



Written, Illustrated, and Designed
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and
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INTRODUCTION

The first time I met Chris Kenner he showed me a coin effect that was truly special. He placed four coins down on the floor and moved his hands slowly above the coins, several inches away, and the coins vanished and reappeared with a beauty I have never seen before. It was incredible to watch, a truly magical moment, and I have not seen coin magic to compare with it ever. The greatest challenge to any magician is to create that moment that amazes you down deep where you live. Since then, I have found that everything Chris performs is truly magical.

I have a soft spot for close-up magic, and try to include at least one routine per television special; among others: the card on train window, the Gypsy Thread, the bill switch, the torn and restored heart, the card in balloon and the Linking Rubber Bands. Close up foregoes the electricity of "big-ness" for the power of intimacy.

As a friend, I have learned to appreciate Chris' two greatest qualities: a creative and pragmatic magical mind and an insane, off-beat sense of humor. His concepts are thorough, developed, and his magic is practical. He can take an idea and come up with its most magical application. As this is being written, I am using one of his ideas every night in my live stage show.

Chris is always thinking about magic. When not performing or creating new effects he is putting out his *Magic Man Examiner*, the coolest, new magic magazine.

If you are new to the magic of Chris Kenner, I can flatly state that he has had a great effect on our art, and many of his ideas have been the basis on which others have built reputations. This book will give his creations the wider audience they deserve.

You are in for a treat

David Copperfield 1992

PRELUDE

I couldn't decide which one of my friends to ask to write this PRELUDE, and since the book has to be in the printer's hands within two hours, I decided to write it myself. This is usually where the author decides to lay down the law on how magic should be executed and performed. This is not my intent here. I just want to tell you a little bit about what I do and who I am.

I make my living performing magic. I perform, regularly, at Illusions restaurant in Carmel, Indiana. For the past four years, I have been fortunate to be able to perform close-up as well as stand-up magic six nights a week. This has given me a great opportunity to develop my own personal style of performing, sharpen my skills, and polish new material. This versatility allows me to adapt to any function from walk-around magic to performing for a thousand people at a corporate event.

I have many sources which influence my magic and performing style. I love creative things; the way products are designed and advertised, the way certain movie directors and writers can put their visions and dreams into something tangible, and even the simple uniqueness of everyday life.

Many items in this book are directly out of my performing repertoire. These routines have been the result of many years of problem solving to make the magic as simple and practical as possible. I hope that this book will inspire creative thought and hard work. Just remember one thing; You don't have to drive down the beaten path and the owls are not what they seem. Enjoy....

Chris Kenner

1992

HOW TO READ THIS BOOK

If you are observant, you have probably noticed that this book is divided into two halves: *Out of Control* and *Totally Out of Control*. When you reach the center of the book, close and flip the book end over end. Now you can proceed as with a normal book. Don't attempt to read the second half of the book upside down. The author cannot, in any way, be responsible for any side effects due to the reading of this publication.

Just for fun, I have included various activities throughout the book. Periodically you will be asked to "Name that Toon." Samples of "Name that Toon" have been provided on the facing page to demonstrate this particular activity. These are in no way a means to hinder your progress. If you can't figure one out, by all means keep on reading. These activities are simple trivia questions on magic and magicians.

Whoever deciphers all of the "Toons" will receive a prize. Then again, maybe not. Some of them are difficult. Some of them are easy. If you look at the first example on the facing page, you will notice a chinese man standing in the middle of a snowstorm. By examining the "answer boxes," you will be able to determine the amount of letters to the solution. Our example tells us that there are nine letters in the first word, two in the second word, and five in the last word. For another hint, notice the "clue" in the lower right hand corner. At this point, it should be obvious that the answer is *Snowstorm in China*.

That was an easy one. Now try the second example. First look at the cartoon. What do you see? Is it a teacher? No. Is it a loquacious Spider Monkey? No. Is it a professor? I think we are getting closer. Could it be the Professor? Check the number of letters. Damn!!! That's not it! But wait! Who is the Professor? No, its not Magic Man. The answer must be the father of modern close-up magic, *Dai Vernon*. See how much fun that was? Now, let's discuss ten things you can do with a carrot. All kidding aside, with a little thought and a basic knowledge of magic, you should be able to "Name that Toon."

Sample One


Title bar

NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner

Who drew it.
Who thought of it.

Cartoon



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Trick


Clue

Answer boxes

Sample Two

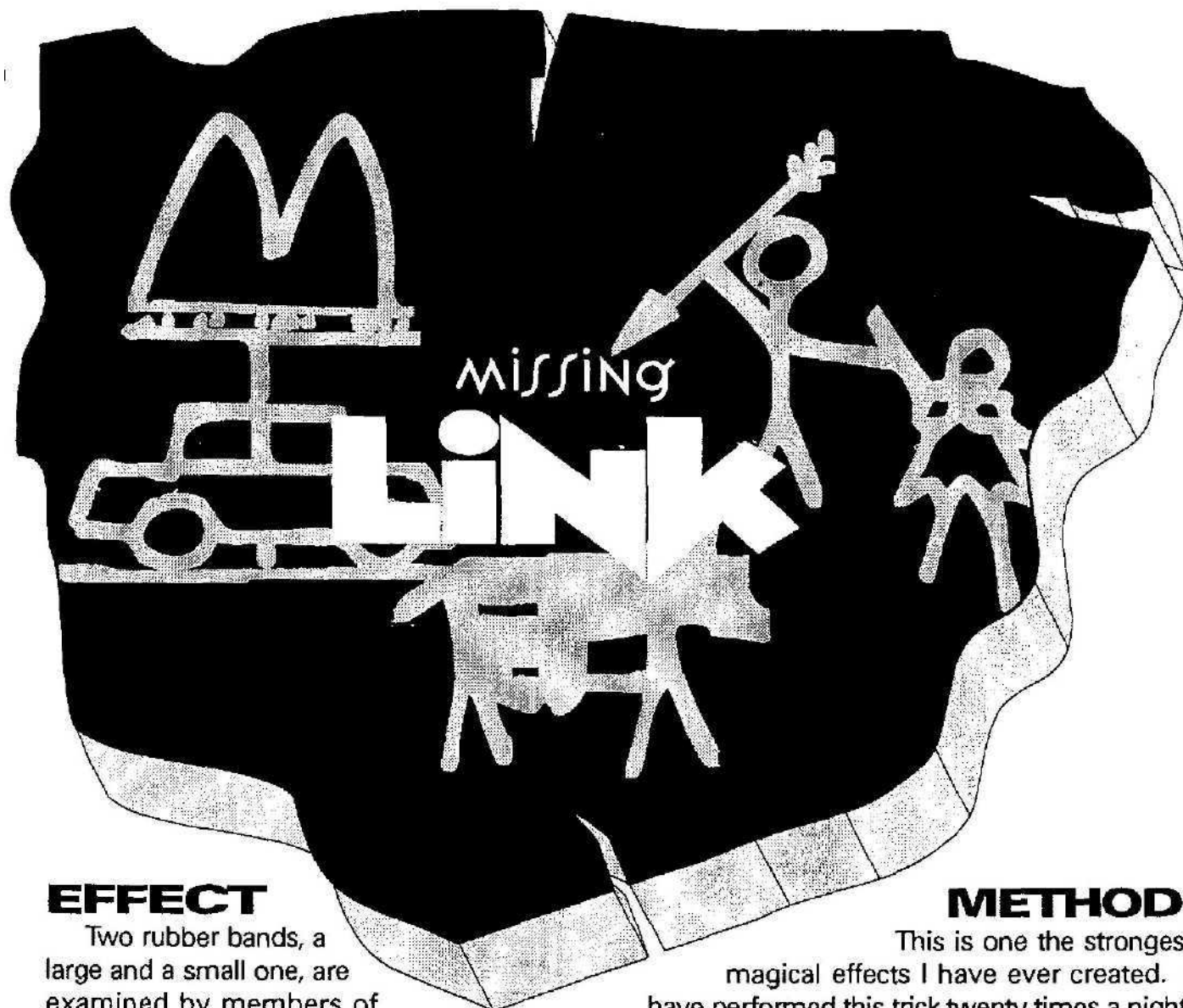
NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner



© 1992 Chris Kenner, Dan Ferrulli Syndicate

Person



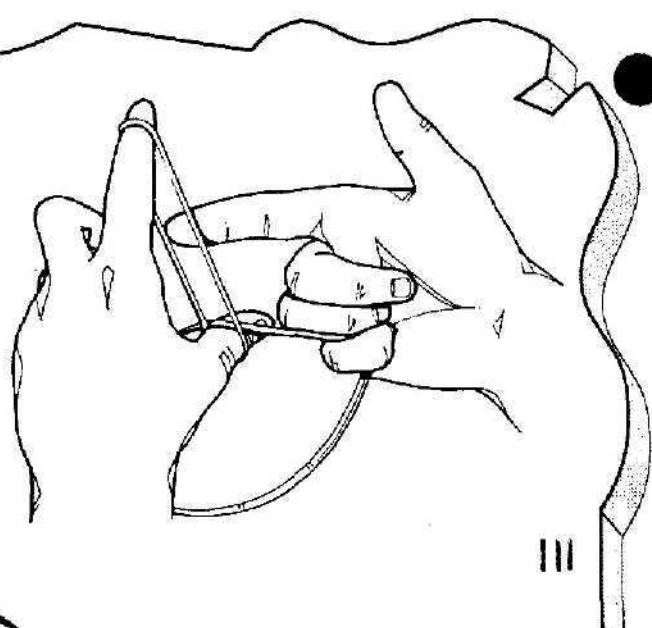
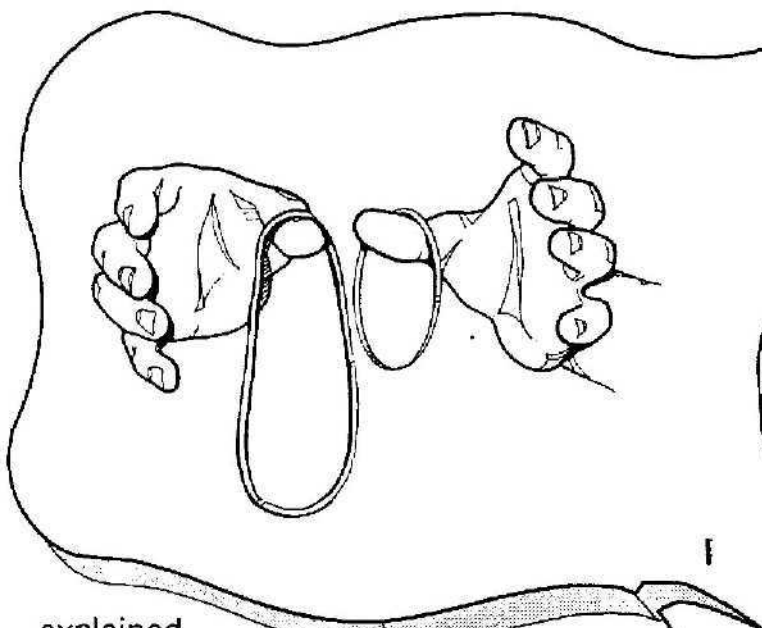
EFFECT

Two rubber bands, a large and a small one, are examined by members of the studio audience. The "rubber checkers" verify the authenticity of the elastics. The two bands are stretched openly between the fingers of each hand and the strands are allowed to touch. Upon contact, the large band, mumbo jumbo, visibly links into the small band. To dispel any notions of foul play, the large band is allowed to dangle freely from the small band, the small one being stretched openly between the fingers (yes, I said "dangle"). The large band is definitely linked into the other band. To conclude the effect, the bands visibly unlink... Leaving the audience truly "miracle whipped."

METHOD

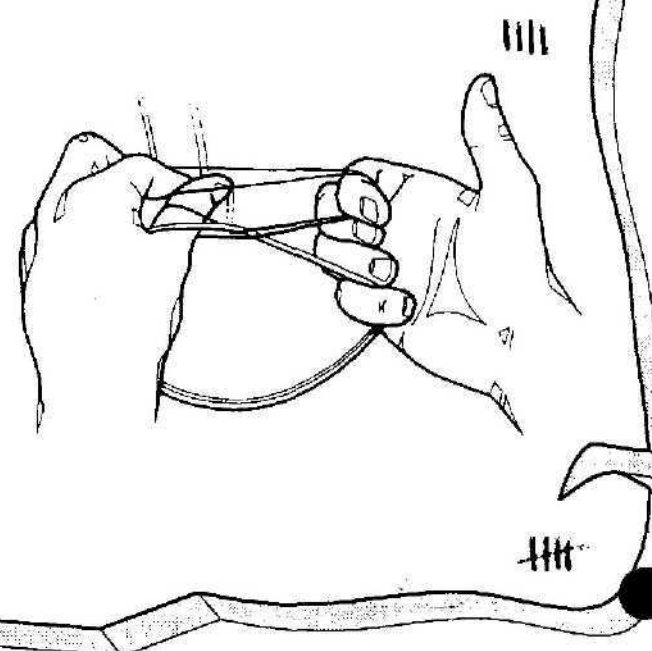
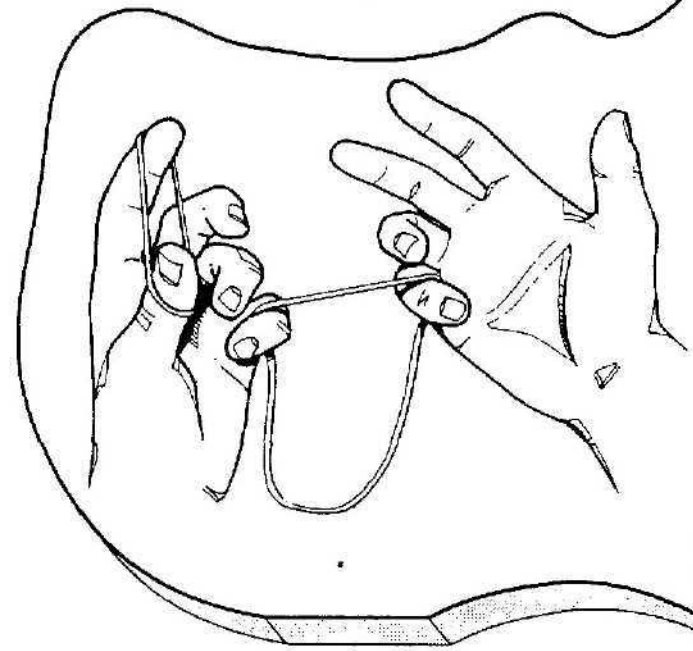
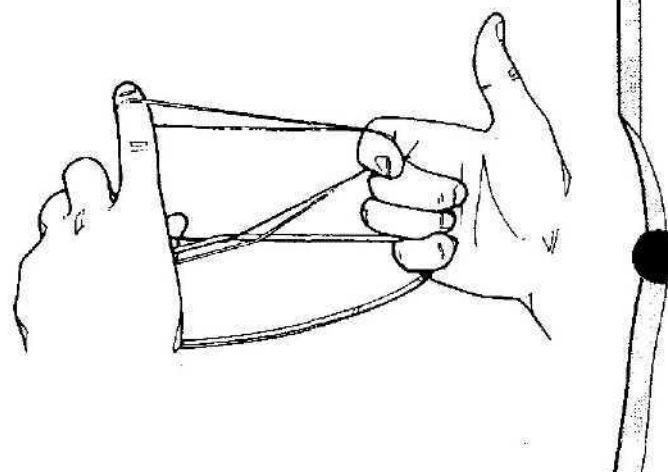
This is one the strongest magical effects I have ever created. I have performed this trick twenty times a night, five nights a week, for four and a half years. It will fool and astound laymen and magicians alike. The rubber band craze started from self-proclaimed "creative genius" Dan Harlan and stretches from the redwood forests to the gulf stream waters.... This band was made for you and me. There have been several "versions" of this trick in print, some authorized and some not. The most notable is "Stretching It" on page 139 of Michael Weber's *Life Savers*.

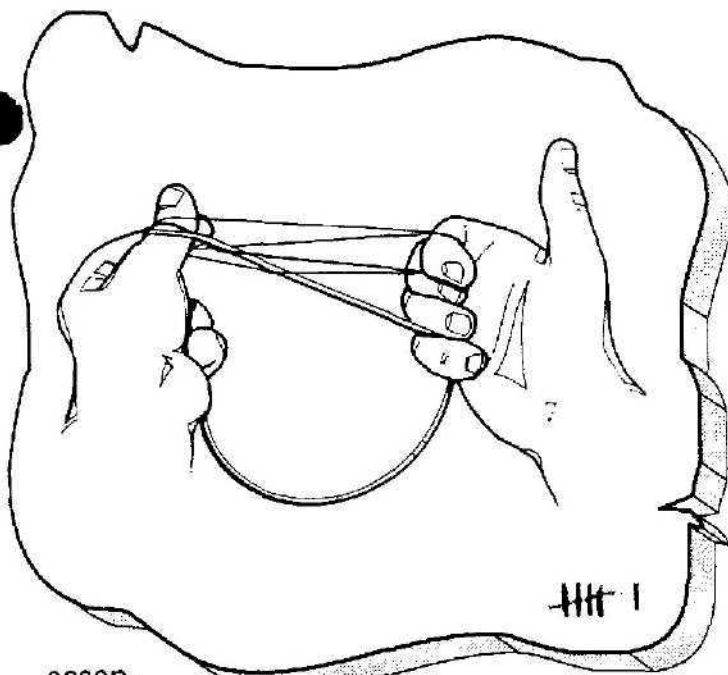
If you have learned my trick from the Weber book or elsewhere, please do not turn to the next trick. For the first time, ALL (yes ALL) bits of handling and finesse will be



explained
in explicit detail.

I have switched to a large, jumbo red rubber band, elevating the trick from a close-up miracle to something that can be seen by a hundred people. The large band also allows for a plethora of cool jokes. It measures $\frac{1}{8}$ " by $\frac{1}{16}$ " thick with a diameter of 5 inches. The small band is a size 19 super pure rubber band. The best stretching bands I've seen are made by Officemate International Corporation. The bands can be obtained from any office supply store. The proper bands are

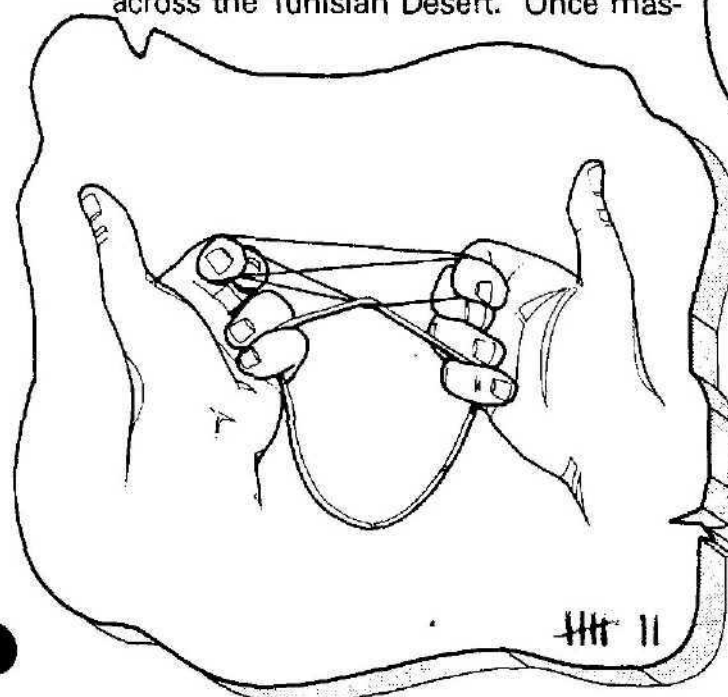




essential for a deceptive routine (figure one).

To get the maximum visual effect, it is best to stretch the smaller rubber band in advance. I stretch my bands around the back of a chair for an hour before using them. This breaks down the residue on the surface of the band and maximizes their elasticity.

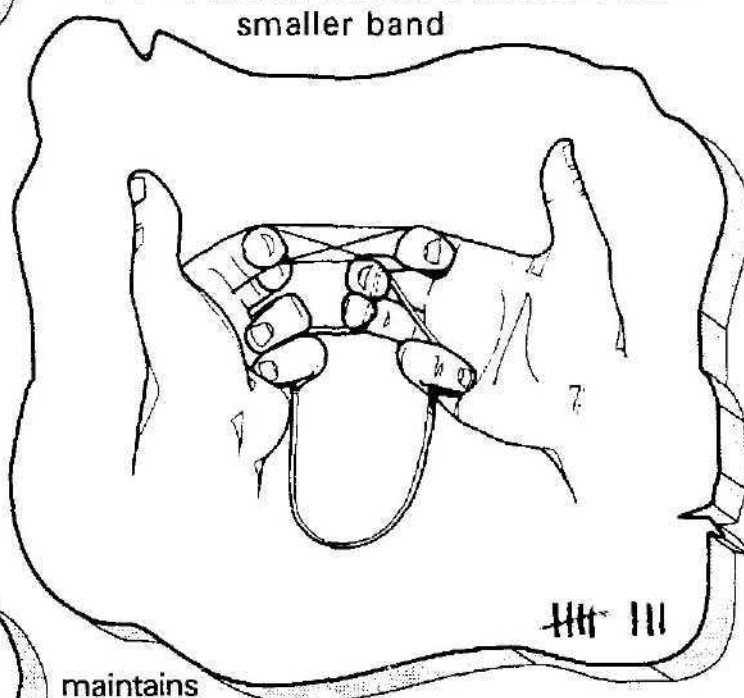
The trick is all in the setup. It should take about 1.5 seconds to set up the bands. The preparation for the link will read like a journey across the Tunisian Desert. Once mas-



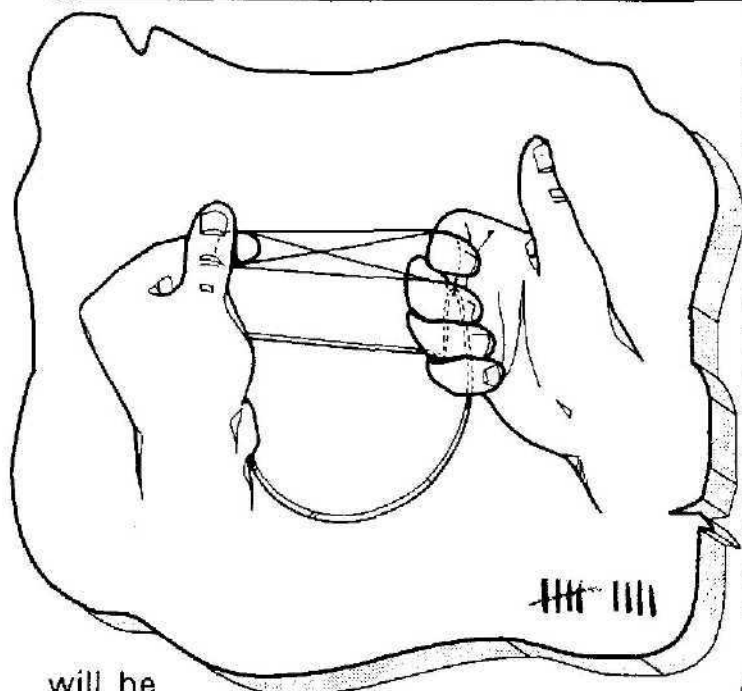
tered, however, it will become an oasis of rubber pleasure in your hands.

The Setup: Begin with the large band held between the pinkys and the small band stretched between the left thumb and forefinger (figure two). Rotate the left wrist, inserting the left thumb tip into the loop formed by the lower band (figure three). At the same time the right forefinger points to the left like a gun (figure three again). Hook the right forefinger tip around both strands of the upper band and move the hands apart, stretching the upper band as tight as possible without breaking it (figure four).

From this moment on it is essential that the smaller band



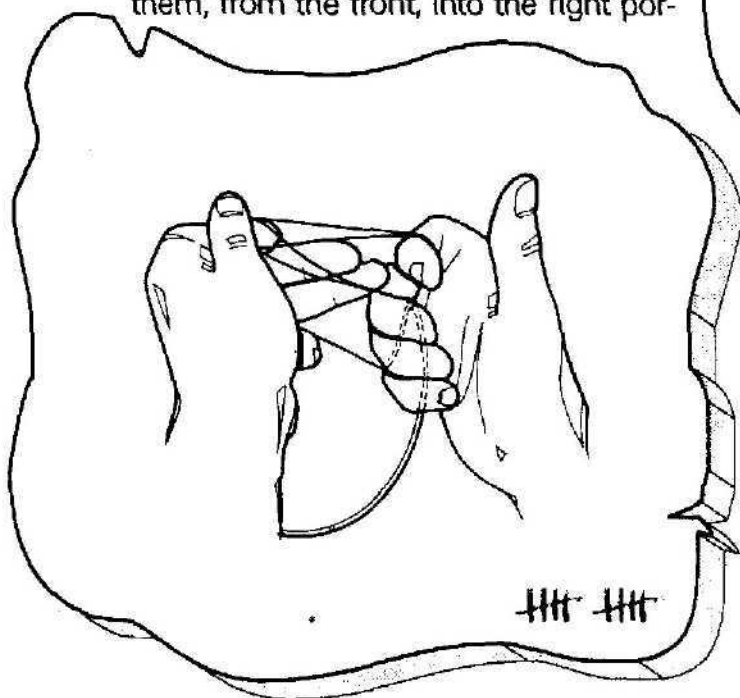
maintains a high degree of tension to keep the band from twisting. At this point, pinch the left thumb and forefinger together (figure five). Keeping the thumb and forefinger pinched, rotate the left hand, allowing the loop around the left forefinger to slip onto the left thumb (figure six). Reinsert the left forefinger into the opening created in the upper band by the left thumb. Pull the left thumb completely out of the loop, allowing the large band to clear the left forefinger (figure seven). The upper band



will be doubled over each forefinger with an "X" formed left of center.

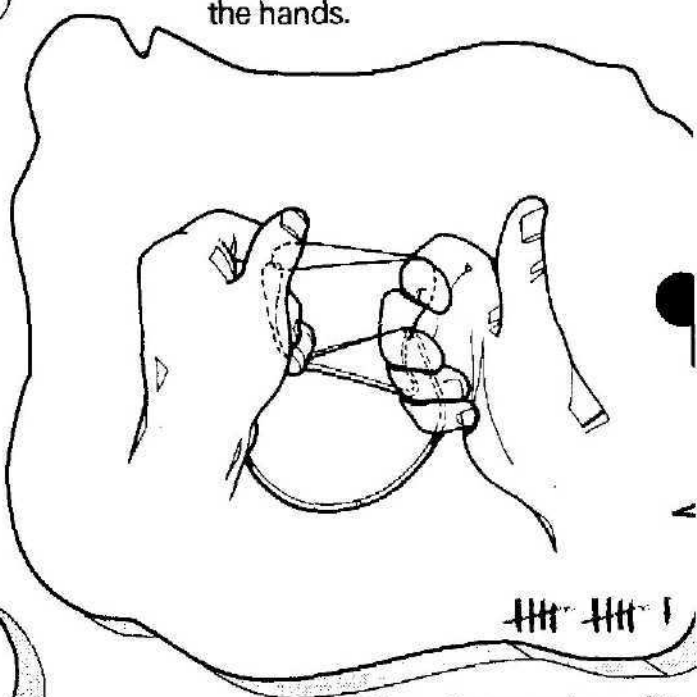
Extend the two right middle fingers and grab the left side of the lower band (figure eight). Curl the right middle fingers back into position (figure nine).

Place the left thumb tip onto the upper band at the point where it wraps around the crease in the left forefinger (figure nine again). Now, extend the left middle fingers and insert them, from the front, into the right por-



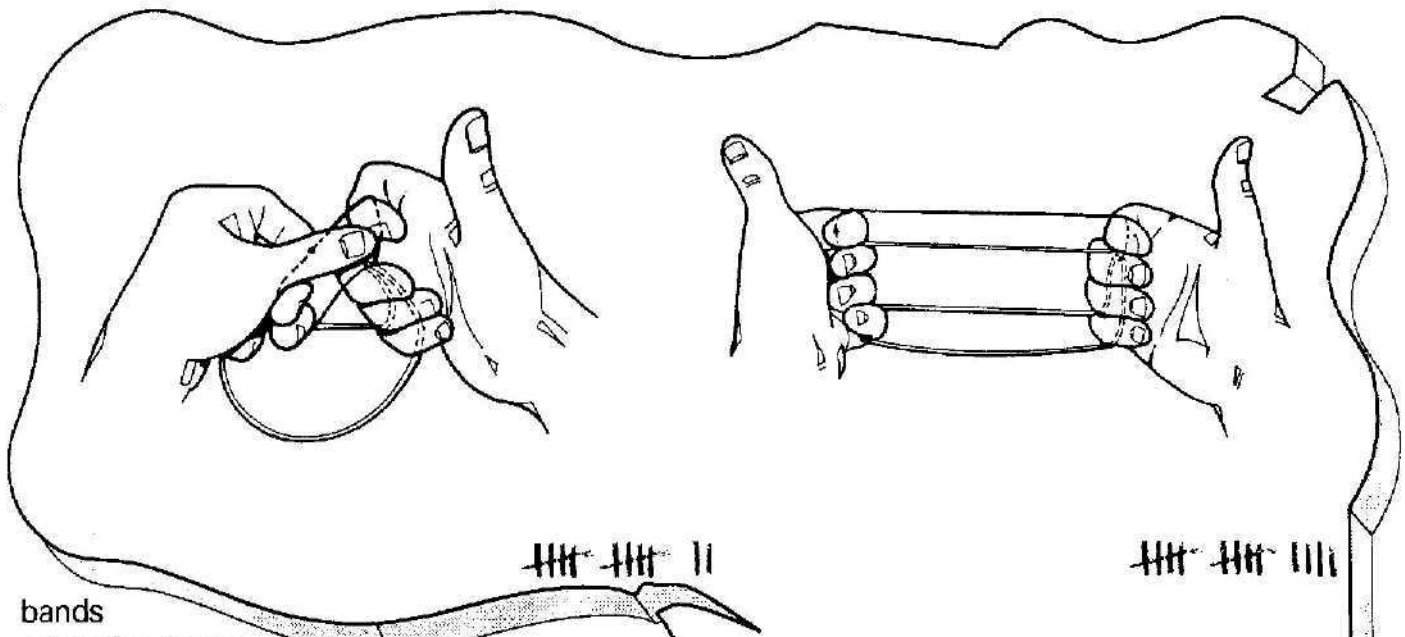
tion of the "X" (figure ten). Curl your left fingers into the hand allowing the loop to slip off the left forefinger, your thumb holding the loop in place (figure eleven).

At this point, the "ends" of the doubled band will be held against the side of the left forefinger with the left thumb. Roll the ends into each other, forming a small ball of rubber (figure twelve). Reinsert the left forefinger into the upper loop, wedging the balled-up ends into the left forefinger crease (figure thirteen). Remove the two left middle fingers from the upper loop resulting in the famous Harlan link position (figure fourteen). The upper band should be stretched extremely tight between the hands.



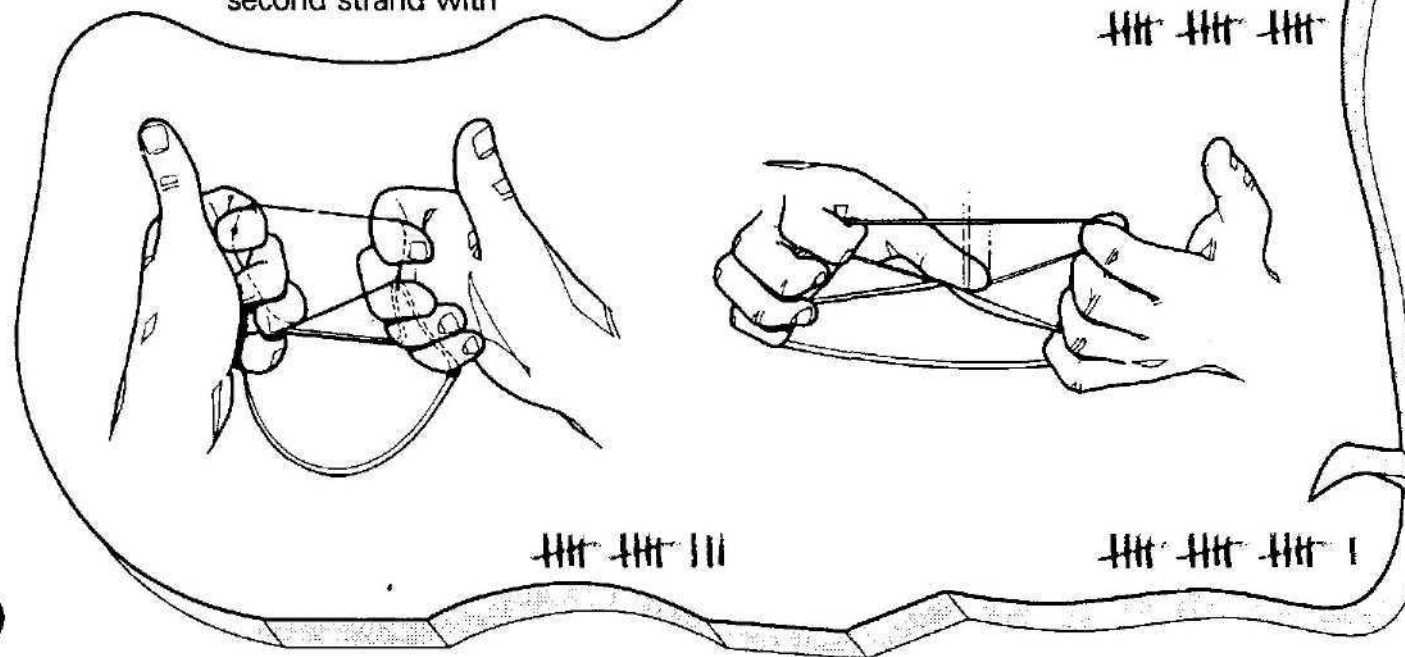
The Scenario: The upper band is doubled around the upper strand of the lower band. The ends of the doubled band are knotted together in the crease of the left forefinger. The area where the upper band is looped around the lower strand is hidden behind the right middle fingers.

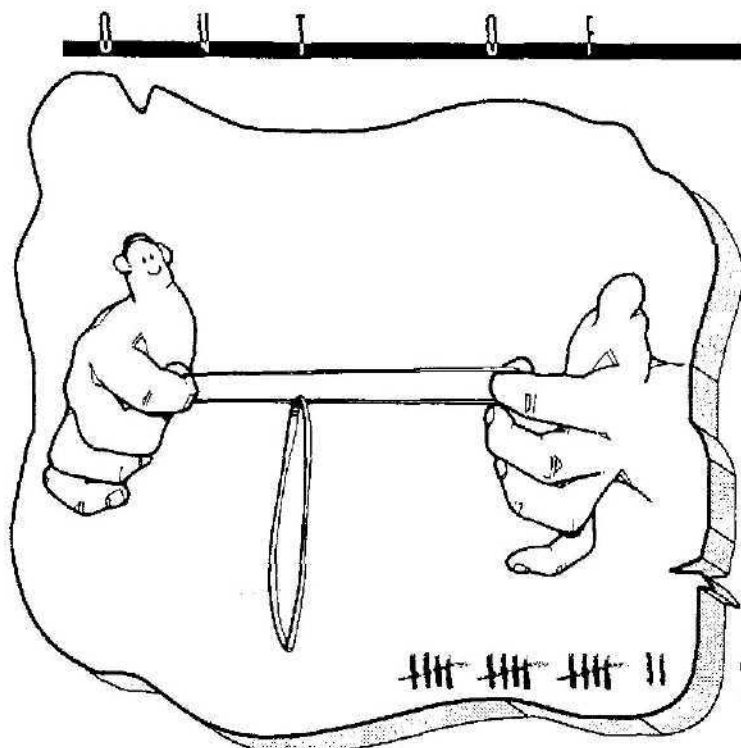
The setup should take less than two seconds to execute. It is very easy once the concept is understood. I setup the bands with the hands at waist level, with the flat plane of



bands
edgewise to the
audience's line of vision. This makes it difficult
to see the setup in action. The audience
should be looking at your face as you continue
your patter. Please do not turn your back to
the audience and mutter, "Let me just step
outta your line of vision for a second..." And
don't say it in a West Virginian accent.

The Link: Present the bands broadside
towards the audience. Place the right thumb
tip onto the center of the second strand from
the top (figure fifteen). Push down onto the
second strand with



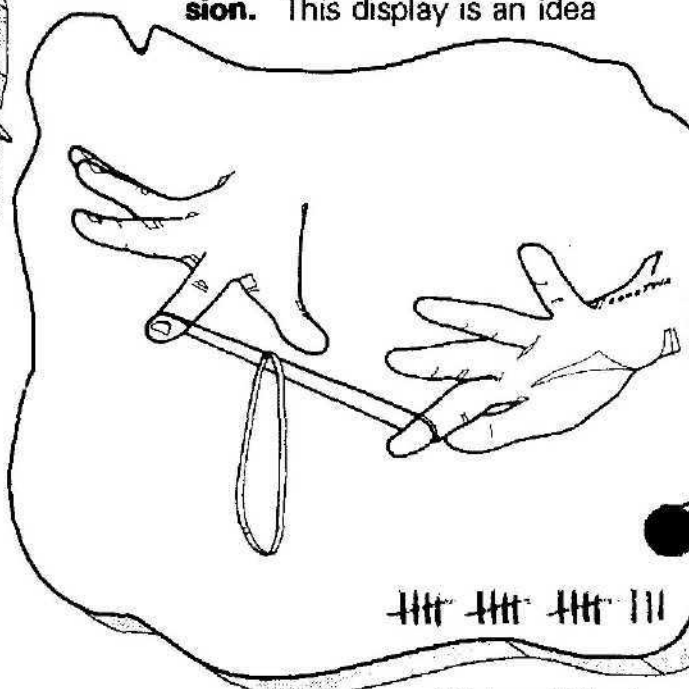


the right thumb until it touches the third strand, simultaneously releasing the right second and third finger's grip on the setup. This presents the bands in a link position (figure sixteen). Pause to let this visual sink in for a moment.

Release the grip on the lower band with each pinky. This action will leave the mumbo dangling freely from the center of the upper band (figure seventeen). At this

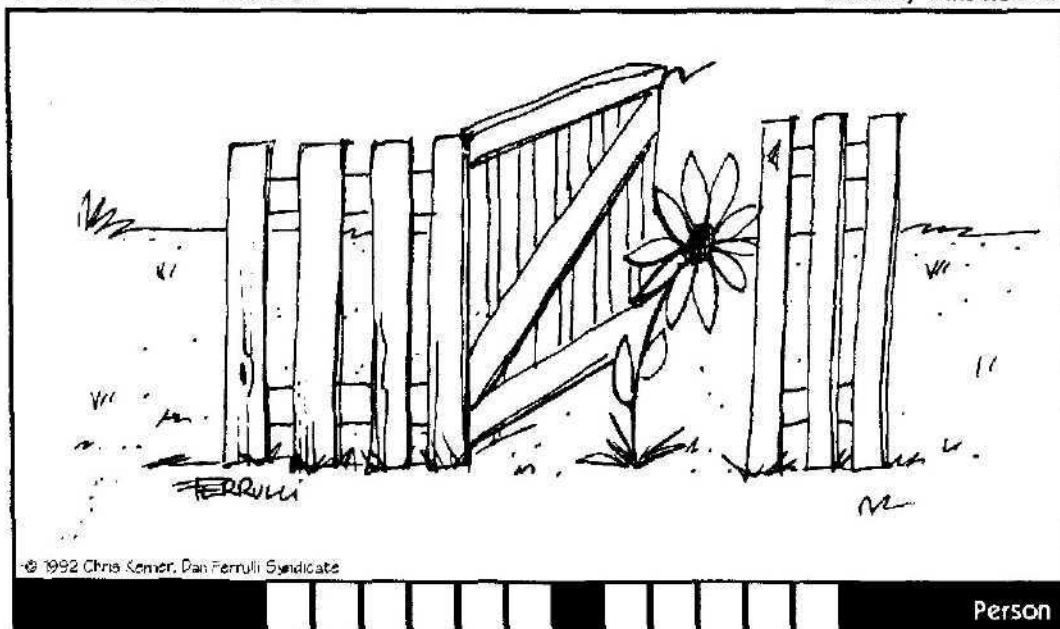
point, this display will strain the performance specs. of every Depends® in the room.

Now for the killer display. Spread the fingers of both hands wide apart and turn each hand palm down. The knot in the doubled upper band should hold, allowing for this impossible-looking presentation (figure eighteen). **During all of these displays, remember to keep the doubled band at full tension.** This display is an idea



NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner



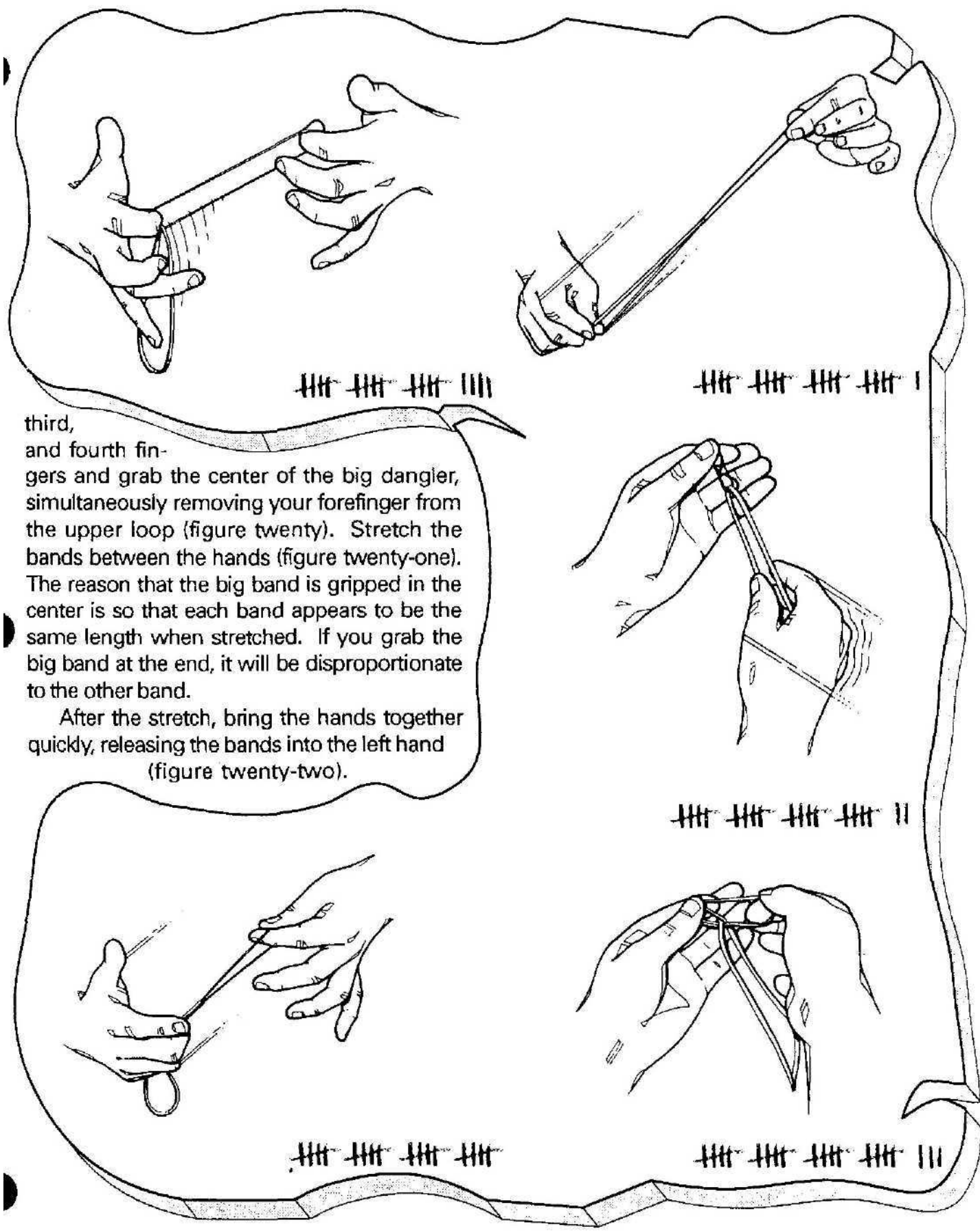
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Person

of Shigeo Takagi.

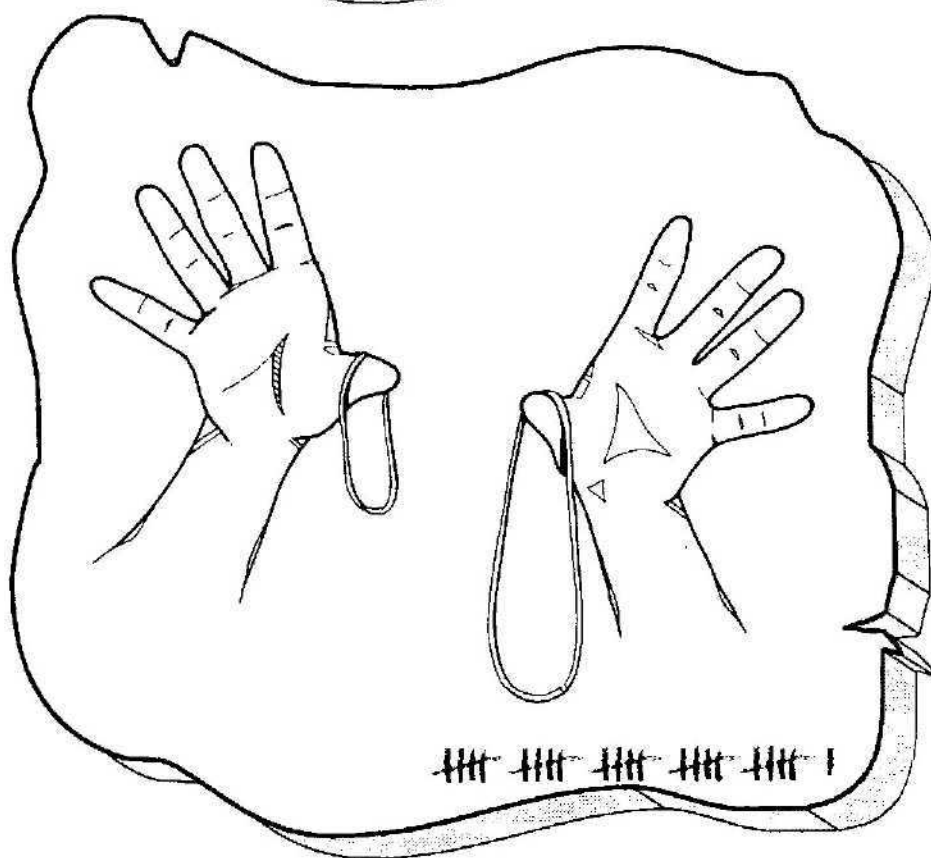
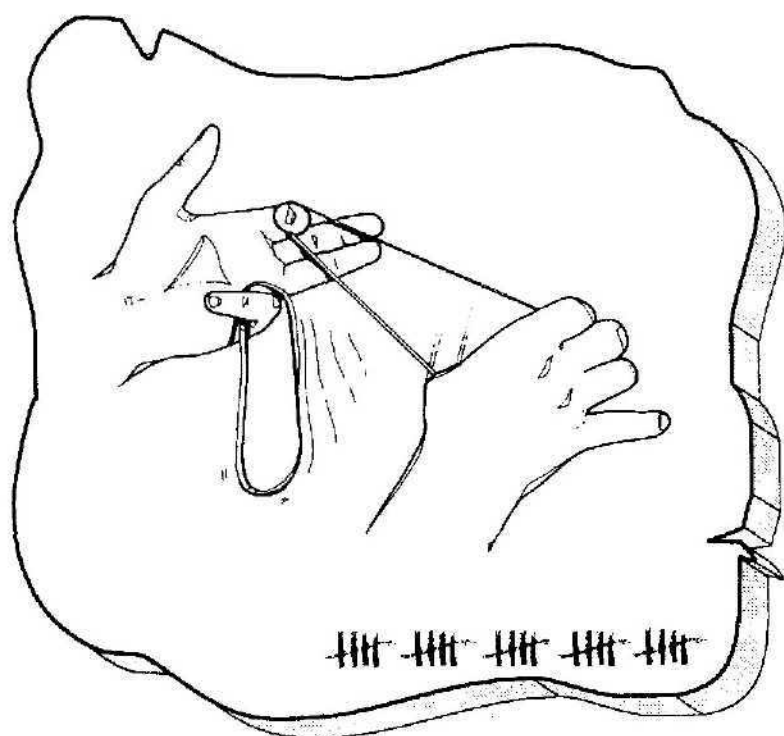
Return the hands back to a broadside view towards the audience, bouncing the large band back and forth a few times (figure nineteen).

The Unlink: Place the left thumb onto the doubled band's knot, securing it in place while you release the tension on the doubled band. Extend the right second,



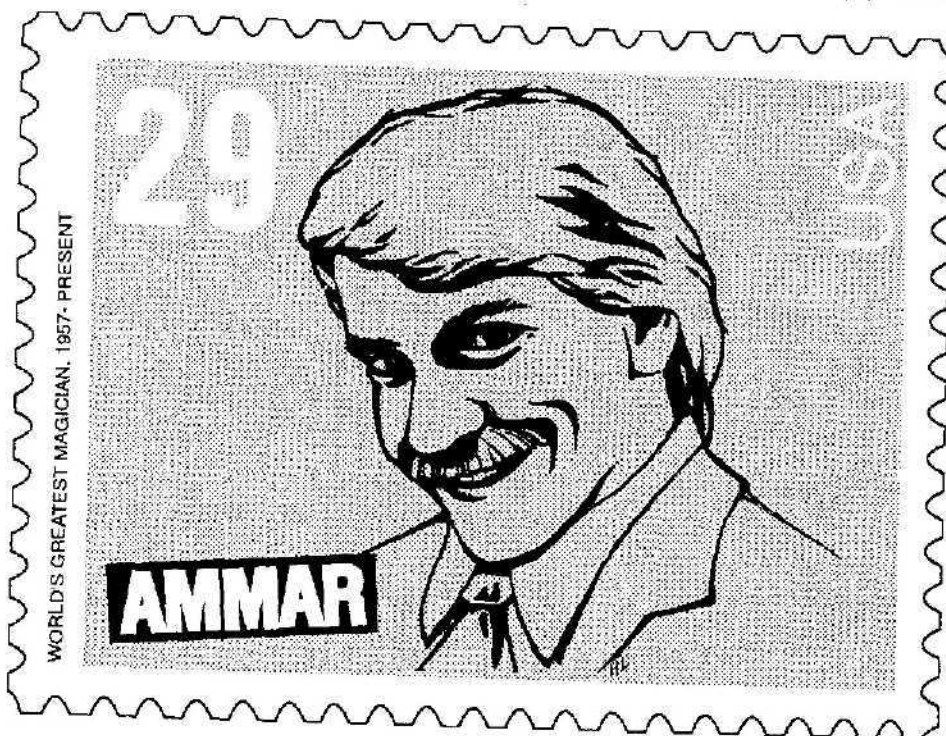
third, and fourth fingers and grab the center of the big dangler, simultaneously removing your forefinger from the upper loop (figure twenty). Stretch the bands between the hands (figure twenty-one). The reason that the big band is gripped in the center is so that each band appears to be the same length when stretched. If you grab the big band at the end, it will be disproportionate to the other band.

After the stretch, bring the hands together quickly, releasing the bands into the left hand (figure twenty-two).



IN THE TRADITION OF ELVIS YOU MAKE THE CALL

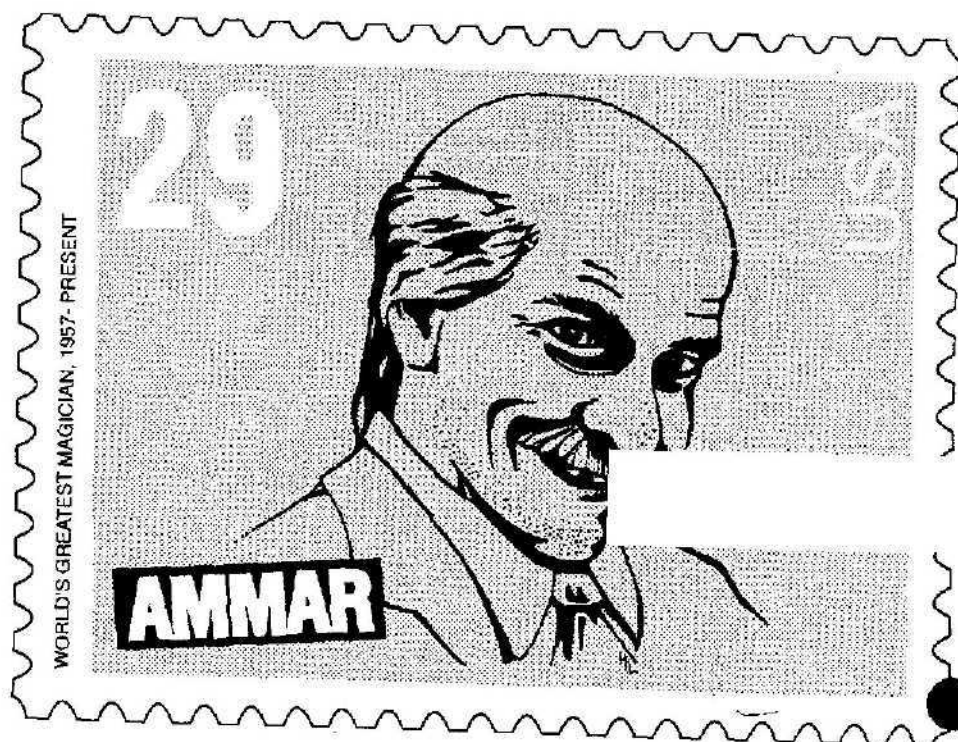
Place a check mark next to the Ammar stamp you like the most.



**Young
Mike**

☐

**Old
Mike**

☐

S H P E L

L L L B O

U N D

UNSEEN

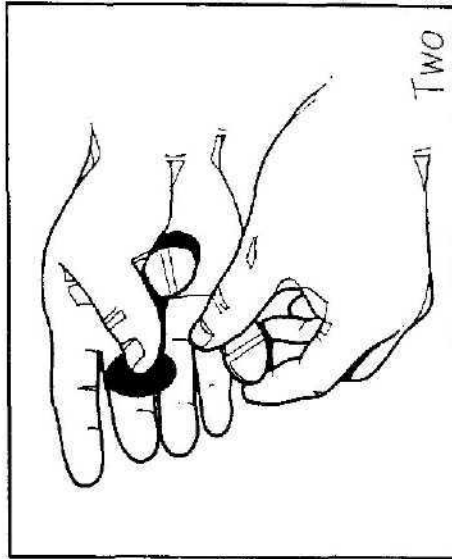
The magician offers a demonstration of the classic spellbound coin routine. The performer displays a silver coin at his fingertips and waves his other hand over the coin causing it to change to copper. With another wave, the copper coin transforms itself back to silver. Just when the magician thinks he has fooled his audience, the silver coin, accidentally, falls into his hand with a "clink." Now the audience suspects two coins. The magician, however, shows that both of the coins are silver! Now the two silver coins magically teleport from one hand to the other, one at a time. Just when the audience thinks the trick is over, the silver coins transform into two copper coins and the hands appear to be empty. Miracle, miracle. Definitely a miracle.

UNSEEN

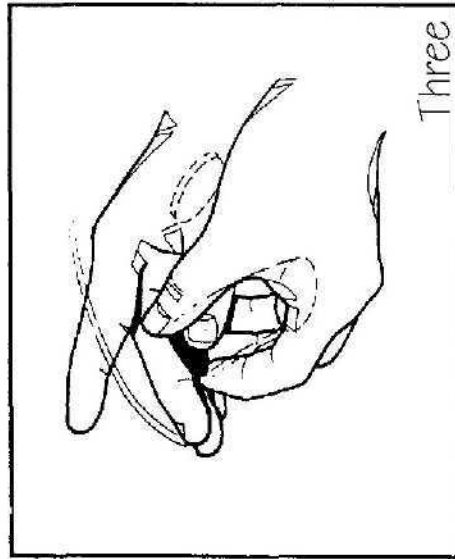
I have used this routine as an all-important standby when someone asks me to "fool" them. Many magicians have sworn that I use copper/silver coins or shells in this routine. Needed are just two silver half dollars and two English

Pennies. Begin by classic palming a half dollar s and an English Penny in the right-hand, copper coin against the palm (since a half dollar is smaller than the penny, keep a good grip on the coins). In the same hand, finger palm the other penny and display a half dollar at the finger tips (figure one).

Transfer the visible half dollar to the left finger tips in the classic "spellbound" (French drop) position. Approach the left hand with the right fingers, the thumb pressing the finger palmed English Penny against the flattened right fingers (figure two). Lower the right-hand and, using the thumb,

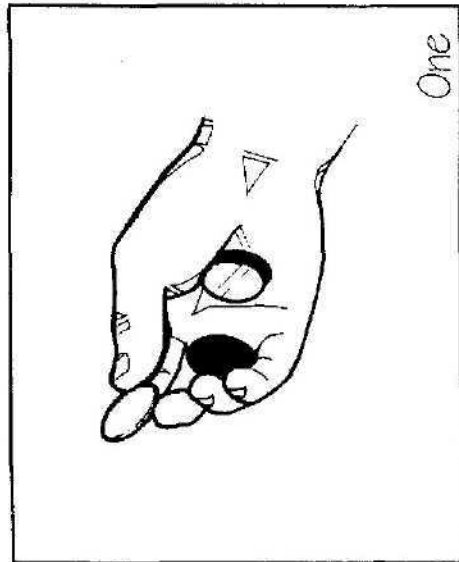


Two



Three

knock the silver coin into a finger palm position in the left hand (figure three). In

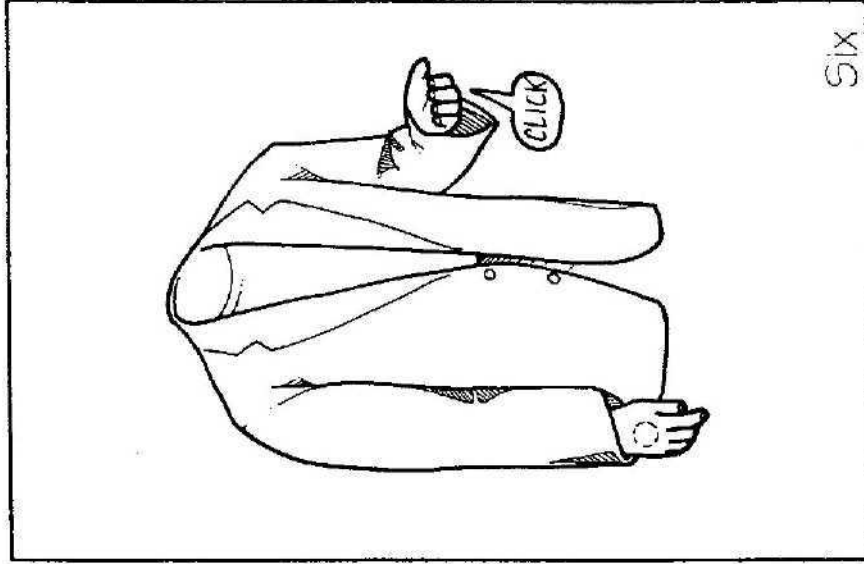
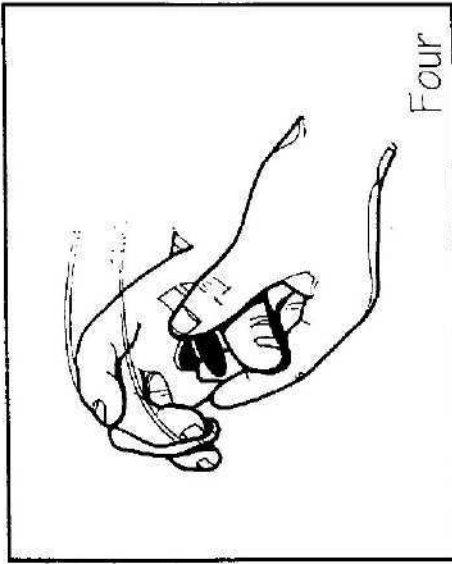


One

a wiping action, move the right-hand away and to the right, leaving the English Penny in place of the silver coin.

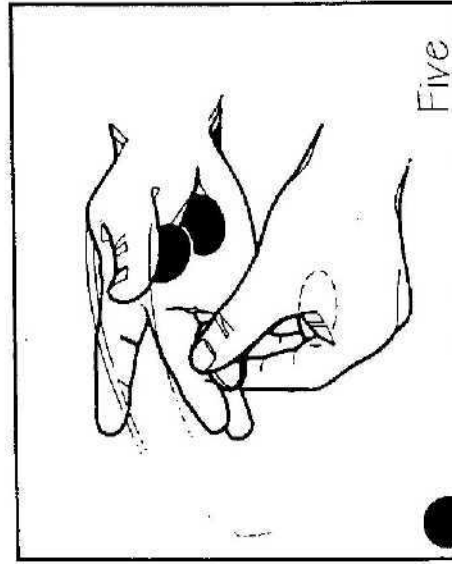
Drop the right-hand to your side and allow the silver coin to drop out of classic palm and into finger palm. The silver coin will drop easily because it is a fraction smaller than an English Penny.

Bring the right-hand up and cover the left hand again, this time allowing the thumb to pass behind the visible copper



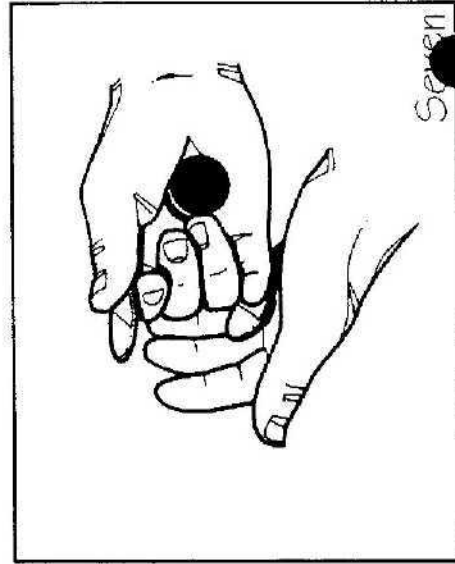
coin (figure four, Gee I hope the phone doesn't ring at this point). Move the right-hand to the right, thumb palming the copper coin and leaving the silver coin at the left fingertips (figure five).

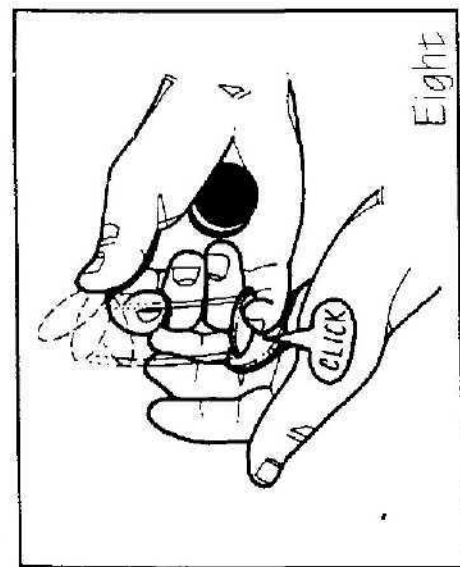
Lower the right-hand to your side as you lift the left hand a kibble and bit. Apparently, by "accident," allow the visible silver coin to fall onto the finger-palmed silver coin with an audible "clink" (figure six). Appearing annoyed, open the left hand and display the two silver coins, jolting the hand upward to



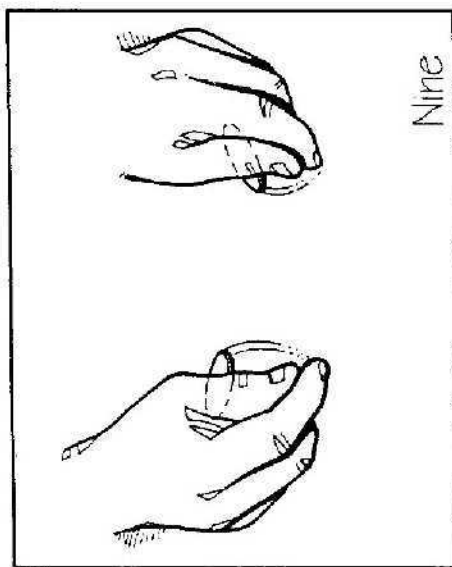
make the coins jiggle (I use "jiggle" in the most profound sense of the word). During this noisy display, the right-hand allows the thumb palmed coin to drop to fingertip rest, then quietly palms the English Penny alongside the other Penny.

Take a silver coin at the finger tips of each hand and show both sides of each coin, hiding the classic palmed coins with the Malini Subtlety. Apparently drop the right-hand's silver coin into the left hand using the Himber Vanish as a click pass. This deceptive move can be attributed to Harvey Rosenthal. To execute this difficult sleight, move the right-hand over the open left hand so that the curled right fingers are just above the left-hand coin. Curl your left fingers slightly to provide "shade" as you extend your right pinky (figure seven). Allow the silver coin to fall, with a one-half flip, onto the right pinky (figure eight). When the coin lands, the far edge

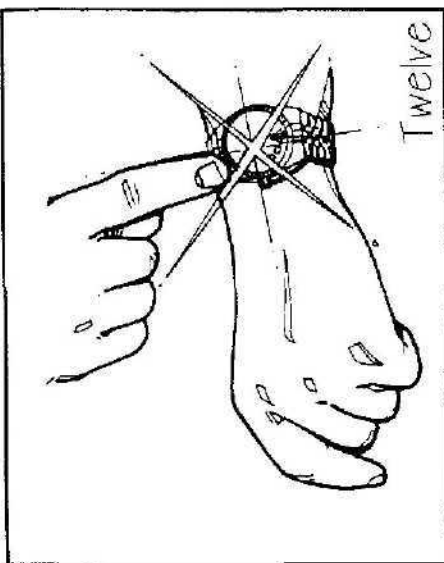




Close both hands into loose fists quietly palming the silver coin in the right hand next to the two coppers. Both hands should close in the same manner, so that the hands seem uniform (figure nine). At this point I do not fully press the coin into classic palm just yet. I wait until the next sequence. What follows is a casual execution of the Tenkai Pennies move. The difference is that the actions of showing both coins are not symmetrical.

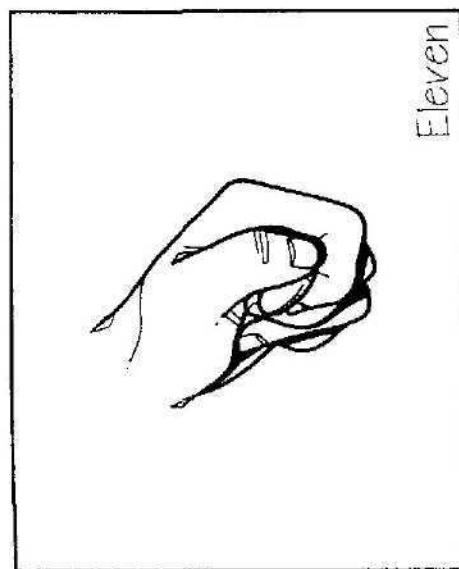
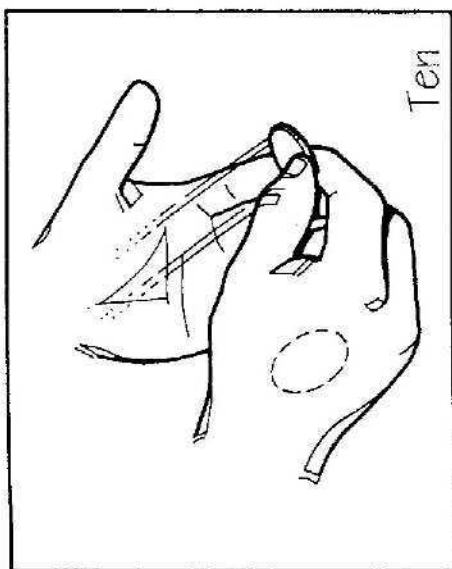


of the coin should hit the left hand's coin with a loud "click." The left hand now closes as the right pinky brings the silver coin into the right hand as it moves to the right. The stolen coin should be in a fingertip rest position in the right-hand. Make a loose fist with each hand and make a magical gesture with each fist. Open both hands and show that there is now a silver coin on the fingers of each hand, again using the Malini Subtlety.

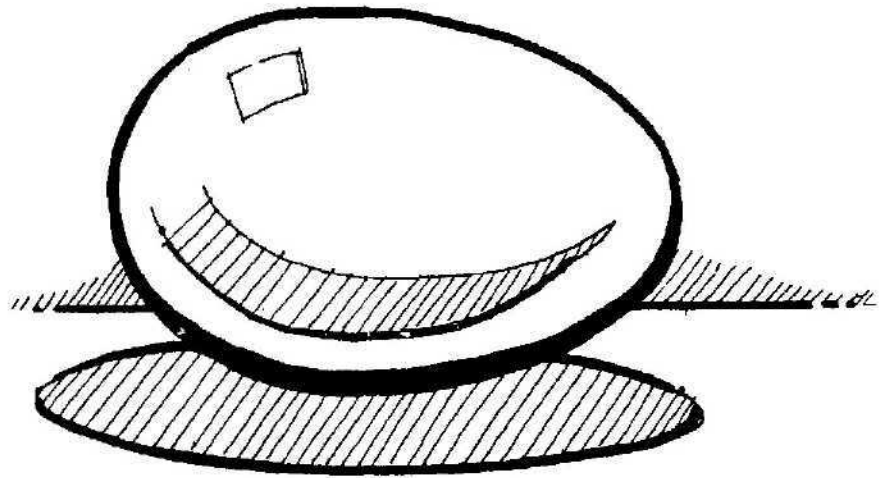


cal. Open the left hand showing a silver coin resting on the center of the palm. The right finger and thumb grasp the front edge of the visible coin and drag it to the left fingertips, flipping it over at the end (figure ten). This is when I complete the right-hand action of classic palming its half dollar. The right-hand lets go of the visible coin and moves away in a fist, knuckles down.

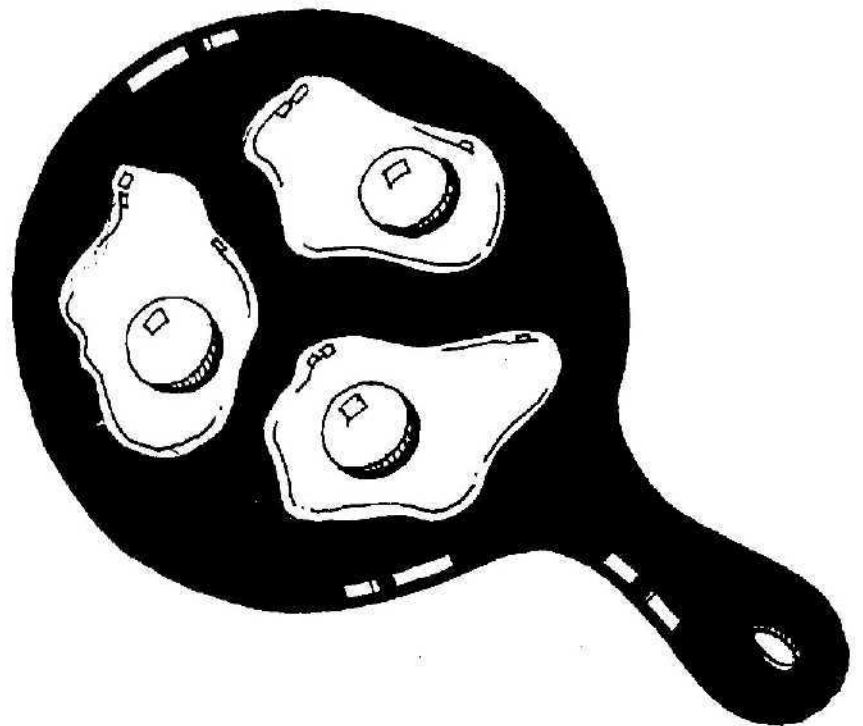
Simultaneously, the left hand closes into a fist, trapping the silver coin between the first finger and thumb (figure eleven). Both fists should be fingers down. Say, "That's one in the left hand...." The left hand is the one with the watch." Point to your watch (figure twelve). Now the right-hand begins to turn partially palm up to apparently show its silver coin. However, the left thumb and first finger extend and deposit its coin onto the right fingers (figure thirteen). In a continuing action, tap this coin with the tip of the left first finger,



Three-fry



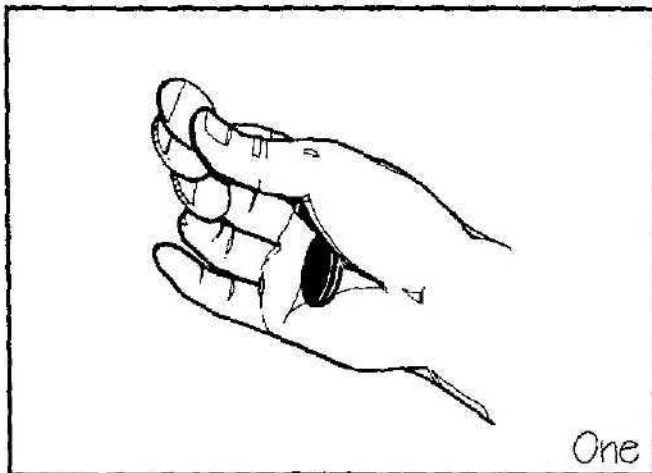
THIS IS YOUR BRAIN



**THIS IS YOUR BRAIN
ON
THREEFRY**

With delicate grace and serenity, three silver half dollars vanish one at a time into pure, natural effervescence. As swiftly as they have journeyed into the vast unknown, the gleaming silver discs reconvene within our dimensional existence. As an uncompromising encore, these small representations of silver molecular substances transform into three coins of the copper orientation. Sounds pretty f*@\$!%*% incredible doesn't it?!!

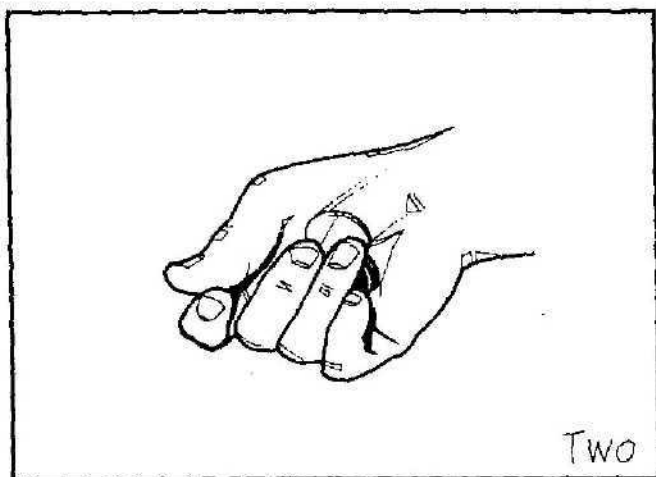
I follow *Hellbound* (spellbound) with this routine to completely "fry" fellow magicians. This entire sequence mimics the vanish and reproduction taught in *Long Gone Silver*. The three coin vanish sequence is good enough to stand alone. The last thing a magician expects to see is the silver



changing to copper in the finale. It doesn't seem possible to hold out three copper coins during all the silver coin van-

ishes. Begin by classic palming three English Pennies in the right hand with a display of three silver half dollars at the fingertips (figure one). Perform a roll down and T. Nelson Downs Coin Star with the right-hand, hiding the classically palmed coppers with the Malini Subtlety (just kidding).

