

WILLIAMSON'S

WONDERS

RICHARD KAUFMAN

Also
by
Richard Kaufman

The Interlocked Production of Coins (1977)
Balls! Lessons in Side-Arm Snookery (1977)
Apocalypse (with Harry Lorayne, 1978)
CardMagic (1979)
The Gene Maze Card Book (1980)
CardWorks (1981)
CoinMagic (1981)
The Complete Works of Derek Dingle (1982)
Richard's Almanac (1982—1987)
David Roth's Expert Coin Magic (1985)
Sankey Panky (1986)
The Uncanny Scot, Ron Wilson (1987)
New Magic of Japan (with Phil Goldstein, 1988)
Sawa's Library of Magic, Volume One (1988)
The Secrets of Brother John Hamman (1989)
Williamson's Wonders (1989)
The Amazing Miracles of Shigeo Takagi (1990)
Gary Kurtz: Unexplainable Acts (1990)
100% Sankey (1990)
The Collected Almanac (1992)
Show-Time at the Tom Foolery (1992)

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Don England's Gaffed to the Hilt (1985)
Eugene Burger's Spirit Theater (1986)
Tony Andruzzi's The Compleat Invocation, Vols. 1 & 2 (1987)
The New Jinx (1987)
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John Bannon's Smoke and Mirrors (1991)
J. K. Hartman's Card Craft (1991)
Tony Andruzzi's The Compleat Invocation, Vol. 3 (1992)

WILLIAMSON'S WONDERS

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by
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Thanks also to the "Big Three"; Mike Ammar, John Carney, and Daryl. These guys have long been, and continue to be, my magical mentors and motivators.

Another big thank you goes to Merrill "Fanning-Powder" Collier and John "Roughing-Fluid" Ekin for teaching me the meaning of the word Magi-scam.

I would like to dedicate this book to my best friend and companion, Marsha Casdorph. She has taught me more about magic than anyone else. I tricked her into marrying me eight years ago, but I haven't been able to fool her since. So I remain her eager pupil, awaiting more of life's lessons.

David Williamson
June, 1989

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FOREWORD

Like most of you, I first heard of David Williamson some time back, as the inventor of "The Striking Vanish." I suppose I can be forgiven for presuming that he was another one of those move-happy *wunderkinder* who crop up with depressing regularity.

No further information crossed my path. Then, a few years ago, I began hearing David Williamson's name crop up frequently — in Europe. Invariably, he was mentioned with an enthusiasm bordering on reverence. Of course, I was intrigued (all the moreso given the deservedly ambivalent assessment of American close-up performers on the part of European magicians).

It was not until this year that I finally caught up with the subject of this discussion. David came out to work a week at the Magic Castle, and happily enough it was at a rare time when my schedule had me in town.

I went to the Castle for the express purpose of seeing his show, and ran into Richard Kaufman, who had come to Hollywood for the final round of discussions concerning the very book you're holding. Richard asked if I would be willing to write an introductory message for the book. I replied, "*Probably, but first I'm going to have to see him work.*"

The fact that you are reading this introduction should tell you my reaction to David Williamson's work. The comments I had heard in Europe prepared me for a clever performer with offbeat ideas. This was amply displayed, as was an impressive level of top quality skill, exceedingly clean and natural.

I expected no less, given what I'd already heard. What I did *not* expect was the degree of sophisticated psychological understanding contained in David's work. This is an area which seems to have fallen by the wayside in the current era of close-up magic. There is a great deal of lip-service given to psychology, but it is most often ignored in the frantic quest for self-referential novelty and/or variant finger-positioning.

David Williamson has actually made his living for quite some time performing magic for audiences *other* than magicians' clubs and conventions. It is for this reason that his name is not as well established as some of his contemporaries. It is also, of course, the reason why his work is so good.

He has a rare and valuable understanding of the audience's perception of what he's doing. This book does an excellent job of explaining that, along with the technical means by which you will learn to execute the material.

What this book does not (and cannot) adequately portray is the charm of David's performing style. It's just as well, for that is an event you can look forward to enjoying first-hand in the future. I can tell you from personal experience, it's worth the wait.

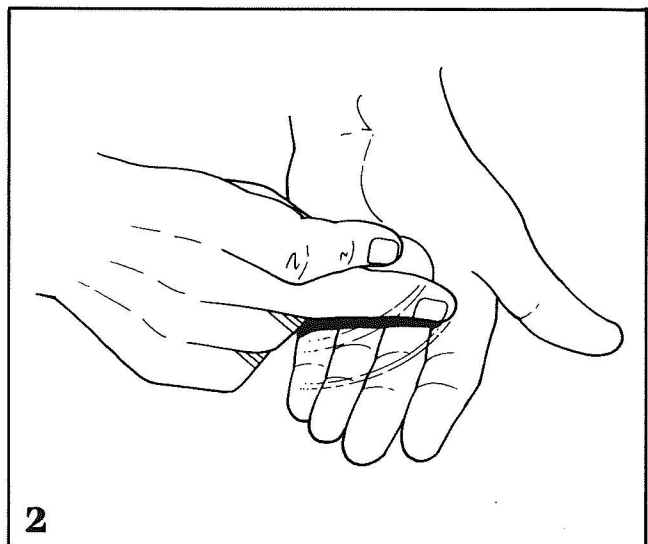
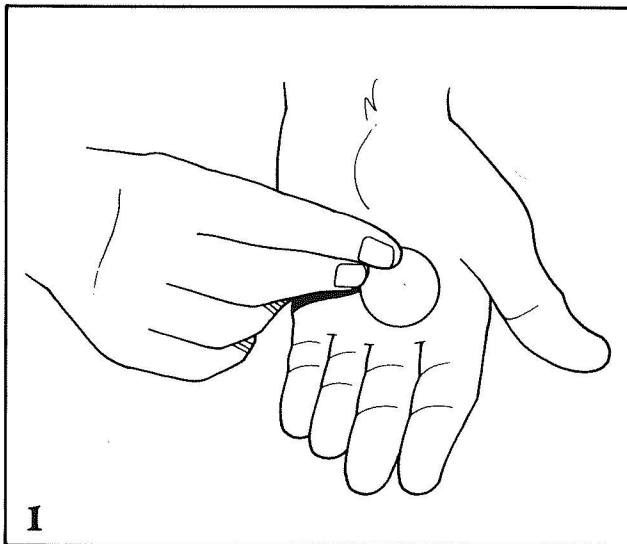
Max Maven
Hollywood, California
June, 1989

THE WONDERFUL COIN VANISH

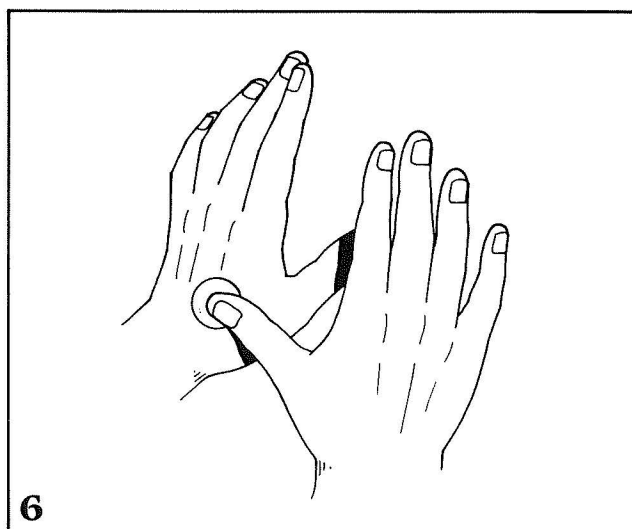
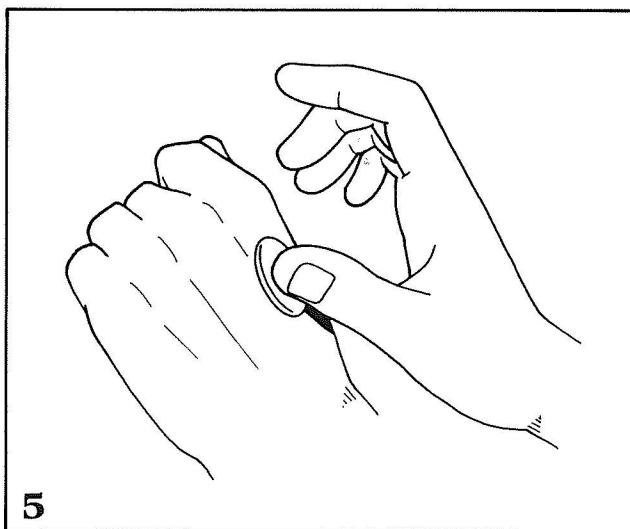
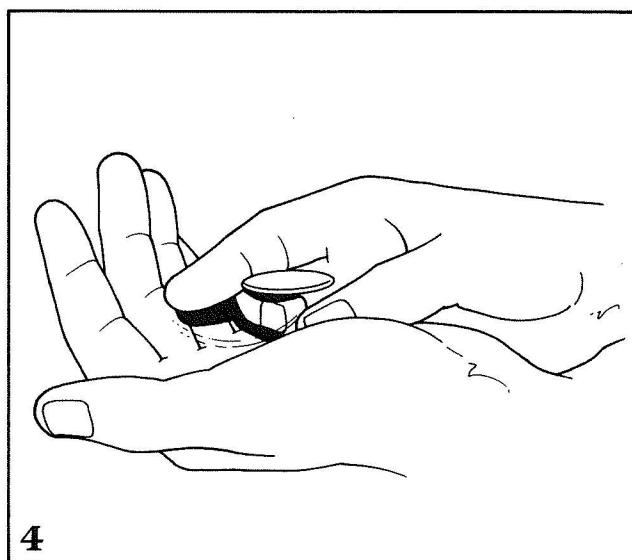
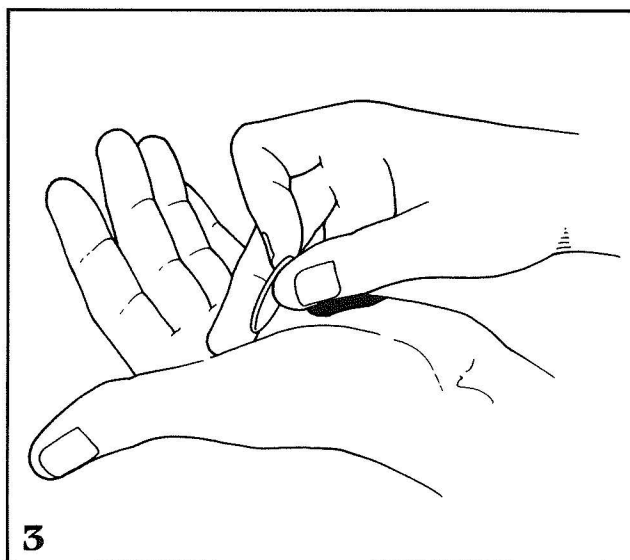
This is a startling coin vanish where both sides of the performer's hands are seen unquestionably empty before the coin is reproduced. The innocent (empty) appearance of the hands is so convincing, that the reproduction provides a genuinely effective climax. The only requirement is that you must be standing while the audience is sitting. It is inspired by Jimmy Buffaloe's "The New Era Coin Go" from *Modern Coin Magic*.

The Retention Clip Vanish: Begin by holding a half dollar between the right thumb, first, and second fingertips of your palm-down right hand, broadside toward the spectators. Bring your hands together directly in front of you as if to place the coin into your left hand, which is held palm up with the fingers outstretched. Pause with the coin directly over the center of your left palm (fig.1). Begin to close your left fingers. Once your left pinky touches the back of your right fingers, you know it's safe to proceed because the coin is out of the spectators' view.

Immediately extend your right second fingertip onto the lower portion of the coin's face (fig.2 is an exposed view with the left fingers open merely for clarity; fig.3 is an exposed view from the side). Simultaneously curl your second finger while straightening your first finger. This will pivot the coin to a horizontal position, lying on the upper side of your second finger (fig.4). The outer edge of the coin is clipped lightly between the first and second fingers.

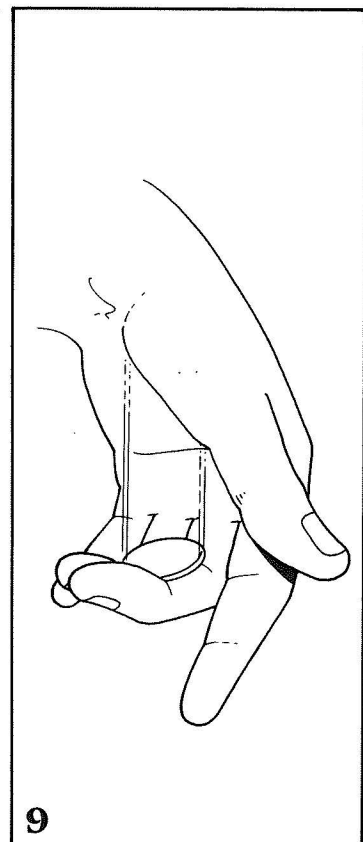
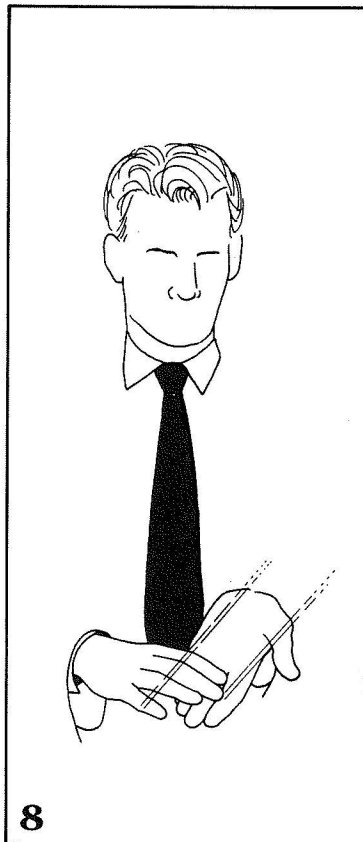
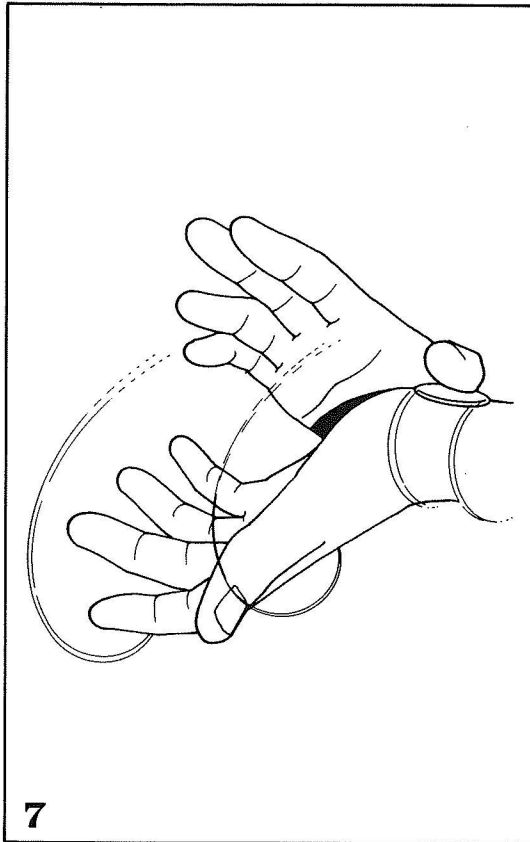


Close your left fingers completely as you withdraw your right hand, moving it only an inch or two to the right. Immediately turn your left fist over (fingers downward). Quickly move your right hand to the left until the coin is directly behind the back of your fist, below the knuckles of your first and second fingers. Lower your right thumb onto the coin, then turn your right hand slightly so you can press the coin firmly against the hand (fig.5). The coin must remain where it is after your right thumb moves away. If you find that it falls off, tilt your hand forward a bit so the back of the fist is not at such a steep angle — remember, the spectators are seated and will not be able to see behind your fist even if it's almost parallel with the floor. (As a last resort, prior to beginning the effect, raise your left hand to your mouth, fingers closed, and cough. Under the cover of this gesture, lick the back of your fist. It ain't dainty but it works.)



