spectator to cut the cards into two piles. You now assemble the cuts by placing the original bottom portion cross-ways onto the original top portion. No doubt you are well ahead of me as you are simply about to perform the ancient 'Crossing the cut force.' Perform the force, then cut the force card to the top of the deck. This card is of course the Nine of Clubs. Pick up the two face down cards from the table and show that they are the black Aces.Explain that the spectator did not concentrate hard enough with the King of Hearts so you will allow him to try again with the new selection. Square up the Aces face up and half pass the lower one. Take a break between the cards with your right thumb at the rear. The two cards are held in Biddle grip in the right hand in readiness for a drop switch . . . . Flip the Nine of Clubs face up atop the deck and when you flip it face down again, allow the lowermost face down Ace to fall on top of it. Deal the top card face down to the table and place the deck aside. The spectators assume that the tabled card is the Nine of Clubs but in reality, it is the other black Ace. Pretend to insert the tabled card between the assumed Aces in your right hand but in fact you simply insert the card below the single card. Now finish with Alex Elmsly's Squeeze action and drop the two black Aces face up to the table. The Nine of Clubs has completely vanished. By way of explanation . . . . tell them that the Nine of Clubs simply shrunk so small that it couldn't be seen and hid beneath the King of Hearts. Flip the miniature King of Hearts face down and the even smaller Nine of Clubs is seen stuck to its back.

Notes

Steve points out that the routine is mer a commercial handling of Alex Elmsley's 'Point of Departure.' The initial shrinkage of the King of Hearts is quite startling and has to be seen to be appreciated!



DEVIL'S DELIGHT
Douglas Cameron

Douglas informs me that the basic idea for this routine was inspired by another in the Gene Maze Card Book. Pop Jump Aces was the original Maze effect, you may like to look it up and compare the two.

Effect

Four face down Aces are interlaced between eight face up indifferent cards. This results in four sandwich's, which are placed one at each corner of the table. One at a time the Aces vanish and only the eight indifferent cards remain. The deck is spread and the Aces are found reversed at its centre.

Performance

Take a little finger break above the lowermost three cards of the face up deck, then spread through and up-jog the Aces. Now perform the Vernon strip-out addition move by stripping out the Aces and at the same time, secretly adding the three face up cards below the break behind them.

Flip the deck face down and flip the Aces face down on top. Immediately spread the top four cards and remove them to the table, without reversing their order.

Situation is

An Ace on the table with three indifferent cards atop it and the other three Aces are atop the deck.

Reverse the top three Aces on the deck by using the Braue reversal move . . . Take a break below the top three Aces and undercut →

about half the deck and set the cards face up on top. Now undercut the rest of the cards below the break and place these face up on top as well. This results in a face up deck atop three face down Aces.

Cut off about half of the face up cards and place them, still face up, at the centre of the table. Place the rest of the deck, with the face down Aces beneath it, to your left for the moment.

This is, of course, after you have dealt off eight face up cards from this pile and to the table before you.

Pick up the eight cards and fan them in a face up fan as you explain,that you will place a face down Ace between each of the four pairs of cards.

Pick up the top card from the assumed Ace packet and insert it between the 7th and 8th cards. Place the next card between the 5th and 6th cards, the next between the 3rd and 4th cards and finally the real Ace, which you may flash, between the 1st and 2nd cards. The assumed Aces are face down between the four pairs of face up indifferent cards. Drop the cards atop the face up pile to your left, with the real Aces face down at the bottom, and pick it up in Biddle position in your right hand. You are about to count the four sandwiches off this half deck and into your left hand but the following actions take place during this . . . . . The first face up card is slid from the right hand pile and onto the left palm, then the next card, which is a face down Ace but a break is maintained between these two cards and when the third card is taken atop the other two, the face down card is Biddled back and is effectively stolen below the right hand packet. The first sandwich has been transferred into the left hand but the centre card has been stolen back.

You continue

Peel off the fourth card normally onto the cards in the left hand but when you peel off the fifth card, all the cards in the left hand are stolen under the right hand packet and only the fifth card is within the left hand. The rest of the 7 cards are peeled off the right hand packet and onto the left hand as normal and the final situation should be . . . . You have only eight cards in your left hand and they are in the order; Face up, down, up, up, down, up, up, down. In your right hand you have a face up half deck, which you now place onto the other face up half deck at the centre of the table. This has the effect as assembling the deck with the four Aces face down in the centre.

You are now about to apparently place the four sandwich's at the corners of the table. Take the eight card packet in your right hand again in Biddle grip. Peel off the top face up card into your left hand but when you peel off the next face down card, Biddle the first card back beneath the right hand's packet. Continue by peeling off the next face up card onto the face down card in your left hand and everyone will assume that you have removed one of the sandwich's. Table it at one corner. Repeat this twice more tabling two other assumed sandwich's at the other corners and finally place the remainder of the cards at the last corner, without showing them. These final cards are in fact two face up cards. It only remains for you to now vanish the assumed Aces from between indifferent cards. Do this using the Elmsley spread vanish with each pair except for the final cards, which you can simply spread. End by spreading the face up deck to reveal four face down cards at the centre, these turn out to be the elusive Aces.

Ed . . . . In my humble opinion, there are several weak points in this routine. First, I don't like the repeated showing of the sandwich's. They are made, placed atop one of the half decks, then counted off and finally shown again before being placed at the four corners. I also don't like the need for three Elmsley spread vanish's at the end of the routine especially when the same handling is not used for the final sandwich. Add to this the need to switch three of the Aces at the beginning and . . . . well, you see my point. I prefer to use the following handling . . . . Actually remove the four Aces and interlace them between eight indifferent cards. The deck is face down in the centre of the table and the indifferent cards are face up, with the Aces face down in a squared packet in your right hand ready for the Biddle steal-backs . . . . Peel off the first card, then the second but when the third is peeled onto the cards in your left hand, Biddle back the face down card from between them. Place these two cards, squared at one of the corners. Repeat this twice more and place two other assumed sandwich's at the other corners. This will leave you with six cards held as three in the order . . . face up indifferent card, face down Ace, face up indifferent card, three face down Aces. Reverse the order of this final sandwich by simply peeling off the first and second cards and placing the final four cards, as one, atop them. This leaves the cards in the new order of . . . Two face up indifferent cards with the four face down Aces between them. Immediately place this packet squared atop the deck and ask that the spectator cut and complete the cut, effectively sending this final sandwich into the centre of the

deck. This done . . . A simple gesture over the three assumed sandwich's on the table and you can spread them to reveal that the Aces have vanished from between them. It only remains for you to spread the deck to reveal that there are now four face down cards between the two face up cards in the deck and these prove to be the Aces.

Notes

Yes I know that the effect isn't exactly the same but most of the weak points have been eliminated . . . . You don't need to switch the Aces out, no need for the Braue reversal, No excess showing of the sandwiches etc. Try both routines and use whichever suits you best!!

BEST SHOT
Shiv Duggal

Shiv has only ever had one other effect published in Pabular and that was some years ago. Well, to cut a long story short, he came up for parole a few weeks back and the governors here at the Pabular high security wing decided that Shiv was once again able to resume his position in Society. All the best shiv!

No set up is required and the deck need not be complete. Have two cards selected, returned and control them to the top of the deck. The second selection should be uppermost. Flip the deck face up and half pass the lowermost card, second selection. Hold the deck in Biddle grip in your right hand and take a thumb break above the reversed card in readiness for a drop-switch. Swing cut about half of the face up cards into your left hand, then peel off single cards from the right hand packet onto the left hand cards. Ask the spectator to call stop at any time. Once he calls stop, point out the card now atop the right hand section and ask the spectator to remember it. Start to peel it onto the left hand section but use the right hand cards to flip the card face down on the left hand section. At the same time, release the card from below the thumb break so that it falls onto the now face down selection on the left hand cards. When the right hand moves away with its cards, a face down card is still seen atop the left hand section and everything looks as it should. Up-jog the assumed third selection by placing the right hand cards onto the left hand ones but down-jogged for about half their length. Push the two halves square but allow the right forefinger tip to press against the back of the face down card atop the left hand section and the result will be that the deck will be squared with the exception of a single face down card up-jogged at the centre. Remove this face down card and table the deck face down for the moment. Name the assumed card and explain that you will use it to locate the other two selections. Flick the back of the card, then ask for the name of the second selection . . . slowly flip the card face up to reveal the change. Spread the deck and the missing card is seen to be reversed in the centre. Their are two possible avenues that you may like to travel here . . . 1) You can simply explain that the card has travelled to the deck and is resting atop one card. Remove the face down card beneath the face up one and ask for the name of the first selection. Flip it face up to reveal it. 2)This is a better effect . . . Pick up the deck and spread through to reveal the face up third selection in the deck. Remove it but also remove the card beneath it at the same time. This is merely a double lift. Immediately place the face up card atop the other face up card on the table and the result is a sandwich. Unknown to the audience the first selection is now trapped face down between the other selections. Pick up the trio and hold them at the very edge of the inner narrow end, thumb on top and fingers below in your right hand. Riffle through the tabled face down deck with your left hand and at the same time pass the cards in your right hand through the riffle and spread them to reveal the sudden appearance of a face down card between them. It only remains for you to remove the face down card, flip it face up and the final selection is revealed.

Ed . . . . I would advise you to only have two cards actually selected and simply perform the drop switch as you point out a prominent card in the deck, such as a court card or the Ace of Spades. I would also advise you to reverse the order of the two selections atop the deck so that the selections can be revealed in the order that they were selected.

Eric Mason's Beta Wallet

The Signed and Thought of Card in Wallet with a Borrowed Pack.

Wouldn't it be wonderful to know what was going to happen in the future? Is it possible to consider such an event? Would you like me to try? Please take these cards into your own hands - spread the cards to yourself and commit one to memory - just think of it .. would you close them up and pass them to this lady - Madam, you also choose a card and remove it completely from the pack - you keep it and I'll take the cards. Now please write your name on the card. Show it to everyone and then return it to the pack. O.K? My first question to both of you - do either of you want to change your minds? My second question. Is there any way that I could know before I gave you the cards what card, you Sir, would think of and you Madam would take out? ... Good. I'll put the cards down. Look - my hands are empty and in my pocket I have a wallet. I'll put the cards down. Inside this wallet is a card that exactly matches the card that you are thinking of Sir. What was your card? The Five of Hearts? Please confirm this is true. Yes? Wonderful. Now young lady, I have another pocket on this side of the wallet. I will undo the zip. Can you see it? And inside this pocket there is another wallet. And inside this wallet there is another pocket - and inside this pocket there is a card that exactly represents your card too. Look it is the Joker.

You appear disappointed. Did you not know that the Joker can assume the identity of any card in the pack ...°..? But wait there is another card here - that not only looks like your card - it is your card.

This routine is unashamedly Eugene Burger's based on his wonderful procedure for presenting this effect. Everyone who performs close up should read his book The Secrets and Mysteries for the close up entertainer. Practically every word he uses emphasises the strength of the effects he performs and makes them unique. The method is not - it is based on my wallet which it will be possible to acquire in the near future. This wallet will also enable you to perform all the standard versions of the Card in Wallet currently in use (I think) - Take your pick.

In this effect the cards are on the table or in a person's hands before the empty hand reaches for the wallet. Like others it is reset automatically when replaced into the pocket. Unlike others it can be a back/hip pocket one too. It has a zipped compartment which houses a second wallet - also with a zipped compartment. It will also enable you to perform any card-in-envelope-in-wallet effect (see N.C.R.) and any fast palmed card to wallet effect you fancy for those times which occur at the odd impromptu moment in close up company, It will also load a card straight into the inner wallet - and also you can dispense with the larger wallet and use the smaller one only without the use of sleight of hand. It will duplicate the uses of the Himber wallet. But more importantly it serves to expand the methods of performing this classic effect with a very natural prop. The wallet has been designed to handle poker or bridge sized cards. Price £75.00/$100.00 postage extra.

AVAILABLE FROM ERIC MASON, 39 DENNIS PARK CRESCENT, WIMBLEDON, LONDON SW20 8QH

BETA

LITERALLY SPELLING THE ACES
Stephen Tucker

This is really one big con but if you present it at the right time . . . who knows!! You'll require a Lexicon deck or any other alphabetic deck. Set the following cards from the top down . . . . A-C-E-S-Rest of deck.

Introduce the deck and explain that you'd like to show them a great new card trick that you learned recently . . . Perform any false shuffles and cuts that retain the top stock in place and don't show any of the card faces!

Table the deck at the left edge of your close up mat, from your view point and request that the spectator cut off about 3/4 of the cards and place them next to the original bottom portion. You, of course, would simply point to a spot to the right of the deck and ask the spectator to place his cut off portion there.

Congratulate him on his accuracy and further request that he now cut about 2/3 off that portion and place the result to the right of the other two portions.

Finally he is requested to cut off 1/2 of this third packet and place the resultant cards to the right of the third packet.

This age old procedure has resulted in four approximately equal 1/4 deck packets in a face down row on your mat. The original top section, with your set up, should be the one on your right.

Ask the spectator if he would be amazed if he had somehow managed to cut straight to the Aces. He will of course reply to the affirmative.

Pick up the packet with the set up on top and push the top card over the edge of the packet slightly to your left. You are holding this packet in your right hand. With your left hand lift off the top card from each of the other three packets and one by one, insert them beneath the top card of the packet in your right hand.

The result should be a fan of four cards atop the right hand packet, the uppermost card being the original top card of your set up.

Square up these four cards atop the right hand packet but maintain a little finger break beneath the four cards. Immediately lift off the top card, flip it face up and replace it. This shows the letter 'A' and for the first time, they realise that you are not using a regular deck of cards. Once the letter 'A' card is face up atop the packet in your right hand, lift off all four cards above the break and deposit them as a single face up card atop the tabled packet to your right.