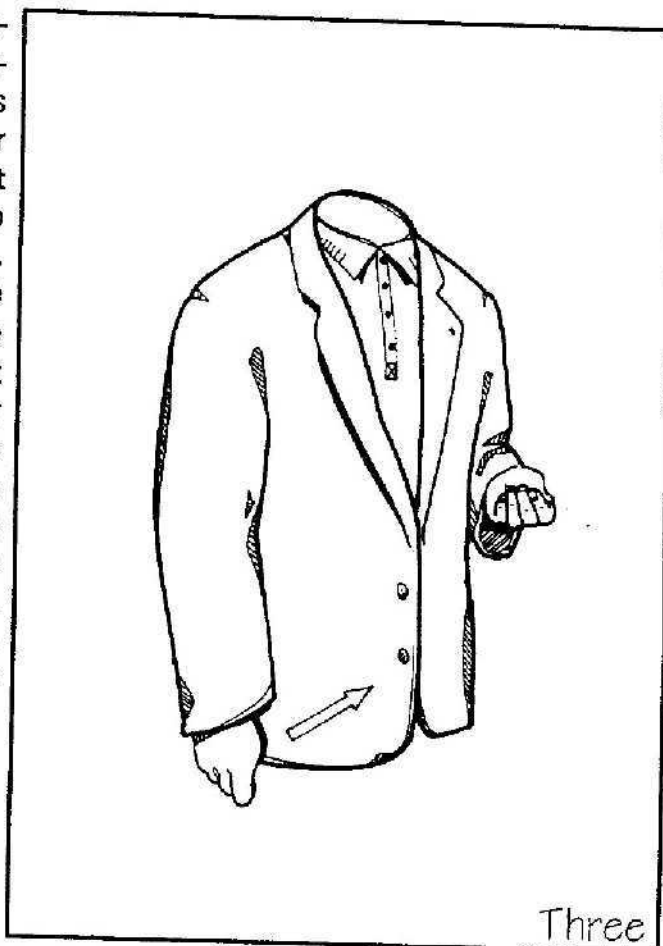
Hold the three half dollars in a fan at your right fingertips. The lowermost coin is against the right middle finger-



tips. Turn the right hand palm down and jolt the hand to the left, using inertia to cause the two uppermost coins to fly into the air.

The lowermost coin will remain on the fingertips due to "friction," thanks to E. Marlo. For more information, see figure two of *Long Gone Silver*. The left hand immediately closes around the coins. Drop the right hand to your side. Make a magical gesture with the left fist, then open it, revealing two silver halves. At this moment

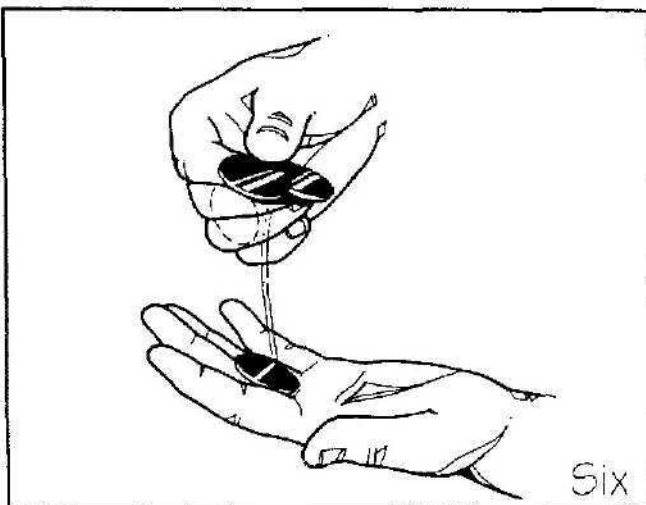
the right-hand quietly palms the silver half against the two coppers. To make this move silent, rest the silver half on the two middle fingers and slide the coin forward, along the base of the thumb (figure two). First allow the coin to slide flush with the stack,



while loosening the right-hand's grip on all the coins, then repalm the stack with the right-hand. The right-hand palms the coin as the hand moves upward toward the left hand (figure three).

Grab the two silvers at the finger tips of the right-hand in a fan, the lowermost coin against the fingers. Perform the click pass described in *Long Gone Silver*. Briefly: The right-hand jerks to the left and tosses the upper coin into the closing left hand. The lowermost coin remains in fingertip rest. This leftward motion causes the classic palmed silver coin to fall and strike the coin at fingertip rest at the same time the other coin hits the left hand. The only difference from the click pass described in *Long Gone Silver*, however, is that you must release a silver half from a stack of coppers. This is facilitated because of the smaller diameter of the silver half. Just the motion of the toss should pop the coin loose. The left hand now closes around one coin. Simultaneously, the right thumb pulls back the two silvers from fingertip rest into a finger palm.

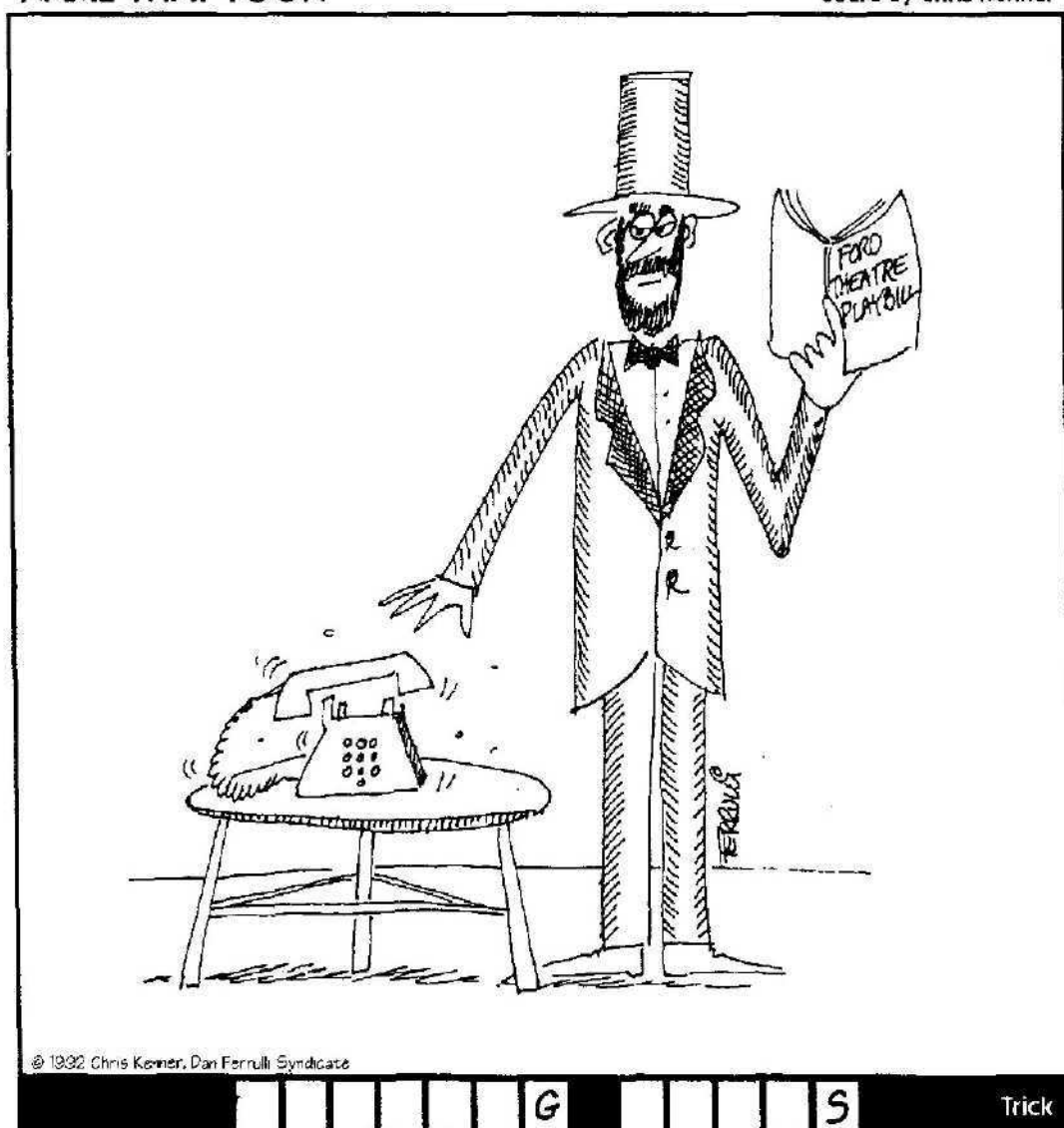
Open the left hand to show the last silver half dollar. You



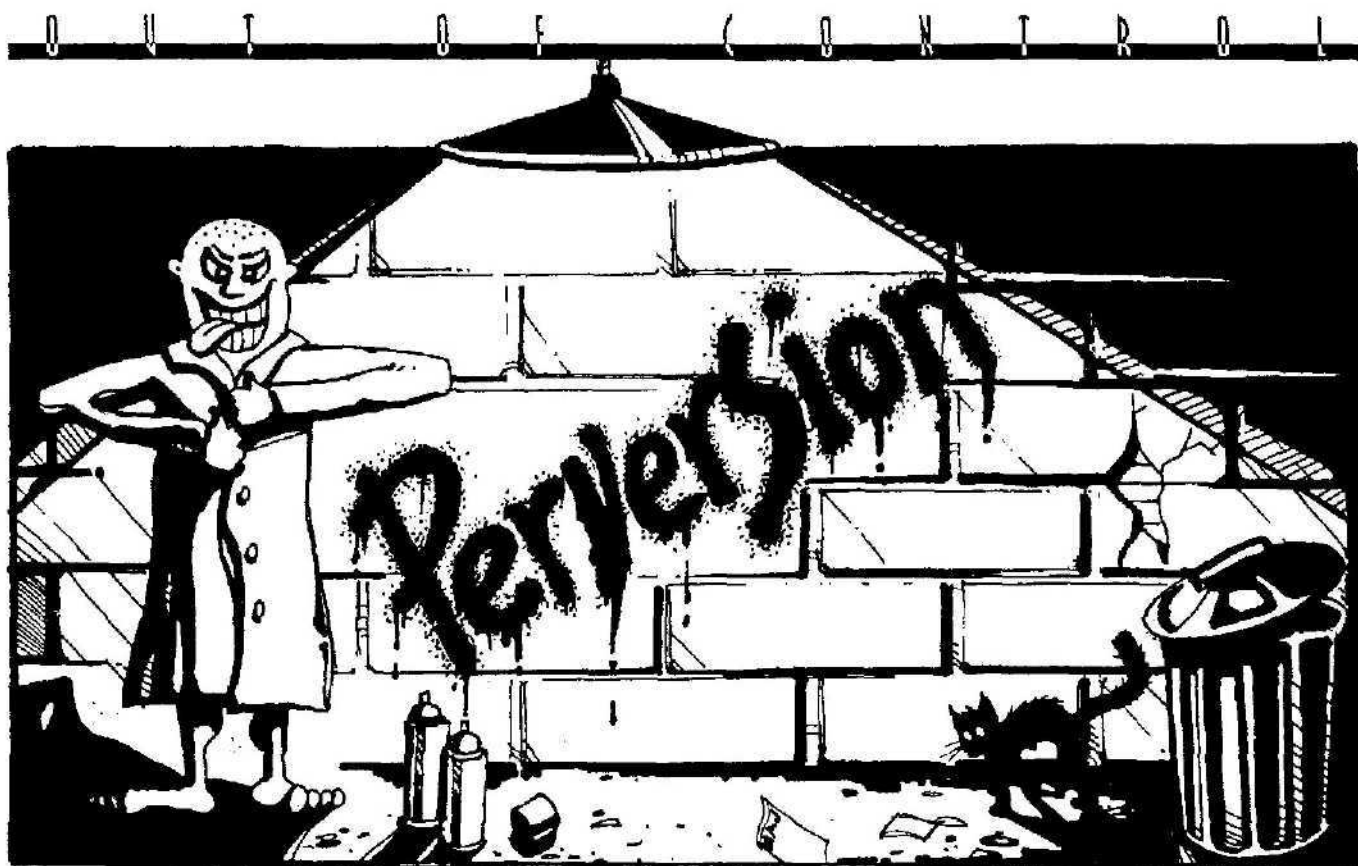
The audience will think the trick is over. But *oh contraire mon frere*, allow the three to stack in right hand finger palm. Make a tossing motion toward the left, tossing the classic-palmed coppers (remember those) into the waiting left hand (figure five). Casually display the copper coins in a fan in the right hand, using the Ramsay Subtlety as your friend (figure six). Smother the flaming spectator with sand and keep his feet elevated to ensure good blood circulation.

NAME THAT TOON

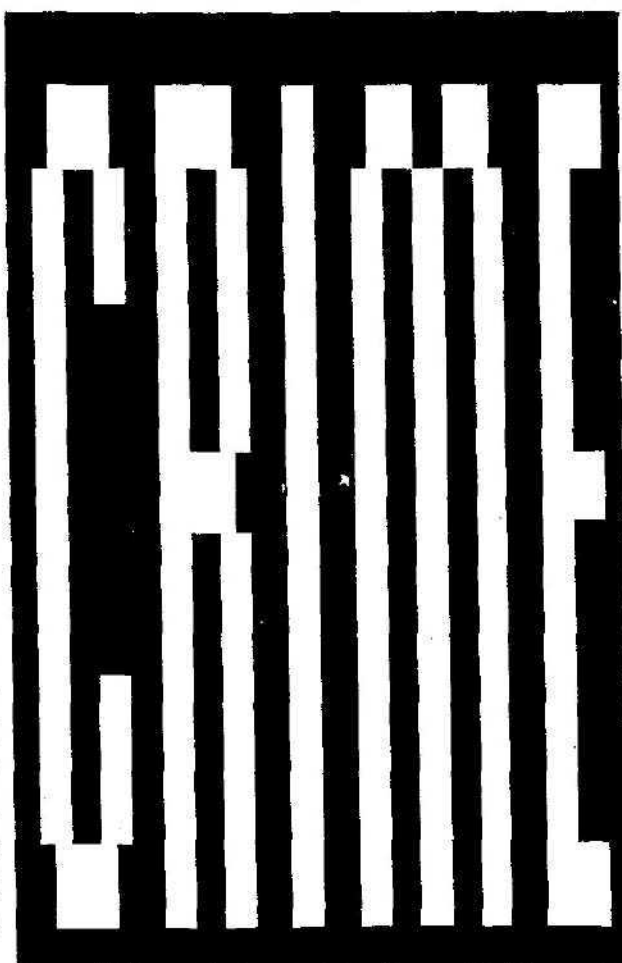
Art by Dan Ferrulli
Satire by Chris Kenner



© 1992 Chris Kenner, Dan Ferrulli Syndicate



This is a nice, snappy routine with a surprise finish. The magician allows a spectator to peek at a card in the center of the deck. The magician states that this particular selection is "fidgety." The cards are spread and the selection is seen to be reversed in the center. Even though the card is cleanly placed face down in the center, again it is found to be reversed. The magician offers one last performance and places the card in the center of the deck sticking out for half its length. Much to the audience's dismay, however, the whole deck visibly turns face up and the selection remains face



down. Snappy?


James Lewis caused quite a stir with his original "Inversion," which appeared in *Encore Two*. I would also like to mention that Richard Kaufman earlier published the same plot in 1979 (see "The World's Fastest Reverse" in *Card Magic*, pp. 35-39), the main addition in Lewis' handling is the embellishment of the card sticking out of the pack. I have taken the basic effect and put together a nice trio of magical surprises. This is a good routine to practice some hard-core card moves and sharpen your chops.

DISSENT

The second phase was inspired by one of the many ingenious moves of Jerry Sadowitz. Remove

Push off the selec-

Push off the selec-



2

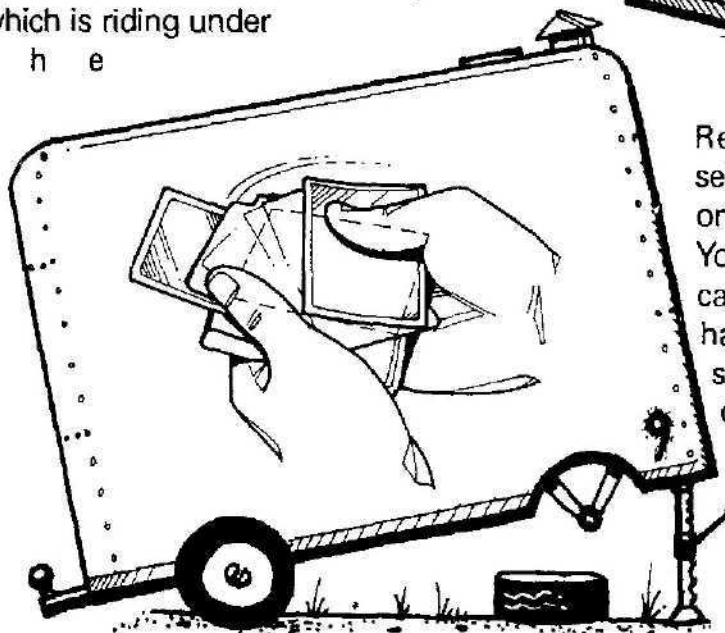
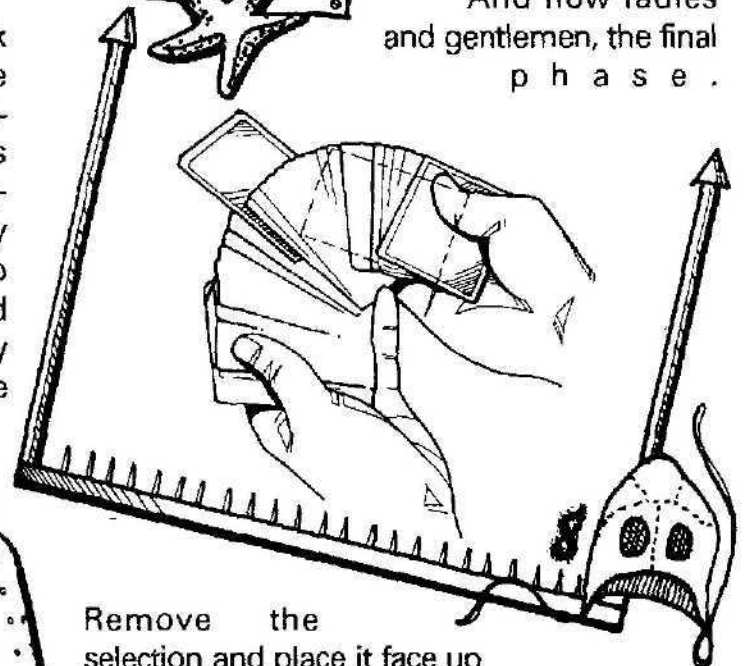
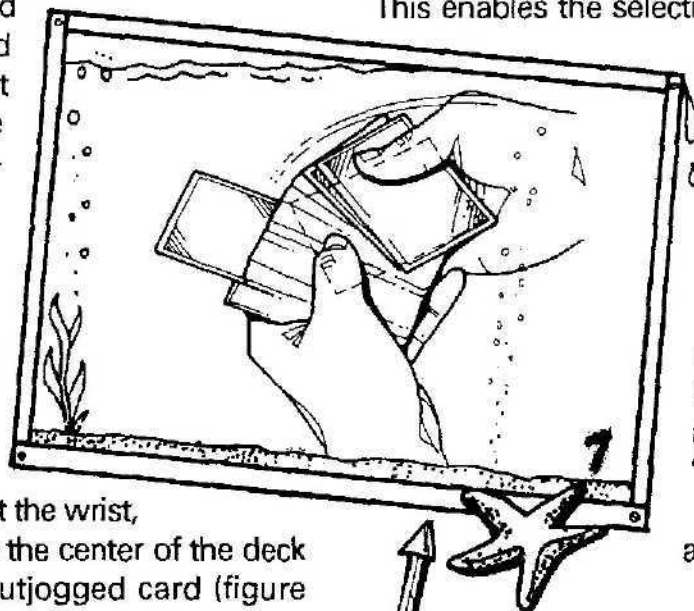
palmed card to ride face up underneath the spread (figure eight). At this point, the selection is no longer palmed although the right hand still maintains its contact with the card. Notice that the hands pivot outward at the wrists to facilitate this. This position orients the selection so that it is parallel with the outjogged card. Close the spread by moving the right hand directly to the left, without pivoting in at the wrist, sliding the selection into the center of the deck somewhere near the outjogged card (figure nine). Although these moves are taught step-by-step, perform them in one continuous action. Because of the nature of the semicircular spread, the selection should go in perfectly square into the deck. Square everything into the left hand and pushed the injogged card flush with the right hand (figure ten). It is very important to understand why the cards are spread in a semicircle. The nature of this spread allows the selection, which is riding under

t h e

spread, to angle itself into a position that is parallel with the cards at the center of the deck. This enables the selection to slide cleanly into

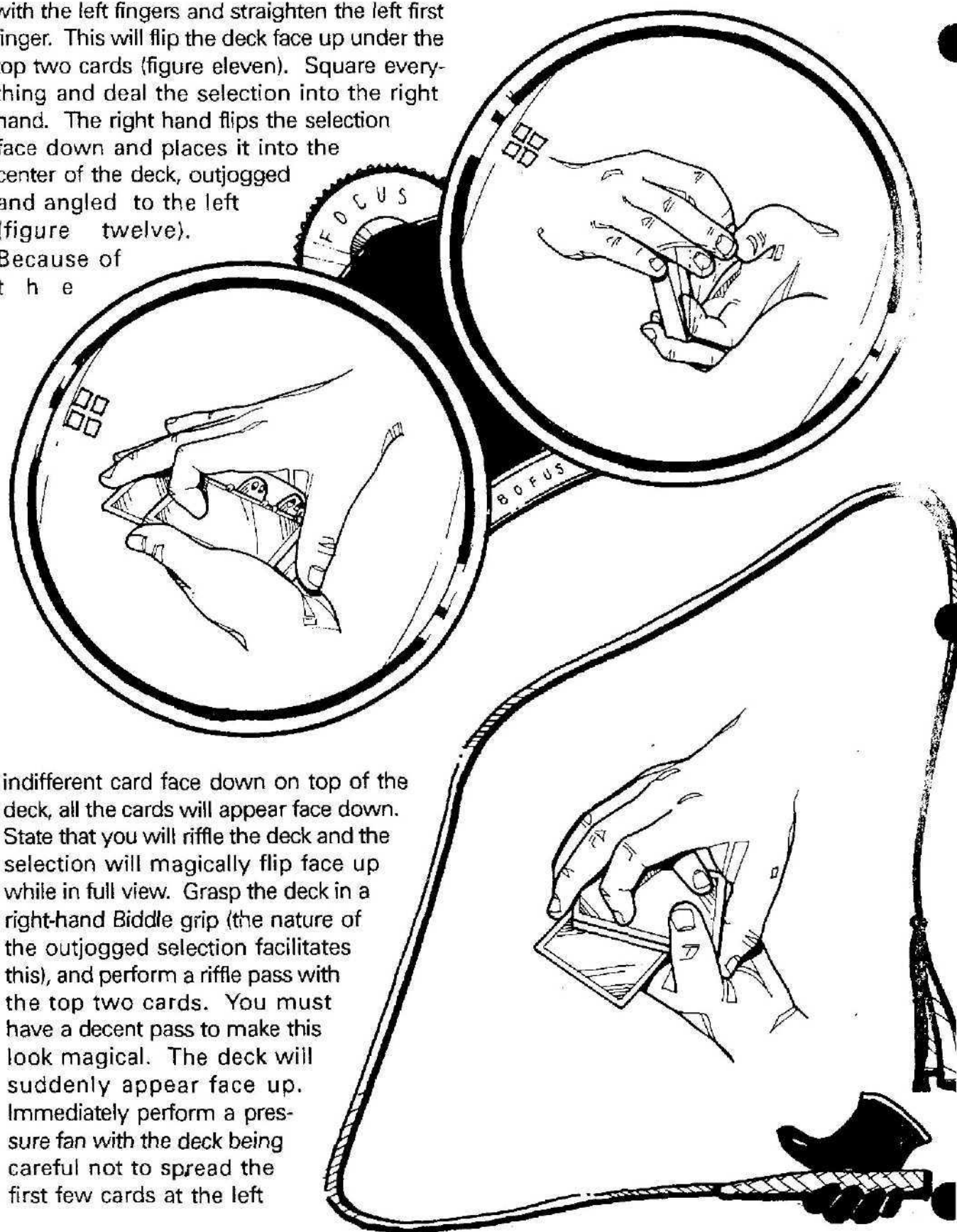
the center of the spread with no fumbling and no flashing. Once again, perform this entire sequence in one fluid motion. Snap your right fingers and spread the deck between your hands to reveal that the card has "fidged" again.

And now ladies and gentlemen, the final phase.



Remove the selection and place it face up on top of the deck with the right hand. You need to reverse everything but the top two cards. Grasp the deck from above in a right hand Biddle grip. Lift off the top two cards slightly, the face-up selection and one face-down card, so that the right hand can take a secure hold on the top two cards. Curl your left first finger underneath the deck so that the deck, minus the top two cards, is gripped between the left first and second finger. Lower the right edge of the deck

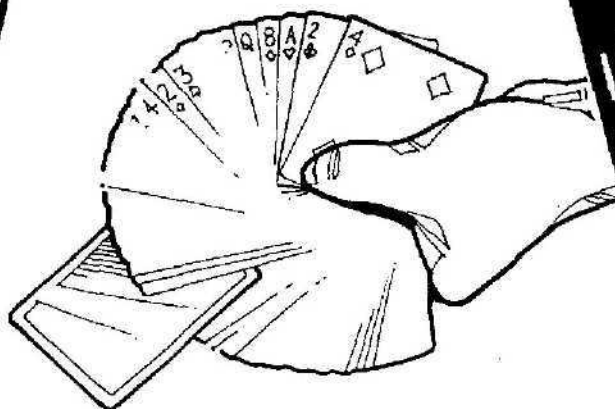
with the left fingers and straighten the left first finger. This will flip the deck face up under the top two cards (figure eleven). Square everything and deal the selection into the right hand. The right hand flips the selection face down and places it into the center of the deck, outjogged and angled to the left (figure twelve). Because of
t h e



indifferent card face down on top of the deck, all the cards will appear face down. State that you will riffle the deck and the selection will magically flip face up while in full view. Grasp the deck in a right-hand Biddle grip (the nature of the outjogged selection facilitates this), and perform a riffle pass with the top two cards. You must have a decent pass to make this look magical. The deck will suddenly appear face up. Immediately perform a pressure fan with the deck being careful not to spread the first few cards at the left

end of the fan (figure thirteen). I should state that the outjogged card does not hinder the execution of the pass and the pressure fan.

Remove the face-down selection and place it face up on the face of the fan. Flip the deck face down and perform a K. M. move to clean up the reversed card second from the top. As an alternative clean up, follow Ted Biet's advice from his "Pres-sure location" in *Apocalypse* by dropping the cards onto the floor and nonchalantly righting the reversed card during the action of gathering up the mess. . . .



SPT 92

WASHINGTON

TRAVLRS 1

TWIN PEAKS

SHERIFF'S DEPARTMENT

THE TRIP

In classical manner, three aces vanish one at a time and join the leader ace in the cleanest possible fashion. Each ace becomes magically "invisible" and rematerializes on top of the leader ace. In a dramatic and breathtaking climax, the final ace, which is reversed in the deck, vanishes completely and joins the other three under the spectator's sweaty palm.

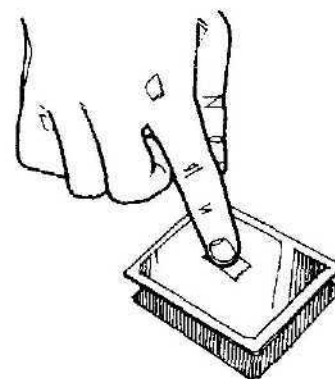
THE MAP

This routine follows the conventional plot of Larry Jennings' classic Open Travelers. In most routines of this type, an extra card is used, and must be concealed with an abundance of delicate maneuvers and unnecessary double-card over-proving. In this routine, the cards are handled very openly and the extra card is never seen. This will fool anyone who does not know this particular method.

The secret to the Mr. Clean®-like appearance of this routine is the use of clear double stick tape on the face of the extra card. This tape is applied in a special way. Carefully, pull off no more than a half-inch of tape and place

it on the center of the face of a card. Burnish the tape down with your fingernail to ensure

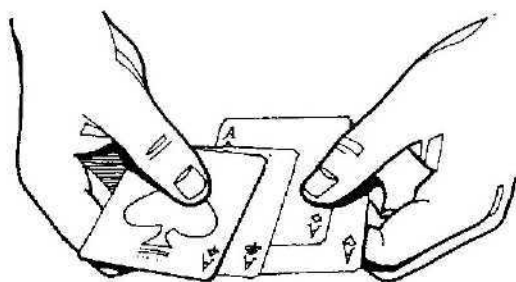
MY OTHER CAR IS A



MODEL T

that it does not come off. I sometimes lightly sand the face of the card with a bit of steel wool before applying the tape. *Reduce the tape's stickiness slightly by pressing your fingertip against the surface a few times.* The tape should be sticky enough to gently adhere to your finger tip and not come off the card (Model T). Stick the extra card on top of the ace of spades (ace should show) and place

MY OTHER CAR IS A

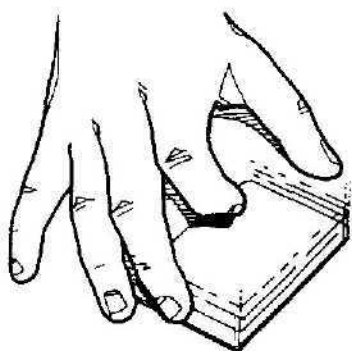


PINTO

somewhere in the deck to finish the preparation.

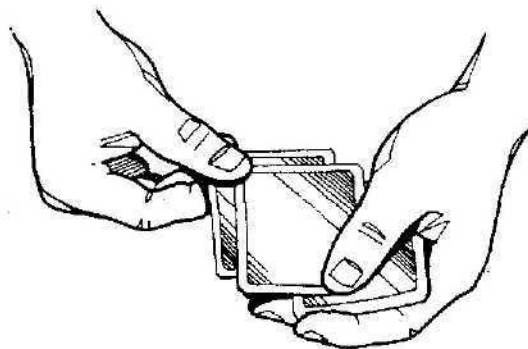
Gather a crowd of spectators so that they can view this magical journey of extraordinary magnitude. You will have their gratitude. Spread through the deck and openly take out the four aces. Place the deck on the table not too far away from your performing area. Hold the aces face up between your hands in SCDH order from face to back. The ace of spades will have an extra card quietly concealed beneath as long as it does not snore. Injog the ace of diamonds (Pinto), close the spread, and then flip the packet face down bookwise into the left hand. The right thumb pulls up on the injogged card so that the right hand can grasp the top two cards as one in a Biddle grip. Turn the right hand palm up to flash the ace of dia-

MY OTHER CAR IS THE



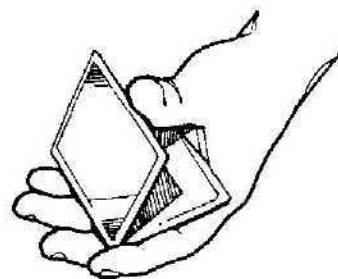
BATMOBILE

MY OTHER CAR IS THE



MUNSTERMOBILE

MY OTHER CAR IS A

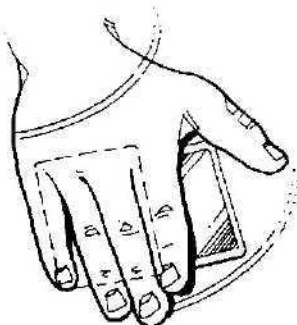


JUNKER

monds and lightly drop the double card on the table (Batmobile, pray to God they do not separate).

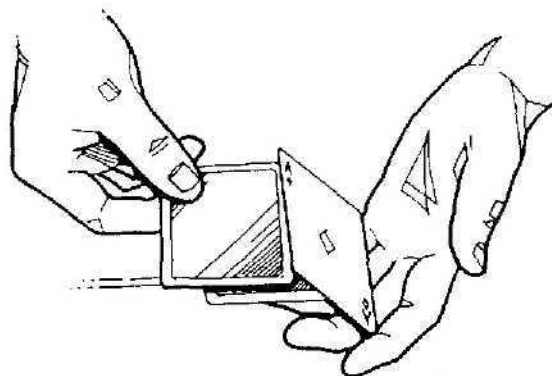
Grasp the remaining cards at the lower right corner with the right hand, thumb above and first and second finger beneath. The left thumb peels off the top card into left-hand dealing position. As your left hand comes back to take the next card, the right thumb pushes forward on lower right corner of the double card, twisting it off the tape. This separates the two cards so that the left thumb can peel off the next card into dealing position (Munstermobile). The left hand takes the last card from the right hand on top of the other two. Place the top card into Finley Tent Vanish position in the left hand. Briefly: The right hand levers the top card so that it is at 45°

MY OTHER CAR IS AN



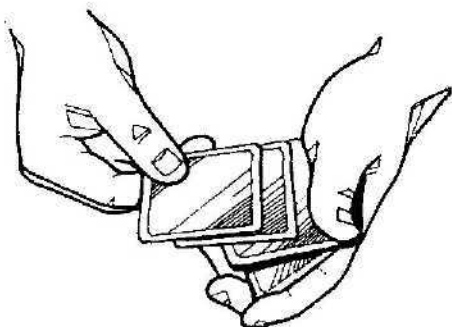
EDSEL

MY OTHER CAR IS A



TUCKER

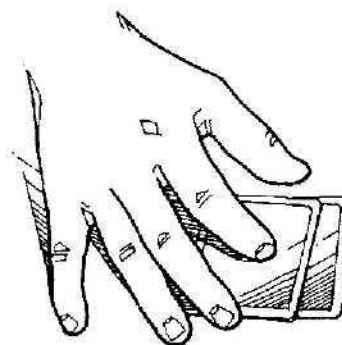
MY OTHER CAR IS



KIT

Your right hand will use its cards to apparently flip the two left-hand cards face down. However, you secretly add the right hand's lowermost card, the ace of clubs, to the red aces. To execute this addition, the right hand

MY OTHER CAR IS

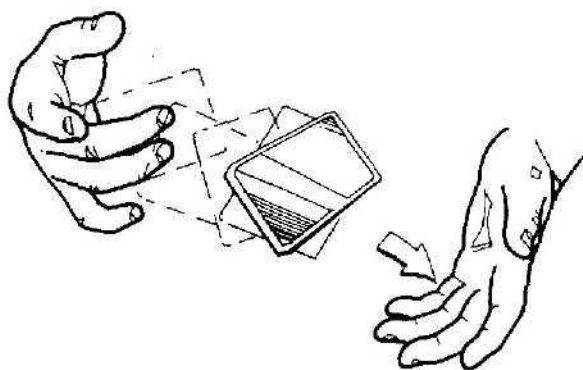


CHITTY CHITTY BANG BANG

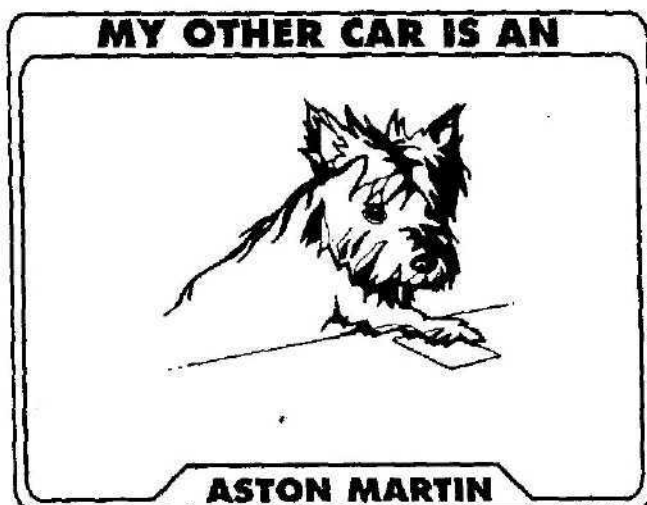
flips the left hand packet face down (Tucker). As the two left hand cards fall face down, the ace of clubs is allowed to fall flush on top of the left hand cards as the right thumb and forefinger separate the double card (Kit). Make sure to square the left-hand cards upon completion.

Place the right-hand cards onto the table slightly to the right in a spread condition. Your right hand grasps the left-hand cards in a Biddle grip. Use your left finger tips to slide the bottom card to the left about three-quarters of an inch. Drop this packet onto the table very carefully with the right hand (Chitty Chitty Bang Bang). Pick up the two other cards, the ace of spades and the sticky card, with the right hand and place them face down into dealing position in the left hand. Be careful not to squeeze the cards together as they will prema-

MY OTHER CAR IS A



LOTUS



turely adhere. Place the top card, the sticky card, into tent vanish position. Apparently take this card with the right hand as before, but in reality allow the card to fall flush onto the ace of spades. Show the "invisible" card in the right palm and cause it to rematerialize on the tabled packet as described before. As this occurs, your left hand quietly squares its two cards and the left thumb squeezes against the forefinger curled directly below the packet. This will cause the two cards to adhere together. Take the double card into the right hand and toss it into the left hand to cleanly show one card (Lotus). Drop this card casually to the table as your right hand flips the tabled cards face up to reveal three aces.

Ask a spectator to place his hand on the table face down. If there is nobody available, use your dog or another household pet as a helper. Grab the double card face down at the inner right corner by the right thumb on top fingers below. Reach over and flip the three aces face down with the right hand's card. Slide the double card under the three aces and scoop them toward the spectator's hand. In doing so, however, your right thumb separates the double by pulling back toward the hand. The right fingers push the lowermost card of the double, diagonally, so that the ace of clubs is secretly added beneath the other three aces. Keep hold of the sticky card. Push the pack

underneath the spectator's hand and withdraw the sticky card with the right hand (Aston Martin).

Pick up the deck and spread the cards face up on the table. Place the sticky card into the center of the spread face down (Gremlin). Square the cards with both hands and push the supposed ace flush with the deck. Flip the deck face down and secretly give the deck a little squeeze with the left thumb. Make a magical gesture then spread the cards face down to reveal that the ace had vanished. The extra card will adhere to another card rendering it invisible (Pacer). Ask the spectator to lift his or her hand to reveal the journey of the fourth ace. The moral of the story? Never accept

candy from a stranger unless he can offer you a ride.



LOOK

Four cards are cleanly displayed and flipped face down on top of the deck. In reality, through a deliberately diabolical devious disarming subterfuge the cards are juxtaposed (that means switched) for another set of cards on top of the deck. I cannot stress just how deceptive this switch can look if performed correctly.

Charles T. Jordan (*The Collected Tricks of*

for 4 for

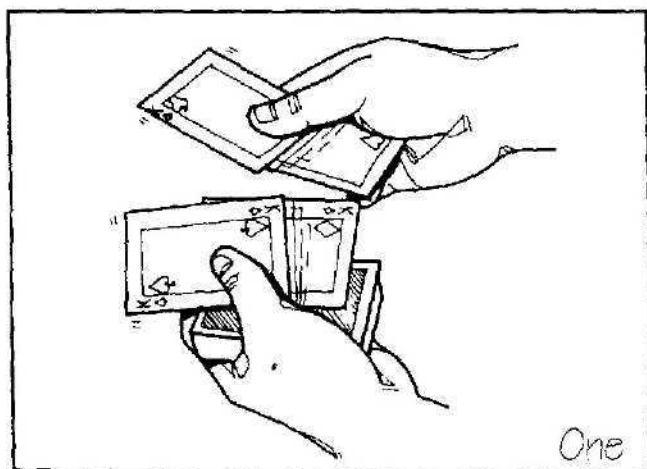
Charles Jordan, Fulves) provides the inspiration for this switch. I have streamlined the sleight into an extremely versatile and practical one. For our purposes, we will secretly switch four kings with the four aces. Now for the real work.

LISTEN

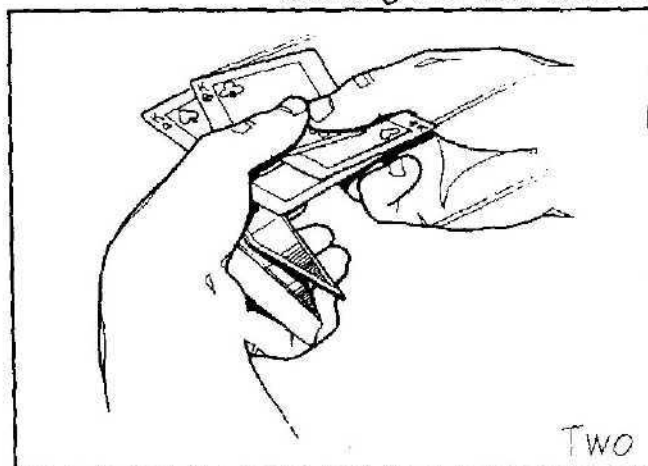
Have the four aces face down on top of the deck. Hold the deck in left hand dealing position with a pinky break beneath the four aces. The right hand holds four kings face-up in a fan with your thumb on top and fingers underneath. Take hold of the left half of the fan (bottom two cards) between the left thumb and middle fingers without losing your pinky break.

Perform an Ascanio "squiggle" type action (figure one). Place the two cards in the right hand on top of the two left hand cards and hold all four with the right hand. The right hand moves the four kings over the deck until the thumb tips touch, hiding the left edge of the deck (figure two). At this moment, the deck should be approximately 45° to the floor. As

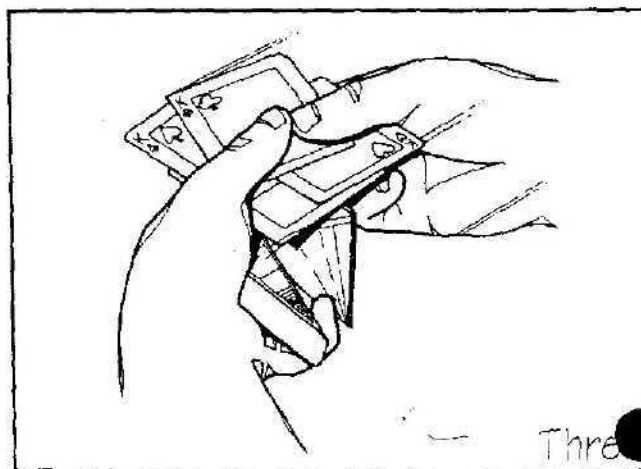
soon as the thumbs touch, the left ring finger and pinky squeeze together, causing the four aces to



One



Two

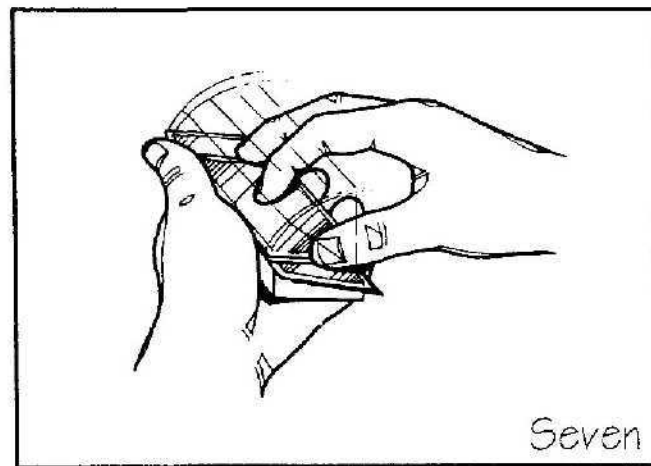
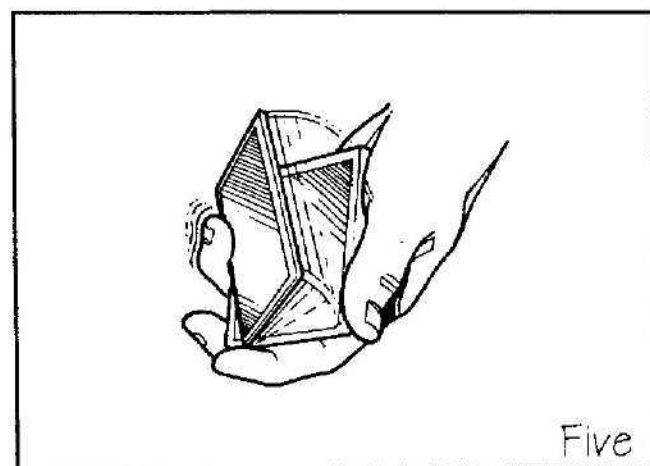
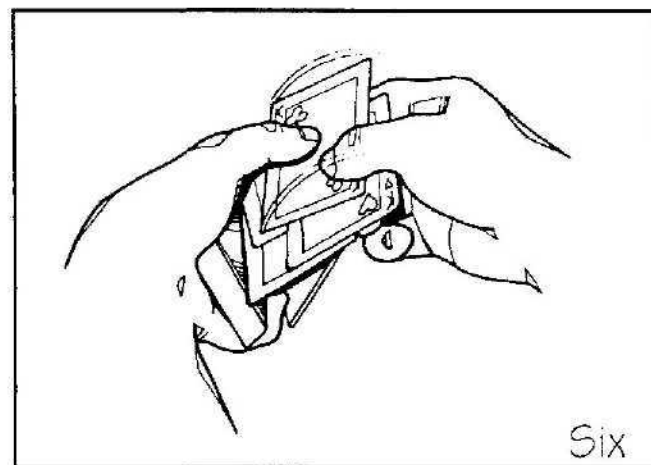
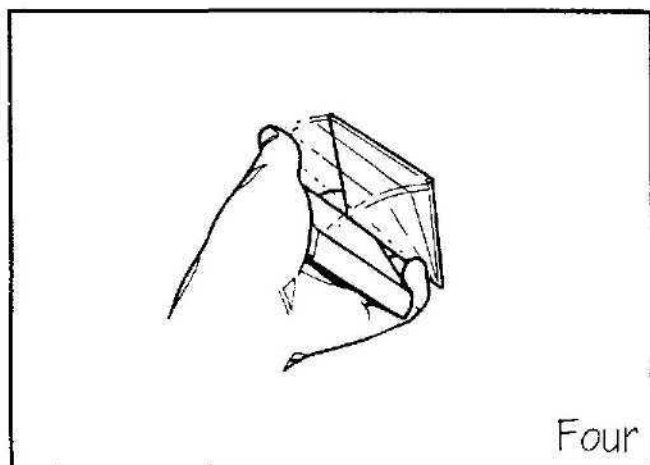


Three

open (figure three). It is crucial that the aces open only an inch and a half or until they are perpendicular to the floor (figure four, right hand omitted for clarity). The left forefinger helps as a guide for the four aces (figure five, R. H. O. C.).

The following paragraph describes one continuous action. The right hand slides the four kings directly into the gap formed by the aces and the deck (figure six). While the kings

are in the Gap™, make sure to check out the store's new, snappy, fall ensembles. In a continuing action, flip everything face down like a book (figure seven). Simultaneously, the left hand rotates counter-clockwise, bringing the deck parallel to the floor. Square the deck from above with the right hand and push off the top four cards into the right hand. The juxtaposition is now complete.



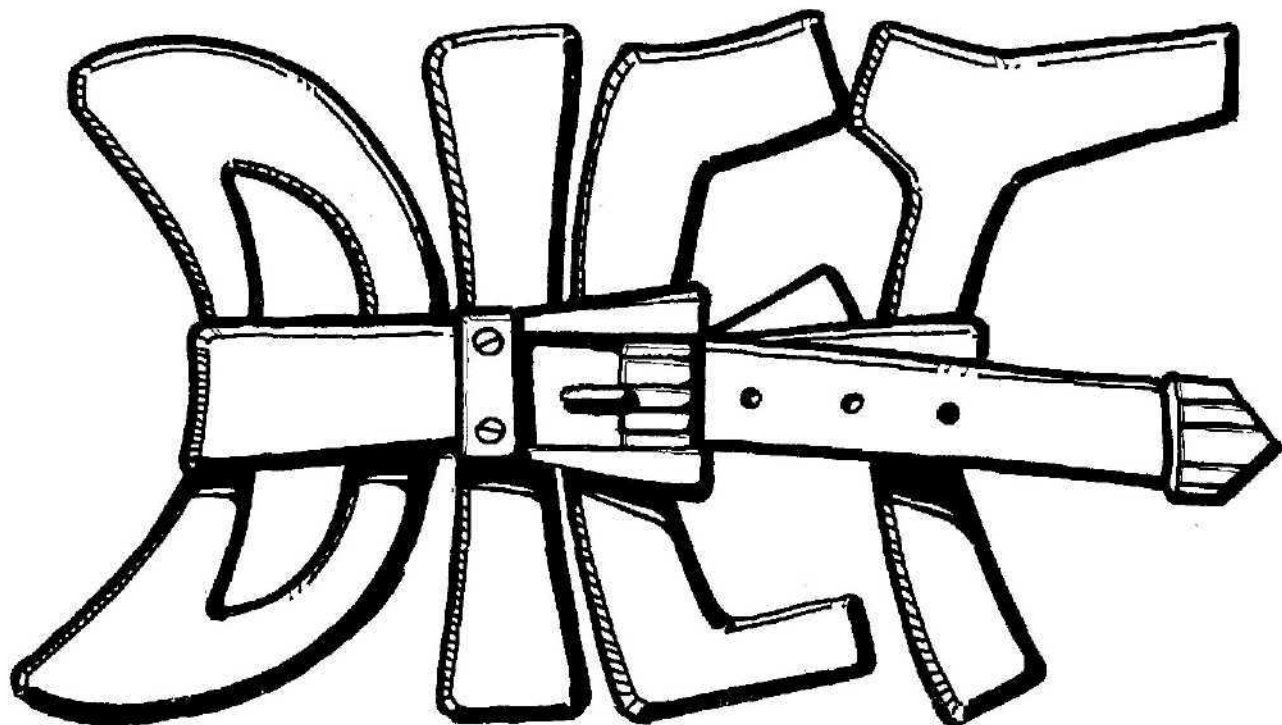
FAX

In classic "cannibals" type manner the King Baloo's four dudes are on a feeding frenzy in search of young, virgin, pasteboards. Unfortunately, to our dismay, our fine young cannibals discovered that they ate just a bit too much. Luckily Mylanta® saved the day and everyone continued on their quest to find BOB.

I decided to keep the description of the effect exactly the same as the one printed in *The Magic Man Examiner*. It's very difficult to rewrite trash! Basically, this routine follows the "cannibals" type theme. I've streamlined the

WORD

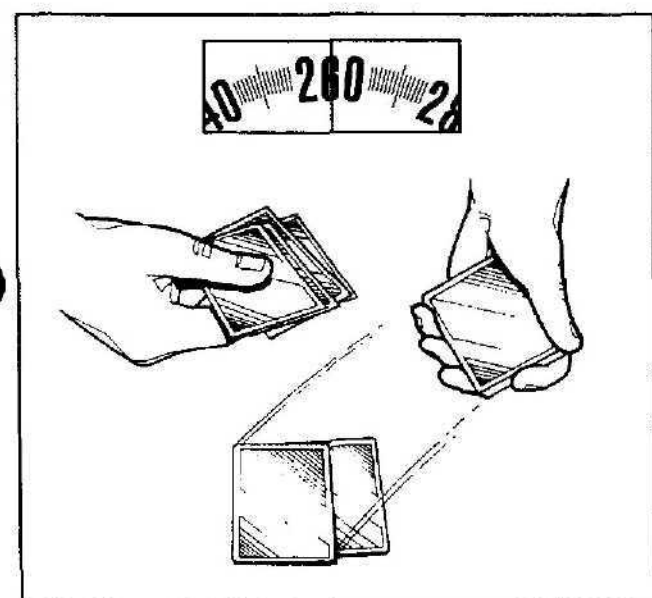
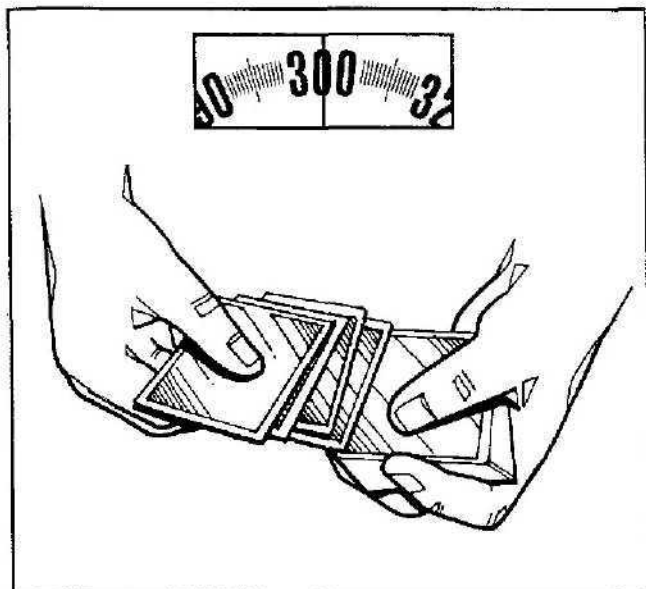
The set up is as follows, from the top of the deck down; eight, eight, x, x, eight, eight. To begin, run through the deck with the faces toward yourself and upjog the four kings for half their length. Continue spreading until you reach the first eight (the sixth card from the rear). Downjog this eight and square the deck at the long sides only. Flip the deck face down bookwise, maintaining the in and outjogged cards. Strip the outjogged kings out with the right hand. Flip the right-hand cards face up, showing four kings, and hold them face up in



handling since its appearance in my first book, *The Right Stuff*.

If you did not understand the description, let me decipher it for you.... Four kings chew and swallow two indifferent cards. The four kings, however, unquestionably eat too much, resulting in their transformation into the four eights. An antacid soothes their digestive system and everybody launches a search party for the Black Lodge.

preparation for the **forfourfor** switch with the top six cards of the deck. It will be easy to obtain a pinky break under six cards because of the injogged card. Perform the **forfourfor** switch and immediately push off the top four cards, injogging the third card from the top and leaving them slightly spread in the right hand (figure 300 pounds). Ask the audience, "Do you know what the "K" stands for on each card? It stands for Kannibal...or at least



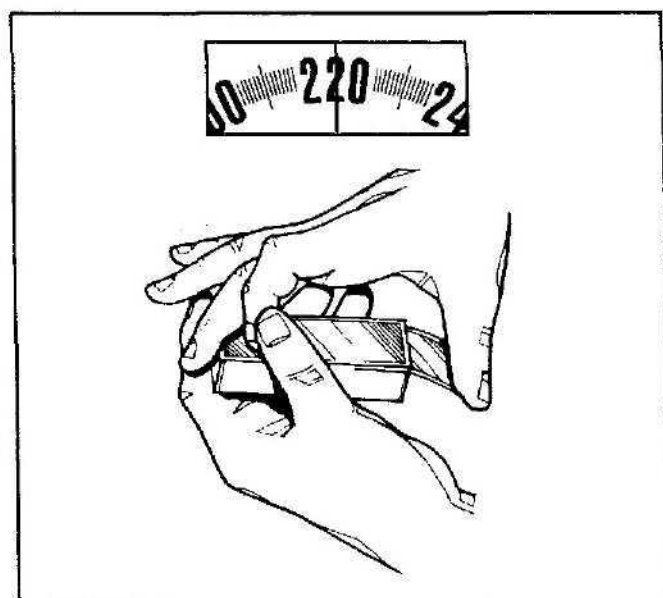
Kannibal Lecter."

The left thumb deals off the top two cards of the deck onto the table one at a time (figure 260 pounds). Pause a beat to allow the thought of six cards being visible to register in the spectators' minds. When they try to reconstruct the routine, they will remember that six cards were involved throughout. On an off beat, square the right-hand cards against the left thumb base, maintaining the position of the injogged card. In a continuing action, the right hand lifts off the top two cards in a Biddle

grip, the right thumb pushing down on the injogged card to facilitate the action (figure 220 pounds). The left hand turns palm down and places the deck onto the table face up, thus "killing" the top cards. Place the two eights (supposedly four kings) into a deep, left hand dealing position to hide the fact that two cards are missing.

At this point the left hand supposedly holds four kings and there are two indifferent, yet socially active cards on the table. In reality, two eights are on the table and two eights are in the hand. Tell the audience that it's dinner time. If it is handy, ring the dinner bell hanging in the front porch with your free hand. Pick up an indifferent (?) card from the table with your right hand, being careful not to flash its face. Insert this card between the two cards in the left hand using either a pinky pull down or a buckle (figure 180 pounds). Hold the cards from above in a right-hand Biddle grip. The left hand comes over and adjusts the bottom card so that the right hand can squeeze the ends of the cards, presenting a "mouth-like" beast (figure 160 pounds, perfect weight). Munch, munch, munch....

Square the cards and perform a three-as-four Elmsley Count to show four cards. Pick up the second indifferent card and place it into



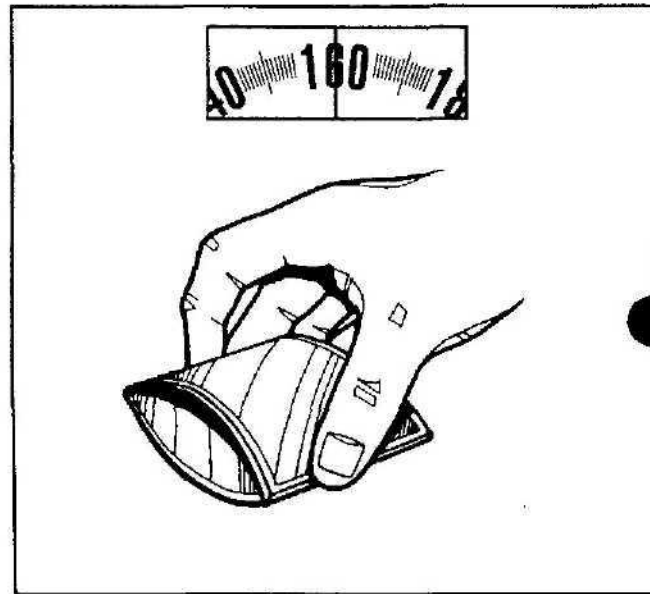
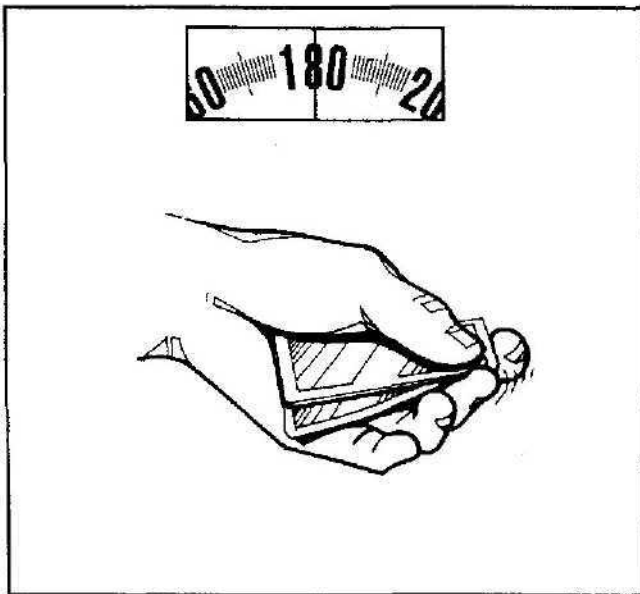
the "kannibals," just as you did with the first. Do the munchie thing again. Hold the cards in dealing position and squeeze the sides, allowing the center of the cards to bow upward. Say, "Look! They're getting fatter." Next flex the cards between the fingertips of both hands causing a nauseatingly disgusting crackling sound as you say, rather seriously, "If you listen closely you can hear their bones breaking."

Now perform an Elmsley Count to show four cards. I know that an Elmsley count isn't necessary, but it will throw off the magicians. In fact, sometimes I perform a four-as-five Elmsley to pretend that I've made a mistake

and that there are still five cards. To arouse even more suspicion, execute an Ascanio Spread. If you can't perform an Ascanio Spread, just act as if you have more than four cards. It's the same concept.

Tell everybody, "The kannibals ate much too much. They eight and eight, and eight and eight." As you deliver this classic line, reveal the four eights in the kleanest, most magikal manner. This is a killer. Konduct a body kount and perform an autopsy.

The original Cannibal Cards was devised by Lin Searles in the 1950's. The "eights" comes to us courtesy of Don England.



SHOW

This is a coin assembly with a killer twist. Four halves gregariously convene under a single playing card, one at a time. In an attempt for the last coin to travel, however, the other three vanish from under the card and join the one in the hands. The appearance of all four coins in the hand is quite a Wes Craven Shocker for everyone.

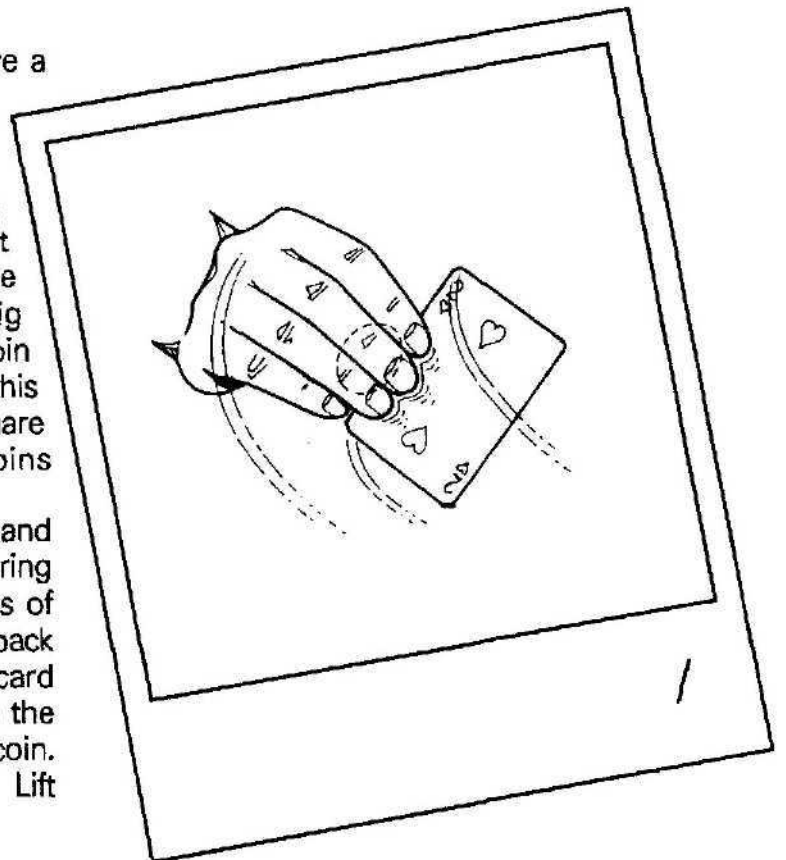
up the back edge of the card with the right hand and use your left thumb and fingers to lift off the shell and pull it into view (photo two). Tell everyone that you will leave the leader coin in full view.

You will now vanish the first coin using a modified handling of a John Carney sleight. Pick up a coin from the stack of three and rest it on your left fingertips. Approach the palm-up

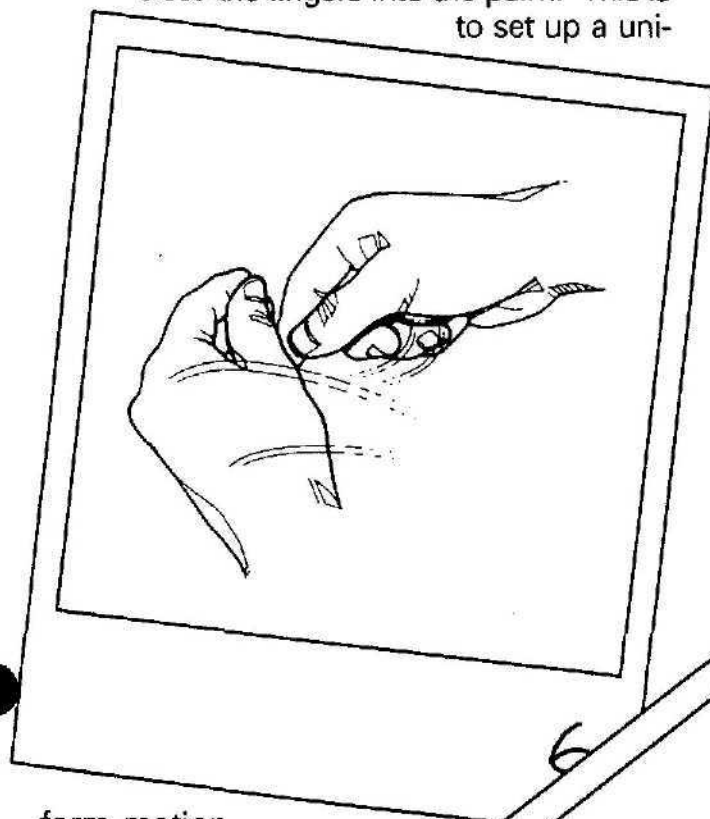
A F T E R SHOCK TELL

Q: What do you get when you shove a potato in the tail pipe of Paul Harris' Cessna? A: You get a version of Free Flight with a backfire. You will need five silver half dollars and a matching expanded shell. The audience will be aware of just four coins. Place a shelled coin on the table to your outer left and stack the remaining three coins in front of you. Have the fifth coin finger palmed in the right hand. Although this can be performed with the coins in a square formation, I prefer to have the three coins together.

Pick up a deck of cards in the left hand and deal one card onto the right fingers, covering the finger-palmed coin. Show both sides of the card by using the old dodge of pulling back the fingers as you show the face of the card (photo one). Cover the shelled coin with the playing card, secretly adding the hidden coin. Don't allow the coins to talk as you do so. Lift



left hand with a palm-down right hand (photo three). The right fingers pick up the coin as both hands rotate clockwise (photo four). Notice that the left fingers have closed into the hand. Each time a hand turns palm down, close the fingers into the palm. This is to set up a uni-



form motion for both hands when the sleight is actually executed. Perform this take-and-turn back and forth a couple of times, one hand following the other. When you are ready for the vanish, the left hand just pretends to take the coin from the right fingers, and both hands turn back counter clockwise (photo five). The hands continue to turn as the right hand classic palms the coin (photo six). Now, to continue the rhythm, apparently take the coin (?) from the left fingers (photo seven). Continue to twiddle the coin down to nothing between both hand's fingertips. If

you have a good classic palm, open your fingers wide over the playing card for dramatic effect (photo eight).

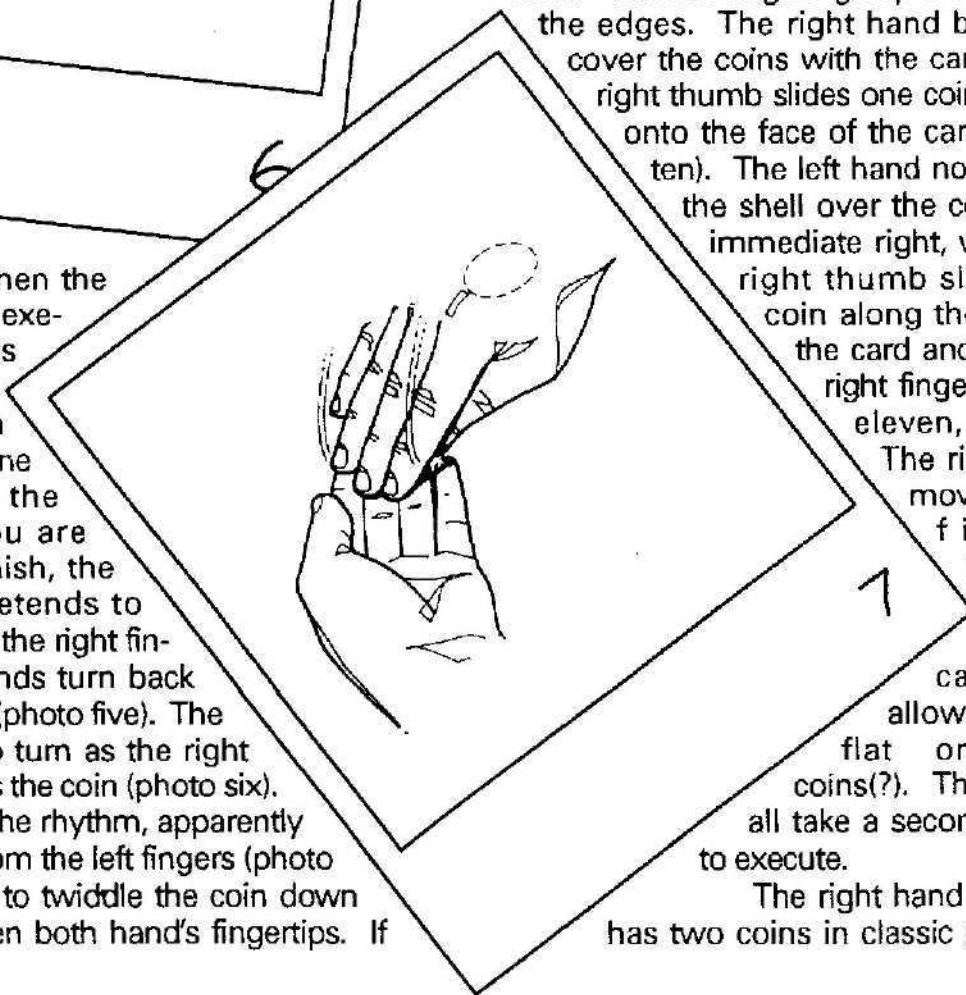
With the right hand perform a pick up move with the rightmost coin of the three under the card (photo nine). The pick up move is a standard move and can be easily referenced. Recover the coins with the card, adding the hidden coin once again. Perform a standard retention vanish with the next coin, leaving the coin at fingertip rest in the right hand. Snap the left fingers and show the hand empty.

Begin to lift the card to show three coins. As you do so, however, quietly classic palm the coin at fingertip rest. This is described in figure two of *ThreeFry*. There are now two in right-hand classic palm, two and a shell under the card, and one left to go on the table. The right hand lifts the card away to reveal three coins. Both hands now move at the same

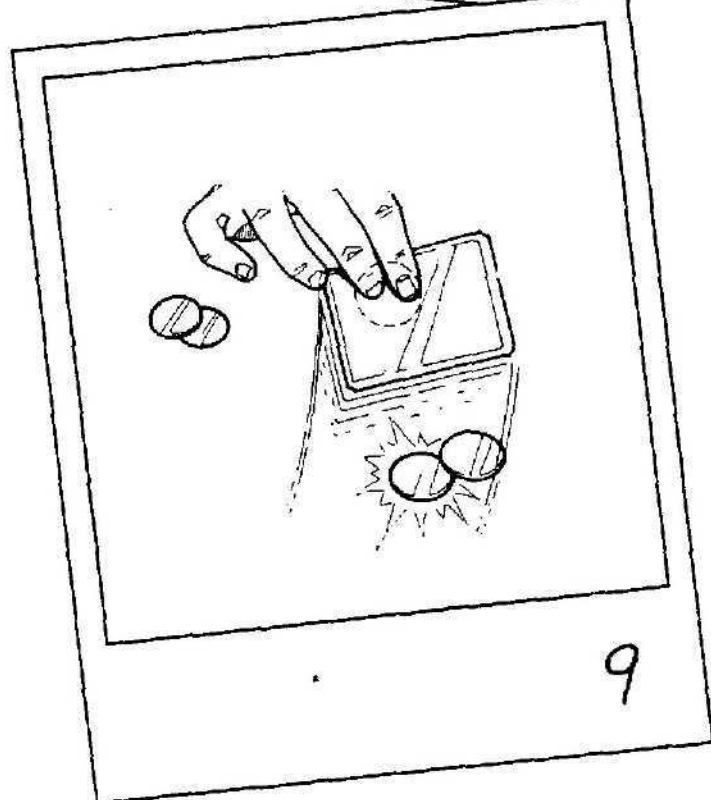
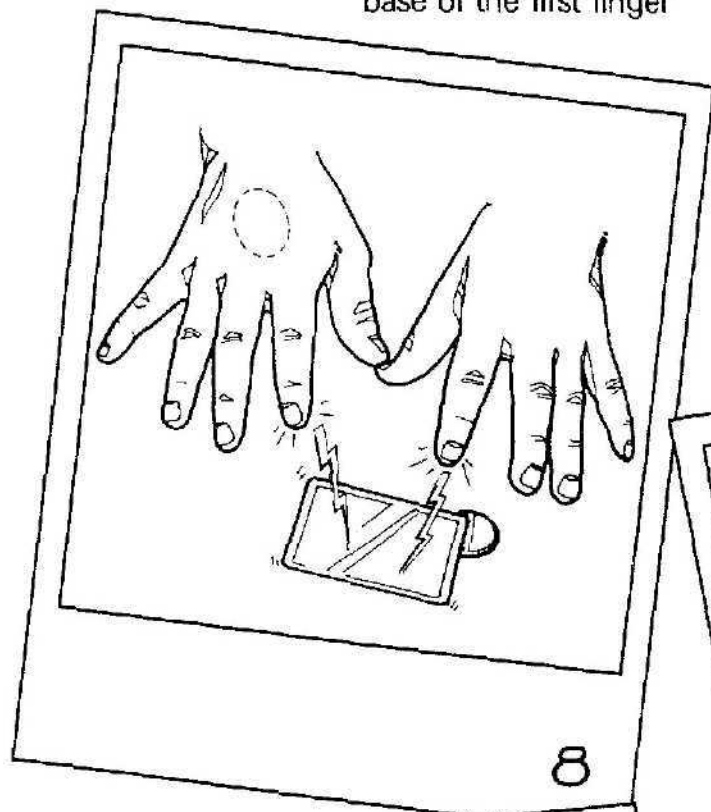
time. The left fingers grasp the shell by the edges. The right hand begins to cover the coins with the card as the right thumb slides one coin up and onto the face of the card (photo ten). The left hand now places the shell over the coin to its immediate right, while the right thumb slides the coin along the face of the card and into the right fingers (photo eleven, twelve).

The right hand moves away, finger palming its coin as the card is allowed to fall flat onto the coins(?). This should all take a second or two to execute.