Once the coin is pressed in place, immediately move your right hand a few inches to the right, turn it palm up and open it directly beneath your left fist. Open your left fingers as if dropping the coin into your right hand, and close your right fingers as if catching it. Turn your right fist so your palm would be toward the audience if your fingers were open, keeping it directly beside your left hand. Your hands are close enough that the tip of your left thumb is actually *behind* your right hand.

Crumple your right fingers and open them to reveal that the coin has disappeared. Move your right hand behind your left hand so that your right thumbtip presses **lightly** against the hidden coin (fig.6). Now, only



your left hand moves: it turns palm up, rotating at the elbow. Your right thumb keeps the coin from moving so that it winds up resting on your left wrist (fig.7).

Lift your right thumb and leave the coin where it is as you move your right hand forward, brushing it across your left fingers (fig.8 is an audience view). Note that because the audience is seated, they can see only your empty left palm. Once your right hand has moved beyond your left fingers, turn it palm up in an identical position. Make a vague gesture toward your right fingers with your left hand.

To retrieve the coin, rapidly turn your left hand palm down, at the same time bending it inward at the wrist and curling the fingers slightly. The coin will drop straight down off the wrist and into your waiting fingers (fig.9). Curl your left fingers into a fist. Insert your right thumb and first finger very gingerly into the thumbhole of your left fist, grasp the coin, and pull it out for display.

The fluid motions which make up a vanish such as this, which consists mainly of balancing and acrobatics, are difficult to communicate in print. When David does this it flows from movement to movement very gracefully, without looking the least bit contrived or strained.

The important point to keep in mind is that the audience is below you, looking upward at your hands. It is fairly easy to keep the coin balanced on the back of your left hand (and, later, wrist) as long as the angle is not too steep. The only way to properly practice this is to put a mirror on a chair in front of you to approximate the viewpoint of the spectator. That will allow you to tilt your left hand farther forward, making it easier to balance the coin behind it, until you know just when it looks best to the audience.

Finally, the coin vanish used at the beginning of this effect was developed independently by David before its appearance in *CoinMagic* in 1981. His application of it in "The Wishing Well," which utilizes its potential for Edge Grip, is well worth your attention.

CROSS-EYED COINS ACROSS

There are usually certain points in any "Coins Across" when those who prefer to work in a straightforward and logical fashion cringe: recounting the coins from hand to hand or slapping them onto the table and picking them up again...and again...and again. All that illogical and fidgety activity is often required by the method. Those who think about such things are always looking for a way to avoid that "junk" movement — it clutters the visual picture and obscures the effect. This routine was inspired by Daryl's "The Mysterious Cross of India" (*Secrets of a Puerto Rican Gambler*, Stephen Minch, 1980), which is, in turn, based on a routine of Shigeo Takagi's.

David has found his own solution to this lingering problem, and it is one that will please many because of its ease of execution. You need four coins, one of which begins in left-hand classic palm. If you wish to end this routine the way David does (which may well bring a look of horror to your face), then you must be wearing a jacket, too.

Display the other three coins, fanned, and transfer them from the thumb and fingertips of one hand to the other. The coins are casually transferred back and forth a few times as you talk, giving the impression that your hands are otherwise empty. End by taking them with your right hand.

Let the coins drop onto your right fingers as you open the hand out flatly for display. Close your hand into a fist, at the same time turning it palm down and sliding the uppermost coin to the fingertips with your right thumb (*a la* David Roth's method of Classic Palming One Coin of a Group described in both *Coin Magic* and *David Roth's Expert Coin Magic*). Once the hand has turned completely palm down, you'll find it an easy matter to press that coin into classic palm with your fingers. At the same time, your left hand also turns palm down and closes into a fist.

Extend your thumbs and touch the tips together in a magical gesture. Separate your hands about a foot. Let the coin that's in left-hand classic palm fall to fingertip rest, then turn the hand palm up and open it to reveal that coin. Open the fingers of your right hand just enough to allow your thumb to descend onto the coins resting on the fingertips (the hand remains palm down). Now straighten your fingers, bringing the two coins into view, and lay them on the table. As your right hand sets its coins on the table, make sure that the upper coin is overlapping the lower and is spread slightly to the right. Your left hand places its coin on the table to the left.

Cross your hands, your right hand moving behind your left hand, until you can reach the opposite coins. Your right hand picks up the single coin on the left and continues to display it on the outstretched fingers. The fact that your right hand is so far to the left facilitates the Malini (aka Kaps) Subtlety so that the coin in right hand classic palm isn't seen. Your left thumb descends onto the pair of coins to the right and presses

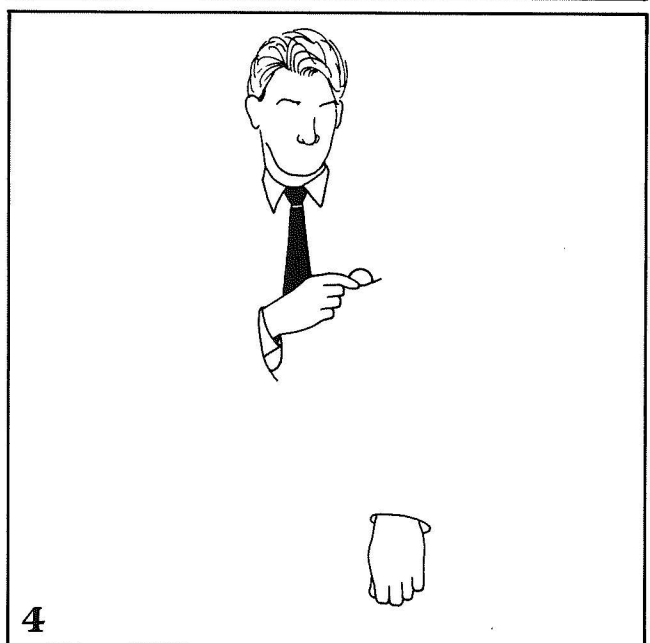
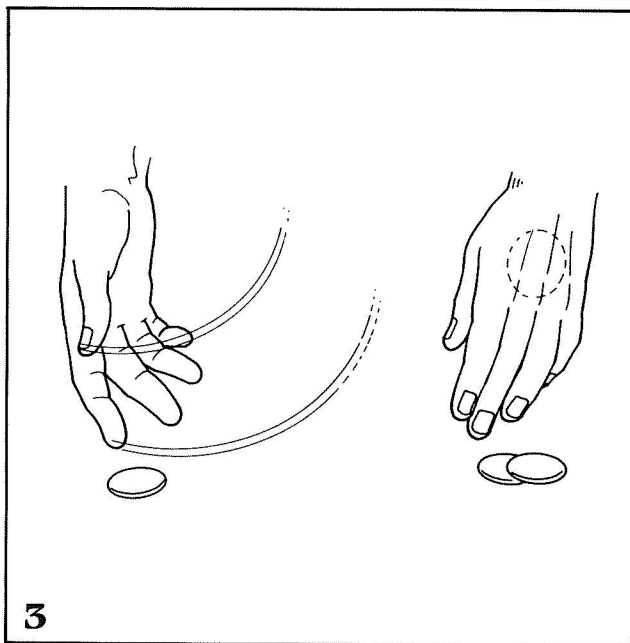
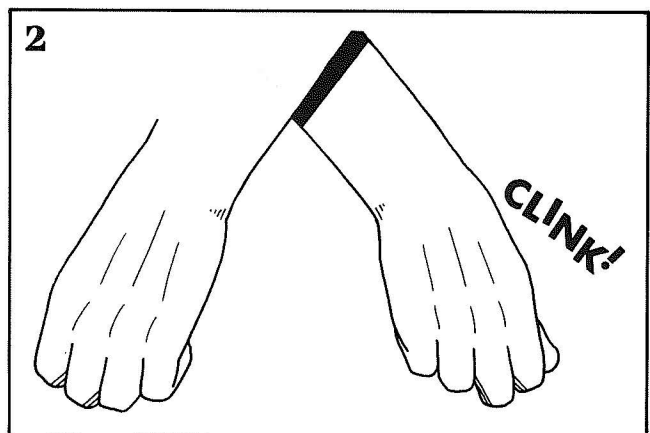
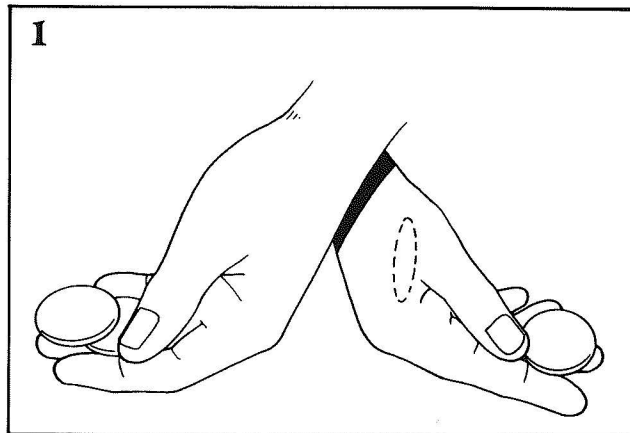
downward on their inner edges. This enables you to wriggle your left fingers beneath the coins, making it easier to lift them.

Once picked up, the two coins rest on the left fingertips, with the uppermost coin spread farther to the right (in position to be classic palmed) (fig.1).

Close both hands into fists and turn them palm down. Your left fingers press the uppermost coin into classic palm while your right palm relaxes and allows its two coins to come together with a *clink* (fig.2). Lower the finger of both hands just enough so that you can move your thumbs inside, onto the coins. Now straighten your fingers, enabling you to place the coins in each hand onto the table — one from the left hand and two from the right (the hands remain palm down during this).

Uncross your arms and make a *casual* palm-up gesture with your right hand toward the single coin on the right as you say, "*That leaves only one to go*" (fig.3).

Your left hand picks up the two coins on the left and closes into a palm-down fist. The two coins rest inside the loosely curled fingers, a short distance from the coin in classic palm — this is to maximize the *clink* when the palmed coin is released.



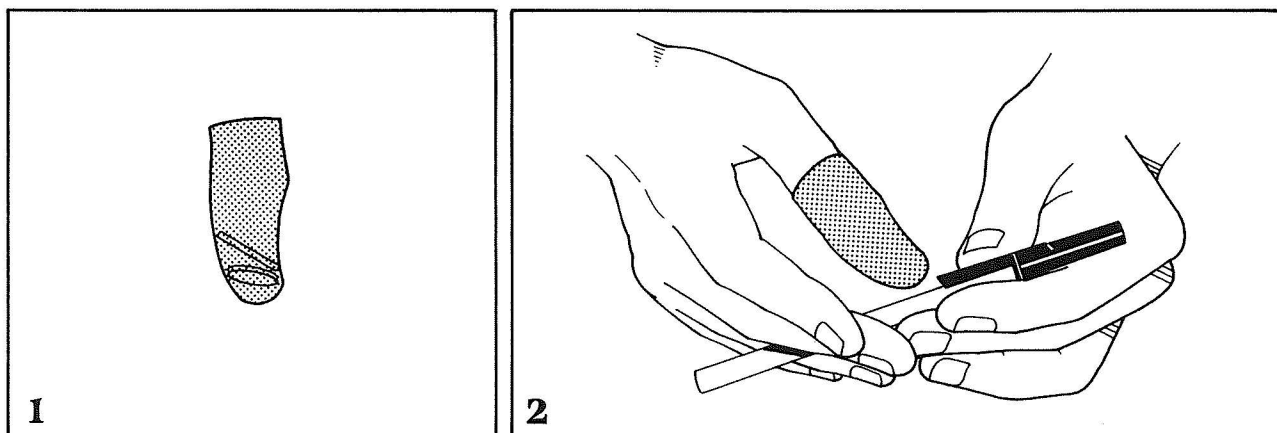
Your right hand picks up the single coin on the right and sets it on the edge of the outer left breast pocket of your jacket (fig.4). Straighten your left arm so the visual picture perceived by the audience is that of a straight downward line between your breast pocket and your left fist. Now, either by tipping it in with one finger of your right hand, or by making a slight body movement, cause the coin to **openly** drop into your breast pocket. Pause a beat, then allow the classic-palmed coin to fall onto the others with a *clink*. Open your left hand to show all three coins.

REBATE

The performer displays an ordinary pen to the audience and explains, "*You know there's a twenty-five cent rebate when you buy one of these pens. Listen, you can hear it.*" He shakes the pen and some rattling is heard, his hands seen otherwise unequivocally empty. After pulling off the cap, the performer turns it over and dumps out two dimes and a nickel! These are dropped back into the pen cap, which is replaced on the pen. Again, the pen is shaken and a rattle heard inside by the audience — hands otherwise empty.

This is a delightful little miracle, which again displays David's penchant for using sound as part of an illusion. You need an inexpensive pen, such as Bic or Papermate, which has a detachable cap. Also required are two dimes, a nickel, and a *plastic* thumbtip (plastic so that the rattling of the coins inside will be clearly heard).