Return your empty left hand to the packet in your right hand and flip the next card face up to reveal a letter 'C' card. Lift this card off the packet and place it face up atop the packet to the left of the 'A' packet.

Repeat this with the next card on the right hand packet, placing it face up on the packet to the left of the 'C' packet. This third card is a letter 'E' card.

Finally flip the new top card face up to reveal a letter 'S' card. Leave this face up atop the right hand packet and place the entire packet to the left of the 'E' packet.

From the spectator's view point . . . From his left to his right, the four letter cards spell the word . . . ACES!!

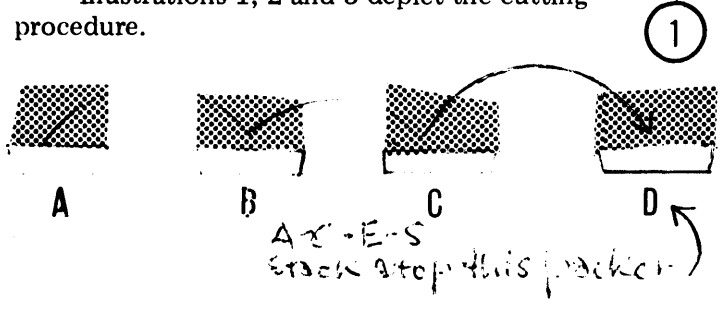
Somehow, he really did cut to the Aces!

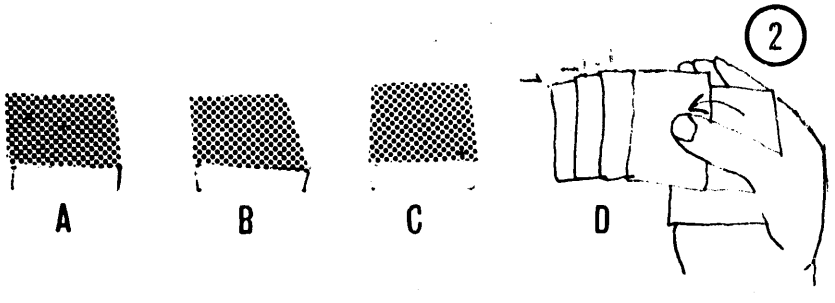
Notes . . . The cards should be placed atop the tabled packets so that, from your point of view, they are upside down.

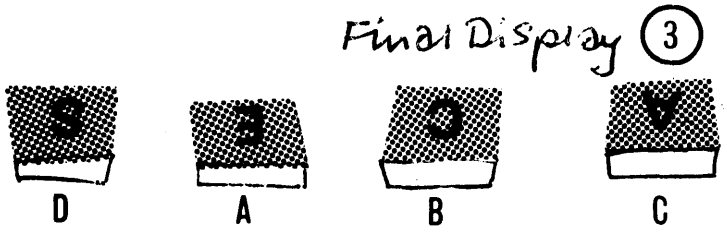
If you have a regular deck of cards whose back design matches that of your Lexicon deck, you can perform a few regular card effects, switch in the Lexicon deck and perform the above. The actual handling of the routine has been stolen from Marlo and was published in Racherbaumer's lecture notes.

Any of the handlings for 'September cuts the Aces' can be used but I prefer the one detailed.

Illustrations 1, 2 and 3 depict the cutting procedure.







LOST FUMBULATORS

M. B. Grierson

A few weeks ago I was cleaning out the vaults below Pabular Buildings and I stumbled upon a letter addressed to past editor Fred Robinson.

It contained four or five stunts, not tricks that, to put it politely . . . are a bit near the knuckle. I can see why Fred decided not to publish them but times change and I think that you lot are ready for them now. I'll only be describing two of the stunts here as the other three are physically impossible!

The first is an ideal stunt to pull at your next stag night. I've been using it for years and it always gets a great response. The actual actions are quite within the bounds of the law but the spectators minds do the rest!

At some time during the evening, bring the conversation round to impersonations. Explain that you have made a study of the animal world and over the years have mastered a perfect impersonation of the rare, white eared elephant.

Offer to demonstrate it for them as you empty your trouser pockets.

Take a deep breath and reach into both trouser pockets at the same time. Pause for a second and then pull the linings completely out.

Without hesitation, unzip your fly and . . . stop!!

Look up at the audience and say . . . "Ohhh, you've seen it before!"

Make yourself decent again and enjoy the laughter that will ensue!

The second stunt makes use of an envelope as depicted in fig:1 A white envelope is preferable.

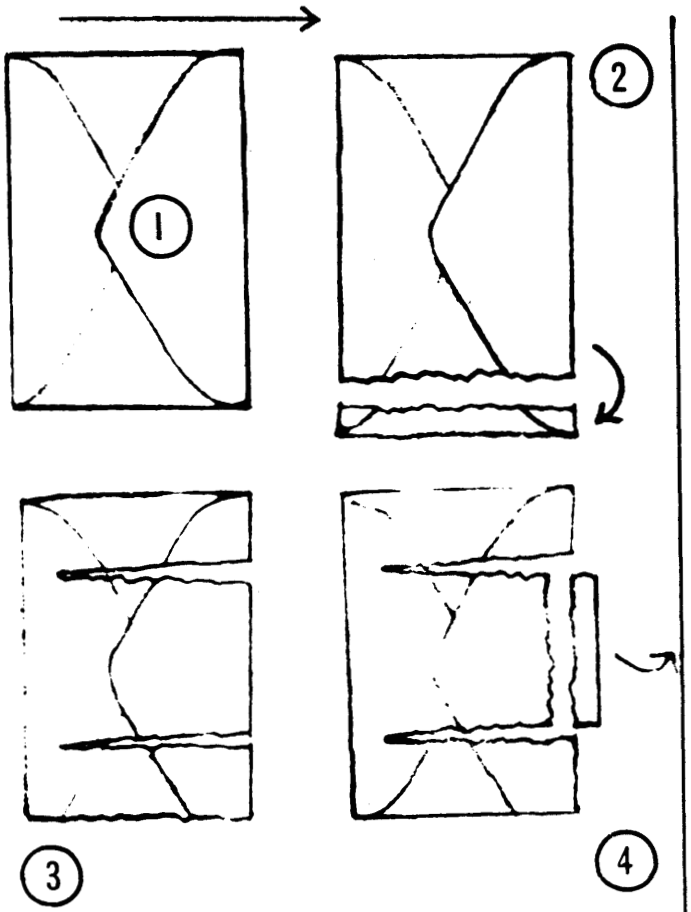
During the conversation ask your audience if they have heard about the Vicar in the village down the road.

Explain that you've heard that he's a bit of a ladies man and continue that . . . the other day he was paying a visit on one of his female parishioners but unfortunately she was out. The Vicar wanted to leave her a note but all he had was an envelope. He couldn't write anything on it as he didn't even have a pen with him.

He sealed the envelope, tore off the upper edge . . (As in fig:2) . . . then made two tears in the enveloped like this . . . (See fig:3) . . and finally tore a·ay this piece. (See fig:4).

He then popped the torn envelope through the letter-box and left.

Several hours later, the housewife returned and found the envelope on the floor. She



wondered who might have left it, then she opened it out and said . . . "Ahhh I see that the Vicar called!"

Ask the spectator to open out the envelope and just watch his face!

I won't tell you what he/she saw, I'll leave it to you to try out the stunt for yourself.

Obviously both of these stunts must be presented at the right time and to the right kind of audience. If you think these are raunchy, you should have seen the other three!!

. . . I MET A CARD THAT WASN'T THERE

Stephen Tucker

This brief description is of an effect that I thought up a few weeks ago at the Marlborough Arms, the pub opposite the Magic Circle.

I discovered that I had two identical cards in my deck and when no one was looking, I sneaked one into my card case and placed it to one side on the table. I later forced the duplicate of the cased card on an unsuspecting and extremely inebriated conjuror. I handed him the deck and asked him to riffle it at the card case. Due to the draft caused by the riffle, the case jumped as if receiving the selected card. I asked another spectator to open the card case and remove the contents, needless to say he removed what appeared to be the selection.

I apologised for the fact that I had forgotten to have the card signed, purely an oversight on my part I assured them.

Everything seemed to have gone well, when suddenly the spectator holding the deck said . . . "Hic, I bet there's another Queen of Clubs in here burp!!"

All the others explained that I was an expert at sleight of hand and wouldn't lower myself to the use of duplicates. It was all I could do to prevent them from lynching him there and then!

To cut a long story short . . . The spectator found the other Queen of Clubs in the deck and my reputation took another kick in the groin.

It was at that point that I had the idea that . . . If I had opened the card case and removed the duplicate card from within, showed it and apparently replaced it in the case but really slipping against the outer wall of the case and closing the flap . . . I could easily allow the pinned card to fall free and into my lap, once the heat was off me.

I could then point out that it would have been a really great trick if there wasn't another Queen of Clubs in the deck.

I would then have the spectator look through the cards and one of two things would happen . . . 1) He might spread past the duplicate card and not notice it, making the previous trick quite effective or . . . 2) He will most likely find the duplicate card and hold it aloft in triumph.

I would then simply state that the whole effect was an illusion and there never was a card in the card case at all. They would then open the card case and discover it empty. The overall effect would be quite weird and I'd be left with a straight deck with which to continue.

Notes . . . Instead of pretending to place the card in the card case and later lapping it. You could actually replace the card in the case, close it and later switch the case for an empty one as you toss it to the spectator.

You might like to try slipping the duplicate card between the sellophane wrapper and the card case but I don't think this would pass later examination?

A slit in the card case could also aid its escape?

If you have any ideas on the strange effect . . . drop me a line!

THE MANEATERS
Alf Goodwin

I would imagine that this routine has been at the bottom of the contribution box for quite some time. In fact, if I hadn't accidentally dropped the contents the other day, I doubt if you'd have ever seen it!

I have a feeling that it was sent in when Fred Robinson was editor.

I will type the description exactly as it is written here before me . . .

"Basically this is a means of finding two selected cards reversed between the four Queens, which were earlier shown and placed aside.

This can be, I find, coupled with an effect very recently shown to me by Pat Page called 'The Cannibals.' The effect being that the chosen missionaries are gobbled up by the Cannibal Kings."

Performance

The four Queens are removed and momentarily squared face up against the top of the face down deck. During this action, the top two face down cards are stolen beneath the Queen packet and the deck is tabled for the moment.

You are now about to interlace the two face down cards between the Queens . . . Hold the Queen packet in your right hand in the Biddle grip and obtain a thumb break above the lowermost face down card. You now appear to reverse the order of the Queens as they are passed, one at a time, to the other hand.

With your left thumb slide off the face Queen onto the left hand, then slide the next Queen on top of it but as you do so . . . allow the card beneath the thumb break to fall between them.

Continue by sliding off the next Queen on to the previous two? and finally place the last Queen, with the face down card still hidden beneath it, on top of the others. It appears that you have merely counted the Queens into your left hand but the actual order of the cards is . . . face up Queen, face down card, face up Queen, face up Queen, face down card, face up Queen.

Square the Queens and obtain a thumb break above the lower two cards as you pass the packet back into your right hand again and pick up the deck with your left hand. Explain that you will have two cards selected from the deck and as you say, "From the deck." you drop the two cards below the break onto the top of the deck, under the action of tapping the deck with the Queen packet.

You can now table the assumed Queen packet face down to your right and continue with the selection procedure . . .

Your opening patter should be along the lines of the Queens being maneaters . . . Turn the deck face up and undercut the bottom card to the top. This leaves the previously unloaded Queen face down beneath the face up deck.

You now perform the slip-around reverse as you turn the deck face down again. This leaves the Queen face down at the bottom of the face down deck.

Note . . . Any other procedure can be adopted to set the Queen in the required position.

Have two cards selected and control them to the bottom, below the Queen.

Half pass the two selections and as you table the deck, palm the lower three cards into your right hand so that the Queen is face down against the palm.

Palm the three cards onto the face down Queen packet and pick it up.

Flip the packet face up and explain that you will use the Queens to locate the selections. Wave the face up packet over the deck and finish by showing that the two selections have interlaced between the face up Queens . . .

Buckle count the 7 card packet as 6 and you will display a fan of four face up Queens with a face down card interlaced between the 1st and 2nd Queens and the 3rd and 4th Queens. The lower face down card is in fact two face down cards squared as one. During the Buckle count or to be more precise . . . Buckle spread, the face down cards should be up-jogged.

Strip out these face down cards and flip them face up onto the Queen packet. If you now spread the top two cards only, the two selections will be revealed and they will be

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assumed to be the ones that were separated in the Queen packet.

Ed . . . The above handling is Alf's original and I'm sure that it looks like a miracle in his hands but I am but a mortal being and decided to work out a simpler handling for my own use. Firstly I didn't like the idea of the central position in the Queen packet being vacant. I also didn't like the idea that you can't deal the two selections off the Queens, due to the other indifferent card beneath them. Add to this barrage of dislikes the fact that the presence of the extra indifferent card left the Queens unusable and the following handling was devised . . .

Set up

Arrange the Queens from the top down . . . red, black, red, black. The underlined black Queen is face up in the face down packet.

These four cards can be at the face of the deck and removed as a unit. Table the deck face down for the moment and flip the Queen packet face up. Immediately perform an Elmsley count and four? Queens are displayed. Cut the face two cards to the bottom, flip the packet face down and table it.

Explain that you will only use three of the Queens for the following routine and so saying, remove the top face down card from the packet, place it atop the deck and perform any quick false shuffle that will make it appear that the card has been lost.

Spread the deck face down and have two cards removed and, if you wish, signed. Square up the deck and set the top card in the Marlo 'Tilt' position. Take back the first selection, flip it face up and explain that you'll bury it face up in the centre. Insert the card into the Tilt break, then repeat the action with the other selection.

Situation is . . . Top card is a face down Queen, followed by the two face up selections, followed by the rest of the face up deck.

Flex the deck, putting a downward crimp into the cards . . . The inner and outer narrow edges will be slightly higher than the centre of the cards, which will be slightly bowed.