The right hand presently has two coins in classic palm and

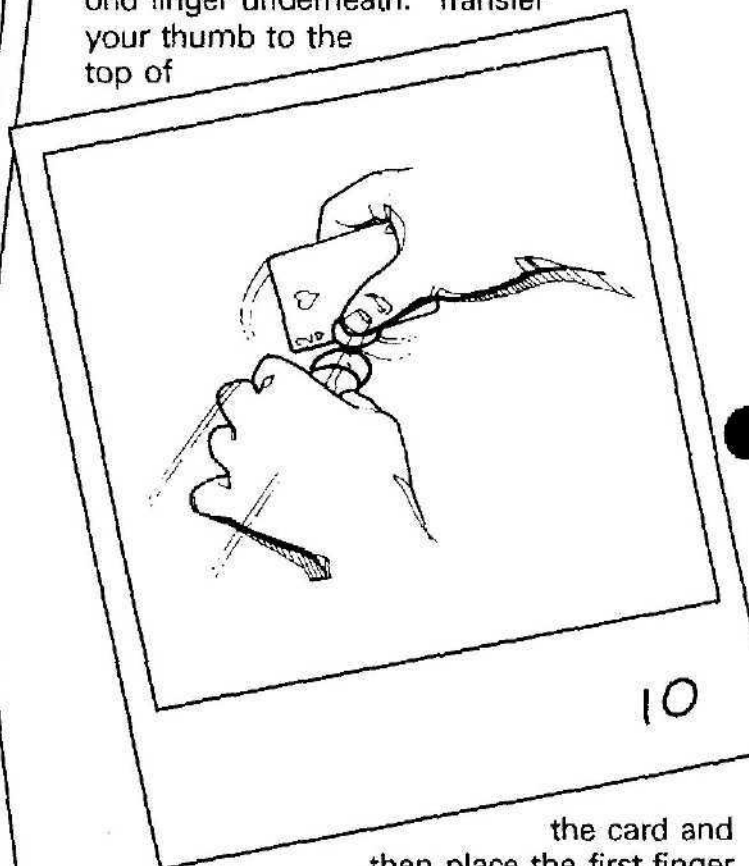


one in finger palm. With the right first finger and thumb, pick up the last coin on the table, curl your fingers into a loose fist, causing the coin to be trapped between the thumb and the base of the first finger

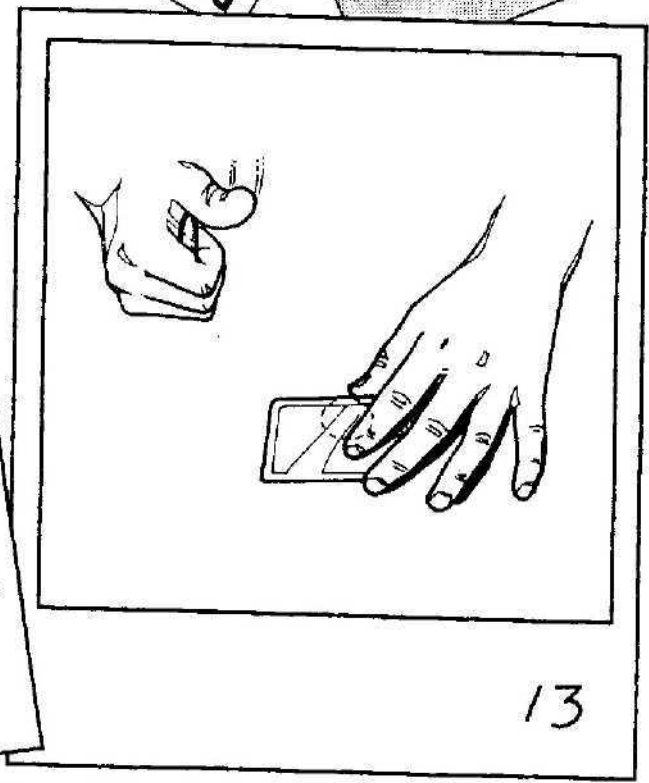
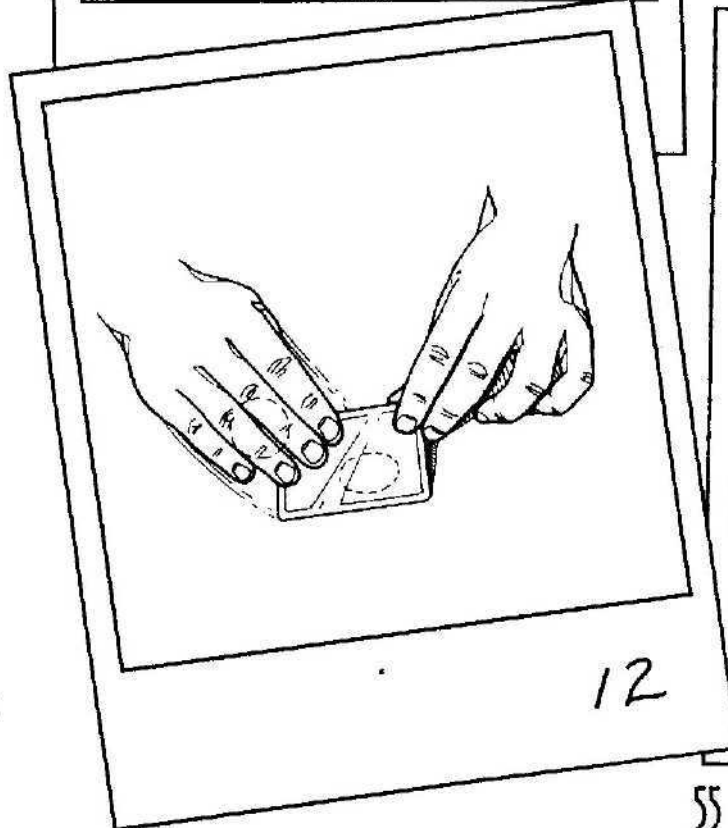
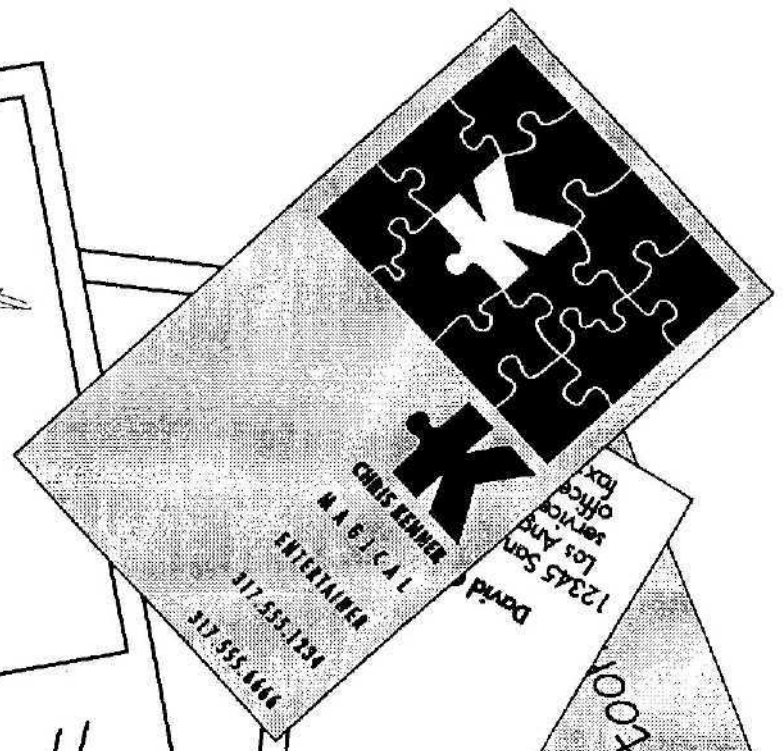
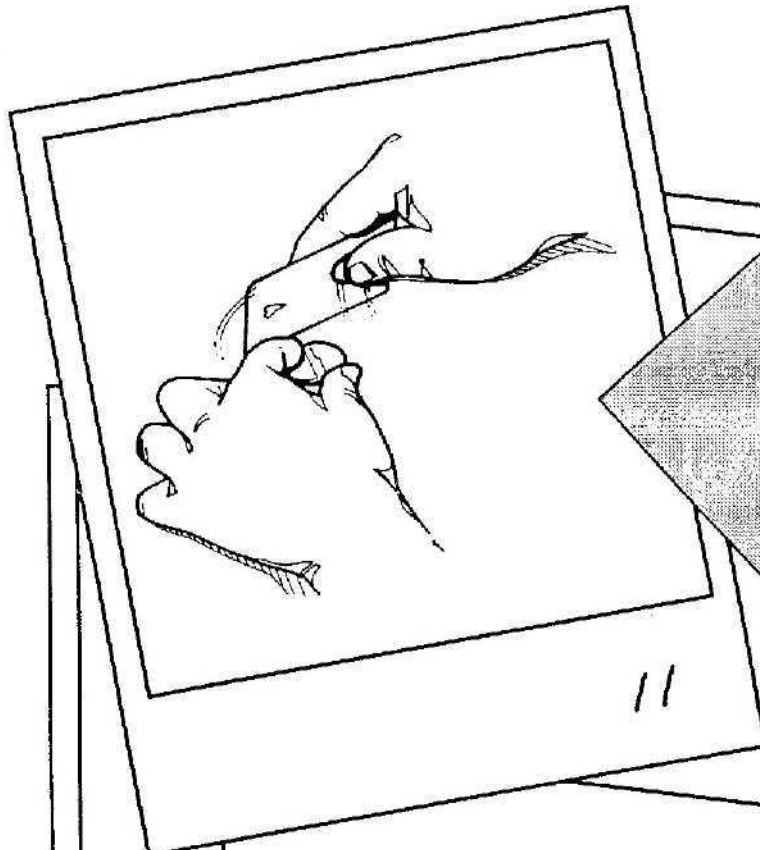


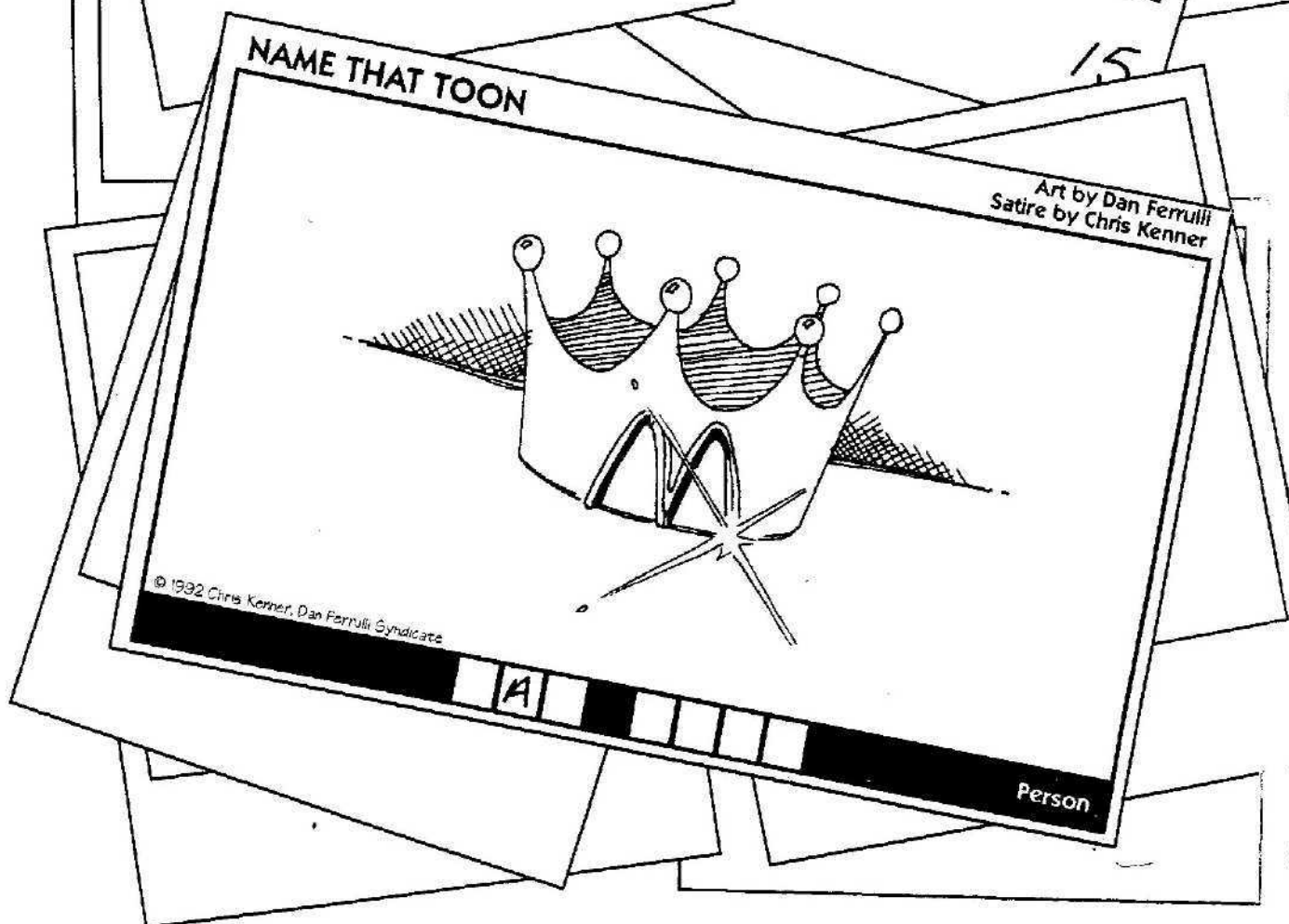
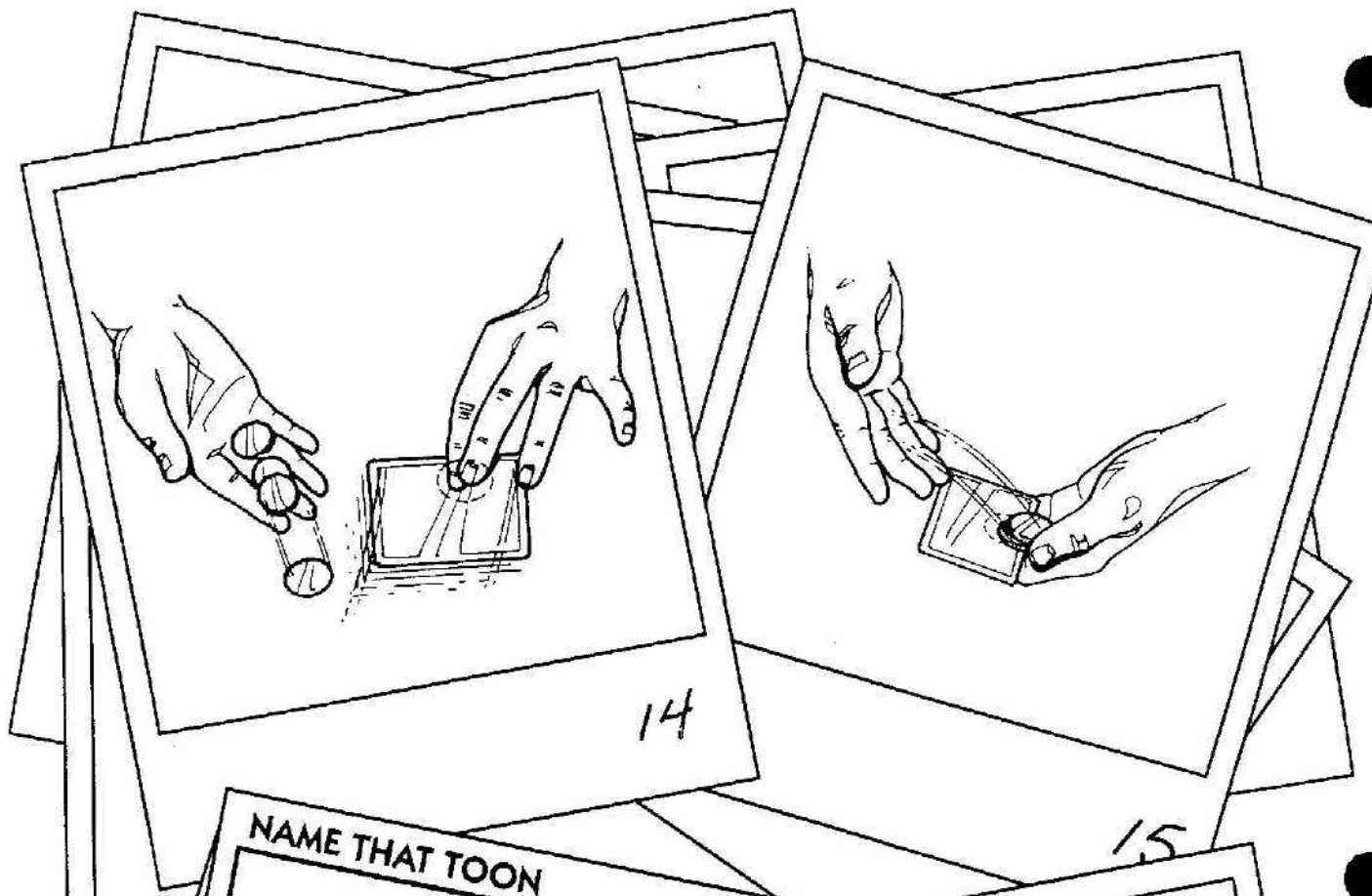
(photo thirteen). The right thumb covers the exposed edge of the silver coin and pushes it down and into the hand. The left hand performs a pick up move with the card and shelled coin to show the vanish of three coins. Wow!!! A second later, the right hand allows all the coins to stack with a loud "bash" and then opens to cascade the coins to the mat (photo fourteen). Definitely, a shocker.

To clean up, place your left second finger underneath the card and clip the coin against the card between your first finger on top, second finger underneath. Transfer your thumb to the top of



the card and then place the first finger underneath. These actions rotate the card so that it is face down on your left fingers with the coin hidden underneath. Pick up the four coins with the right hand and toss them as a loose stack onto the card above the hidden, shelled coin (photo fifteen). Remove the card with the right hand adding the shelled coin to the stack. Clearly show the card and flash silver in the left hand. Take your bow.





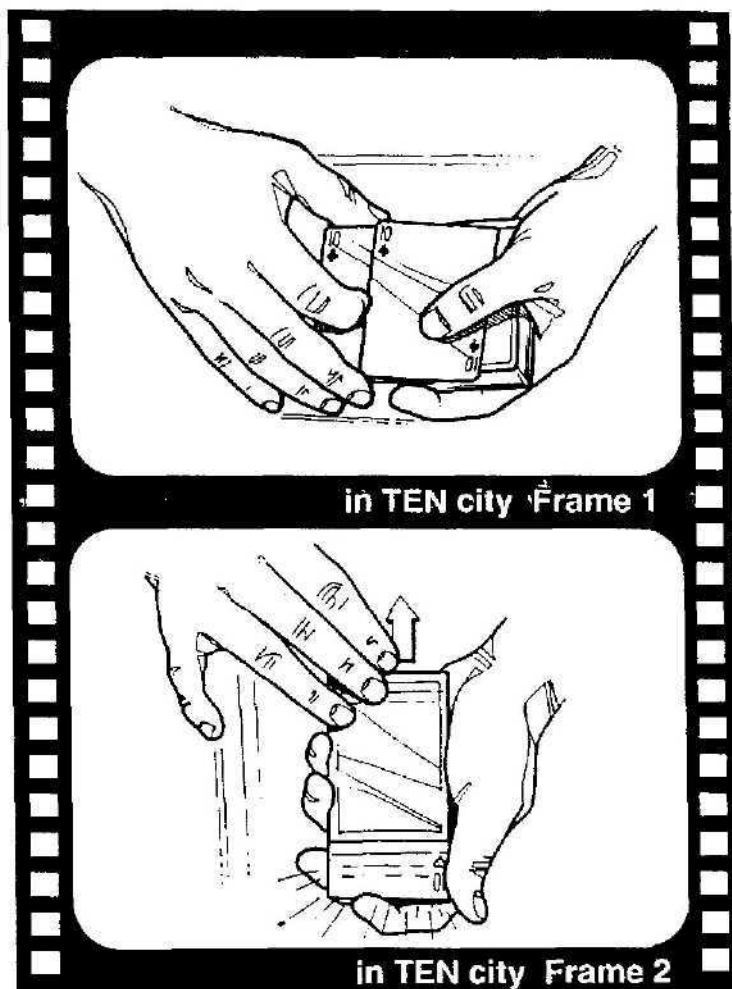
WHAT'S NEW

In today's story, two black tens perform a series of magical transformations with the two red tens. First, the two black tens are rubbed face-to-face. Upon kissing face, they are shown to have changed to the two red tens. The two red tens are flipped face down on top of the deck. Without warning, one black ten appears face up on top of the deck. The other, not wanting to be left behind, flies out of the deck and lands in the other hand! For a finale to suit the most discerning aficionado, the two black tens are displayed in full view of the peanut gallery. With a wave of the hand, they magically melt into the two red tens. A well-deserved wave of thunderous applause is in order.

PUSSYCAT

If you need a short, visual, brainless routine, this effect should fit the bill. Take out the four tens and place the two black tens on the table. Place the two red tens face-to-face and place them on top of the deck. The seed for this effect stems from Darwin Ortiz' first set of lecture notes.

Hold the deck in left-hand dealing position. Obtain a pinky break below the top two cards of the deck. Just push down on the upper left corner of the deck with the left thumb. Because of the natural break, a gap should open up at the lower right corner underneath the top two cards (a Lin Searles technique). Pick up the black tens with the right hand and place them face up on top of the deck, the left pinky now holding a break under four cards. Your right hand grasps the top four cards in a Biddle grip and begins to slide the packet off to the right. As the packet moves to the right, the left thumb peels the top ten flush onto the deck (frame one). Once the cards are in this position, change the right hand's grip by placing the thumb on top and the fingers underneath the three-card packet. Flip these three cards (as one)

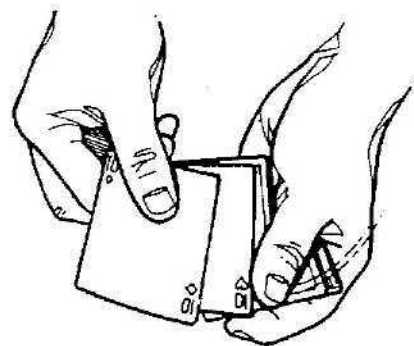


onto the top of the deck (and on top of the other black ten). In a continuing action, the right fingers slide the top card straight backward exposing a red ten on top of the deck (frame two). Rotate the right hand palm up to show the other red ten. This looks totally cool.

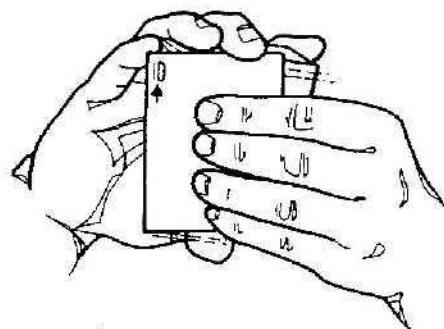
Push off the top card of the deck, the red ten, under the red ten in the right hand, fanned to the left. While showing off the two red tens, the left pinky gets another break below the face-up black ten as described before. Bring the hands together so that the two red tens rest partially off the right edge of the deck. Begin to flip the red tens face down, right to left, with the right hand. As this happens, the left thumb pushes the top two cards (easy due to the break) underneath the lowermost red ten (frame three) and the right hand flips all four cards face down. This is one, continuous action. Apparently, you have just flipped only the red tens face down. This clever technique is from the mind of Herb Zarrow.

To reproduce the first black ten, perform a lightning-fast riffle pass with the top card to reveal a black ten face up on top of the deck. This brings a black ten to the bottom of the deck.

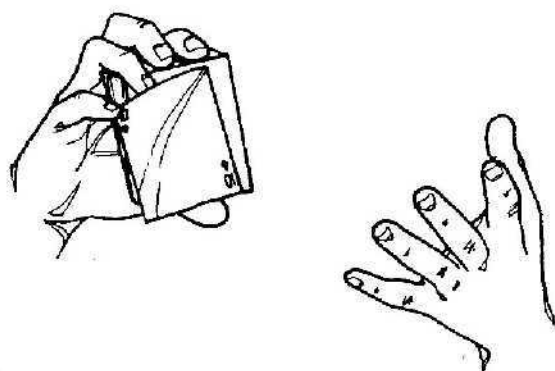
The following moves will cause the bottom black ten to shoot out of the deck and into the left hand. To accomplish this feat, the left fingers push out the bottom card (black ten) about an inch to the right (frame four). The card should be gripped between the right little finger and the fleshy pad of the right thumb. Push the right little finger downward, buckling the card against the right thumb (frame five). If you release some pressure from the right thumb, the black ten should fly off the thumb into the waiting left fingers (frame six). It will take a few tries to effectively catch the card at some distance. About six to eight inches



in TEN city Frame 3



in TEN city Frame 4



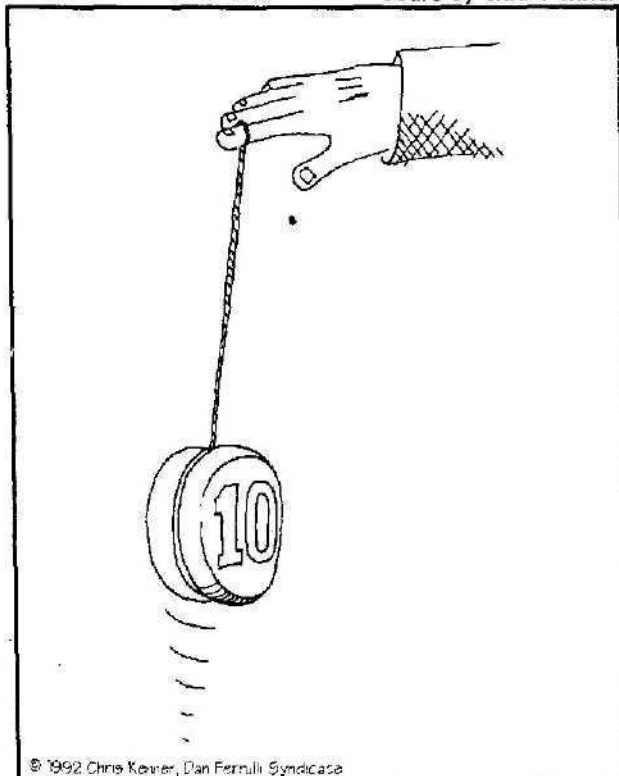
in TEN city Frame 5

will suffice (card distance that is).

Show the left hand's catch as a black ten and place it face up on top of the deck. At this point, there should be two face-up black tens followed by two face-down red tens on top of the deck. Transfer the deck to a left-hand dealing position. Spread the top three cards briefly so that the left pinky can obtain one of those pinky break things. The right hand grasps the top three cards in a Biddle grip and moves to the right as the left thumb peels off a black ten, flipping it face down on top of the deck (frame seven). Drop the two right-hand cards, held as one, on top of the deck. Deal the top ten into the right hand and place it face down on the bottom of the deck. This is the standard add-on move, Flip the deck face up into the left hand and give the deck a good pressure fan. The closing of the fan will provide some decent cover for the palming action

NAME THAT TOON

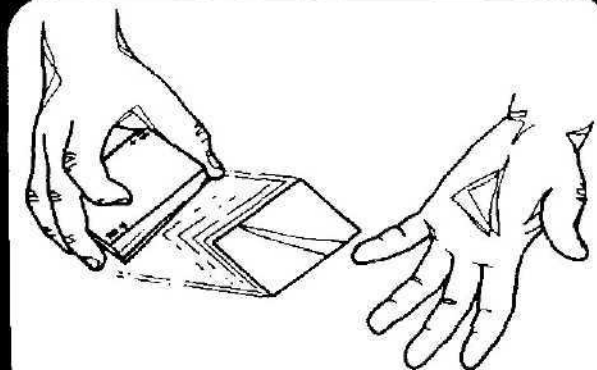
Art by Dan Ferrulli
Satire by Chris Kenner



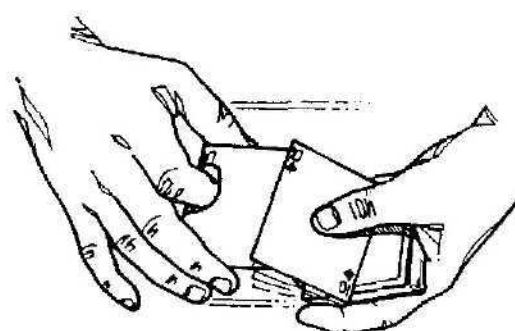
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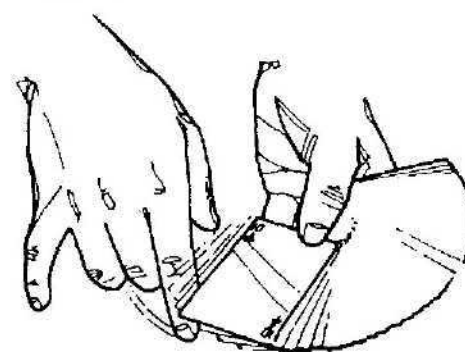
Company



in TEN city Frame 6



in TEN city Frame 7



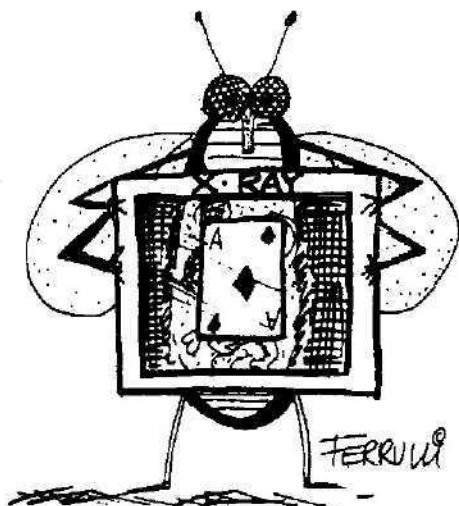
in TEN city Frame 8

to follow. Close the fan using the right first finger (frame eight). As the cards coalesce, the left fingers push the bottom card of the deck (a red ten) into the right palm (frame nine). This is similar to a side-steal type action.

What follows is a devastating double color change. Lower the right hand to the table as you call attention the deck. The left thumb and fingers raise the deck off the palm in a Charlier Pass type grip. Squeeze the deck's sides between the thumb and fingers, causing the deck to buckle toward the left palm. This allows the left first finger to curl inward and push back the card (a black ten) at the back of the deck (frame ten). Push out the black ten until it protrudes about a third of its length in preparation for the Miller Change (frame eleven). Use the left first finger to engage the next card in a similar manner, however,

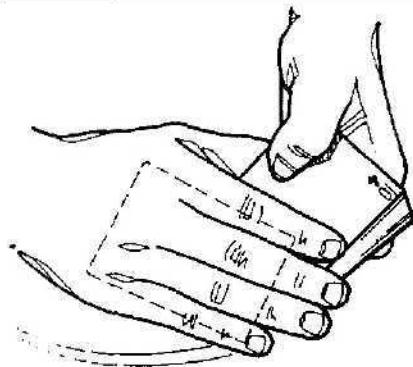
NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner

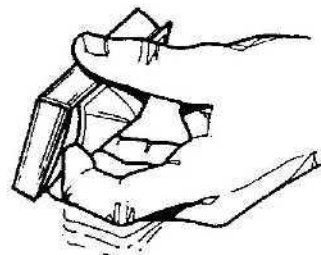


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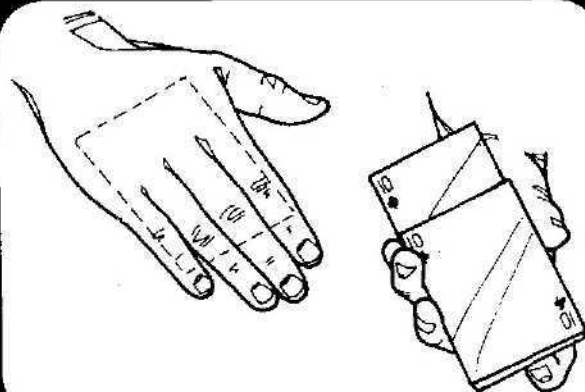
1 N Trick



in TEN city Frame 9



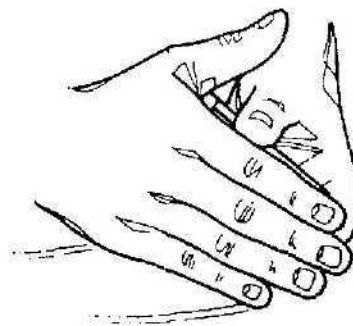
in TEN city Frame 10



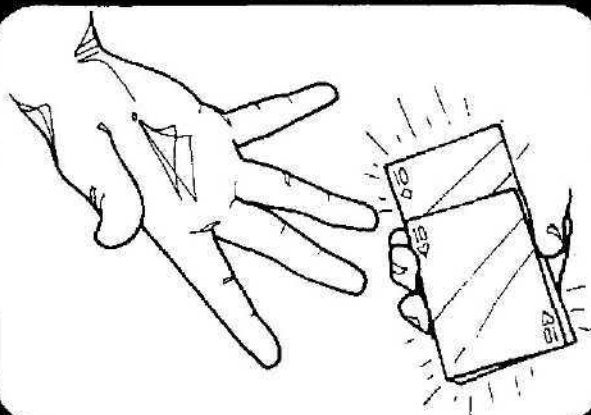
in TEN city Frame 11

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

do not push out this card just yet. Cover the deck with the right hand and deposit the palmed red ten onto the face of the deck (frame twelve). At that exact moment, the left first finger swiftly pushes out the card that is second from the rear of the deck (a red ten) until this card is square with the protruding black ten. Remove the right hand to show the double color change (frame thirteen). This double change is a very beautiful piece of magic. It appears to be completely impossible for both cards to change. There is not much more you can ask from a routine of this caliber. A performance of this type is definitely "bubble gum for the eyes."



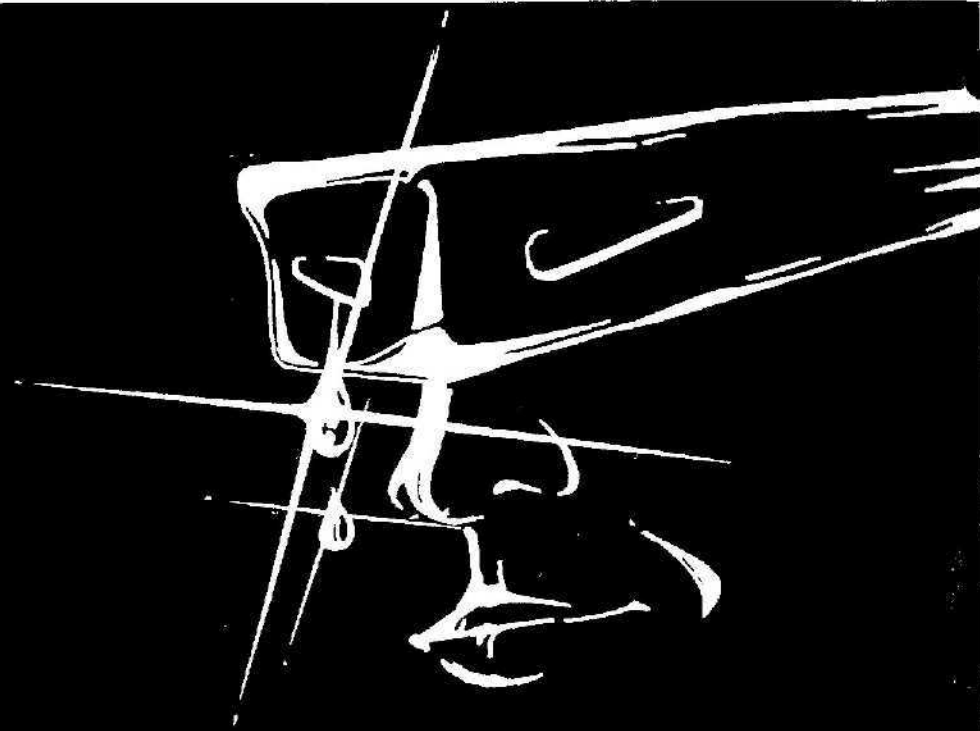
in TEN city Frame 12



in TEN city Frame 13

Zapruder Missing Frame

LONG GONE SILVER



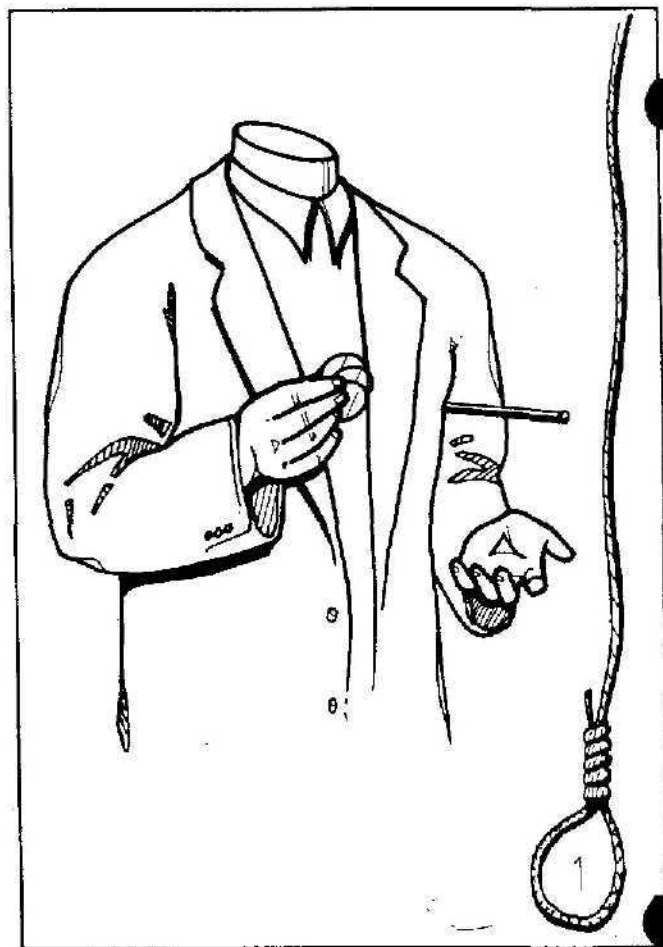
MYTH

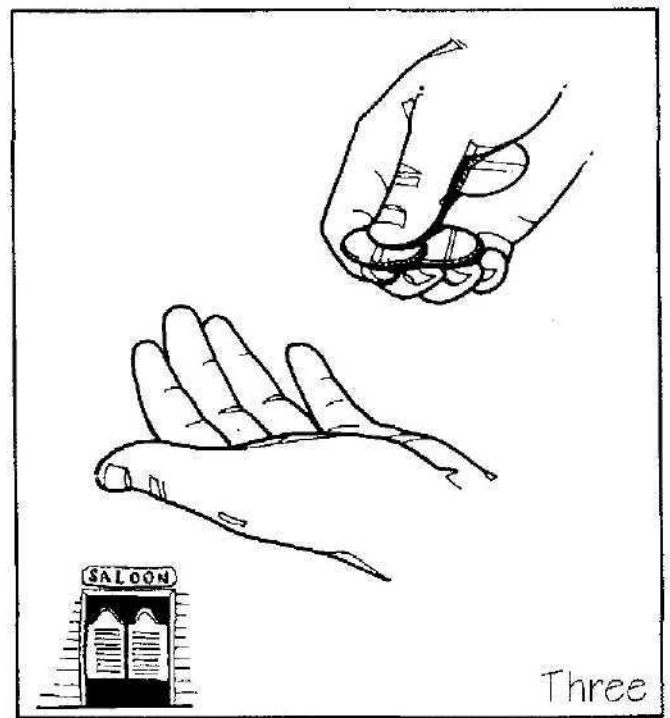
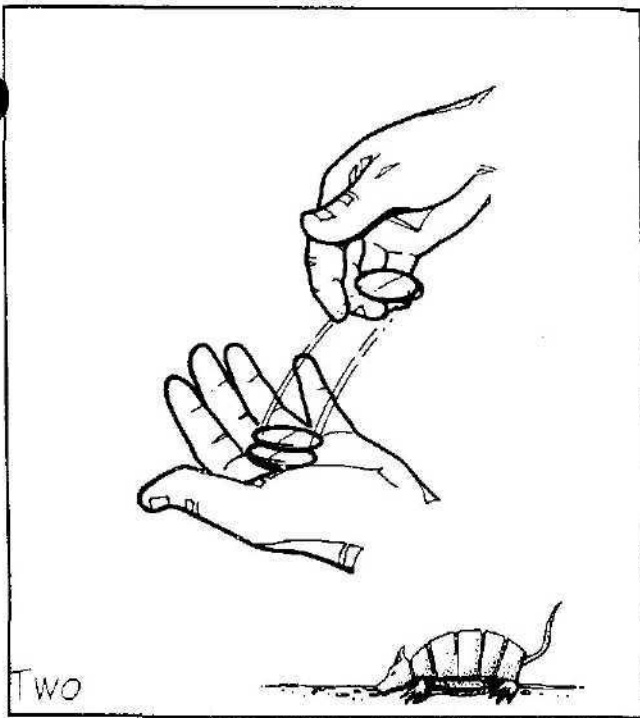
It's a feast for the eyes, a melody for the ears, a party in the hands! A vanish and reproduction of three silvers that will leave your audience in spellbound position. 30% less fat, no cholesterol. There is nothing added except pure, natural effervescence.

REALITY

A three coin vanish is an interesting problem. Thousands of solutions to this dilemma can be found throughout our magical history. I have found the three coin vanish to be a great exercise in logic, strategy, and creativity. Instead of venturing into directions that relied on gimmicks, tables, angles, and excess handling, this routine evolved with simplicity in mind. This handling is very direct and to-the-point. It is also designed to deceive the ears as well as the eyes.

Get hold of your wand (be sure that it is at least 12 inches long) and three worn silver dollars. It is essential that the coins are well worn to avoid any "talking" or "whispering." You

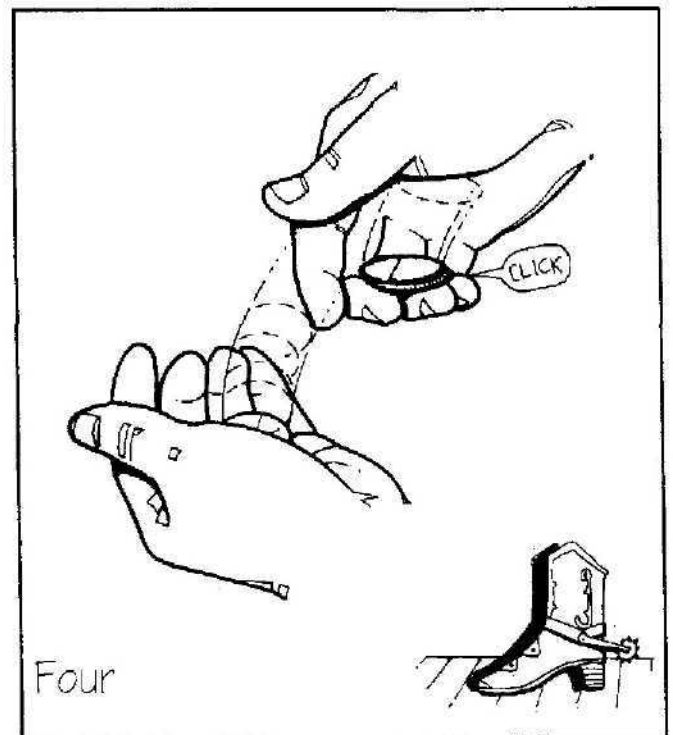




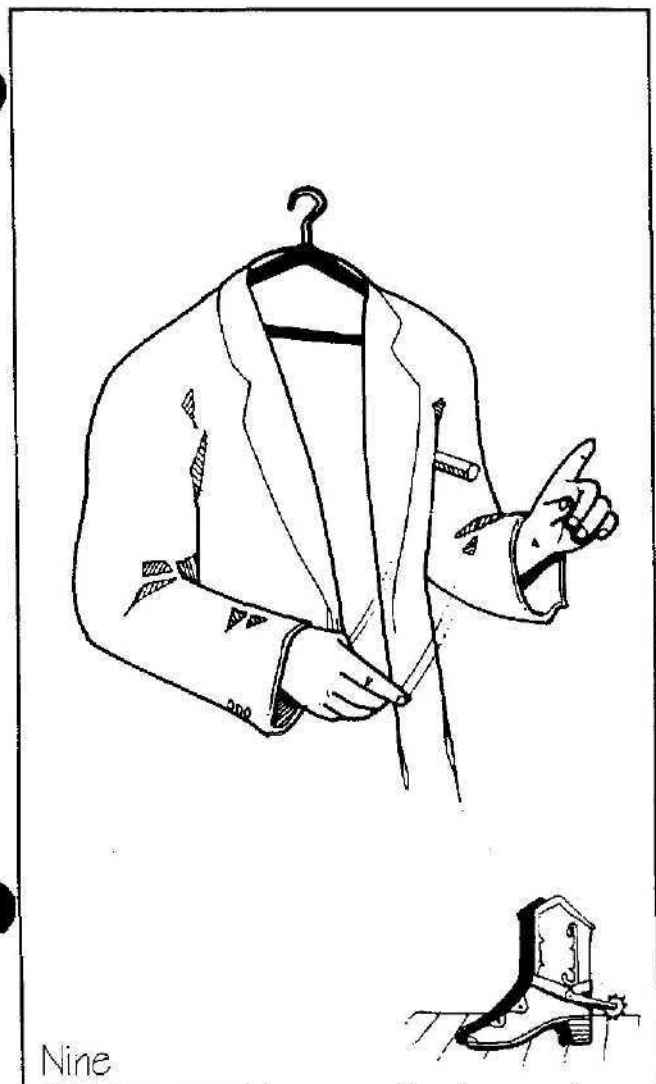
need to be standing on a relatively horizontal surface.

You will now vanish the first coin. Assume a stance in front of your audience. Place the wand under the left arm and hold the three coins at a fan in the right hand, lowermost coin against the fingers (figure one). The majority of the wand should be protruding forward. Turn the right hand palm down and toss the upper two coins into the awaiting left hand, retaining the lowermost coin in the fingers using friction (figure two). The left hand should close immediately after the two coins hit the palm. Classic palm the stolen coin as the right hand reaches for the wand. Grasp the wand at the center and wave it over the left hand. Open the left hand to show two coins lying on the palm while the right hand taps them with the end of wand. Return the wand to a position beneath the left arm being careful not to flash the classic palmed coin.

To vanish the second coin, you will use an extremely deceptive "click" pass. For lack of a better name, I will call it the Aerial Stealth Subterfuge (A. S. S.). This handling stems



from a move by Roger Klause. Take the coins from the left hand and hold them in a fan in the right hand, the lowermost coin against the fingers. Turn the right hand palm down and prepare to toss the coins into the awaiting left

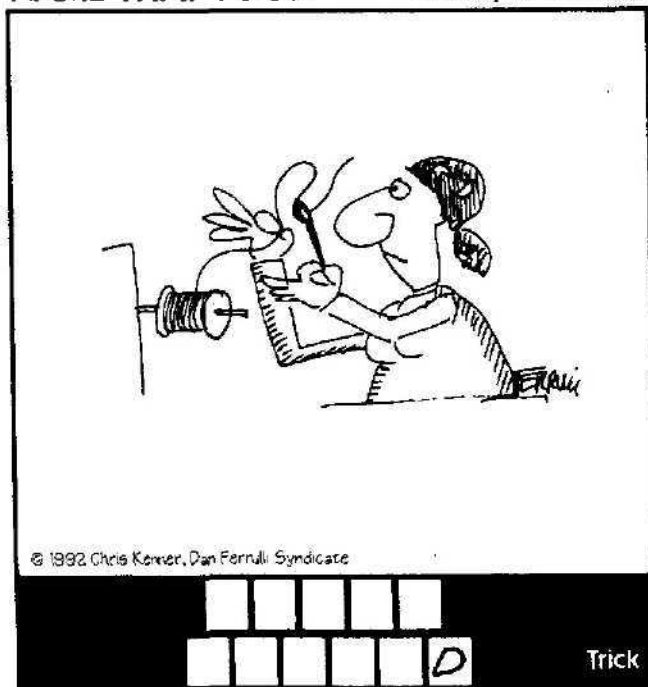
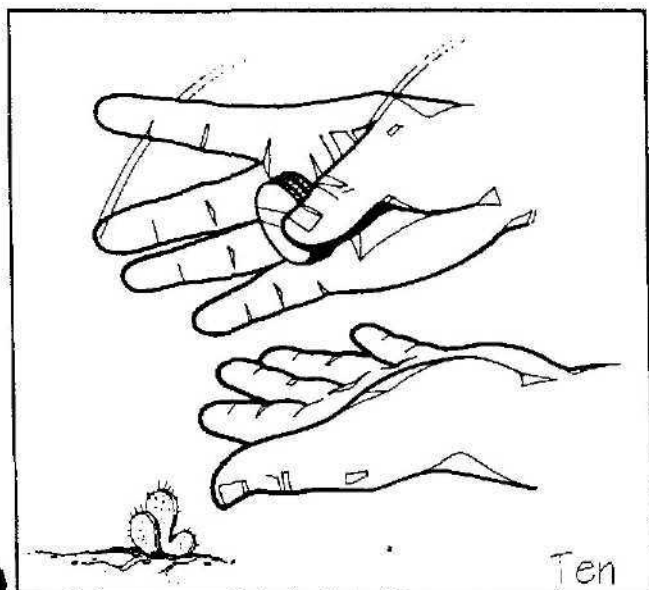


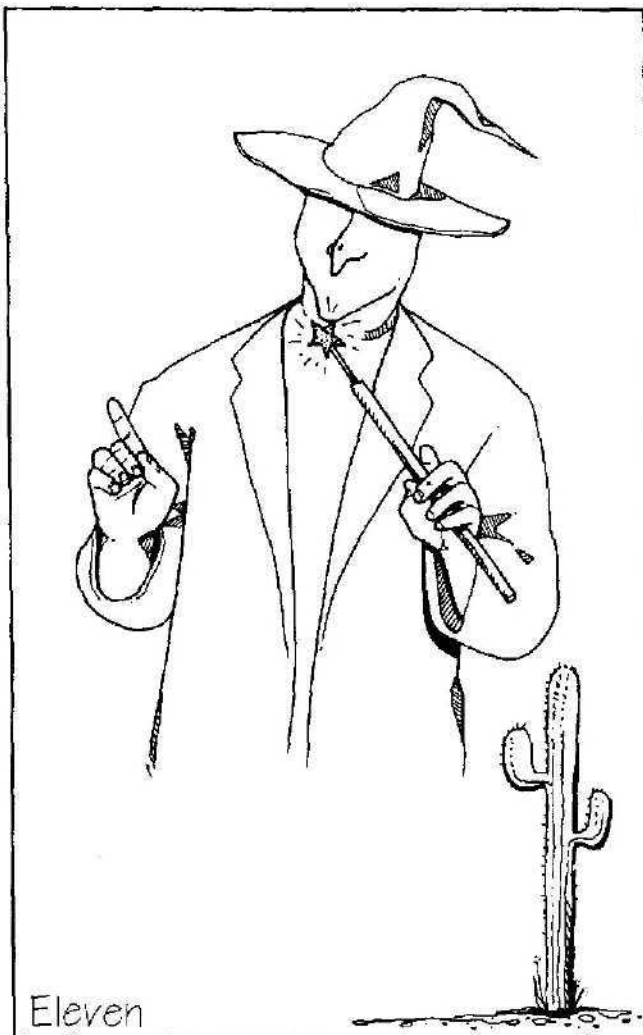
the closing left hand. This sleight deceives the ears as well as the eyes. The audience will see silver fly into the left hand as well as hear the sound of the two coins. Reach up to grab the wand with the right hand, the right thumb secretly pushing the two coins into a finger palm just before it reaches the wand (figure five). Grab the wand and wave it over and tap the lone coin in the left hand. This is a good time to use the Ramsay Subtlety with the wand in hand (figure six). Even at this angle, people at your extreme left will not see the finger palmed coins.

Time for the final vanish. Return the wand to a position under the left arm. The left hand places the lone nut coin into the right hand at the base of the right first finger (figure seven). This is like a very open thumb palm. The next series of moves places the lone coin onto the stack very quietly. Gesture with the left hand by raising it slightly and mocking a Ramsay Subtlety just because you can (figure eight). At the same time lower the right hand and use the right thumb to quietly slide the lone coin onto the stack (figure nine). This is explained

NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner

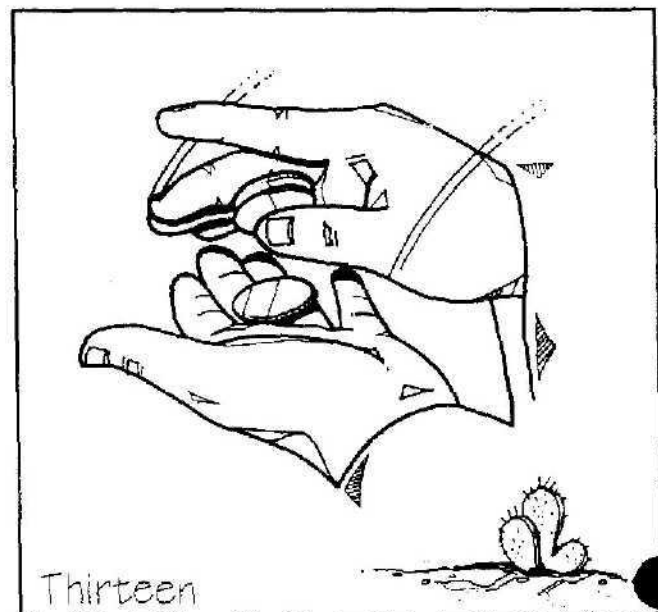
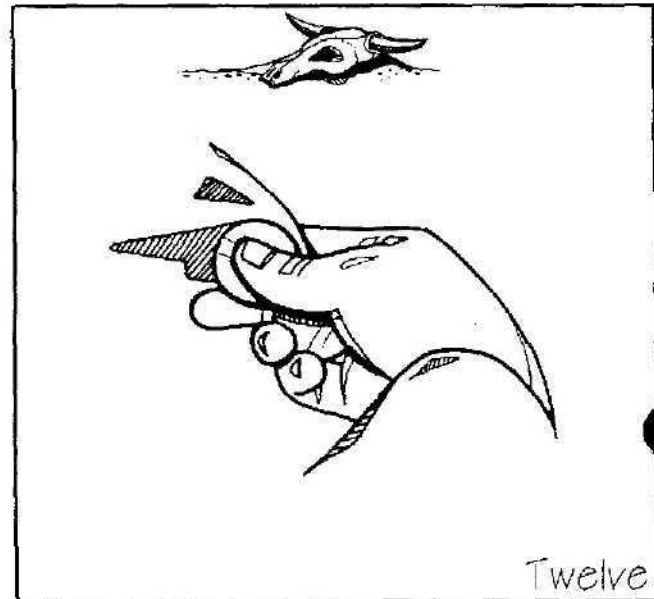


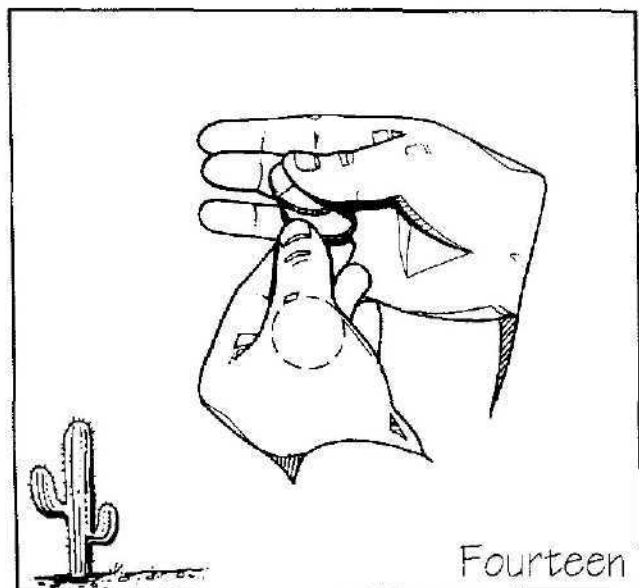


with greater detail in *Three, Two, Gone*. Apparently toss the coins into the awaiting the left hand. In reality, however, the right thumb reaches over and grabs the left edge of the coins and pivots them against the base of the fingers (figure ten). This allows the right fingers to open slightly as the coins are supposedly tossed into the closing left hand. As you reach for the wand, the right thumb pivots the coins back into a finger palm position. Wave the wand over the left hand and show it empty. Immediately toss the wand across your body and catch it in the left hand. Raise your hands, if your Sure®, and gesture with both hands in a Ribbed Ramses gesture (figure eleven).

With the left hand, place the wand onto the table as the right hand produces the first coin

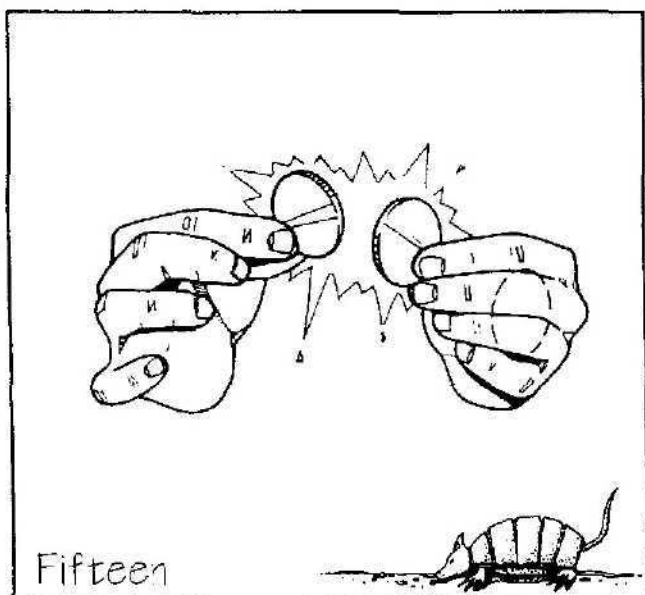
from the left elbow. This is accomplished by simply clipping the sleeve material with the first and second fingers and pushing the innermost coin out from behind with the right thumb (figure twelve). After clipping the material, slowly pull the hand away to expose a silver dollar. If performed correctly, the illusion of a coin being extracted from your sleeve will be rather believable. Execute this action as quietly as possible. Drop this coin into the palm up left hand somewhere around the finger palm-





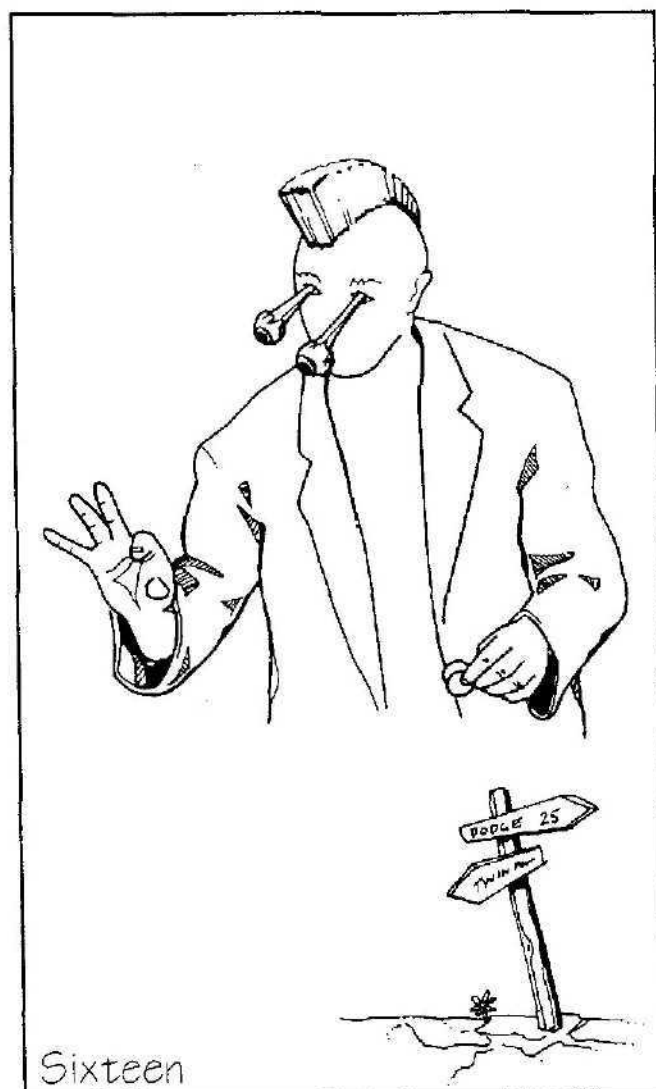
the other in a splitting action (figures fourteen, fifteen).

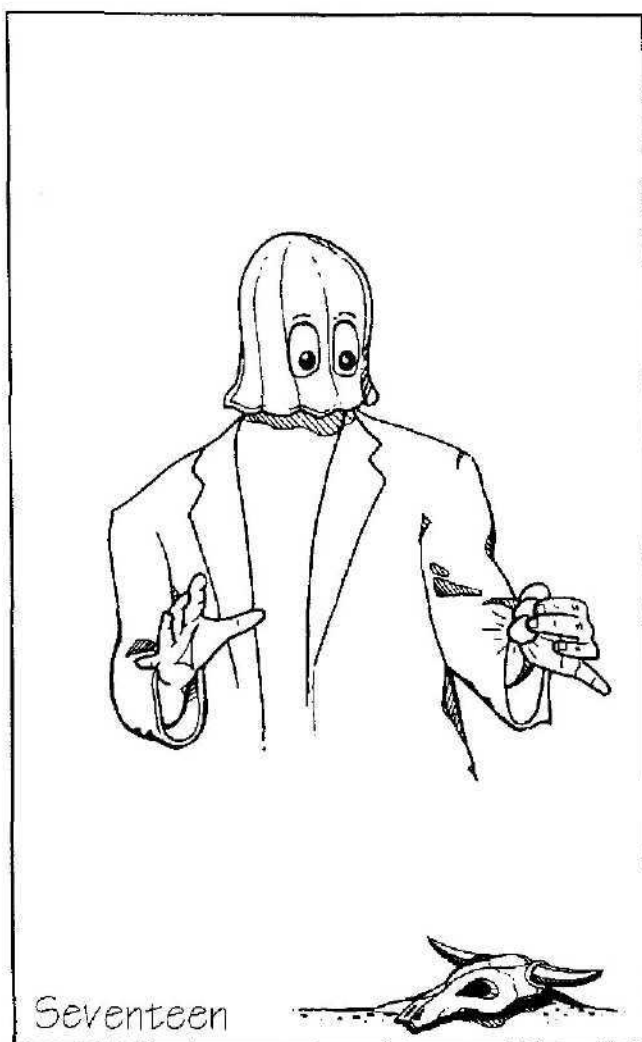
Place both coins at the left fingertips between the left thumb and first finger, lower-most coin against the finger. There is still a coin hidden in the left finger palm. Reach out with your right hand and apparently pluck a coin out of the air (figure sixteen). The audience should follow your gaze to the right hand. Simultaneously, the left second finger curls inward and places its tip onto the back of the finger palmed coin in preparation to kick it forward. This technique is described in detail under *Menage et Trois*. Appear annoyed that there is no coin in the right hand. Draw your gaze back to the left hand doing a "double-



ing area.

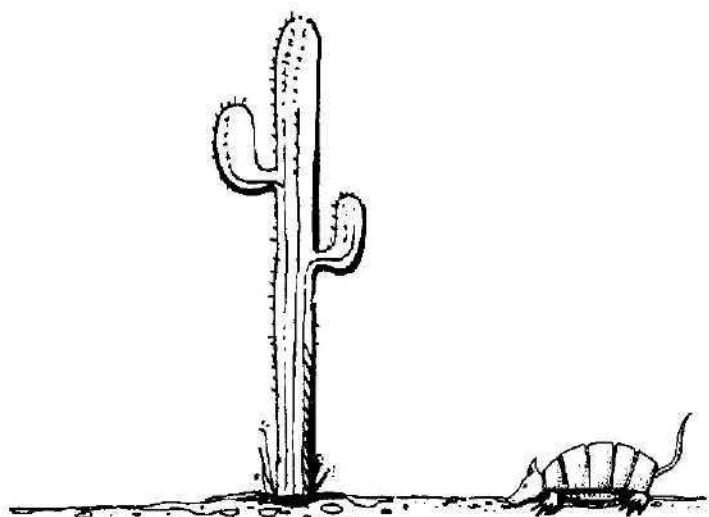
You will now apparently split this coin in two. The right hand approaches the palm up left hand to apparently take the visible coin. When the right hand is about two inches from the left hand, the right thumb holds the two hidden coins in place as the right fingers straighten (figure thirteen). Turn both hands slightly inward as the left hand finger palms its coin. In a continuing action, the right hand leaves one coin at the left-finger tips and takes





take" just after the left second finger kicks out the hidden coin into view (figure seventeen). The appearance of the third coin will come as a complete surprise to your disgruntled audience.

This sequence can be performed for a large group of people. The very nature of the handling avoids the use of tables, secret assistants, and difficult angles. Handle the coins very loosely and don't be afraid to man-handle the coins. When I perform this routine, people immediately to my extreme left or right never get a flash of a palmed coin. Just study the sight lines between your hands and the audience. Your audience will experience the slap of a Buford Pusser stick on the side of the head.



THE ILLUSIONS OF AL BAKER

GAME

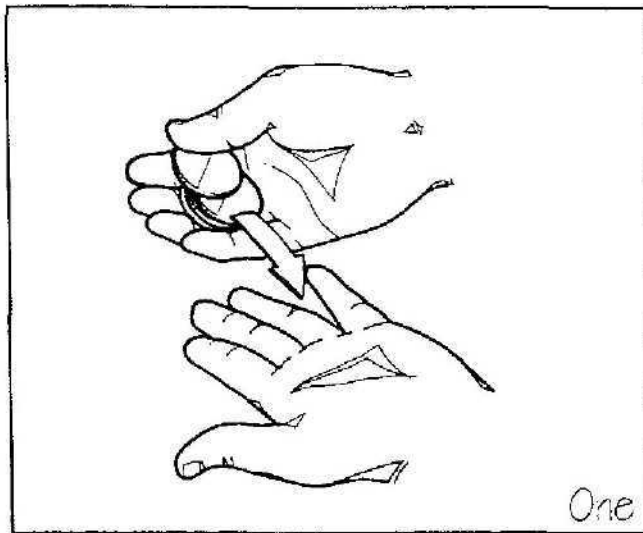
Unbelievable! Coins across the nose. Three silver dollars are fanned at the finger tips of the left hand. Without the coins leaving your sight, the coins vanish one at a time, each time reappearing at the fingertips of the other hand. Direct and to the point! The coins travel in a surreal, hallucinogenic fashion. The coins are held at eye level, reassuring that the audience remembers *you* as well as the trick. This is my favorite routine to perform in my close-up set. I have performed it at least ten times a night for the past five years at Illusions Restaurant in Carmel, Indiana.

This routine does not follow the conventional approaches to coin magic. There are no pretentious retention vanishes, conventional shuttle passes, or excess handling. The very way in which the coins are handled allows this effect to be performed for as many as a hundred people. The manner in which the coins are displayed allows for an almost angle-proof performance. There is no need for a table or a jacket. The handling is loose, casual, and visually simple. Although this has appeared in print before in both *Magic Man Examiner* and *ThreeFly*, I have included some very important bits of finesse and handling for the first time. Jonathan Townsend provided the initial inspiration for this effect.

STRATEGY

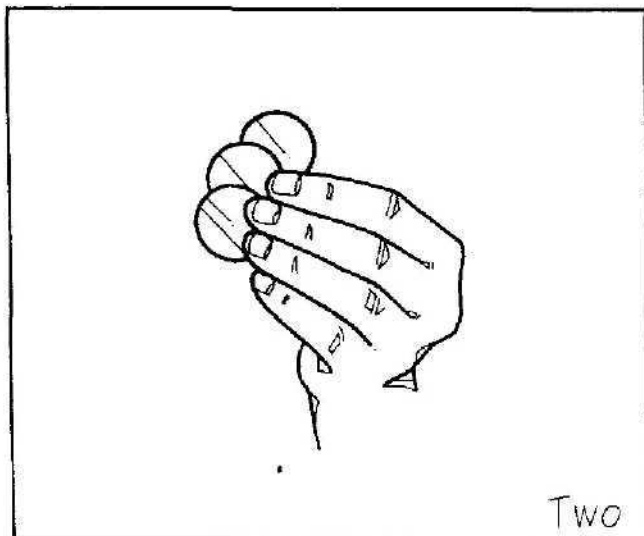
You will need four very worn silver dollars. Even if you do not normally use silver dollars, the larger coins actually make this trick much easier to perform. Place the coins in a purse, pocket or any convenient orifice that will accept four coins without any excessive hemorrhaging.

Remove the coins from storage with your right hand. The coins should settle in a stack in the slightly cupped right fingers. At this point the audience should not be aware of the number of coins. You will now execute Al Baker's



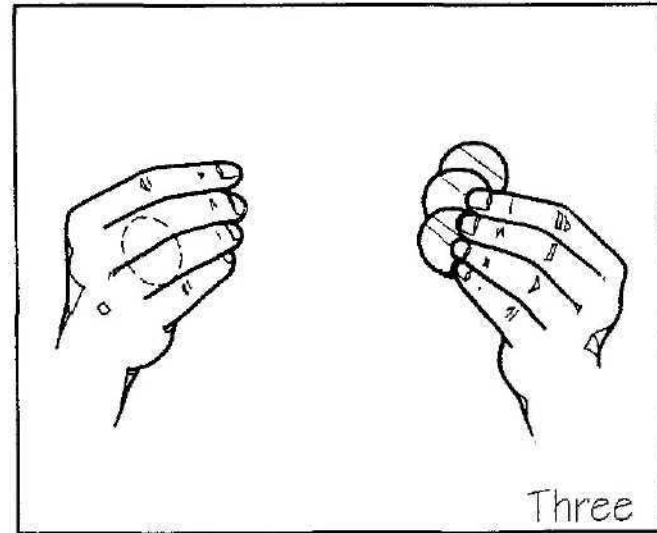
steal, tossing three of the four coins into the left hand. Briefly: The right thumb places its fleshy pad onto the coin nearest you. Push the uppermost coin in an upward direction, exposing the three coins underneath. With a tossing motion, the three lowermost coins should be automatically jettisoned into the left hand (figure one). All of these actions occur during an offbeat moment after your last trick.

The right hand casually finger palms its coin as it moves over to help the left hand lever its stack of coins into a fan. The manner in which the fan is held is extremely crucial. Fan the coins at the left finger tips with the lowermost coin against the fingers (farthest away from you). Only the left thumb and first finger

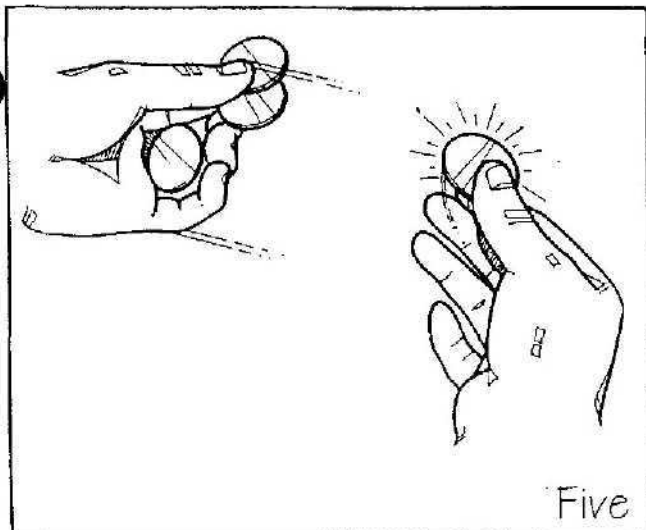


grip the upper two coins. The lower coin is held with the tip of the left second finger only (figure two).

Meanwhile, the right hand is finger palming a coin. Study the appearance of a hand at rest. A hand palming a coin should appear identical. Raise your hands to assume the



basic performance pose (figure three). If you assume this *basic pose* throughout the routine, your only bad angle will be directly behind you. It is essential that the coins be kept broad-side to the audience throughout the routine. The fingers of both hands point slightly upward at an approximate 45° angle. This



rather crucial detail has not appeared in print before. The reason for this position will be explained soon. At this point, although your angles are slightly reduced, you may want to turn your right palm toward your audience and utilize the Ramsay Subtlety (figure four). Do not overuse this subtlety. It can be a dead giveaway.

The passage of each coin is a harmonious combination of movements from both hands.

Say, "I'm going to make these coins vanish and reappear... just like magic. The coins will travel from here (gesture with the left hand) to here (gesture with the right hand)." For the first passage, you will basically produce the right-hand coin and "ditch" a left-hand coin. Both hands jolt in an outward (side-to-side) direction about two inches. This movement stems mainly from the wrists. Utilizing the resultant inertia, release pressure with the left second finger allowing the lowermost coin of the fan to slide into a left-hand finger palm (figure five). Simultaneously the right thumb pushes its coin into view at the right fingertips (again, figure five). Here are some very important points: The left fingers do not move or "twitch" to receive the incoming coin. In fact, the best way to release pressure from the lowermost coin is to angle the lower edge of the top two coins away from the lower coin with the left thumb and first finger. The reason for the 45° angle of the fingers is to compensate for gravity, as the coin slides into finger palm. If performed correctly, the audience can watch

NAME THAT TOON

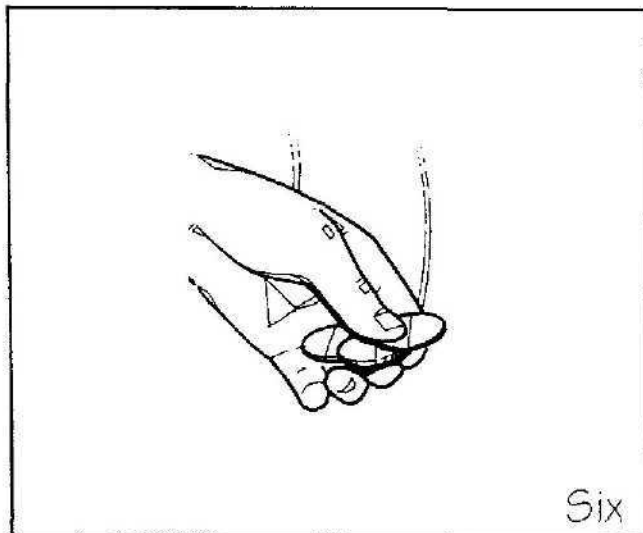
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Satire by Chris Kenner



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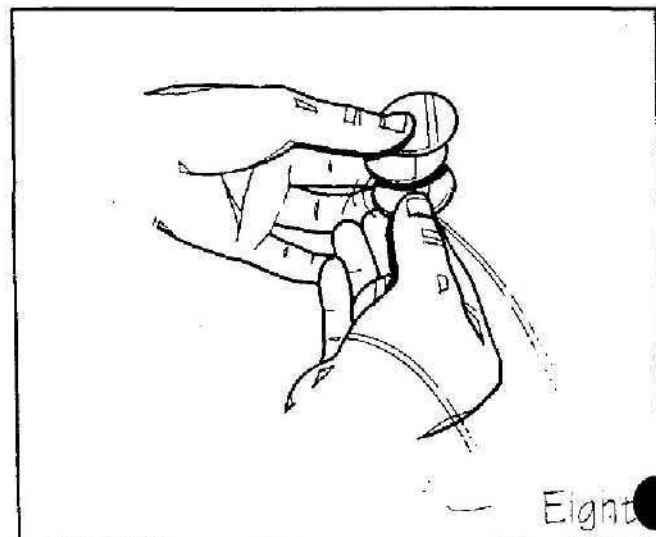
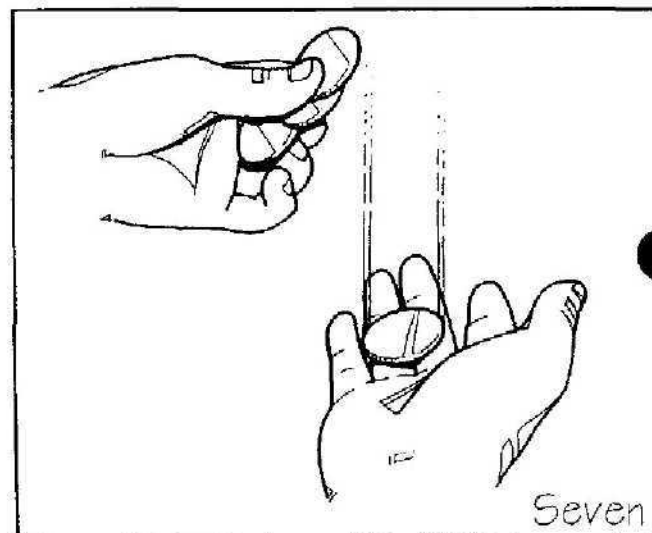
either hand; it does not matter. One coin will seem to melt from the three, as one appears at the finger tips of the other hand. I say, at this point, "That's the first coin."

At this point, there should be a coin visible at the right fingers. The left hand has two coins in a fan between the left thumb and first finger. There is a coin finger palmed in the left hand.

It is now time for a bold, yet extremely deceptive, exchange. In theory it is just a shuttle-type pass. In reality, it bears no resemblance to any of the conventional movements found in modern texts. We'll call it a bus-pass since a shuttle pass is much too expensive and ecologically unsafe. The following actions will simulate tossing the right hand's coin a few inches into the air, catching the coin, and clicking it against the two in the left hand. In actuality, the right hand will palm its coin, and grab the hidden coin in the left hand. Here's how:

The right hand's action is very simple, yet it provides the misdirection for the left hand's action. The right fingers toss their coin upward approximately four or five inches. The coin is allowed to fall into the palm-up right hand, directly onto the finger palm area. During this misdirection, the left hand casually drops at the wrist and the left second finger curls inward, placing its finger tip onto the back of the finger-

palmed coin (figure six). This coin is now held by pressure from the curled second finger and the fan of two. This prepares the hidden coin for the following switch. The very second the tossed coin lands on the right fingers, the right hand moves upward, directly toward the left hand, retaining the coin in finger palm, both hands moving back toward eye level (figure seven). The left second finger kicks outward, pushing the coin to its original position in the fan. In continuing its upward motion, the right fingers grab this coin with a loud "click" (figure eight). In a continuing action, click this coin against the fan once more. This sleight should take a second to perform. It is executed as the spectators are still buzzing about the passage



NAME THAT TOON

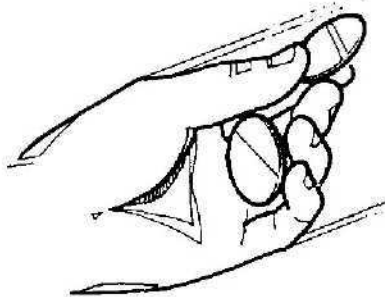
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OM A

Trick

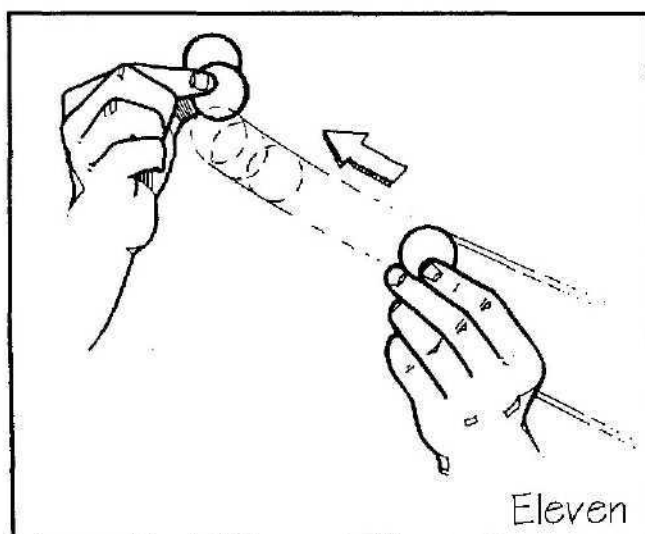
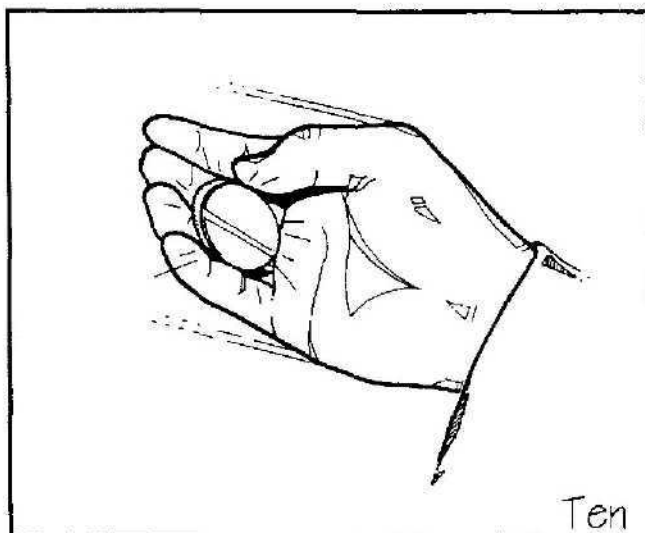


Nine

of the first coin. Call no attention to it. It is visually deceptive and can appear very natural. You should be assuming the *basic pose*.