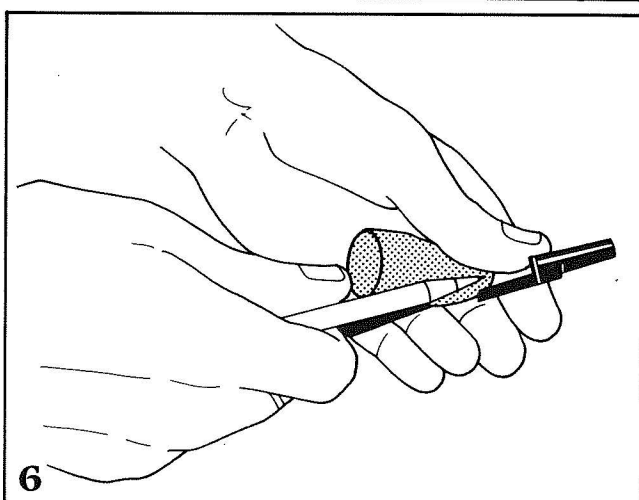
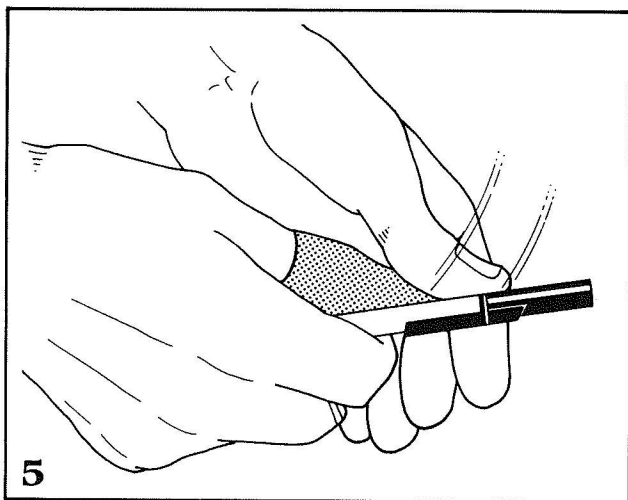
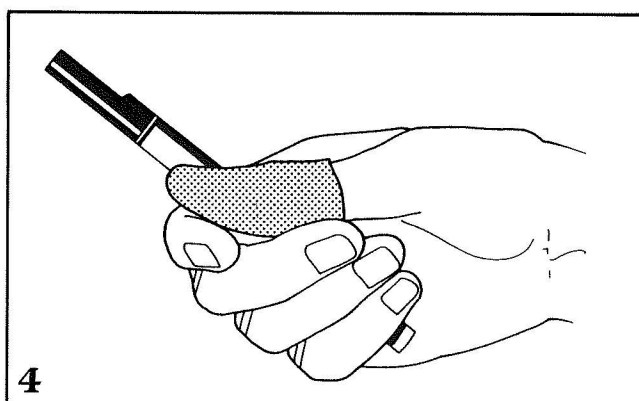
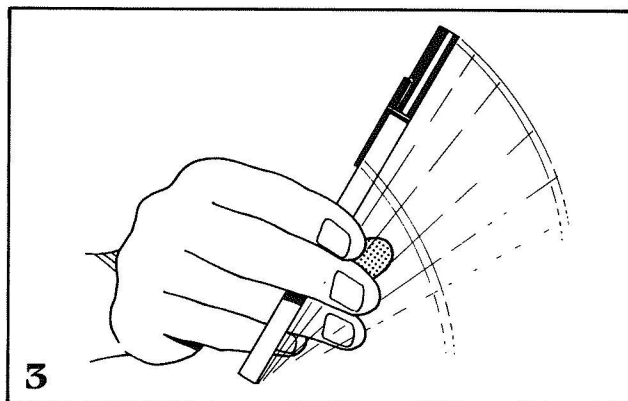
Prepare by holding the thumbtip open end upward. Drop the dimes inside, followed by the nickel. Insert your right thumb into the tip, the end of your thumb pressing against the nickel and holding it firmly in place. This has created a small compartment on the other side of the nickel in which the two dimes can rattle around (fig.1, in which the thumbtip is transparent).



The thumbtip, coins inside, is kept open end upward in a convenient pocket on your right side until you want to do the trick. The pen is placed into the left breast pocket of either your shirt or jacket.

To perform, both hands go in search of the pen as if you're not quite sure where it is (a common activity). Your right hand goes into the pocket containing the thumbtip and slips it on. Your left hand pats your breast pocket, then pulls out the pen. Both hands move together directly in front of you so you can place the pen, cap pointing to the left, clipped between your right second and third fingers (fig.2 is an audience view). Pause in this position, which is held so that your hands are seen completely empty, as you say, *"Did you know that you get a rebate when you buy one of these pens?"*

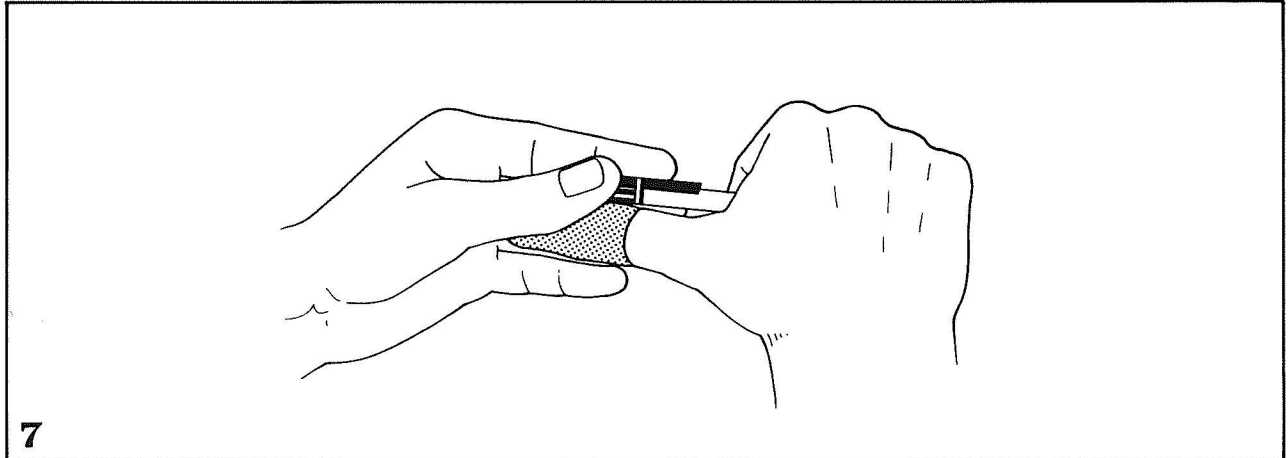
Move your right thumb beneath the pen and lever it upward (fig.3). It remains clipped at the center between the second and third fingers, though the upper part is now held by the thumb, first, and second fingers. Only the extreme end of the thumbtip is visible to the audience. Say, *"Listen — you can hear it,"* as you shake the pen. The audience will hear the two dimes rattling inside the tip.



Quickly slip your right third and little fingers around to the same side of the pen as your first and second fingers, then curl all of them around the barrel (fig.4). This aligns the pen and the thumbtip in approximately the same direction.

Move your hands together, holding them directly in front of you. Aim the cap of the pen away from you. Lay the pen cap and thumbtip, just to its left and slightly inward, onto your outstretched left fingers. Most of the cap should protrude past your left first finger. Your left hand is tilted toward you slightly so the spectators see only the backs of your left fingers and the cap which extends past them. Lower your left thumb onto both the cap *and* the end of the thumbtip (fig.5).

Move your left hand forward, pulling off both the cap and thumbtip (fig.6). Tilt your left hand toward you so the coins will drop out of the thumbtip, onto the table, as you say, "*Every pen comes with twenty-five cents inside.*" Reverse the action shown in figure 6, simultaneously shoving the cap back onto the pen, and the tip back onto your right thumb. Separate your hands, leaving the pen between your *left* thumb and first finger. Both hands are held palm toward audience for a moment.



Your left hand turns so that the lower end of the pen is pointing directly to the right. Your right hand comes over and grasps the pen at the lower end. The bulk of the cap should now be inside your left fingers, though the small clip should project past the fingertips, to the right. Extend your right thumb to the left, allowing your left thumb to press the thumbtip in place beside the cap (fig.7). Pull your right thumb out of the tip, simultaneously pulling the pen out of the cap. Your right hand takes the pen while the cap and thumbtip remain inside your left fingers.

Rotate your left hand until your fingertips, and the open end of the thumbtip, point directly upward. At the same time your right hand picks up the dimes. (Your right third finger clutches the pen for a moment, freeing your thumb and first finger to grasp the dimes.) Drop them into your left hand so they fall inside the thumbtip, though it appears as if they go inside the cap. Then, pick up the nickel and add it to the dimes.

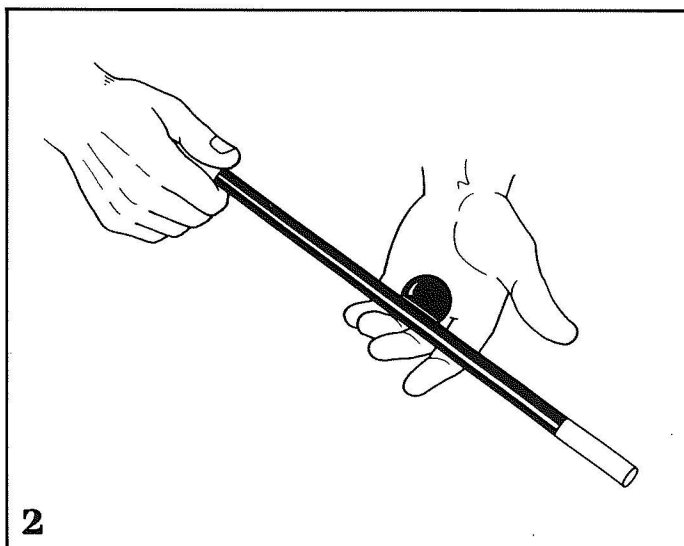
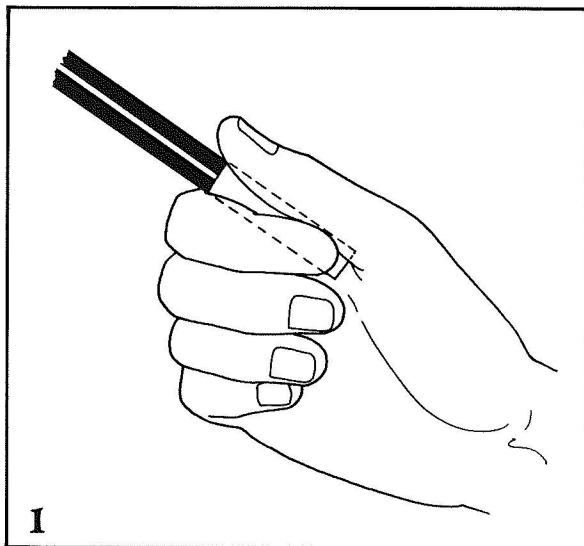
Begin to turn your left hand so the fingers point to the right. Before the coins have a chance to fall out of the thumbtip, shove the end of the pen into the cap, and your right thumb into the tip, reversing the action shown in figure 7. Once the cap and tip are securely in place, regrip the pen as shown in figure 3 ("rattling position"), and move your left hand away. Shake the pen so the coins can be heard, ostensibly back inside the cap. Take the pen with your left hand and give it to the spectator, or just drop it on the table. Someone will pick it up. In the meantime, your right hand goes into a pocket and leaves the thumbtip behind.

THE STRIKING VANISH

This original sleight of David's, which first appeared in *Encore II* (1981), is one of the most original and innovative ways to vanish an object devised in many years. Unfortunately, its original description in print emphasized the *wrong* way of doing it, and if those instructions are followed it is quite obvious that the object is being tossed from hand to hand. The object, however, is **not** tossed — not at all. Here, for the first time, the correct technique is explained. It is quite simple to do and can be mastered by most in one afternoon.

The Open-Hand Vanish: In order to master The Striking Vanish in its most basic form, you will need a wand and a small ball. This first application is for a Cup and Ball routine. Other applications using different items will be given after you have familiarized yourself with the technique.

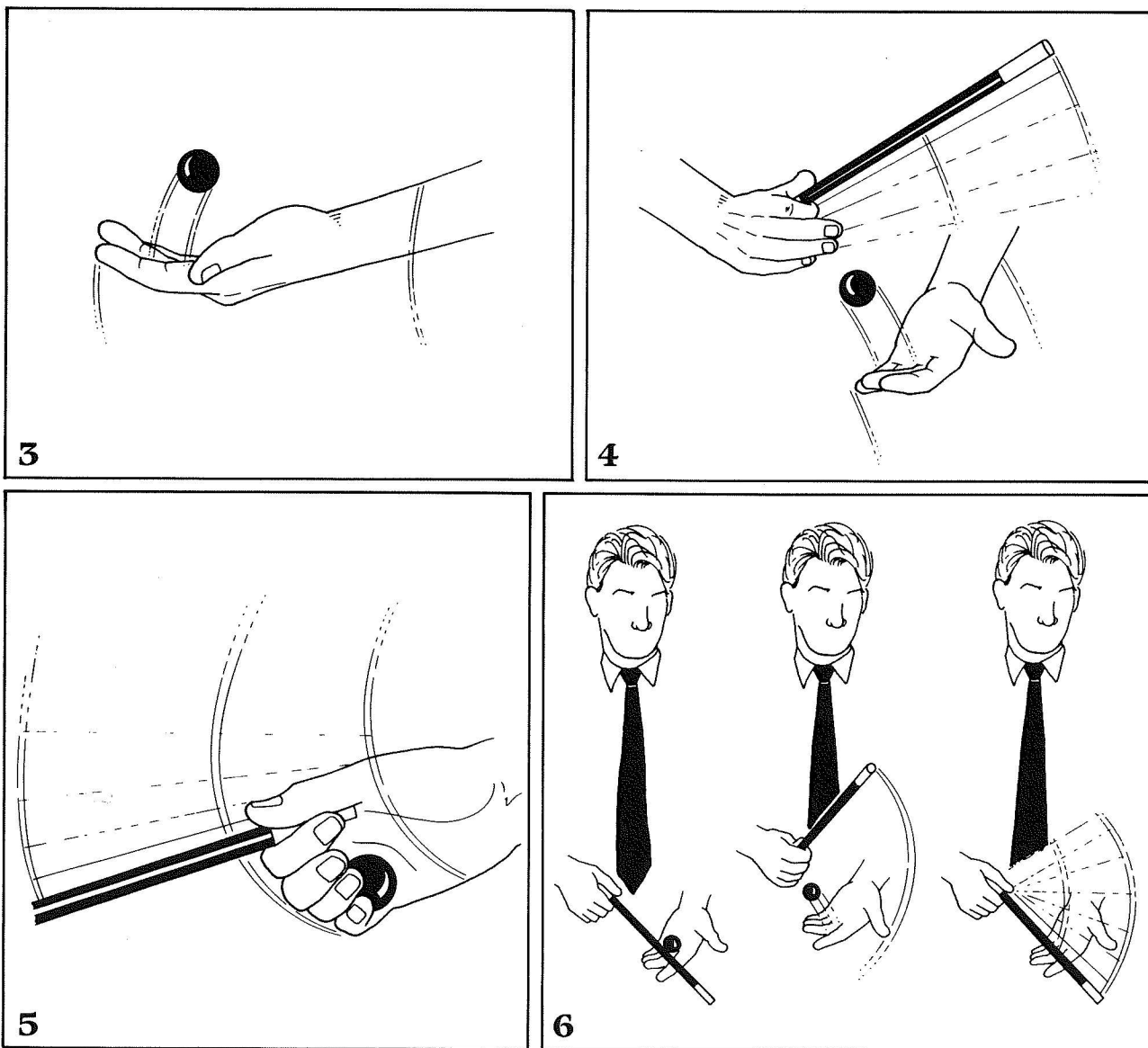
The Starting Position: Both hands are held comfortably in front of you, arms pressing *loosely* (in the natural position) against the sides of your body. Your left hand is held palm up, with the ball resting on the fingers. Your right hand holds the wand between thumb and first finger *only*. Your thumb lies flatly along the length of the wand, and the end is cradled by your curled first finger (fig.1). Your second, third, and little fingers are relaxed and naturally curled. Your right hand should be about six inches away from your left hand (fig.2). Note that your hands are fairly close together, and the **center** of the wand (not the far end) will strike your left fingers where the ball currently lies.