This crimping of the cards allows you to perform a one hand top palm of the upper three cards as a single unit. This is not difficult, just try it!

Table the deck and immediately pick up the Queen packet, at the same time adding the palmed trio onto them.

Perform the Buckle spread and up-jog the two face down cards from between the three Queens.

Strip out the face down cards and flip them face up onto the face up Queens. You can now deal the two selections face up to the table and a Queen will show at the face of the packet.

This Queen is a different one than was on the face prior to the removal of the face down cards, it is even a different colour but these facts will not be noticed if you patter for a few seconds before dealing the selections off the packet.

The situation is . . . all four Queens are in your hand but the spectators assume that one is still in the deck.

Explain that the Queens somehow sucked the selections out of the deck and between them, they will now attempt to find their sister.

Wave them over the deck again and end by dealing the four Queens onto the table. You are now in a situation to perform further effects with the Queens and there are no extra indifferent cards to dispose of.

Eastbourne again, I thought as I drove into this small seaside town. You see, I had been working there only a matter of days before, the I.B.M. Convention from which I have just returned.

So what have I to say about Eastbourne? Well, the first thing that comes to mind is the winning act of the Shield Competition, Richard Kyall and Diana. Well performed, well presented, well rehearsed. I think it's the first time I have ever seen a five handed act in this competition. It can best be described as an Illusion Act, in that all of the effects were of the larger type.

It was a pity so many of them were of the standard variety. Not just the effects but the presentation of the first illusion looked almost like a carbon copy of a well known which is currently riding high. The act was head and shoulders above any other that evening. A lot of time trouble and money had been spent on it, but (?)

What else? Yes it was the debut of a new magic dealer, one Miss Debbie McGee. If the name sounds familiar, she is the young lady who assists Paul Daniels in his TV shows. On the dealers stand their roles were reversed. He appeared to be assisting her, off and on, throughout the day. Needless to say whenever Paul stood up to demonstrate their trick, a large crowd gathered immediately. Yes you read that correctly, their trick. Debbie appeared to be selling and demonstrating one effect only. A tea mug with the name of a card printed on the outside which actually changed. Paul had it nicely routined and no doubt they sold a lot of them. I wish I had been selling it.

As usual for me I didn't see anything that happened during the day, being strapped to my stand by my wife who spent the whole week gallivanting around Eastbourne spending it before I actuallyhad it. I hear that business for most of the dealers could have been better. I have no complaints, because, as dear old Percy Press used to say "Whatever you earn, it's better than sitting at home burning coal". He's right. I think. Or maybe I'm just a magic nut who never will be, doesn't want to be, and can't becured.

Apart from my own items, which, being Patrick Page originals, were received with complete indifference, I didn't see anything in the dealers hall which set the place alight. I hesitate to use the phrase 'same old items' , because, as any performer knows, it's those same old items which seem to register strongest with the audience., but once in a while a Ribbon Fountain or a Coin Thru Rubber Dam crops up which does create a certain amount of excitement.. In that respect this was one of the less exciting conventions. The competition for the Shield was of a good s standard, with no real stinkers as there often are. The Gala Show was good. I hear that the Mike Caveney lecture had an astounding variation on Corinda's Powers of Darkness. The best thing I heard was a short gag come effect for childrens shows from the Eric Sharpe book. I haven't seen the book yet, but if this one item is an example of the material, I will, when I can afford it. For the record, the name of of the book is 'Eric Sharp's Specialised Childrens Routines With Funny Patter And Situation Comedy Using Standard Props. You're right, I didn't believe it either. It's his second book and with titles like that you don't have to write many. But like I said it could be a worthwhile investment for anyone interested in that particular subject.

Vic Pinto had a display of magician's business cards which included a photograph of the performer and it looked real classy. Come to think of it, this was one of the best items in the Convention. I wonder just how many people realised that fact and took advantage of it. The overall cost includes taking the pictures, designing the layout and printing the cards. If you are interested give him a ring on 01-405-6048 and if you think that's a plug you are right. They're great. Ask Terri Rogers, Alan Alan, Joe Elman, Bobby Bernard, me or any of the other non magic acts who can see their possibilities for the working performer. (He'll send you samples).

Bob Little a dealer from the U.S of A. was there as usual, plus Magic Hands from Germany, Fantasio from Mexico, Timmerman from Holland, Dominic Dante from Italy, Banshee Magic from Eire, Mike Caveney from the U.S.A. There were upwards of forty dealers there and as you can see six of them were non British, which I think must be a record. Most of the old faces were there, and sadly, one of them, Alf Moore, has seen his last convention. He collapsed and died at the event.

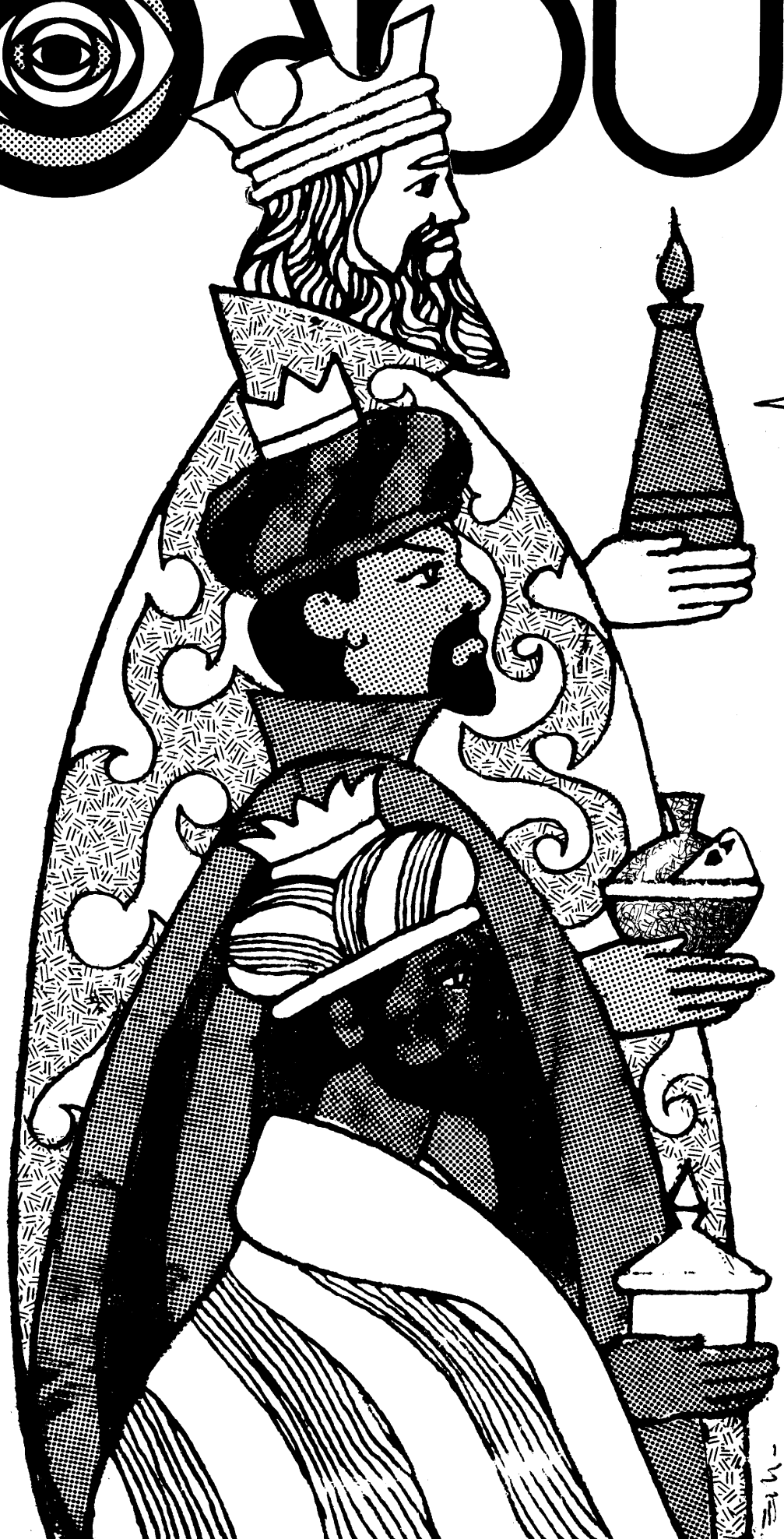
I heard dealers complaining that there so many events taking place that they didn't have time to demonstrate and sell their wares. Someone said that the Dealers Demonstration should be cut out altogether on Thursday morning and some bright spark in the council suggested replacing it with another lecture, which surely defeats the object of the exercise. One of the council took a straw poll to find out their reactions but I couldn't find out what the result was. It would be interesting to know. As for me I'd hang on to the Dealers Dem. But then who am I? The last time I tried poking my nose into magical politics I had it cut off. Now I don't care what the hell they do. I'll go along with the crowd. If you have something worthwhile to sell you'll sell it. If you haven't you walk home.

Goodbye

Patrick Page

VOLUME 8 NUMBER 9

Pabular



Once more my Typewriter obliterates yet another page of introduction. This month's issue is devoted entirely to the ingenious contributions of Phil Goldstein alias Max Maven.

I'm certain that not one of our readers will be muttering. . ." Who??"

I think that Max must be the most well known mentalist of our time. His contributions to the myriad magazines when added to the deluge of fine material in his manuscripts, would easily fill a telephone directory!

I have already had the pleasure of trying out the enclosed items on living flesh and can assure you that every one is a winner. My personal favourite must be 'TAG TEAM'. It is simple to perform, direct and easily followed by the viewer. Anyway, I'll leave you to sing their praises and I'll get on with telling you what's new. . . . . .

Quite recently I've had some correspondence from Ian Land and indeed he's forwarded a review of the Card Puzzle book by John Racherbaumer.

Those who are fleet of mind will remember that this item has been previously reviewed a few issues back by Peter Brunning but I thought you might like to hear a second opinion. The review will foll my giberish. Ian also forwarded a copy of his latest and first project titled. . . 'Five Knuckle Shuffles.' This is the first of a series of, wait for it. . . . FREE manuscripts. Yes, all you have to do is send a stamped S.A.E. to the following address and Ian will forward you the manuscripts.

The address to write to is. . . . Ian Land, Alcuin College, York University, Heslington, York, England.

In the first issue of F.K.S. Ian details two versions of, what he calls, 'Diminishing Twists'. The idea being that you start with the Ace through 4 of a suit and, with the cards face down, you twist the packet, count through it and the Ace has flipped face up. The Ace is removed and tabled, then you repeat the experience with the other three values, after each flip-over the card is removed and tabled.

More details of F.K.S. next month.

A few days ago I received my copy of the new book. . . .'The Best of Close-up' (by Britain's leading magicians.)

I am a little biased to give the book a review so here's a little background information. It costs £19.00 ($25.00) and contains 188 pages of type-set material from the following contributors. . . . . David Britland, Gordon Bruce, Roger Crosthwaite, Peter Duffie, Shiv Duggal, Andrew Galloway, Mike Gancia, Steven Hamilton, Peter Kane, Ian Land, Mark Leveridge, Simon Lovell, Eric Mason, Chris Powers, Fred Robinson, Al Smith, Stephen Tucker and Dick Turpin. The book details 22 routines by the aforementioned and is illustrated throughout by the master pen pusher Eric Mason. I almost forgot to mention that it was written by Walt Lees and one wonders why his name does not appear in the list of contributors. A little bird told me that modesty prevented him from including any of his own material?

The book is produced by the Magico Magazine of New York and is hard bound and topped with a gloss dust-jacket.

I was a little dismayed not to find material from either Roy Walton or Alex Elmsley and quite a few others. It would seem to me that many of the best have been omitted and perhaps a second volume is in the making?

The standard of the effects is extremely high and I can't recommend 'The Best of Close-up Magic' highly enough. This is definitely the best buy of 1984!

THE CARD PUZZLE & OTHER DIVERSIONS
by Jon Racherbaumer
Available from Magic Books by Post, price £4.20).

This short manuscript contains material by Racherbaumer, Marlo, Solomon, Castillon, & Aronson. Some of it appeared in the M-U-M last year, and some is previously unpublished. Pick of the crop is Dave Solomon's 'Casolomon Olram Aces' — a version of Gene Castillon's version of Jon Racherbaumer's version (. . .) of the classic Ace Assembly. Solomon's routine uses the same gaffs as Castillon's (which appeared in the Last Hierophant) and is very strong indeed. Many performers (both so-called 'purists' and those who are just plain lazy) will be put off by the preparation required — the manufacture of three gaffed cards — but those who bother to make or steal the gaffs needed will have one of the most magical Assemblies extant (along with Solomon's version of 'Succession Aces' from The Lost Pages of the Kabbala). There are no fiddly shenanigans in the formation of the initial layout of the Aces, and the vanishes are impressively clean and direct. If you wish to find a routine that best expresses the Assembly concept, you will be hard-pressed to find an ungaffed method that does it better.

What else? — Lots of good material by the Marvelous Mister Marlo, including versions of the 'Card Puzzle' and 'Interlaced Transposition,'

coin material by Castillon & Dan Garrett, and a Racherbaumer handling of Elmsley's 'Point of Departure' that uses Jokers with holes punched in their centres, allowing for a very visual vanish of the selected card. Altogether, this 25 page booklet contains 15 items and is excellent value for money. Racherbaumer is one of the few magic writers who knows how to put a sentence together, and one of the few who takes an interest in the minutiae of magic. His books and magazines are of consistently high standard, and the fact that he has access to some of Marlo's best material is a definite plus. The Card Puzzle is as stimulating as we have come to expect; it is highly recommended.

Ian Land.

TAG TEAM
Phil Goldstein

The performer displays five pairs of cards. Each depicts a different famous team. One set features the comedy team of Laurel and Hardy; another shows the romantic team of Romeo and Juliet; a third pair has the fairytale team of Hansel and Gretel; another, the dance team of Astaire and Rogers. The final pair features the detective team, Holmes and Watson.