Now for the passage of the second coin. The audience should see one coin in the right hand, and two in a fan in the left hand. Adjust

your left fingers slightly, so that the lowermost coin of the two is held only by the left second finger. There is a coin finger palmed in the right hand. I say, "If you watch closely, you can almost see the next coin go." Raise both hands slightly and increase the tension in your facial expression. To cover the passage of the second coin, this tension build-up will be used to create an off beat. Relax again and say, "Well, you really don't know if you watch the coins vanish, or reappear!" There will be a slight off beat at this point. Both hands jolt away from each other. This movement allows the left second finger to release the pressure on the lowermost coin, shooting it into finger palm (figure nine). Simultaneously, the right hand releases the visible coin, allowing it to slip into the right fingers (and against the finger-palmed coin) with a loud "click" (figure ten). Immediately curl your right second finger

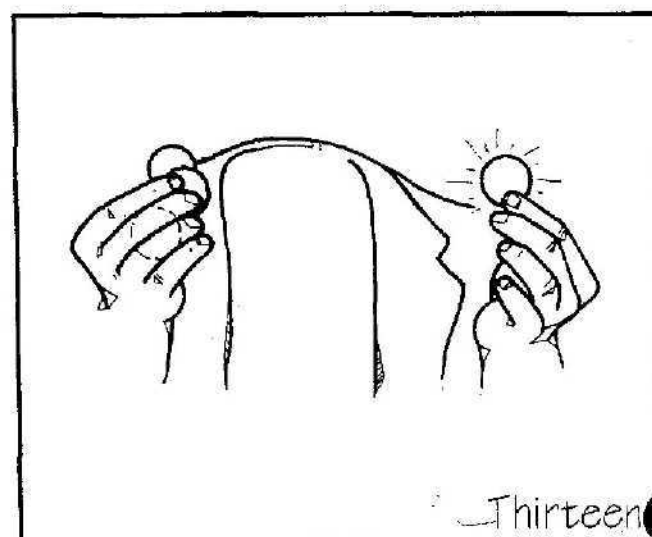
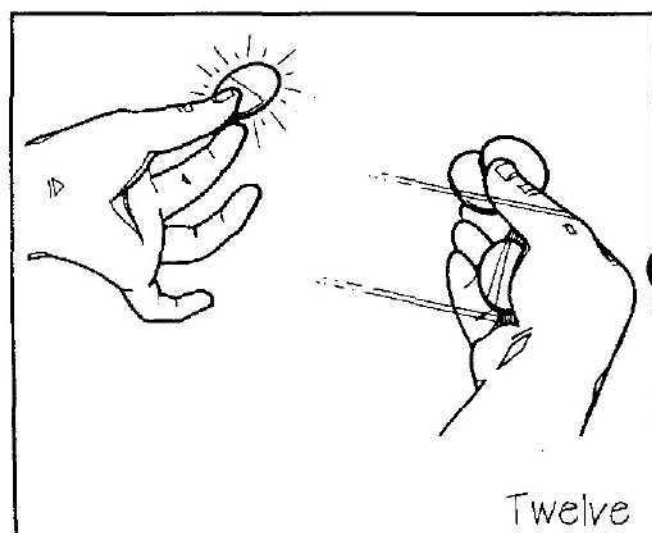


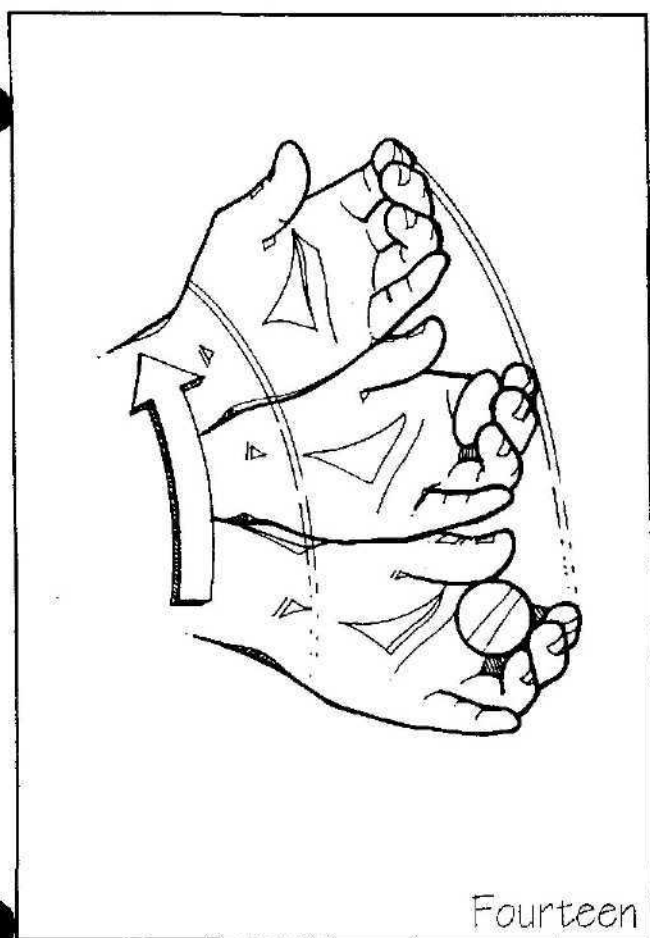
and thumb inward, so that you can grab the two finger palmed coins and push them out into a fan, the right thumb pushing the rear coin to the top of the fan. The audience should see one coin at the left finger tips and two coins in a fan at the right finger tips.

At this point, the audience will be burning your hands like a hawk! This is where I have put a functional sight gag (F. S. G.). Not to be confused with Monosodium Glutamate. Create your facial tension once more, building up the passage of the final coin as dramatically as possible. Strike a pose and make some extremely bizarre facial contortions. Wiggle the visible coin in the left hand and slowly move it toward the right hand, depositing the

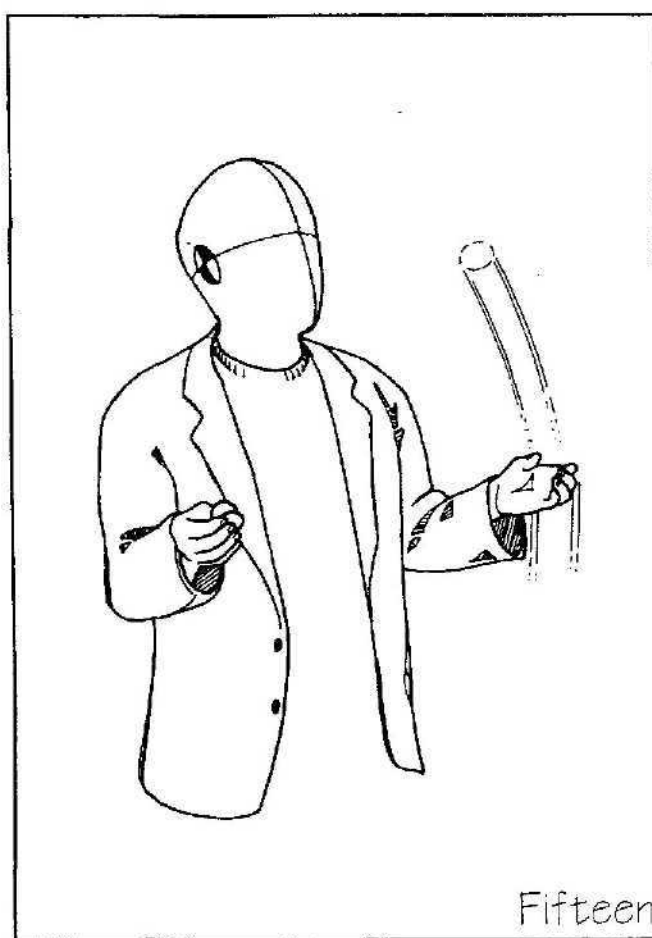
left-hand coin onto the bottom of the fan of two (figure eleven). Separate the hands, the right hand now has a fan of three and the left hand moves away with, apparently, nothing. Since there was great tension build up, this visual gag will provoke laughter. Under this relaxation of tension, vanish the bottom coin of the right hand fan and produce the left hand coin. This is executed exactly as the passage of the first coin was, except with the opposite hands (figure twelve and thirteen). This often gets one hell of a double-take! Say, "It was just a joke."

You now have a coin finger palmed in the right hand. There are two coins visible in the same hand. There is one coin visible in the left



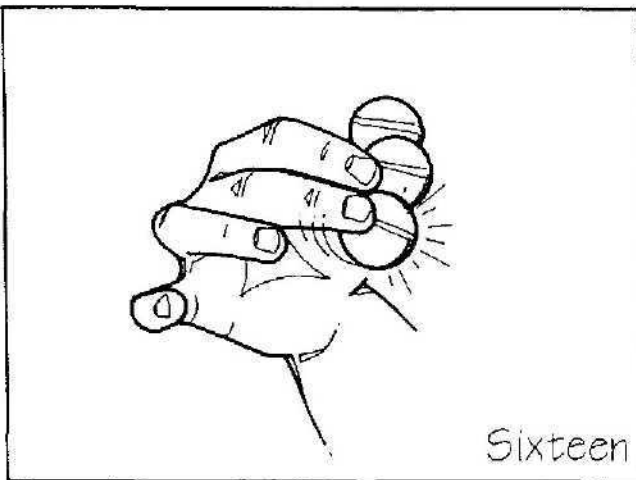


hand. You will now vanish the left-hand coin with an extremely beautiful and visual sleight. With the left fingers, maneuver their coin into a French Drop type position. The palm of the hand should be facing the audience, presenting the coin in broadside fashion (figure fourteen). The forearm should be parallel to the floor, your elbow hanging naturally at your side. You will apparently make a slight, upward, tossing motion with the hand. This movement stems from the wrist. During this toss (maximum movement only three or four inches), release the grip on the coin with the left thumb and jerk the hand slightly inward as it moves upward in a tossing motion. This inward motion is extremely small. The resultant inertia will cause the coin to pivot, hinging at the middle finger tips, and deposit itself into a high (towards the finger tips) finger palm (fig-



ure fourteen). All of these actions coalesce into a simple, upward, tossing motion. The coin just seems to melt away. To increase the retention, spin the coin once around with the left forefinger, using the thumb and second fingers as a center axis. This vanish will take some work to make it deceptive.

After the toss, follow the flight of the coin with your head and your eyes, mimicking a semi-circular arc over your head and into the right hand (figure fifteen). The instant the imaginary coin would have landed in the right hand, jolt the right hand forward and produce the third coin. The execution is exactly the same as the method for kicking out the hidden coin during the shuttle pass, except with the opposite hand (figure sixteen). You will now be holding a *menage et trois* (figure seventeen). Scream out, "Arriva! Arriva!" This is



optional unless you are performing for Taco Bell™.

To clean up, the right hand turns palm down and tosses the upper two coins into the left hand, the lowermost coin is held back with friction from the finger tips. The two coins will coalesce with the one in the left finger palm. Drop your right hand to your side and classic palm the extra coin as the palm-up left hand exhibits the three coins. Reach up with the right hand and cleanly display both sides of the coins in the left hand. This subtly shows the right hand empty. To further solidify the right hand's emptiness, toss the three coins into the right hand, allowing the classic-palmed coin to drop into the fingers. The three coins will land on top of the fourth coin. Turn the right hand palm up and flash a stack of silver for a moment. This action dispels the notion of having a coin hidden in the right palm.

This routine, like Othello, takes a minute to learn but a lifetime to master. This routine is very bold and it will take an intense understanding of the fine details and finesse to make



it work. Even to this day, I am still refining little bits of timing, detail, and presentation. Some key points: Keep the coins broadside towards the audience. Hold the coins by their extreme edges, presenting as much as the face of the coin as possible. Handle the coins in a loose, casual, manner. Keep your upper body loose and nimble during the trick, creating a relaxed pose.

End. Run... .

TRICK

The house lights dim and the stage begins to glow from a myriad of spot lights strung across the back of the room. A web of silence is cast throughout the audience as our magician, Jambi, begins his modern rendition of a classic in magic. Three silver dollars and a large square of silk are presented. The silvers are dropped into the center of the silk and the ends of the silk are gathered forming a pouch around the coins. A spectator verifies the coins presence in the pouch created by the silk. A magical gesture is cast and the silk is whisked away... revealing nothing. The hands are shown empty and the coins are nowhere to be seen. After some by-play with the silk, the corners are gathered once more to form a pouch. The first two coins are produced and dropped into the pouch. The last coin is produced by the spectator, who tosses the "invisible" coin toward the silk. It materializes in the silk with a loud "click." A thunderous roar emanates from the crowd, bringing the gallery to their feet and the magician to his knees. The stage lights surrender to the now brightened house lights, revealing an electrified audience of believers.

TREAT

Silk and Silver (Cloth and Pence to you and me) is a classic in magic, made famous by the late Fred Kaps. Numerous versions have appeared throughout our magical history. I have been devel-

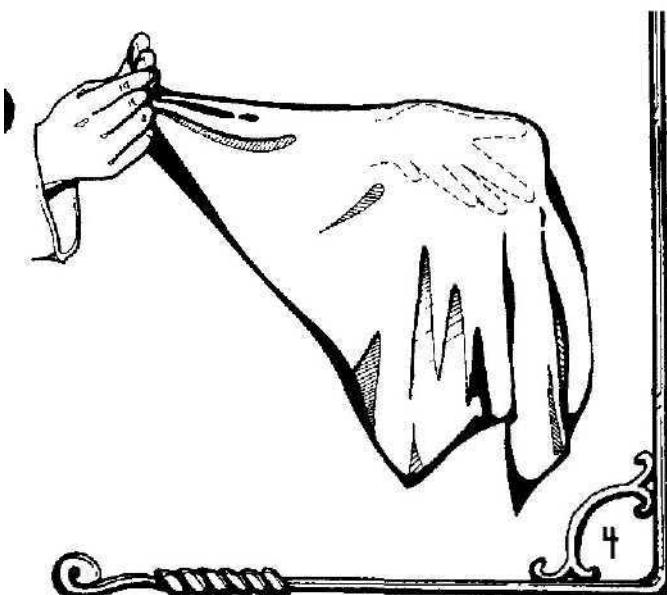
OPING CLOTH AND PENCE

oping this version for many years. This routine is the end result of years of thought, trial and error, and insatiable desire to create the most simple and practical solution to this effect. Silk and Silver has been a pet problem of mine since I first saw it performed in the early Eighties.

When learning Cloth and Pence, it will be crucial for you to pay attention to all the details provided. The details, finesse, and timing play an important role in making this trick "sell." Silk and Silver is quite involved to explain, yet relatively simple in performance. Do not let the unorthodox method and excess of props scare you away. Read this through once or twice and try it out for yourself. If you have seen this version performed, you know how strong this routine can be.

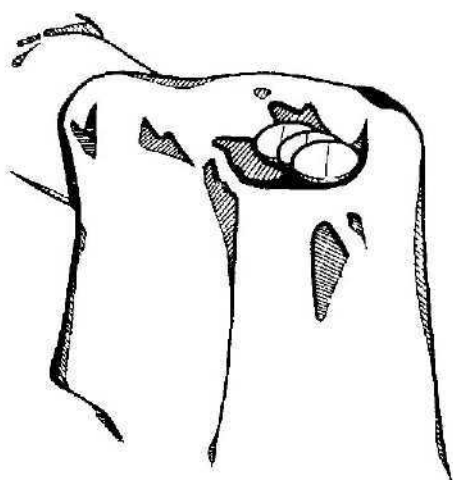
To make things easy on you, I will first provide a bare-bones description of the method before delving into the detailed explanation. Visualize the method in your mind from the bare-bones description before reading the details. This will make it easier for you to see the "big picture."

Roll the bones.... Three coins are placed one at a time into the handkerchief. Inside the handkerchief the coins are caused to adhere to each other due to Blu-Tac®. This clump is stolen from the silk. In the process of showing the silk empty, the "clump" is ditched into the left jacket pocket. At this point, the coins have completely vanished. After some humorous by-play with the silk, three more coins are stolen

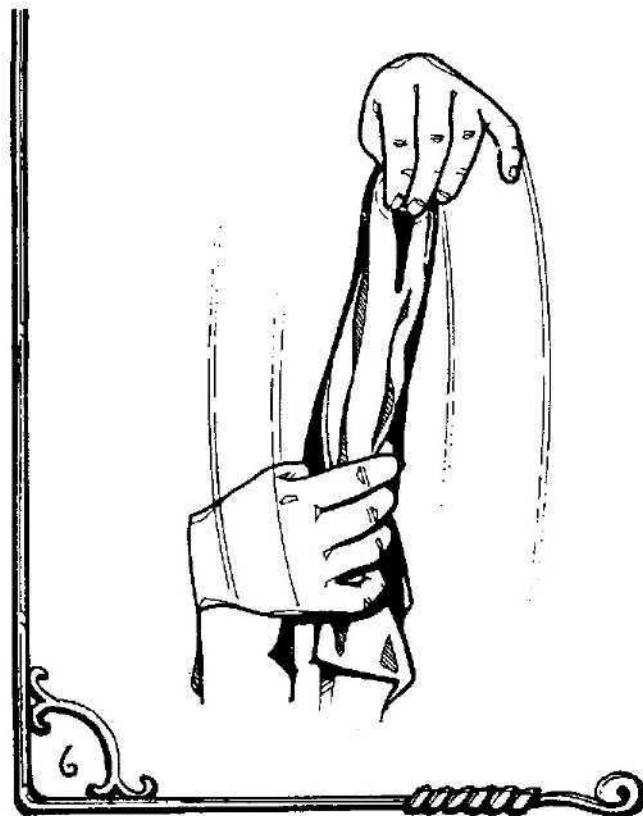


jacket pocket, wedging the ball at the upper front corner. This keeps the pocket open for the ditch later in the routine.

Present a fan of three coins at the finger tips of the right hand, lowermost coin toward the fingers. The upper two coins have a smear of Blu-Tac® facing toward yourself. Stretch the silk between the hands and strike a pose (fig-



ure three). Release the silk's corner with the left hand so that the right hand can drape it over the palm-up left hand (figure four). The left hand should be somewhere near the center of the silk. Tell the audience that you will form a pouch around the three coins with the silk. Drop the coins, one at a time into the silk, bottom coin first. The order of the coins



should be from the bottom up: regular coin, sticky coin, sticky coin both coins sticky side down of course (figure five). Close the left fingers around the coins and turn the left hand palm down, allowing the four corners of the silk to fall downward. The right hand makes sure that the ends are somewhat together (figure six). Rotate the silk between both hands counter clockwise, bringing the corners of the silk upward and the coins downward (figure seven).

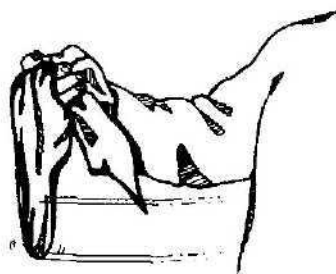
Release your grip on the coins with the left hand and extend your right hand with the whole package to a spectator on your right.



7

Ask her to verify that the coins are still inside the pouch or sac (figure eight). Regrip the coins with the left fingers, giving them a tight squeeze to ensure that the coins adhere together in a clump. Rotate the silk clockwise, bringing the right hand down and the left hand up (figure nine).

This is where the steal of the coins takes place. The left hand should be holding the clump of coins through the silk. The ends of

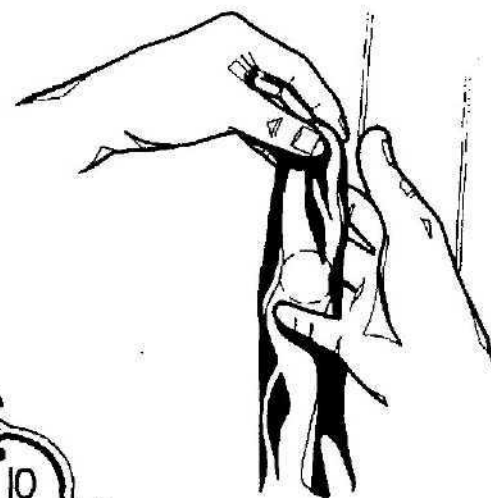


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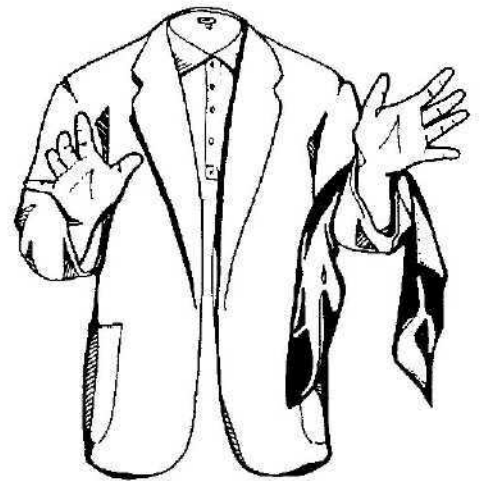
the silk should be hanging downward. Stroke the silk with the right hand, your right pinky clipping the silk against the side of the third finger (figure ten, ignore hidden lines). On the third stroke, the left hand releases the clump of coins. The coins will fall about an inch or so and stop where the right pinky and third finger clip the silk (figure ten again). In a continuing action, the right hand strokes the silk downward, the clump of coins sliding with the right



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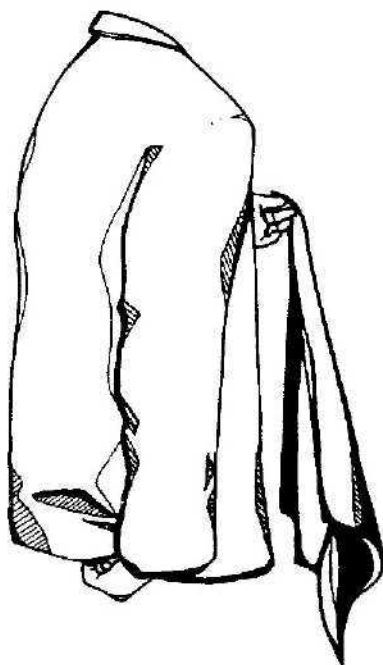


silk (figure twelve). With the left hand, whisk the silk down and away from the right hand showing the vanish of the three coins. Immediately grab an adjacent corner with the right hand and display the silk between the hands (figure thirteen, Zombie removed for clarity). Cross your arms, the right arm traveling beneath the left (figure fourteen). This



places the right hand directly over the outer left jacket pocket (figure fifteen). Without wasting a second, the clump of coins is allowed to drop into the pocket (sponge ball keeps the pocket open). Since the hands are moving rather quickly, the coins are actually tossed as opposed to dropped into the pocket. A slight body turn to the left will help conceal the ditch from people to the immediate left. In a continuing action, reverse the arm's position, uncrossing the arms and recrossing them right over left (figure sixteen). Uncross your arms and release the left corner of the silk. Drape the silk over the left arm using your right hand. At this point, the audience will be burning your hands. This is a good time to show your hands completely empty (figure seventeen). You are super clean at this point.

You will not reproduce the coins just yet. This is where you will need some time misdirection. Tie a fake knot, then cause the knot to disappear. Finally, you will perform the old



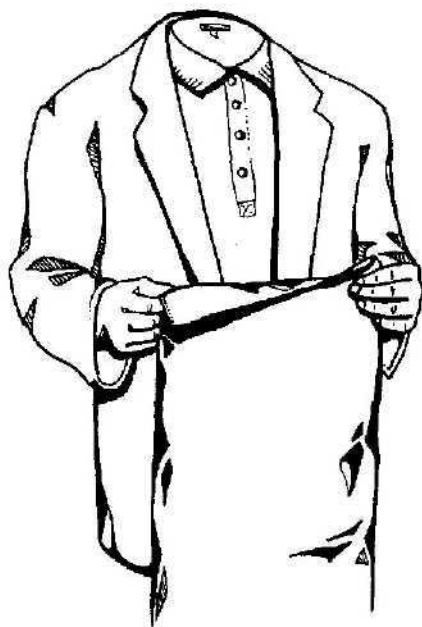
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elbow. This is accomplished by pushing the nearest coin of the stack into view with your thumb. Show the coin and drop it into the fold separated by the left first finger (figure twenty five). It will land in the pouch created by the



22

silk. Reach up and produce the second coin, the same as the first, from any convenient location. Show this second coin and place it into the fold, releasing the coin onto the first one with a loud "click." Notice that the hand



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23

PRINT SHOP

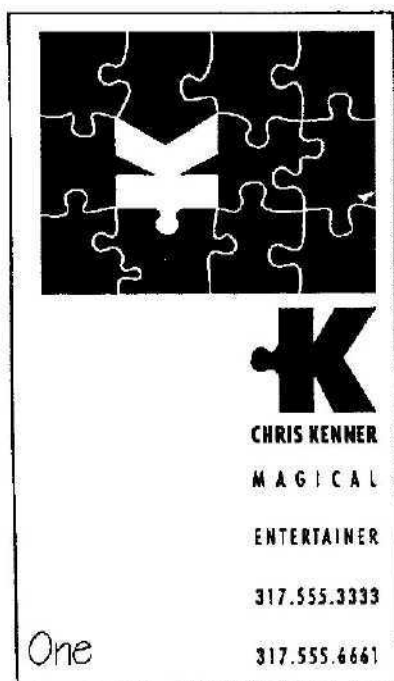
EFFECT

In today's story, our magus decides to hand out business cards to his stunned audience. Unfortunately, he discovers that the printers forgot to include his name and phone number on the cards. The cards bear only his logo. Unaffected by this mishap, our magician, Captain Confidence, snaps his fingers over the blank cards. Instantly, a name, address, and phone number appear printed on each of his cards. Our friendly neighborhood magician begins to pass out his business cards in Jeff McBride fashion, scaling them to people a hundred feet away.

METHOD

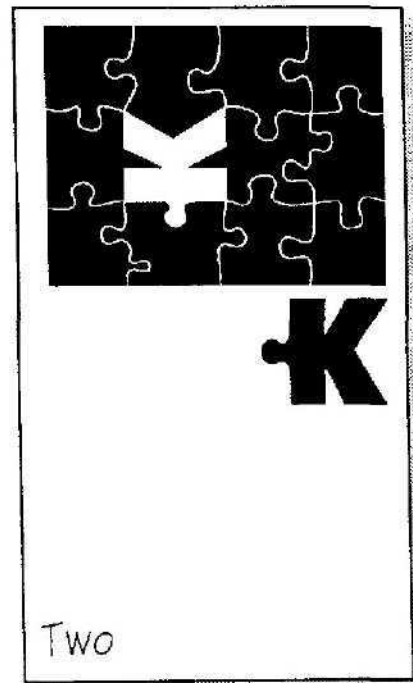
I have given out a lot of business cards in this manner. Performing an effect with your own calling card leaves a strong impression on your audience.

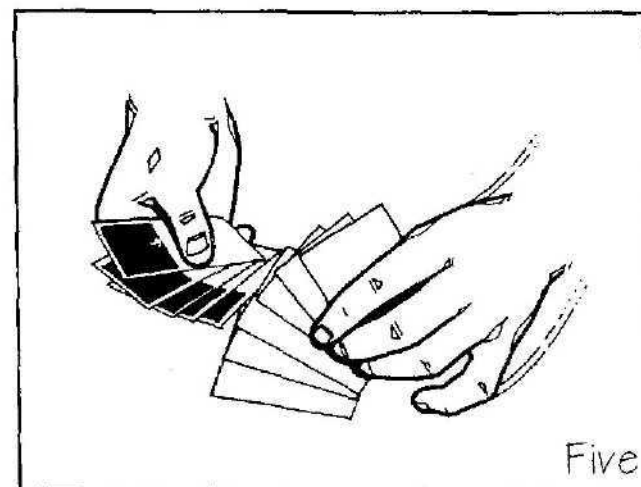
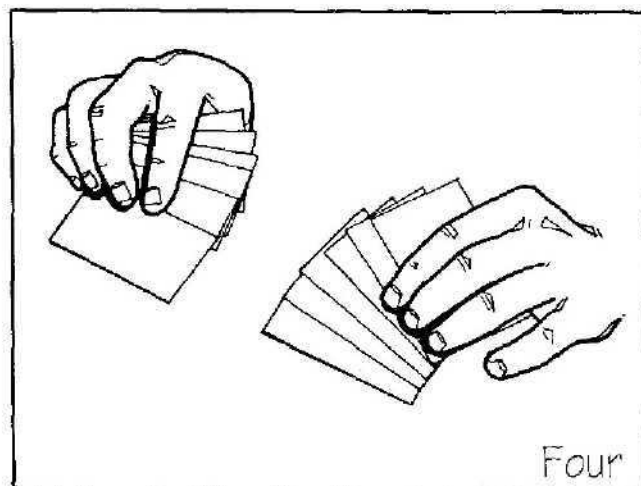
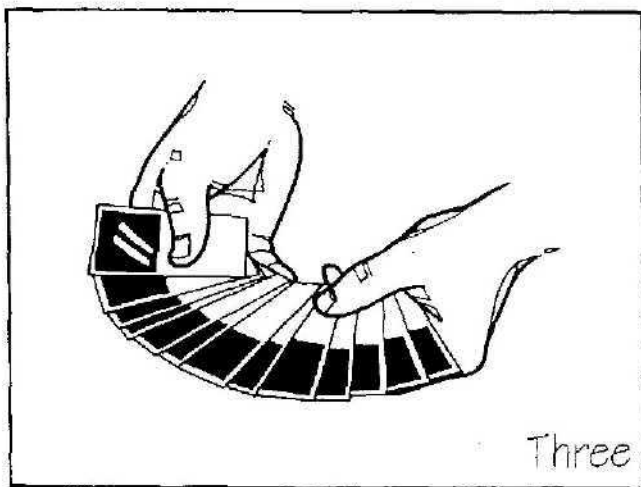
I have designed my card around this trick. If you would like to perform this trick, just substitute your own logo in place of mine, changing the name and address of course. My logo is printed in one color and the name/address in another color (figure one). I had a bunch of cards printed with only my logo (figure two).



This was accomplished simply by not running the second color.

You will need about a dozen fully printed cards and one card with the name/address blank. Place a small piece of clear, double stick tape on the back of one of the fully-printed cards. The tape should be roughly in the center. Place this taped

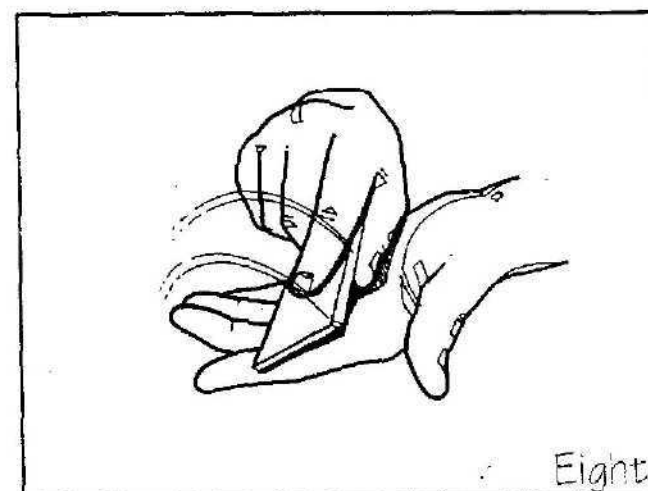
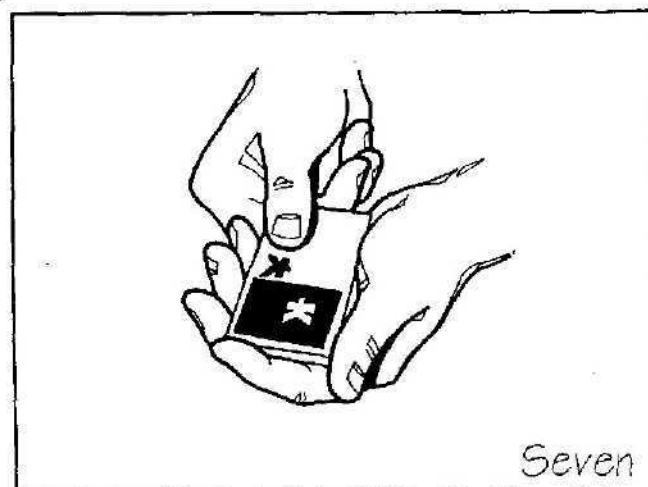
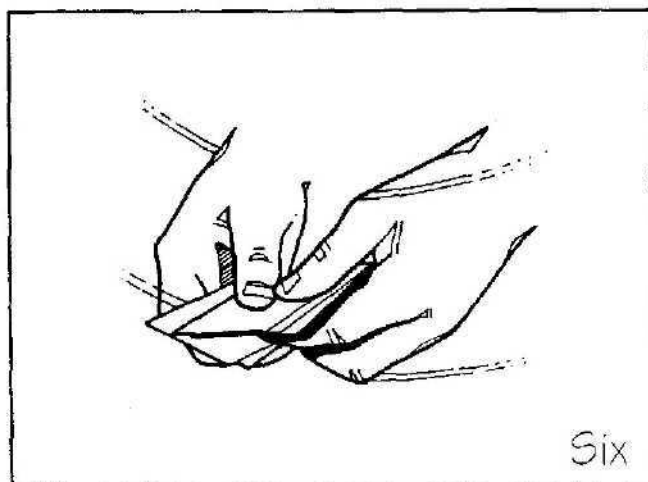


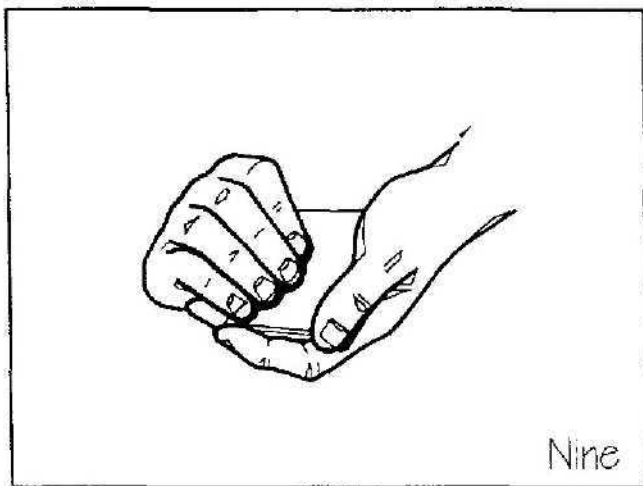


card on the bottom of the stack and the blank one on top. You are now ready to begin.

In a sly manner, introduce your stack of business cards to the audience. Ask if anyone would care to have one. Spread the cards face

up between your hands. The spread should just be wide enough to show each card without flashing the name/addresses. Since the top card has a blank name/address, all the cards will appear partially blank (figure three).

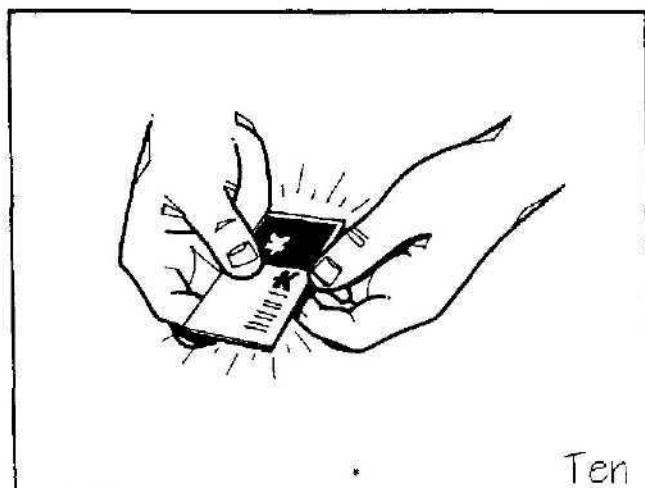




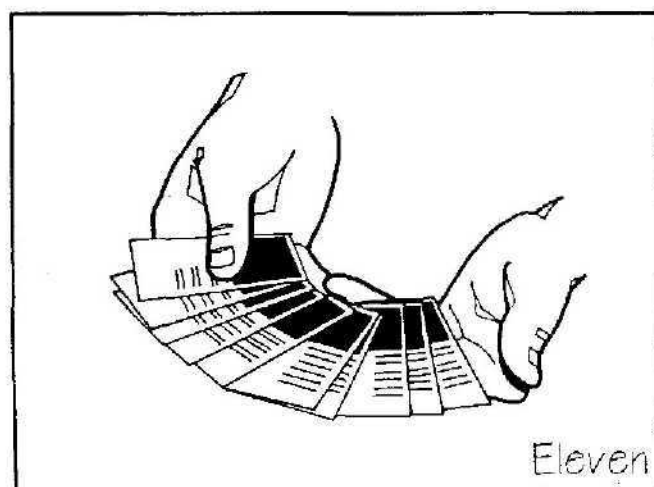
Mention that the printers forgot to print your name and address on the card.

Turn both hands palm down, each hand taking half of the spread (figure four). Make sure you don't flash any of the hidden printing as you split the spread. Talk about the backs also being void of any information. Both hands turn palm up, the right-hand cards going underneath the left-hand cards in one, swift action (figures five, six). As the cards go flush, the right thumb covers the name/address printing, hiding it from the audience (figure seven). Be careful not to prematurely flash any of the name/address printing up to this point. This will place the double stick tape directly over the blank card.

Using the right thumb and first finger, which have a grasp on the cards already, flip the packet right-over-left, turning the packet



face down into the left hand (figure eight). Make a cool and hip magical gesture and grasp the packet with the right hand, fingers on top, thumb underneath (figure nine). Give the packet a good squeeze between the right thumb and middle fingers, causing the blank card to adhere to the back of a printed card. Turn the right hand palm up, flipping the packet face up end over end (figure ten). Printing will immediately show, presenting your much needed name, address, and phone number to the audience. Immediately spread the cards in a fan showing printing on every (?) card (figure eleven). The blank card will adhere to the back of one of the printed cards.



That's it. Very simple, very easy! This routine can work with almost any logo. A few minor changes in composition may be in order for your calling card. Remember, this is potentially much stronger than just handing out your card. A trick like this will make your card a "conversation piece" in your spectator's wallet along with the dusty condom he's been saving since high school.

SPECIAL

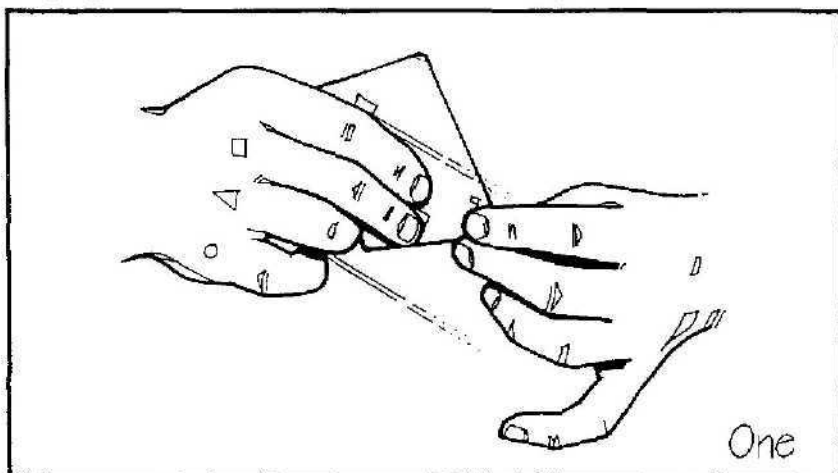
In a flustered attempt to stun his audience, our stock magician, Tip, proceeds to perform every trick from J. G. Thompson's book, *The Living End*. After about forty unbelievable card discoveries, our resident magician notices a small red dot floating above the horizon behind his audience. Tip, the magician, begins to realize that this red dot is quickly becoming larger and larger. Within seconds, the red dot has become so large that it has obscured his vision. There is a loud thud, resulting from Tip's face making contact with a tomato, as juice covers the entire audience in a Sledge-o-matic® fashion. In one last desperate lunge for hope, Tip performs his final location; a rising card learned from his study of the classics: *The Art of Magic* and *Out of Control*. The card rises slowly out of the center of the deck, bringing the masses to their feet. The masses conclude their visionary experience by forming a line at the sacred punch bowl in their quest to find Bob. *

SWITCHING!

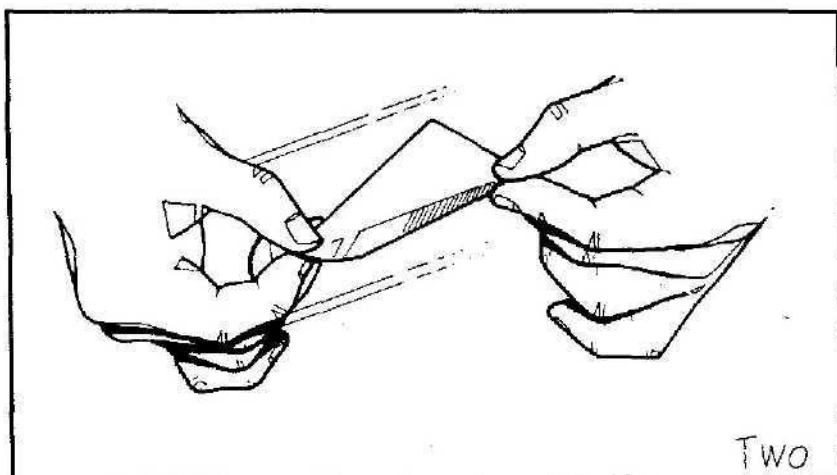
SAUCE

This rise is my handling of Eric Mason's sleight based on Fred Robinson's "Ambitious Riser" (both published in *Pabular*).

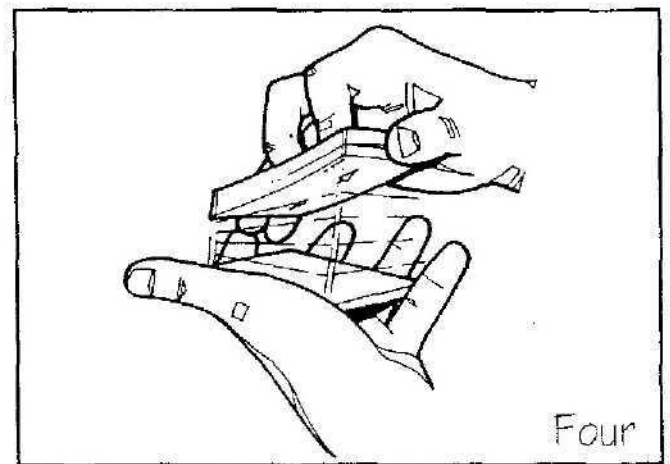
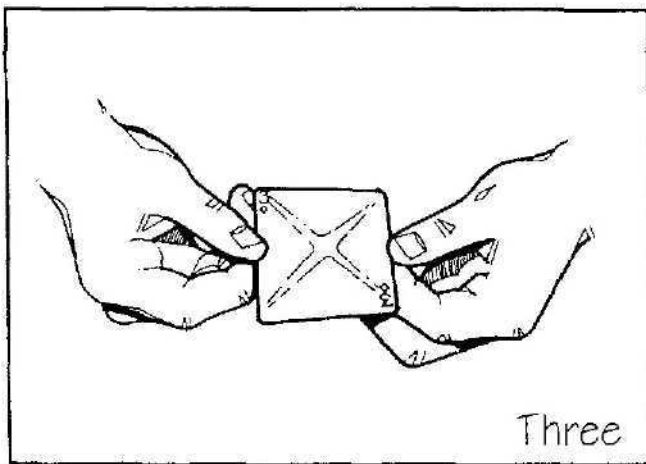
To force and control a selection, we will use a breather crimp. The breather crimp has been around for ages and can be found referenced in *The Vernon Chronicles*. A breather crimp is simply a very particular bend placed on a playing card. The crimp forms the shape of an "X" and is



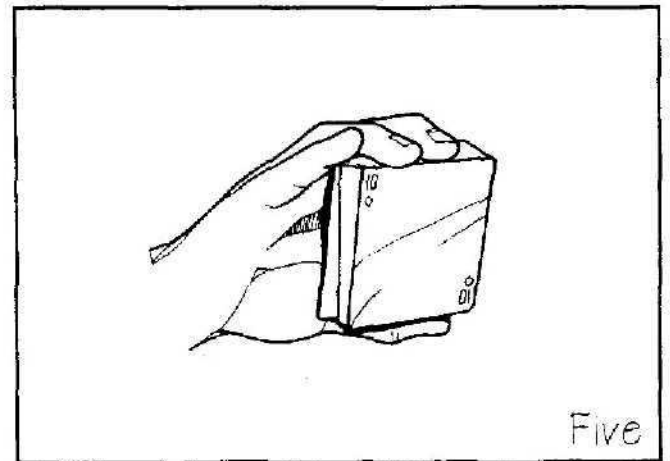
very easily cut to the bottom top or bottom of the deck. Take a lone nut playing card (any inconspicuous card from the deck) and hold it face down at the lower left corner with the left hand. Your right hand grabs the card between the thumb at the top and the first and second fingers at the underside very close to the lower left hand corner (figure



one). Your right thumb should be directly between the right first and second fingers, applying pressure through the card. Moving diagonally to the upper right corner, slide the right fingers and thumb across the card, the right thumb's pres-

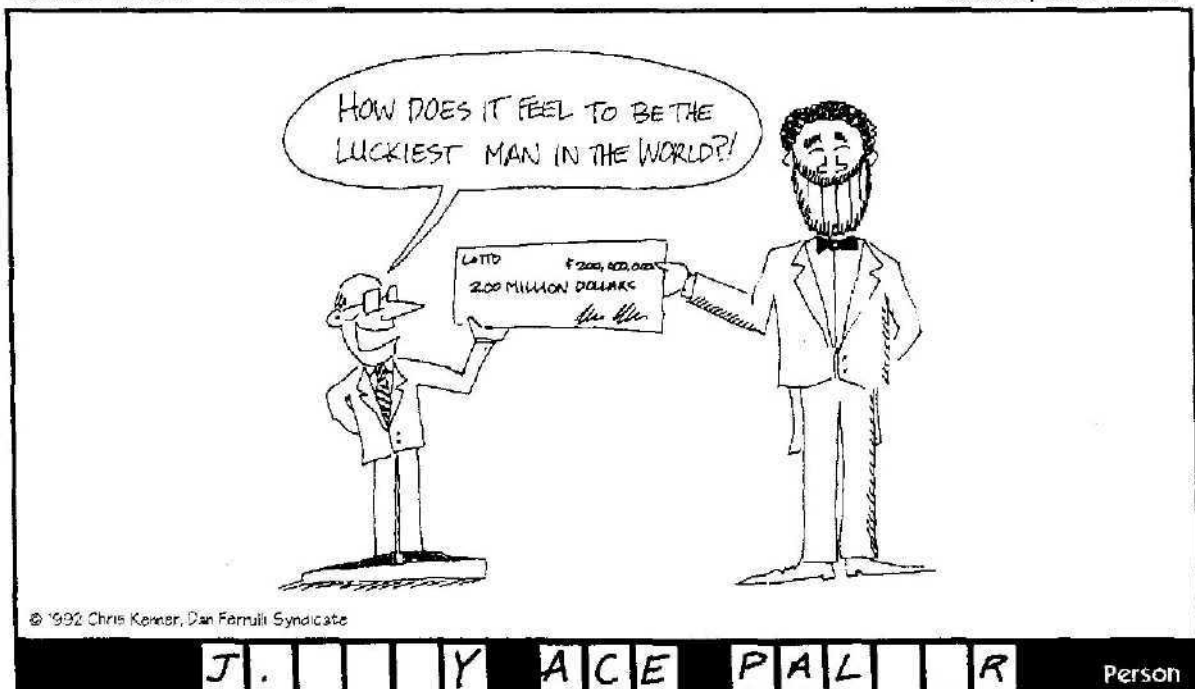


sure causing a slight crease to form in the card from the lower left to the upper right (figure two). Rotate the card and grasp the card at the upper left corner with the left hand and repeat the creasing action with the right hand. The resultant product will be a playing card with an "X" shaped crease in it (figure three, exaggerated for clarity). The point of the "X" will be at the center, and if the card is held face down, the bend will be concave. If you were to make a convex crimp, a cut would bring the breather to the top. This crimp will last a very long time



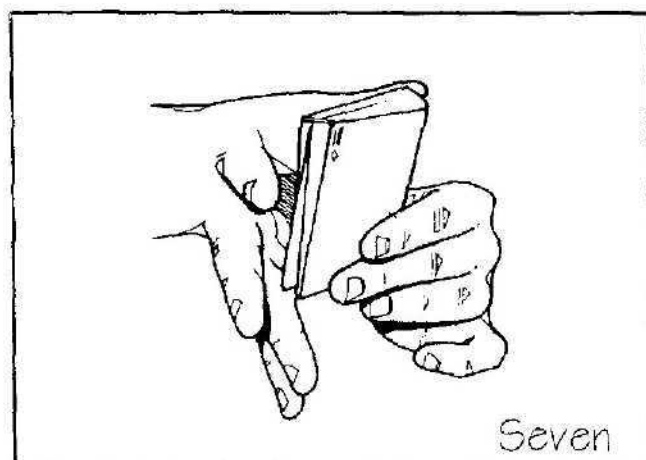
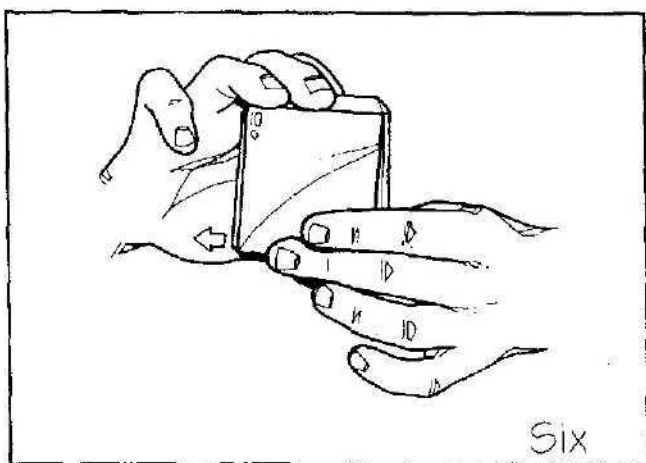
NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner



J . . . Y A C E P A L . . R

Person

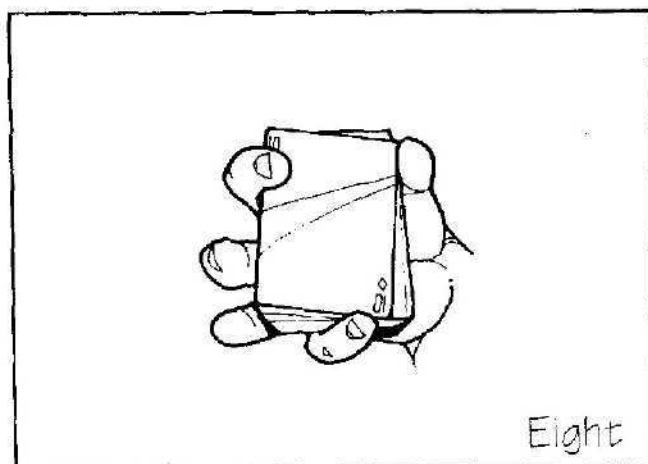


and it allows for a rather loose handling with the deck. A Charlier cut or any kind of regular cut will bring this card to the bottom. When cutting, hold the deck in a Biddle grip from above in the right hand and release pressure on the cards. The cards should separate at the breather crimp. A light touch is all that is necessary. If a selection is returned to the deck on top of the breather crimp, a cut at the crimp will bring the selection to the top. I think you get the idea.

In this effect, the breather crimp will be the selection. You will employ a force with the breather card. Whenever I force a card, I use a simple Dribble force. Let's say that the force card (breather card) is the three of diamonds. Start with the breather card on the bottom. Swing cut the cards, placing the breather to the center and hold a left pinkie break below it. To

execute a Dribble force, hold the cards in a right hand Biddle grip, transferring the break to the right thumb. Begin to dribble (the cards) into the left hand (figure four), asking a spectator to say "stop." The key to the timing is to watch the spectator's lips. When the lips begin to open, release all the cards under the break. Raise the right hand to show the selection on the face of its packet. This will be the breather (force) card. Lower the right hand and dribble off its packet onto the half in the left hand.

Give the deck to a spectator for a quick shuffle. The shuffle will not disturb the crimp in the card. If worse comes to worse, you already know the identity of the selection anyway. Take the cards back from the spectator and give the deck a face-up pressure fan. Spot the selection's location in the deck. Close the fan and hold the cards face down. Since you know the selection's general location, you will know approximately where to cut the cards to place the breather just above center. In other words, if the force card is close to the bottom, cut the cards at the center. If the force



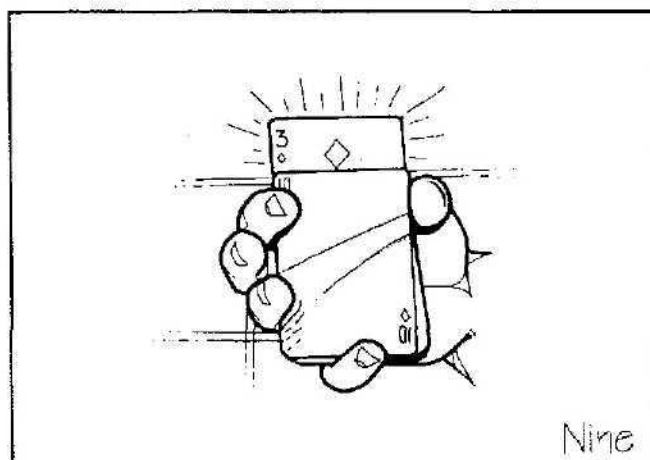
card is in the center, cut off about ten or so cards from the top to the bottom. For best results, the force card should be about one third from the top of the deck.

With the right hand, grasp the cards from above in a Biddle grip and lightly lift the rear of the deck with the right thumb. The cards should break under the breather. Secure a left

pinkie break at this point. While holding the cards from above with the right hand, the left third finger pivots the breather card from the deck, angling out the lower right corner of the selection approximately 1/4 inch (figure five, exposed view). The left hand jogs over a few of the bottom cards to hide the angled selection (figure six) and grasps the deck at the lower left corner for a moment while the right hand readjusts.

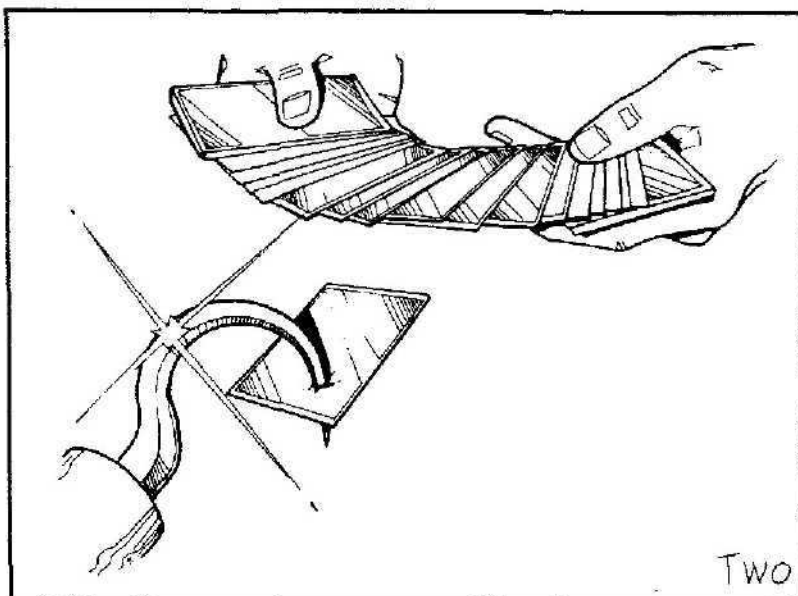
With the left hand, transfer the deck to the right hand so that the protruding corner of the selection rests upon the innermost phalange of the third finger (figure seven). The right hand's grip is as follows: The thumb and first finger grasp the deck at opposite sides near the top of the long sides. The third finger is stretched downward and butts under the angled selection at the innermost phalange. The little finger supports the deck from the bottom. The second finger is free to express its opinions and beliefs (figure eight, look Ma five fingers).

To cause the card to rise, create a slight side-to-side motion with the right hand. Simultaneously the third finger rides up the side of the deck, pushing against the protrud-



ing selection, causing it to slowly rise out of the deck (figure nine). Once the third finger has moved as much as it can muster, you can cause the card to rise up to half its length by lowering the pinkie and angling the fingers slightly downward. Cleanly display the selection protruding from the center of the deck.

This effect is a perfect accent to your favorite "ambitious" routine or multiple card discovery. The subtle use of a breather crimp is relatively easy and will not only fool laymen, but many magicians as well. And remember folks, if the shoe fits, so does the sock.



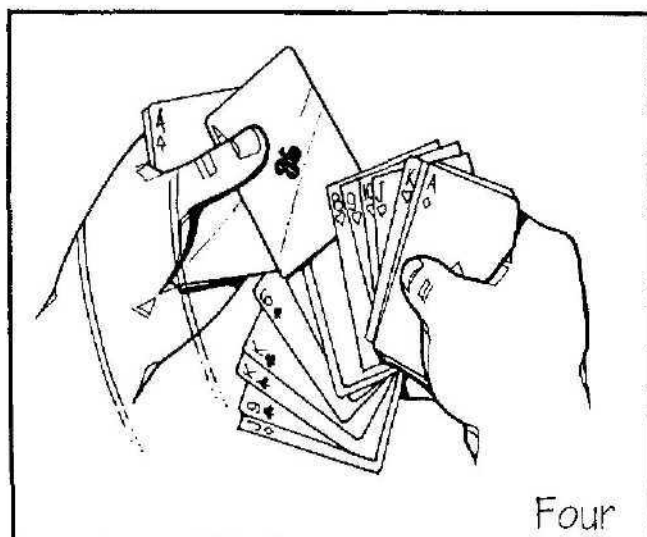
TWO

To locate the selection and simultaneously prepare for the second effect, run through the cards with the faces toward yourself. The selection is easily spotted as the odd card in the middle of the hearts set up (figure three). Up jog the selection but keep spreading past it. Keep spreading until you are five cards past the ace of hearts (the first card of the set up). Break the spread at this point and raise your left hand, along with the left half of the spread, and grab the outjogged selection (figure four). With the left hand, drop the selection face down on the table. Assemble the deck, the righthand cards going *underneath* the left-hand cards (figure five). This brings the set up

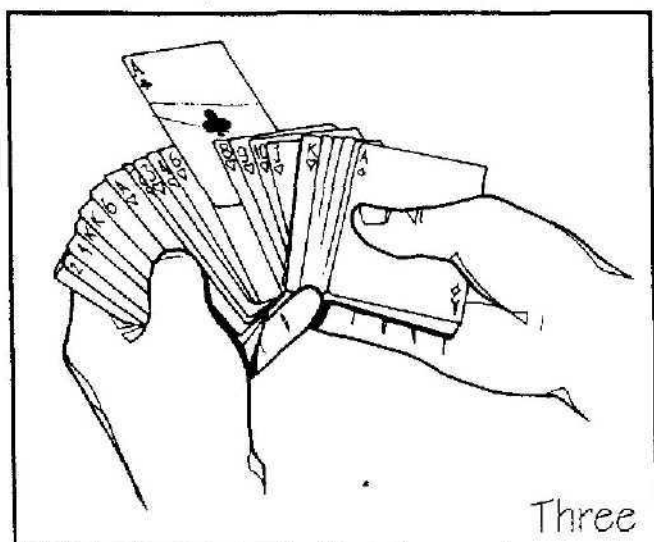
to the top with five extra cards.

Ask the spectator for the name of his card. Reveal the selection. Now to officially "nail" the spectator...

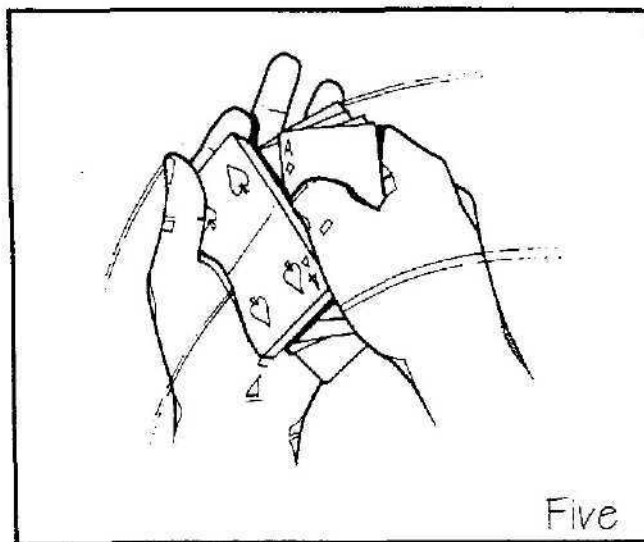
Return the selection to the lower half of the deck. Hand the cards to the gentleman and ask him to deal the cards *slowly* onto the table face down. As he deals, slowly count to yourself *one, two, three*. The first five numbers are for the five "X" cards on top of the set up. When he deals the fourth card from the top say, "Please stop whenever you like." After he deals the fifth card, start counting to yourself for each card dealt *ace, two, three, four, etc.* If



Four



Three

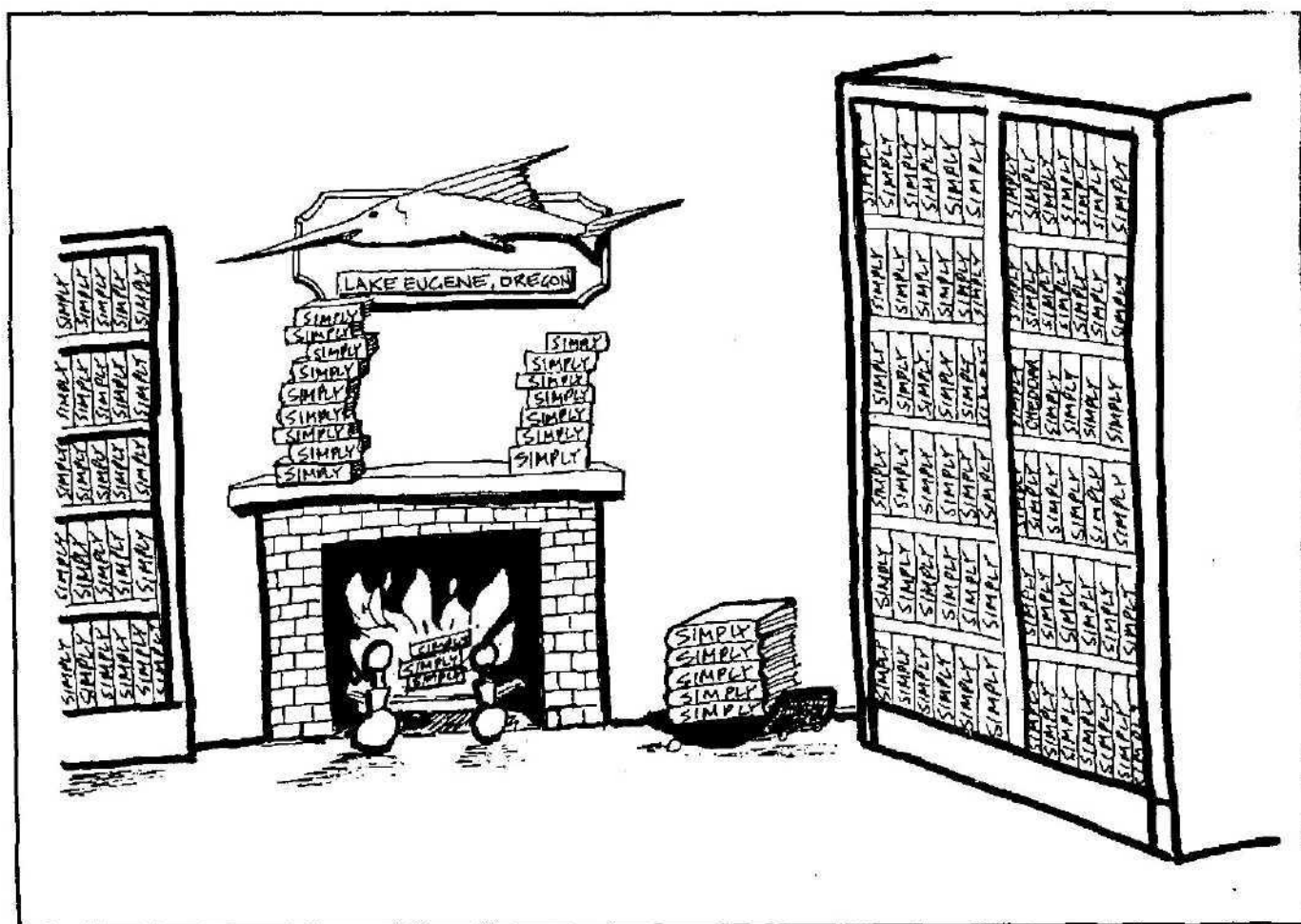


Five

he stops on the fourth card, it's the four of hearts. If he stops on the seventh card, it's the seven of hearts. You get the idea. Have the card stopped at, remembered, and replaced anywhere in the deck by the spectator. Have him assemble all the cards and shuffle the deck to his heart's content (no pun intended). Retrieve the deck and find the selection in any manner you desire. This is definite fooler.

By the way, there is an interesting "out." If the spectator deals past the set up, which

rarely happens if you choose your words correctly, you can still find the selection. Have him note the card stopped at. Take back the rest of the cards, including the dealt cards (containing the hearts), and assemble the deck keeping track of the hearts set up. Simply have the selection returned into the set up and repeat the location described at the beginning of this trick. The only difference is that the set up will be in reverse order because of the deal. Have fun with this one.

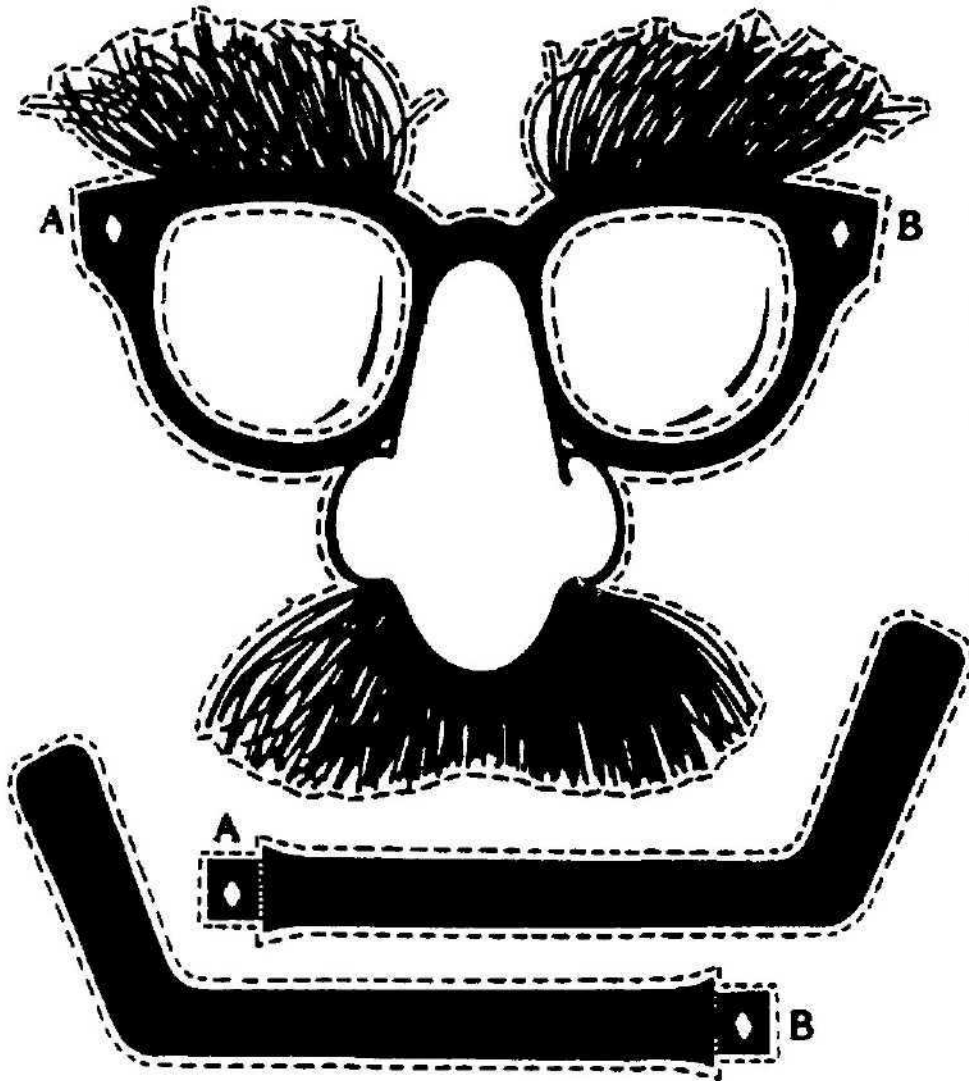


OVER FIVE THOUSAND IN PRINT

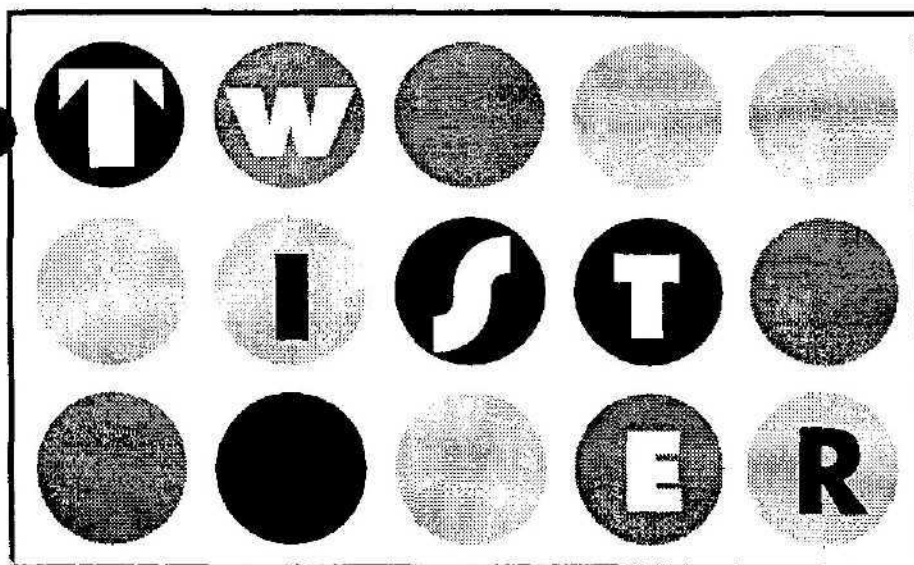
Fortune Cookie Madness

Have you ever wanted to play a joke on your friend at a Chinese restaurant? If so, then this gag is for you. I've seen Micheal Weber preform this. First, copy this page (DON'T COPY ANY OTHER PAGES, IT **IS** THE LAW. Okay, you can copy the Ammar stamps page, but that's it). Cut out the special fortune and funny nose and glasses. You also need a fortune cookie from which you need to carefully remove the fortune. Replace the old fortune with the new fortune, assemble the funny nose and glasses, place everything in a convenient pocket and you're ready. Go to your favorite Chinese restaurant and wait until your server brings out the fortune cookies. Now for the big switch. Distract your friend by dropping something, spilling your water, producing baby chicks from under a set of cups and balls, anything stupid to get their attention. As soon as they look away, make the switch. All that's left to do is put on the FNAG as he/she reads their fortune. You can take it from there.

What's with the funny nose and glasses?



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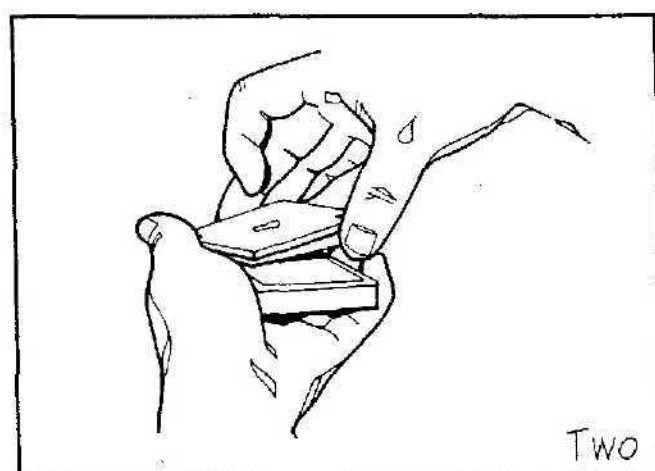
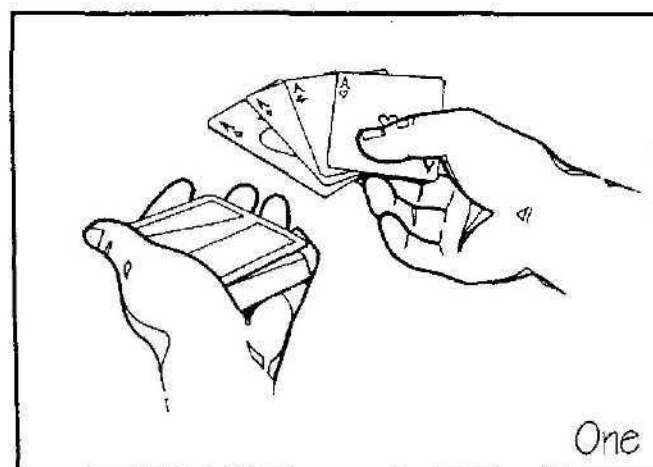
the packet back to the left, (figure three) butting the left long edge of the packet against the left thumb base, as if to pick up this peeled red ace. In reality it drops off the broken x card directly onto of the first ace (figure four). Peel off the second ace and place it under the packet, simulating the mannerisms of the first ace. Do the same with the third ace leave the final ace on the face of the packet. Turn

TWISTER

This is a very streamlined and practical combination of the classic "Twisting the Aces" and Brother John Hamman's "Underground Transposition." Paul Harris popularized the effect with his version, "Re-set." Grab a deck of cards and assume your favorite position, excluding the missionary and Korean "spin-chair" posture. Have two kings, a red and a black, on top of the deck proper, and the four aces face up on the table.