The Left Arm's Action: As simple as pie — shake your arm and hand upward/inward a *tiny* bit. The whole arm moves, bending only at the elbow (**not** the wrist). This action, which is akin to a shudder or a twitch, imparts enough energy to the ball to carry it about two inches into the air (fig.3). After the slight upward movement, your arm and hand immediately return to their original positions, though if done properly this is not a separate action. They go up and down about an inch very fast.

The Right Arm's Action: The same as the left arm. One small quick shake from the elbow, done at exactly the same time as the other arm. In other words, both arms move up and down at the same time.

The Right Hand's Action: At the moment that both arms shake, your right hand snaps back at the wrist and the second, third, and little fingers open slightly (fig.4). As you can see in the figure, this positions the ball, momentarily suspended in air, just below your right fingers.



As both arms and hands drop (the second part of the shake), your right hand (fingers open) descends over the ball (fig.5). The moment the fingers are around the ball, the hand snaps downward at the wrist, smacking the center of the wand across your left fingers (fig.6, which shows all three stages of the action).

There is a bounce to your right hand, so that you do not freeze in position with the wand laying across your left fingers. Rather, the moment the wand hits, it snaps upward a few inches.

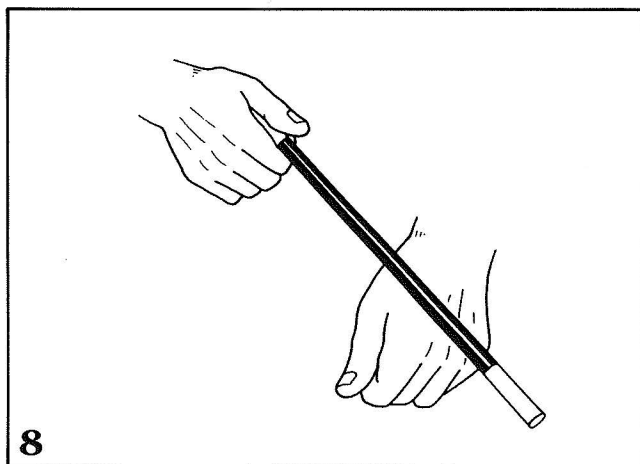
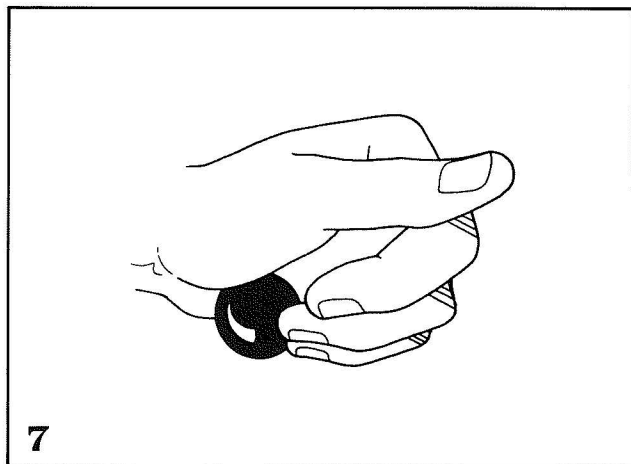
Some general comments. Remember that your left hand does not toss the ball to your right hand. Your left arm shakes, which propels the ball into the air, and your right fingers scoot down over it.

The up and down movement of the arms and hands is *very* quick — the larger motion of the right hand swinging the wand almost completely obscures the smaller motion of the arms. The arm movement is so slight that the audience barely perceives it, and their attention is completely arrested by the wand. The ball is not even seen rising off your left fingers. It simply appears to vanish the instant that the wand bounces up off your hand.

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The Closed-Hand Vanish: It is also possible to use the move as a way of secretly stealing something out of the left hand instead of a visible vanish. The actions are identical, only the starting position changes.

Display the ball on your left palm, then close your fingers over it and turn the fist over so the back of the hand is upward. Work the ball toward you until your fingertips are pressing it against the heel of the hand (fig.7). Position your hands for the vanish, and tilt your left fist *slightly* toward you at the wrist. Your left hand is held almost directly in front of your right hand (fig.8).

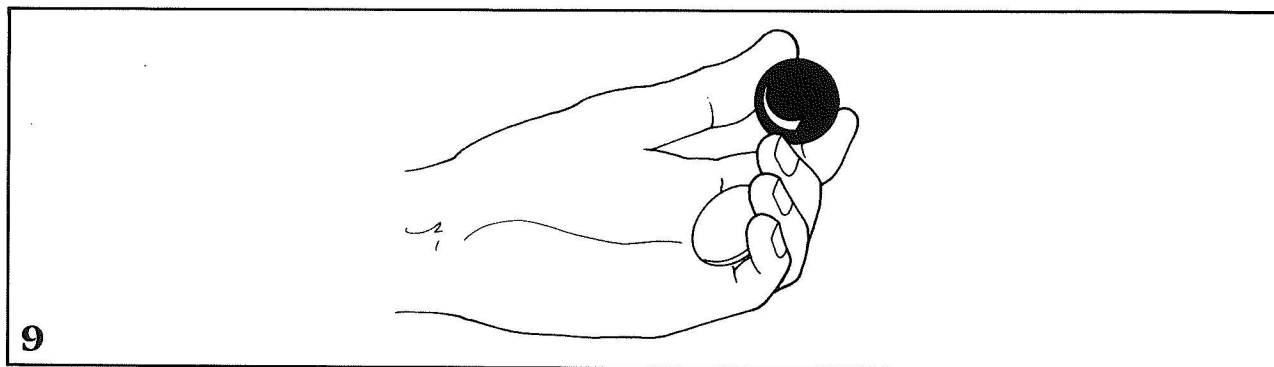


Do the move exactly as described, shaking both arms and swooping down over the ball with your right hand. Do The Drummer's Wand Spin taught in "The Gold Cups," then tap the back of your left fist again with the wand. Turn the fist over, crumple the fingers, and open it to reveal that the ball is gone.

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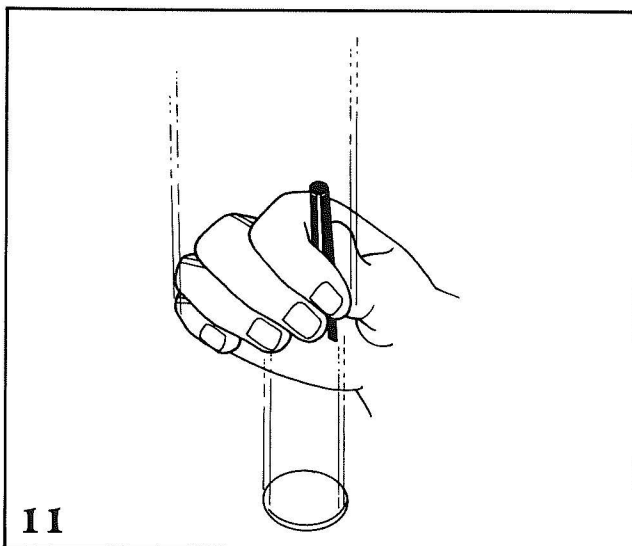
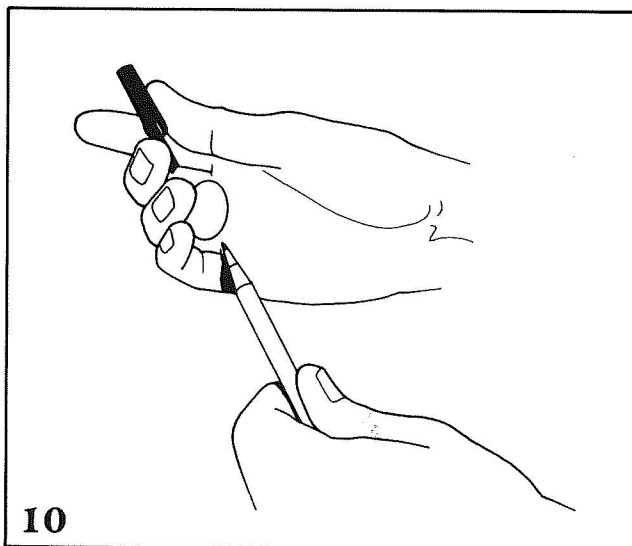
The Visible Change: It is also possible to use the sleight as a visible change instead of a vanish. The technique is the same as the Open-Hand Vanish. The object to be shown first is held in French Drop Position between your left thumb and fingers. The object into which it will shortly change is resting inside the curled fingers of the left hand. The audience sees only the backs of the curled left fingers, not the object hidden inside (fig.9).

Execute the change by doing the sleight as described, here letting the visible object leap into the air, where it is snatched by the right hand. Immediately straighten your left fingers so that the wand strikes the new object, now revealed in your left hand. You might, for example, want to visibly change a small lump of coal into a diamond (then you could call the trick, "Striking It Rich").



Coin From Pen Cap: Using different props sometimes suggests new uses for the same technique. Hold any pen which has a removable cap with your right hand (by the back end), and a coin with your left hand. The coin lies on the fingers.

Execute The Striking Vanish (Open-Hand), causing the coin to visibly disappear, by striking the capped end of the pen against your left fingers. Afterward, transfer the pen to your left hand, taking it between the thumb and fingers.



Your right hand pulls off the cap (fig.10). The lower end of the cap, which is held between the thumb and fingers, is concealed behind the right fingers. Simply shake your hand downward and allow the coin to fall to the table as if you've knocked it out of the cap (fig.11). Recap the pen.

Because the pen is not as long as the wand, it is easier to do the vanish deceptively.

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Coin in Bottle: The Striking Vanish (Open-Hand) is easily applied to "The Coin in Bottle." (David's application was first mentioned in the final pages of *Encore II*.)

The folding coin is loaded into the neck of the bottle, and this end is held by your right hand. The regular coin rests on your left fingers. Do the Open-Handed Striking Vanish, secretly propelling the regular coin into your right hand as the side of the bottle is smacked onto your left hand. This dislodges the folded coin so it shoots down inside the bottle and opens. It appears as if the coin visibly penetrates the glass. Use the usual "shake-it-out-and-switch" method for ending the effect.

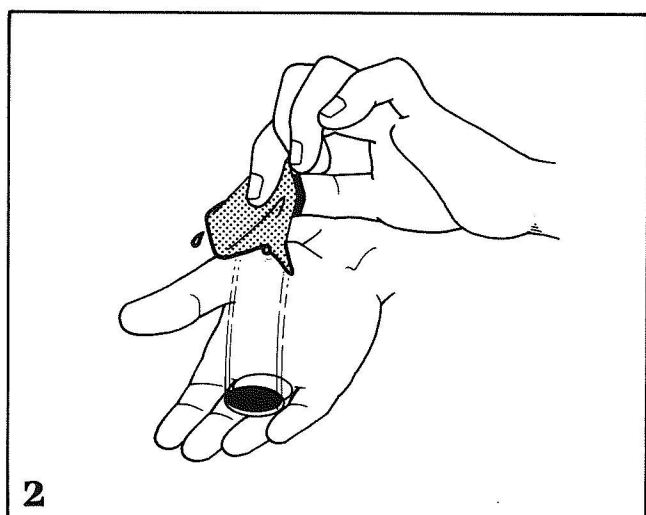
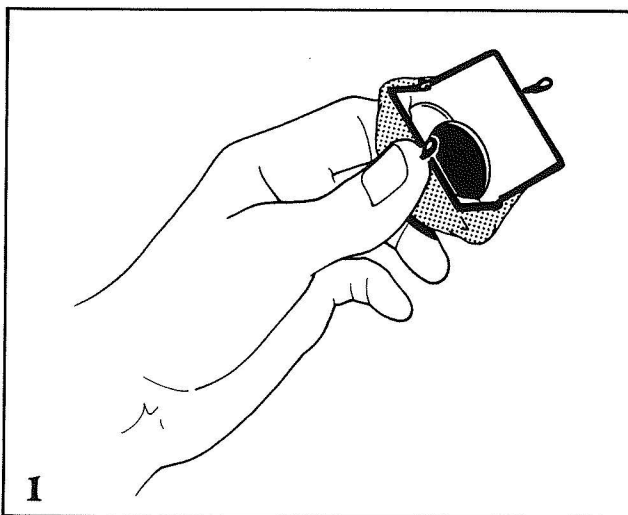
COPPER, SILVER AND PURSE

This routine, which makes The Striking Vanish even easier by the clever use of yet another prop in the right hand, first appeared in *Richard's Almanac*, No.19 (1984). The initial sequence has been changed since then, and is now considerably cleaner.

You need a small coin purse, two silver coins and a copper coin. Place one of the silver coins in right-hand finger palm, and the other silver coin, and the copper coin, into the purse. Snap the purse shut.