The detectives are placed aside. The other eight cards are shuffled, and while the performer's back is turned, one is removed from the packet by the spectator, who places the chosen card out of view. The Holmes and Watson cards are then set to work . . . and they successfully track down the mate card to the one retained by the spectator.

There are no gimmicks involved; merely the ten cards described above. For impromptu circumstances, these could be written out on business cards. For more formal situations, drawings would be preferable.

Begin by displaying the cards in pairs, discussing the "team" nature of the two-card sets. Explain that, of these five famous teams, it is the detective team that will have the most bearing on the demonstration about to be shown. Place the Holmes and Watson cards aside.

Gather up the four remaining pairs, in any order (but, keeping the paired cards together). This eight-card set is now shuffled, using an in-the-hands Milk Build: hold the packet in the right hand, as if for an Overhand Shuffle. The left hand milks off the top and bottom cards. The hands come together again, and the left hand again milks off the top and bottom cards, depositing this two-card stock on top of the first stripped-off couple. Again, milk off the top and bottom cards, finally tossing the final two cards on top of all. The resulting situation is that the mate of any given card will now be exactly four cards away.

You may wish to give the packet a further shuffle, in which case you can Overhand Shuffle by running off three cards, singly, and tossing the balance on top; then, running off five cards, singly, and tossing the rest on top. This does not alter the positional relationships, and this shuffling sequence can be repeated as many times as desired.

Hand the packet to a spectator. Turn your back. Instruct the spectator to give the face down stock as many complete cuts as desired. Then, the spectator is to remove the top card, putting that card in his/her pocket for safekeeping. Depending on your presentational inclinations, the spectator may be directed to note the selection, or to keep it unseen.

The mate of the selection is now fourth from the top of the remaining seven-card stock, though the spectators are unaware of this fact. Direct the spectator to take the Holmes and Watson cards, placing those cards face up on the top and bottom of the face down packet. Explain that the great detective and his companion have thus surrounded their suspects . . . and now they must close in on the proper one.

The spectator is instructed to give the packet an Under/Down Shuffle (i.e., the top card is transferred to the bottom; the next is dealt to the table; next to the bottom, and so on, until the stock is exhausted).

At the conclusion of this "random sorting procedure", the spectator is asked to spread out the nine-card packet. It will be seen that the face up Holmes and Watson cards are sandwiching a single face down card — which will prove to be the proper suspect, as it is the mate to the previously selected card.

Obviously, there are many other famous teams that can be used for this routine, from sports, music, politics, cartoons, theatre, and so forth. Depending on the audiences you are working for, you may wish to gear the choice of teams toward appropriate patter vehicles.

QUEENS & WATER
Phil Goldstein

The following is a variant handling for Roy Walton's classic "Oil & Queens". The reader will note a relationship between this handling and my "Brackets", elsewhere in this issue. As in the Walton routine, nine cards are employed: three red spot cards, two black spot cards, and the four queens. Arrange these in order from the face: R,B,R,B,R,Q,Q,Q,Q.

1) State that you will perform with eight cards. Hold the packet face up, and Hamman Count to display eight cards, alternating in colour. The switch action of this count is done on the count of "5"; the last card taken is actually a squared pair. At the conclusion of this, the order of the cards will be, from the face: B,R,R,B,R,Q,Q,Q,Q.

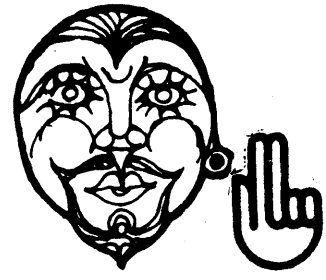
2) Flip the packet face down, and say that you will deal the cards into two piles, thus separating the colours. Deal two piles, starting at your left. The final card dealt will be a squared pair. (Note that you can flash the faces on the final four deals.)

3) Make sure at this point that the spectators have followed, and understand the (presumed) situation. Pick up the right-hand packet. Say, "Obviously, if I reverse the procedure, the colours will become mixed once more." Here, you seem to do this. Remove the top card of the tabled packet. Flash its face (red), and table it face down at centre. Double Lift the top card(s) of the packet in your hands, to flash a black face. Drop this double face down onto the packet for a moment, as you reach over to adjust the red card which was moved to the centre. Now, apparently re-take the black card from atop the packet in your hands. You actually take a single card this time — a red. This is deposited face down onto the central card.

4) Again, remove the top card of the tabled packet, flashing its red face, and deal it face down onto the central group. Perform a Double Lift, from the stock in your hands. Flash the face of this squared pair (black), and deposit the pair on top of the central group. You have, seemingly, made an open, deliberate alternation with four cards.

5) Drop the remainder from your hand onto the remainder from the tabled pile. Pick up the central pile. There should be no doubt in the spectators' minds that you hold an alternating mix of red and black. Make a mystical gesture. Flip the packet face up, and perform a Jordan Count, displaying four reds.

6) Say, "If the reds are together over here, then what must be there on the table?" The spectator will naturally tell you, the blacks. Invite the spectator to turn over the tabled pile, for the surprise appearance of the queens.



STAND UP AND BE COUNTING
Phil Goldstein

The following routine is somewhat unusual, in that it is a packet effect designed for a large audience. The development stems from a time last year, when Earl Nelson was performing in the Parlour at the Magic Castle. One of the routines he was using in that show was his variation on Jerry Sadowitz' version of the Vernon "Travellers" effect, "The More Things Change" (from "Alternative Card Magic", 1982).

The handling Earl devised was extremely good. However, the Parlour seats 56 people, and for that size audience I felt it to be somewhat awkward to use standard counting procedures, with the cards held horizontally. Thus, I set out to create an approach which looked more normal in that context. The handling I will describe here is one of several I worked out. In this write-up, I will apply the procedure to a simple transport transposition effect. If the reader cares to look up the Sadowitz reference given above, it will be quickly observed how my display procedure can be applied to that routine.

Eight cards are used: the four kings and the four aces. At the start of the routine, the aces are on top of the kings, with the red aces first and fourth, and the colours of the kings alternating. To make this write-up to follow, easier we will say that the specific order is, from the top: AD, AC, AS, AH, KS, KH, KC, KD.

The routine will be performed standing up. You should have a table, set to your right.

1) Start by holding the packet face down in the left hand. The right hand approaches the left, and the top card (AD) is thumbed off into the right hand, which raises that card to a vertical

position to display it to the audience. The hands come together, and the next card (AC) is thumbed off in front of the right hand's card, and again raised to display. Continue with this mode of display, cleanly showing all eight cards as you comment that you will work with the aces and kings. As the cards are taken into the right hand, they do not need to be precisely squared. The final two cards (KC and KD) are down-jogged about half an inch.

2) The display completed, the eight-card packet is re-taken into the left hand, face down. The hands come together, and square the cards, keeping the lowermost pair in-jogged. During this squaring action, the top single card is also down-jogged, to line up with the lowermost pair.

3) The right hand now apparently removes the top portion of the packet, as you state that you will place the four aces aside. What actually happens here is that the right hand grasps the three in-jogged cards, as shown in figure one. The in-jogged stock is pivoted to the angled position shown in figure two, then pulled away from the left-hand stock, and placed face down on the table.

Two factors aid in this gambit. First, the packet is tilted slightly forward, so that the stock being removed appears to be coming directly off the top of the packet. Too, as the right-hand stock is tabled, the left hand raises its five-card packet to display the KH at the face of that stock. This cements the idea that you are retaining the kings. (Note that the face card of the stock has changed, from the KD to the KH, but as it is still a red suit that shows, this change will not be discerned.)

4) At this point, there will be a three-card packet face down on the table, in order from the top: AD, KC, KD. The five-card stock in your left hand is, from the top: AC, AS, AH, KS, KH. Lower the left hand, returning the packet to a horizontal position. The right hand removes the lowermost card of the left-hand stock (KH), and uses that card to gesture toward the tabled group as you explain that you will cause the tabled aces to transpose, one at a time, with the kings in your hand. Replace the card from your right hand on top of the left-hand stock.

5) Make a mystical gesture. State that the first transposition has taken place. The packet is now counted in a display fashion, similar in appearance to the initial display of step one. We will refer to this procedure as a Vertical Ghost Count: the packet is held face down in the left hand, rather deep in the thumb crotch (refer to figure three), clipped at the join of the thumb and forefinger. The remaining fingers of the left hand are not actually holding the packet. Thus, there is a gap between those fingers and the bottom of the packet.

On the count of "one", the right hand descends to the packet, and removes the top single card (KH). This card is raised to a vertical position for display. Now, the right hand returns to the left-hand stock, seemingly in order to take the next card in front of the first. In fact, as the hands come together, the left thumb does a Push-Off of the top three cards of its stock. The right-hand card goes beneath the packet, into the gap above the left fingers. That card is retained by the left fingers, and the right hand comes away with the three-card block that was pushed over by the left thumb. The right hand raises its stock to a vertical position, displaying the AH at the face of that stock, on the count of "two".

On the count of "three", the right hand returns to the left-hand stock, and the top card of the left-hand pair (KS) is taken beneath the right. Again, the right hand raises its cards to a vertical position to display the face card of its stock.

On the count of "four", the right hand stays raised. The left hand moves up to show its card vertically (KH), snapping that card to indicate its singularity. Now, both hands move down to bring their cards to a face down horizontal position, and the left-hand card is placed on top of the right-hand packet. The entire stock is again taken in the left hand.

This count is rather difficult to properly describe in print. There is a rhythm involved. Done correctly, it will seem to be a very fair sequence of actions, as if you are doing no more than thumbing the cards over, one at a time, from the left hand to the right. During this display you will have shown three kings and one ace. (The KH will be shown twice, but the duplication will not be realized, if your actions are fluid.)

At the conclusion of this count, the order of the packet is, from the top: KH, AC, AS, AH, KS.

6) Make a mystical gesture, and announce that the second transposition has taken place. The packet is now counted in a manner which has the same appearance as previous displays: the first card (KH) is taken by the right hand, raised and shown. The next card (AC) is taken beneath the right-hand card, raised and shown. The left hand does a Push-Off of the top two cards of its stock, and that pair is taken beneath the right-hand stock, raised and shown (AH). As before, the final card (KS) is raised by the left hand, and displayed. As the hands move back to horizontal display, the left-hand card is replaced on top of the right-hand packet.

You will have thus displayed two kings and two aces. The order of the cards at the conclusion of this phase is, from the top: KS, KH, AC, AS, AH.

7) Make a mystical gesture, to effect the third transposition. The packet is counted as follows: perform a Double Lift, so that the right hand takes away the top two cards, squared as one. This squared pair is raised to a vertical position, displaying the KH. The next card (AC) is taken beneath that pair, raised and shown. The next card (AS) is taken beneath the right-hand stock, raised and shown. The left hand raises the final card (AH), and displays it. The card is replaced on top of the right-hand stock.

You have now shown one king and three aces. The order of the packet is now, from the top: AH, KS, KH, AC, AS.

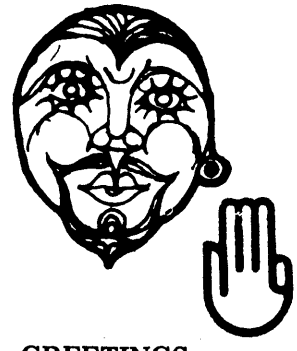
8) Make a mystical gesture, to complete the transposition. Now, perform the Vertical Ghost Count described in step five. The last card of this display (AH) goes to the bottom at the conclusion of the count. With this action, you will have displayed four aces. The ace of hearts will be seen twice, but again, a proper handling will allow this to pass, as the correct colour quantity (two red, two black) will be shown.

9) At this point, the transposition is finished. It is possible, however, to show that the four kings are now contained in the tabled packet. The packet you hold reads, from the top: KS, KH, AC, AS, AH. Take that stock into the left hand, obtaining a break beneath the top two cards. The right hand contacts the packet, and palms off the two kings above your break. Now, the right hand goes to the table, picking up the tabled cards and loading the two palmed cards on top. At the same time, the left hand tosses its stock onto the table, face up. An ace will show at the face of that stock, as expected. In fact, it does not matter if the packet spreads a bit, as only aces will show. (Take care not to allow the cards to spread too much, or the fact that there are only three aces will be evident.)

10) Your are now holding a five-card packet: the four kings, with the AD at centre. These can be displayed as four kings only, using the counting action described in step six to hide the ace.

11) If you feel it absolutely necessary, at this point you can cut the packet to bring the AD to the top, then palm that away and add it to the tabled group in order to end with two complete and separate sets of cards. A far simpler solution is to conclude by pushing the packets together. By this merging, the evidence is destroyed.

Describing this approach to false counting has not been easy. However, if the reader will experiment with cards in hand, the idea should eventually define itself comfortably. Do realize that the routine just described is nowhere near as long as it seems in print. The sequence covered in steps five through eight can be applied to many other routines, allowing for performance before far larger groups than would be viable with standard counting actions.



GREETINGS
Phil Goldstein

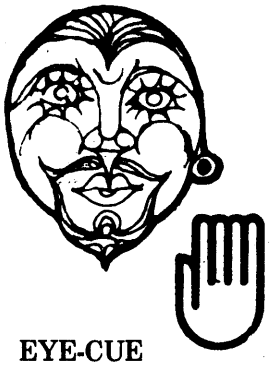
In Pabular V8 #3, Gay Ljungberg's "Christmas Cards" offers a routine in which an Elmsley Count is used to bring about an ungaffed close-up version of the old "Stung Again" plot. The idea has merit, and need not be restricted to the year-end holidays.

One very practical application would be for those performers working in restaurants, table-hopping. It is not infrequent in such a venue to come across a group celebrating a birthday. Therefore, why not perform the effect using cards bearing birthday cakes. When the final card is withdrawn from the napkin, it reads, "HAPPY BIRTHDAY" . . . and on the other side the message concludes, "TO YOU!"