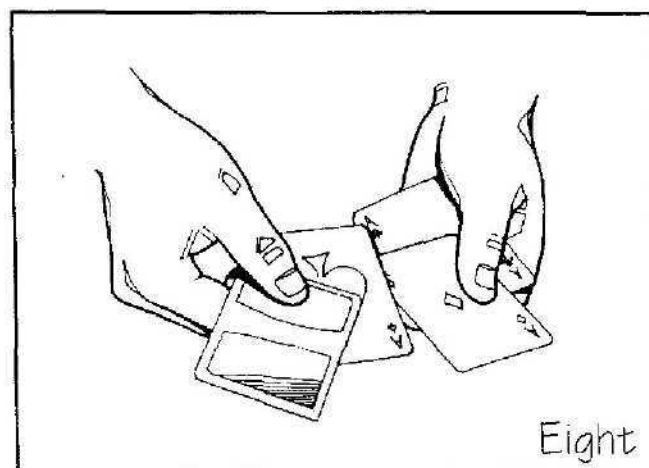
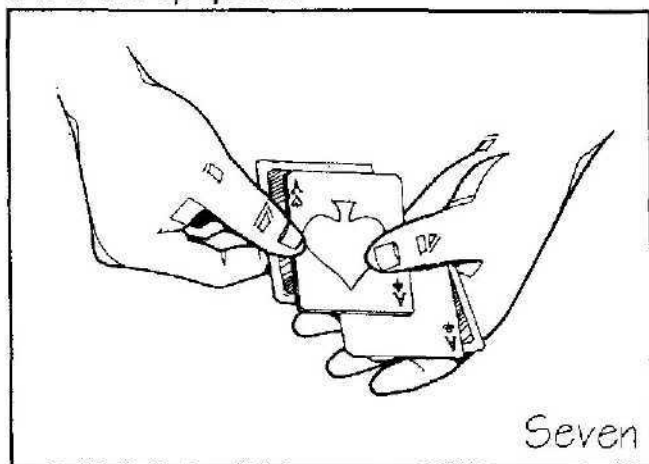
Hold the deck in the left hand in a face-down dealing position. Remember, the top two cards of the deck are two kings, a red and a black (the aces will have to learn from their cultural differences). Pick up the four aces in hearts, clubs, diamonds, spades order from the face. As you gather the aces in a face-up condition in the right hand, the left pinkie obtains a break under the top two cards of the deck (figure one). Square the four aces onto the deck, the pinkie now holding a break under six cards. Grasp all the cards above the break with the right hand in a Biddle grip plus one more card, the right thumb keeping a flesh break above this card (figure two). Move the packet off to the right, the left thumb peeling the first ace off the face of the packet and square onto the deck. The right hand moves

the left hand palm down and place the deck aside as you will no longer it. In the right hand you should have a face-up black ace, two face-down kings, a face-up black ace, and one last

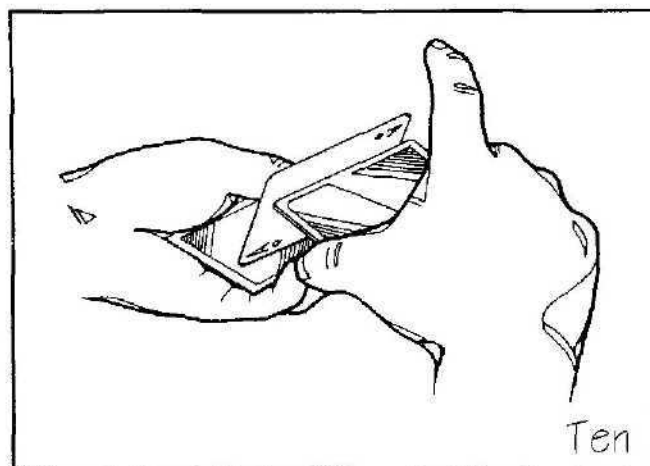
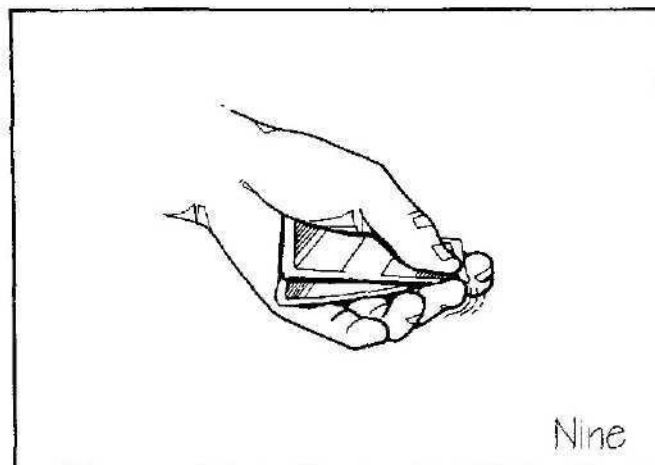


reveals two face-up black aces between two face-down cards.

Announce the next imagination and spread the cards between the hands, holding the last two cards as one in the left hand (figure eight). Break the spread so that the right hand holds two cards, cut the right hand cards to the bottom. The set up at this point should be face-up diamonds, face-up clubs, two face-down kings, and a face-up spades.

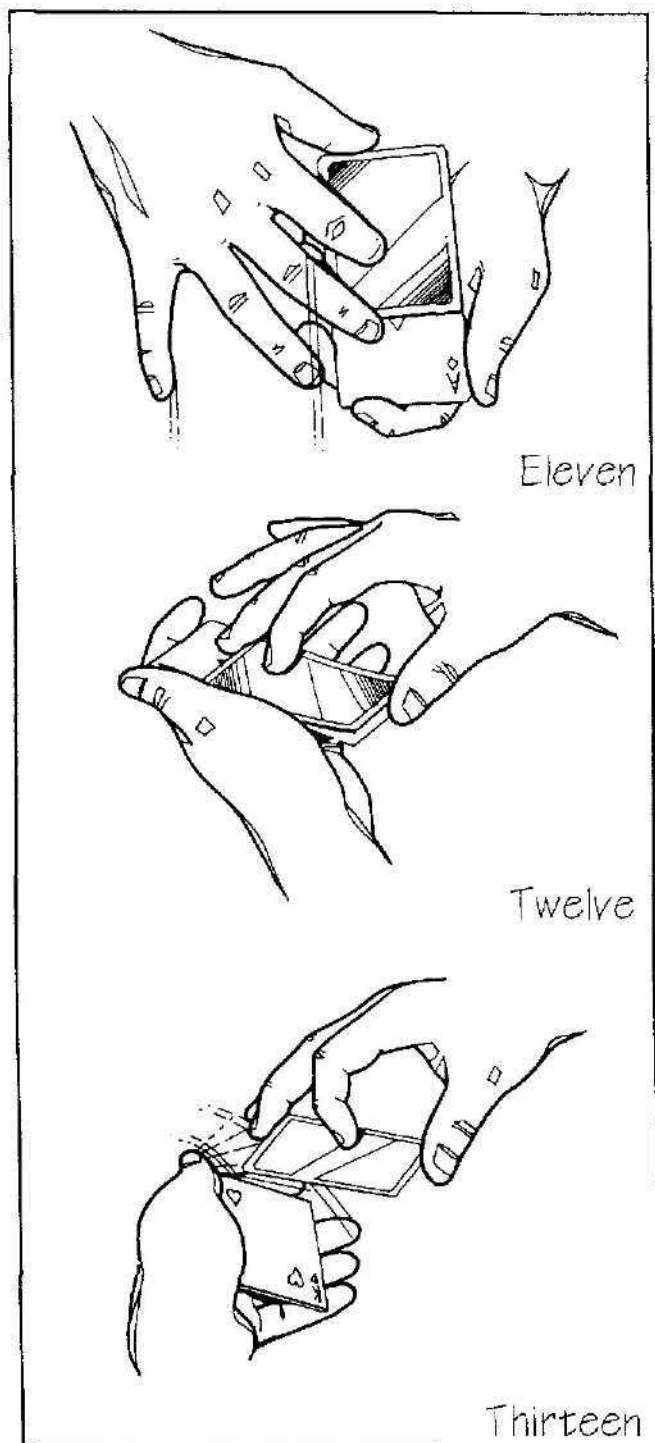


Perform an Elmsley count, keeping the last two counted cards spread off to the right of the packet, to show the four aces. Take the top ace, the diamond, in the right hand. The left thumb deals the next ace, the spade, onto the face of the diamond. The right hand places these two to the bottom of the packet. Flip the entire packet face down, in the left hand. The order should be, from the top down: face-



down diamond, spade, two face-up kings, and a face-down club.

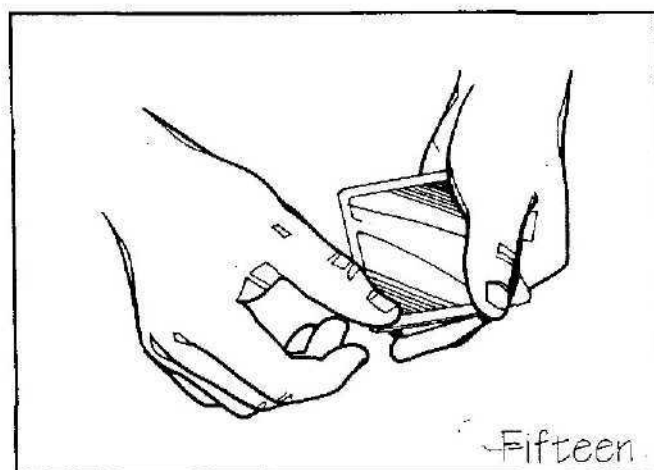
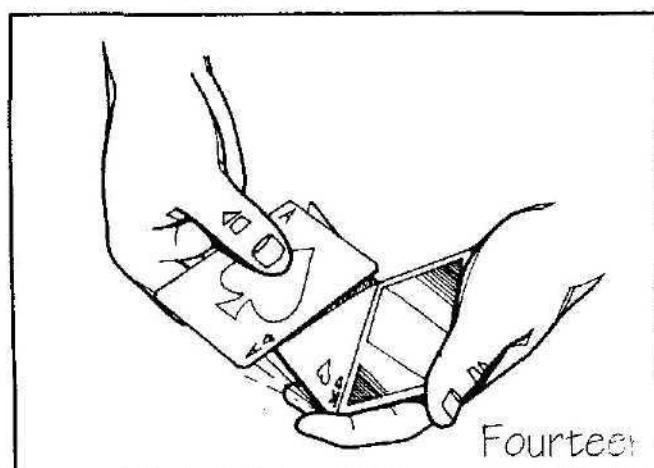
You will now begin the king transformation sequence (KTS). Buckle the bottom card with the left second finger by applying inward pressure at the upper right corner of the packet (figure nine). With the right hand, grasp all the cards above the bottom card in a Biddle grip and peel the top card onto the bottom card, simultaneously flipping it face up with the right-hand cards (figure ten). This will show the ace of diamonds. Lower the right-hand packet onto this face-up ace, injogged for a third of the card's length (figure eleven). Gently release pressure on the cards in the right hand so that the hand has hold of only the top card (figure twelve). The injogged packet rests flush with the visible ace and is held by the left fingers. For a startling color



change, jerk the left hand inward, at the wrist, and back again (figure thirteen). The packet that was released with the right hand will, through inertia, coalesce with the packet in the left hand on the in-swing. The left first finger acts as a stop for the sliding packet.

Flip the right hand's card (ace of spades)

face up with the right thumb. Do a block push off with the left thumb so that the right fingers can flip the block, apparently just the king, face down (figure fourteen). Deal this card onto the table with the left thumb. Flip the right hand card, the spade, face down on top of all. Perform Brother John's multiple lift from a four card packet. For a detailed description, see the *Secrets of Brother John Hamman*. Here's the scoop: The left thumb executes a block push off with all the cards above the bottom card. The right thumb and the left second finger apply pressure against each other at the outer right corner of the block (figure fifteen). Because the left second finger acts as a stop, the left thumb can now continue its left-right movement and execute another block push off to deliver the top two cards into the right hand (figure sixteen). Flip this double card face up to reveal a king. Using the same technique, flip



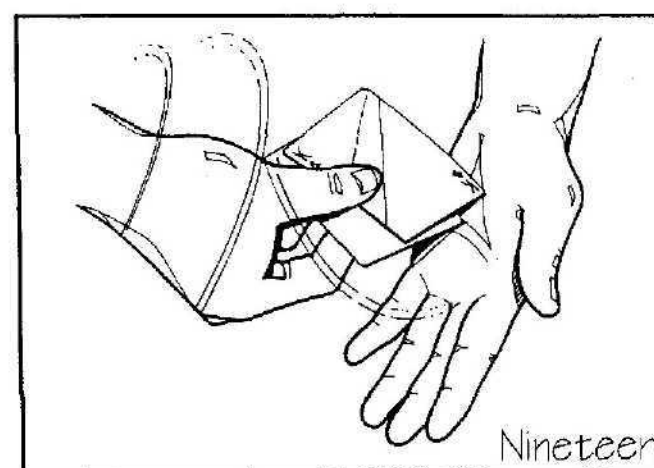
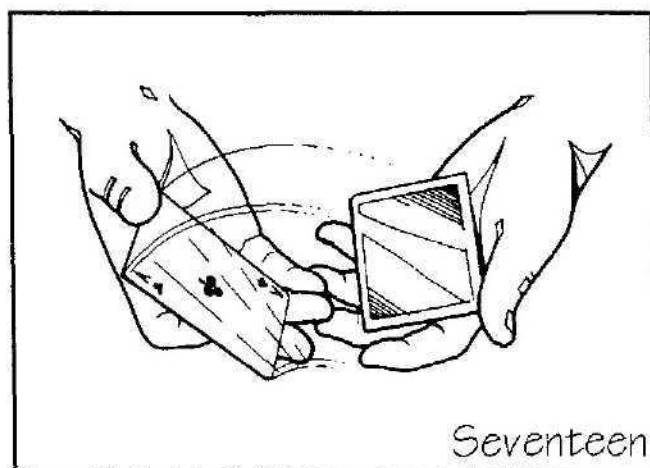
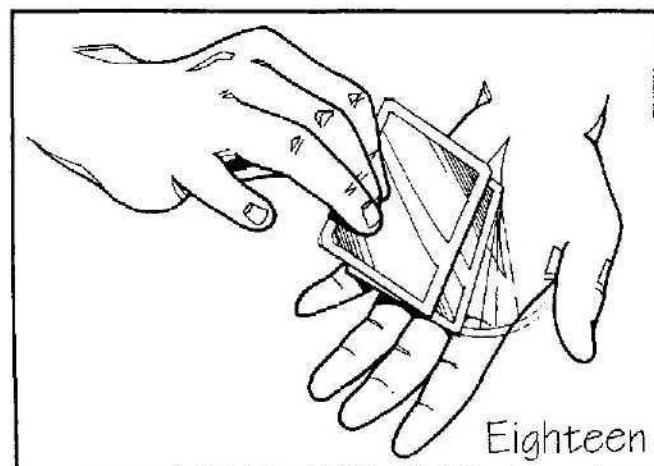
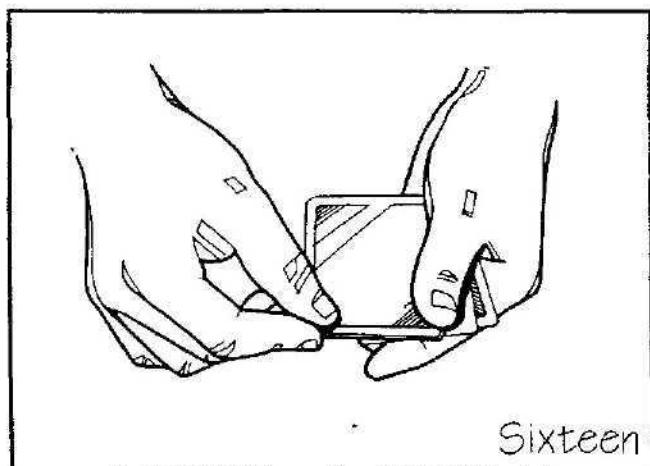
the king (double) face down and deal it onto the table on top of the first card.

Grab the packet in a right-hand Biddle-type grip and move the packet to the right, peeling off the top card into the left hand. Turn the right hand palm up to display the club (figure seventeen). Place the double card face down onto the left-hand card. You will now turn the two (?) cards face up to show two more kings. Grab the right long side of the packet with the thumb below, fingers above. The lower left corner of the packet should be jammed into the left thumb base. The right fingers curl in a little, separating the top card a trifle (figure eighteen). Using the left thumb base as a pivot point, rotate the right hand palm up to reveal two kings (figure nineteen). Grab the

double card with the left hand in a dealing position so that the right hand can take the single king and transfer it to the face. Flip the packet face down and drop it onto the first two cards (supposedly kings).

Make your last and final wish. Take the packet back in your hands, and turn it face up. Perform an Elmsley count to reveal that the kings have "re-set" back into the four aces. Discard your copy of *Good Turns*.

FYI: The Switch at the beginning of this routine is Alex Elmsley's. It appeared in *Pentagram*, September, 1956, in the second version of "Still Taking Three." It was later republished by Ed Marlo as ATFUS with no credit to Elmsley.



FILLERS, EXTRA WORDS, UNIMPORTANT INFORMATION, SPACERS, THE VOID, MEANINGLESS STUFF, SPACERS, FILLERS, STUFFING, PLEASE DON'T MIND US!!!!!!!!!!!!!!!!!!!!!!

SHOW

Our wizard, back from the Grassy Knoll, continues his magical fantasies by mesmerizing his audience in a bath of wonder and mystery. This journey, into the depths of the enchanted land of the necromancer, begins with the presentation of four consecrated silver pieces. Using powers from beyond our dimension, the four silver icons dematerialize from one hand and manifest their existence in the other hand, one-at-a-time. The Archimagus concludes his liturgy by vanishing through a gateway in the magic circle. The sycophants are left to ponder and learn from the wisdom of the day.

Okay, so its just another coins across! But a damn good one! The hands remain palm up and open throughout most of the routine. There is no need for extra coins or gaffs. Now that I have your attention, lets run you through the routine.

TELL

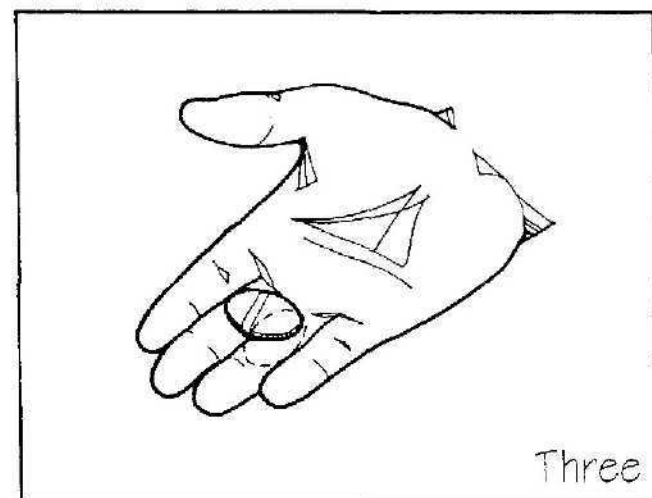
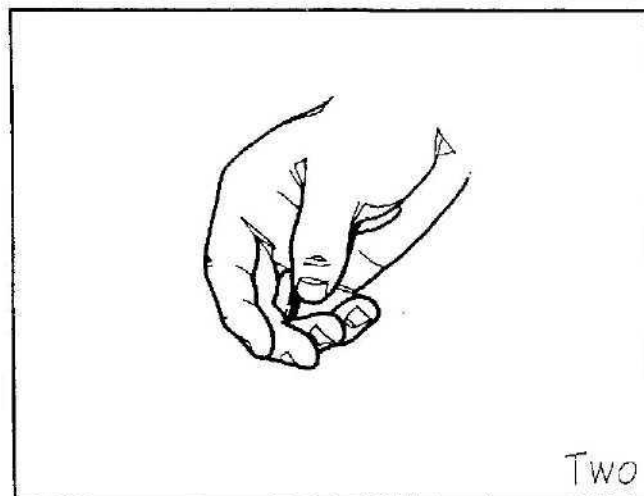
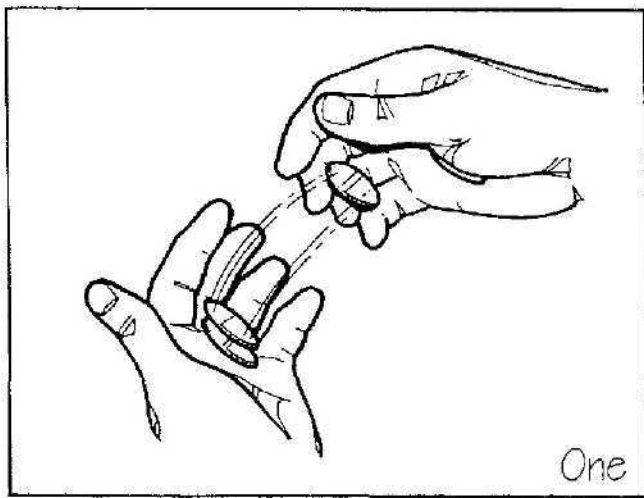
Although this routine was developed independently, it bears a resemblance to an unpublished Harvey Rosenthal routine he developed in 1967. Harvey's routine was inspired by Larry Jennings. Get hold of four silver halves or dollars, two hands (preferably your own),

and a little skill to help you out. Since you will be using the deep backclip, the best situation for this trick is for walk-around magic, with everyone standing and gathered around you. The deep backclip can be traced to Vernon.

Display the stack of four on your open right palm. Turn the hand palm down and allow the stack to coalesce in a stack on the curled right fingers. Classic palm the uppermost coin using the Roth technique for classic palming one coin of a stack as described in "O.O.S.P.C.A." Gesture briefly with the left hand to take some "heat" off the right hand during the palming action. Using the Marlo Friction Palm, toss two coins into the left hand while retaining the bottom coin with the fingers using friction (figure one). The left hand immediately closes around the two coins. Two coins are held back in the right hand: one in classic palm, one in fingertip rest.

You will now deep backclip the coin in fingertip rest. A detailed description on the deep backclip, one can be found in *David Roth's Expert Coin Magic* (page 102, Kaufman, 1985). First place the right thumb onto the uppermost edge of the coin in fingertip rest and slide the coin toward the base of the fingers until it reaches the second joint. The right thumb presses on the upper portion of the coin while



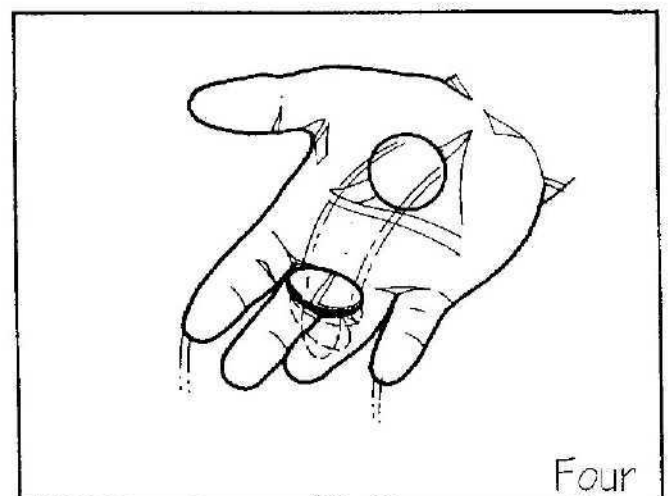


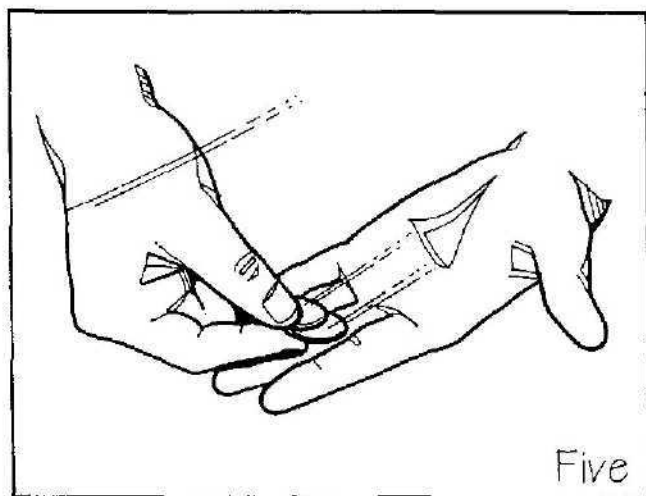
you simultaneously raise the third finger a little. This causes the coin to pivot to a clipped position between the second and third fingers

(figure two). In a continuing action, the right thumb pushes the coin deeper until only the uppermost edge protrudes from between the fingers. The coin is gripped lightly between the second and third fingers close to the base of the fingers. If your fingers are bony, it may be easier to grip the coin closer to the knuckle. This backclip technique occurs with the hand at the side under some kind of misdirection from the left hand (showing another coin or, in this case, gesturing with the closed left fist). Once the coin is backclipped, allow the classic palmed coin to fall quietly onto the fingers, directly over the hidden coin, hiding the protruding edge. All of these actions take about a second to execute.

Immediately display the right hand palm up to show the passage of the first coin (figure three). Jiggle the coins in the left hand with a slightly open fist to subconsciously register three coins in the minds of the spectators. To cover the best angles with the backclipped coin, have the visible coin slightly forward of the hidden coin (toward the fingertips) since the spectator's line of sight is not directly above the hands but rather at approximately 45°.

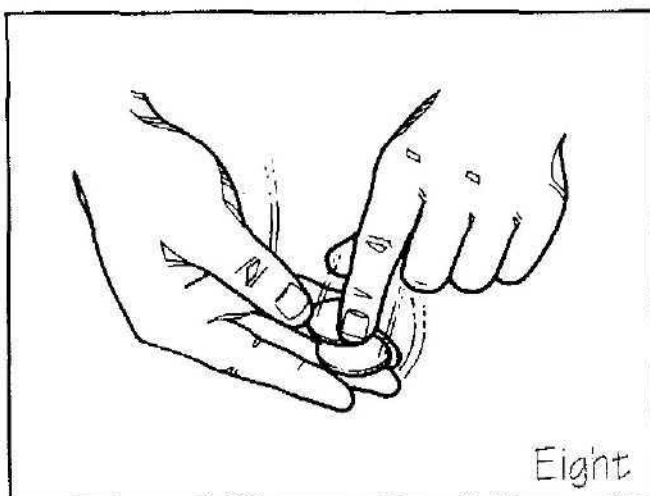
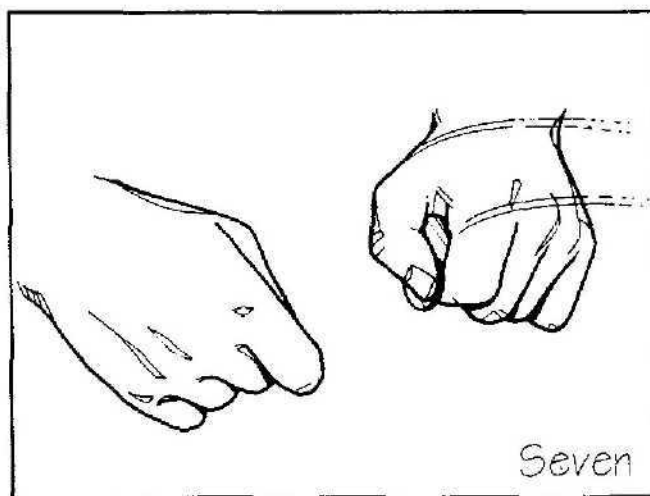
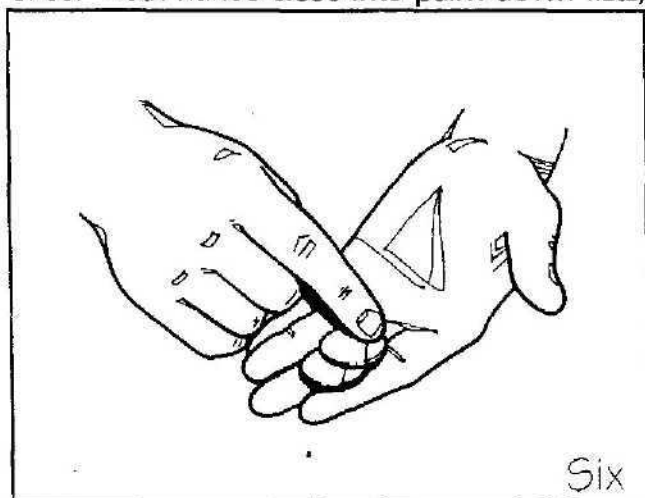
To demonstrate the passage of the second coin, you will use a rather bold but extremely visual technique. The second coin will apparently appear, visibly, on the palm of the right hand. The left hand makes a slight shake and





opens to reveal two coins lying in the fingers. The right hand pivots sharply upward at the wrist, about an inch while releasing your grip on the backclipped coin. This propels the visible coin onto the palm while allowing the hidden coin to pop out onto the base of the fingers (figure four). Performed correctly, it will be the coin on the palm which seems to magically appear. The previously hidden coin takes place of the visible coin on the fingers. The subtleties here are important. The coin on the fingers seems to never leave its position while another coin seemingly jumps out of nowhere appearing on the palm. This move was first shown to me by Homer Liwag and was also independently created by Gary Kurtz.

It is time to perform a Tenkai Pennies type move to become two coins ahead of the audience. Both hands close into palm down fists,



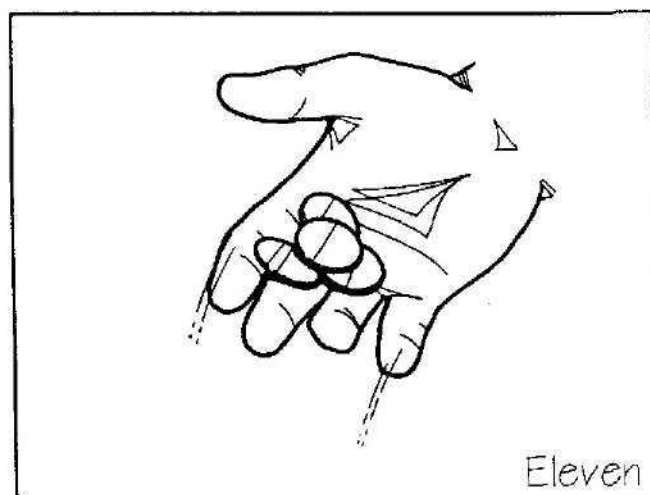
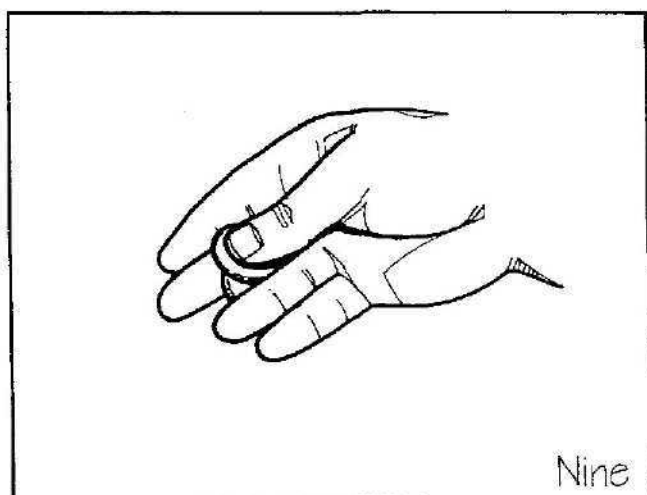
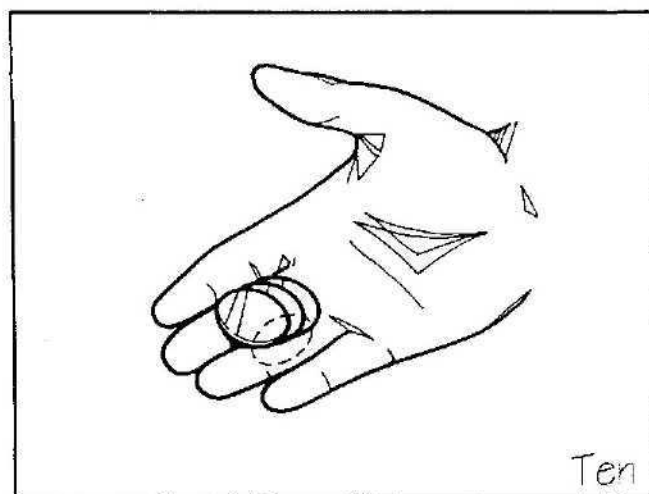
the right hand classic palming its two coins. Open the left hand, displaying the two coins on the palm, and grab the coins' leading edges between the right thumb and first finger. Slide the coins forward and turn them over onto the fingertips of the left hand (figure five). On the completion of the turnover, the uppermost coin should be stepped slightly forward of the bottom coin (figure six). Lower the left thumb onto the uppermost coin and close the hand into a palm-down fist, trapping the two coins between the right thumb and first finger (figure seven). The reason for stepping the coins is to facilitate the transfer and display into the right hand. Begin to open the right fingers by turning the right hand palm up. As the insides of the fingers come into view, the left thumb and first finger extend, placing the two coins onto

the right fingers in a stepped condition (figure eight). The left first finger, in a continuing action, points to the two silvers. The classic palmed coins in the right hand remain hidden due to the Malini Subtlety. Apparently you are just showing two coins in each hand. You are now two coins ahead.

For the passage of the third coin, both hands turn slightly palm down, as you backclip the lowermost coin in the right hand (figure nine). This is the same as backclipping one coin, except that the thumb is placed onto the uppermost coin. Make a slight tossing gesture with the left fist. A second later, allow the two classic palmed coins to drop onto the single coin at the base of the fingers with a "clink." Open the hand to show three silver coins (figure ten).

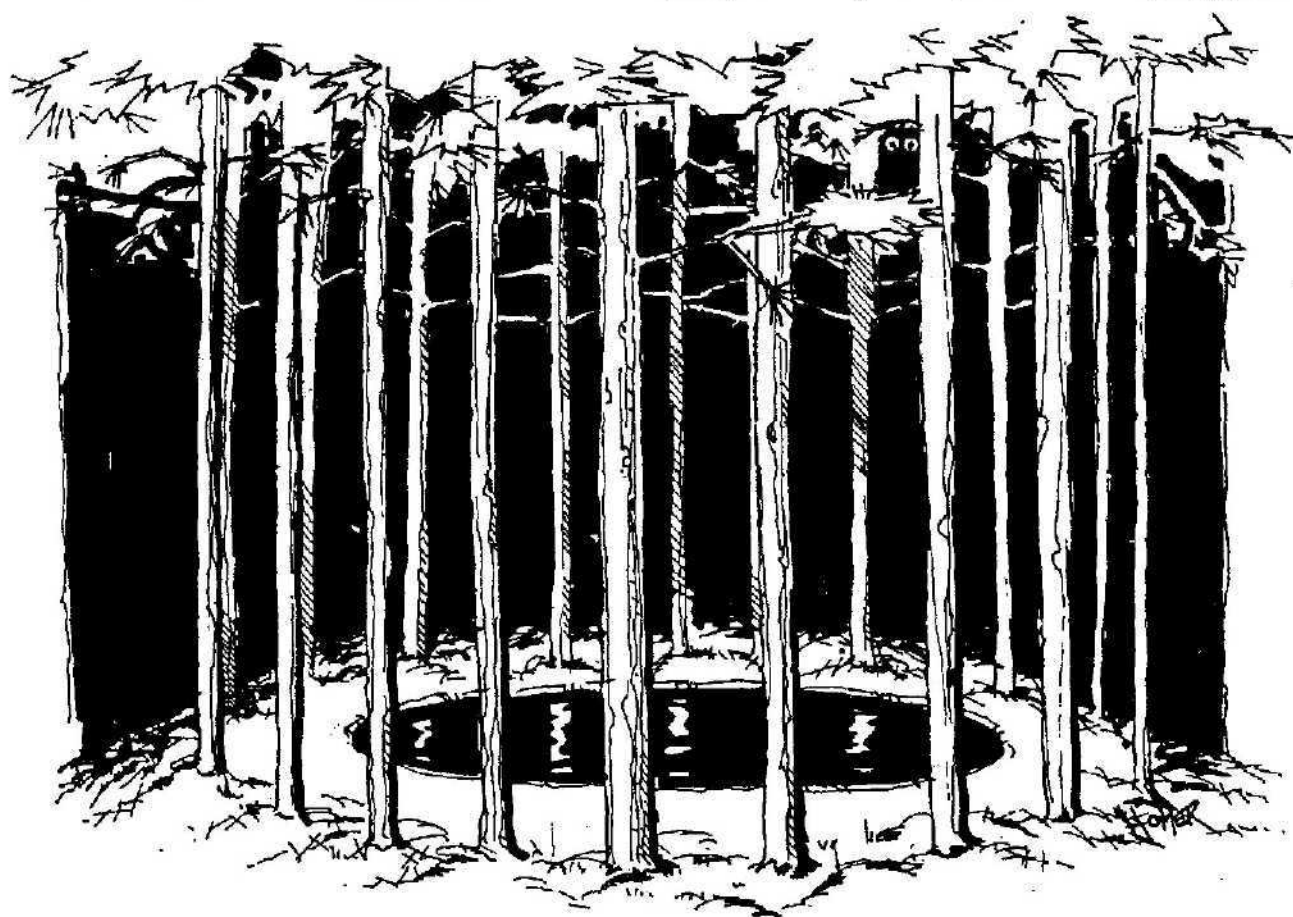
Without pausing very long, make a gesture with the left hand and show it empty.

Immediately produce the fourth coin by jerking the right hand downward about an inch, releasing pressure on the backclipped coin. This propels the hidden coin out of backclip to join the other three on the palm (figure eleven). This is similar to the production for the second coin (figures three and four again). Voila!



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

i n t o t h e WOODS



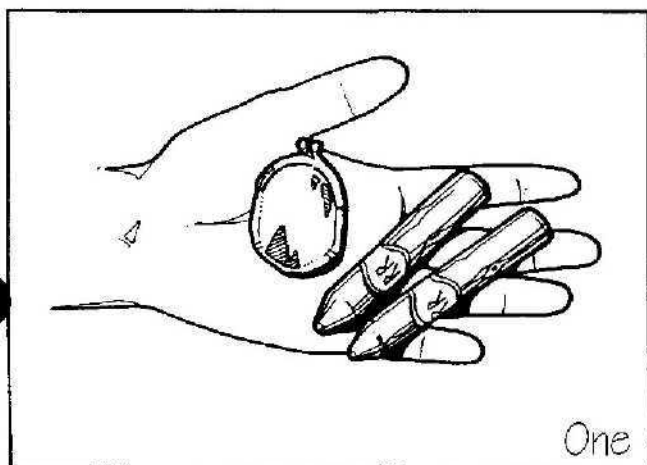
WHAT

Any woodies out there? Anyone.... Anyone.... Bueller.... Anyone? In response to the P. A. announcement, a magician begins to perform a streamlined version of a classic cigar routine for a small band of GNR rebels in the high school cafeteria. Our young magician presents a tiny tobacco purse and miraculously extracts a wooden cigar from within. A disgruntled member of the peanut gallery closely examines the cigar and arrives at the conclusion that the cigar cannot fit in the purse. Although the magician's hands appear empty, he extracts a second wooden cigar from the

tiny purse. A series of extremely bad jokes now follows. After the laughter subsides, our daring performer attempts to rid himself of the annoying woodies by placing them in a pocket. On the contrary, they keep reappearing at his fingertips (I hate when this happens). Obviously perturbed, the magician realizes that he does not have a liking for this trick anyway, and the cigars vanish completely from his hands. The cafeteria crowd boos and hisses. There is an immediate uprising from the student body and the resultant scenario becomes part of a new undercover documentary on a premium cable service.

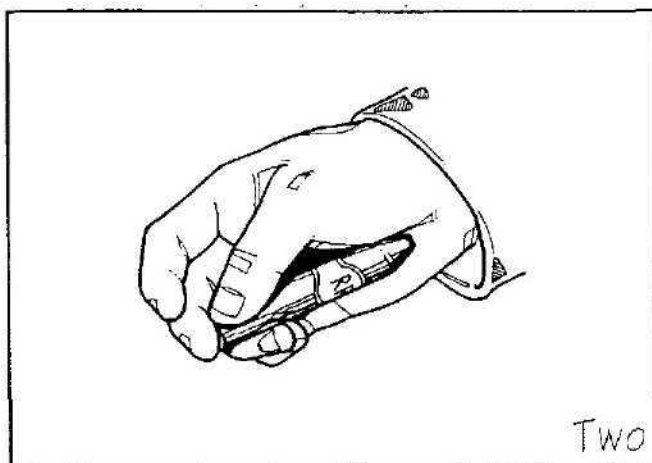
HOW

This routine is my version of Nate Leipzig's classic cigars and purse routine. I have streamlined the handling and eliminated the once necessary extra gimmicked purse...as far as you know. For stand-up, walk-around magic in the hands, this routine fits the bill perfectly. This effect takes only two minutes or so to perform. You will need to obtain a very tiny coin purse with a clasp. The purse I have used for fourteen years is a very tiny, leather, tobacco purse from the eighteenth century. It is about half the size of the commonly used Goshman purse. You will also need a pair of wooden cigars (figure one). I turned my woodies out of hardwood and stained them brown.



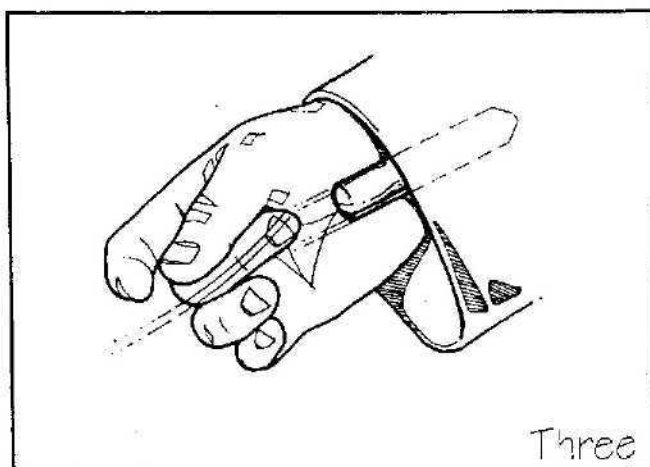
They are approximately 3.5 inches in length and .5 inches in diameter. I had the cigars filled with lead shot for weight and I designed the cigar band for my own amusement. To make things easier on yourself, use the bands of an existing cigar. Any woodworker can make these cigars for you in a couple of minutes.

To perform this stellar routine, wear your favorite jacket. Prepare to sleeve the cigars (i.e., shirt sleeves rolled up underneath your jacket sleeves). Place one cigar along with the purse into your outer left jacket pocket. An important note here: I make sure that the clasp on the purse is not engaged. This allows for easier handling during the opening phase of



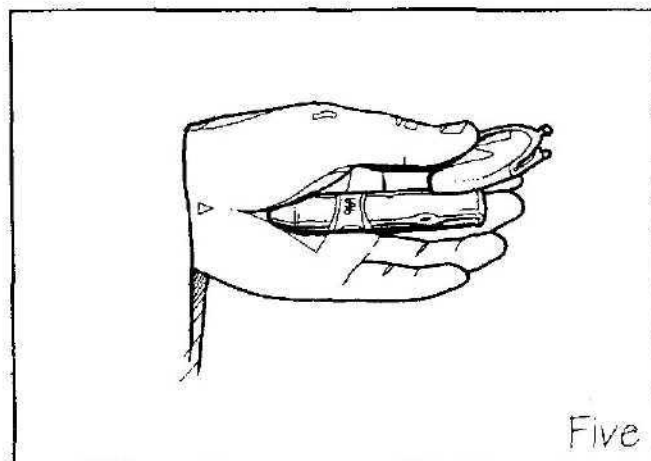
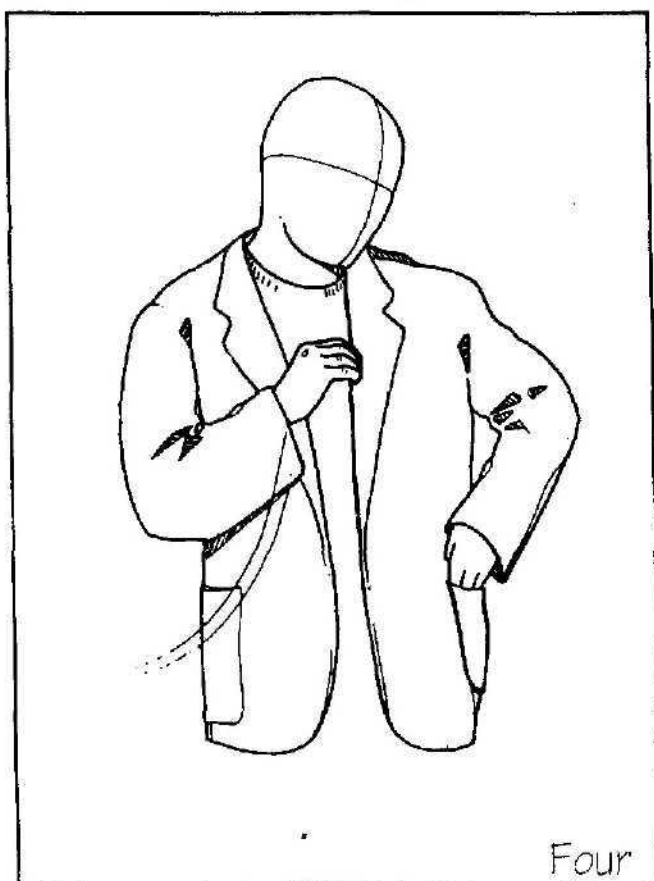
the routine. Place the other cigar into the outer right jacket pocket and you are ready to begin.

You will begin by sleeving a cigar up the right sleeve. To execute this move in a deceiving manner you will cover the sleeving motions with a natural action. Pat your pockets as though searching for something. The left hand grasps the right lapel to steady the jacket as the right hand dives into the outer right jacket pocket. Once inside, the right hand steals the cigar and brings it out of the pocket in a modified cigar palm. Hold the cigar parallel to the fingers between the tip of the thumb and the side of the curled third finger, with the tip of the second finger resting on the front end (figure two). The cigar will be easier to sleeve if the tapered end is pointing inward. Note that the cigar is not actually palmed, but only held in this manner in preparation for sleeving. Act as though you failed to find something in the



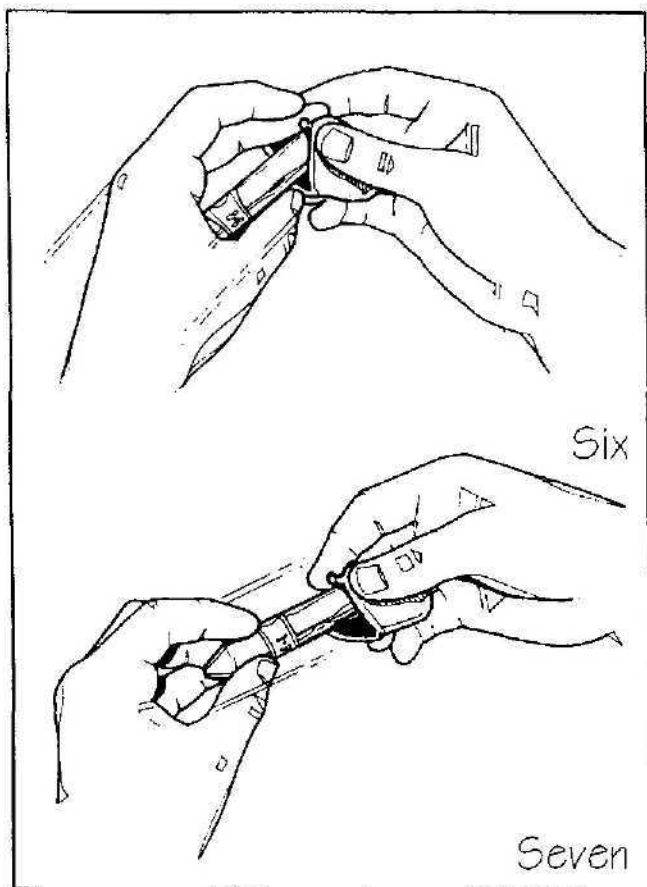
right pocket. In the act of raising the right hand directly to your left lapel, the right second finger snaps toward the palm propelling the cigar up the right sleeve (figure three). This is just like snapping your fingers. The thumb and side of the third finger act as a guide for the moving cigar. In performance, I sleeve the cigar with my hand at my side, then move the hand directly toward the lapel *as the cigar is still moving upward* (figure four). This is the same finesse employed in the Dr. E. M. Roberts sleeving method from *The New Modern Coin Magic* (J. B. Bobo, 1952). A bad habit incurred by many sleivers is to first raise the hand sleeving the cigar, then move toward the lapel. It is important to make a bee line towards the left lapel to insure a natural action.

The entire action of stealing and sleeving the cigar takes less than two seconds. Now that the right hand is grasping the left lapel, the left hand dives into the left pocket and cigarette palms the cigar (Oh! I'm sorry. What is the dif-



ference between the *cigarette* palm and the *cigar* palm? If I'm not mistaken, the cigarette palm hangs from the roof of the cave...). Palm the cigar in the left hand between the palm and the tip of the second finger. While inside the pocket, grab the purse at the finger tips and bring the hand out displaying the purse (figure five). Transfer the purse to the right fingers tips as the left hand opens the clasps slightly, then drops to the side with the palmed cigar (If you hear a loud thud, you just forgot about the cigar up the right sleeve... just a reminder). Hold the purse by the bag between the right thumb and middle fingers. Raise the right hand and clearly display the purse, subtly showing the right hand empty.

Mention that this purse is an old tobacco purse. You will now produce the first cigar from the mouth of the purse. Bring your hands together in front of you. The left hand shoves the tip of the cigar into the opening of the purse, the right thumb and fingers opening slightly to receive it (figure six). Notice, that the cigar is inserted at an angle. This is crucial to making the following production look natural. The right thumb and fingers tighten their grip on the cigar (through the purse) as the left hand straightens the cigar and begins to move to the left (figure seven). A cigar will appear to emerge from within the purse. This takes just a second. As an interesting bit of finesse here, give the cigar a little twist when removing it



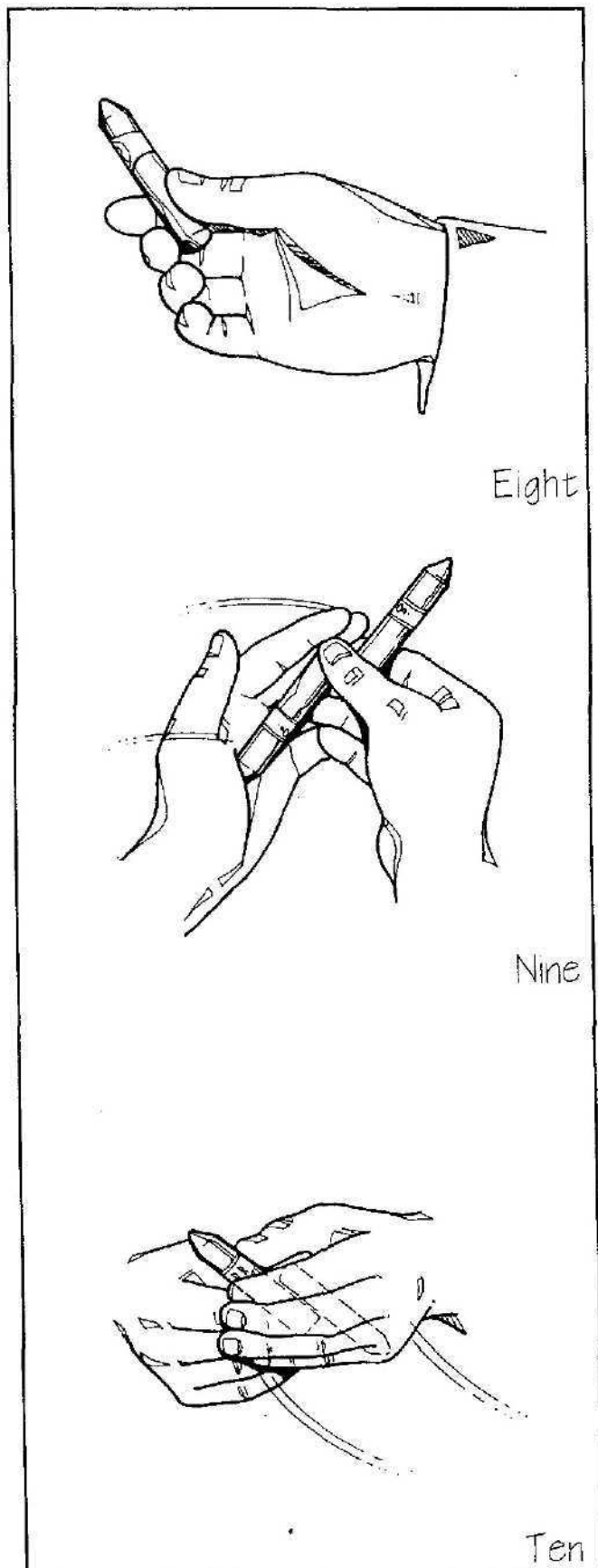
from the purse. This just animates the cigar a trifle, avoiding a rather boring, stiff, woodie. Clearly show the end of the cigar being removed from the purse and hand it to a spectator on your right. State that sometimes the tobacco in the purse "hardens" and we can find a cigar every now and then.

Meanwhile, transfer the purse to the left hand and gesture with both hands, clearly showing them empty. Ask the spectator to shove the cigar back in the tiny purse. To facilitate his attempts, turn your body slightly to the right and extend the purse toward him with the left hand. Under cover of this large action, the right hand drops to the side and retrieves the cigar in a casual cigar palm. One bit of finesse here; to avoid the seizure like retrieving motions often displayed when people sleeve, slightly cup your fingers and limp the wrist downward before the arm drops to your side. This avoids last-second movements in the

forearm and wrist. Before the spectator has a chance to shove his woodie into your purse's opening, produce the right hand's palmed cigar from the purse. This is exactly the same as the first production, except with opposite hands. Mumble, "I'm sorry.... Let me get the other one out of the way first," as you produce the second cigar. Set the purse down or hand it to a spectator to your right if your doing walk-around magic.

It is now time for the bad joke minute, with Clarence, close-up. Say, "Do you know where I got these cigars from? At a cigar shop...from the wooden Indian. These are great to smoke. They burn a lot longer than your average cigar. By the way, these are musical cigars. If I rap them together, you can almost hear the band!" If you are still alive at this point, please venture onward. Coincidentally, if the thought of shoving a cigar up your nose has even crossed your mind, it's time to sell your photocopy of *Out of Control*.

The next phase consists of trying to get rid of the cigars by placing them one at a time into your left outer jacket pocket with the left hand. Annoyingly, however, they keep reappearing at your right fingertips. Hold a cigar in each hand between the thumb and first finger, the majority of the cigar extending above the hand (figure eight). In an attempt to eliminate the first cigar, the left hand apparently places its cigar into the left outer jacket pocket. In reality, however, the left hand quietly pivots the cigar inward with gravity and the second finger, ala *Flipstick*, enabling the left hand to cigar palm the woodie as it goes in the pocket. Immediately call attention to the right hand's cigar. The left hand moves out of the pocket, with the palmed woodie, and approaches the right hand to take the visible cigar. When the hands meet, the left hand lines up the cigars parallel to each other—the ends overlapping about an inch or so (figure nine). The right thumb is in a position to grasp the end of the



left-hand cigar at this point. In a continuing action, the left hand moves upward and grabs the visible cigar (figure ten, audience view). At this moment, the right second finger pulls inward, pivoting the hidden cigar into the right hand (figure eleven). The left hand takes the visible cigar and apparently places it into the left jacket pocket, again palming the cigar. At that moment, the right hand produces its new-found cigar by levering the cigar up with the thumb, the far end of the cigar being trapped between the first and third finger (figure twelve). Although the actions seem disjointed, with practice it can be performed smoothly.

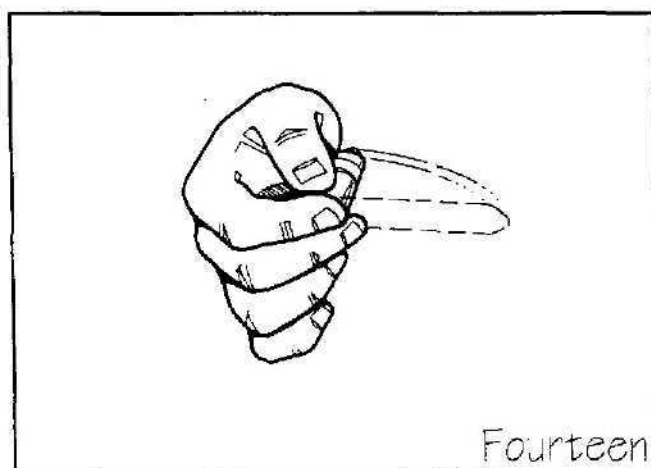
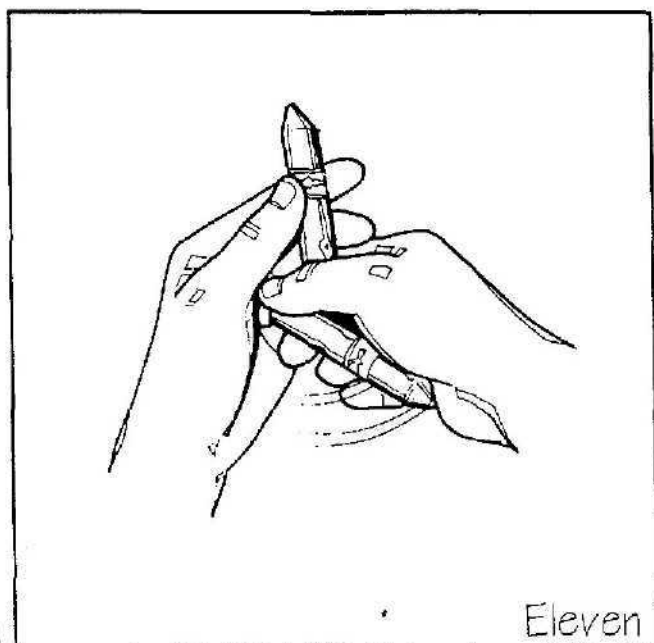
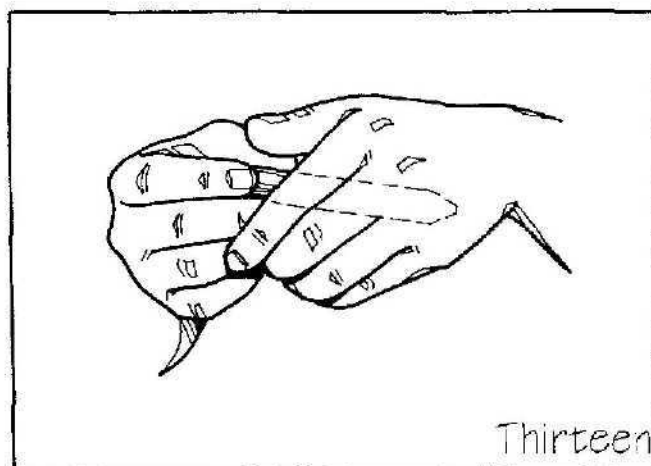
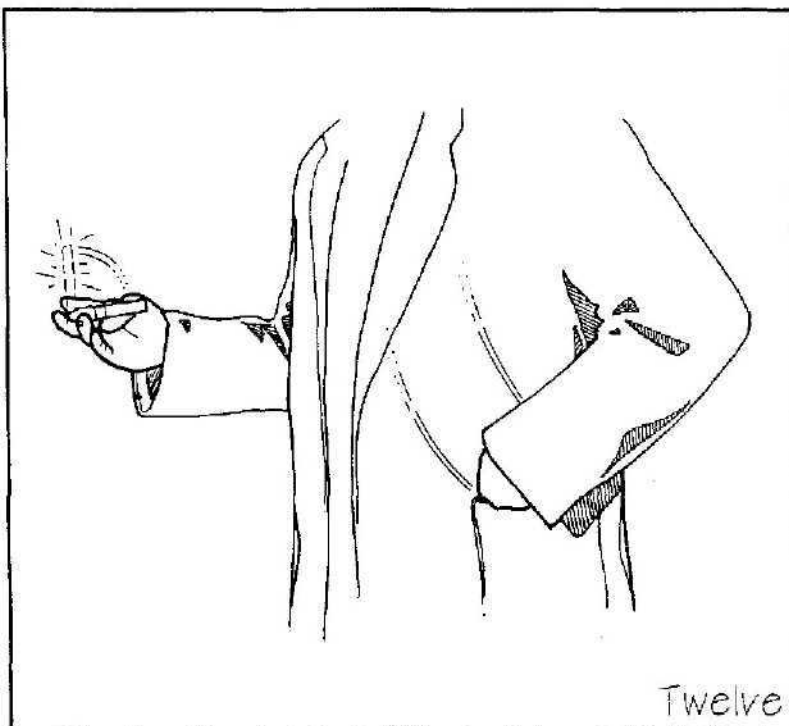
Repeat this sequence only two more times. On the last dive to the left pocket, leave the cigar behind, leaving one in view in the right hand. I perform this phase very nonchalantly, almost tongue-in-cheek, while mumbling to the audience. Don't make a big deal about this part. It should take about five or six seconds to perform.

Ask the spectator, "How many of these did I give you?" Perform a very casual vanish with the cigar. I hold the cigar by its non-tapered end between the right thumb and side of the second finger, the first finger butts (ha!) against the end. The hands meet in front of your stomach, the left hand apparently taking the cigar (figure thirteen). Under cover of the left hand's screening action, the right second finger pulls inward, pivoting the cigar into the right hand (figure fourteen, left hand removed for clarity). The left hand closes, apparently around the cigar, and moves up and to the left. Simultaneously, the right hand drops to the side with the cigar.* Sleeve the cigar, as in the first phase of the routine, raising the right hand to meet the left hand. Open the left hand, showing it empty, and begin to brush the hands together in a gesture saying, "Well, I don't like this trick anyway." The vanish is very casual. Don't call any attention to it. Act as if though you were just playing with your wood-
ie and it vanished!

End the routine by reaching to the right with the left hand and taking back the purse. Simultaneously, the right hand drops to the side, as previously discussed, and retrieves the cigar. Both hands go into their respective pockets, leaving the purse and ditching the hidden cigar.

This is a fun routine to perform. It is a great departure from doing another card trick. There is a lot of magic happening in very little time, the magic almost jumping out of nowhere. The props are interesting yet not too contrived. Have fun with this one. Word....

*Another important bit of finesse here: When executing any type of vanish where one hand apparently takes an object from the other hand, both hands should move apart at the same speed and stop at the same time. For example, if one were to perform the French Drop, one hand would apparently take the coin and move upward. When two hands move at the same time, the human eye notices movement of both hands but notices the specifics of neither. The key to the misdirection is your gaze toward the intended focus.



If you want trash with flash, read on dude! If you ever need to transpose four packets so that the top packet goes to the bottom, the bottom packet second from the top, the third to the top, and the second packet second to the bottom...then this cut is for you! This cut is for fun and entertainment purposes only.

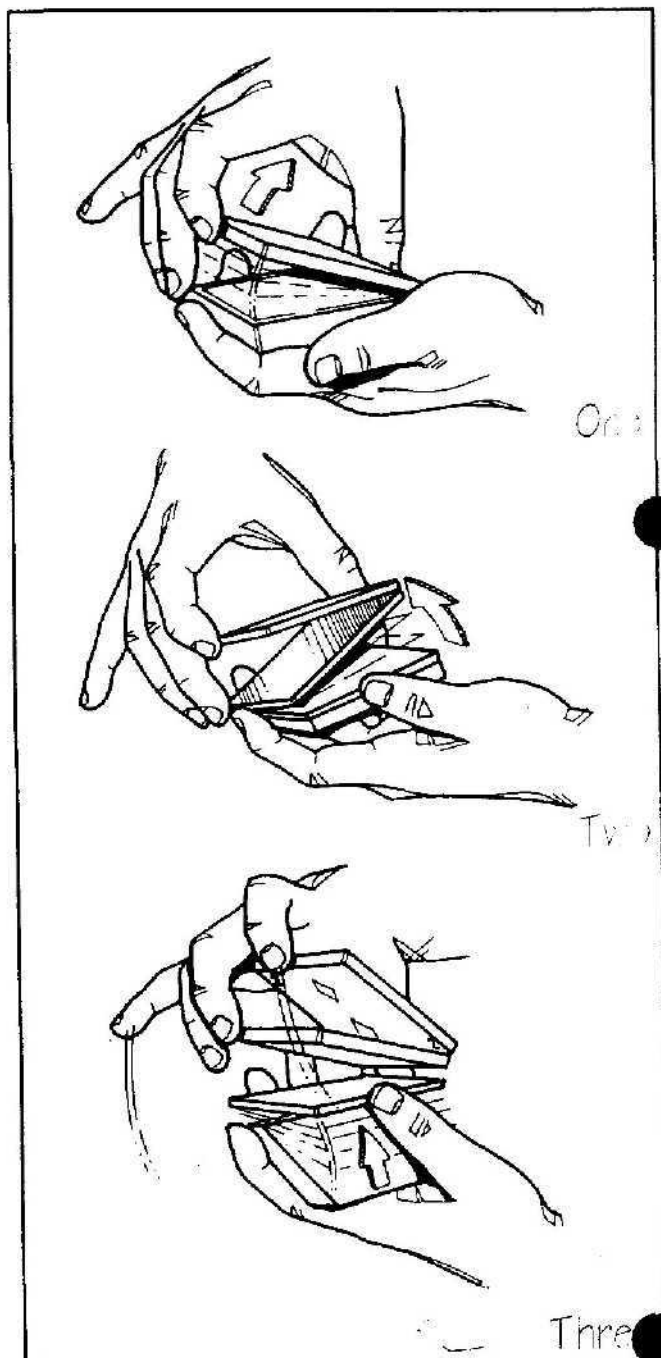
Clear the edges of the packets until the original upper half falls down into the hand (figure four).

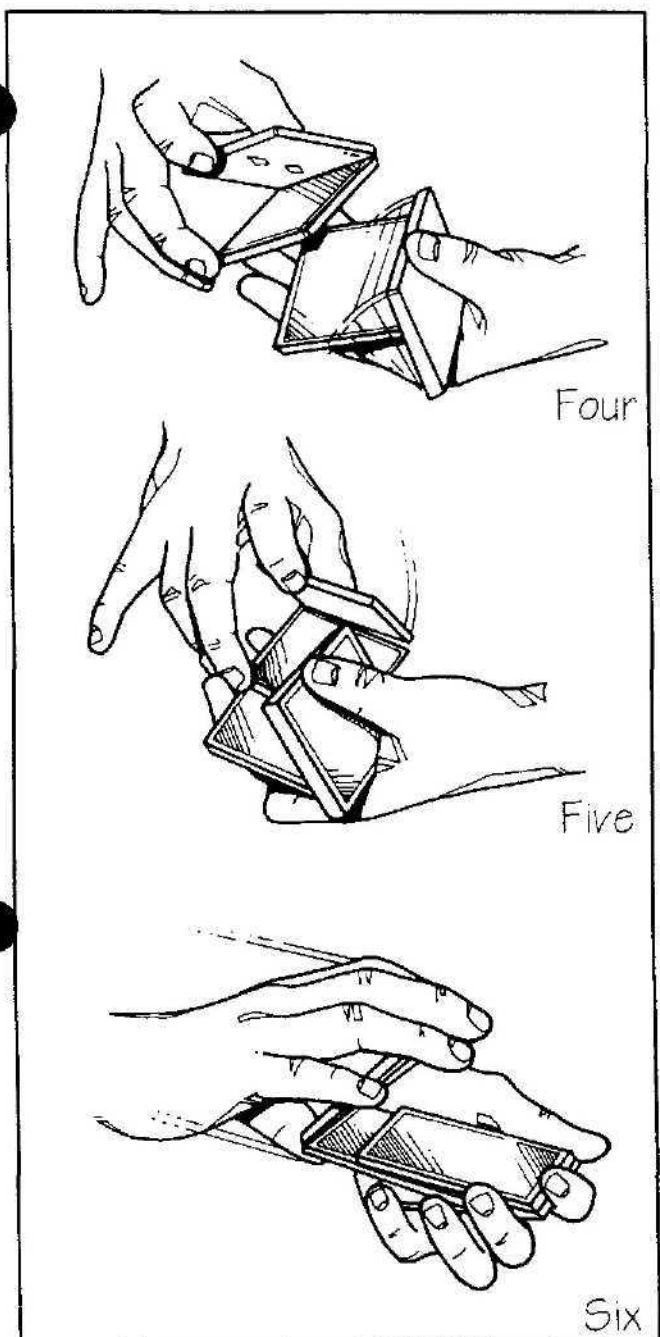
So far the right-hand packets have been hovering just above and behind the left hand. Before the bottom packet has a chance to fall flush, the right hand inserts its second packet

Sybil Sybil Sybil Sybil Sybil Sybil Sybil Sybil Sybil **Sybil** Sybil Sybil Sybil Sybil Sybil Sybil

Begin by turning off the television or radio. These variables will only hinder your reading of this description. Begin with the deck in a left-hand dealing position. Palm four silver half dollars in the right palm. Your right hand grasps the deck from above in a Biddle grip. The right hand's grip consists of the thumb at the outer right corner and the first and second finger at the upper right corner. The right first finger lifts up about a quarter of the deck, the packet pivoting against the fleshy pad of the right thumb (figure one). In a continuing action, the right thumb lifts the second quarter of the deck from the rear, pivoting this second packet against the left first finger (figure two).

Transfer the grip of the second packet so that it is held between the right thumb and second finger. If you are careful, you can now lift the right hand straight up and take the two quarter packets with it. Simultaneously, the left hand begins a Charlier Pass with the remaining half of the deck (figure three). Execute this Charlier Pass from a dealing position as opposed to the traditional manner, with the cards at the finger tips. Briefly; The left thumb pushes up on the left long side of the cards, pushing half of the cards upward about two inches (figure three). The upper packet will pivot bookwise at its right long side. The left first finger then pushes the right side of the lower packet upward, pivoting against the left thumb base, until the backs of the cards contact the inner side of the left thumb base (figure four). The thumb still maintains contact with the edge of the upper packet throughout.

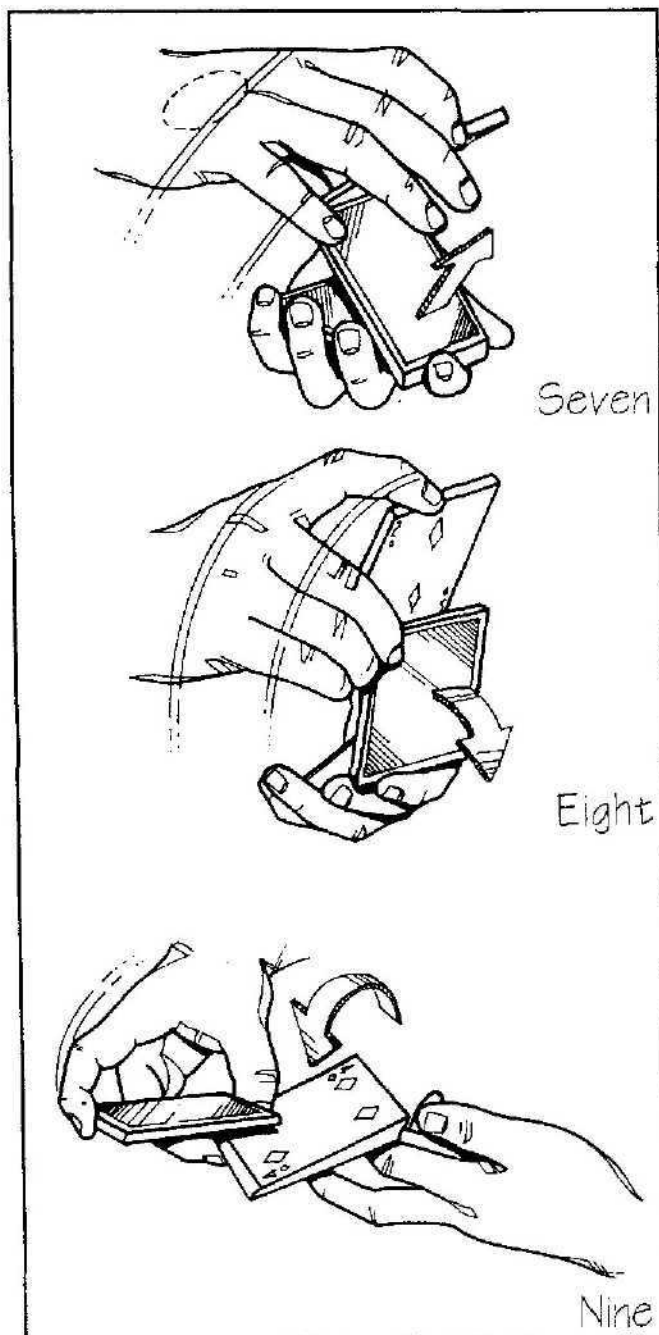




into the "V" formed by the left-hand cards (figure five). Allow the left hand's angled packet to fall flush onto the cards in the left hand dealing position, although there is a right-hand packet trapped between the two (figure six).

You will now execute a cut by Bill Kalush. Slide the right hand forward, sliding the upper packet of the left hand into the "V" formed by the right-hand cards since the very beginning

(figure six again). As your right thumb pushes forward, it also lifts upward, so that the two middle packets coalesce and move upward, pivoting at the left first finger from the front (figure seven, be sure not to flash the palmed coins). In another one of those continuing action things, continue to move the right hand upward and over the left hand, pivoting the center sections end over end and away from you (figure eight). When the center packet hits

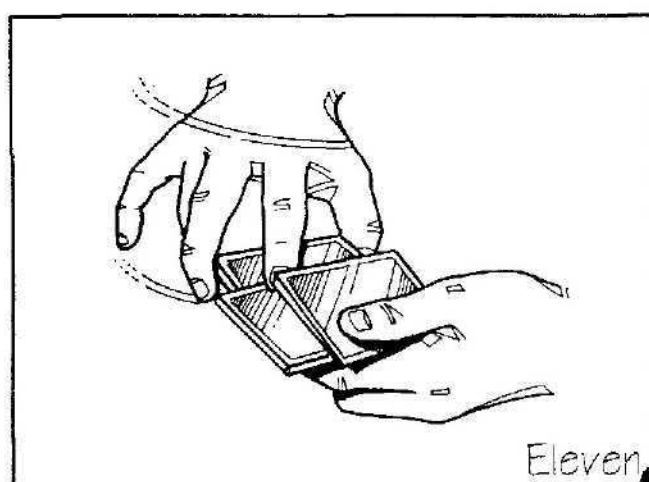
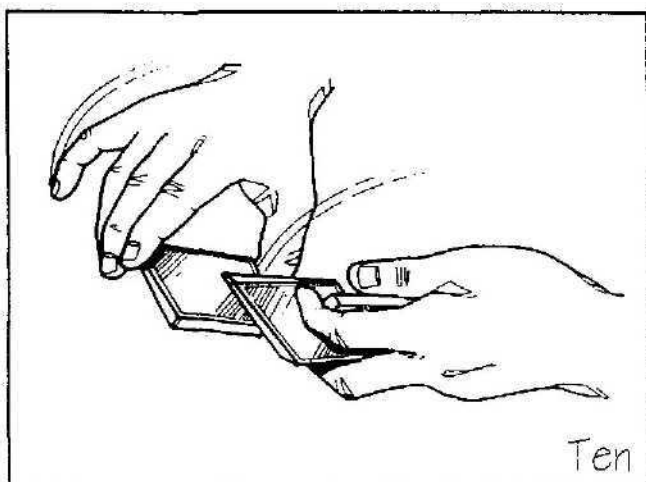


the 90° mark, you will need to bend in your right second and third fingers toward your right thumb to help grab the upper right corner of the center packet (figure eight). Follow the arrows and continue to move the right hand over the left (figure nine). As the center packet starts to come under the left hand, the left second finger opens to trap this packet between the left first and second finger (figure ten). The left fingers grasp the center packet as the

upper packet is moved under the entire mess (figure eleven).

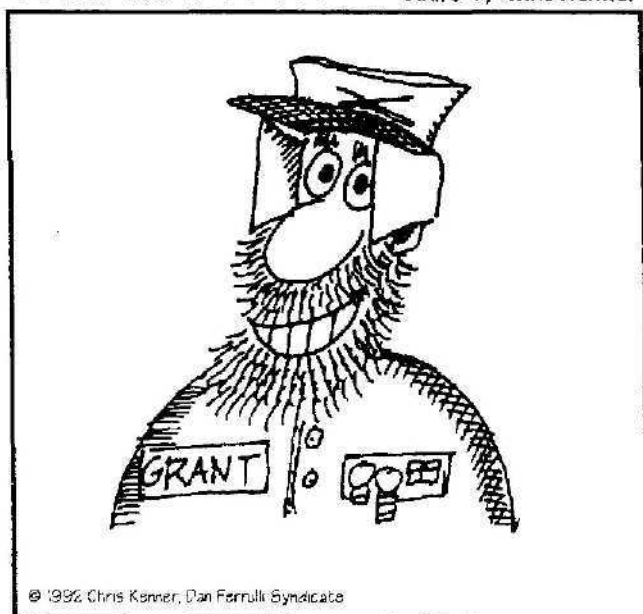
Produced the palmed stack of half dollars by your favorite method and proceed into one of the many Paul Harris coin-card routines.

This cut takes about four seconds to perform. Everything must be executed in the most fluid, Slinky, Josephine Baker, Shaft Three type motions. The cut is absolutely beautiful to watch.