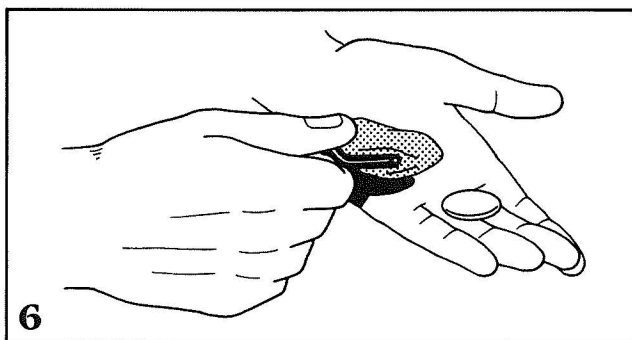
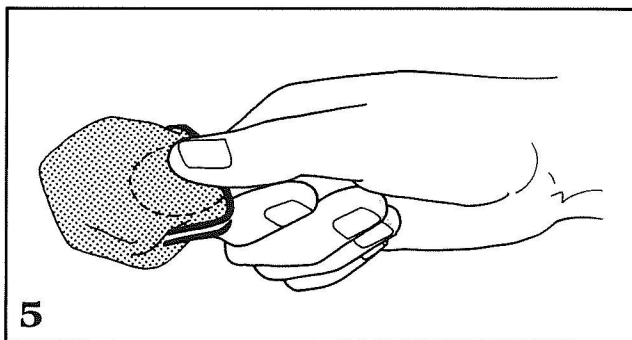
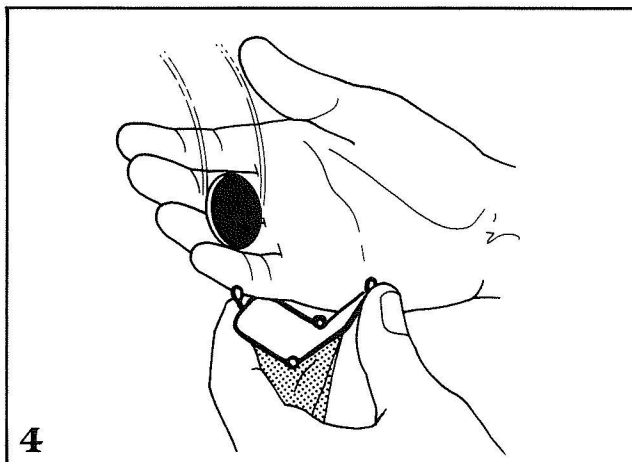
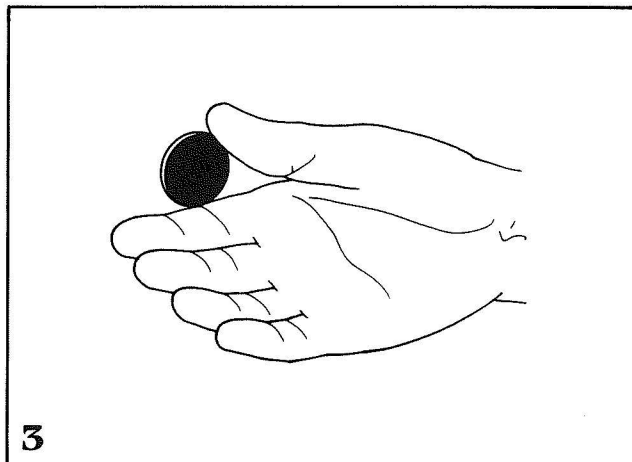
To perform, hold the purse by the bottom (clasp upward) with your left hand — you should be able to feel the coins through the leather. Your right hand approaches and opens the purse fairly wide. Peek inside and say, "*There are two coins in here.*" Insert your right thumb and first finger as you speak, and shove the silver coin to the left, where it can be gripped through the leather by your left thumb and fingers (fig.1). The copper coin remains loose.

Tilt the open interior forward so the spectator can see the copper and silver coins inside. Now, two things happen at the same time. Your right hand, held just to the right of the purse, turns palm up. This exposes the silver coin in finger palm. Your left hand turns palm down, ostensibly dumping both coins out of the purse onto your right fingers. Actually, only the copper coin leaves the purse, and it joins the silver coin already in your right hand. The silver coin inside the purse is held in position by your left thumb and fingers (fig.2).



Turn your right hand palm down and drop both coins onto either a table or a spectator's hand. Once empty, your right hand gestures toward the coins for a moment. At the same time, your left hand rotates so the open mouth of the purse is upward and tilted toward you enough so that the spectator cannot see inside.

Say, "Let's put the copper coin inside the purse." Lift the copper coin with your right hand and maneuver it into the position shown in figure 3, inspired by LePaul's handling of The French Drop (*Tarbell I*, p.74). The coin is held by the edge, broadside toward audience, between the thumb and upper side of the first finger. The palm of the hand is tilted toward you, and not visible to the audience. Move your right hand directly over the open purse.



As if dumping the coin inside the purse, your right hand makes a slight dropping motion, bending at the wrist. At the same time, your thumb releases the copper coin so it tumbles backward and lands in finger palm (fig.4). Your fingers immediately curl naturally as the right hand tilts so it can snap the purse shut with the thumb and first finger.

Lower both hands and turn them palm up. As that happens, your right fingers straighten and your left hand lays the purse over the finger-palmed copper coin. Lower your right thumb onto the purse so your left hand can move away. Shake the purse back and forth so the spectator can both see and hear a coin shaking around inside the purse.

Your left hand returns to the purse and grasps it, fingers beneath and thumb above. Your left fingertips press the copper coin up against the underside of the purse, holding it firmly in position. Turn the purse and regrip it with your right hand as in figure 5 — your thumb pressing the clasp of the purse firmly against the upper side of your curled first finger. The purse is transparent, enabling you to see how the very edge of the copper coin is trapped between the purse and the knuckle of the first finger. If the copper coin is held too tightly, the change won't work.

Your left hand lifts the silver coin from the table and displays it on the palm-up hand, resting on the fingers, in position for The Striking Vanish. Your right hand moves the purse to beside your left hand (fig.6). Do The Striking Vanish, shaking your arms, and propelling the silver coin off your left fingers. Your right fingers swoop down over it, scooping it out of the air. That downward action *also* propels the copper coin forward onto your left fingers, where it is smacked with the purse. The change is startling and instantaneous. The vital point is to hold the copper coin as loosely as possible beneath the purse with the knuckle of your right first finger.

Wait a moment for the change to register with the spectator, then turn your right hand palm down and hand him the purse. Ask him to open it and discover the silver coin inside.

WISHING WELL

A flight of fancy and a new coin plot in which to cloak a simple color change: a coin changes size and color as the magician wishes when it is dipped into his fist.

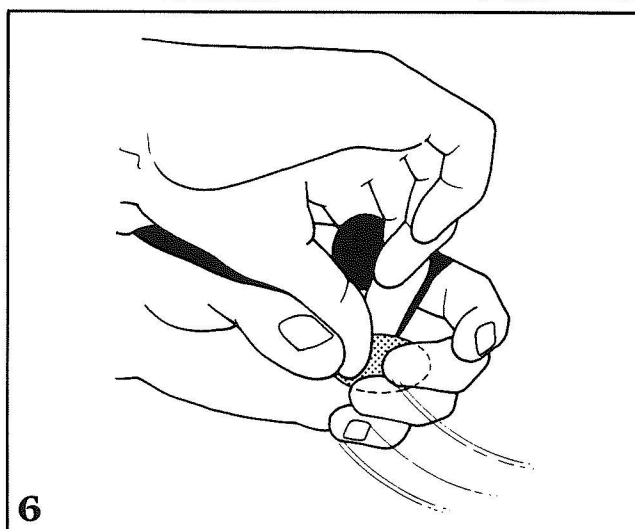
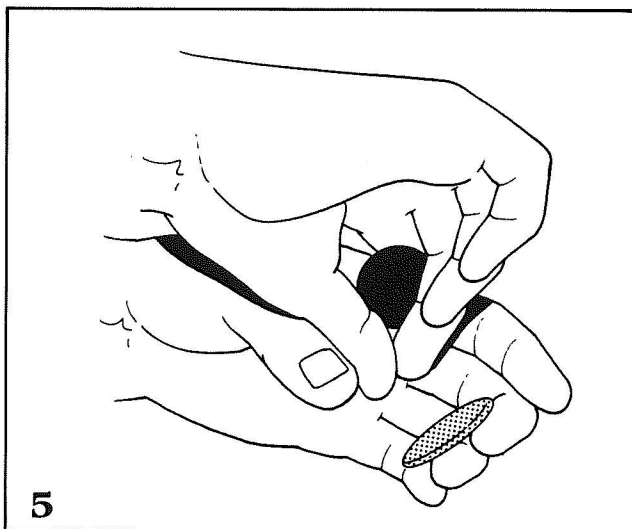
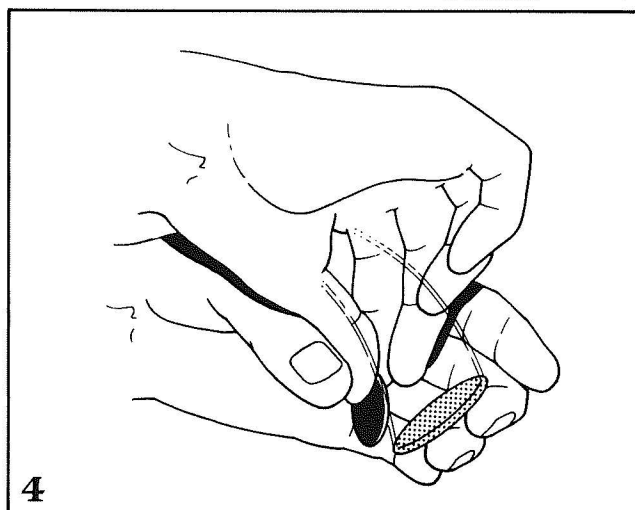
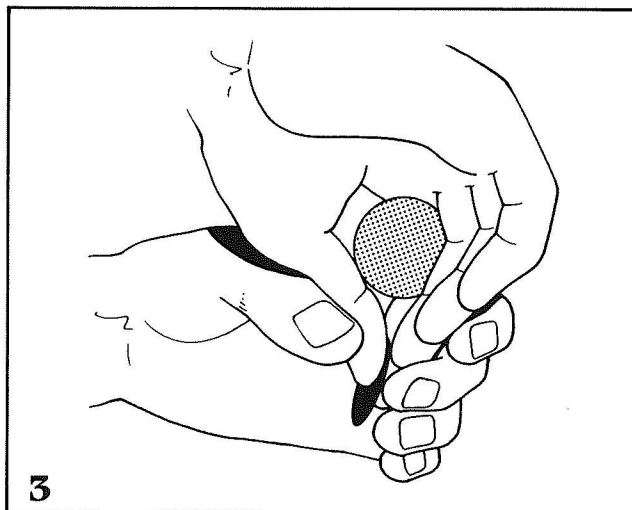
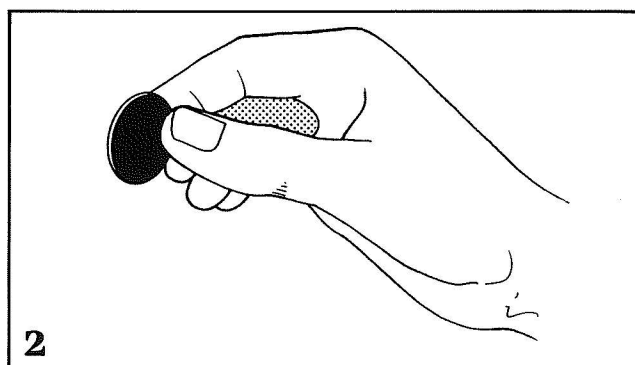
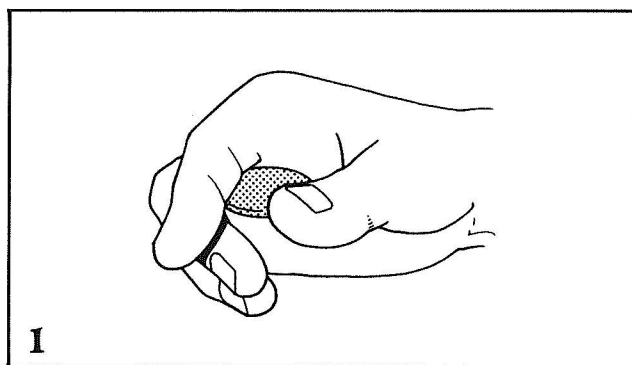
The technique combines the Retention Clip Vanish from *CoinMagic* with the principles of Roth's Edge Grip handlings. You need an English copper penny and a silver dollar, though any two contrasting coins can be used. For the moment, use a half dollar and the penny since this will make it considerably easier to learn the handling.

The first thing you must master is the right-hand action of the Retention Clip Vanish already taught in "The Wonderful Coin Vanish" since it is used numerous times in this routine, both *forward and backward*. Begin with the copper coin held between your right thumb, first, and second fingertips. Extend your second finger across the lower portion of the coin's face.

Simultaneously curl your second finger and straighten your first finger while your thumb continues to rest lightly on the back of the coin. The coin is levered to a horizontal position resting on the upper side of the curled second finger, and its upper edge is clipped (just barely) between the first and second fingers.

Move your thumb onto the inner edge of the coin, enabling you to straighten your second finger (fig.1). You are now in a position very close to Edge Grip that is herewith dubbed *Edge Clip*. You must be able to swivel a coin into that position instantaneously — and also from that position back to the initial grip at the fingertips.

To prepare, maneuver the silver coin into Edge Clip and grasp the copper coin between the thumb, first, and second fingertips (fig.2). As with any Edge Grip handling, you must keep your hand at the audience's eye level and not below it.



The First Change: Bring out the copper coin held as described with the backs of the fingers toward the audience. (David does *not* do the usual Edge Grip Display where the hand is tilted back at the wrist so the palm can be seen.) Show your left hand empty, then close it into a very loose fist, back of the hand toward the audience. Say, "If my hand were a wishing well, then I would be able to dip this copper coin into it and have it change into any coin I desired...such as a half dollar."

During the patter the change takes place. Turn your right hand palm down and lower the copper coin into the thumbhole of your left fist (fig.3). You'll immediately discover that in order for your right thumb and

fingers to fit, your left thumb must be held well away from the hand and your fingers must be partially uncurled. Relax your right thumb's grip on the silver coin and let it fall against your curled left fingers (fig.4).

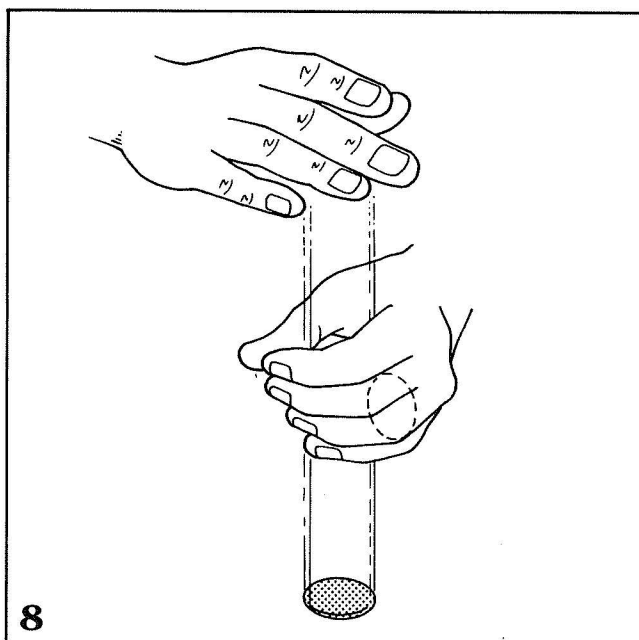
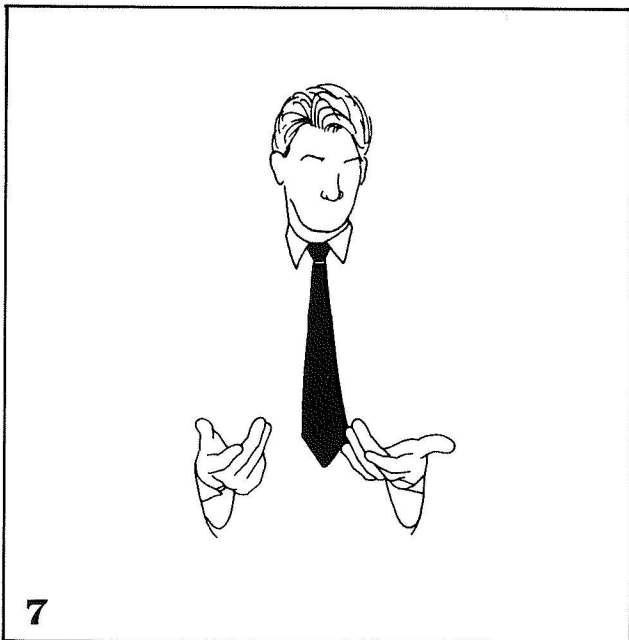
Immediately swivel the copper coin into Edge Clip (fig.5). Curl your left fingers inward, turning the silver coin around and carrying it into position to be gripped by your right thumb, first, and second fingertips (fig.6). Rapidly lift your right fingers out of your left fist to reveal the silver coin. Your right hand rotates at the wrist as it emerges, so the palm faces to the left.