This makes for an inexpensive give-away for the birthday subject. If the idea appeals, it might be worth having the cards printed up in quantity, with your name and address in small type on each card. In a normal evening at a restaurant, most performers would be able to give away several such cards to different parties. Surely one would be remembered, and subsequently contacted for private shows.

You can increase the number of uses for this idea by also having on hand cards for anniversaries, and a general "CONGRATULATIONS" message to cover any other sort of party.

For the presentation, refer to the article referenced above. I would add, however, that I think the initial false count used in that routine to show four backs is quite unnecessary. In this instance, it is actually to your advantages if the spectators assume you do not have four normal backs on the cards. Such an assumption only intensifies the surprise of the second message.



EYE-CUE
Phil Goldstein

Peter Warlock's "A Matter Of Design", from the Willane "Methods For Miracles" series, is a superb effect. In that routine, the performer predicts which of several designs is freely chosen by a participant.

The method makes use of a predictive drawing made with permanent ink, modified with extra lines drawn with "It's A Pip" fluid. The mentalist is thus able to erase various parts of the prediction, to alter that picture so as to duplicate any of the shown designs.

The effect has been re-invented many times. Recently, versions have made use of commercially available erasable marking pens (for example, Velleda) in place of the pip fluid.

There is one small problem with the Warlock routine: in order to have any of the designs covered by the one prediction, it is necessary to make all of the designs somewhat similar. Here, I will describe a new presentational dressing which offers a logical reason as to why the designs are similar, thus turning a flaw into a presentational advantage. Too, the version about to be detailed alters the effect from a demonstration of the performer's precognitive abilities into a test of the spectator's intuitional skills.

The mentalist asks whether his spectators are familiar with a common puzzle, wherein a group of deliberately similar designs are shown. Two of them are identical; the challenge is to locate the matching pair, in as little time as possible.

The audience will, for the most part, be familiar with this type of puzzle. The performer goes on to discuss the nature of the game; that it is a test of visual observation skills, and that different players will take very different legnths of time in spotting the matching designs. He does on to explain that he has come up with a new approach to this type of puzzle — which depends not on one's powers of visual observation, but rather on intuitive abilities.

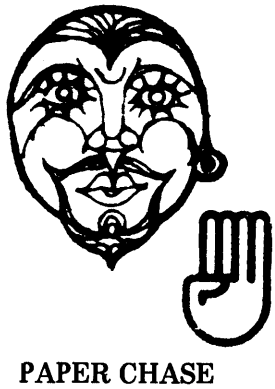
Ten squares of card stock are introduced. The performer explains that he has taken one of the puzzles under discussion, and cut it up into separate units. One square is placed aside, undisplayed. The performer states that this discarded piece bears one of the matching drawings. The other nine designs are shown, and a spectator invited to try his/her intuitive efforts toward guessing which of the remaining nine mates the one placed aside.Of course, the spectator is successful, bringing the routine to a happy conclusion.

You will need ten squares of card. The size is determined purely by your own desires. Obviously, the larger the audience you intend to be working for, the larger the squares should be. For informal close-up performing, they can be pocket-size.

The squares must be laminated with a material appropriate for use with erasable ink. (Stationery shops can supply adhesive-backed sheets of white laminate, perfect for this.)

The designs I use for this test are not the same as for the Warlock routine, although those will serve well. They are shown in the illustration. These designs are drawn onto the squares with a permanent ink pen. Now, on a tenth square, use the permanent market to draw the basic cross-and-circle design shown in figure B. Then, using an erasable marker, add the four lines indicated by the broken lines in figure C:

You will note that, with a maximum of two erasures, your tenth drawing can be made to match any of the nine options.



PAPER CHASE
Phil Goldstein

This routine is a version of the classic Living & Dead Test, incorporating both precognitive and telepathic demonstrations.

You will require a Himber-style wallet. Into one side of this, place an index card, upon which you have written, "The dead name will be third in the row." In the other side of the wallet, another card is placed, with the message, "The dead name will be fourth in the row." A pencil, plus five pre-folded billets, complete the list of materials. Your only further preparation is to

mark one of the folded billets. (A nail-nick is probably the simplest, most functional mode for this.)

At the start of the routine, the four un-marked billets are handed out to as many spectators. One is asked to write down the name of someone who has passed "into the spirit world"; the others write down living persons' names. Turn your back while the names are written onto the slips of paper. Once the writing

Bring the wallet into view, held in the right hand with the thumb on top, fingers below. The marked dummy billet is held beneath the wallet, with the right fingers.

Use the wallet as a tray, to collect the billets from the four spectators. Carry the collected papers to the table. The quartet of billets is seemingly dumped onto the table. In fact, press your right thumb onto the dead-name billet. As the right hand turns palm down, the three other billets are tossed to the table — along with the hidden dummy billet from beneath the wallet. (My thanks to T. A. Waters for suggesting this most appropriate method for switching out the target slip.)

A spectator is directed to mix the billets. While this is being done, the dead-name paper is secretly opened, under cover of the raised wallet, and the name read and remembered. Re-fold the billet. (Some performers may prefer to turn their backs while this mixing is being done, which of course affords yet more cover for this secret reading.)

Explain that, inside the wallet, you have a document; a prediction concerning the outcome of the spectator's mixing. The spectator is asked to arrange the slips, in any other, into a row on the table.

Note the location of the marked dummy billet. It will either be at one end of the row, or second from the end. Thus, depending on which end of the row you count from, the dummy billet, can be either third or fourth in line. Open the wallet to the appropriate side, and have the statement on the card within read aloud.

Say, "Let's see if I'm correct . . ." Pick up the first slip, and open it. Read the name out loud, and inquire as to whether it is the dead name or not. Continue with the remaining live-name billets. Your precognitive "hunch" is thus proven correct.

Pick up the final paper (the blank dummy, thought to be the dead name). Offer a further test. The still-folded slip is raised to your forehead. and in the course of that action, switched for the actual dead-name billet. Toss the dead-name paper to the table, and with proper histrionics, reveal the name.

BRACKETS
Phil Goldstein

This multi-phase packet routine takes as its starting point the Fulves "Black Out" plot, which is in turn a variant on the Marlo "Oil & Water" premise. I have published two related routines in the New Tops ("Broil", November 1983; "Broker", December 1983). This latest version employs gaffed cards, which allow for a rather strong climax. Of interest is the extent to which surfaces are able to be kept hidden during the first two phases of the routine.

Material such as this runs a certain risk: that of confusing the spectators. The reader is thus advised to present this routine clearly and deliberately, taking enough time to let the various pieces of information establish themselves prior to continuing. For related reasons, I suggest that you obtain the necessary cards before attempting to read the rest of this write-up.

You will require, from a blue-backed deck, three medium-value red spot cards, and three medium-value black spot cards. You will also need two red-backed blank-facers, one blue-backed blank-facer, and a red/blue double-backer.

At the start of the routine, the cards are in order from the top: black; black; black; double-backer (blue-side-up); red-backed blank-facer; red; red; red; blue-backed blank-facer; red-backed blank-facer.

1) Hold the ten-card packet face down. Obtain a left little finger break beneath the fifth card from the top. State that you will work with eight cards. Now, deal a pile of (apparently) four cards onto the table, face down. In fact, the fourth card dealt is actually a double (the two cards above the break, squared as one). In the same fashion, deal a second pile of (apparently) four to the right of the first pile, the final card being a squared pair. Eight blue backs will show during this dealing.

2) Pick up the first pile at left. Flip the cards face up. Perform a Jordan Count to display four blacks. (A note here: in this routine, the display actions will be Jordan Counts and Ascanio Spreads. To provide some consistancy of handling, I suggest that the Jordan Count be done from a Biddle Grip.) Flip the packet face down. Perform

an Ascanio Spread as you reiterate that the pile contains four black spot cards. Strip out the double card from the Ascanio Spread, replacing the stripped-out card(s) to the bottom of the packet. Table this pile, face down, well off to your right.

3) Pick up the other packet. Perform a face up Jordan Count to display four reds. Flip the cards face down. Ascanio Spread, stripping the double to the bottom. Retain this pile in your hands.

4) Explain that you will form a combined pile. Perform a Double Lift of the top two cards of the packet in your hand, flashing the face of the card(s) to display a red. Deal this squared pair to the table, in a central position. Remove the top card of the tabled packet, flashing its face (black) and placing it on top of the central card(s). Remove the top card of the packet in hand, flashing its face (red), and place it onto the central pile. Remove the top card of the tabled pile, flashing its face (black), and drop it on top of the central group.

5) Pick up the balance of the "black" packet on the table, and drop it on top of the remainder of the cards in your hand. This combined pile is placed off to the side.

6) Pick up the combined pile from the central position. Jordan Count the face down packet, as you say, "Black-red-black-red." Make a magic gesture . . . Flip the packet face up. Jordan Count, showing four reds.

7) Offer to repeat the effect. Flip the packet face down. Ascanio Spread as you remind the audience that you have the four reds in hand. Strip out the double from the spread, transferring it to the top. The packet is tabled.

8) Pick up the other packet. You will again form a combined pile. This time, it is important that the packet in your left hand be held in a rather deep grip, for reasons which will be explained momentarily. To form the combined pile, this time start with the top card of the tabled packet. Do not flash the face of this card. Next, remove the top card of the packet in your hand, flashing its face (black) and dealing it onto the first central card. The top card of the tabled group is removed, unshown, and dealt onto the central pile. Now, the top card of the packet in hand is dealt onto the central pile. However, as the right hand takes this card, the left wrist turns inward, to conceal the red back which is now atop the left-hand packet. Here is the reason for holding the packet deep in the left hand: you don't want to expose that the face card of this packet is blank.

9) Having dealt this fourth card onto the combined pile, the right hand picks up the remainder of the tabled "red" pile, and deposits it on top of the remaining stock in the left hand (the left wrist turning forward as this is done, to bring the cards back to horizontal position). This set of cards is placed off to the side.

10) Pick up the central pile. Jordan Count, face down, saying, "Black-red-black-red." (In the interests of saving time, you can dispense with this count, if you wish, and simply proceed to the next step.)

11) Flip the packet face up. Jordan Count, to show four blacks.

12) At the conclusion of this count, obtain a break beneath the top two cards. Perform a Half-Pass, to secretly reverse the two cards below the break. Table the packet; a black spot card shows on top.

13) Pick up the other pile. Say, "If the blacks are there, what must be here?" The spectators will say, "red". Make another mystical gesture. Flip the packet face up, and Jordan Count showing four blank faces — the red surfaces have disappeared.

14) At the conclusion of this count, hold the packet in your left hand. The right hand extracts the lowermost card of this packet, and gestures with it to display it cleanly (blue-backed blank-facer). At the same time, the left hand obtains a break beneath the top two cards of the packet. The right hand card is now inserted into this break, and a break is taken above this inserted card, held by the left little finger.

15) The right hand picks up the tabled "black" pile, grasping the packet with the right hand from above (Biddle Grip). Gesture with the right hand toward the left, saying, "If the red surfaces have vanished, where do you suppose they've gone?" As this gesture is made, the top two cards of the left hand stock (above the break) are stolen beneath the right hand group, via a "kissing" action. As a blank face still shows atop the left hand packet, nothing seems to have changed. The left hand turns palm down, and spreads its packet face down onto the table. Four blue backs will show, as expected.

16) Answer your own question, by flipping the packet in the hands face down. Jordan Count, displaying four red backs for the final kicker.

Well was George Orwell right? We have had 1984 and I don't feel any different. Apart from one or two isolated instances magic has not become automated. No one has invented a machine to do an invisible pass. I am convinced that audiences still prefer an assistant with big boobs to a magic table which moves around on command. I think that as a race magicians are pretty safe for a while yet. I see another magicienne is getting her slice of national publicity by trying to join the London Magic Circle. I wish luck but privately (?) hope she doesn't make it. If women are going to talk about equality I want a room at the Y.W.C.A.

Did you get your share during the December/ January rush? There seemed to bea lot of work around. One thing was notable, I had more work for close-up magic than ever before and the money was better than average.

I was talking to a nameless friend of mine recently. He does a stand up act, but has been trying for years to build up some kind of connection for close-up magic at which he is probably better. Like me, he seemed to do a lot better this Christmas/New Year season doing close-up and he made a discovery.

He was working in restaurants, office parties, dinner-dances whatever, and as there was a festive spirit around the audiences tended to be a little noisier and perhaps more outgoing than usual. It follows that they will be a little less attentive than usual as well, which in turn meant that he had to curtail some of his routines. Over a period of weeks he has had to revise his whole outlook on the presentation of close-up magic and in his own words he discovered after a couple of weeks that he was presenting

A SERIES OF CLIMAXES

Read it again. A Series of Climaxes. Out went the beautiful Cups and Balls Routine, followed by Out of This World, the Coin Assembly etc. He didn't leave out the Cups and Balls, but all the prelims disappeared and he got to the punch as fast as possible. He thinks that this whole approach has improved his magic.

Interesting.

Change of subject. A thought. I have just started re-reading the Hofmann Trilogy, Modern magic, More Magic and Later Magic. The more I read it (and I am still just on Modern Magic) the more I am convinced that when it comes to straightforward out and out conjuring the Hofmann books have it all. There are many other books which I like. I love encyclopedia type books, Ropes, Silks, Coins etc. because they usually give you a variety of methods and incorporate some of the latest routines by well known performers, which is all food for thought, and that is all that it should be, Food for Thought. There are so few of us (US meaning that I am one of THEM) who try to bring something of ourselves to an existing effect or routine.

We have just had a series on TV which featured magic exclusively. It was good. It was very good. Each week thy closed the show with one classic illusion, using actors and actresses as the presenters. They did a great job but it was as if they had read the instructions, did

their rehearsals, performed the effect, filmed or taped it, and showed it on TV. There no little extras, hidden or otherwise, to lift them above whatever level one judges these things by.