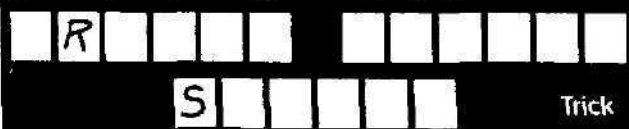


NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner

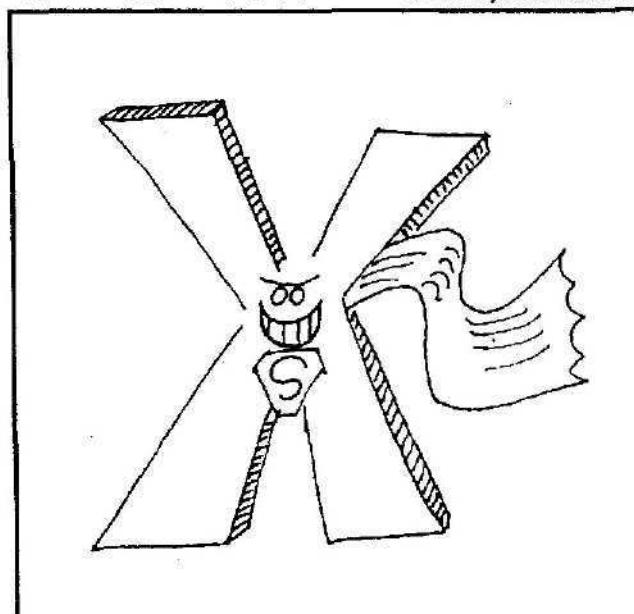


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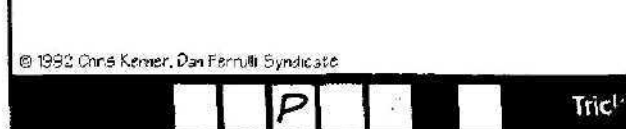


NAME THAT TOON

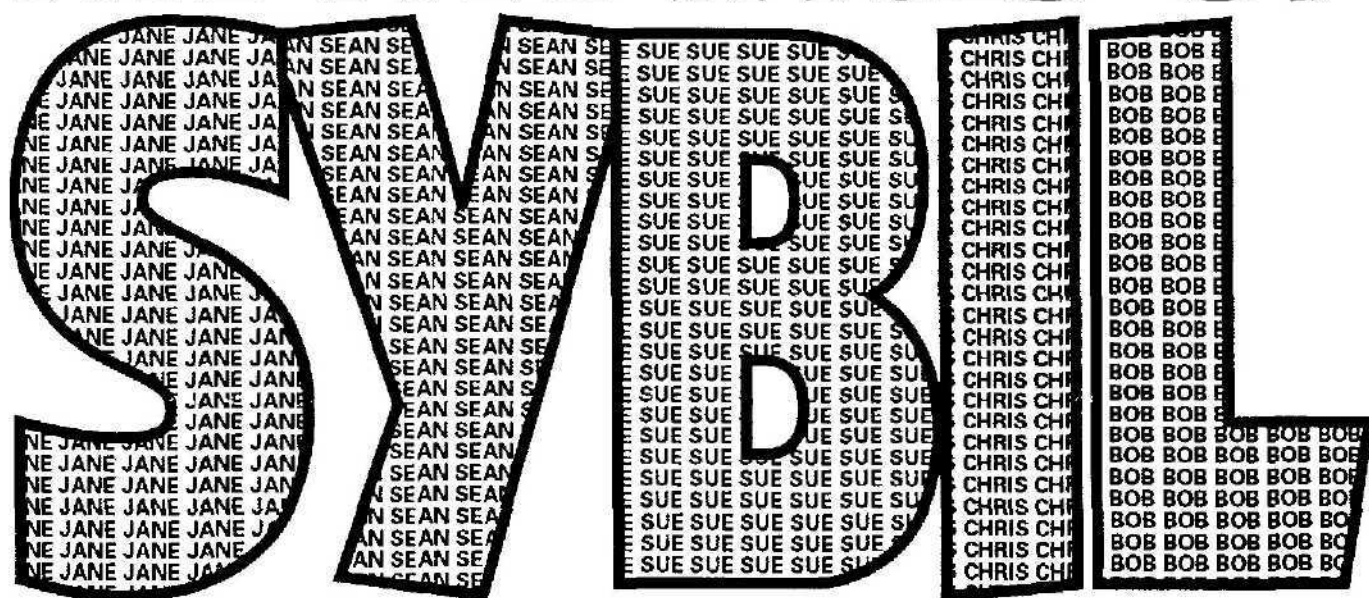
Art by Dan Ferrulli
Satire by Chris Kenner



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THE FIVE FACES OF

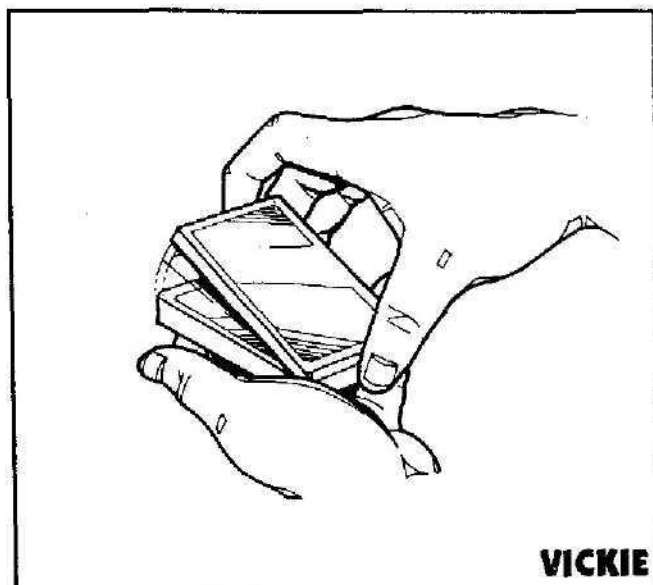


BUBBLE GUM FOR THE EYES

So here's a familiar scenario. You are performing walk-around magic in a sleazy, dingy biker party. Amidst the sound of pinball machines, slamming beer mugs, and a dunking booth, you are having trouble getting the "audience" to relate to matrix. In despair, you decide to take out your deck of cards. Almost immediately a gruff but lovable man yells out, "Oh, I've seen that one!" Two choices: Leave now, without the check or perform *Five Faces of Sybil* and win the hearts of the crowd. You make the call.

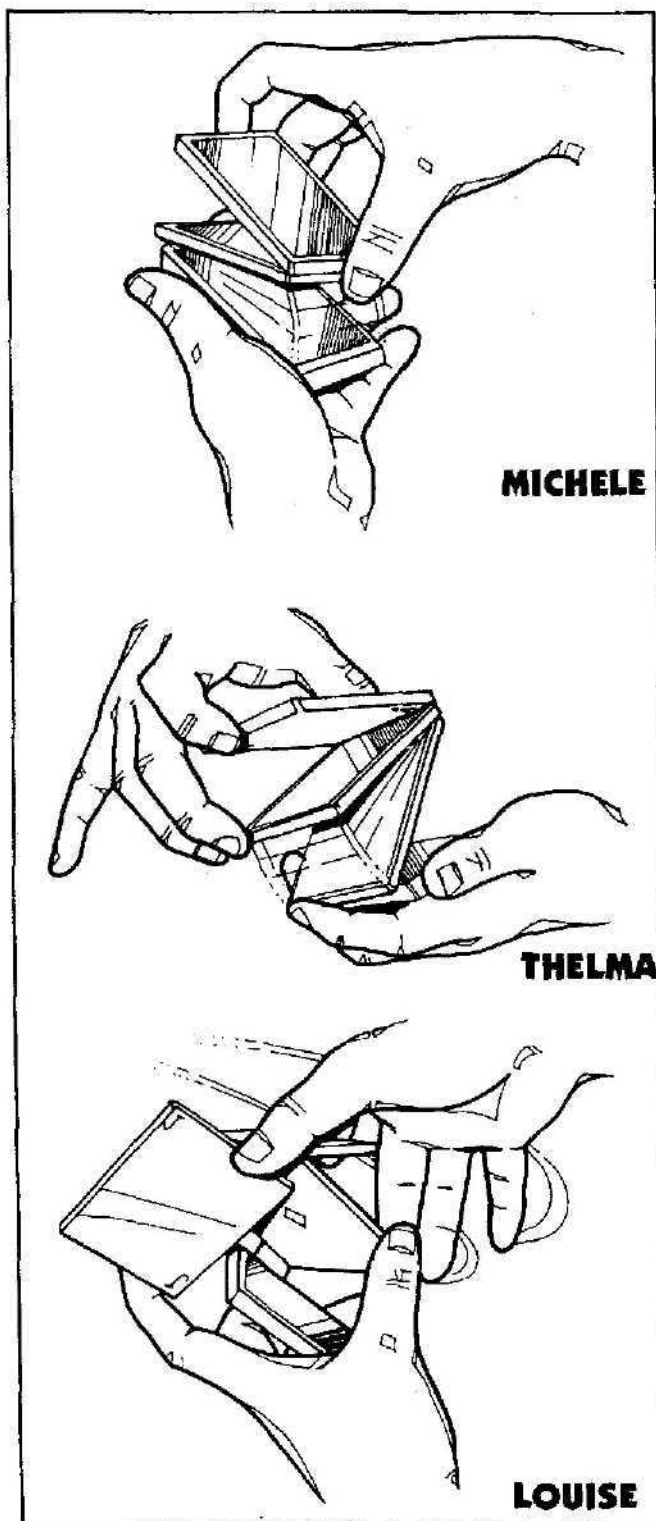
This is just a quick cut flourish to demonstrate skill and dexterity. If you are looking for a perfectly deceptive cut that unbelievably restores the entire deck back in its original order....This isn't it. This cut is only for the primo coolness.

Hold the deck face down in a left-hand dealing position. Grasp the deck at the short ends with the right hand, thumb at the back, first and second finger at the outer right edge. Lift up with the right first finger, causing about fifteen cards to open at the front end, the right



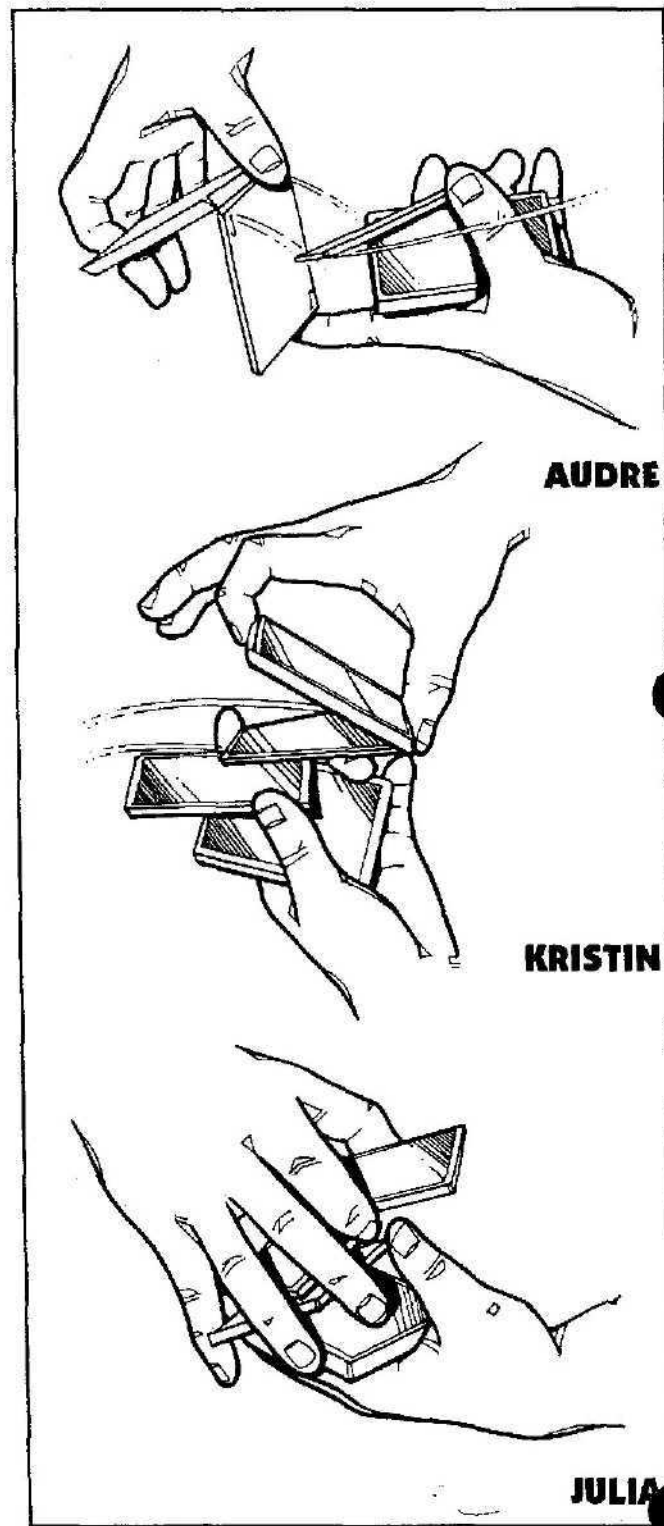
thumb acting as a pivot point (figure Vickie). In a continuing action, the right thumb lifts about twenty cards, the left first finger acting as a pivot point (figure Michele). At the upper right corner, the right second finger lifts off another packet, the right thumb being a pivot point (figure Thelma). All of these actions occur almost simultaneously.

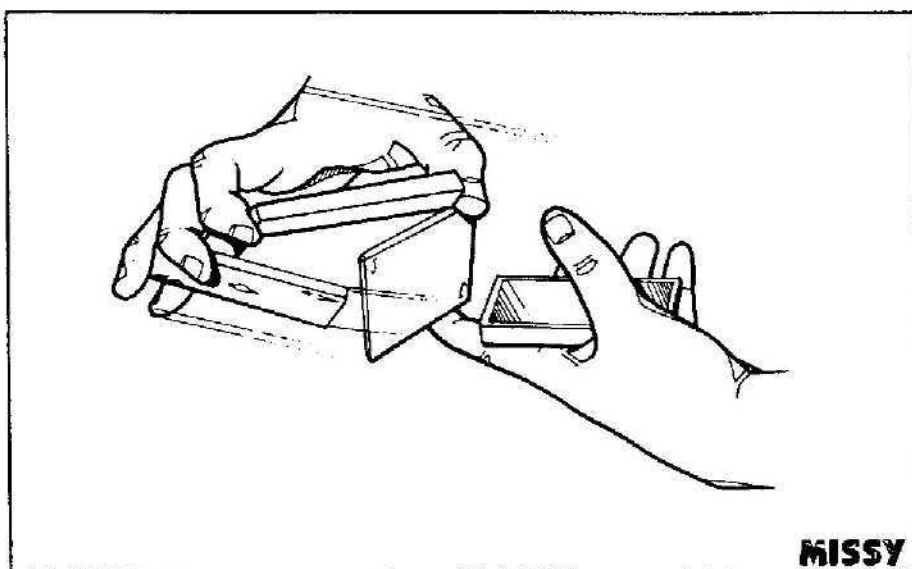
From this position, the right hand rotates clockwise, the second packet from the top



rotating end for end (figure Louise). This movement enables the left thumb and second finger to grasp the rotated packet, the right hand then rotating back counter-clockwise. The right hand moves a bit forward to ensure

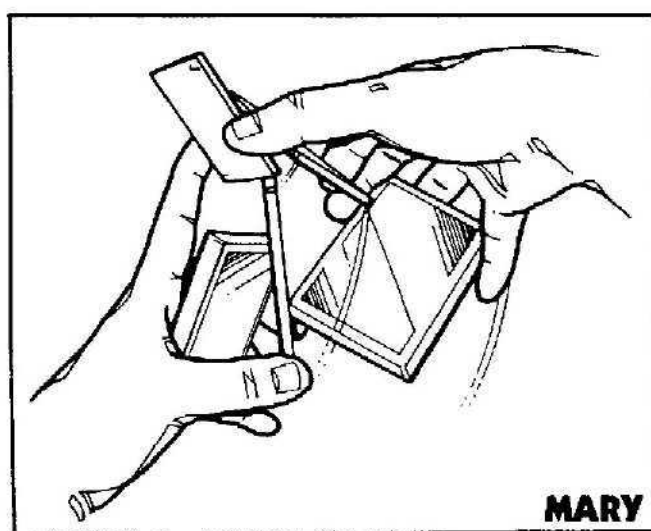
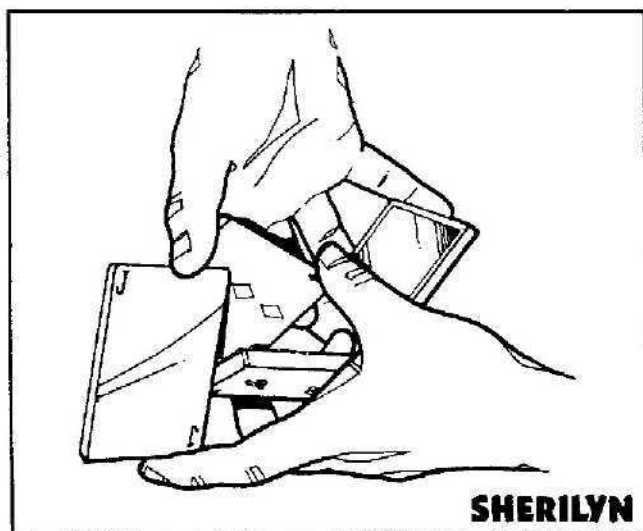
that its two upper packets clear the lower one (figure Audre). Note that the rotated packet is grasped by the end closest to you (figure Audre again). One the packets clear, both hands move in opposite directions: The left



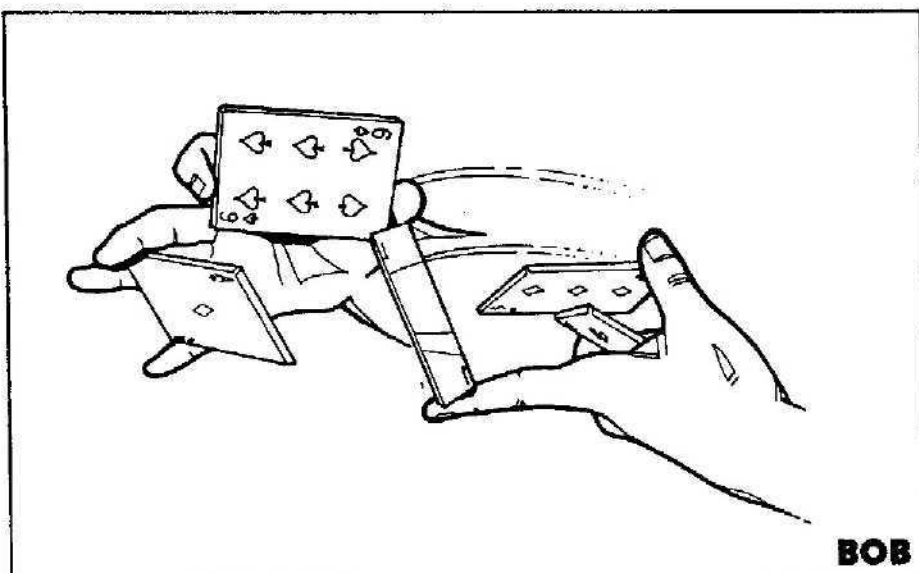


hands, allowing the straddled packet to clear the packets (figure Missy).

Rotate the right hand clockwise, bringing the uppermost packet, end for end, between the left thumb and second finger (figure Sherilyn). The left thumb and second finger pull off half of this rotated packet as the right hand rotates back counter-clockwise (figure Mary). Move the left hand toward you and the right hand away from you, stretching the



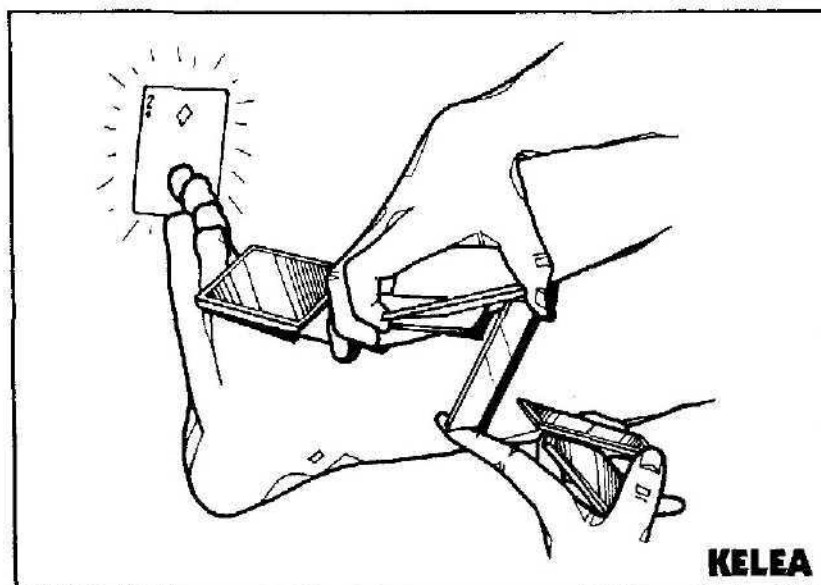
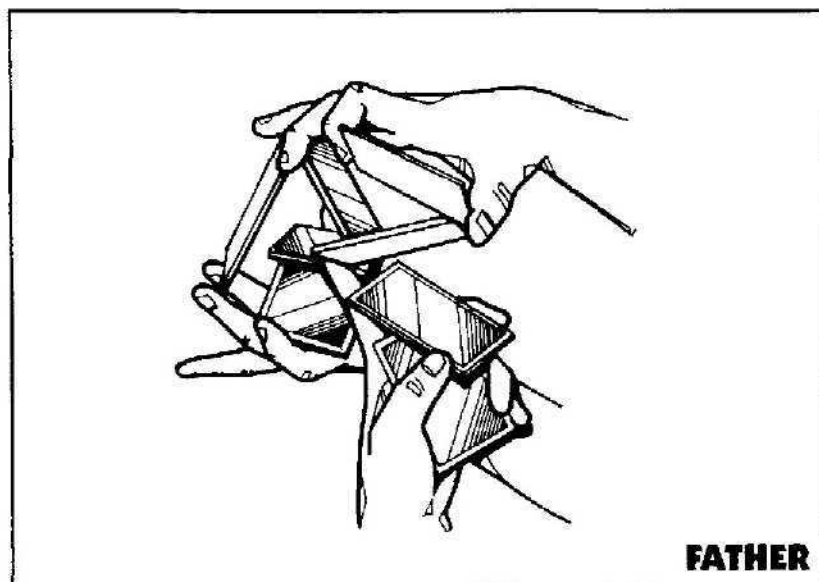
hand forward, the right hand backward (figure Kristin). The third packet from the top should be protruding forward for half its length. At this point, the right second, third, and fourth fingers should be free. These fingers reach down and straddle the protruding packet between the second and fourth finger (figure Julia). Move the right hand forward, stretching everything between the

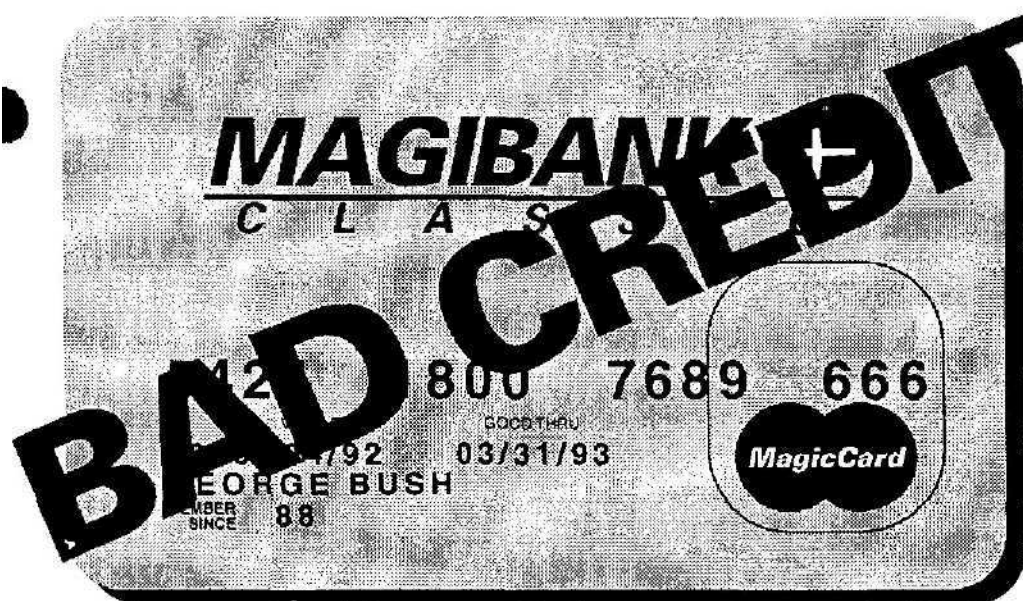


0 1 2 3 4 5 6 7 8 9 10 11 12

packets as far as you can muster between both hands. Strike a pose (figure BOB). This display looks almost physically impossible and appears dynamically three dimensional. Bring the hands together and the packets should coalesce neatly into dealing position in the left hand.

With some imagination and a few minor adjustments, you can achieve Super Flourish Man status (father figure). Just grab an extra packet or two during step three of the cut. If you would like to reveal a selected card during the flourish, a few technical changes are all that is necessary (figure Kelea). It's easier if the card is forced.





The switch will occur *only* for the last two selections. It is very important to handle each selection in the same manner to ensure visual uniformity. Hold the deck face down in dealing position in the left hand. Curl your left first finger beneath the pack for pressure. Riffle down on the outer left corner with your left thumb and ask a spectator on your left to say "stop." He or she should stop you near

PENN

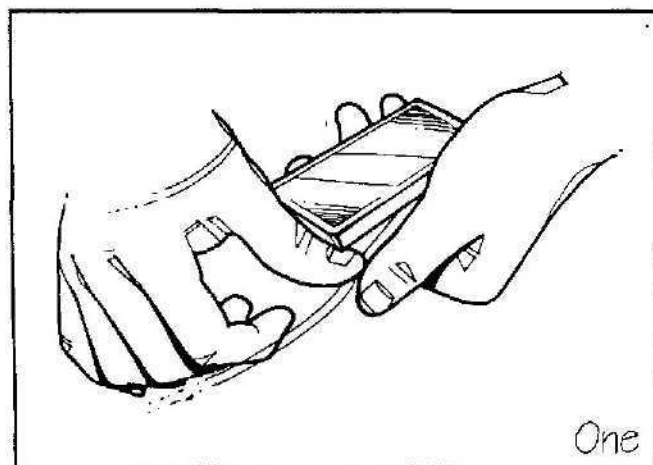
The four King Balloo dudes decide to work for a collection agency. With anticipation, the restless kings huddle on the close-up mat. Three helpless credit offenders are selected and removed from the rest of the good-natured, thrifty, zero-balance playing cards. These three puppets of society are lost in the deck one at a time. The kollection agency drops in and, without undue force and bloodshed, rounds up the three misfits and repossesses some major property.

TELLER

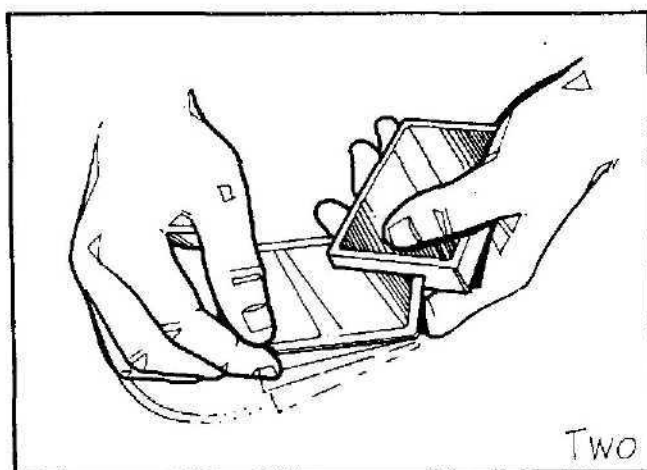
The most notable inspirations for this particular handling of Roy Walton's "Collectors" are derived from a routine in *The Complete Works of Derek Dingle* (Kaufman, 1981) and by a routine by FISM award winner Aureillo Paviato. Remove the four kings from the deck and you are ready to become a collection agency.

Place the four kings face up on the table in front of you (yes, the table should also be in front of you). You will now have three cards selected in a fair and open manner. In the selection process, however, two of the selections will be switched out. I will describe the special handling used for the selection process.

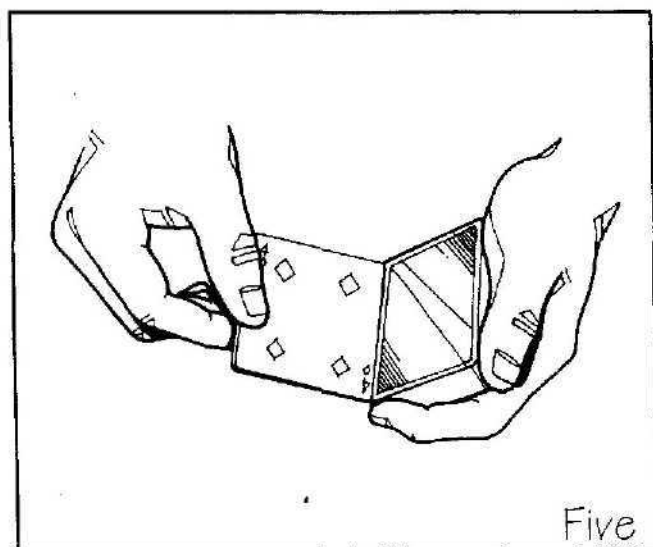
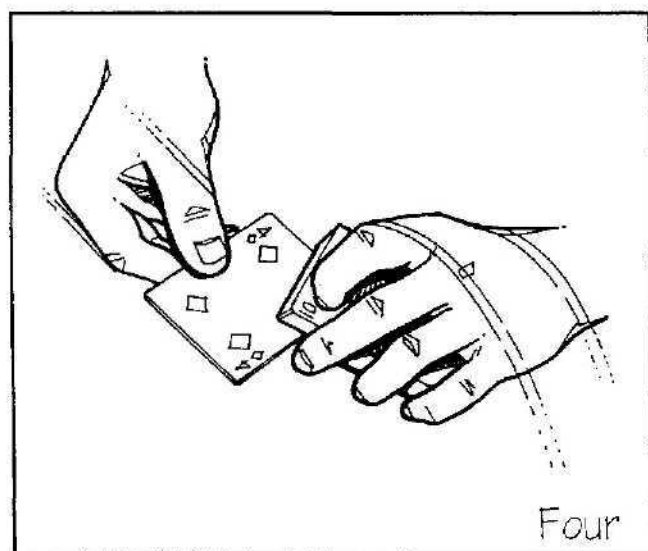
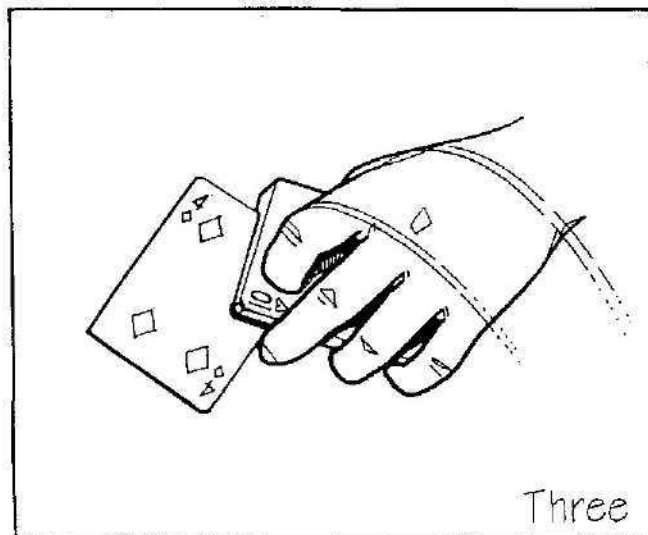
the center of the deck. Your right hand approaches the deck from the front and places its thumb into the gap formed by the left



One



Two

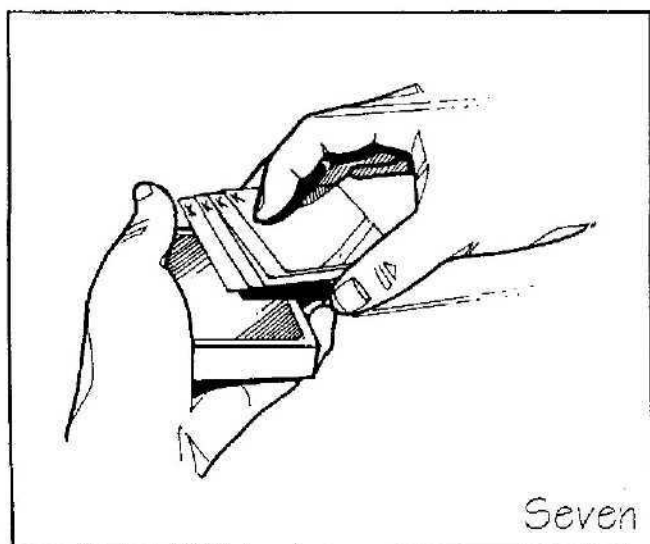
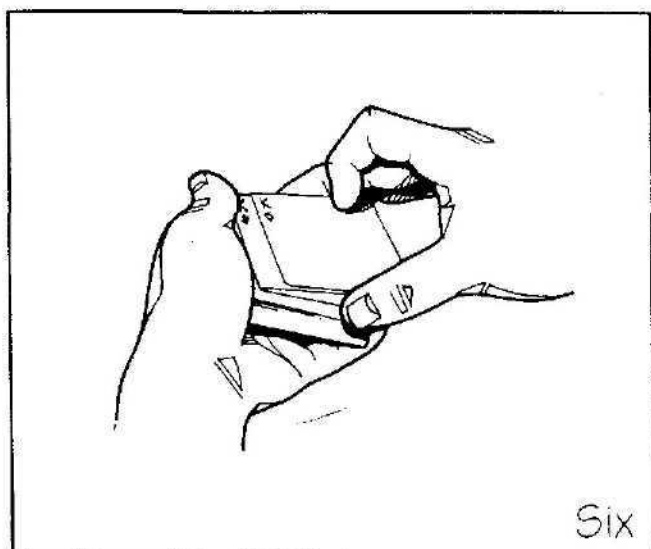


thumb (figure one). Your right thumb's fleshy pad pulls the top card of the lower half of the deck forward about an inch and a half then rotates the card clockwise around the second finger of the left hand (figure two). The left hand rotates palm down to display the selection (figure three). Reach over with the right hand, palm up, and grasp the right, long side of the selection thumb above and fingers below (figure four). Pull the selection to the right until it is free of the deck. Turn the left hand palm up and flip the selection face down onto the deck with the right hand (figure five). Deal this card onto the table to your left.

The reason for this style of handling is that the next two selections will be a double lift from the center first published by Larry Jennings in *The Gen* (1964). Ask a second spectator to say "stop." When the right thumb reaches into the gap, it will form a shield for the left thumb to riffle off two cards (figure one again). Pull these two cards forward, rotate them around the second finger as before, show, remove, and flip the double face down onto the deck. These actions should not separate the double card and should appear the same as the first selection. Deal the top card face down onto the center of the table miscalling its name. Reach over with the right hand and show the first selection, calling its name. This will psychologically reinforce, in the mind of the spectators, that the selections are really on the table.

Have a third spectator on your right select a card. As for the second selection, pull out a double and deal an x card to the table. The situation is as follows: There are three selections on the table, selection, x, x, and two selections on top of the deck. The four kings should be quite bored at this point. This would be a good time to take them on a feeding frenzy as Kannibals or satisfy them with a scoop of Low Fat Dannon™ Yogurt.

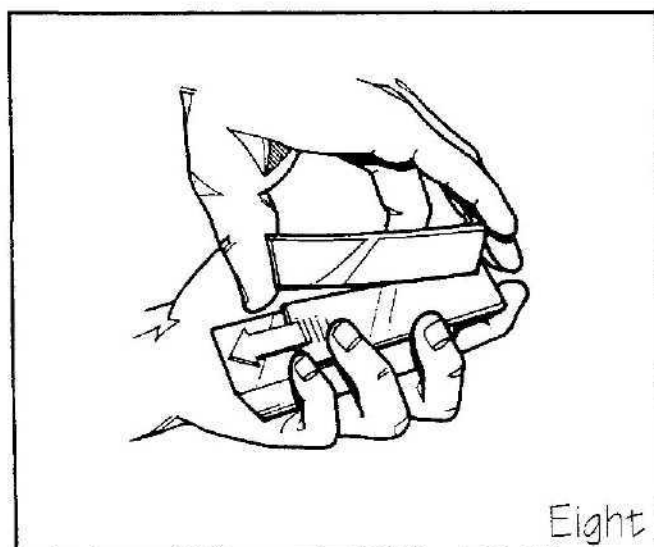
The following count and display is from Dingle's "Royal Collectors" (from publishing

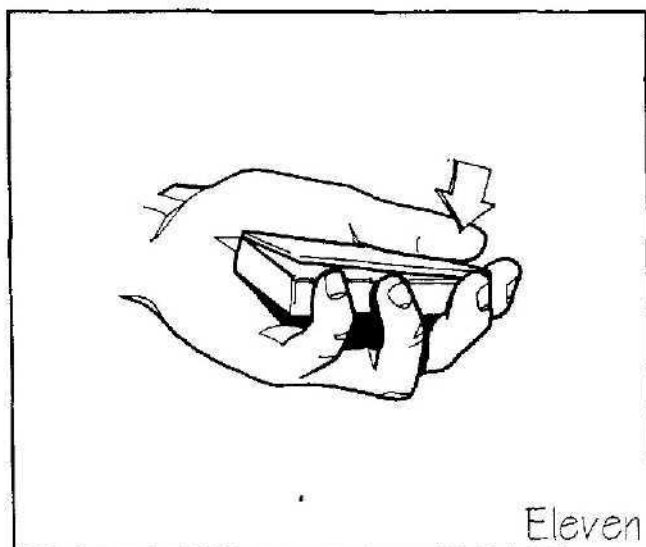
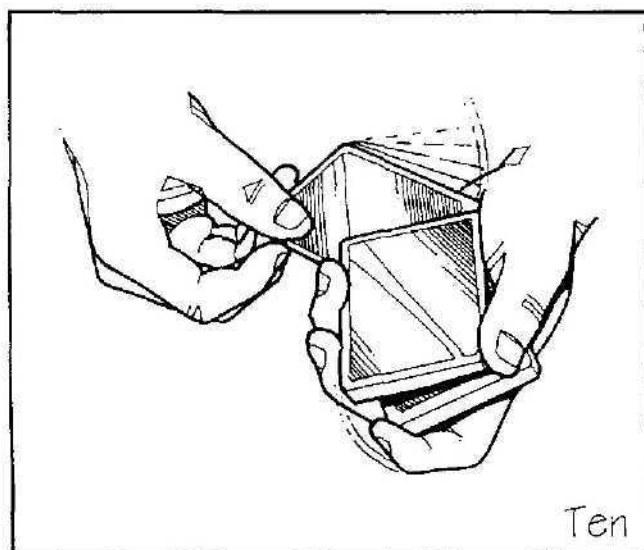
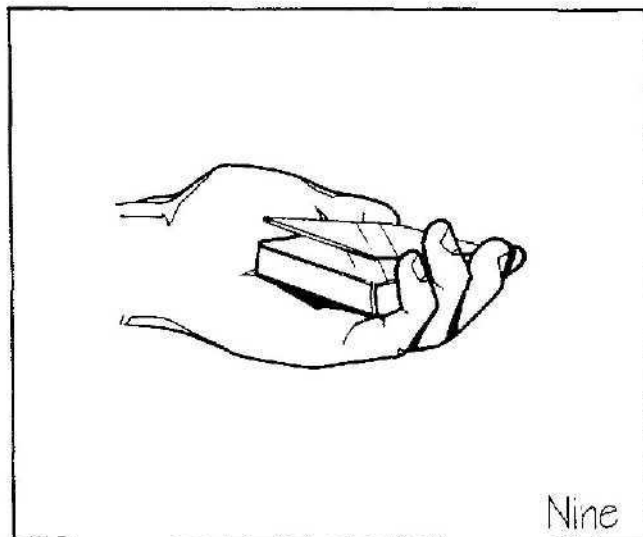


genius Richard Kaufman). At this point, pick up the kings, face up, in your right hand. With your thumb, push off the top card of the deck a bit and get a pinky break as you pull the card back flush. Place the kings face up on top of the deck and square, your pinky now holding a break under five cards (the four face-up kings followed by one face-down selection). Grasp the packet from above in a Biddle grip in the right hand and move the packet to the right as your left thumb peels off the face king onto the deck, catching a pinky break beneath it as you so. Bring the right hand back over the deck so that the first king is left-jogged beneath the packet about a quarter of an inch. The right

thumb and fingers grasp this king along with the top card of the deck (the second selection), keeping a slight separation between the king and the stolen card (figure six). Move the packet to the right as your left thumb peels the next king onto the deck, catching a pinky break as before. The right hand comes over with the packet and adds this king, again leftjogged, under the packet. Remember, you are still holding a break with your right thumb. The left thumb peels the final king onto the deck and the right hand comes over and adds it, leftjogged, underneath the packet (figure seven). The order of the cards in the right hand from top down is a king, face-down selection, king, thumb break, face-down selection, king, king.

Hold this display for a moment to let it sink in. You will now apparently lift this packet off the deck without even squaring it. Move the packet forward, halfway off the front of the deck. While the packet is in this outjogged position, square the packet against the left thumb while maintaining your right thumb break. The cards beneath the thumb break should be flush against the top of the deck, although they are outjogged. With your right hand grasping the cards above the deck in a Biddle grip, begin to lift the packet away from the deck. As you do so, however, leave the cards below the thumb break on the deck and



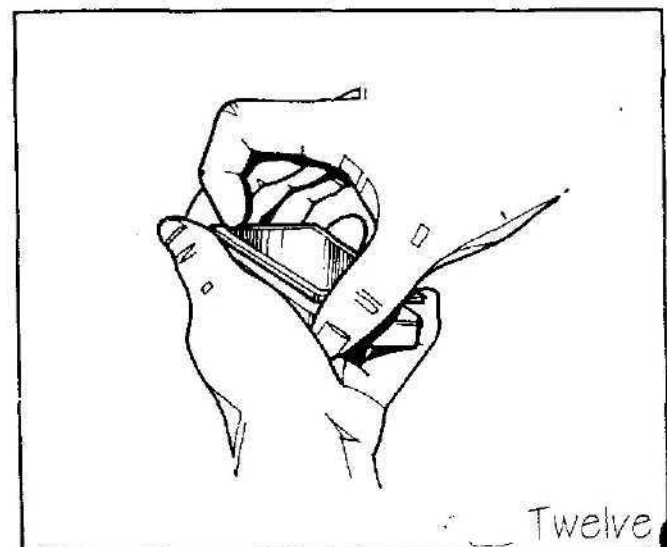


use your left forefinger to swiftly push the out-jogged cards flush with the deck (figure eight). All of this happens in one continuous motion as the right hand takes away its cards. This handling gives the appearance of the kings never being flush with deck. This is very deceptive.

Turn the left hand palm down and deposit the deck face up on the table for now. Pick up the card case with the left hand and place the kings inside, so that the face king faces away from the half-moon cut out of the case.

Pick up the deck and place it into a left-hand dealing position and set the top two cards for the Vernon Depth Illusion (figure nine). The next bit of finesse is from the hands of Bill Kalush. Pick up the first selection (to your left) and begin to place it into the gap in the rear of the deck. As you do so, your left forefinger pulls down on the lower half of the deck about half an inch (figure ten). This solidifies the illusion of the card going into the center of the deck. Push the selection flush and square the deck while allowing the two "tilted" cards to fall flush. In a continuing motion, execute an all-around square.

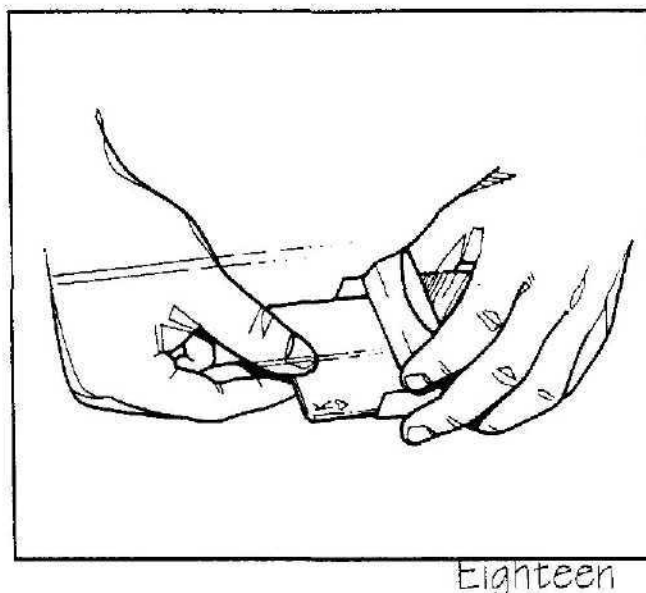
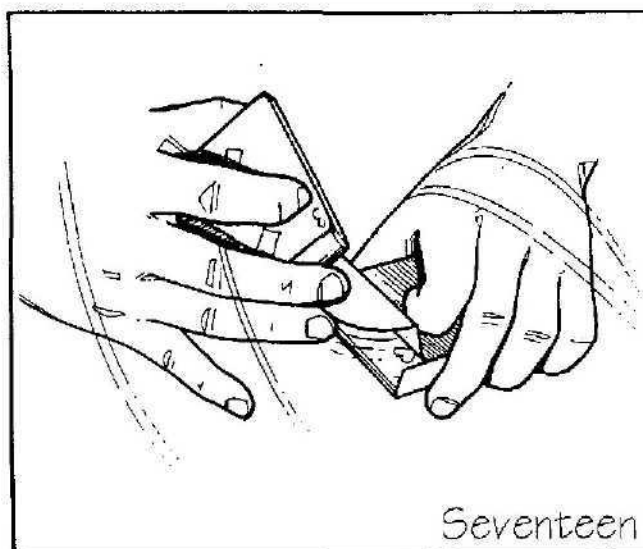
Miscall the next two cards as selections as you cleanly slide them into the center of the pack. These actions should mimic the ones used for the Depth Illusion. Since the cards are



moon cut out facing upward. Bring the hands together so that your right third finger hits the flap at the half-moon cut out (figure fifteen). Your third finger pushes the flap out of the case as the left fingers steal the broken packet off the deck (figure sixteen). Rotate the left hand palm down to "kill" the stolen packet while the right fingers continue to open the flap (figure seventeen). Place the deck on the table. With your thumb and first finger, pinch all the cards at the spot where the half moon

cut out should be. This half moon cut out enables the right hand to grasp and slide both packets out of the case (figure eighteen). Give the audience a very good view of the cards coming out of the case. This is very deceptive.

Drop the case into the table and fan the four kings to reveal their daily repossession of unworthy credit card holders. The selections will be in order from left to right. Goodnight Ladies and Gentlemen and thank you for your support.



3, 2, 1 WARN

The sun shines intensely upon the busy streets of a thriving metropolis. At an undetermined and seemingly random intersection, two stretch limousines inch their way to a stop. Without a second's delay, the cabin windows lower exposing a rather stately gentleman in one limo and in the other limo is, of course, world famous trucking entrepreneur William Hurley. The stately gentleman turns to face Willie and mutters, "Pardon me monsieur, but by any chance would you have any Grey Poupon?" The Willmeister responds, "Why no, but I have just witnessed a world class exhibition of prestidigitation regarding three pieces of silver. May I share this information with my new found acquaintance?" The other gentleman replies, "but of course."

At this point Bill begins his anecdote, mentioning that he has just left Illusions Restaurant located in Carmel, Indiana, famous for their desserts and fine coffee (but that's another story). He continues his rhetoric about a trio of silver pieces appearing from nowhere,, and then vanishing completely with a wave of a so-called "miracle wand." After a few moments of discussion and wine tasting, the gentlemen shake hands and proceed onward toward their own, separate destinies. The moral of this story: Do not take any wooden cigars.

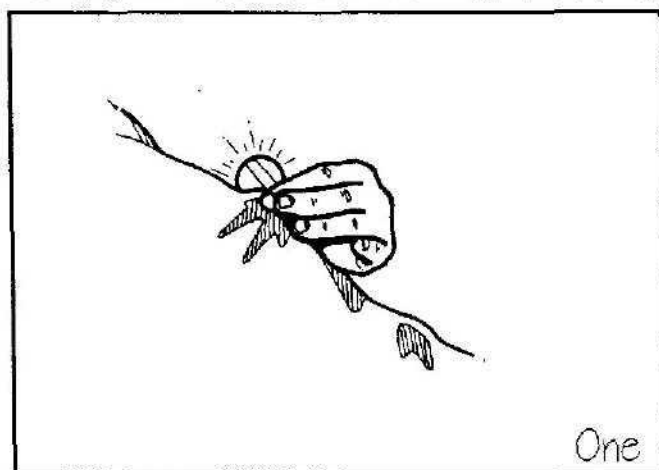
TRUTH

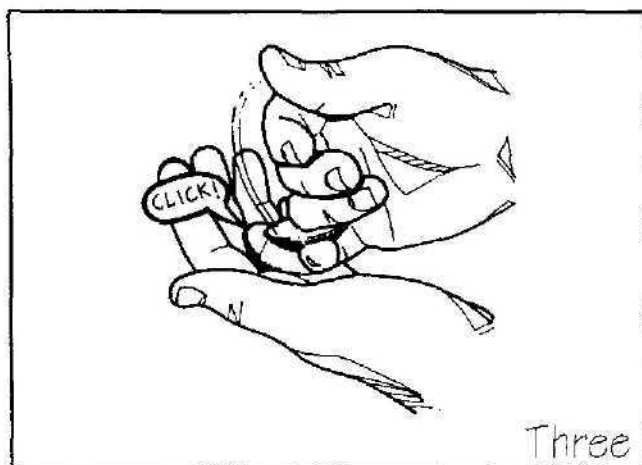
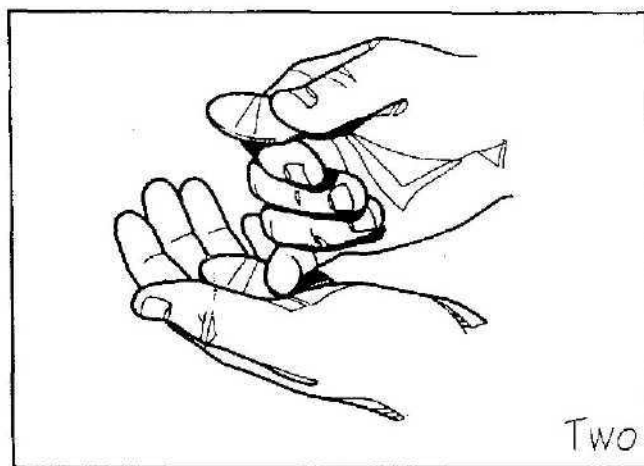
This routine is fluid as well as extremely deceptive. It is also a very practical routine even though it requires a friendly, secret assistant. Only two coins are used although the

ONE

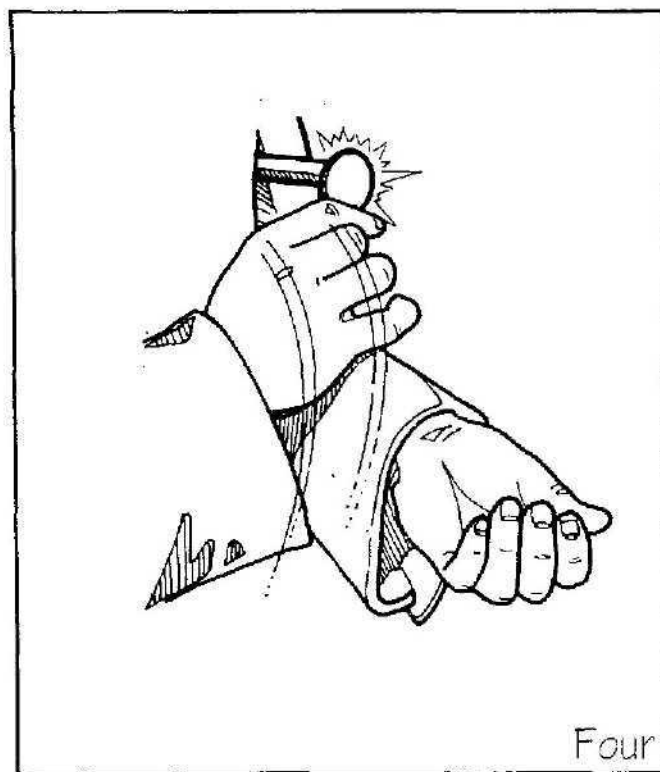
audience believes there are three. Both David Williamson and Jay Sankey have published routines where you are "one behind." Grab your favorite magic wand (at least ten to twelve inches long), two silver dollars, and some Blu-Tac™. You must also be wearing a jacket. Take the Blu-Tac™ and place a small pea-sized ball onto one of the coins. Flatten this ball until it is about the size of a quarter. This should leave a thin, but sticky layer of Blu-Tac™ on the surface of the coin. Remember, Blu-Tac™ is your friend. Place the sticky coin in your left jacket pocket and the other coin in your right jacket pocket. Have the wand in an inside jacket pocket or place it on the table and you are ready to begin.

On an off beat moment, reach into your jacket pockets with both hands and finger palm both coins. The left hand has the sticky coin finger palmed, sticky side away from the fingers. With the right hand, obtain the wand and place it under your left arm. Produce the sticky coin from you right elbow with the left hand, your first and second fingers clipping



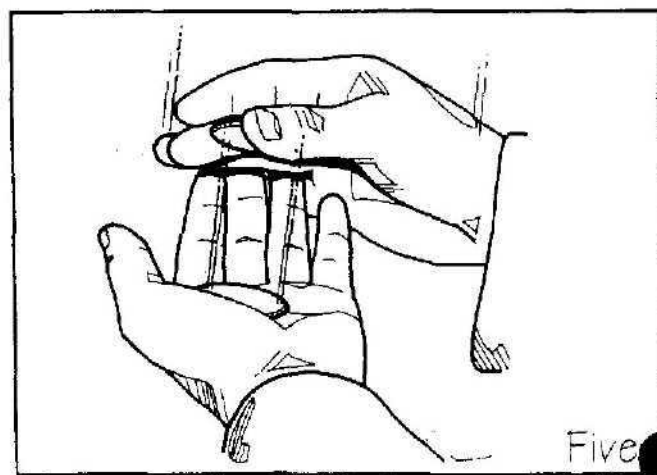


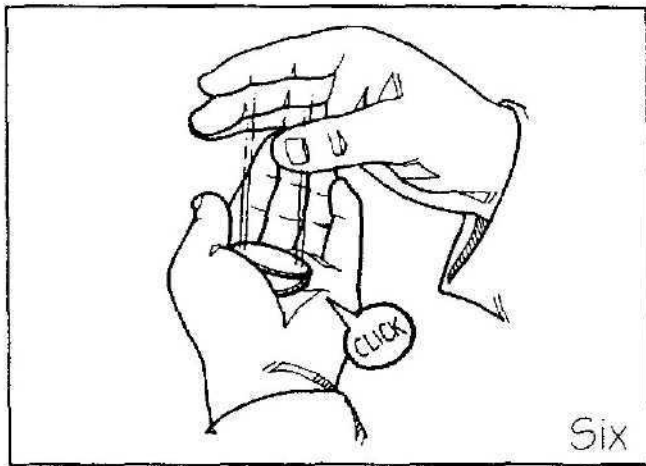
some material while your thumb pushes the coin to the fingertips (figure one). For a finesse handling of this production, see *Long Gone Silver*. Remember to keep the Blu-Tac™ side facing toward you. Produce the right-hand coin from the left elbow using the same technique as the first production. Clearly display a coin at the fingertips of each hand. Execute a Himber/Rosenthal click pass to apparently drop the right-hand coin into the left hand. Here's how: The left hand allows its coin to fall, sticky side down, into the slightly curled left fingers. The right hand approaches the left hand to apparently drop its coin into the left hand (figure two). In reality, the coin falls directly onto the extended right pinky (figure three). The edge of the falling coin will strike the left-hand coin causing a loud "clink." This is shaded from the spectators by the slightly curled left fingers. The left hand begins to close as



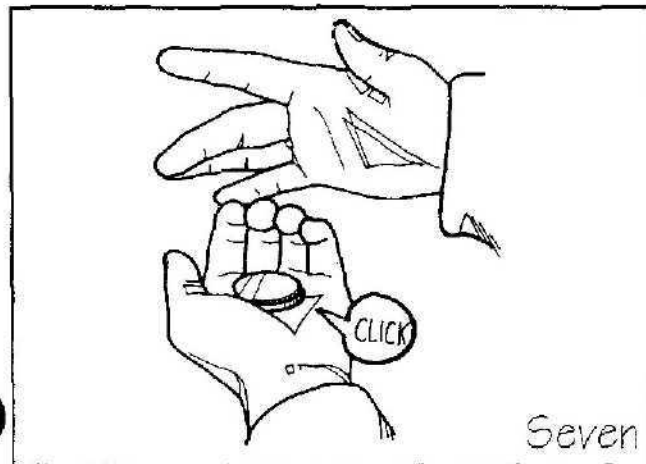
the right pinky curls inward, bringing the coin into the right hand. Immediately place your right thumb onto the coin and flatten it against the inside of your fingers. In a continuing action, reach up and produce the coin from the exposed tip of the wand (figure four). Open the left hand slightly as you drop this coin into the hand. Apparently, you have just produced three silver dollars.

A very deceptive and unorthodox click pass will sell the idea of having three coins. Open the left hand just enough to allow the right



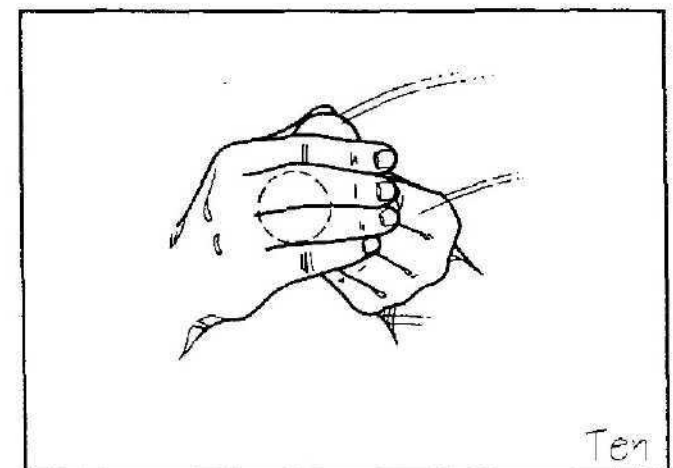
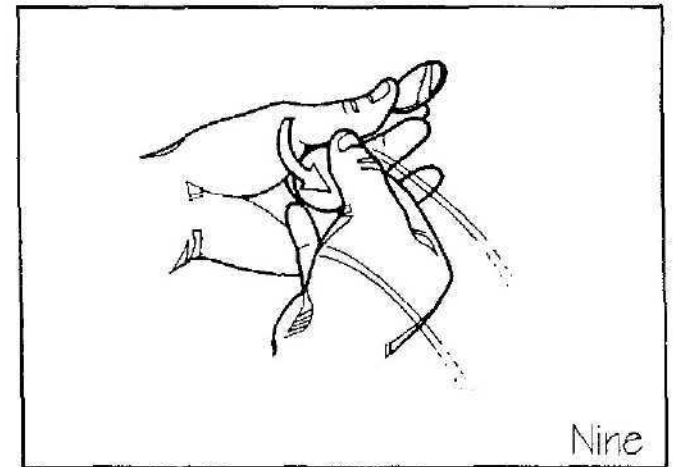
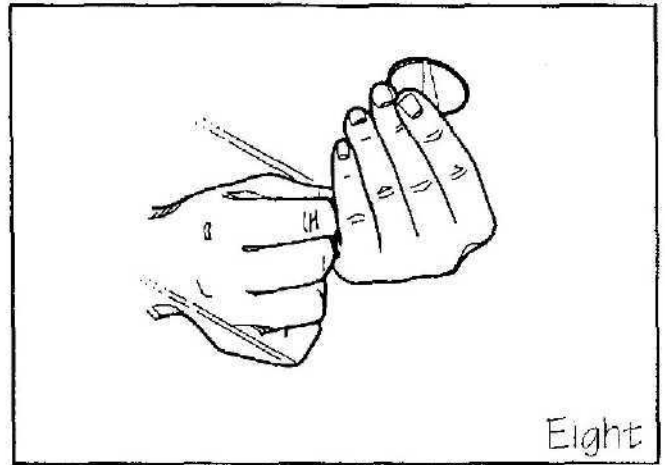


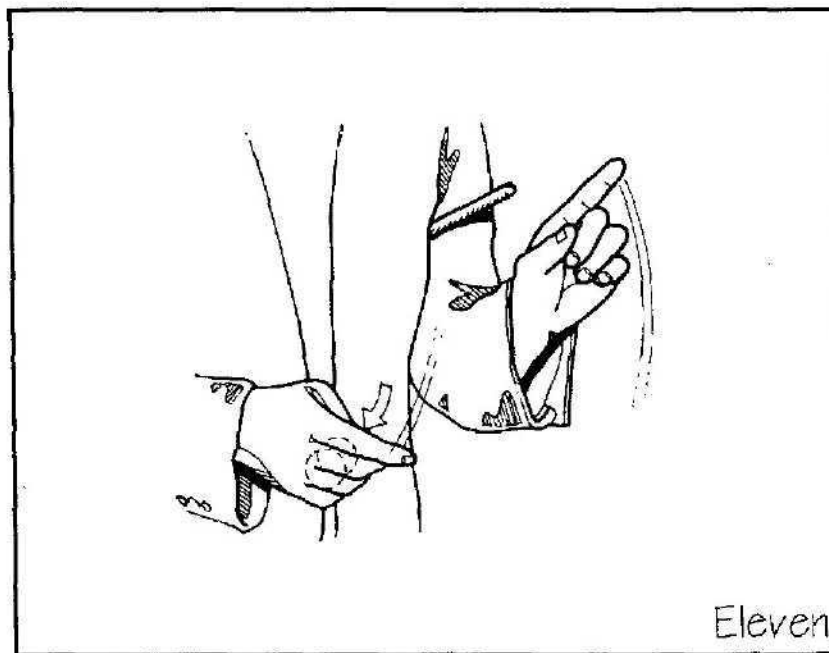
hand. Wave the "miracle" wand over the left hand to signify the magic moment. Open the left hand to show two coins and place the wand back under the arm with the right hand. This time however, make sure the wand is a couple of inches below the armpit to facilitate



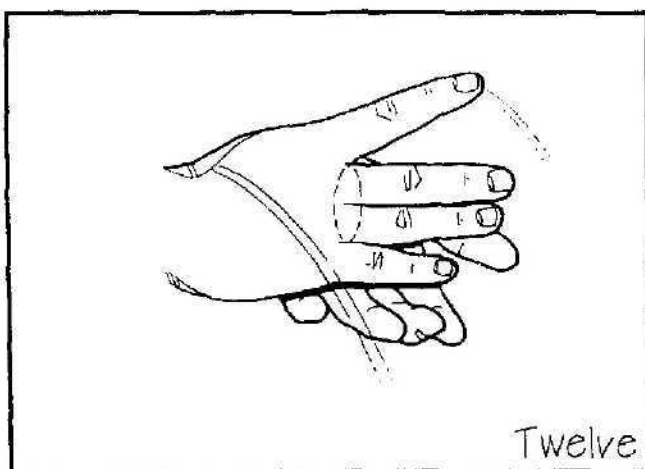
hand to grasp both coins edgewise between the thumb and middle joints of the second finger, the coins being parallel with the fingers. Toss the bottom coin of the pair onto the slightly cupped left fingers (figure five). The coin, sticky side down, should land on the palm, close to the base of the fingers. Toss the second coin onto the first coin, but catch a flesh break (greek break) with the left thumb base between the two coins (figure six). Remember to act as though the right hand still has one more coin. Make one last tossing motion with the right hand as if though dropping a third coin. The left hand acts if though it received a coin by jerking slightly downward. Due to the space created by the left thumb base, the two coins will strike each other, causing a loud "clink" (figure seven).

Close the left hand into a loose fist and grab the wand close to the center with the right





hand (figure two again). Apologize and state that you were waving the wrong coin over the hand. Apparently repeat the action of placing the right-hand coin (sticky) into the left fingers. However, execute a Ramsay style vanish (with a Sol Stone technique) by pivoting the coin into the right fingers using the left thumb base (figure nine). The pivot point for the coin will be created by the right thumb. The left fingers close as the right thumb quickly pulls the sticky coin into a finger palm as it reaches up and grabs the visible coin. Wave this coin over the left fist to call attention to the next

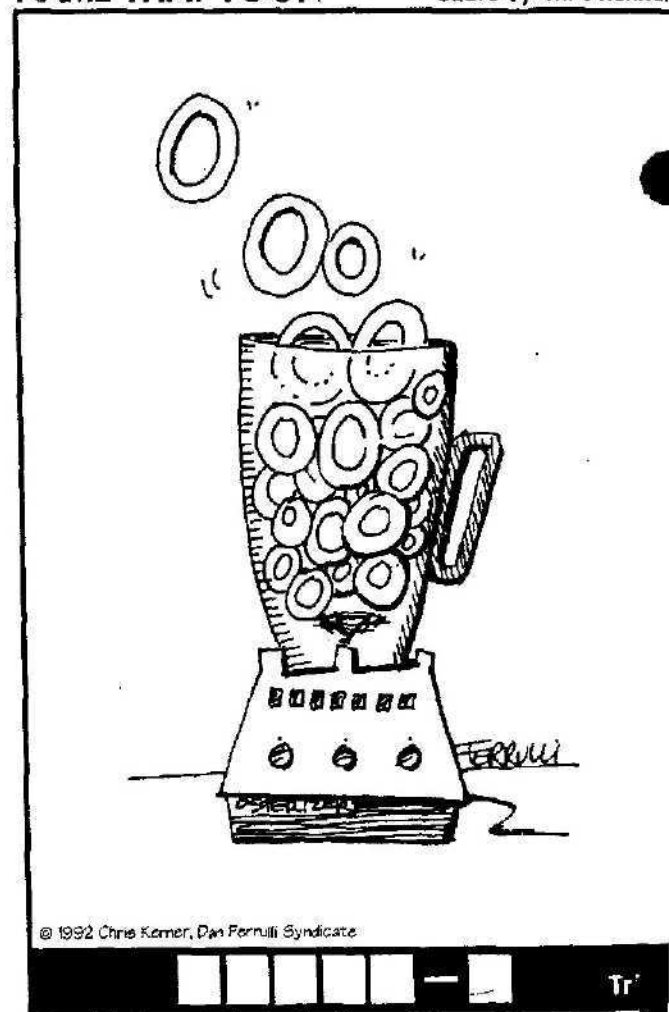


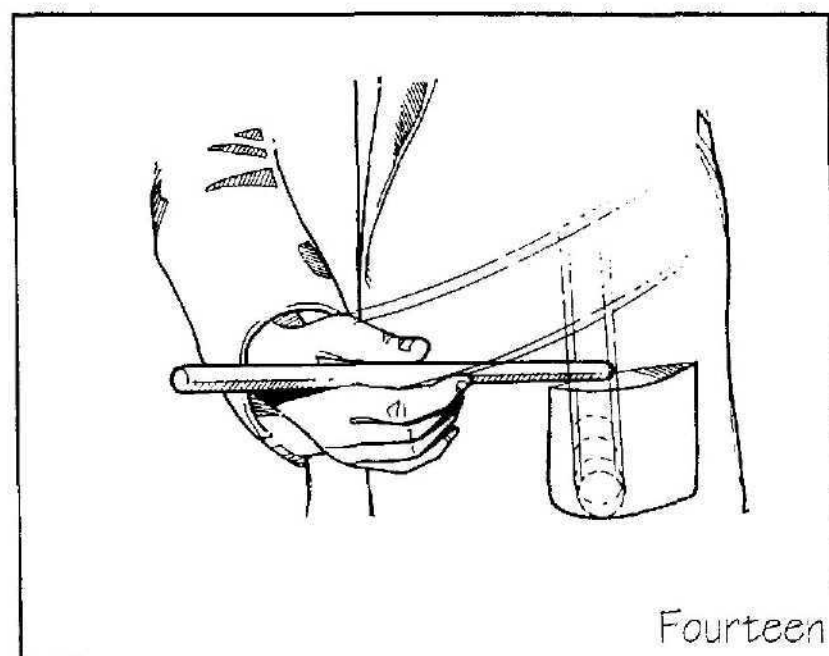
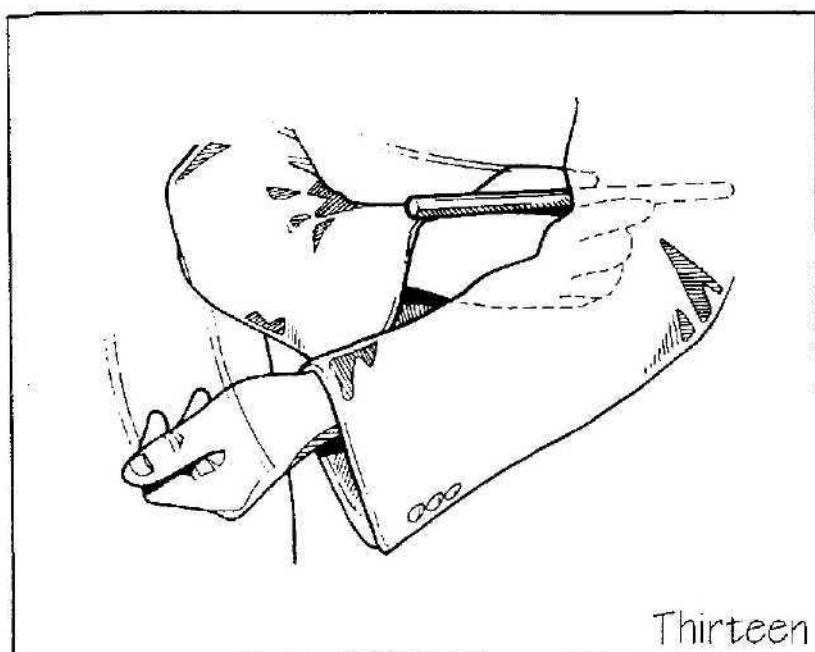
the final vanish.

Pick up the clean coin with the right fingers and show a coin at the fingertips of each hand (figure two again). Of course, the sticky side remains toward you. At this point I perform a Ramsay type vanish sequence. Mention that sometimes you do not need a wand. Openly place the right-hand coin into the left fingers (figure eight). The left fingers close around the hidden coin as the right thumb and fingers reach up and grab the visible left hand coin. Wave the visible coin over the left fist. Open the left-hand and show the coin still there. Maneuver this coin to the fingertips of the left

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vanish. Open the left hand to show nothing there.

It is time to vanish the last coin along with all the evidence. The left hand takes the coin from the right hand for a second and places it on the first finger close to the palm (figure ten). The left hand rises up to signify "one more to go." As this gesture occurs, the right thumb carefully slides the visible coin downward off the first finger and onto the Blu-Tac™ coin (figure eleven). To facilitate this sliding action, shift the first finger slightly towards yourself, preventing the sliding coin from prematurely touching the sticky surface. Push firmly with the right thumb to insure good adhesion between the two coins. Feign a slight toss of the coin(s) into the left hand, the right thumb pulling back on the far left edge of the coins. The coins will pivot at the base of the fingers, allowing the right fingers to spread slightly (figure twelve). Immediately close the left hand, pivot the coins back into the right fingers with the right thumb as you reach for the wand. Grab the wand at the center, from underneath, with the right thumb and first finger (figure thirteen). Pull the wand straight forward as you release your grip on the two coins (figure fourteen). The coins will fall silently into the left jacket pocket! A slight body turn to the left may be used to conceal the ditch, but the left arm, if lowered just a little, can hide the falling coins. Wave the wand over the left fist and open the left hand to dramatically show the final vanish. Clearly show both hands empty and take your bow!

P A I N T

B Y N U M B E R S

You will need a medium to large size close-up mat with a rubber backing. A minor set-up

is required and can be obtained with a single spread cull if desired. If you're not proficient with a Hofsinzer spread cull, a prayer cull, or a mirror-cull, just step into the nearest public restroom to set up the necessary cards. Remove the four kings and set them face up on the table. Set up the deck from the top down as follows: Ace-queen-jack-ten of **spades**, ace-queen-jack-ten of **clubs**, ace-queen-jack-ten of **diamonds**, ace-queen-jack-ten of **hearts**, remainder of the deck. Holding the deck face up in your hands, remember the bottom card (in this example the six of hearts) and cut a quarter of the cards to the bottom of the deck. This places the set-up

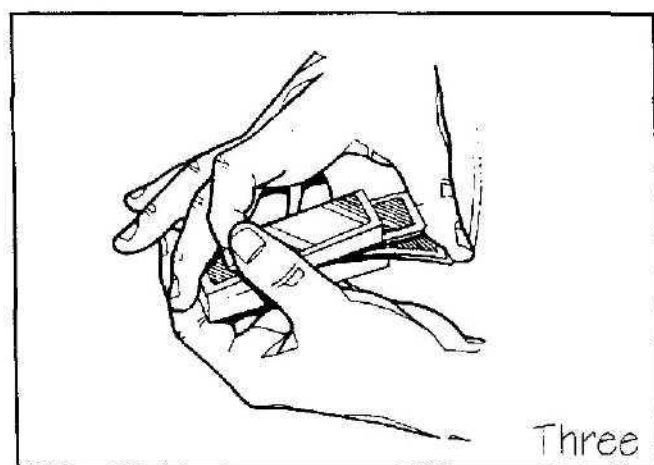
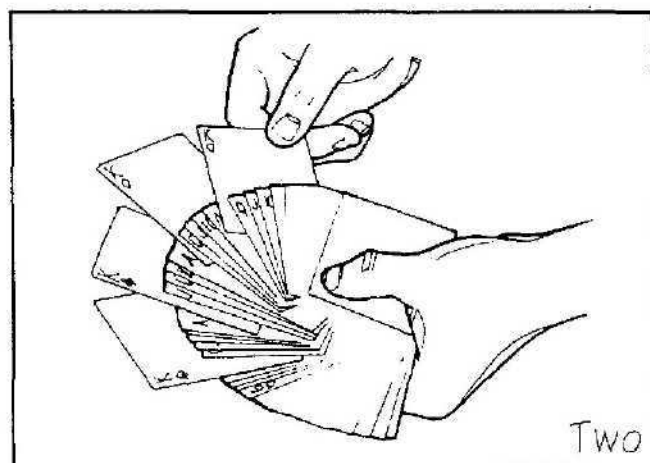
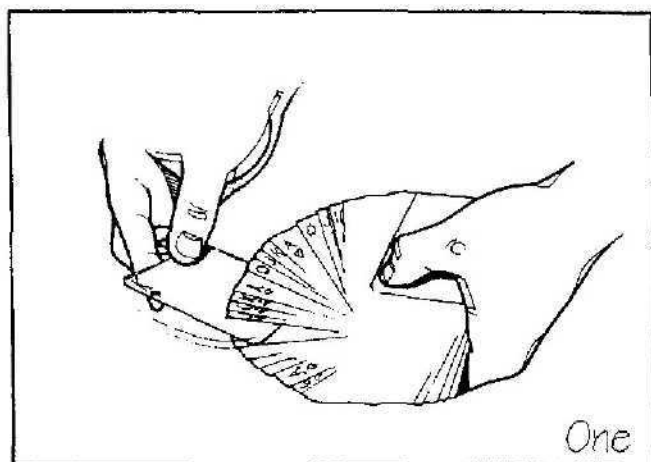
under the six of hearts approximately a quarter of the way down from the top. The six of

hearts will be a key card (that means the six of hearts will be a very important card to be needed during a crucial phase later on in the routine...).

Pressure fan the cards face up in the left hand. Use your right thumb to make slight separations in the fan between the ace and queen of each royal flush. This facilitates the insertion of the kings. Insert the kings, starting from the left side of the fan, into their respective royal flushes, the black kings being pushed a little farther into the fan (figures one and two). Close the fan clockwise, from left to right, using the right first finger. In a

The magus offers a demonstration of artistic as well as magical dexterity. The four kings are lost into the deck and the cards are shuffled face up and face down: Reminiscent of Andy Warhol. Using his artistic license, our creative conjurer wields an impromptu paisley pasteboard paint brush to render an exact duplicate of the famous "Whistler's Mother." Because of public broadcasting time restraints, however, our resident Rembrandt paints an aesthetic composition of four royal flushes using only a pack of cards and a close-up mat as the canvas. Excuse me while I kiss the sky.