The Second Change: Say, "My wish came true," as you open your left hand and flash the empty palm toward the audience. Make a fist as before and say, "I'll do it again." Dip the silver coin into your left fist as already shown in figure 3, and allow the copper coin to fall out of Edge Clip and into your curled left fingers as in figure 4. *Immediately* pull the silver coin out of your left fist, showing it to the audience again, and say, "See, it's a silver coin now...." Turn your right hand over momentarily so both sides of the coin and hand are seen.

Say, "Of course if I wish for the copper coin again...." As you lower the silver coin back into your left fist, swivel it into Edge Clip. This happens while your hand is moving and is completed at the moment your fingertips enter the left hand. At the same time your left fingers curl slightly to turn the copper coin around and carry it into position to be grasped by your right hand as in figure 6. Remove the copper coin from your left hand and display it to the audience. Finish the patter, saying, "...that's what I would get," as you flash your empty left palm to the audience.

The Third Change: Make a fist with your left hand and dip the copper coin back into it. This time, your right thumb simply presses the copper coin into left-hand finger palm. Move the silver coin from Edge Clip down into display position between your thumb and fingers by reversing the usual actions. When you pull the silver coin out of your left fist it should be held at the fingertips.

Turn your left hand palm up and open your fingers, keeping them tilted just a bit toward you, as a gesture while talking (fig.7). Since the audience has seen your left hand empty after the first two changes, this will give them the impression that it is also empty now (there is less convincing needed). After a moment, curl your left fingers and make a fist once again.



The Fourth Change: This must be done over a table with a soft surface, or onto a spectator's hand (in which case you'd have to lean forward from the position in which you've been working all along). Your right hand holds the silver coin about three inches above the thumbhole of your left fist and just drops it through (fig.8). It'll land on either the table or spectator's hand. That is the *feint*.

Your right hand picks up the silver coin and, in moving back to its previous position above your left fist, classic palms it. Now, pretend to drop the silver coin through your left hand again, releasing the copper coin from left-hand finger palm so that it falls onto the spectator's hand or table to end.

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Here's something for you to experiment with. If you use two double-sided coins, with each side showing a completely different coin (a Sol Stone idea, see *CoinMagic*), you can get four different changes. Coincidentally, David's handling shows each side of each coin only once, and it also automatically turns them around between each change. So, if you execute changes one through three as described above, the audience will see four different coins.

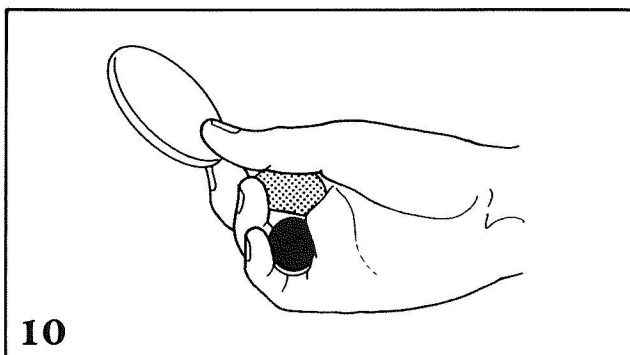
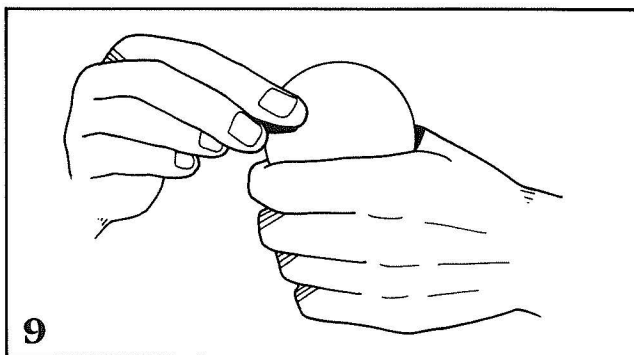
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At one point David worked out a different version of this routine wherein a borrowed quarter grows in size to a jumbo coin in two steps. Prepare for it by placing a three-inch (jumbo) coin into your left jacket sleeve, and a silver dollar into your right jacket sleeve.

Begin by showing your hands empty as you patter about a wishing well. Borrow a quarter and display it on your left palm. At the same time, allow your right hand to hang casually at your side — the dollar will drop out of your sleeve and into your hand.

Maneuver the dollar into *Edge Clip* in your right hand. Raise both hands to directly in front of you and transfer the quarter to between your right thumb, first, and second fingertips (as already shown in figure 2).

Show your left hand empty, then form it into the "well." Do *The Second Change*, which occurs in two steps, to transform the quarter into the dollar. (The dollar falls onto your curled left fingers, then you pull the quarter out of your left hand for a moment before pivoting it to *Edge Clip* as it's dipped back into your left fist. Finally, your right hand brings out the dollar.)



Show your left hand empty. Let it drop to your side as your right hand displays the dollar. The jumbo coin falls out of your left sleeve and is held inside the curled fingers of the left hand.

Say, "*Let's make a really big wish.*" Allow the quarter to flop over (*out of Edge Clip*) and into right-hand finger palm.

Move both hands directly in front of you. Dip your right fingers into your left fist, pivoting the dollar into Edge Clip. Grasp the jumbo coin and slowly pull it into view (fig.9). Figure 10 shows how all three coins are held in the right hand, with the quarter shown in black for clarity.

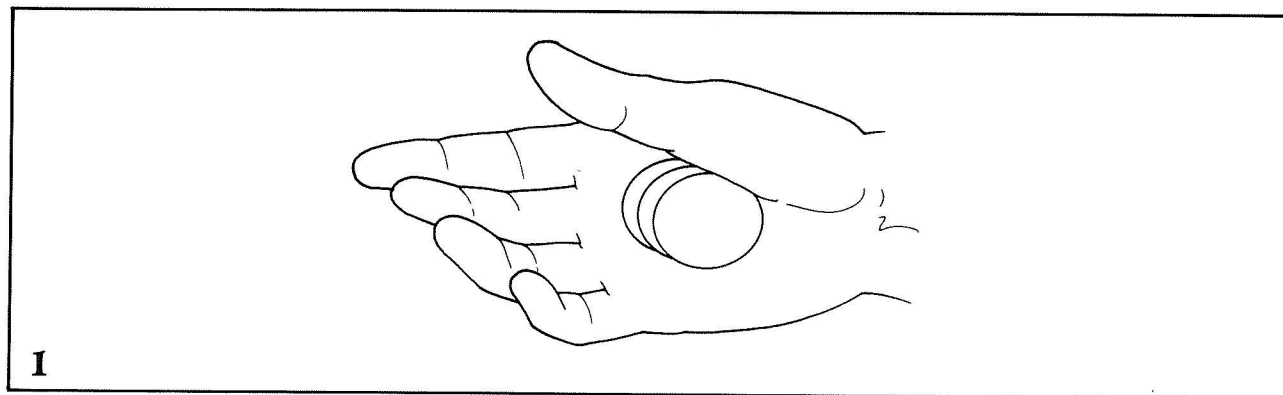
MONEY TALKS

Over four hundred years ago an excellent principle was published in *The Discoverie of Witchcraft* (1584), the first book in the English language to describe how to perform magic. Since then, few have taken advantage of so fertile an idea. First, pretend to place a coin into your left hand, secretly keeping it palmed in the right. Then, "...you may take a knife and seem to knock against it, so as it shall make a great sound: but instead of knocking the piece in the left hand (where none is) you shall hold the point of the knife fast with the left hand, and knock against the coin held in the other hand, and it will be thought to hit against the money in the left hand."

An excellent notion, and yet almost nothing has come of it in four hundred years. An end to that! David's routine using this principle has been one of his favorites for many years, and it will soon be one of yours.

You need three coins (David uses silver dollars, but half dollars will do just as well) and a magic wand with metal tips. The coins are classic palmed in your right hand in a staggered stack, spread toward the wrist (fig.1). This makes it quite easy to drop them one at a time. The wand rests in the inner right breast pocket of your jacket.

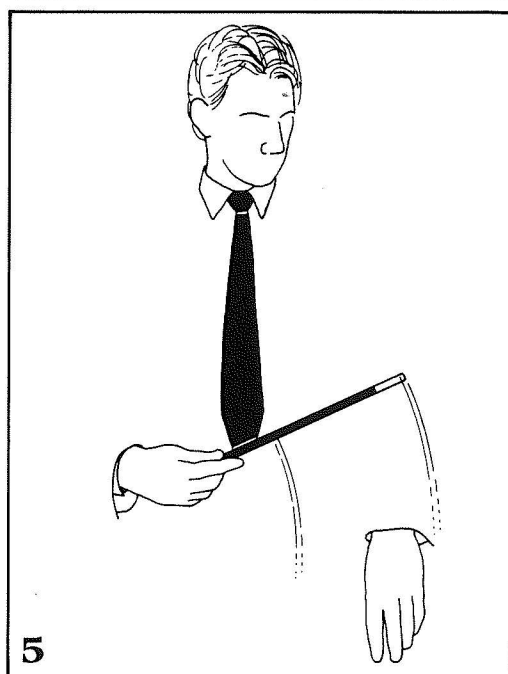
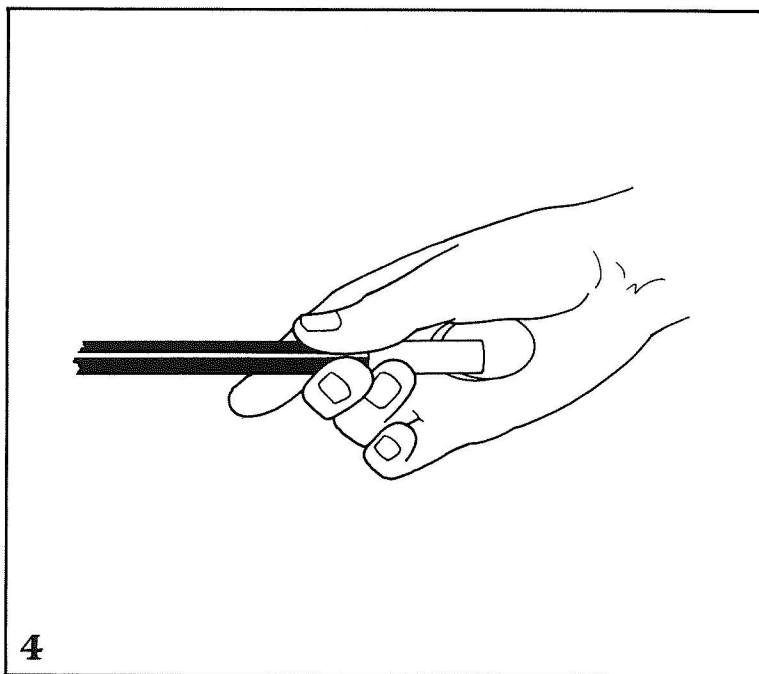
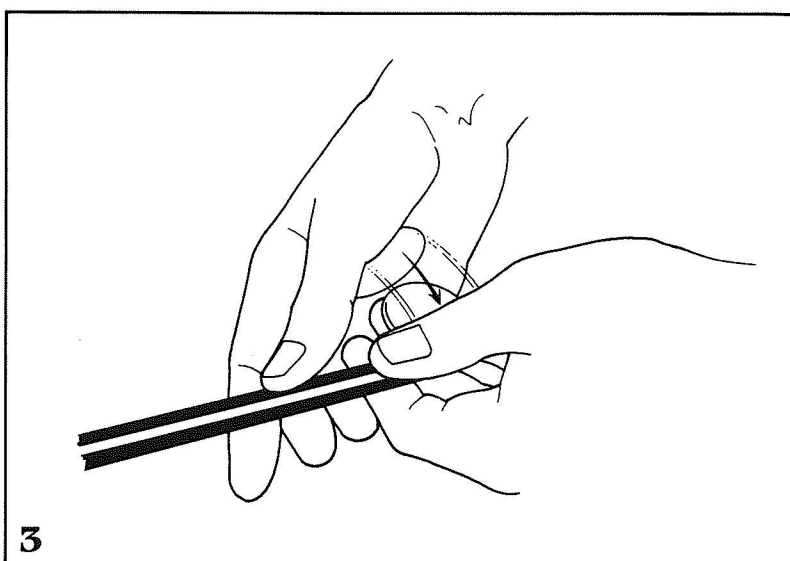
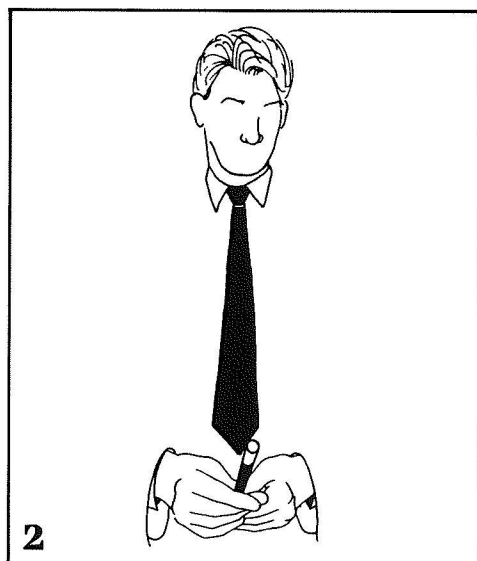
To perform, raise your right hand and grasp the lapel of your jacket, pulling it open. Your left hand reaches inside and brings out the wand, letting itself be seen empty in the process. Lower both hands to directly in front of you, moving them together (fig.2 is an audience view). Your right thumb and first finger grasp the wand just beyond your left hand. Your left fingers nestle momentarily inside your right fingers,