Let me try and explain the point I am trying to make. If Albert Goshman decided to include the Hippety Hop Rabbits in his act do you think he would do it exactly as we know it? Or would he try to improve or change the effect or presentation? If Dante the illusionist was still around, would he be doing Harbin's Zig Zag illusion just like everyone else? I doubt it. We can't all be Goshmans or Dantes or Cardinis, but we can at least try. Can't we?

Have you noticed the tendency on childrens' television shows recently for the presenters to scream and shout and encourage the studio audiences fo children to do exactly the same?

I don't like it. We all do routines where we encourage the children to yell out, but at least there is a sort of discipline to it. With the new breed of children's TV presenters it is almost a case of anything goes. Gunge is the magic word. The more mess they make and the more children involved in making the mess the better. Buckets of slosh, mud, spaghetti slime etc. are tossed aroud with abandon.

A clown friend of mine did a kid show over the festive period. He did his forty five minutes, came off, got changed and collected the bread, all of which took at least five minutes. On his way out he noticed another entertainer was on. The show was in a hotel ballroom. In the five minutes it had taken him to change the second entertainer was on and had succeeded in getting all three hundred of the kids out of their seats and gathered around him. It was chaos. The children on the fringe of the melee were mostly the smaller ones. Some of them were crying. Others were playing with toys. Some were standing around talking.

And what exactly was our entainer (?) doing? He was passing around paper plates, filling each one with a custard pie type mix from a barrel. He also had a young dolly bird assistant who was also surrounded, and she was painting the kids faces and passing around the paint for the kids to do likewise. Honest. This is a true story. Who was this entertainer? He was avery well known childrens' TV presenter.

And his fee? Six hundred pounds.

Goodbye,
Patrick Page

BETA

BETA WALLET BY ERIC MASON

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There have been many wallets on the market! Far too many in my opinion but there have been few that can be used to perform virtually every known kind of wallet trick. You need a Himber Wallet, you need a Signed Card in Wallet you need a ... well you know what we mean!

Eric's Wallet consists of a Wallet with a zippered inner compartment. Inside the zippered inner compartment is another wallet. When this is opened it is seen to have a zippered inner compartment and inside this can be found the signed card. Yes, a wallet inside another wallet. Additionally the effect can be performed without palming and without any sleight of hand either. You can load into an envelope inside either wallet. You can load a palmed card into either wallet. You can switch an item - a card or a note - with the wallet. In fact there is little that you can not perform with this wallet set. The wallet is made to hold either bridge or poker cards and it is of a size such that it can be kept in a hip pocket. It is neither too large nor too small. It is made from the finest leather and is so intricate that you will wonder why it is not priced at £150.00 when you receive it. The instructions are so comprehensive that they took me 5 hours to type. The illustratons are copious and elaborately and concisely explain every move. A number of ideas and routines are supplied with each set. The number of wallets are limited in supply and as they take months to manufacture do order now whilst we have adequate stocks.

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skeleton key

by ED HILLS

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VOLUME 8 NUMBER 10

pab

EDITORIAL May 1985

Hi there again and welcome to yet another star studied issue of Pabular. So . . . . Why has it been so long since the last issue, I hear you ask.

Well, lot's of things have been happening recently. I've been uprooted yet again and am now living in Great Malvern in Worcestershire. Your letters can still reach me at the usual address on the back cover.

Nick Bolton, has also had his fair share of turmoil over the past few weeks and once again, we can only apologise, bear with us for a short time, until we get things running smoothly again.

The last issue saw the Phil Goldstein solo feast delivered as promised and this issue contains delicacies from such names as . . . Ian Land, John Carney, Jerry Sadowitz, Gay Ljungberg, Paul Hallas and of course your host on the ivory, typewriter, keys . . . . Stephen Tucker.

And as if the above weren't enough, I've just received a last minute offering from Barry Richardson of the USA. If nothing else, this issue could be deemed an International one.

So, what's been happening to good old Stevie? I hear you ask?

Well . . . I trecked half way across the world, 250 miles to be exact, up to the Harrogate Easter Parade hosted by the Northern Magic Circle. I decided to enter for the Close-up competition, only later realising that friend Janet Claire had also entered. To cut an extremely long story short . . . Janet snatched first prize with her fabulous Jet-Vanish act a la David Copperfield and I managed to hobble over the line just in time to receive the second prize of the John Pye trophy, a very unusual piece of modern-art sculpture in wood.

I was extremely pleased to do as well as I had done, having seen many top flight close-up workers toppled by the undeniable skills and professionalism of Janet Claire. At the convention Janet also opened the Gala show with her stage act and virtually received a standing ovation for her splendid performance.

It was a fantastic four days made even better by the unbelievably good food served by the Hotel restaurant. I can heartily recommend the event to anyone.

I also managed to get up to the B.M.S. dinner/dance do in Birmingham a few months ago. Again the food was fantastic and the entertainment even more so. The two outstanding items of the evening, to my eyes, were the performances of both Philip Theodore and Wayne Dobson in the Cabaret spots. Nothing need be said of Wayne's performance, it's already been said in countless reviews by now . . . He was superb.

Philip Theodore on the other hand is a far less known name amongst the usual performers. His act, which reminded me much of Vito Lupo, was spellbinding and the Dove production at the finale had everyone blinking their eyes in disbelief. I predict in these hallowed pages that Philip Theodore will go far.

A few weeks back I received a letter from Aldo Colombini, Fabian, asking if I would be interested in a lecture tour of Italy. I replied telling him that I was frothing at the mouth at the though of such an expedition and quoted my usual, reasonable, fees. It's just a matter now of sitting it out and waiting for the thumbs up or down sign from over the water. I'll let you you know the result in a future issue.

Nothing much else happening to me at the moment. Malvern is a little cut off from the hot and running magic supply that I was used to in London.

Before I go let me tell you that I have an article and effect in the Ben Harris, soon to be released, magazine 'NEW DIRECTIONS' Keep your eyes peeled for it in the coming months. That's all for now folks. See you in the next issue.

EL DUCO'S SIMPLE IDEAS IN MAGIC No. 1

This is an excellent 38 page booklet. Staple bound between a high gloss card cover. Illustrated throughout by the author and containing 11 fabulous effects with many unusual items. You even receive the special cards required for the effect 'SWEDISH SANDWICH'. This small publication is highly recommended £5.00.

BEN HARRIS — ITEMS . . . .

'BEYOND THE BLACK HOLE'

This is a pleasant change from the usual barage of card and coin effects. Armed with four clear plastic bags, each containing a strange black circle, you proceed to entertain your victims. Cutting a long description short, one of the circles completely vanishes from its bag only to appear at a place of your choosing. On the back of a selected card maybe?

The instructions for this effect are second to none and the small manuscript is photographically illustrated throughout.

'PRIME HOLE CARD'

Again this is produced in the usual Ben Harris style . . . . 11 pages, 23 photographs make this torn and restored card routine very easy to perform.

This is a two part routine, which is computer justified and every detail you need is found within.

To be quiet honest, not having seen the routine performed, I can't see how the thing would fool anyone. I don't like the actual series of events but no doubt it will be another story when I see it demonstrated.

'NEEDLED'

This is a novel idea using the coin-fold. To be quite honest, I think this would have been better released in one of Ben's books as it doesn't really rate marketing. It's the kind of thing that you might brand 'OBVIOUS' but then again , you never thought of it, nor did I.

You receive everything that you need in order to perform 'NEEDLED' right away.

'PEN-NOTE-TRATION'

This is another cute idea, using a small plastic wallet and a currency note. The effect being that the note is penetrated by a pen, which is inserted through a hole in the wallet. The pen is then slid across the wallet and into another hole a few inches away. The pen is withdrawn and the wallet opened. Needless to say . . . . the note is completely unharmed!

Once again, everything is supplied.

Should you be interested in any of the 'Harris' effects, write for full lists and details to . . . .

G.P.O. BOX 860 - BRISBANE, 4001 - QUEENSLAND, - AUSTRALIA.

The El Duco publication can be obtained from EL DUCO'S MAGIC — BOX 31052 — 200 49 MALMO — SWEDEN.

(An extract from the El Duco publication can be found within).

POOR MANS CARD MANIPULATION
John Carney USA

The above name will already be extremely well known to most close-up workers in this country. Let me just give you a brief intro taken from the Genii magazine and written by Faucett W. Ross . . . . .

That time flies is an ancient saying but it applies most forcibly to those like myself of declining years.

Although my first meeting with John Carney must date back a dozen years, it now seems much less than that.

Well do I recall one lovely spring afternoon when there came a timid knock on my front door, and upon it being opened. I beheld a most personable youth who introduced himself as John Carney of Des Moines, Iowa. He further stated an intense interest in close-up magic and hoped eventually to join the ranks of the professionals.

So our first session started without further ceremony. He surprised me with his handling of cards and coins. However, I was able to make numerous suggestions from which he took notes.

This was our first session, but it was followed by many others over a period of several

years. There was a remarkable thing involved in all this. Our sessions rarely lasted over three hours, and to make them possible, John had to drive over one hundred and fifty miles to my abode, which meant three hundred miles of driving to spend a mere three hours.

Since those days, John has made incredible progress in our noble art. Among other engagements, he presented close-up magic in the lounge of a leading hotel in Houston, Texas, for several years. Later, he was a featured performer at the ill-fated Magic Island Club in Newport Beach, California. He now performs frequently, with great success at the Magic Castle.

I most not omit that at the present time he is busy framing a new stand-up act which will involve a number of novel notions.

Genii readers have enthused over several recent contributions from the talented Mr. Carney and they have elicited praise from such notables as Dai Vernon and Charlie Miller.

John is still a young man (24) with many magic years ahead, and I have every confidence that he will take full advantage of them.

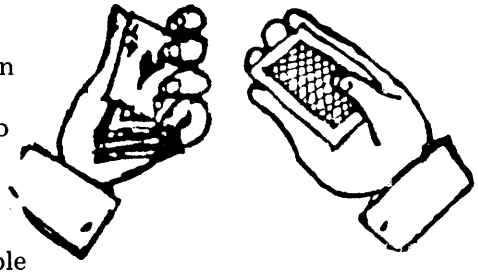
Whether you are an amateur or professional you will gain knowledge and inspiration from Mr. Carney's work. This young man has the happy ability and genius to impart it.

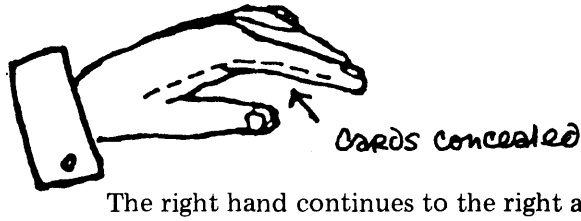
Three cards disappear very cleanly, then reappear in a fan.

Hold the deck from above with the right hand. The deck is face up and held with the fingers at one short end and the thumb at the middle of the other. You are about to execute a side steal (from the bottom) under the cover of passing the deck into the left hand.

As the deck is placed into the left hand, the left fingers naturally contact the bottom card of the pack and push it into the right palm. The left hand continues to the left, while the right hand (with its concealed card) drops naturally to your side. It is important to realize that this action is performed on the offbeat, before the audience has realised the trick has actually begun.

Call attention to the face card and prop it up with the left thumb in preparation for Arthur Findley's 'Tent Vanish'. In a nutshell, the palmed card is placed on top of the face card of the pack, and both cards are allowed to fall flush. Do not move the left thumb. The right hand imitates the action of carrying away the face card. Since an indifferent card shows on the pack, the audience will assume you have 'palmed' the face card (Figure 1)





The right hand continues to the right and assumes the position shown in figure 2. Make a rubbing motion with the fingers and thumb then show the card has disappeared.

Pick up the deck from above in the right hand making some plausible excuse for the transfer then transfer back into the left hand, stealing a card from the bottom as before.

Repeat the procedure for the second card, making it disappear. The vanish of the third card will not require a side steal simply obtain a break (without creating suspicion) below the three face cards of the pack.

Prop up the three cards as one as you approach the deck with the right hand. Palm all three cards and turn to the right, assuming the position shown in figure 2. Rub the fingers and thumb together as if making the card disappear. Due to the position of the hand, the cards remain hidden this is a classic position for producing a fan of cards. You have conditioned the audience to believe your hand will be empty. They see the hand apparently empty, and discontinue their attention on that hand to all appearances, you have vanished another card.

Riffle the deck sharply with the left thumb, three times, then produce the right hand's three cards in a fan. It will always be met with a startled reaction when neatly performed.

"It's another coachload of tourists back from the Tower."

QUATERNITY

The following routine was not inspired by any effect in particular, but was deivsed whilst experimenting with the Faro Shuffle. It is a quick 'magician's failure' type trick, vaguely reminiscent of 'The Perfect Stop Trick.' It fits into that category of card effects that Harry Lorayne invariably calls 'foolers.'

Procedure

1) Run through the necktied pack & quickly cull the four Fours to the top of the pack. The fourth Four should be face up. This set-up is easy to achieve during a performance. For the sake of this description, we will assume that the Fours are in C-H-S-D order from top to bottom, the 4D face up.

2) Turn the pack face down & give it a few shuffles & cuts, retaining the top stock. Patter, 'I want you to select a card.' You will force the 4D using a version of the Henry Christ Force (cf. Kabbala Three (1976), pp. 32-35), as follows: Holding the pack in face down Mechanic's Grip, riffle down the left long edge of the pack with the left thumb, asking the spectator to say 'stop' at any point. (Obviously, you start the riffle below the face up 4D). When you are stopped, turn all the cards above the point of stoppage face up, placing them onto the face down lower portion. However, you must catch a left little finger break between the two halves. Now, spread through all the face up cards, pointing out that the spectator could have stopped you at any one of these card. Keep spreading until you reach the first face down card. This will be the 4D. Do not spread the 4D, as there are three face up Fours beneath it. Split the spread so that all the face up cards are in the right hand, & the squared lower portion is in the left hand.