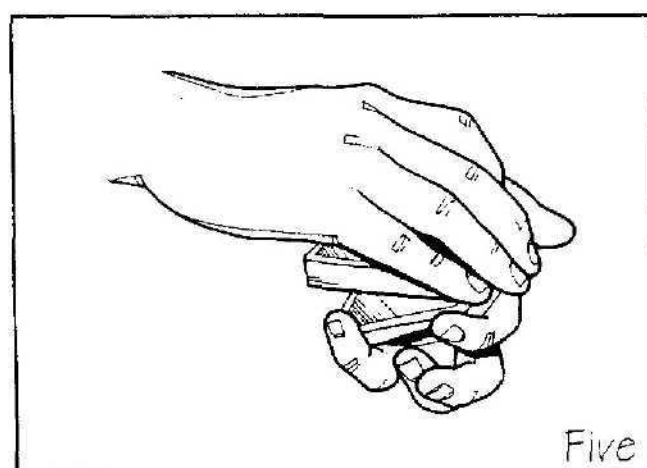
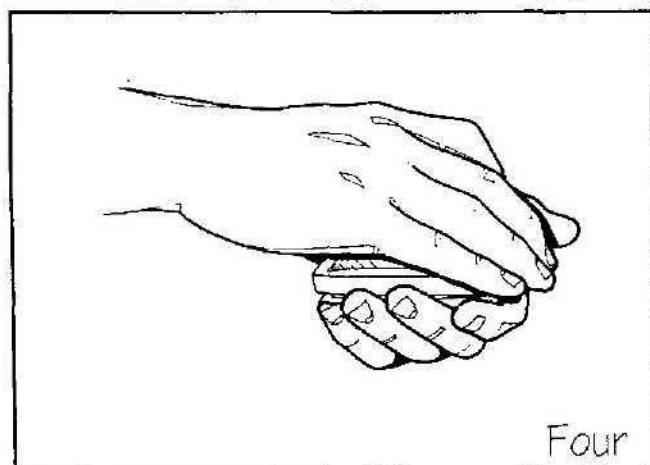
continuing action, flip the deck face down, from right to left, leaving the deck face down in

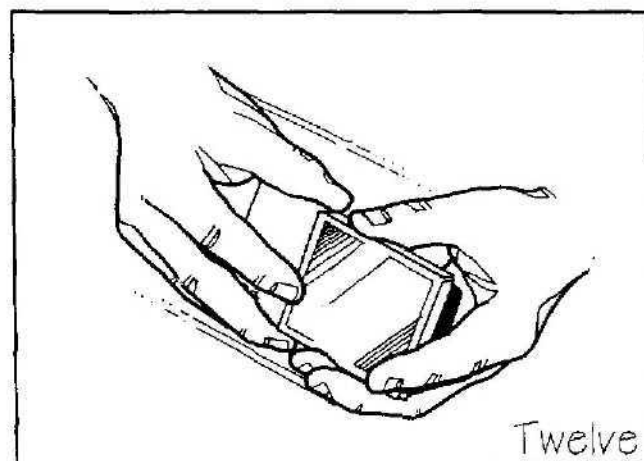
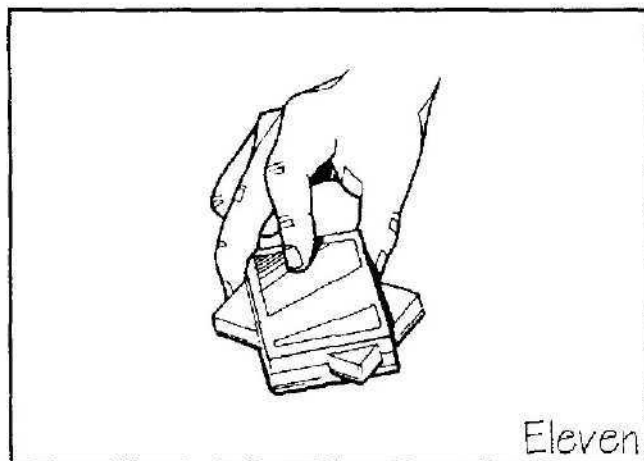
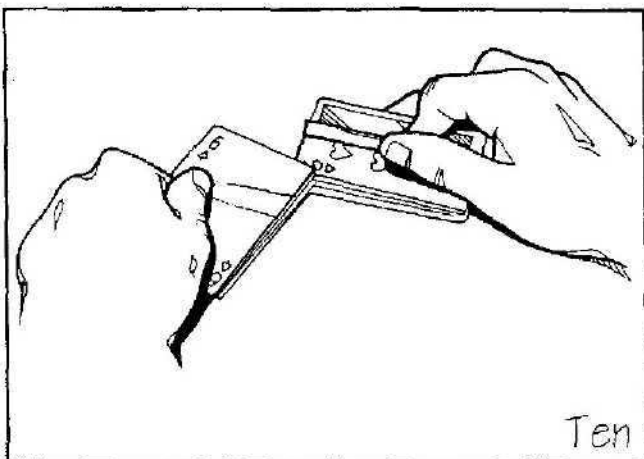


the left hand. This leaves the kings injogged toward yourself. In the action of pushing the four kings into the pack with the right hand, the left pinky will obtain a break above the king of diamonds. To accomplish this, push slightly downward on the two lowermost kings with the right thumb (figure three) as the kings go

flush. This will create a gap in which to insert a bit of flesh from the left pinky. You will now need to obtain a break above the ace of diamonds (the card above the break) using a very clever Jennings' technique. The fleshy pad of the left pinky pushes over the inner right corner of the ace of diamonds approximately an eighth of an inch (figure four). Now the left pinky pulls down on the protruding corner of the ace of diamonds which allows the pinky to obtain a break above the ace (figure five). Since the right hand has been holding the deck from above in a Biddle grip, it will be easy to transfer the pinky break to the right thumb.

Execute a swivel cut at the break (figure six, swivel cut in progress), turning the left-hand packet face up at the end of the cut. Place each packet on the table, the left-hand packet face up, in a riffle shuffle position. Perform a Zarrow shuffle, the left-hand cards going



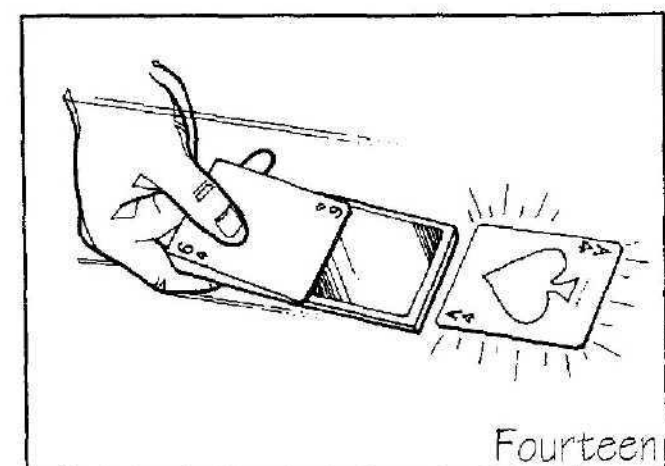
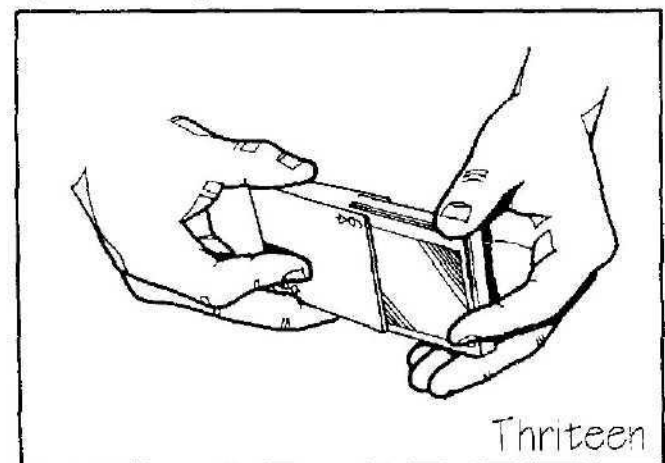


(figure eleven). If you let go of the left-hand packet with the left hand, you can lift all the cards with the right hand to show both sides of the cards while they are in this condition (figure eleven, again). Grasp the left-hand's respective packet and push down on the inner corner of the exposed face-up card. As you

square everything, the left thumb pushes down to obtain a break between the two packets. At this point, the audience will believe that the cards are thoroughly mixed face up and face down.

Transfer the break to the right thumb. The right hand raises the deck to the left hand finger tips in preparation for a faro shuffle while maintaining the break with the right thumb. Cut the upper face-down packet forward with the left hand. Straddle faro the left hand cards into the right-hand face-up packet (figure twelve and thirteen) without pushing the cards flush. Push the packets into each other approximately a third of their length. The faro has to be perfect.

Grasp the right end of the cards (the face-up half) thumb on the face, fingers underneath. Tell the audience that you are now holding a "pasteboard paint brush" with which to paint a

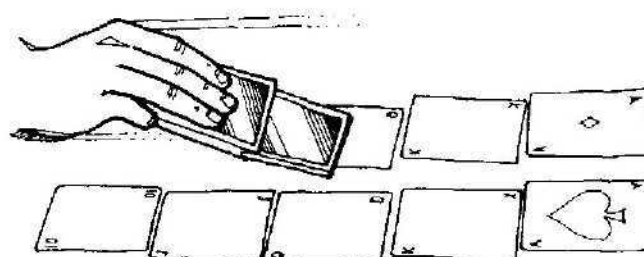


beautiful picture of the four kings. Flip your close-up mat over with the left hand, exposing the rubber backing (the safe side). Explain that the close-up mat has become your canvas. Gently stroke the paint brush starting at the upper left corner of the mat (figure fourteen). The rubber backing will slide a card out of the paint brush due to friction. Stop the right hand's movement after the ace of spades is "painted" into view. Apologize for the mishap, appearing annoyed that you have painted an ace instead of a king. To rectify your mistake, announce that you will paint a masterpiece of extraordinary magnitude. Continue the right hand's movement to the right, "painting" the royal flush of spades (figure fifteen). After the gasps have subsided, turn the right hand palm down and paint the next royal flush directly beside the first (figure sixteen). Complete your masterpiece, painting the two remaining royal flushes, turning the right hand over before each display. Immediately fan the deck face up to show that all the remaining cards have "righted" themselves (figure seventeen).

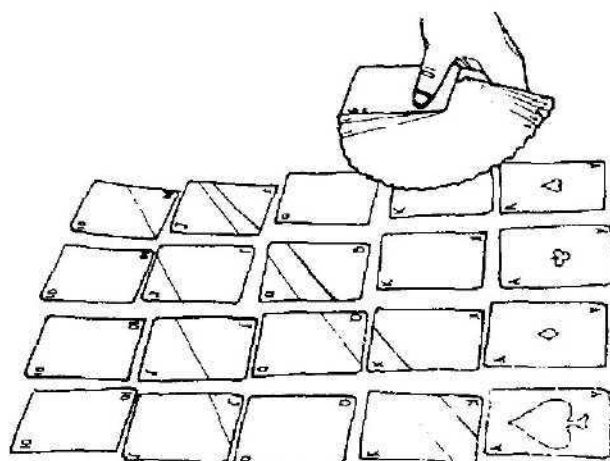
At this time, sign the lower right card with a marker and auction the finished canvas to the highest bidder. This was inspired by Derek Dingle's Rollover Aces.



Fifteen



Sixteen



Seventeen

MUST BE 21 TO ENTER

EFFECT

Everyone dreads the moment when a layman offers to perform a card trick, especially when the dude begins to lay out three rows of seven cards. "That's nice but I have a table of thirty kids to perform for." But seeing no escape, I just perform this version of the age-old 21 card trick. It always leaves them in a Kentucky Fried chicken state of mind!

METHOD

This handling will fool laymen and magician alike. This classic effect was first stream-

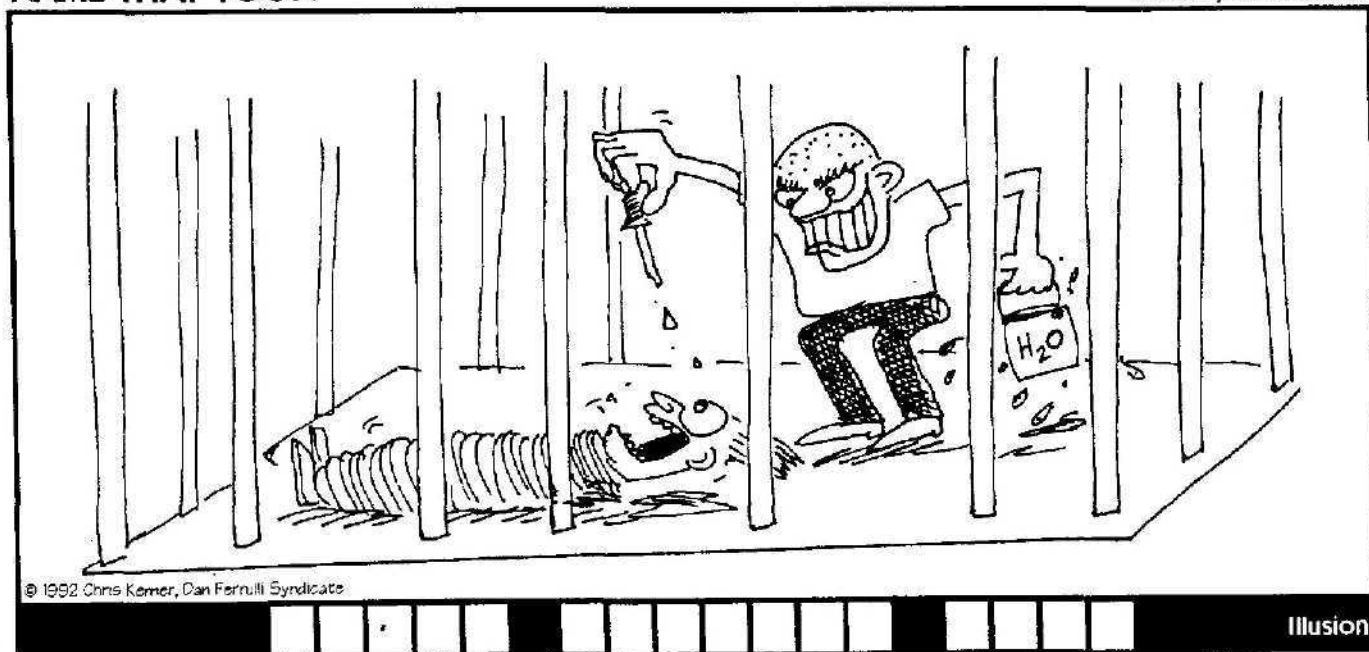
lined in Marlo's *The Cardician*. The version presented here branches off of Steve Draun's 21 Card Trick Routine (see *The Magic of Steve Draun*). The primary difference here is that the spectator can shuffle his cards into the remainder of the deck.

To set-up, spread through the face-up deck and upjog all the even cards. When you're finished, strip these cards out and place them on the face of the deck. If you check your position

Hand the deck to a spectator and ask him to deal 21 cards off the top of the deck into a face down pile. Have him place the remainder

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of the cards aside for the moment. Ask him to shuffle the 21 cards. Tell him to deal the cards out into three piles of seven. He can deal them any which way but loose.

Ask the spectator to pick up any pile and fan through them with the faces towards himself. He is then to remove his favorite card, remember its name, and place it face down on top of either of the other two piles. This places the selection eighth from the bottom of that pile. Now you will have him mix the remainder of the cards on top of everything, still leaving the selection eighth from the bottom. Here's how: Ask him to take some cards from the other tabled pile (the pile without the selection) and place them on top of the selection. Now have him place the remainder of the cards he holds on top of the selection pile. Finally, tell him to place the remainder of the cards (the ones on the table without the selection) on top of selection pile. This may sound complicated but actually the selection is still eighth from the bottom of the stack. As long as the pile that has the selection on top does not move, the selected card will keep its position.

At this point, the location of the selection might seem impossible. So to make the situation even more impressive, ask the dude to take the tabled pile and riffle shuffle it into the remainder of the

deck once. Remember that the 21 cards consists of odd cards. The remainder of the deck consists of all even cards, except for the top few cards. After his shuffle take the cards back and spread them faces towards yourself. All that you need to do is to spot the first seven odd cards from right to left in the spread. There will be even cards between some of the odd cards. Ignore them. The eighth odd card is the selection. The cards can even be cut after the riffle shuffle as long as you know the bottom card of the deck. Then all you have to do is spot the bottom card of the deck and start counting odd cards to the left of it. In the early 1900's, Charles Jordan and T. Nelson Downs could be found using the idea of the single riffle shuffle with a stacked deck. Reveal the selection in a cool, hip, yet not overly contrived fashion.

NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner



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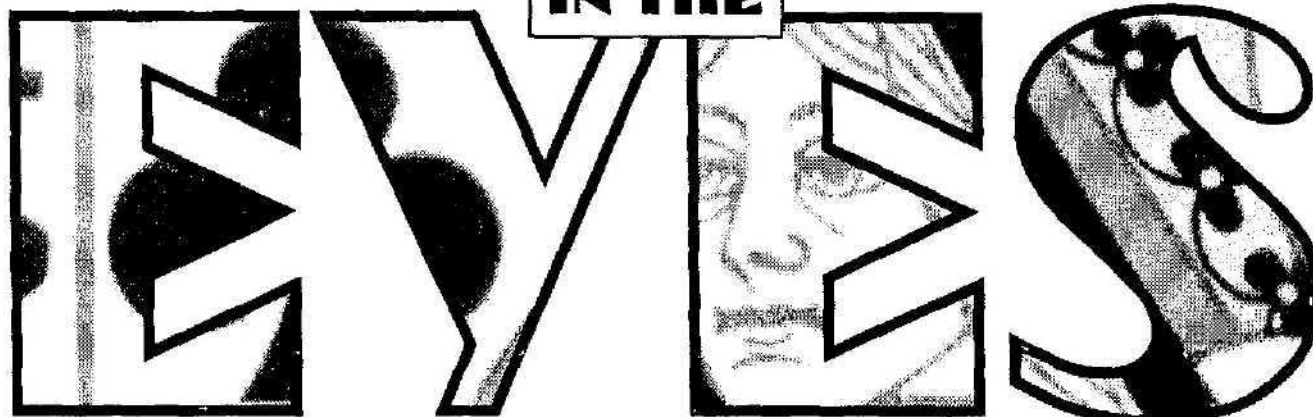
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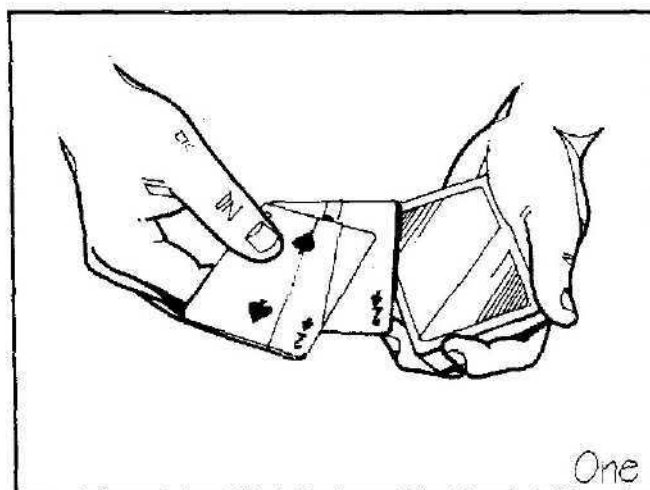


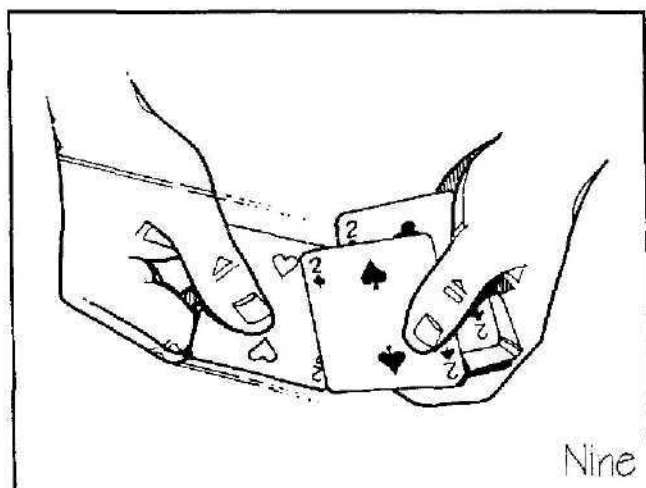
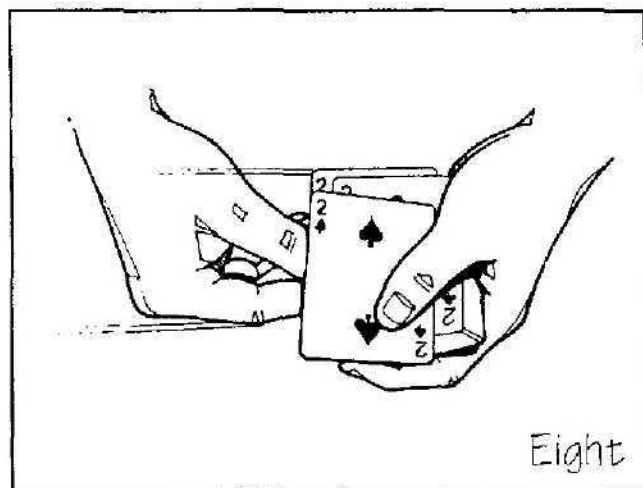
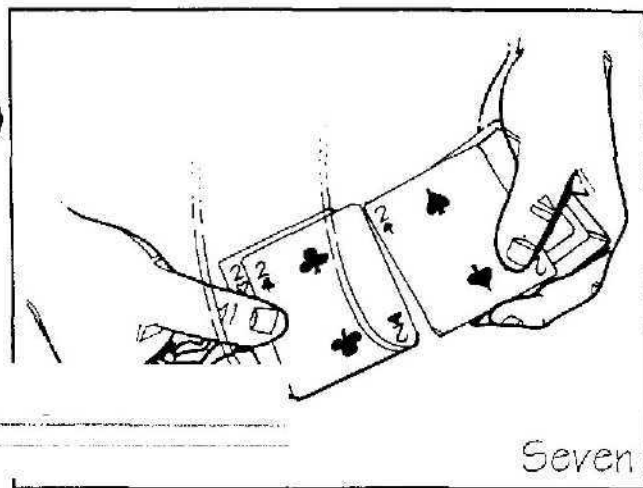
The magician is asked to offer a quick demonstration of his poker knowledge. The following changes happen in a matter of seconds. The black deuces are shown to demonstrate a pair. Mentioning that a pair of twos is rather meek, the magician instantly changes them into the two red jacks. Going further, the magus causes the two jacks to transform into three deuces, since a three of a kind beats two jacks. A "hole" card appears, adding a red jack to the three of a kind. The magician states that a poker hand consists of five cards. Consequently, a second jack appears creating a full house. To finalize his demonstration of poker wisdom, the wizard changes the poker hand into the grandfather of all poker hands, the royal flush.

The foundation of this routine is from Brother John Hamman's *Flash Poker*. I have made a few changes in handling to fit my own style. Set up the deck from the top down as follows: Two of spades, two of clubs, two of hearts, jack of hearts, jack of diamonds (face up) ace of hearts, king of hearts, queen of hearts, ten of hearts, remainder of the deck.

The first change. Hold the deck face down in a left-hand dealing position. Push off the top two cards and turn them face up in the right hand using the right thumb. Using a

pinky count or the natural break, obtain a left pinky break under the face-up jack of diamonds (figure one). Place the two black deuces face up on top of the deck, the left pinky now holding a break under five cards. Grasp all the cards above the break with the right hand in a Biddle grip and move the packet off to the right, the left thumb peeling off the two of clubs for half its length. The right hand changes its grip and grasps the right long edge of the packet, thumb above and fingers below (figure two). Pull this packet to the right until your right hand can flip it face down onto the deck. Immediately slide the top card toward you to reveal the jack of hearts (figure three). In a continuing action, the right hand turns the

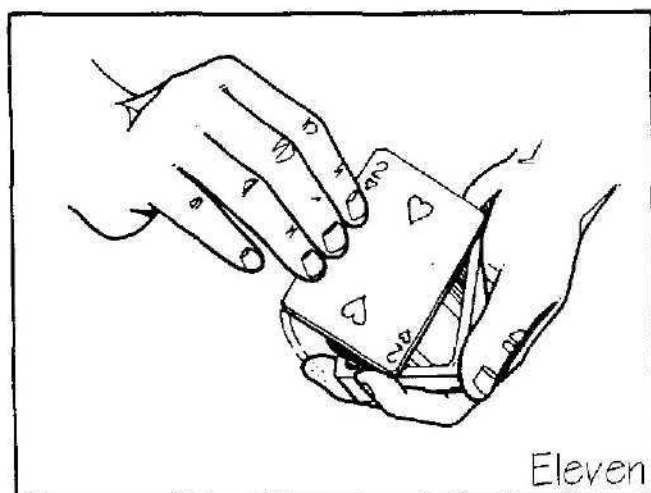
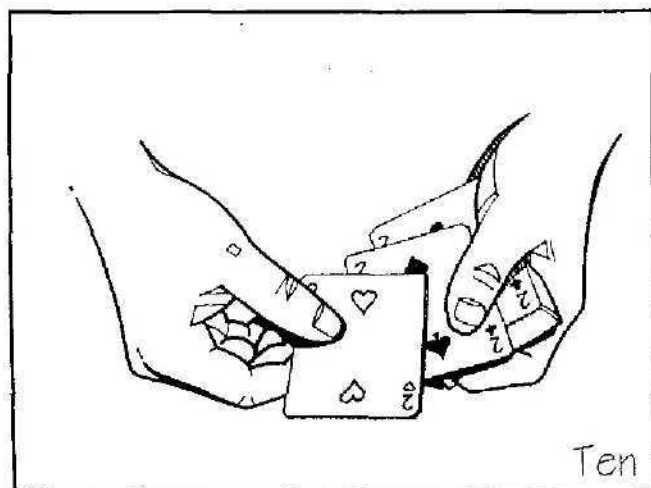


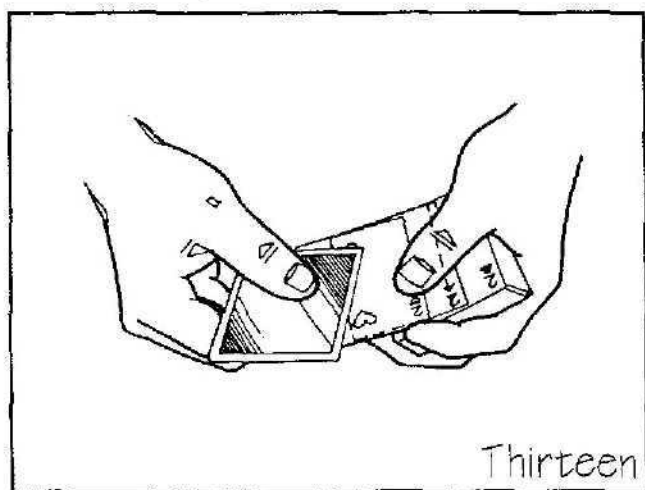
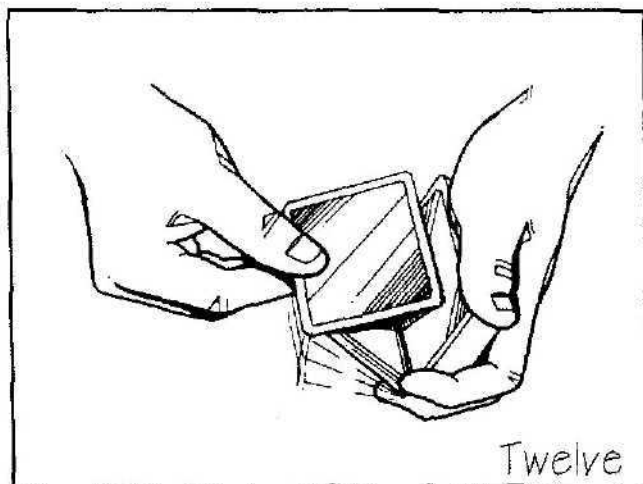


and thumb now grasp all the cards above the break and flips them face up by rotating the right hand palm up (figure six). Without hesitating, the left thumb pushes off the two of clubs to the right for half its length as the right

thumb performs a block push off (figure seven). Jam this block of cards (with the two of clubs on the face) under the two of spades (figure eight), so that the left hand can take the block onto the deck (securing a pinky break beneath it) while the right hand takes the two of hearts out (figure nine). Continue by placing the two of hearts onto the face of the spade, stepped to the right (figure ten). The block of cards is under the two of clubs. This displays the three of a kind and simultaneously prepares you for the next series of moves.

The third change. Remember that the left pinky still holds a break underneath five face-up cards: red deuce, black deuce, black deuce, jack of diamonds, jack of hearts. Turn the right hand palm down and dig the right thumb into the pinky break. Grasp the long

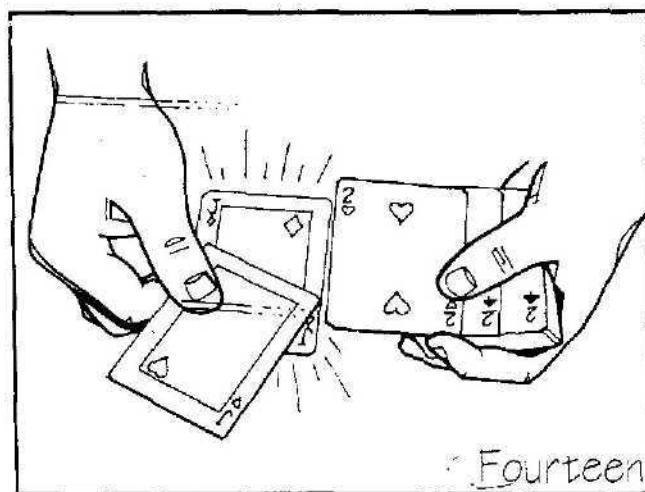




side of the five-card packet, fingers on top, thumb underneath, (figure eleven) and rotate the packet face down by turning the right hand palm up. Once the packet is face down, the right thumb pulls the top card to the right and allows all of the cards underneath the top card to fall face up bookwise onto the deck (figure twelve). This leaves a face-down card in the right hand. Lower this face-down card onto the deck, stepped slightly to the right. The left thumb now pushes over the two of hearts followed by the two of clubs to display three deuces and a "hole" card (figure thirteen). The left pinky obtains a break beneath the jack of diamonds (the card below the two of spades). The left thumb holds the spread of deuces in place as the right hand turns the "hole" card face up to show the jack of hearts. While the

right hand is busy turning the "hole" card face up, the left fingertips push out the jack of diamonds so that it is centered underneath the spread (figure thirteen again). Lower the jack of hearts onto the spread of deuces, placing the jack farthest to the right. The right fingers are naturally underneath the spread and are allowed to contact the back of the jack of diamonds. Move the right hand, with the jack of hearts, sharply to the right, while also pulling out the concealed jack of diamonds with the right fingers. When the two jacks have cleared the right edge of the spread of deuces, rub the the jacks briskly together to reveal a second jack (figure fourteen). This displays a five-card hand: A full house.

The fourth change. Place the two red jacks face up on top of the deck. Just to be safe, the cards should be in the following order, from the top down: jack of hearts, jack of diamonds, two of hearts, two of clubs, two of spades (all five face up), ace, king, queen, ten of hearts (minus the jack), balance of the deck. Spread over nine cards between the hands, so that the left pinky can obtain a break beneath the ninth card. During this action, blindly tell the audience that this hand is usually called a "full flush" or a "royal house." The right thumb grasps the right end of the spread and shoves everything to the left, squaring everything but the jack of hearts against the left thumb (figure fifteen). The jack of hearts is



Going up? A card is selected and inserted face up into the deck, protruding for half its length. With a riffle, it instantly appears on top of the deck. The magician offers to demonstrate the elevator in slow motion. The selection is inserted face up into the lower half of the deck, sticking out for half its length. The magician blows toward the deck, causing the card to rise to the center of the deck. With another blow, the card rises to the upper third of the deck. One last puff brings the card to the top of the deck the penthouse deck if you will.

To perform, insert the selection face up into the center of the deck. Do a pass. Insert the selection in the lower fifth of the deck, sticking out for half its length. Perform three S.W.E. Shifts. That's it. Thank you. Good night. That's the news and I'm outta here!

For those of you who are not Erdnase fans, here's the work in some detail. It's sleight of hand of the highest caliber and will take countless hours of practice to master. The concept of an outjogged card rising up through the deck was originated by Geoffrey Latta. Start by having a card selected and removed from the pack. You can ask a spectator to name his favorite card if you like. Spread the cards face down between the hands and have the card returned to the center, face up. Upon squaring the deck, obtain a pinky break above the face-up selection. Immediately execute a lightning speed pass to cause the selection to appear

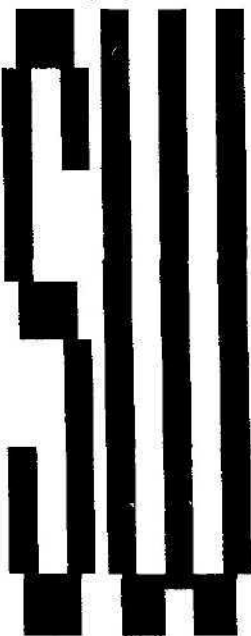
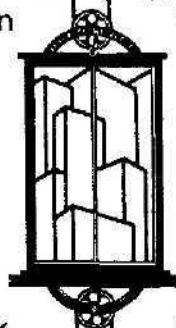
on top of the deck. Since the selection is face up, this is highly visual.

Offer to repeat the effect in slow motion. Remove the selection and insert it face up about three cards from the bottom. Leave the card sticking out about halfway and angled toward the right. Using the right hand, give the deck a quarter turn to the left, and regasp the cards with the left fingers. The deck is held crosswise in the left hand at the short sides with the left fore finger curled underneath (figure one). The first finger will remain curled underneath throughout the entire trick. The left pinky rests at the inner right corner along the right short side.

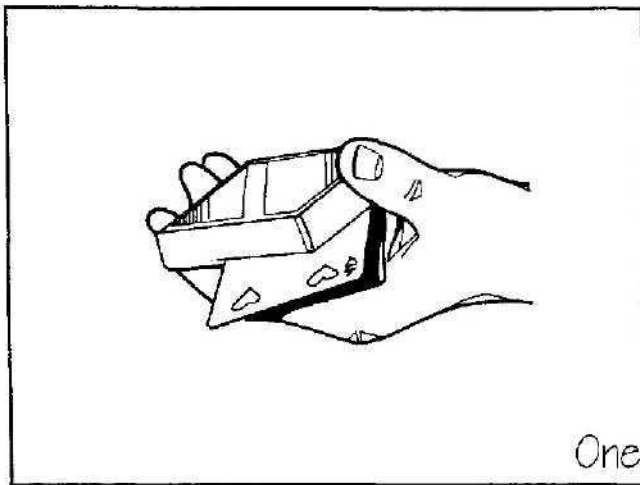
Two things happen simultaneously: The actual execution of the shift, and the movement or gesture to cover the transposing packets. In laymen's terms: You shift as you blow.

Now for the mechanics of the shift:

The right hand grabs the cards from above by the long ends, thumb at the back, second, third, and fourth finger at the front. The right first finger is curled on top. The right hand holds the cards toward the right end, leaving the majority of the deck in view. The left wrist turns slightly inward, causing a separation to occur at the inner right corner of the cards (figure two). This break should be at the halfway point. It is important that the right thumb does not lift up to obtain the break, rather, the left hand pulls down. This looks visually cleaner. Maintain the break by pressure



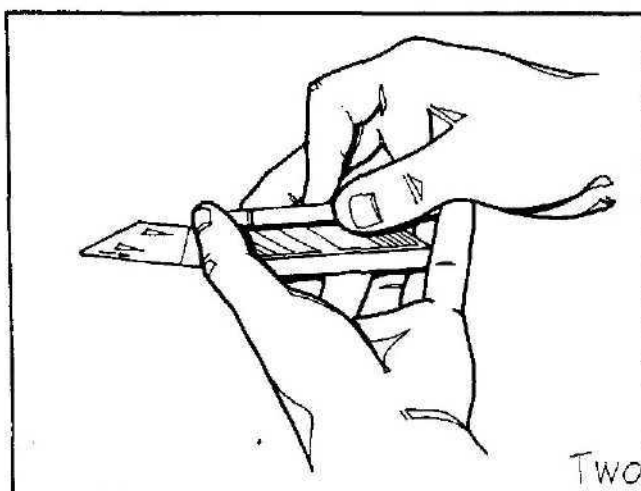
ELEVATOR



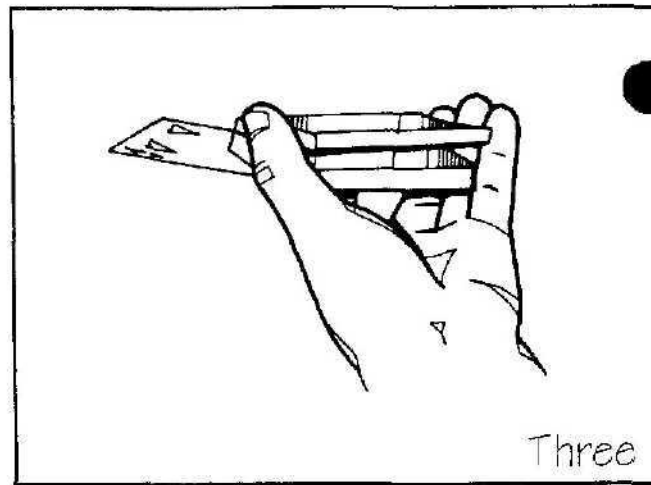
One

between the second joint of the left pinky and the thumb. The left fingers and thumb actually hold the upper half of the deck (figure three). Keep the hands at chest level, with the upper front edge of the deck toward the sight line of the spectator.

To transpose the packets, reposition the hands as before (figure two, again). With the right second, third, and fourth fingers, apply pressure against the front edge of the deck. The left first finger continues to apply pressure from below. Move the right hand forward, the fingers applying downward pressure against the left first finger. The lower half of the deck will break away from the top half, which is held by the left thumb and fingers (figure four). Keep moving the right hand forward and downward until the packets clear, the left thumb and fin-



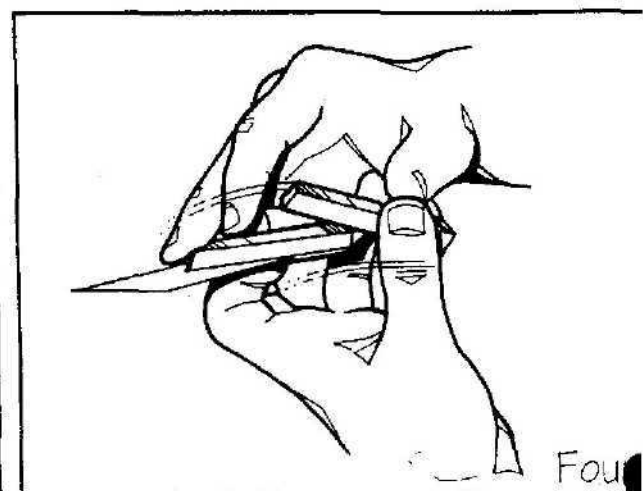
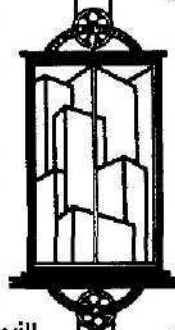
Two



Three

gers stretching toward you to facilitate this clearance (figure five). The inner side of the left second finger acts as a guide for the lower packet. Note that the nature of the grip on the lower packet allows it to tilt forward, allowing the packets to clear with less distance between them. Once the packets clear, the left-hand packet moves underneath the new upper packet in one swift action (figure six). Another important point is to remember to keep the right thumb in contact with the packets at all times. In reality, the right thumb transfers its contact when the lower packet's near side clears the front edge of the upper half (figure five, again).

The transposition of the packets occurs in a fraction of a second, both hands moving in a swift, yet smooth motion. The cover for the

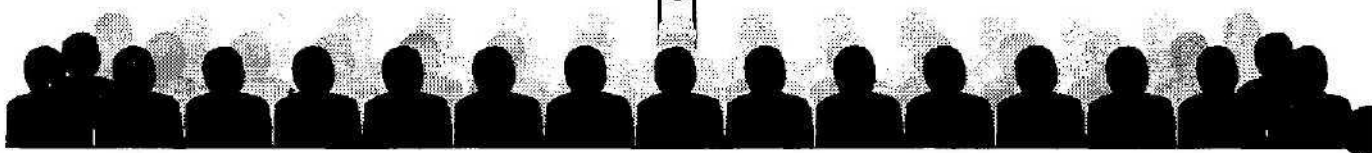
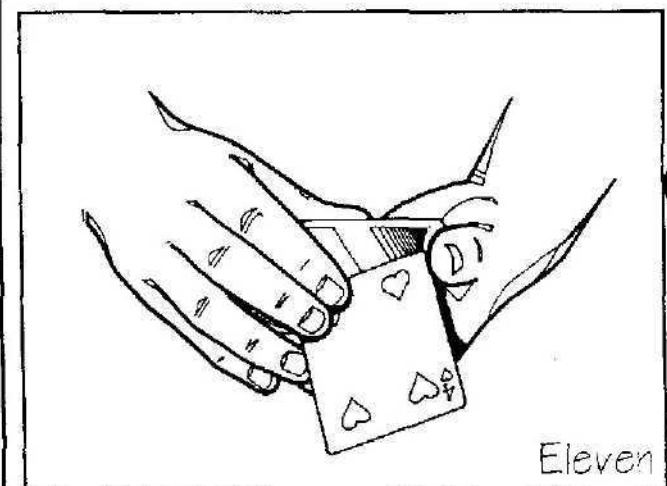
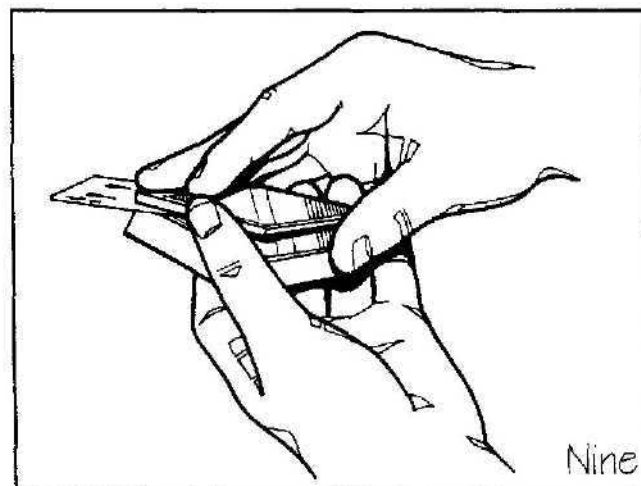
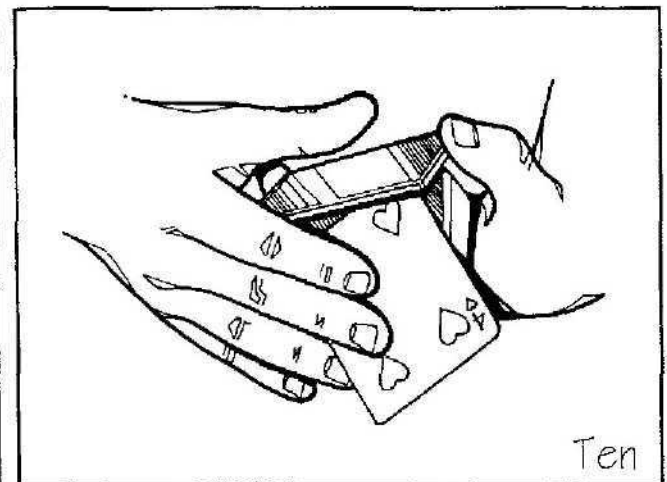
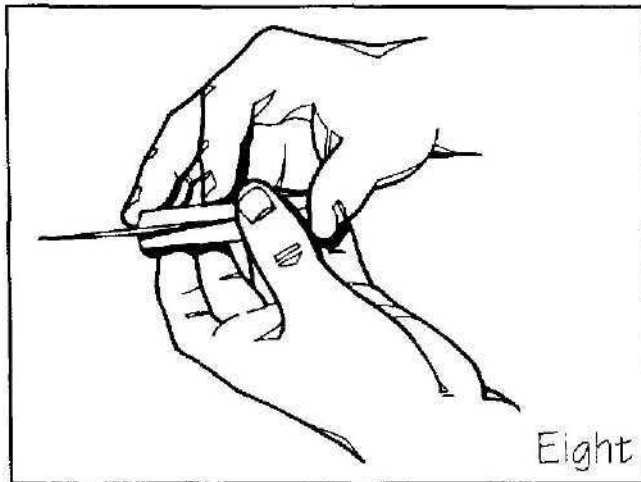


Four

U T O F C O N T R O L

knuckle buster, perform the rise using a top block cover on the first two shifts. This makes the shift completely invisible. The block is used instead of one card for stiffness and to

help reduce noise. Believe it or not, this can be performed invisibly with many hours of practice. I didn't say this was an easy trick!



SWDIT SDDL

t h e t r i c k

SCENARIO

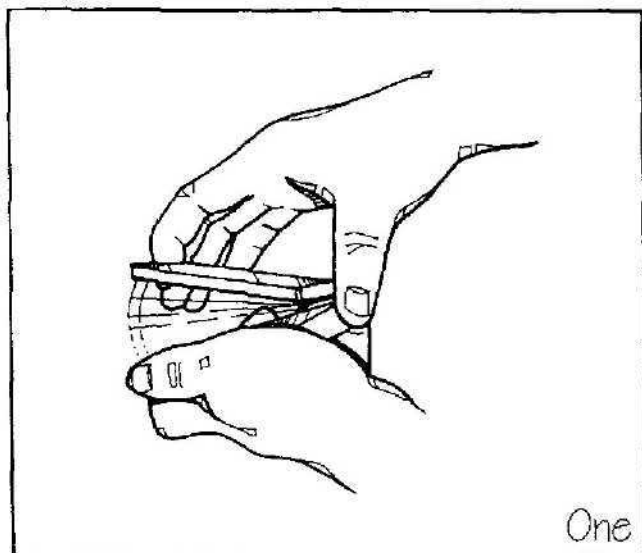
It's a quiet convention night in a plush, big city hotel. A circle of magic enthusiasts huddles around a single close-up mat like moths drawn towards a source of light. The usual hum-drum variations of mainstream card magic continue to do injustice to the integrity of the art. Without warning, the door bursts open, revealing a tall, gentleman. This seemingly fearless, caped visitor dons a black mask and white cape.... It's Magic Man! He breaks through the circle of disbelievers and performs one trick. The deck is shuffled and four cards, prediction cards, are removed from the pack, their identity unknown to the audience. A card is selected, for example the ten of hearts, and returned. A number from ten to twenty is announced by a member of the gallery. Let's say the number is seventeen. One swift multiple cut produces a small packet from the deck. Upon counting the packet, it is found that it contains exactly seventeen cards. A murmur emanates from the gallery. The small packet is

turned face up, revealing the ten of hearts on the face. The crowd begins to applaud. Magic Man quickly gestures for silence. The four prediction cards are revealed. Their numerical values are added and the resultant sum is exactly seventeen. The crowd bursts into feverent applause and before they realize it, the masked man has slipped away to pursue his crusade for good magic elsewhere at the convention.

BEHIND THE SCENES

This is a handling of a Gary Plants routine published in *Precursor*. The cut provides a dramatic manner in which to reveal a small packet of cards. A minor set up is involved. From the top of the deck downward: Eight indifferent cards, Ace through ten (mixed suits), rest of the deck.

If you have a good false shuffle, now is the time. Run through the deck, faces toward yourself and upjog any card close to the face of the deck. Continue spreading through and upjog a four, a three, and a two (any order).

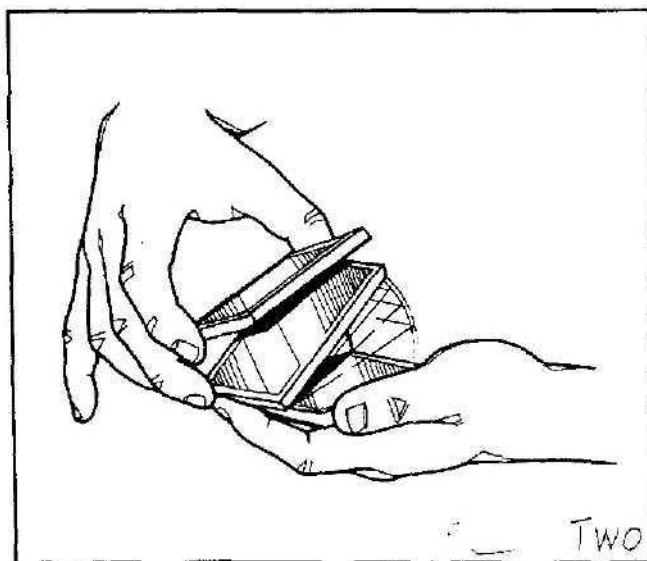


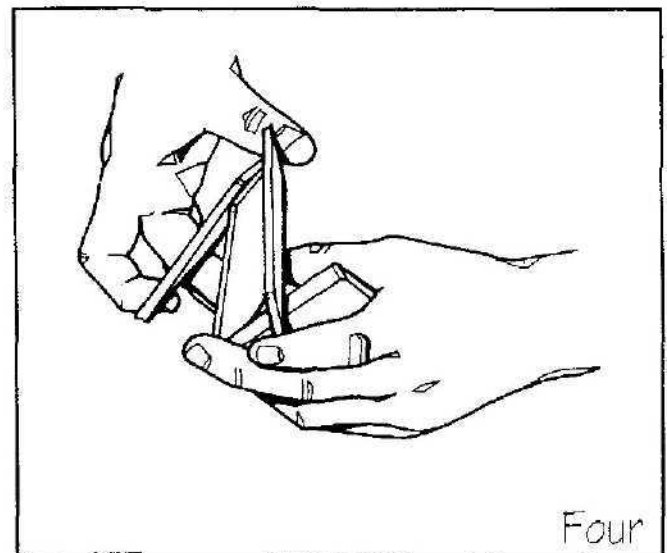
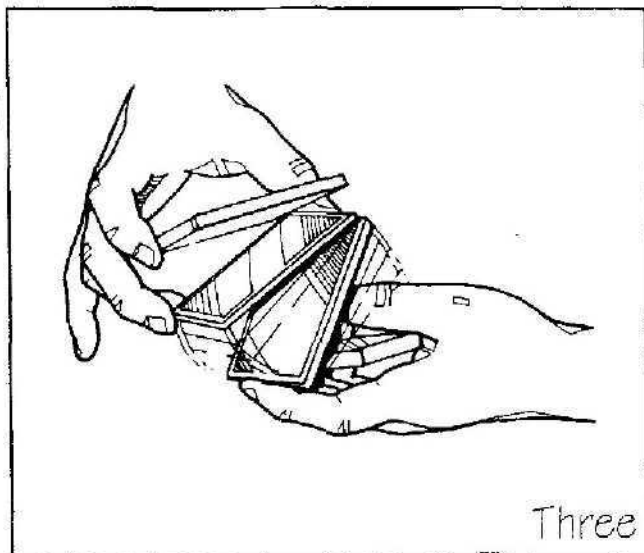
Make sure that these cards are not part of the set up. Turn the deck face down into a dealing position, the outjogged cards protruding from the front of the deck. Make sure that you don't flash the faces of the four cards. Strip out these four cards with the right hand and hold them in a face-down fan. Call these four cards "prediction" cards. Square the fan against the deck, secretly adding the bottom card of the fan on to the top of the deck. An easy way is to hold the fan so that the top three cards are held by the thumb on top and first finger below. The bottom card is held only by the second finger from below. In the action of closing the fan against the left thumb base, the second finger allows the bottom card to fall flush onto the deck. Drop the packet to the table in a slightly squared condition.

Spread the cards face down between the hands and have a card selected. The selection must come from the lower half of the deck, under the set up. If you push off a chunk of the deck as you first spread the cards, this will almost be automatic. As the selection is being noted, cut the cards in half and complete the cut, holding a break between the packets. Separate the deck at the break and have the card returned on top of the lower half. Reassemble the deck, catching a break above the selection. Double cut or pass at the break

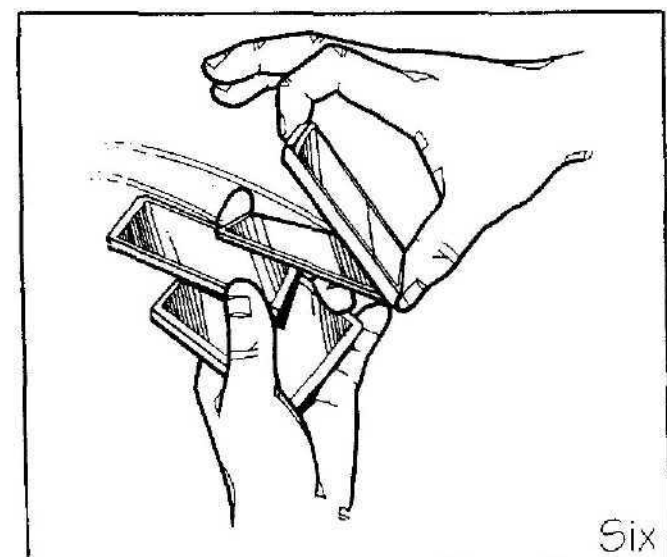
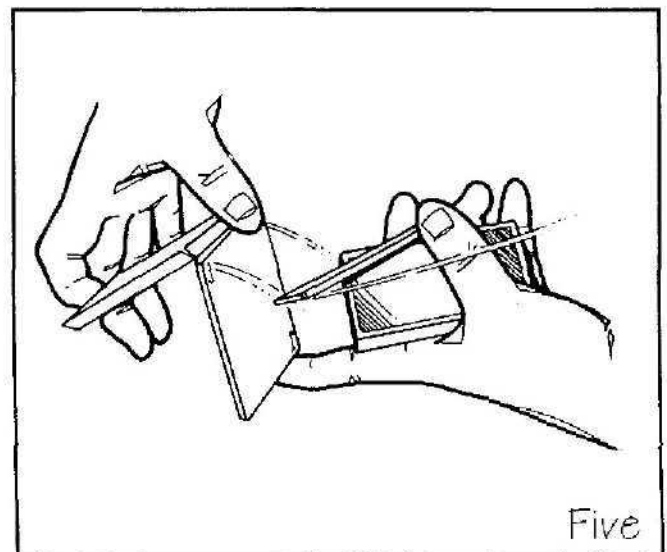
at any convenient moment. The order: selection, nine indifferent cards, ace through ten, remainder of the deck.

You will need to catch a pinky break underneath the seven spot of the set up. You can riffle up the back and take a quick peek at the cards. It's easy because it's about a third of the way down from the top. Another way to catch the break is to riffle back the upper right corner of the pack with the right fingers as if you were doing a spectator peek. If you watch the cards go by during the riffle you will see the ten, the nine, and then the eight go by. Simply catch a pinky break under the seven and riffle off. Ask for a number between ten and twenty. A common number is seventeen, the reason for the break's location. You need a break under the card that corresponds to the number named: Seven for seventeen, five for fifteen, nine for nineteen, ace for eleven, etc. Note: If the person names a number like fifteen, just riffle off two cards from above the break and retake the break under the five spot. If a number like eighteen or nineteen is called, just spread the deck past the break to the appropriate card and obtain a new break. If a low number is called, such as a twelve or thirteen, spread the cards between the hands, sight counting to the right of the break. Retake the break under the appropriate card.

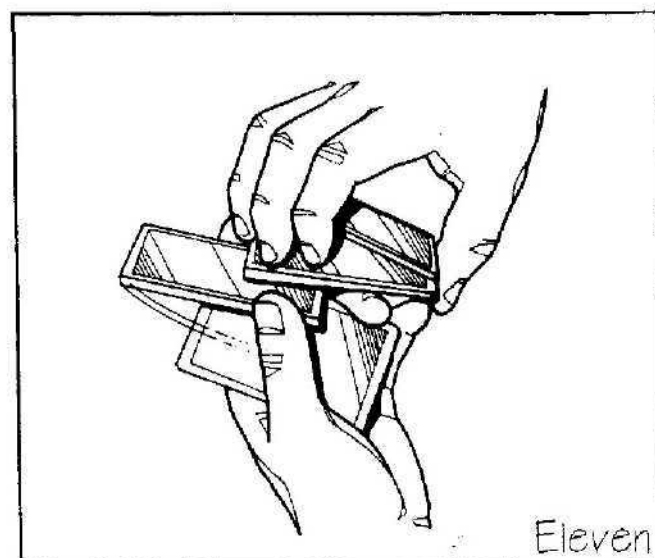
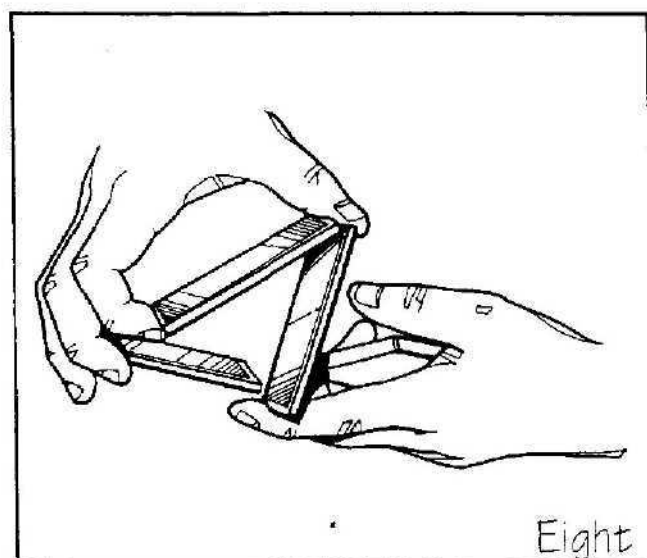
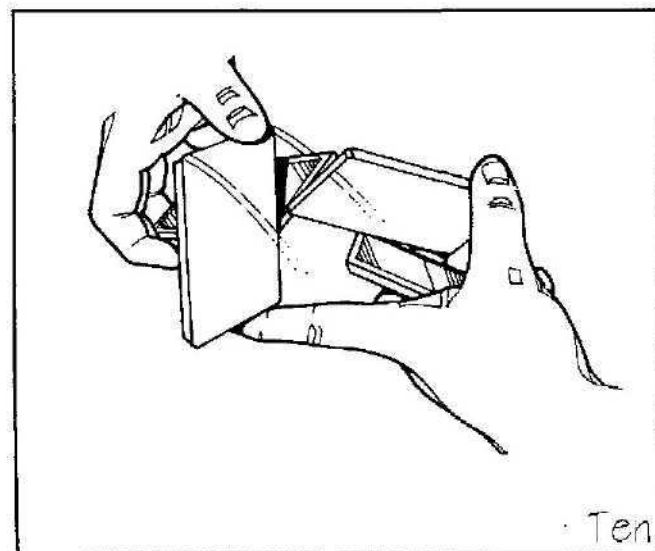
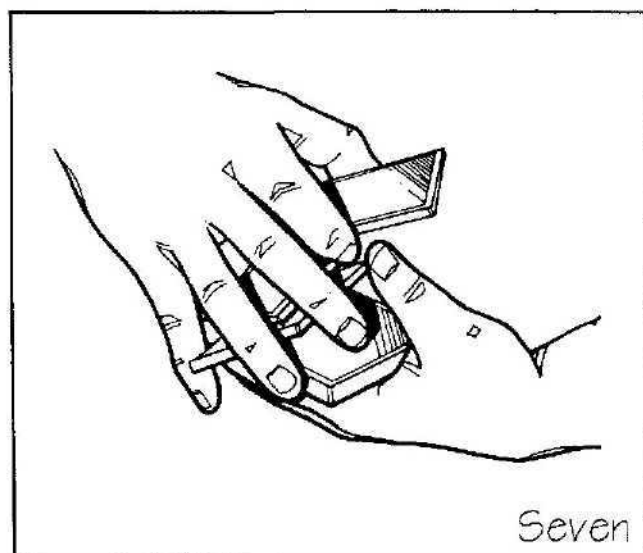
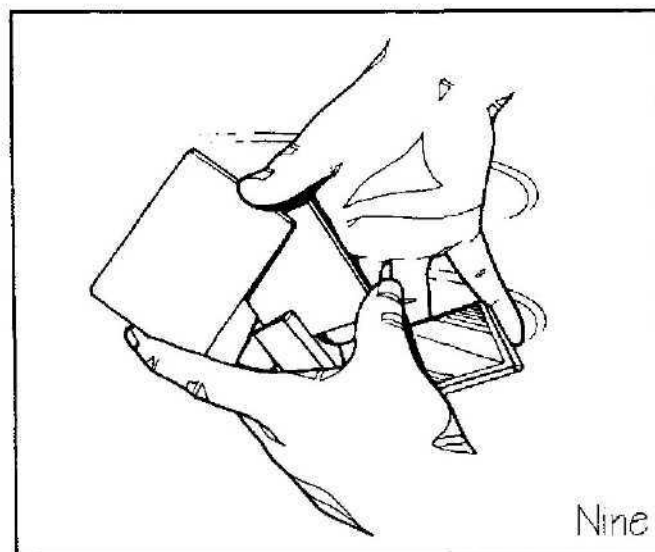




Let's say that the number chosen is fourteen. Spread the cards between the hands and retake the break under the four spot. The deck is in left-hand dealing position with a pinky break under the four. Grasp the deck from above in right-hand Biddle grip and break open all the cards above the break with the right first finger, the right thumb acting as a pivot point (figure one). In a continuing action, the right thumb lifts another packet upward, the left first finger acting as a pivot point (figure two). Continuing the upward movement, the right second finger lifts a small packet off the second packet (figure three). The right hand bends at the wrist, pivoting clockwise until the second packet from the top is turned end over end and can be grasped at the long sides by the left thumb and second finger (figure four). This cut, at this point, is the same as the cut in *Five Faces of Sybil*, described elsewhere in this book. Rotate the right hand back counter-clockwise, moving forward so that its two packets clear the third packet (figure five). The right hand moves backward until the third packet protrudes from the front of the deck (figure six). The right pinky and second finger straddle this protruding packet at its front end (figure seven). The right fingers draw this packet forward until it clears the left hand (fig-

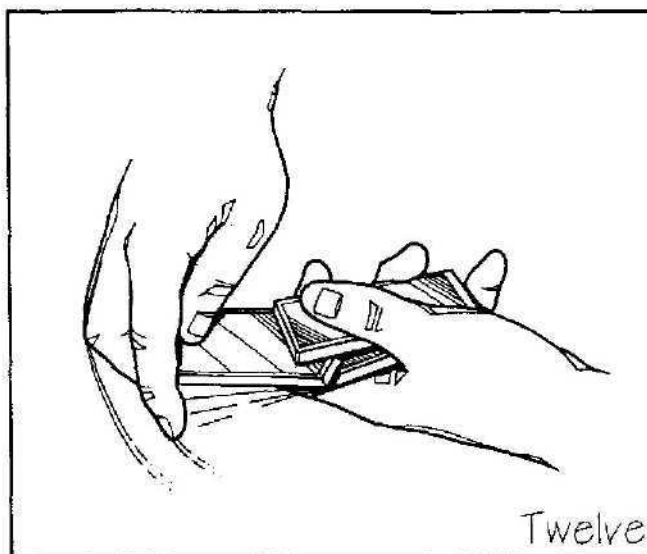


ure eight). Pivot the right hand clockwise, bending sharply at the wrist until the left thumb and second finger can grasp the top packet by its long sides (figure nine). Move the right hand upward until the packet between the right thumb and left first finger clears everything (figure ten). Move the right hand backward until the third packet (originally the top packet) protrudes from the front of the deck (figure eleven). Lower the upper two packets square onto the deck and pivot the protruding packet out of the pack (figure twelve). This packet contains fourteen cards including the selection, which is on top of the stack.



Hand the packet to a spectator and have him deal the cards onto the table, counting them aloud as he deals. He will arrive at the number fourteen. Meanwhile, the right hand has palmed the top card of the deck, a five (the next card in the set up), and has added it to the "prediction" cards. Place the deck aside with the left hand. Ask for the name of the selected card. After it is named, have the spectator turn the fourteen-card packet over to reveal the selected card on the face. Pause.... Ask the spectator if he remembers that a prediction was made. After his reply, flip the four-card "prediction" packet face up revealing a two, four, three, and five spot. Total the numerical values. They will add up to fourteen.

End of story.



NAME THAT TOON

Art by Dan Ferrulli
Satire by Chris Kenner



O.O.S.P.C.A.

ONLY-ONE-SHUTTLE-PASS COINS ACROSS

DREAM

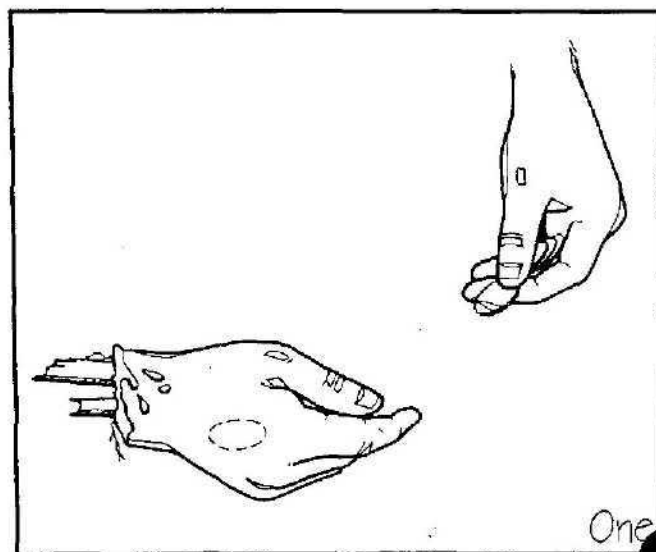
Four silver coins fly bravely from one hand, over the grassy knoll, to the warmth and security of the other hand.

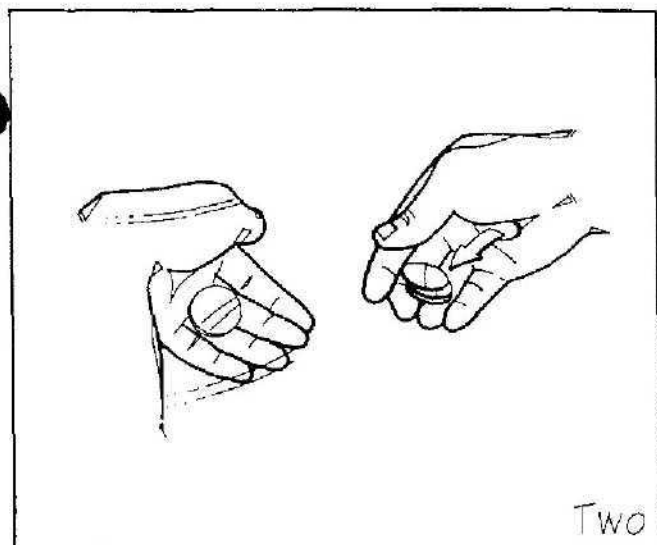
JOURNEY

I have used this routine for years to astound the laymen. It's not difficult and it does not take much time. This is perfect for table-hopping and small groups. I have worked out some details to make this routine almost angle proof. If you have the basics of coin magic mastered, you can perform this routine almost immediately.

With your right hand, take out five coins (dollars or halves) from a pocket, purse. At this point the audience should not be aware of how many coins are in play. The coins should be in a loose stack on the cupped right fingers. Place your right thumb onto the uppermost coin, sliding it halfway off the stack, and jerk the hand to the left. This causes the four remaining coins to be thrown into the left hand, the thumb holding back one coin. This is Al Baker's steal. Open the left hand to display four coins as the right hand classic palms its coin. You are now going to apparently count the four coins, one at a time into your right hand. Let the stack of coins rest on your cupped left fingers. The left thumb pushes

over the top coin of the stack and the left hand tosses this coin into the cupped right fingers (figure one, in progress). The coin should travel about two inches or so. Notice the position of the right thumb against the base of the first finger. This gives plenty of cover for the classic palmed coin. Continue the count until there is one coin remaining in the left fingers. The left hand apparently tosses this coin onto the stack of three. Instead, the left hand finger palms the coin as the right hand allows the classic palmed coin to fall on the stack with a loud "click" (figure two). Open the right hand to display four coins. Take two coins at the finger tips of both hands and freely display them, using the Ramsay Subtlety to hide the fifth

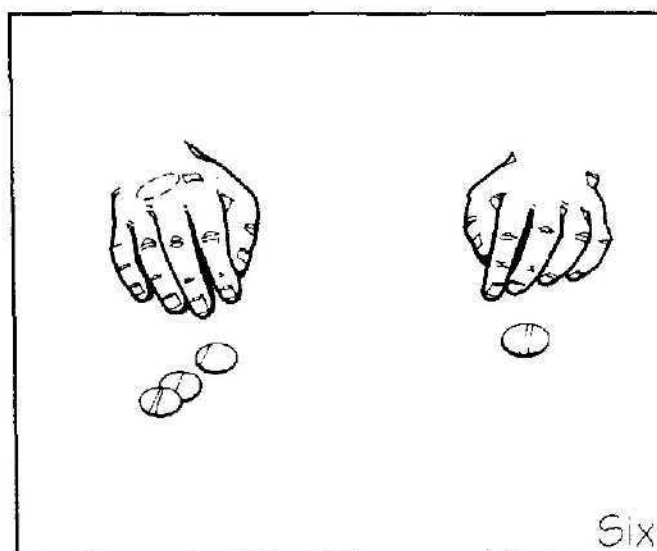
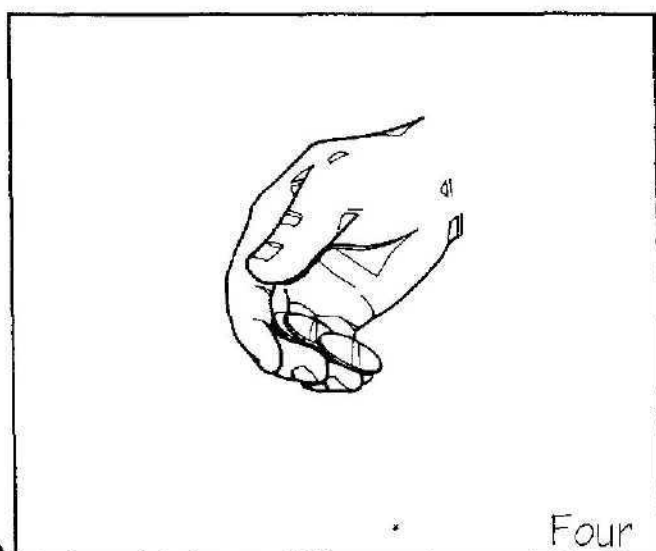
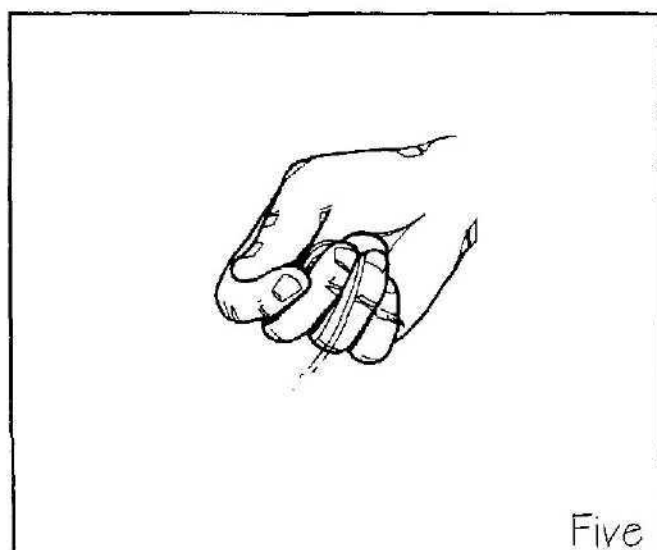
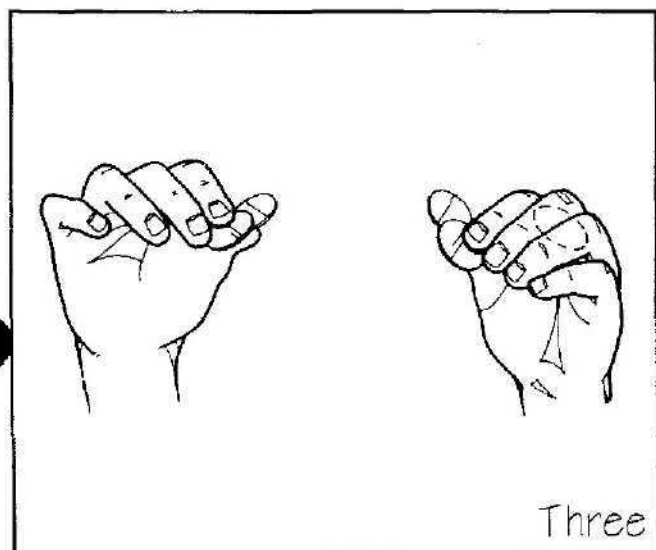


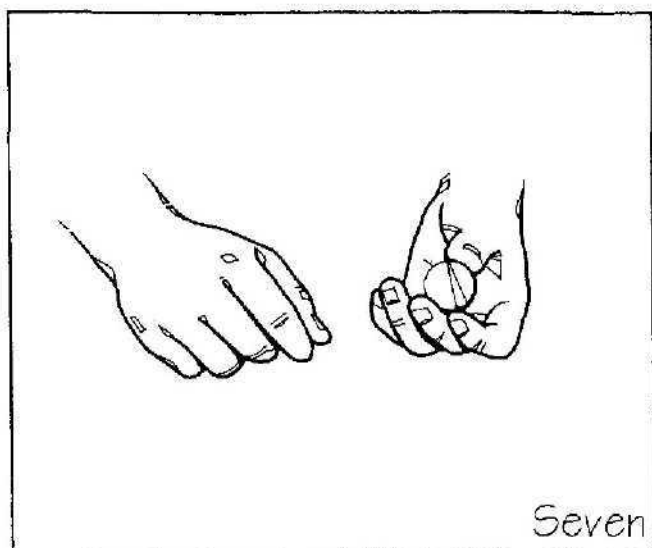


coin (figure three).

Close both hands into loose fists, the right hand palming the top coin of the stack into a classic palm. Use the Roth method for palming one of a group: Allow the coins to stack in the cupped right fingers. The thumb pushes the top coin onto the fingertips for about half an inch (figure four). The hand closes, palming the stepped coin in a classic palm (figure five). Make a magical gesture with both fists about ten inches apart. Open both hands over the table, dropping three on the right and one on the left (figure six).