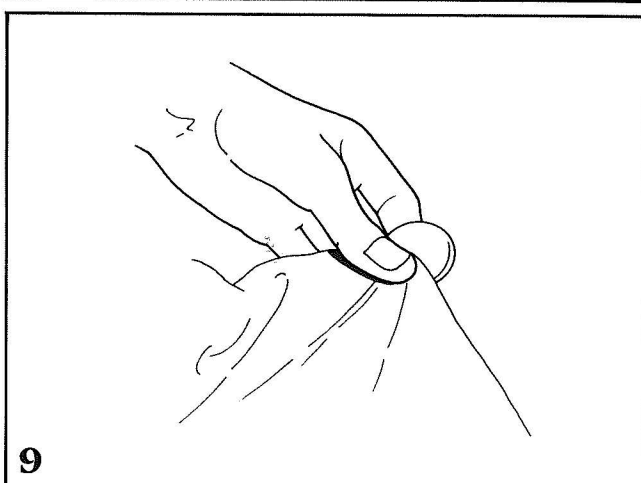
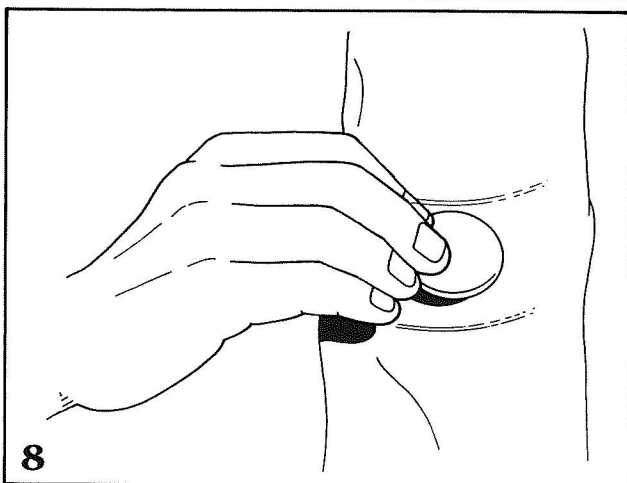
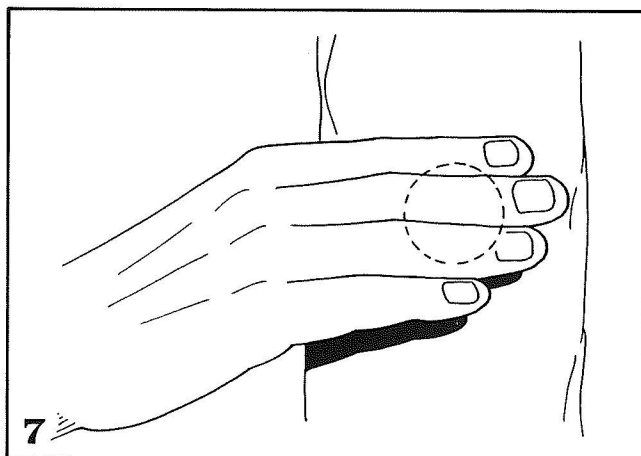
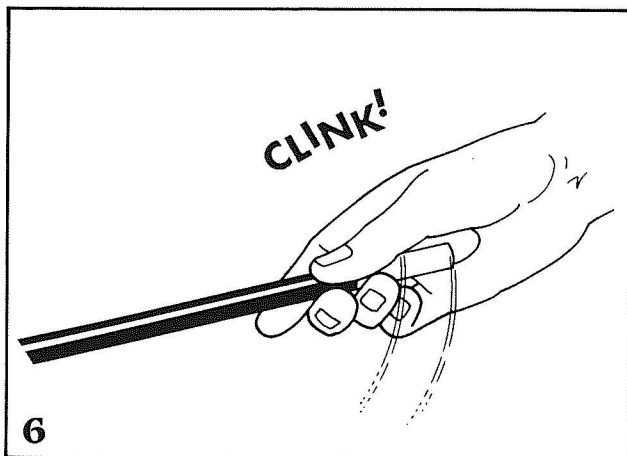


and one of the classic-palmed coins is released onto them (fig.3). During this, your hands are angled slightly inward, palms a bit toward you, so the dirty work isn't seen by the audience. Your hands come together for only a moment, then they move apart, your right hand taking the wand.

Your left hand turns inward as it moves, with the coin concealed in fingertip rest. As your left hand reaches forward to grasp the far end of the wand, your fingers push the coin into classic palm. Your left thumb and fingers grasp the end of the wand and pull it outward until it is in what we shall christen "Tapping Position." That is, the inner end of the wand must be directly beside the coins classic-palmed in the right hand (fig.4). The wand is actually held between right thumb and first finger, with the second and third fingers pressing lightly against it near the metal tip as shown.

Say, "If you listen, you can hear where I hide my money." Extend your left arm and, using the wand, begin tapping up the length of the arm from wrist to elbow (fig.5). No sound is produced until the wand





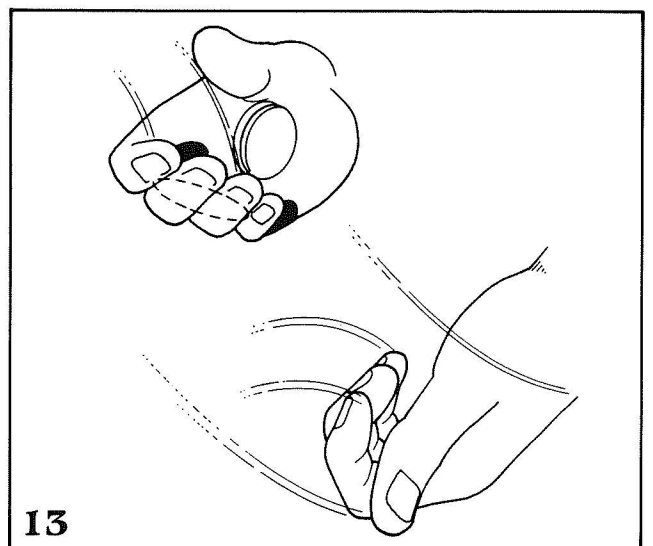
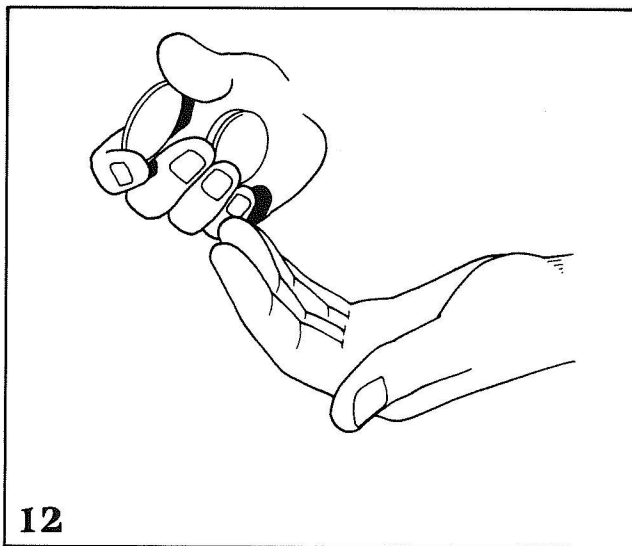
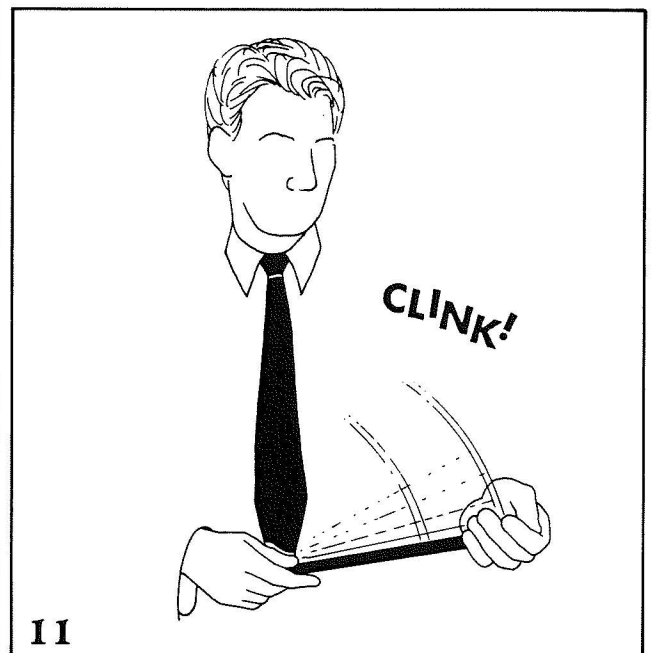
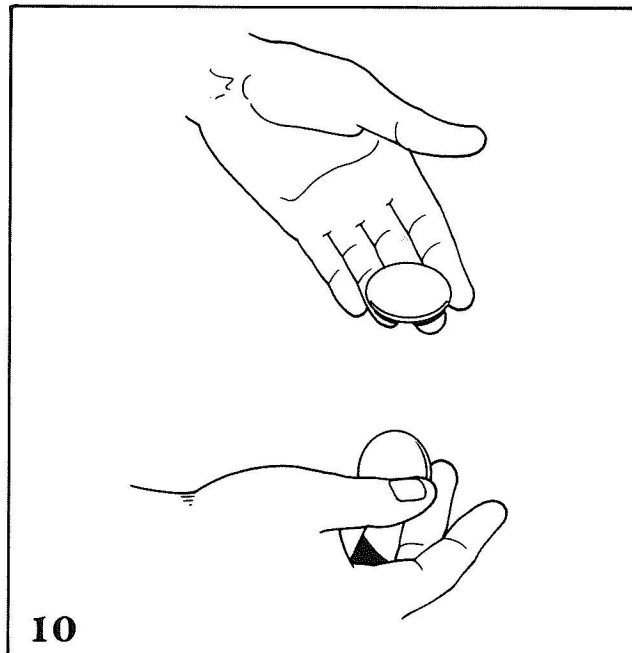
taps the elbow. At that point, let gravity, with a little help from your right second and third fingers, knock the metal tip of the wand against the palmed coins to produce a very distinct sound (fig.6). Pause for a moment, then tap the elbow a few more times, making a noise each time. Say, "Ah, there's one."

Transfer the wand to your left hand. As your right hand reaches up toward the elbow, let one of the two classic-palmed coins drop to finger palm. Produce the coin from your elbow by flattening the fingers and finger-palmed coin against your arm (fig.7, in which the hand is transparent). While keeping your thumb pressed against the edge of the coin, draw your fingers inward, revealing it (fig.8). Display the coin for a moment, then place it on the table.

At this point there is a coin classic palmed in each hand. Take the wand with your right hand in Tapping Position. Bend forward slightly and begin tapping your left leg, near the knee, with the wand. At the same time, your left hand allows its coin to drop to fingertip rest as it grabs the cloth of your trouser leg just above the knee. After tapping *silently* a few times in different spots, tap the cloth beside your left fingertips and let the inner end of the wand smack the palmed coin. Your left thumb pulls the cloth over your fingers as you twist your left hand back and forth as if working the coin out of the cloth (fig.9). Display this coin and drop it onto the table.

Turn to your right knee, and tap it *silently* a few times with the wand. Tap again, and let the inner end of the wand strike the palmed coin. Transfer the wand to your left hand. As your right hand moves back to the spot on your right leg where the noise was made, it allows the classic-palmed coin to drop to fingertip rest. The coin is produced from the trousers by slipping it behind the loose cloth and then pulling it into view. That ends the first sequence.

Your left hand swings the wand inward and tucks it under your left arm. That leaves both hands free so you can vanish the coin you've just produced. David does it by pushing the coin into classic palm while the right hand is held palm down, and then just pretending to put it into his left hand (though any sort of Retention Pass can be used). Your right hand immediately reaches up and takes the wand from beneath your left arm. Execute The Drummer's Wand Spin described in "The Gold Cups," waving the wand over your left fist. Crumple your fingers and open them to reveal that the coin has vanished.



Your right hand slips the wand beneath your left arm, then lifts one of the coins off the table. Drop it onto the fingertips of your outstretched left hand. Your right hand returns to the table and picks up the remaining coin in preparation for an odd Click Pass. The visible right-hand coin rests on the tips of the loosely curled fingers of that hand. It is swung up, toward the left hand (fig.10). When the hands meet, the fingers of both curl inward. Your right fingers press their coin into classic palm so it strikes the coin already there with a *clink*. Your left hand simply closes into a fist. It appears as if two coins have been placed into your left hand.

Without pausing, your right hand continues its upward sweep and takes the wand from beneath your left arm. Execute The Drummer's Wand Spin again. Work the coin out of your left fist, pressing it against the upper side of the first finger with your thumb. The hand must remain closed as if it holds another coin inside. Tap the visible coin with the wand and say, *"This one is actually the most difficult, so I'll save it for last."* Drop the visible coin on the table.

Open your left hand, keeping it tilted toward you with the fingers curled, and tap the wand against the inside of your left fingers, *as if* tapping the coin. Let the inner end of the wand strike the classic-palmed coins in your right hand, making a sound (fig. 11). Slowly crumple your left fingers and open them, displaying your empty hand, revealing that the second coin has vanished. Put the wand back beneath your left arm.

Your right hand lifts the remaining coin from the table and holds it over your open left hand in LePaul French Drop Position (fig. 12). Two things happen at the same time. Your right thumb releases the coin so it tumbles backward into right-hand finger palm, and your left hand snaps downward at the wrist as its fingers close (fig. 13).

Your right hand reaches up and takes the wand from beneath your left arm. Do The Drummer's Wand Spin over your left fist (yes, even with two coins in classic palm and a third in finger palm — it most definitely makes your right hand appear empty). Crumple your left fingers, then open them to reveal that the third coin has vanished. That ends the second sequence.

In order to shift the wand to Tapping Position, press its inner end against your body and simply slide your right hand inward. You will now produce all three coins almost exactly as you did at the start. Begin by tapping the wand against your left elbow and letting the inner end strike the coins in classic palm to make a sound. Transfer the wand to your left hand. Your right hand reaches to your left elbow and produces the finger-palmed coin as already shown in figures 7 and 8. Drop it on the table.

Transfer the wand back to your right hand and, as the hands come together, allow one of the classic-palmed coins to drop onto your left fingers as already shown in figures 2 and 3. The hands move apart, one coin now in left-hand fingertip rest, the wand in the right hand (a coin also classic palmed there).

Tap your left knee, making a sound, then produce the left-hand coin from the cloth of the trouser leg as already shown in figure 9.

To produce the last coin, extend the end of the wand toward a member of the audience and tap her lightly on the elbow, making a sound. Transfer the wand to your left hand, freeing your right hand to produce the final coin from beneath the spectator's arm.

WHEN YOU'RE BEHIND, YOU'RE AHEAD

A simple plot: three coins are magically produced, vanished, then reproduced. The handling is *exceptionally* clean due to David's application of Michael Gallo's One-Behind Principle. This zen-like approach to magic has been generally overlooked. The routine is angle-proof and a real working-man's handling.

You need three coins (David uses silver dollars) and a coin purse. Prepare by classic palming the three coins in your right hand.

Part One: Begin by displaying the closed purse with your right hand, held between thumb and fingers. Transfer the purse to your left hand so that your right hand can snap it open. The audience clearly sees that there's nothing inside. Move your right hand away for a moment and allow one of the classic-palmed coins to drop to fingertip rest.