3) Now, you want to show the spectator the face of his 'freely selected' card; however, if you simply push it across & ask him to take it, the face up Fours will be exposed. So, tilt the left hand backwards, so that the face of the left hand packet points towards the spectator, simultaneously pushing the 4D to the right with the left thumb. Ask the spectator to remember his card. Now, reverse the actions you have just performed, i.e., pull the 4D back flush with the left hand packet as you tilt the hand back downwards. This way, the spectator sees his card yet no reversed cards show.

4) Place the face up right hand portion, loosely squared, onto the cards in the left hand. Immediately pick up all the cards above your break from above with the right hand, & revolve this entire packet face down onto the lower packet, as if you were closing a book backwards. The 4D is apparently lost in the centre of the pack; in fact, you have brought the set-up back to the top in exactly the same order as it was at the start.

5) Give the pack a quick false cut. Now, shuffle the cards by performing two Out Faro Shuffles. Note that these shuffles need not be perfect, & you do not have to worry about cutting at 26. For the first shuffle, the top four cards of each portion have to mesh perfectly; for the second shuffle, only the top eight cards of each portion must mesh, Do not cascade the cards flush after each shuffle, as this might expose the face up card: simply push the two portions flush.

6) Patter, 'I'm going to cut to your card.' Produce the top card of the pack (4C) in any spectacular way that does not disturb the remainder of the set-up. 'Is this your card?' The spectator will tell you that it isn't. Look momentarily crestfallen. 'Ah, but did you choose a Four?' The spectator will say that he did. Now, count four cards off of the top of the deck one at a time, reversing their order. Turn the fourth card counted face up to show the 4H. Ask, 'Did you choose this Four?' The spectator will say no. Place the face up 4H aside, along with the 4C.

7) Repeat the count, counting off four cards, turning the fourth face up. This time, the 4S shows. The spectator denies that it is his card. Patter, 'Well, at least we now know that you chose the 4D.' Place the 4S aside with the first two Fours.

8) Patter, 'Watch carefully.' Count (slowly) the top three cards onto the table, one at a time. The 4D appears face up in fourth position to end the effect. Place the 4D with the other three fours. You can now perform any trick using a four of a kind.

Ian Land
June 23rd 1984

Ed . . . .There now follows another article/effects by Ian. Titled 'Five knuckle shuffles'. I'll let Ian explain exactly what F.K.S. is in his own words.

FIVE KNUCKLE SHUFFLES
the final fix . . .

Number One — Release Date: 23/July/84

'Five knuckle shuffle' is a quaint Yorkshire expression for a certain unspeakable activity;

SPONDULICS PLUS MENTALISM
Stephen Tucker

The following coin effect makes use of a locking Ten pence/Two pence coin. Obviously any similar coin ie. of different currency will suffice.

The initial credit for the actual effect should go to India's Subir Kumar Dhar (Probably spelt wrong!).

He published the original premise in a bygone issue of the Magigram.

End of credits, on with the show . . . .

Separate the two parts of your gimmick, we'll assume you're using the 10p/2p coin, and place them onto your right palm so that, if you wished to, you could assemble the coin again giving the impression that you only have the 10p coin.

On the other hand, if you wished to, you could show that you have two coins, a 10p and a 2p.

Either of these required displays will be shown upon opening the clenched right hand after the required banter.

Practise either opening the fist to show just the 10p or to show both coins present.

Now for the presentation and method combined . . . . .

Your right fist is clenched and you explain to the victim that you are about to demonstrate an experiment in the power of imagination. Continue that you would like the spectator to IMAGINE that your clenched fist is in fact open and he can see three coins resting on your outstretched hand. These coins are a 50p. 10p and 2p. Point out that the hand is NOT open and neither does it contain the three coins just mentioned but . . . . you would like him to IMAGINE that it is so!

Explain that, in his imagination, he is to reach across and remove ANY of the three coins. Caution him that, for the sake of this experiment, the values of the coins should be ignored. He may IMAGINE that he has removed any one of the three coins named.

The outcome of this experiment depends on which coin he now states that he has removed. Ask him which coin he has removed then proceed down one of the following, easily memorable, avenues . . . . A) He states that he has the 10p . . . . . Assemble the two parts of the locking coin and point out that you have already told him that the fist does NOT contain three coins . . . . open the fist to show that it only contains the coin that he named'

B) He states that he has removed the 50p . . . . do NOT assemble the two parts of the coin, simply open your hand and display that you are left with the 10p and 2p coins. Patter goes . . . . "If you have removed the 50p. which coins should remain?" He answers and you open your hand to reveal that they do indeed remain! If you would like to end this eventuality on a cheeky note, you can allow him to keep the 50p as a souvenir of the experience.

C) He states that he has the 2p coin . . . . Ask him to now remove one of the two coins remaining and depending on his 2nd choice proceed as follows . . . . . 1) His 2nd choice is the 10p coin. Open your hand to reveal that you have PREDICTED the two coins, the 10p and the 2p. 2) His 2nd choice is the 50p coin . . . nest the two parts of the locking coin and ask which of the three coins should remain. He will answer that the 10p should still be within the hand. Open the hand to reveal the 10p. Again, you may allow him to keep the imaginary 50p and 2p coins.

Although the avenues that you must take may at first appear complicated to remember. You will find that upon your first attempt common sense will LEAD you down the correct one everytime.

I have published another variation on this effect in the defunct Spell-Binder magazine. That method made use of a hollowed out dice and a number of small coins to fit inside. The presentation this time being that the spectator had to imagine that my fist contained a Poker chip, some coins and a dice.

I could either show the dice and the coins or nest the coins within the dice and just show the dice. Hope you can make sense of this brief description.

If you take the trouble to set your mind to the problem I'm certain that you too will be able to work out other variations using other items.

The use of the 10p/2p locking coin is almost ideal as in some of the above eventualities you are virtually clean and even when you are showing the 10p and 2p together . . . . They're just coins so why should anyone suspect anything?

Just for the record, as I'm sure you'll never track down the original Magigram version, Subir used normal coins, thrusting the effect

into the impromptu as follows . . . . He used a 10p and a 1p coin and simply opened his hand to reveal the 10p only, 1p simply lying beneath it. OR . . . . showed both coins in the regular way.

Whichever method you care to use . . . . USE ONE!

LESS IS MORE
Barrie Richardson USA

Each Spring I attempt to invent a card trick which will puzzle my two good friends Eric Mason and Fred Robinson. Generally the stunt makes use of an old idea but used in an unexpected way. The following trick did perplex my friends but not for long. After all, they are Master magicians!

For the reader who is interested in general principles in magic there is a good lesson . . . . Fewer moves or fewer steps are generally superior to more. Hence the title.

Effect and method . . .

From a shuffled deck obtain a break below the 21st card and riffle force the spectator to stop you at the break. Lift off the seemingly-random amount of cards and discard the rest of the deck. Hand them to the spectator for further shuffling, then ask him to fan the faces of the cards to himself and to think of a card. He then squares up the cards and hands them to you. You now deal the cards into three rows from left to right as if you were dealing out three hands of cards in a card game.

At the finish of this deal you should have three piles of cards before you, each containing 7 cards.

The principle upon which this effect hinges is . . . . . that you are hoping that the spectator, during the 'thinking of a card phase' will have thought of one of the centre 7 cards. This is a fair assumption to make, as he will keep clear of the ends in the hope that you will be unable to discern which card he is looking at and its position in the spread. Once you have dealt out the 21 cards into the three rows. The original 7 centre cards will be dispersed thus . . . In the row that is to your left there will be two of these cards at positions 4 and 5 from the top.

In the centre row there will be three of the cards and they will be at positions 3, 4 and 5 from the top. Finally in the row to your right there will be two cards and they will be at positions 3 and 4 from the top.

Armed with this information you are ready to blow their brains out . . . .

Pick up the row at your left and fan the faces to the spectator asking him if his thought of card is there. If YES—you know that it must be either 4th or 5th down in the packet. Cut the packet bringing the two possible cards to the top, then false shuffle. Add this packet to the top of the centre packet, then to the top of the right packet. False shuffle again and the two possible cards are still on top of the assembled 21 card packet. You now ask the spectator to hold his hand out, palm up and you deal the top face down card onto it. Explain what has taken place and as you do so, allow the top card of the packet to be thumbed off and into your lap. All attention will be on the spectator with the single card at this point so don't worry about the lap.

One of two things will happen . . . 1) The card on his hand will be the one he thought of, which is a miracle.

2) it won't be the thought of card but the though of card is no longer in the packet. If this is the case you act amazed and ask which card was thought of, then slowly deal the rest of the cards from the face down packet so that they fall face up onto his hand one at a time. His card has vanished and that too is a miracle!

If, out of the two possibilities, the first outcome becomes reality you must retrieve the lapped card and offer to repeat the effect. This too is easy as everyone assumes that the effect is now over and will relax their attention.

On this second performance you are hoping that the second outcome will happen as this gives you a different effect and makes for a nice short routine with a very strong and unexpected climax.

NOTE . . . . If the thought of card is in the centre packet, you immediately know that it must be either 3rd, 4th or 5th from the top. During the false shuffles etc. get the three cards to the top, deal the top card onto the spectators hand and thumb off the next TWO cards to your lap and proceed as previously described.

The procedure is the same should the thought of card be within the right hand pile. You know that it must be either 3rd or 4th and your proceed as already detailed.

The effect starts out as the standard 21 card trick and finishes completely different!

MURDER GAME

Gay Ljungberg, Sweden

Mental magic is too often not thrilling enough, but what could be more thrilling than a murder? Here is the story:

You start talking about the latest book you read; a fantastic thriller about a murder on an English country estate. The poor butler had been killed, all the quests had both reason and opportunity to kill him. The local police had no idea who did it, and what was the weapon. That was the reason why they turned to a local psychic, who promised to solve the puzzle for them.

You then hand the book to a spectator to keep, as you are going to show how the psychic did. You invite a lady from the audience to play the part of the psychic. You open your bag and bring out six deadly weapons E.G. a knife, a rope, a metal bar, poison, a pistol and a hammer, telling how to use them when you want to kill someone. You have to really work hard on the story-telling, as this is 99% of this effect. Your assistant chooses one of the weapons (method see below) and you continue. You show six or more visiting cards, reading the names out loud and telling a little story about everyone; who they are, what were their reasons to kill the butler etc. Remember you are telling a murder story, not just performing a magic trick! Your assistant now selects a visiting card and you and the audience know 1) Who is the murderer and 2) What was the murder weapon!

You ask the spectator who holds the book, to open it at the last page and read the last sentences of the book. I don't have to tell you that what he reads matches the selections made by your assistant!

Props . . . .

You need a detective story, not wellknown, and with a rather general title. You then write the clue to the murder on the last page of the book, after the last sentence that was printed. E.G.: ". . . . and after a long investigation the local police finally concluded that Lord I .M. Broke strangled the poor butler with a rope." Write it clearly so it can be read! You also need the six weapons. I try to put some comedy in here; I have a large fork which I hold over my head saying " . . . or a knife!" and then I look at the fork: "Sorry, a FORK!". I also have a Bang Gun which I refer to as a pistol with a silencer, I then pull the trigger and let the banner fall out. Try to use your imagination to find some unusual weapons to get a giggle or laugh here. You also need six or more visiting cards. I have typed mine on card and cut them out to visiting card size. You could also use Letraset. Try to put some comedy in here by using funny (silly) names E.G. Bishop C. Above, Lord I. M. Broke, Lady B. Good etc. You can make all the visiting cards the same size, if you are a good double lifter. I am not, so I have made the visiting card of the murderer 1mm longer than the rest.

Method

You start by handing the book to a spectator. You then proceed with the weapons. You have one force weapon; E.G. the rope. You place the weapons in two piles and ask your volunteer assistant to choose one of the piles. If she chooses the one with the rope, you dispose of the other one. If she chooses the other one you just put it away, leaving you with three weapons, including the rope. You then ask your assistant to select one of the weapons. If she selects the rope you stop there. If she selects something else, you ask her to appoint someone in the audience to assistant psychic. The spectator now can select one of the two items. If he selects the rope you stop. If he selects the other weapon, you put it away and let your assistant hold the remaining weapon over her head to show everyone that she had selected the rope! This is commonly known as magicians choice. Their are many variations, please use your favourite fashion!

Now to the murderer: You show your assistant all the visiting cards, telling a little story about everyone. Put them down on the table, face down, mix them, but keep track of the force card, E.G. Bishop C. Above. Ask your assistant to put her finger on the back on any of the cards and leave it there. Collect all the cards, face down and make sure that you get the force card on top. You finally pick up her selection (which usually is another card) and put it on top of the force card as you patter along. You then perform a double lift (which is easy if you have a 1mm longer force card!) turn the rest of the packet face up and place the two lifted cards face up on top of the pack. You then ask your assistant to read the name of her selected card (Bishop C. Above) and show her that all the other cards were different. At this point you are clean, so you can leave the cards in her hands as you go along.

You state that your psychic assistant has randomly selected one weapon (The Rope) and

→

one murderer (Bishop C. Above). You then ask the spectator to open the book on the last page of the last chapter (that is the place I always start to read thrillers!). When he has found the page you state very clearly; "Would you now please be so kind and read out loud THE LAST SENTENCE, THAT WAS WRITTEN IN THIS BOOK!" And I can promise you that he will!

however, it seemed in some way apt for this, a series of single-effect manuscript sheets (to be released at erratic intervals) on the subject of card magic. All the effects will be the work of Ian Land. There is no copyright on this publication, & it may be reproduced by anyone in any form whatsoever; indeed, I hope you will distribute copies of this sheet to anybody you think might be interested. The technical — as opposed to the performative — side of card magic has become a Spectacle (in the Situationist sense): magic has become a commodity consumed by passive individuals who do not realise how, & to what extent, they are being exploited. Books are sold at ludicrously inflated prices; in the main, they contain ludicrously poor material. It's time that magicians stopped consuming & became creators. Some books are 'important', in their own way, & these are the books that should be read. However, the vast majority (FKS perhaps included — I leave that up to you)are immediately forgettable. We could all do without them. Important books break new ground; the rest are written either by amateurs over-sure of their own worth, or are simply produced for profit. By producing FKS in a crude way, I am able to make it almost a free sheet. This is the way magic should be: not a business, but an enthusiasts' circle.