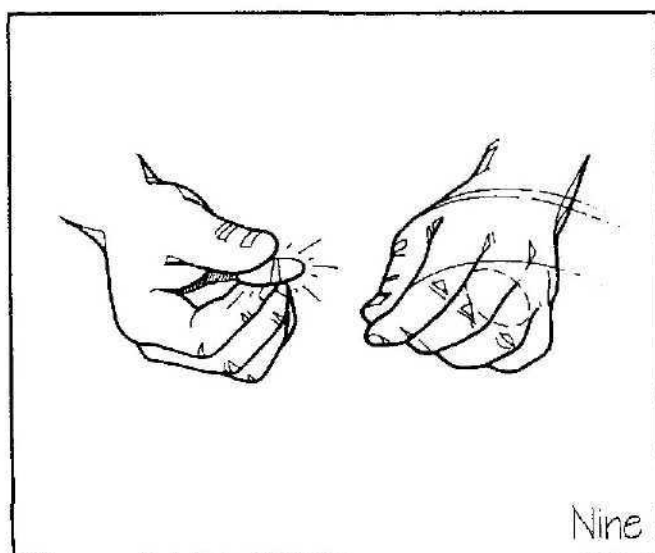
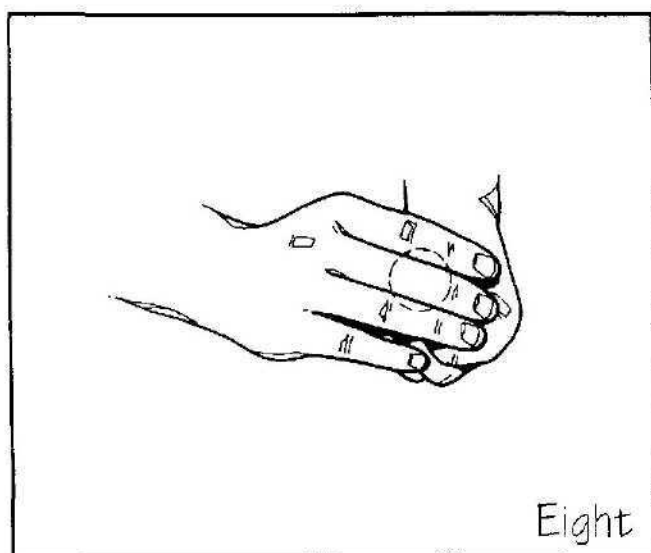
Even though I hate these type of moves, it's time for a shuttle pass. A bus pass is actually



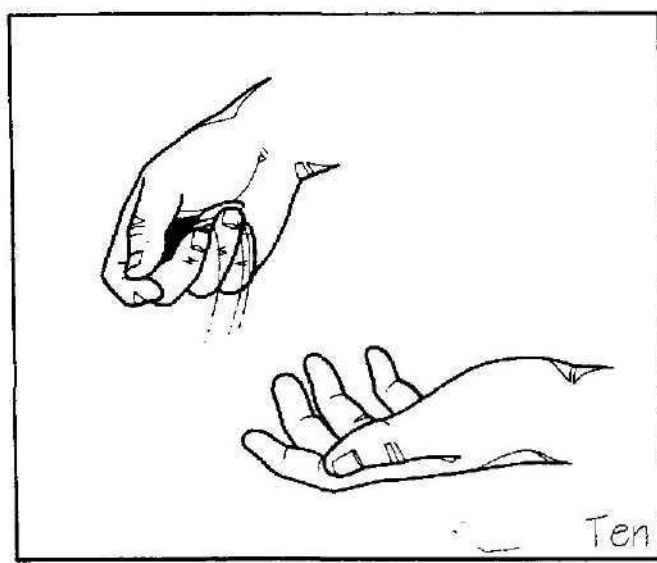


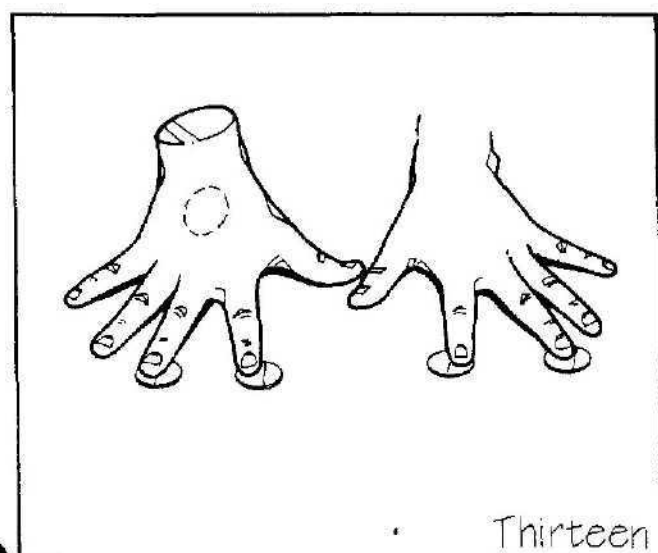
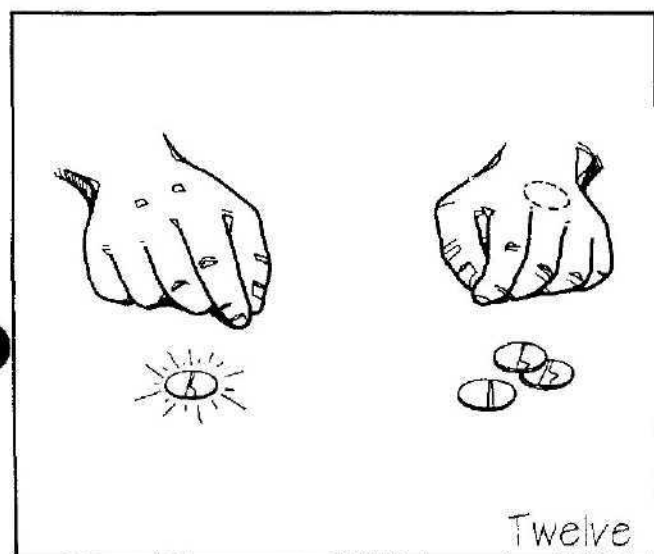
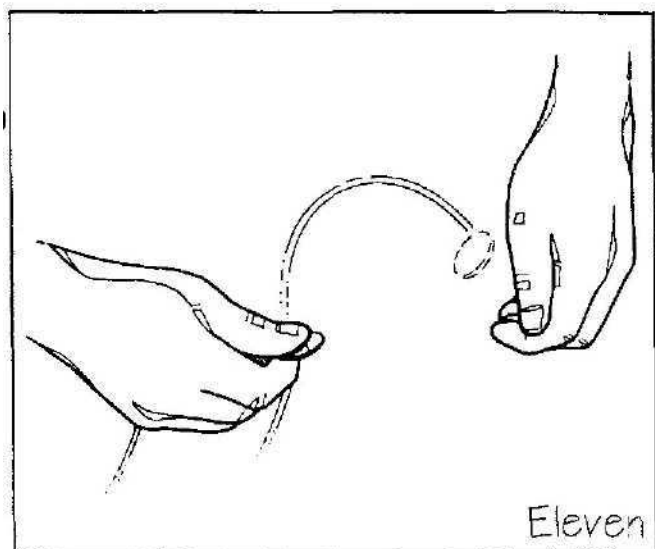
right hand picks up the other three coins off the table, classic palming one as it closes into a fist. Make the dreaded magical gesture, and open both hands over the table, dropping two from each hand.

The right hand will now add its hidden coin to the two on the left. To accomplish this, the right hand reaches across and picks up the two coins at the finger tips. As you apparently toss these into the waiting left hand, the fingers bend inward, allowing the two coins to join the one in classic palm (figure ten). In a continuing action, toss all three coins into the closing left hand. Pick up the two coins on the right with the right hand and palm one as described pre-



better and more ecologically sensitive. Pick up the coin on the left with the left hand in a French Drop position (figure seven). Meanwhile, allow the right hand's classic palmed coin to drop into fingertip rest. The right hand comes over as if to take the left hand coin (figure eight). In reality, the left hand drops its coin into finger palm and turns palm down as the right hand pushes its finger palmed coin into view and turns palm up (figure nine). Turn the left hand palm up, the fingers curled to hide the finger palmed coin, as the right hand deposits the visible coin into the left palm. Quietly close the left hand, as the





viously. Make the fist gesture again, and drop to the table three from the left hand, one from the right.

What follows is a sucker gag that brings forth a tremendous reaction. Pick up the three on the left with the left hand, classic palming one coin. The right hand, with its classic palmed coin, picks up the coin on the right. Tell the audience that you can almost see the next one go. To prove this statement, toss the right hand coin in a small arc into the cupped left fingers (figure eleven). Notice that the thumbs hide any premature flashing. The spectators will chuckle. Pause a beat then announce that the coin hasn't gone yet. Drop one coin on the right and three on the left (figure twelve). This will garner a huge double-take from the bystanders on the Grassy Knoll! I have seen this open-type of shuttle pass performed by Geoffrey Latta.

At this point, for all practical purposes, the routine is finished. Just pick up the coin on the right and classic palm it in the right hand. Simultaneously, the left hand picks up the three coins on the left. Without out even pausing a beat, open both hands wide and drop four coins from the left hand and none from the right. The right hand's coin remains hidden in a good classic palm. Spread the four coins horizontally across the mat and push them forward with your widely spread fingers (figure thirteen). You need a really good classic palm for this. Cup your left hand at the edge of the table and use your flattened right fingertips to slide each coin off the table and into the left hand. Allow the classic palmed coin in the right hand to fall onto the fingers as the left hand tosses its four coins directly on top of the this coin. This enables the right hand to flash a stack of coins with an empty palm as you place the coins back into a pocket or purse. This helps dispel any notions of coins hidden in the palms. Its a nice touch.

RACE

The ace through five of spades are removed from the deck. In the traditional Larry Jennings' "Ambitious Classic" manner, the ace and two of spades, buried into the packet, continue to rise to the top....Sort of like cream. The ace and two are discarded. The pesky three is sandwiched between the four and the five. Without warning, all three cards turn into threes of spades. Upon close scrutiny, our happy threesome metamorphosize back into the three, four, and five of spades. The three is sandwiched between the four and five one more time. When the supposed three is turned face up, it has miraculously changed into a joker! No other cards are to be seen and the cards are shown in the fairest possible manner.

Approximately four years ago, while having a heavy duty magic session with my

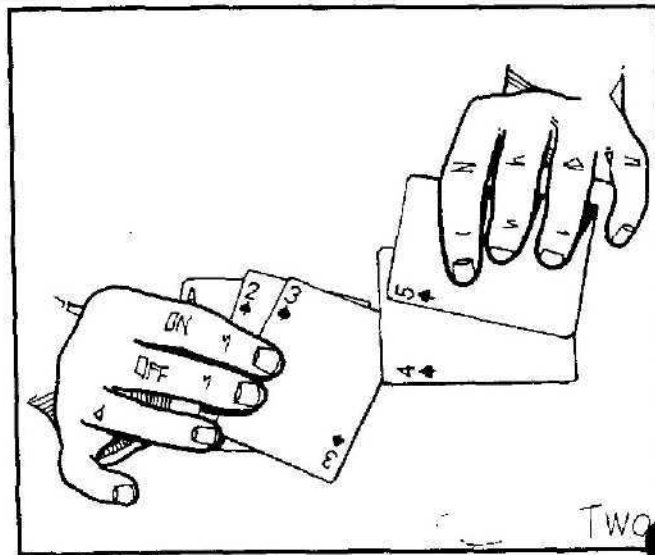
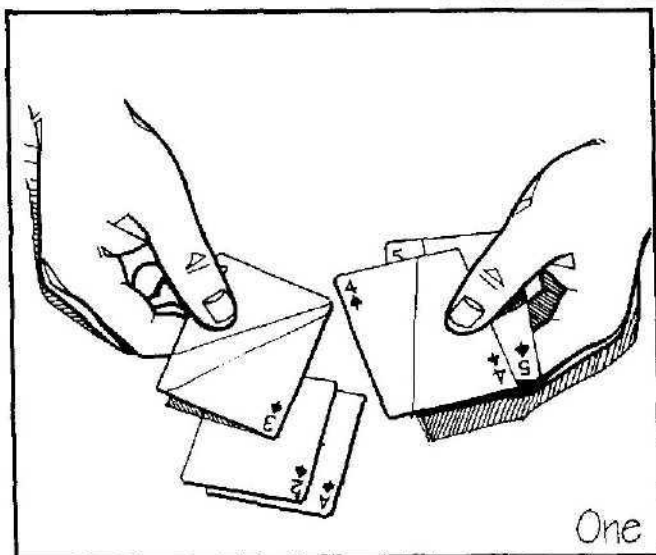
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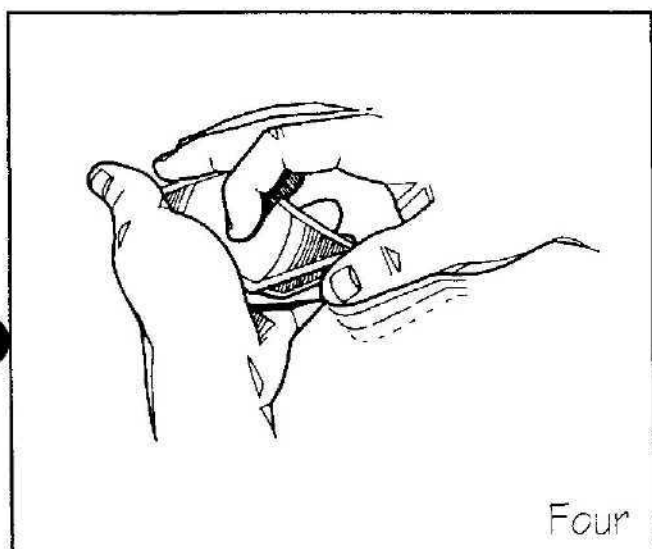
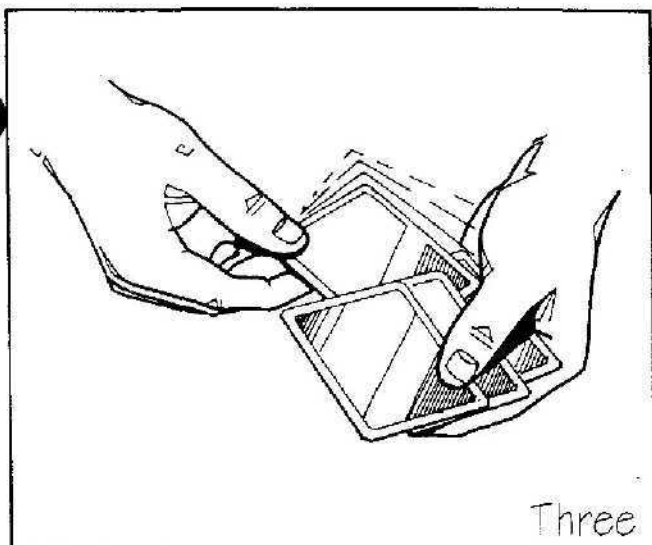
SPEED

good friend Michael Weber, we decided to swap tricks. I taught him a trick where two rubber bands are touched together, linking in the cleanest possible manner. Michael showed me an incredible three card monte. Since then, my dear friend, Mr. Weber, published his (?) version of my trick in his book *Life Savers*. I thought it was only justice that my (?) version of his trick should appear in my book...*Out of Control*.

FINISH LINE

There is a secret helper involved. The back of the five of spades has a small piece of clear, double stick tape in the center. For details on how to properly apply this card, see the *Travelers* routine elsewhere in this book. Pair up the five of spades with a joker, the tape holding the two cards (five on the face) as one. Scatter the five principle cards throughout the deck to set up.





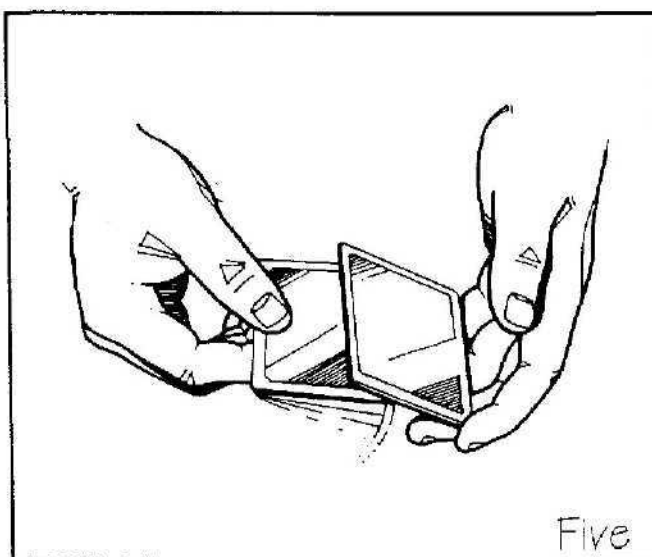
At this point, you can overhand shuffle the cards and the sticky pair will not be disturbed. Run through the cards, faces toward yourself and upjog the ace through five of spades. Strip out the cards and discard the deck. Arrange the five cards in five through ace order from the top down.

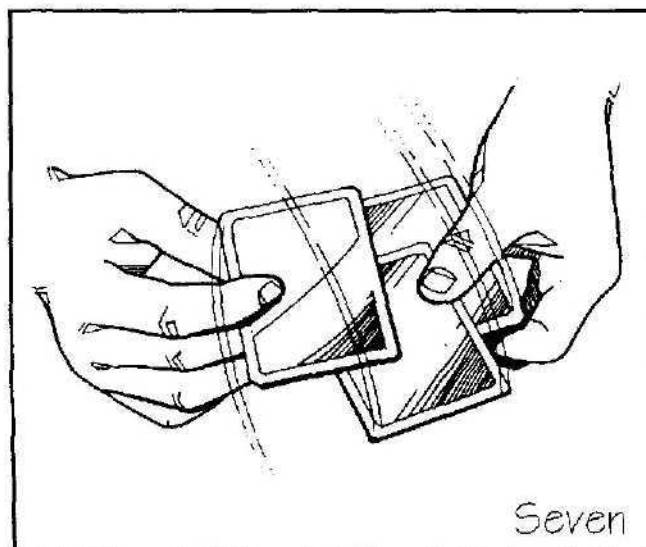
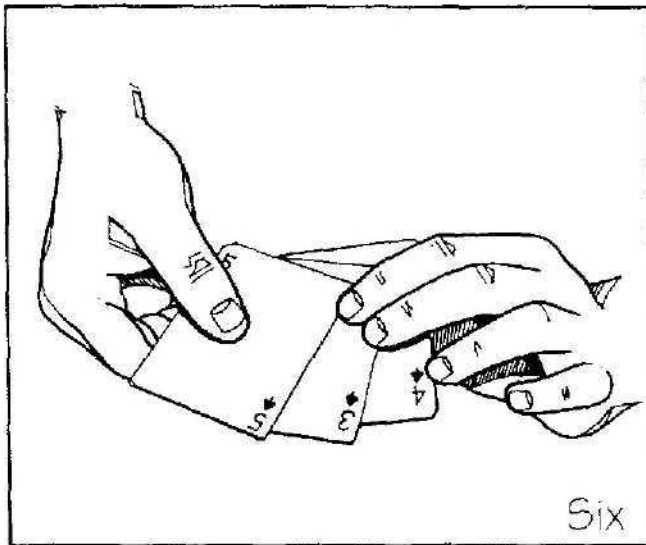
Flip the packet face up and deal the cards onto the table one at a time, reversing the order of the cards (figure one). Pick up the cards and spread them between your hands. Separate the cards at any point and flash the faces (figure two). All of these actions dispel the notion of extra cards or gimmicks.

Reassemble the cards, retaining the ace through five order.

With the right hand, show the top card, the ace, and openly place it face down under the second card, catching a left pinky break underneath the ace. The easiest way to do this is for the left hand to push off the second card an inch or so, insert the ace, and catch a pinky break as you square. Snap your right fingers and perform a double lift, showing that the ace is back on top. Flip the double face down and take the top card, supposedly the ace, and openly slip it under the third card (figure three). Lift up on the card as it is pushed flush, obtaining a break under three cards (figure four). Make a magic gesture and show the top card, the ace, and drop it face up on the table. Since you still have a break under two cards, it is easy to do a double turnover to show the two of spades. Flip the double face down (very easy if you use an Altman Trap) and place the top card, supposedly a two, face down on the bottom of the packet. Snap your fingers again and flip the top card face up to show the two has risen to the top. Deal the two face up onto the tabled ace of spades.

With your right hand, slip the bottom card (the three) out and use the left edge to flip the four and five face up in your left hand (figure five). Flip the three of spades face up in your

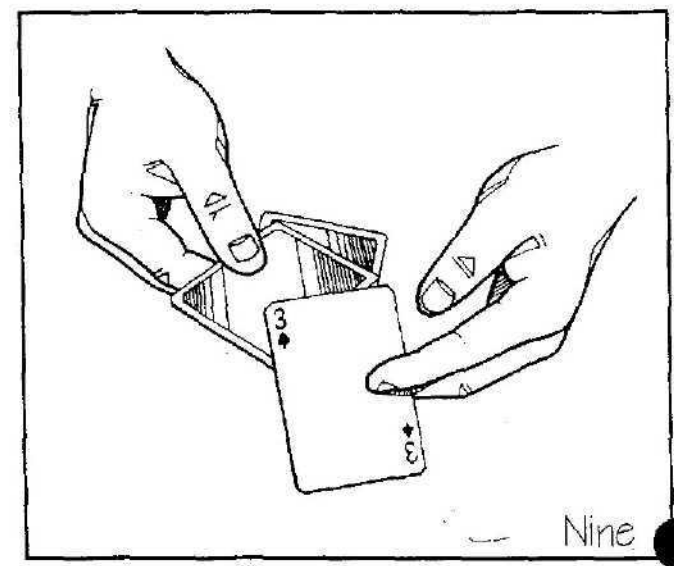
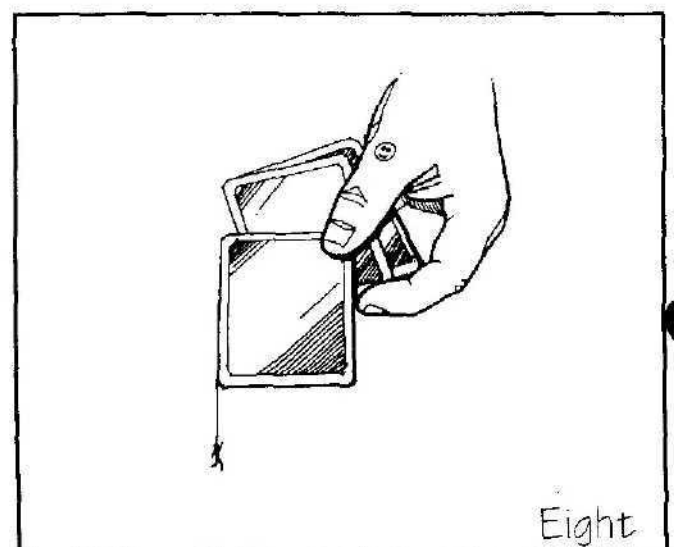


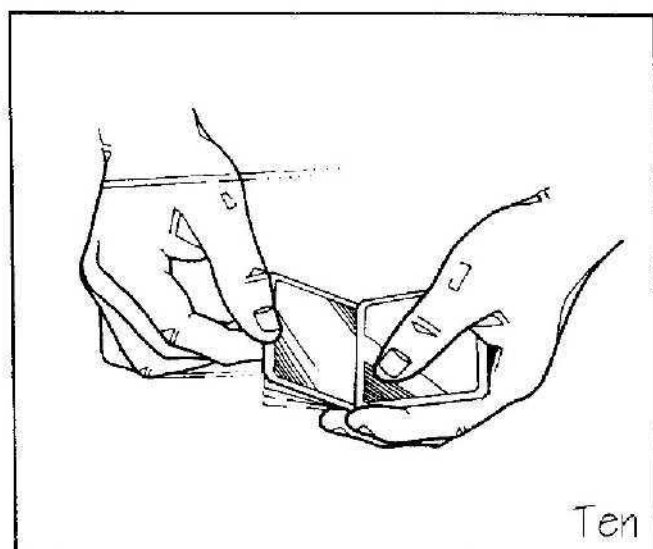


right hand and insert it in between the four and the five. You will now perform a Trevor Lewis "Monte Plus" move to displace the three in the act of turning the three cards face down. Here's the secret: The left hand turns palm down and grabs the three and four, thumb underneath, fingers on top (figure six). The right hand grabs the five, thumb on top, fingers underneath (again, figure six). Both hands rotate in opposite directions, the left hand rotates palm up and the right hand rotates palm down. Simultaneously, the left thumb pushes the four forward, outjogging the card (figure seven). The right hand's card (the sticky pair) goes on top.

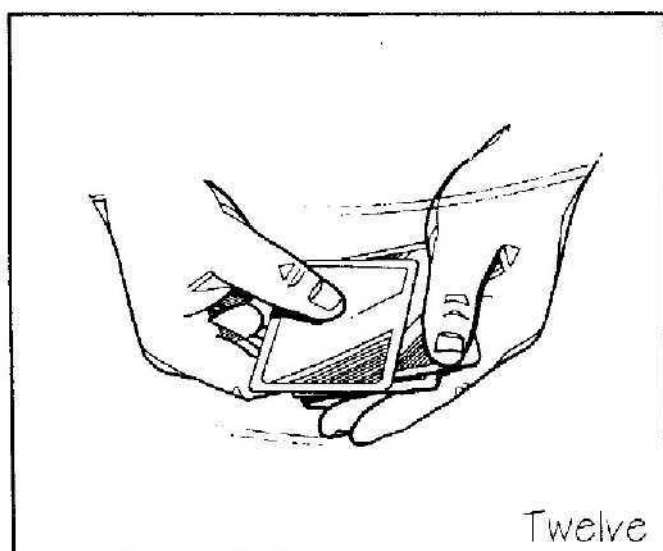
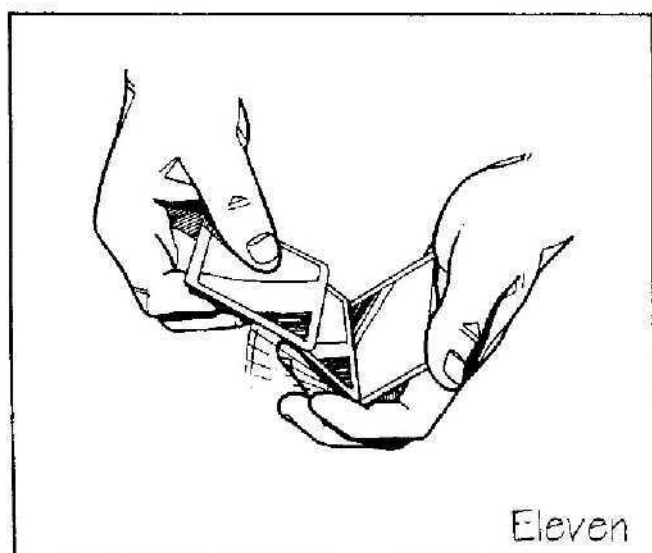
The right hand immediately removes the outjogged card and moves it to the top of the packet (figure eight). Ask the spectator where the three of spades is. She will assume it to be the top card. Ask her if she would rather have the card or what's behind door number three. The left hand flashes the bottom card, the three (figure nine). Note that the three hides the double edge of the five. Replace the three to the bottom.

Hold the cards in a left-hand dealing position. You will now show each card to be the three of spades. Pull out the bottom two cards as one (the three and the five/joker pair) with the right hand and flip them face up on top of

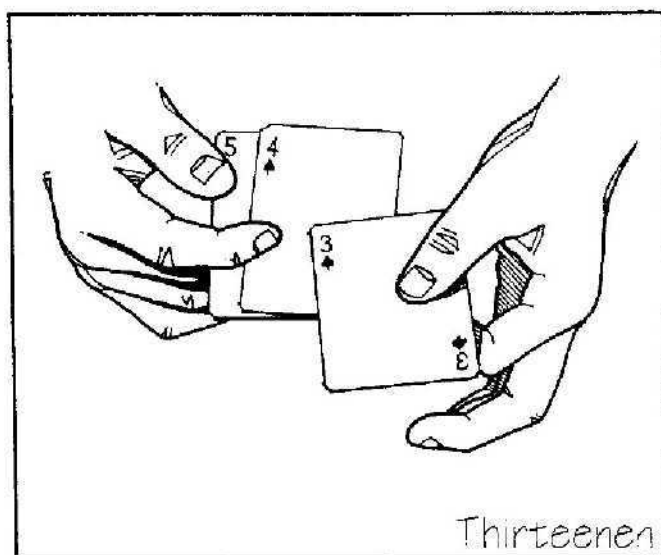


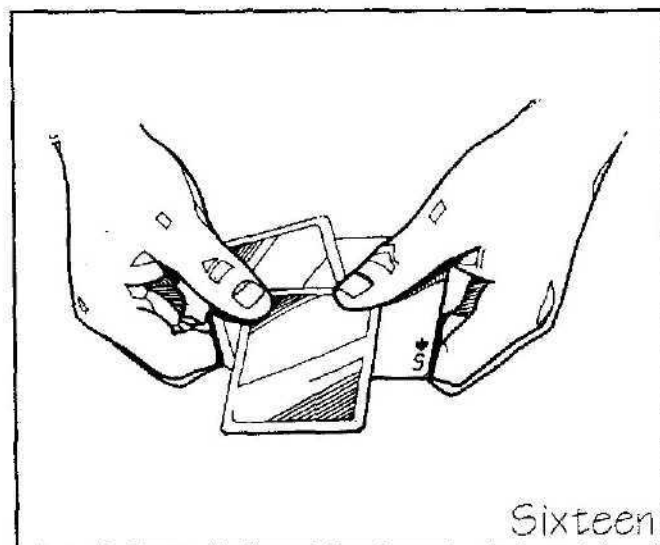
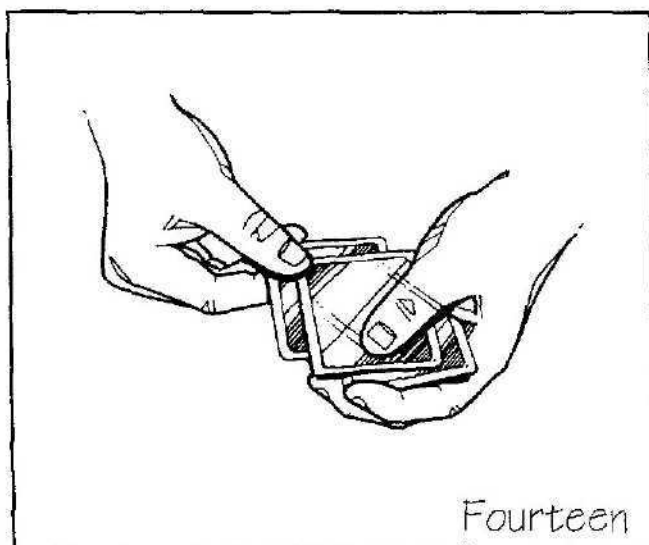


Without pausing, flip the two (?) right hand cards face up showing the four and five (figure thirteen). Flip everything face down, the three going to the bottom of the packet. Push the top card (five/joker) halfway off the side of the packet. The right hand grabs the card at the inner right corner, thumb on top, fingers underneath. The right thumb pushes toward the left, separating the joker off the tape (figure fourteen). A light push is all that is needed. The action of pushing the thumb to the left rotates the joker, twisting the card off the tape without any noise. In a continuing action, the left thumb peels the joker onto the packet and the right hand's card, tape exposed on the



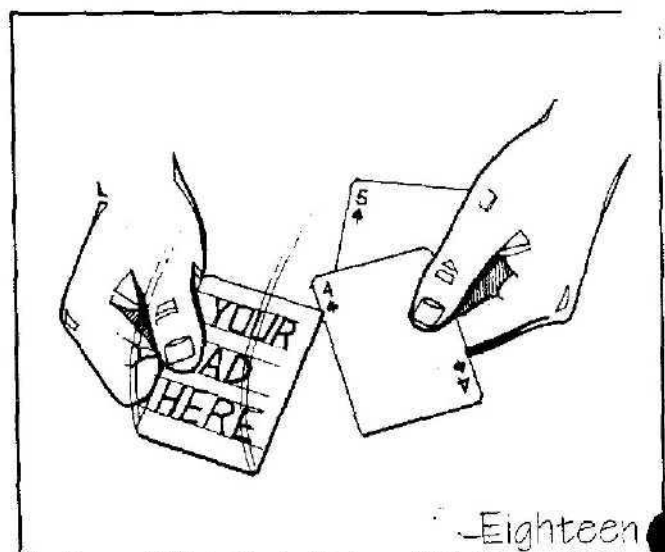
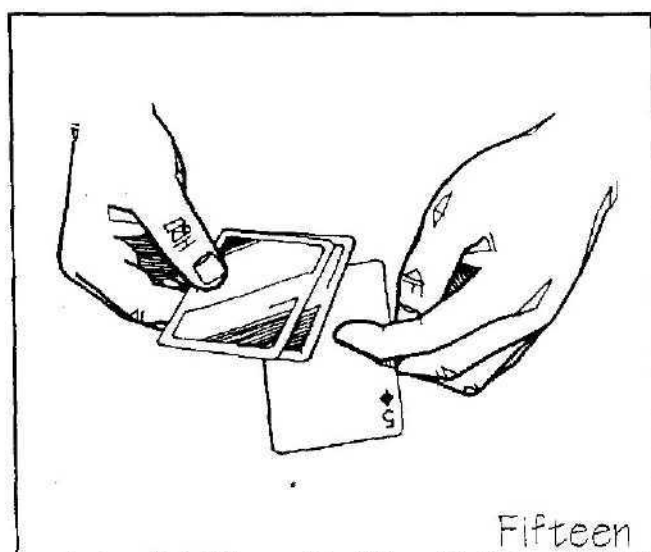
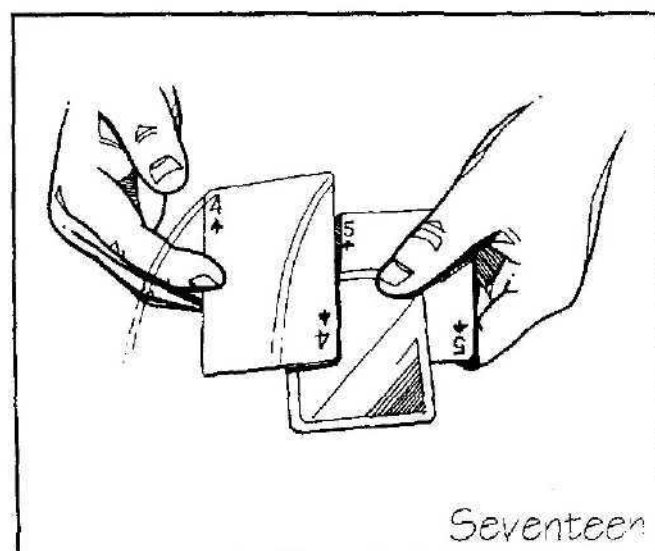
the four (figure ten, double in progress). This will show the three of spades. Flip the double face down and push off the top card into the right hand. Use the left edge of the right hand's card to flip the next card face up, showing another three of spades (figure eleven). Use the right-hand card to flip the three face down. The right hand apparently comes over to take the second card. In reality however, the right fingers withdraw the bottom card, the left thumb holding the second card in place (figure twelve). This is done in one, smooth action. Immediately use the two cards in the right hand to flip the left-hand card face up, showing another three of spades.





back, is placed immediately to the bottom. Square the cards and squeeze the center of the packet between the left thumb and first finger. This adheres the five to the three due to the double stick tape.

Flip the bottom card face up with the left hand, showing a five, keeping it fanned to the left (figure fifteen). The right thumb pushes the top card onto the face of the five (figure sixteen) and immediately flips the second card from the top face up showing a four (figure seventeen). This leaves a card face down in the center. Ask the spectator where the three is. She will unquestionably say, "It's in the center." Remove the center card with the right



hand to show that the three has turned into a joker. Wow! Note that the four has been pushed forward to hide the double edge of the

five (figure eighteen). Cleanly drop the cards to the table, subtly showing that there are no extra cards.

NOTES

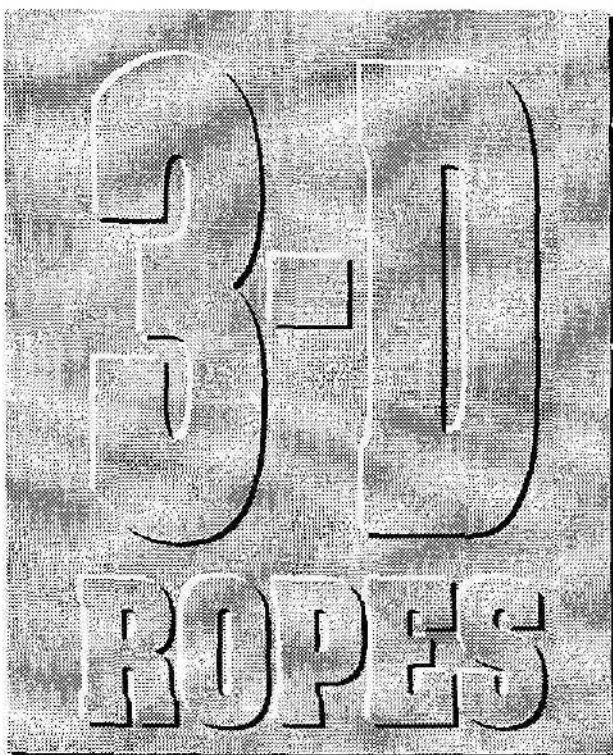
FOOD

As a change of pace, the magician offers to demonstrate a classic in magic: The cut and restored rope. Wielding an oversized, industrial strength butter knife, the performer takes a length of rope and cuts it cleanly in two. The rope is magically shown to be restored. The audience, however, notices that the "restoration" was accomplished by simply tying a knot in the rope! Without showing any signs of disgruntlement, the magician tugs on the ends of the rope and the knot completely melts away revealing one solid piece. The magician repeats the effect in a much more challenging manner. The rope is cut into three equal pieces... Truly a nightmare. Six ends of rope are gathered together and the whole mess instantly restores itself into the original, solid piece! A strong tug on the rope guarantees the rope to solid. The magician leaves the stage to the roar of thunderous applause. There is an announcement stating that the magician will be available in the lobby for signing autographs.

FOR THOUGHT

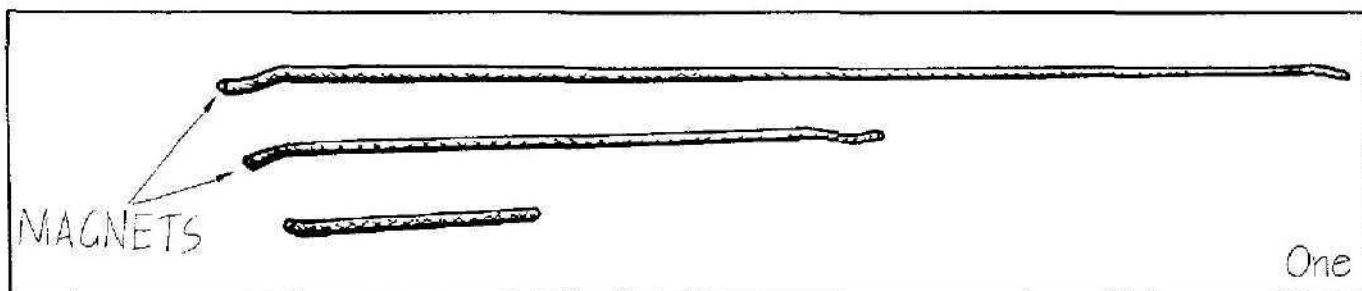
This is a very strong and highly visual fooler. It is also open to plenty of comic byplay. The rope I use was obtained in Japan and it is very soft and pliable. It measures about three-eighths of an inch in diameter. Three different lengths of rope will be needed. The lengths of each rope are very important. The first piece of rope measures **ten inches**. The second piece

of rope is exactly the same length as the distance between your hands if the arms are stretched out to your sides: Approximately **five feet**. This measurement is crucial to the performance of the trick. The third piece is approximately **thirty-two** inches long. But *there's more to the set up than meets the eye*. Two rope magnets are used: One on the end of the large piece and one on the medium piece (figure one). Each magnet is inserted into



the center of the rope's end, a drop of super glue holding it in place. Next, all the ends are dipped in a dab of super glue. Each end is then sanded flat, especially the magnetic ends to insure a flush fitting face. Finally the ends containing magnets are touched up with white paint to mask any discoloration from the glue or the magnets themselves. As a reminder, make sure that the exposed ends of the magnets are opposite poles: Opposites attract!

To set up the ropes for performance, attach the the long piece to the medium piece using their magnetic properties. Mark the free end of the medium piece with a dab from a colored marker. Bring the ends together and hold them in your left hand, the center of the rope(s) hanging downward. Using the right hand, grab the bottom of the loop and bring it up and into the left hand, thus doubling over the loop of rope. Reach down and double the rope once more with the right hand, the free ends still protruding out of the top of the left fist. From this position, tie the short piece of rope over the center of the bundle in one overhand knot. The short piece should hold everything in place.

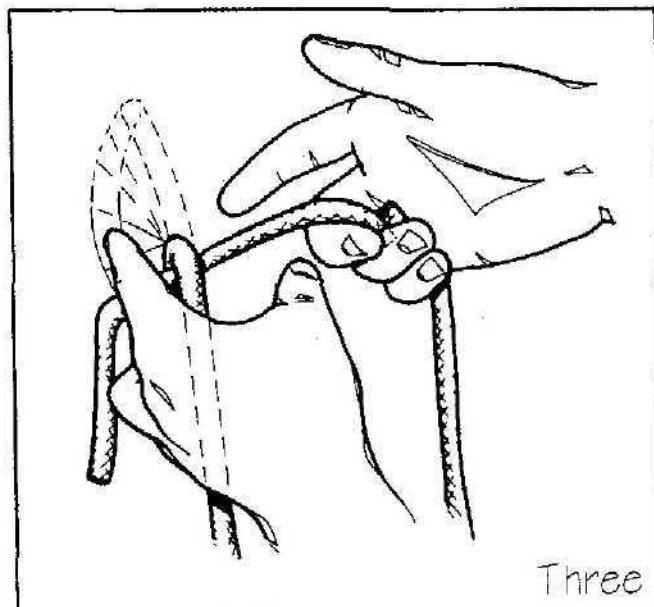
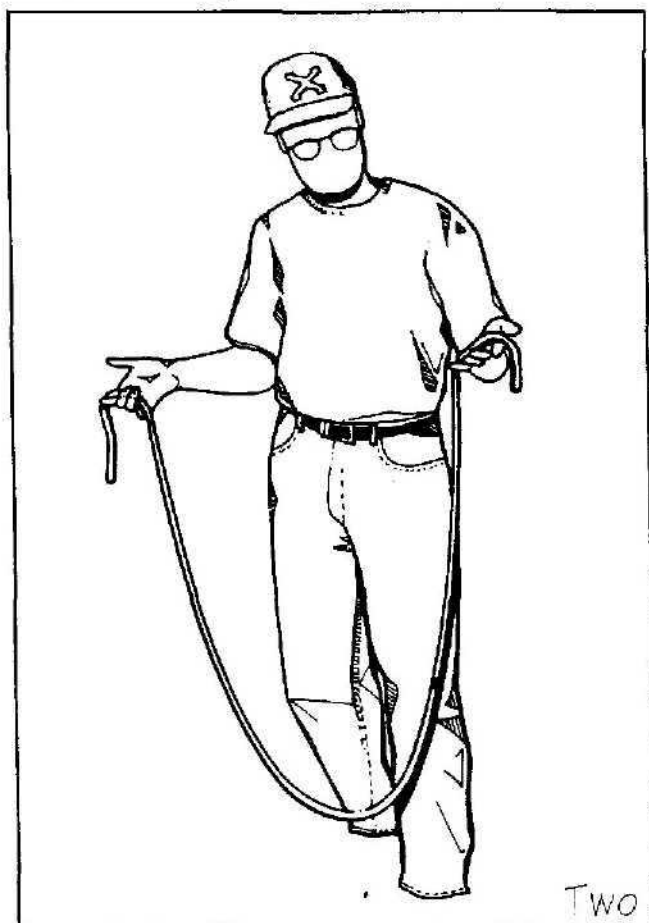


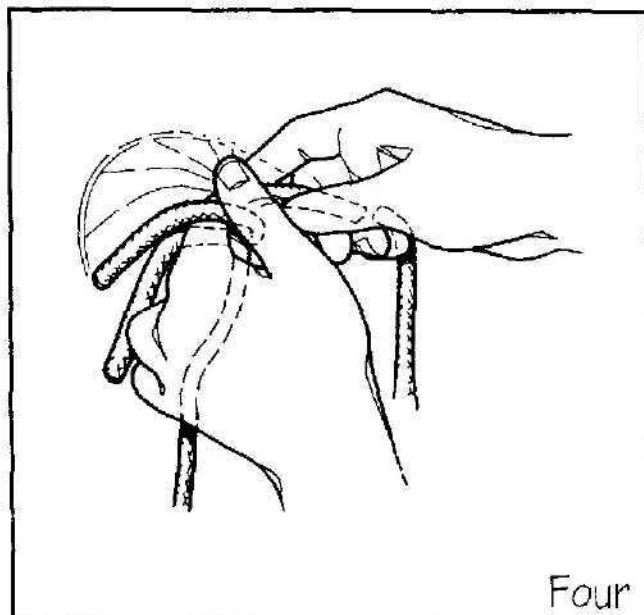
Obtain a very large kitchen knife. The larger it is the funnier it gets. I dulled the blade using a file to insure that nothing gets cut or damaged. You are now ready for performance.

Remove the bundle of rope and hold it in the left hand, the two free ends dangling out the top of the fist. With the right hand, grab the marked end of the medium piece (the other end is magnetically attached to the large piece) so that the end rests inside the fingers, the rope entering the hand from the pinky side. This will leave your thumb and first and sec-

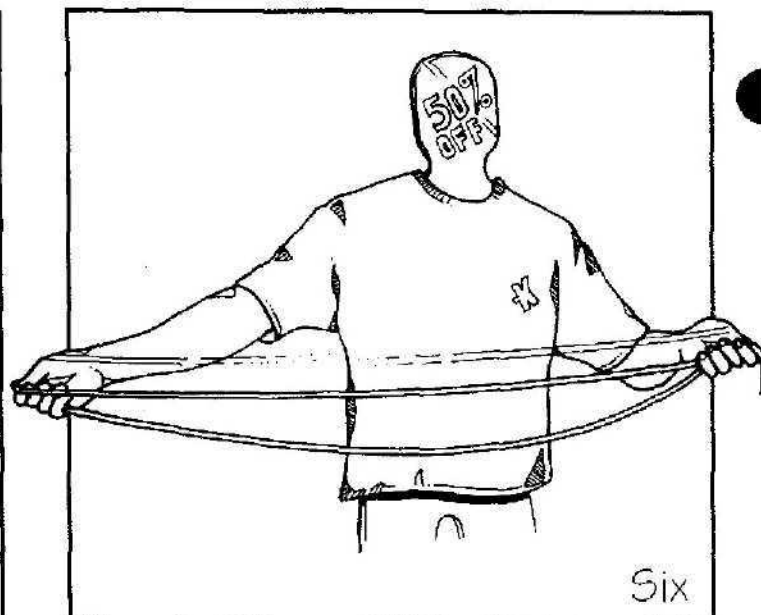
ond fingers free to grab an end of the short piece (the one wrapped around the bundle). Once the right hand has a secure hold on the end of the medium and the short piece, untie the knot and allow the rest of the rope to drop carefully to the floor. Pick up the rope's free end with the left hand and assume the basic pose (figure two). The magnet should be toward the right side of the length of rope.

Remove and display the "ordinary kitchen butter knife." Place it aside on a table or impale it through a spectator's arm (its only a joke). The next move prepares the rope for a fake cut sequence. About four or five inches of rope dangle out of the top of each fist. Bring the hands together, The right hand's end going inbetween the left first and second finger. Rotate the left hand inward, allowing its end to flop onto the right hand's rope (figure three). The left thumb reaches under the short piece and flips the hidden end out of the right fist

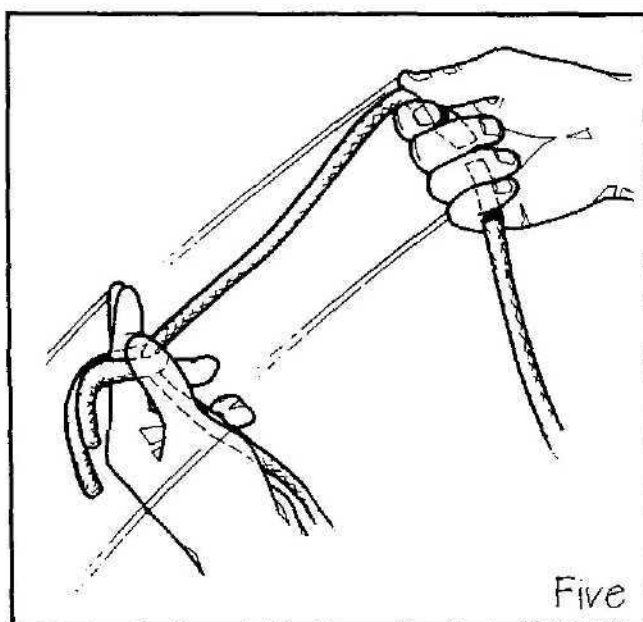




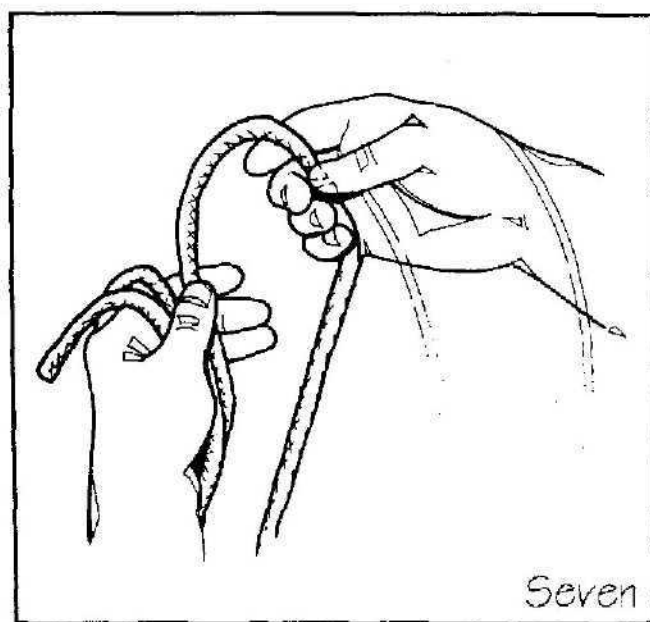
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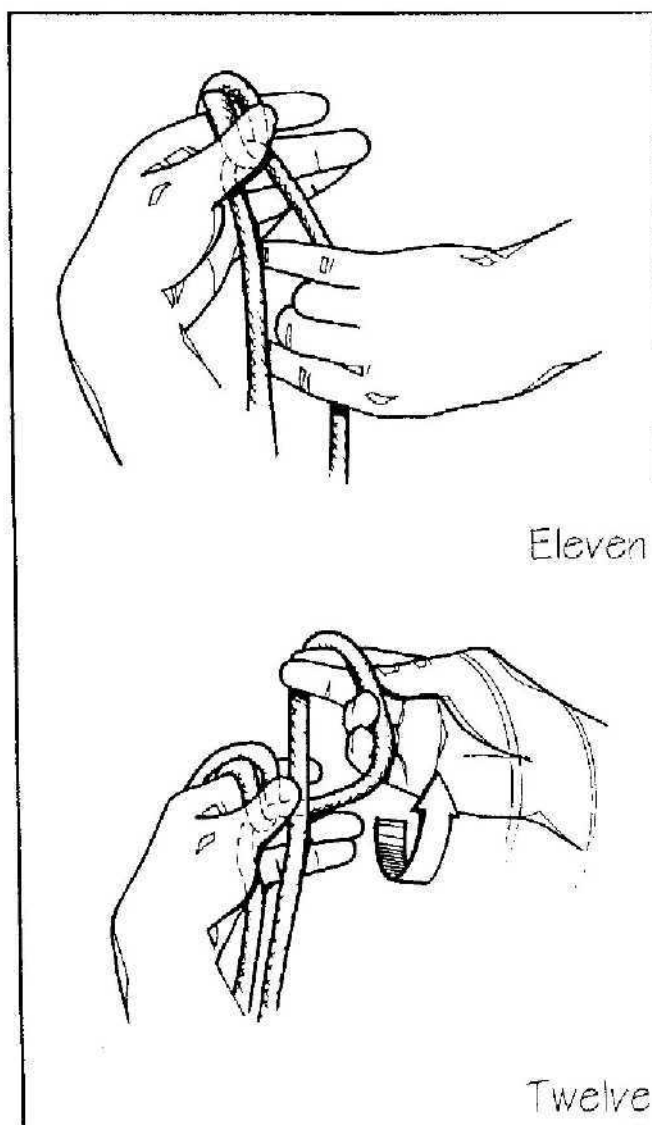
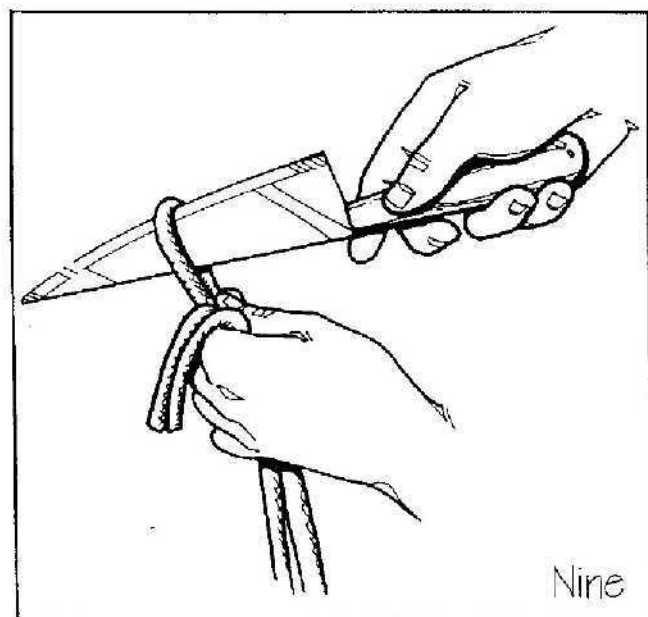
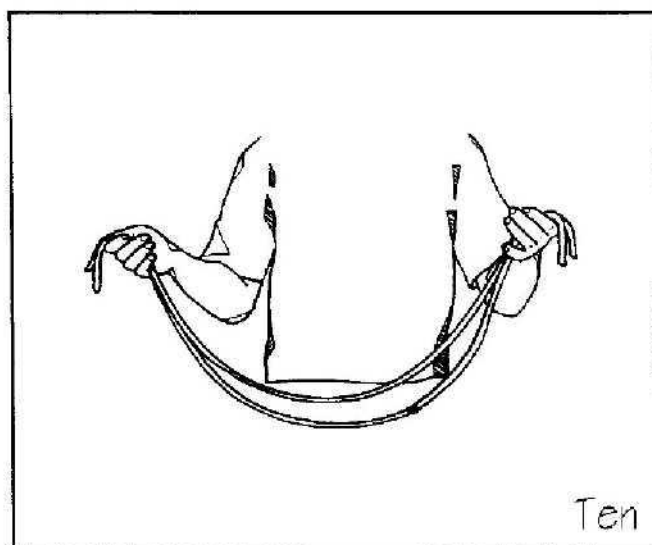
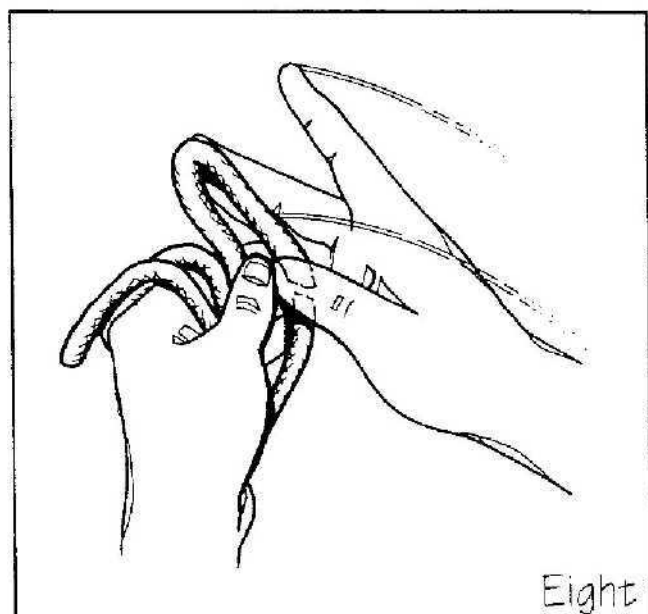
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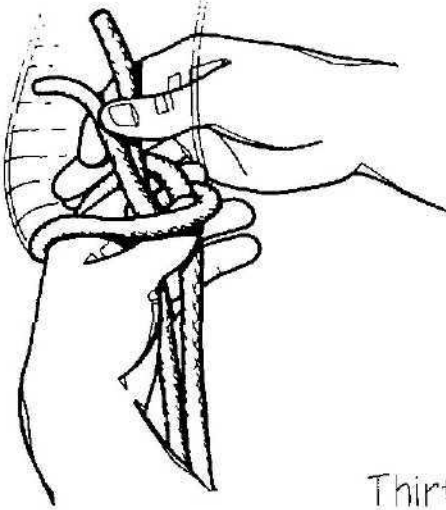
and over the the left hand's end of the rope (figure four). In a continuing action, the right fingers grab the left hand's end of the rope end draw it off to the right (figure five). The short piece should be looped under a portion of the rope. Keep pulling to the right. Apparently you are just drawing your right hand along the rope. Stop before the right hand's motion will separate the magnets (figure six). This is all part of George Sands' "Sandsational Rope Routine."

You will now apparently bring the center of the rope up and into the left hand and cut it. In reality, the right hand brings its hidden ends up toward' the left hand (figure seven). Note that the right thumb has pinched the two ends against the fingers. Place the two hidden ends into the left fingers, leaving a loop of rope extended above the left fist (figure eight). Grab the knife with the right hand and insert the blade into the loop, sharp (?) side up (figure nine). Act as if though you are cutting

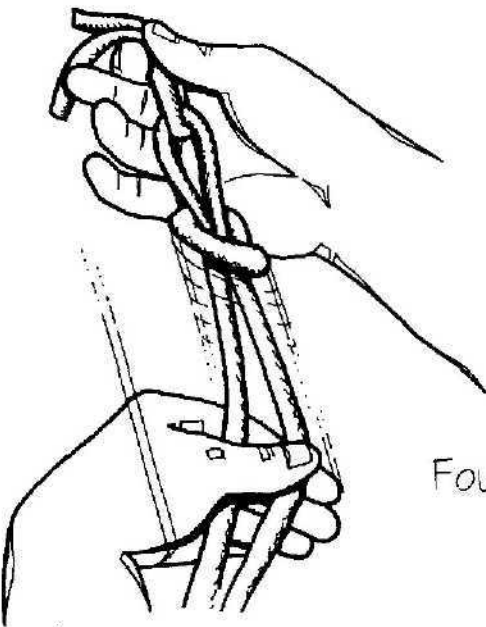


through the loop and release the ends hidden in the left hand revealing two ropes, the short piece looped under the larger piece(s) (figure ten). Place the knife aside.

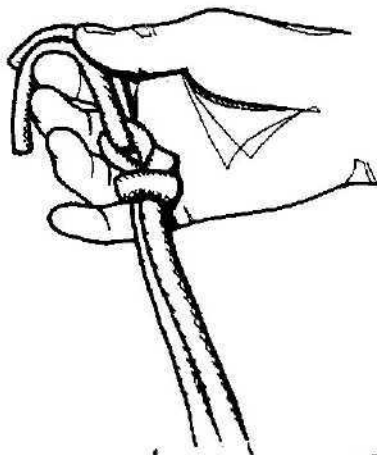
Let the ends dangle freely from the left hand. To restore the rope as a gag, reach up with the right hand, thumb side down, and grab the non-magnet side of the large rope a few inches below the left hand (figure eleven). Rotate the right hand palm toward yourself, catching a loop of rope with the fingers (figure



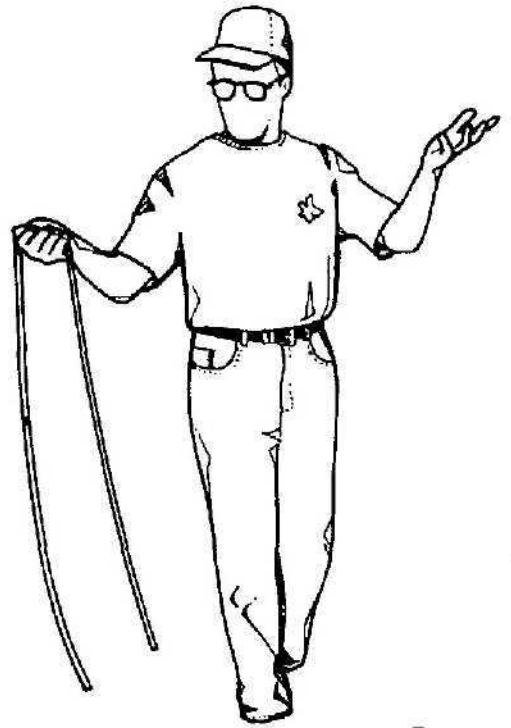
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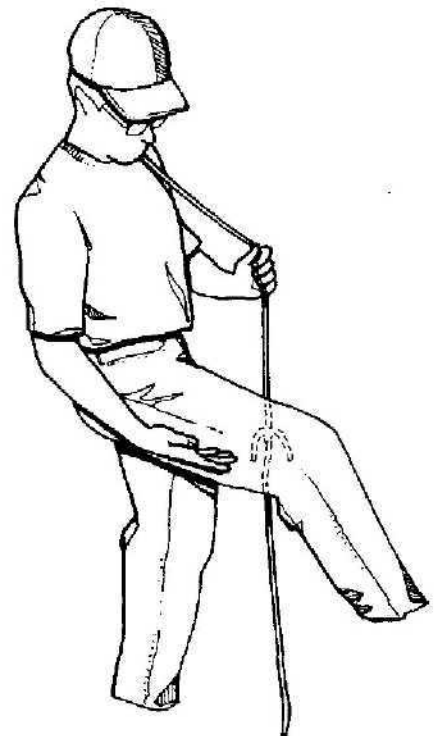
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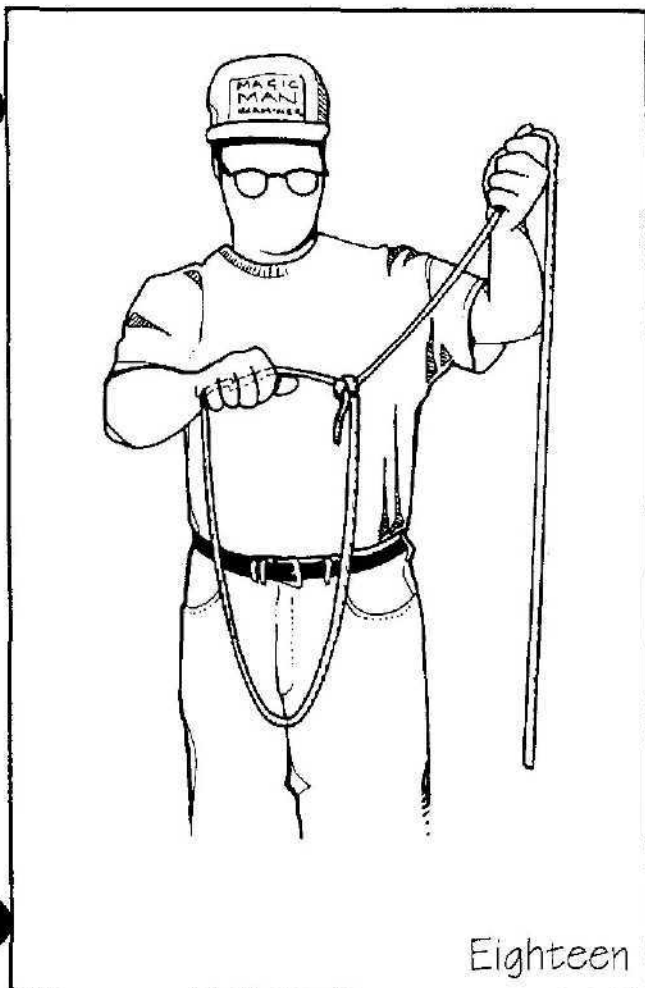
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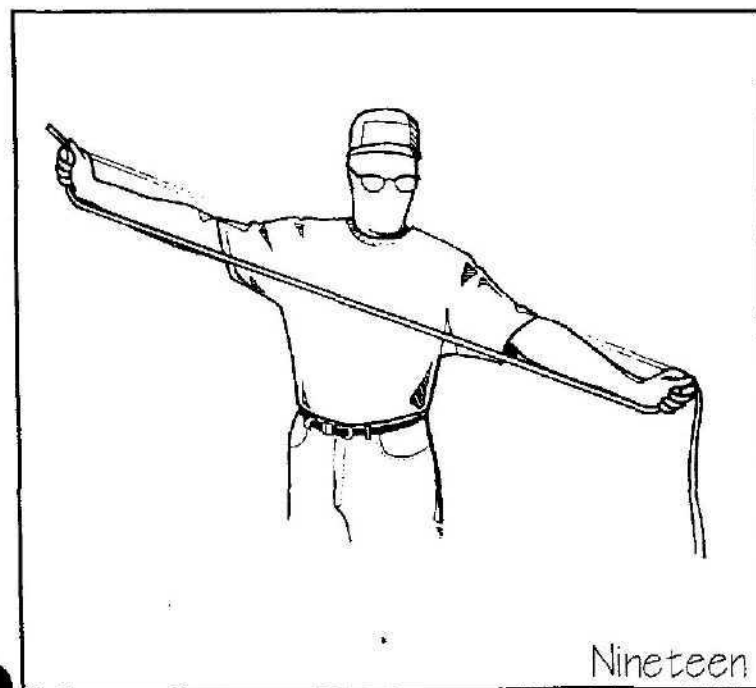


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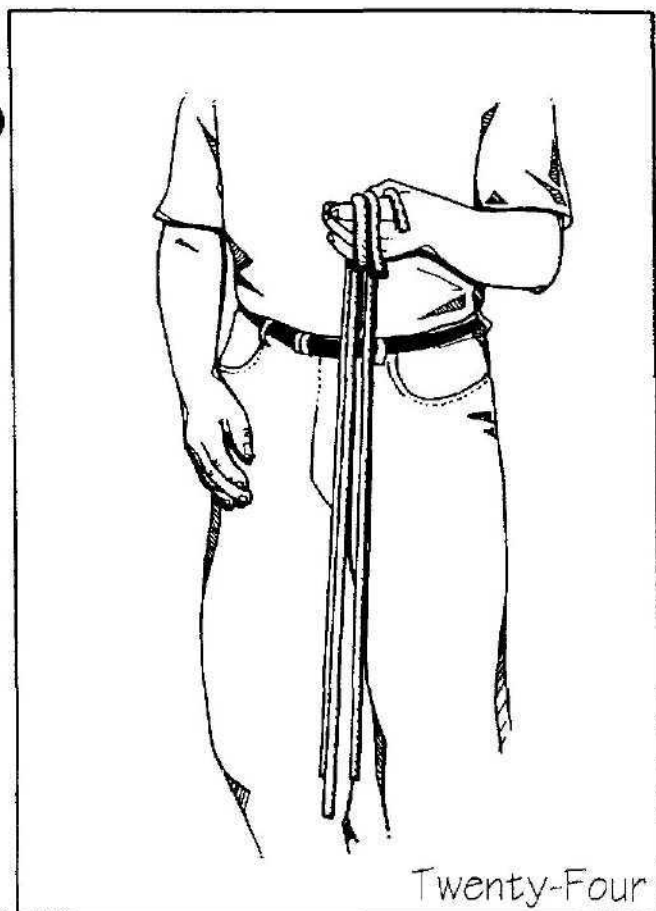


twelve). Drop this loop over the ends of the rope, the right fingers grabbing the two ends through the loop (figure thirteen). Draw the left hand downward, pulling on the two lengths of rope (figure fourteen). Notice that one side (magnet side) pulls the knot upward and the other side tightens the knot. First, raise the knot till it is a couple of inches short of the top of the loop. Then, pull the other side and tighten the knot a bit. It is crucial that there is sufficient space in the loop which has the short piece threaded through it (figure fifteen). The short piece must easily slide in and out of the loop. This is basically a slip knot with a short piece threaded through.

Gather up the entire knot set up into the right fist and strike a pose, signaling that the rope is restored (figure sixteen). Grab the magnet juncture with the left hand and drape the left end over your shoulder. Turn to the left and raise the right leg, the right hand releasing the knot behind the right knee (figure seventeen). This is apparently a desperate ruse to hide the knot from the audience. Grab the knot with the right hand as the leg is lowered to the floor, still trying to conceal the existence of the knot. Acknowledge the audience disapproval



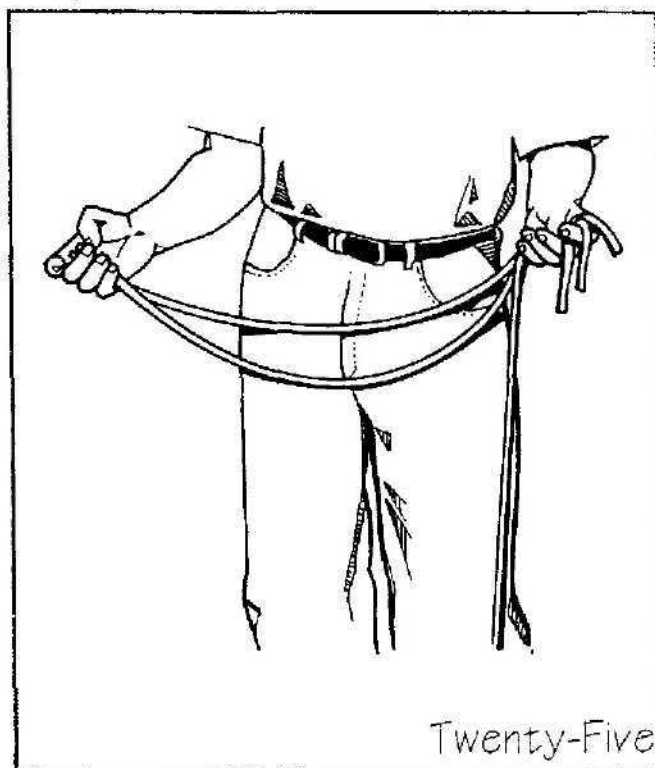
and display the knot, the left hand holding the rope with the magnetic juncture inside the fingers. Grab the bottom end of the rope with the right hand, the end entering the pinky side of the hand and resting inside the right fingers. Reach up and grab one end of the short piece with the right fingers (figure eighteen). It will be easier if you grab the longest end of the short piece. Stretch the arms apart, pulling the short piece out of the slip knot. The short piece will coalesce with the right end of the rope, the slip knot will slip away, and the left hand will keep the magnets together (figure nineteen). This is where the length of the medium piece is crucial: It has to be the length of the outstretched fists to make the tug convincing.



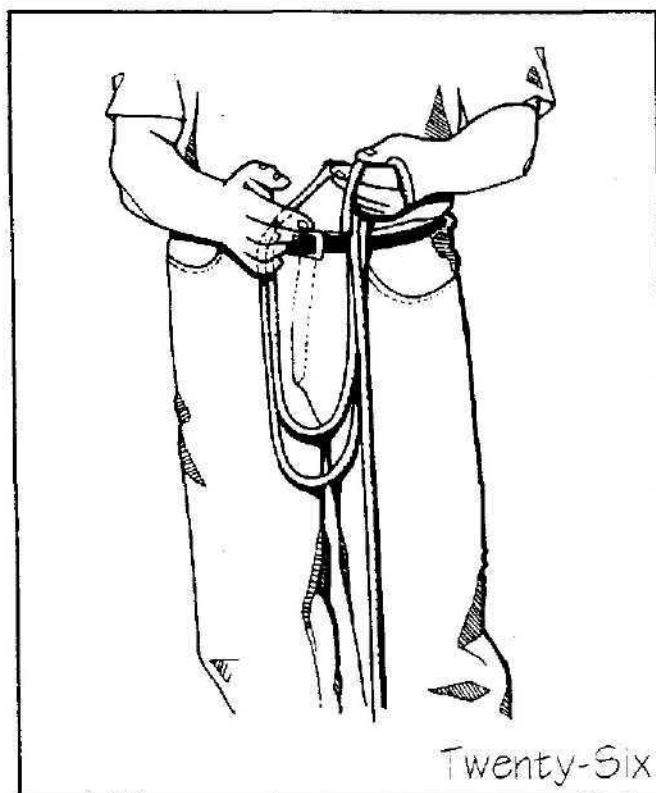
Twenty-Four

Reach over and apparently cut the loop of rope with the knife (figure twenty-three). In reality the magnet is separated and the end of the largest piece (the one looped through the short piece) is allowed to drop (figure twenty-four). Just make sure you drop out the magnet end which is hidden in the hand. The other magnet end pops out of the left fist.

The ropes, at this point, should be configured as if you are performing Professor's Nightmare. Show the ropes as fairly as possible. For the final restoration, reach down and grab the two ends of the doubled-over larger piece with the right fingers (figure twenty-five). One of these ends will contain a magnet. You don't have know which end it is. Bring the right hand up and touch the two hidden ends (one containing a magnet) against the magnet end sticking out of the left fist (figure twenty-six). The two magnets will find each other and stick together. Release the right hand's grip on

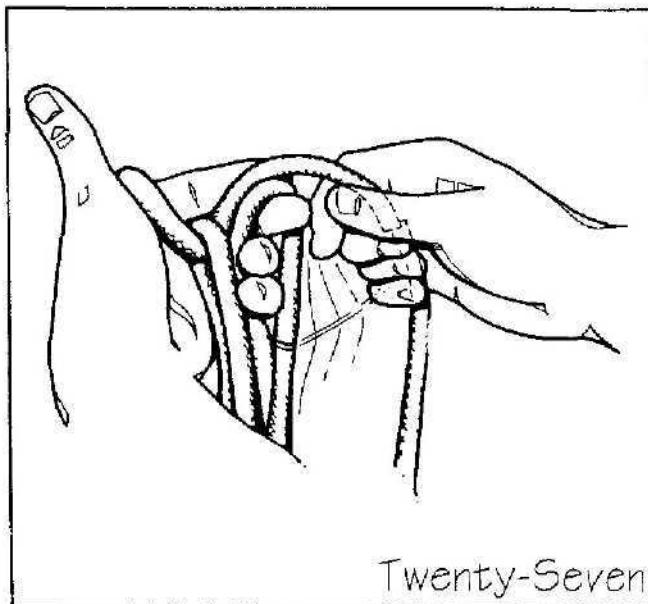


Twenty-Five



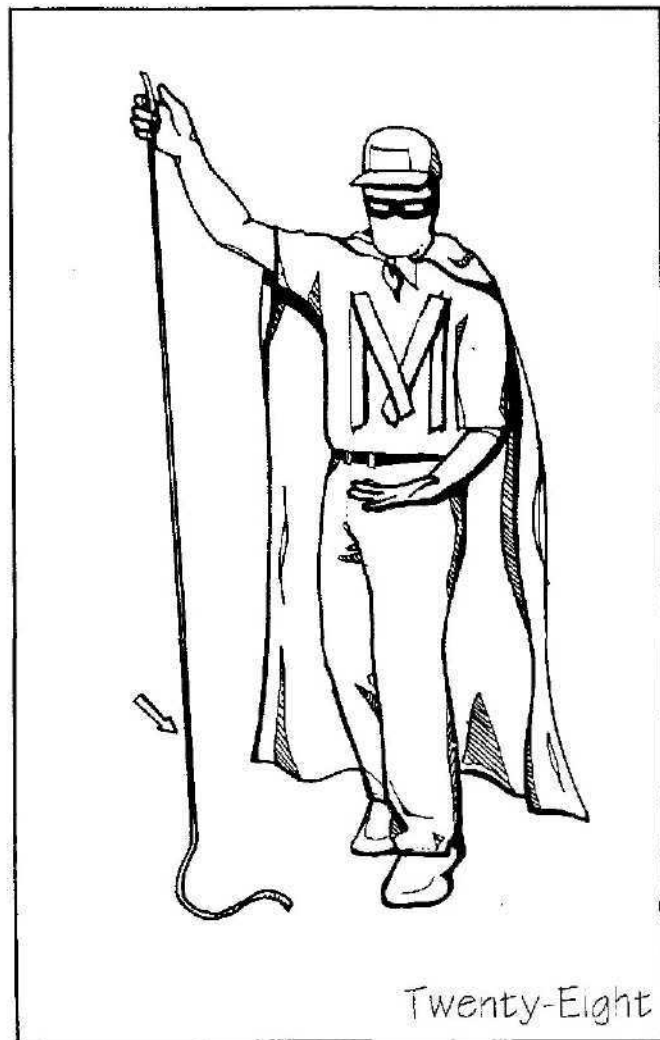
Twenty-Six

the magnet juncture and reach over and grab an end of the short piece (figure twenty-seven). Make a magic gesture and drop everything



from the left hand. One continuous rope will show (figure twenty-eight). Run the left hand through the rope, stopping at the magnetic juncture. Give the rope a sharp tug, the left hand holding the magnets in place (figure twenty-nine). Allow the rope to slip through the left hand and assume the basic pose (figure one, again).

Bundle the ropes together and put them away or pass them out for examination by your stooge in the audience.



NOTES AND DOODLES

DRAW YOUR FAVORITE MAGICIAN
OR SUPER HERO HERE