FKS number one is dedicated to a plot that could be dubbed 'diminishing twists': The magician removes the A-4C from a pack. One at a time the cards turn face up (FU), in sequential order. As each card reverses, it is removed from the packet, which thus gets progressively smaller. Additionally, there is a surprise ending. When I came across the idea, I thought it was original with me, but Bob Walker informed me that it has been around for a while. He has some versions from a 1976 ms. called Turnstiles. I will give 2 methods more & 2 more in FKS 2. The descriptions will be very brief.

1) ONE BY ONE *6th August 1983*

(1) Quickly run through the pack & cut the AC to the top. Have a card peeked & hold a break beneath it. Perform the following Marlo running cut sequence: Cut off about half the cards above the break & dump them on the pad, cut off all the cards above the break & deposit them on the tabled portion, cut off half the cards remaining in the LH & drop this portion onto the tabled cards, & place the remaining cards on top of all. This positions the selection above the AC./(2) Run through the necktied pack, throwing out the A--4C into a FD heap on the pad & culling the selection to the top of the pack. Turn the pack FD & hold it in LH Mechanic's Grip (MG). Pick up the Clubs with the RH & flip them FU onto the pack./(3) Using the pack as a 'table,' arrange the Clubs into 2-4-3-A order from face to back. As you are doing this, gain a left little finger break beneath the selection. Square the Clubs with the top of the pack & lift them off from above in RH KB Grip, stealing the 'broken' card beneath them. Table the pack:/(4) Peel the Clubs 1 at a time into the LH, reversing their order. The last card is a 'double.' Turn the packet FD & cut the top card to the bottom as you say, 'The order doesn't matter such.' Quadruple Turnover as you patter, 'I could turn a card FU this way — but that wouldn't be very magical.' Thumb off the FU card (AC) into the RH & snap its upper left corner with the left thumb as you speak. Flip the AC FD onto the packet./ (5) Elmsley Count (EC) to show 4 FD cards. Perform the Through-the-Fist Move to turn the packet over (hereafter this will be referred to as the TTFM). EC, retaining the last card of the count in your RH (all counts use MG handling). The AC appears FU. Thumb off the AC onto the pad, & replace the RH card on top of the packet. Patter, 'Three cards left.' As you say this, perform the following Victor-type count (using MG technique): pull off the top card into the LH. As you come back to take the second card, the LH card goes under those held in the RH. Immediately block push-off the top 3 cards with the right thumb & take them into the LH, retaining the first card counted in the RH. This is the action of the Jordan/Flexible Count. On the count of 'three' take the RH card on top of all. In future I will call this the Victor Count or VC for short. (cf. Victor's 'E-Y-E.') The cards remain in exactly the same order as they were before the count./(6). Perform the Through-the-Fist Flourish, not turning the packet over (hereafter referred to as the TTFF). Now do a push-off count to show the 2C FU, viz: pull the top card into the LH, double push-off with the right thumb & take this double on top of the LH card, & place the FU 2C on top of all. Thumb off the 2C onto the AC, forming a tabled 2-card spread./ (7) Patter, 'Just the three & 4C left.' As you say this, single buckle/pull-down, & transfer the top 'double' to the bottom, showing two backs. TTFM, & transfer the top single card to the bottom, showing the 3C FU. Single buckle. Lift off the top two cards as one from above with the RH, & place it/them onto the right end of the A-2 spread, leaving you with a single card in the LH (apparent 4C). Take care that the double does not split./(8) Patter, 'The 4C doesn't turn FU — it does a trick of its own. — What was your card?' Rapidly TTFF the card a number of times in quick succession, finally performing the TTFM to make the card emerge FU from your fist, showing as the selection. Toss it onto the pad to end.

2) ONE BY ONE (ANOTHER ONE)
17th June 1984

I sent Bob Walker the above routine some time ago, & he sent back his Turnstiles versions, some of which use the pack as a 'dump' so that one isn't left with a double card on the table at the end of the trick. I then came up with the following.

(1) (1) Perform steps 1-2 of the original. With the RH, flip the Clubs FU onto the pack & arrange them in 4-2-A-3 order from face to back. Lift them off from above with the RH, stealing the selection beneath them. Table the pack FD to the left./(2) Peel the Clubs one at a time into the LH, reversing their order & gaining a left little finger break above the 2C. The last card is a 'double.' Turn the packet FD, performing the Mechanical Reverse at the break (cf., for instance, Dingle's Complete Works or Ken Krenzel's Card Classics./(3) TTFF & EC. The AC is FU. Injog the last card of the count & extract the AC via the Christ Annemann Alignment Move (AM). The AC is pivoted out & placed FU on top of the packet. Immediately lift off the top 2 cards as 1 from above with the RH (via a facilitating left little finger break below the top card of the packet), & deposit it/them FU on top of the FD break./(4) 3-as-3 Opec Count (cf. Marlo's Magazine Vol. 3, or Tribute to Ed Marlo) to show 3 FD cards. TTFM & VC to show the 2C FU. Pull back the top card with the RH & extract the 2C via the AM. Deposit it FU onto the pack./(5) TTFM & reverse count to show the 3C FU. Place the 3C FU onto the pack./(6) End as in step 8 of the original.

The next issue of FKS will contain 2 more versions: one using just a 4-card packet, & a colour-change version. Feel free to write & comment. Contact: IAN LAND/ALCUIN COLLEGE/YORK UNIVERSITY/HESLINGTON /YORK/ENGLAND.

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SLOW MOTION PENETRATION
El Duco (Sweden)

From his book . . . . Simple Ideas.

Effect

A playing card and a big die are displayed. The die is placed on the table. The card is then placed upright in front of the die, supported by it.

You show your hands empty, take a glass (also empty) and put it under the table top with your right hand. With your left hand forefinger you now slowly press down the card. Step by step it comes closer to the table top and finally when it lies flat on the table you hear a loud clinking sound from the glass. The die has penetrated the table top! Pour out the die from the glass and hand both out for examination.

Material

Two playing cards, a sewing needle, a big die (at least 1 inch square) and a glass are what you need for this miracle.

Preparation

Fix the needle to the long edge of a card with a piece of cellotape. Have the needle project about 3mm. Glue the two cards together with the needle inside. See FIG. 1 for this preparation. When you perform this trick you should use a close-up pad with rubber back.

Performance

Show the card and die. Hide the needle with your fingers. Place the die on the table with your right hand and then the card in front of it.

It should look as if you leaned the card against the die. Actually you press the needle into the pad and at the same time you finger palm the die in your right hand. See FIG. 2.

Lean backwards and drop the die in your lap when your hands reach the edge of the table.

Pretend to adjust the card by leaning forward again touching the card with your fingers. This is just misdirection but most important. The audience will and must think the die is behind the card.

Show your hands empty. Take the glass in your right hand. Under the table you adjust your grip round the glass to be able to grasp the die with the same hand. See FIG. 3.

With your left hand forefinger you slowly press down on the card which step by step goes down until it lies flat on the table. See FIG. 4.

At this moment you drop the die into the glass. This creates the illusion of the die penetrating the table top. Show the glass and roll out the die on the table. You have performed a fantastic penetration in slow motion!

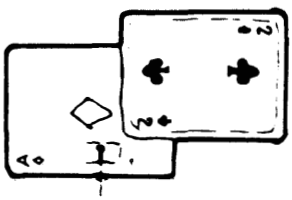

Fig 1

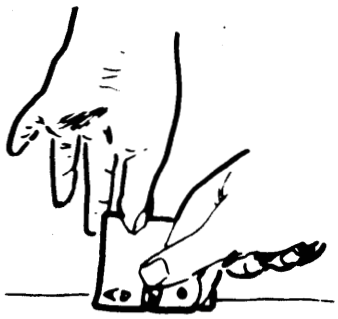

Fig 2

Fig 3

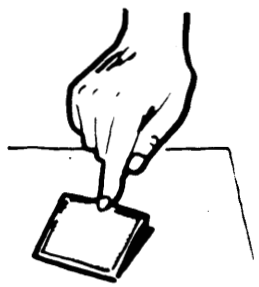

Fig 4

MEXICAN SPECTATOR CHANGE
(A new twist on an oldie!)

Effect

Two cards on the table change places. The actual effect is not new, and neither is the modus operandi, but if you try it this way it's guaranteed to knock the lay person helping you for a six.

Set Up

You need a duplicate of one of the cards in the pack, say, the seven of diamonds. Place a black card between the two seven of diamonds and place the three cards on top of the pack.

Working

Shuffle the pack retaining the top three cards in position. Tell the spectator that any card will do for this particular experiment and double lift to show the black card. Put it back on top of the pack, explain that this will be his card, and then place the top card face down in front of him (the seven of diamonds) telling him not to touch it yet. Say you are going to choose a card at random yourself and false cut the pack. Double lift to show the seven of diamonds. Place it back on the pack. Say the seven of diamonds will be your card and you will place that on the table also. Deal the top card (the black one) face down onto the table in front of you. Now you take the top card of the pack yourself and hand the next one to the spectator telling him that these two cards are unimportant, it doesn't matter what they are, and you are going to demonstrate what you want him to do with it in a moment. (No suggestions please!) The pack is placed to one side.

You explain that in a moment you want him to use the card in his hand to flip over the card in front of him. You do it with your card as a demonstration, but what you actually do is the "Mexican Turnover" so that the card face up in front of you is the seven of diamonds that was previously in your hand. Flip the seven of diamonds face down, look the spectator in the eye and ask if he thinks he has got the idea. The reason for this, you explain, is so that the moment the magic occurs the cards are untouched by human hands! Say this time you will do it together on the count of three. As you both turn the cards over, you do the "Mexican Turnover" again. He finds in front of him the card that was in front of you a few seconds previously, and his card in front of you. The face down card in my hand I casually place on the top of the pack and then with the same hand I first point to the black card enquiring if it is the spectators, and then retrieve his turnover card and place it on top of the pack.

The cards could be signed, it would just mean already having your signature on the top seven of diamonds, and then during the trick signing the other seven across the face in the same position. When you double lift to show the black card you would rest it on the pack for the spectator to sign.

PAUL HALLAS

Originality? Yes I know I have discussed this before, but it does seem to have raised its ugly head again recently. My spies tell me there has been quite a bit of correspondence, if that's the right word for it, and I am not too sure about that, in more than one magazine.

I say ugly head, because while there is nothing actually ugly about originality, there is if you are using someone else's. The reason I have brought this subject is that someone, somewhere, has been writing about someone else, somewhere else, using someone else's material.

The Page boy speaks....

O.K. Before we start throwing stones, let me plead guilty. Many times over I have used other peoples' material, and as we are on the subject of confessions now, I'll admit to something else. If I am performing with several other acts on a variety type bill I will do my act as known. The usual tricks effects and gags I always do. But, if I am booked at a function where I am the only act and I have more time than normal. . . I'll do anybody's act just to fill in time.

Let me expand on that a little. I still use my regular material, plus a few other items I always carry in my bag, but if I have to, then I am not averse to using someone else's card trick or gag. It is somewhat akin to the professional foul in football. If an opposing player is in a scoring position, the theory is that the defender simply has to stop him, any way he can. If I have to perform for a certain length of time, then I will, whatever or whichever way I can.

Now if we all go back to our early days when we first started performing, I am sure that most of us used material which we had seen other magicians perform. A lot of it would be standard material like the C & R rope, Evap. Milk Jug, Sliding Die Box etc., but I am sure that more than occasionally we used material,,because of our ignorance, was in fact the rightful property of the person we had seen perform it, and not, as we had assumed, standard.

So what happens now? I'll tell you and you are going to hate me for this. If we see a young performer who is not very good. No I'll rephrase that . . . . When we see a young performer who may not be very good and he is using other peoples material, or material which is associated with another more established performer, we don't give it much thought. It is only when we see a young performer who is good and may be using such material that we start screaming.

I remember, many years ago, seeing a young magician called Johnny Hart. He was natural, he looked good, he dressed well. I have no idea who taught him, but he didn't really need teaching. All he required was experience. He was only seventeen years old at the time, and I can remember the impact he had on me. Sensational was the only word for it. The powers that be must have thought the same, because within a very short space of time he was hitting the really high spots. You name it he did it. T.V., the London Palladium, the Savoy Hotel etc.

What happened then? All the magicians started complaining that he was using bits of Channing Pollock's act, Jack Kodell's act, Cardini's act. It was probably true, but at seventeen what do you expect. You did the same yourself. I know I did. The difference between Johnny Hart and the rest of us was that at seventeen years of age he was a GREAT PERFORMER, and that got up a lot of peoples' noses

To get back to present times, it appears that history is repeating itself. We have another natural performer of a fairly tender age beginning to make good and the critics are at it again. He's stealing other peoples' material, they say. Well it may be true. I don't know. What I can say is that the few times I have seen this performer he has certainly used material we have seen before, but I'm not quite sure whose material it is, because I have seen so many people use it over the years.

Are the critics screaming again because someone is gettig successful. Someone who is both young AND good? I agree that it is desirable that every performer should be as different as possible from all other performers but that really is wishful thinking. All of us had to start somewhere. If the particular performer I have in mind has suddenly got lucky, good luck to him. I wish it had been me. Having said that, I hope that in years to come he will find his own feet, his own style, and confound the critics, who will by then be telling everyone just how good he is

Goodbye

Patrick Page

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