Move your right hand back to the purse, straightening your fingers and loading the coin that's in fingertip rest beneath it. In the same motion, your right hand snaps the purse shut. One of your left fingertips moves onto the coin to hold it in place beneath the purse. Your right hand moves away and your left hand places the purse on the table, with one coin concealed beneath it.

Drop your hands to your sides for a moment. Allow a second coin to drop from right-hand classic palm to fingertip rest. Extend your right hand across your body to your left elbow, and produce the coin from fingertip rest using the technique already taught in "Money Talks." Your right hand presses the coin against the inside of your arm, and your fingers draw back to reveal the coin.

Drop the coin into an open finger palm in your left hand. Do Roth's Shuttle Pass (see *CoinMagic* or *Roth's Expert Coin Magic* for details), apparently transferring the coin to your right hand. The coin in your left hand remains in finger palm as the hand turns palm down, and the right hand coin is brought into view as *that* hand turns palm up.

Your left hand reaches across your body to your right elbow and produces the second coin using the same technique from "Money Talks." Each hand now holds a coin. Utilizing Mike Gallo's One-Behind Principle, you will create the illusion that you are producing a third coin — because there are really only two coins, the subsequent vanish of the nonexistent third coin is perfection.

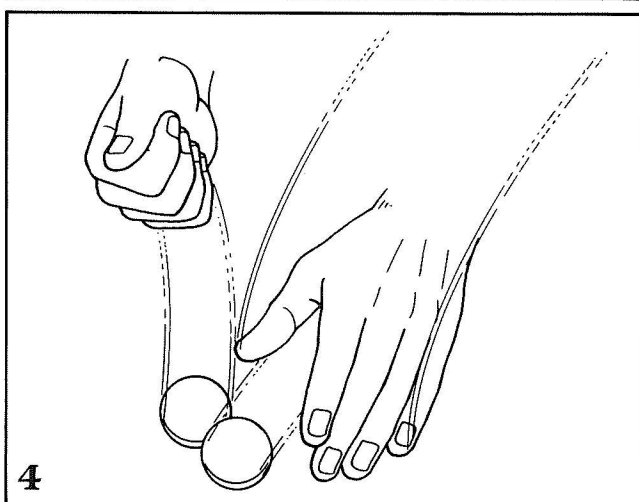
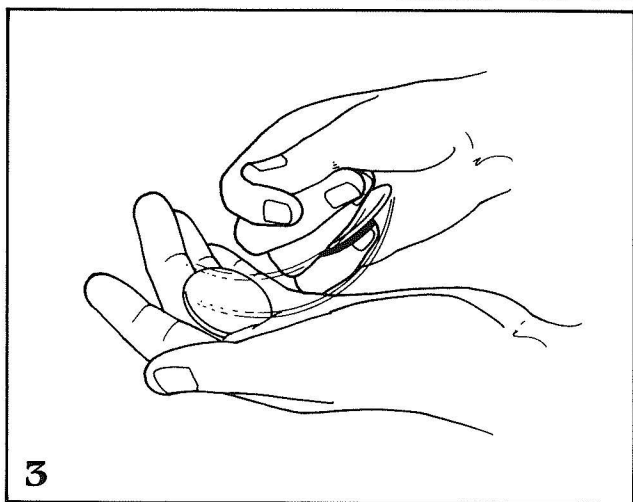
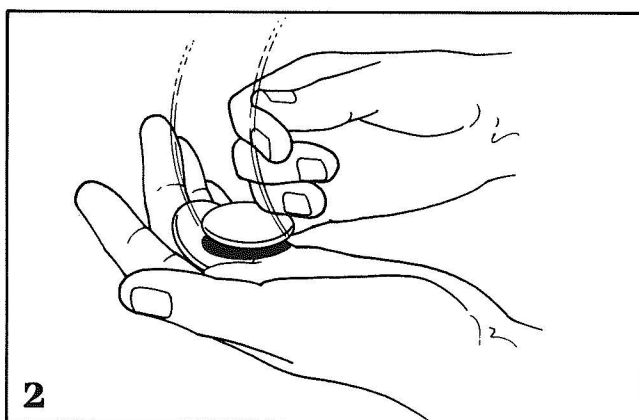
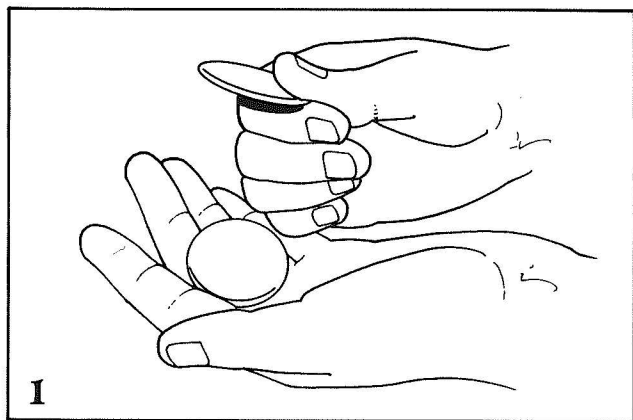
Maneuver the left-hand coin into an open (palm-up) finger palm position. Move your hands together so that the lower side of your right pinky touches the left pinky. Also, your right thumb slides the coin that's beneath it forward until it rests on the upper side of your first finger (fig.1). This adaptation of Richard

Himber's vanish to a click pass in a one-behind situation has also been developed independently by Jay Sankey.

Your left fingers should not be straight at this point, but curled slightly as seen in the previous figure. Your right thumb pushes the coin forward so it tumbles over your right fingers and lands with a *clink* on the coin in your left hand. At the same time, extend your right pinky so it gets trapped between the coins, the inner portion of the right-hand coin actually falling on top of it (fig.2). The moment you hear the *clink*, curl your right pinky inward, carrying the coin inside the right hand (fig.3). As your hands separate, your left hand closes into a loose fist.

Begin raising your right hand toward your left elbow. On the way, your right thumb moves beneath the clipped coin and levers it upward, pressing it flatly inside the fingers as they straighten. Produce the coin from the left elbow using the "Money Talks" technique. Drop the visible coin into your left hand, the fist rapidly opening and closing to catch it. The audience cannot see what's inside, and the dropped coin lands with a *clink*. This concludes Part One, three coins apparently having been produced.

Part Two: Turn your left fist over so you can reach inside the thumbhole with your right thumb and first finger. Withdraw one of the coins and display it on the right palm. Close your right hand into a fist, the coin held loosely inside, in position for Geoffrey Latta's Han Ping Chien from *CoinMagic*. David does it with the opposite hands, as follows: Move your left fist to beside your right fist. Your left fingers open slightly while the palm is angled toward you, and the hand immediately turns over and slaps down to the table, in the process passing by your closed right fist. The coin inside the right hand is allowed to drop out the pinky side of the fist so it becomes trapped beneath your descending left hand as the fingers open completely (fig.4).



Raise your left hand a moment after it slaps the table so two coins are seen. The audience believes the third coin is in your right fist. (This sequence was also utilized by Paul Harris in his routine "Free Flight.")

The moment the coin has left your right hand, begin crumpling the fingers. Pause for a beat after the two coins are seen on the table, then slowly open your right hand to show it empty. All the while, since it has risen from the table, your left hand has been held palm down in a rather suspicious manner. This will lead the audience to believe that it contains the third coin (a subtle psychological point, it further reinforces the notion that there really are three coins).

Your right hand picks up one of the two coins resting on the table and holds it on the fingertips in position to classic palm it. Since the audience will be interested in your left hand, the attention paid to your right hand will be minimal. Slowly turn your left hand over to show that it's empty. This catches the audience off guard, and it is at this moment that your right hand turns palm down and your fingers push the coin into classic palm. Immediately lower the fingers again, as if the coin is still held inside them.

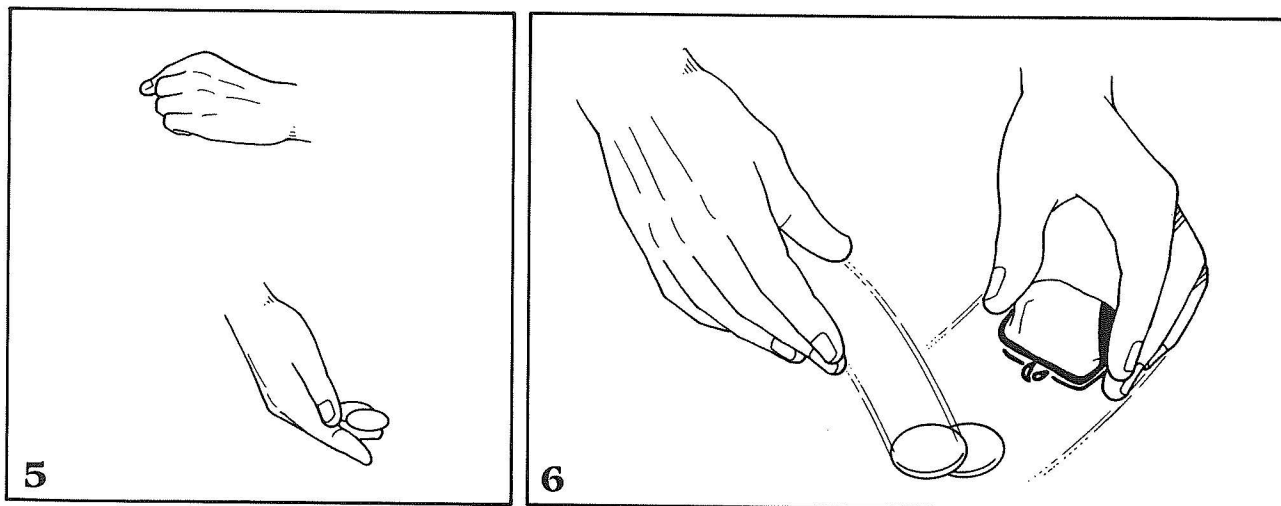
Move your right hand to your left hand and pretend to place the coin onto your left palm. Close your left fingers as your right hand moves away. Begin crumpling your left fingers and, at the same time, your right hand picks up the coin which remains on the table.

Open your left hand, showing it empty. Pause a beat, then bring your hands together for the vanish explained in "Money Talks" (figures 12 and 13). Your right hand, holding the visible coin in LePaul French Drop Position, is held above your left hand. Your right hand allows the coin to tumble backward into finger palm while your left hand breaks downward at the wrist as if catching the coin. The left fingers immediately close.

Begin crumpling your left fingers while, at the same time, extending your left arm. Your right hand begins traveling toward your left elbow. While the right hand is in transit, your left hand opens to reveal that the third coin has vanished. At the end of Part Two all three coins have disappeared.

Part Three: Your left fingers have just opened, and a moment later your right hand produces the finger-palmed coin from the left elbow using the same "Money Talks" technique that has been used throughout this routine. That coin is dropped onto your left fingers in position for Roth's Shuttle Pass.

Let the classic-palmed coin in your right hand fall to fingertip rest, then do the Shuttle Pass, apparently transferring the visible coin from left hand to right. Your left hand then reaches to your right elbow and produces the finger-palmed coin with the "Money Talks" technique.



Place the right-hand coin beneath the left-hand coin, spread to the right — both now held between the left thumb and fingers. Your right hand moves to your left elbow as if to reproduce the third coin. Pluck vainly at your left arm a few times, looking for the coin. When you cannot locate it, lower your right hand and turn it palm up. Your left hand places both coins, as they lie, onto your right fingers. The lower coin, spread to the right, rests in an open finger palm. The upper coin, spread to the left, rests on the fingertips in position to be pushed into classic palm. Your left hand reaches to your right elbow (fig.5).

Lower your right hand, turning it palm toward you. While the left fingers pluck at the right elbow, still looking for that third coin, your right fingers press the upper coin into classic palm.

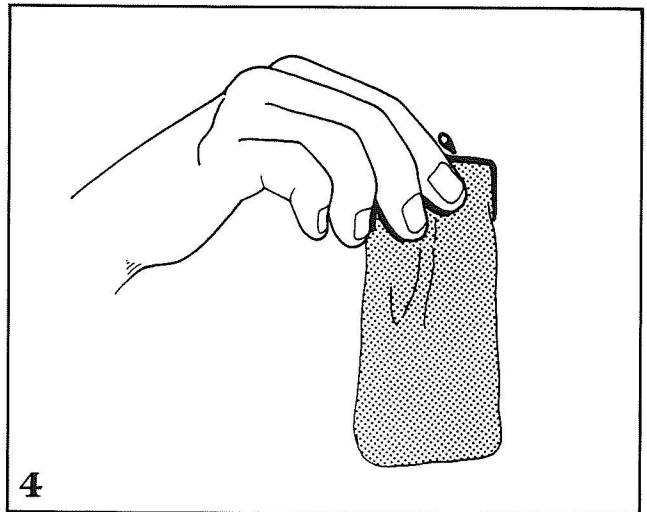
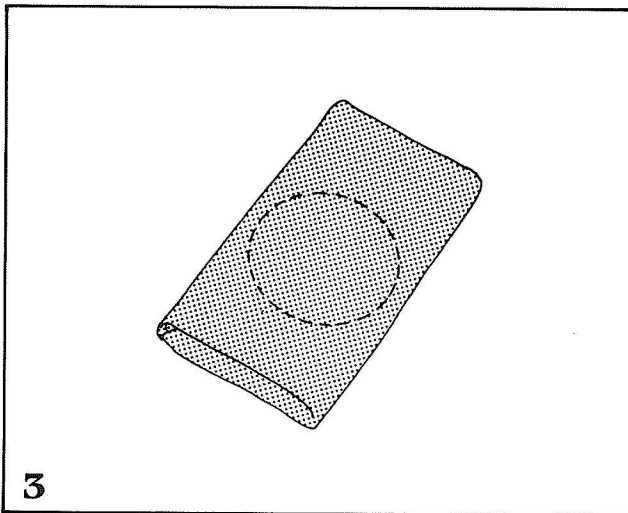
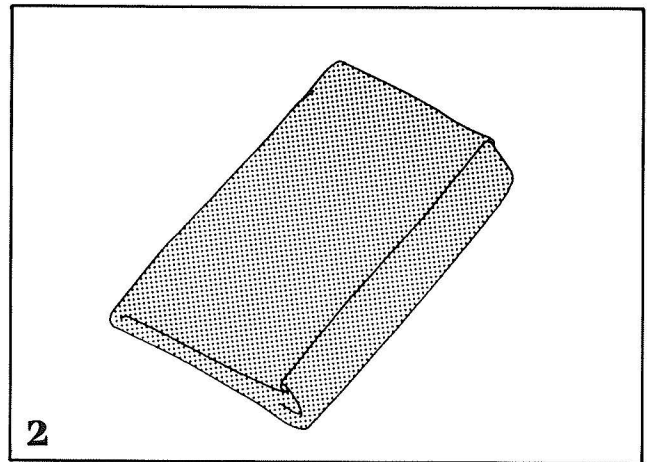
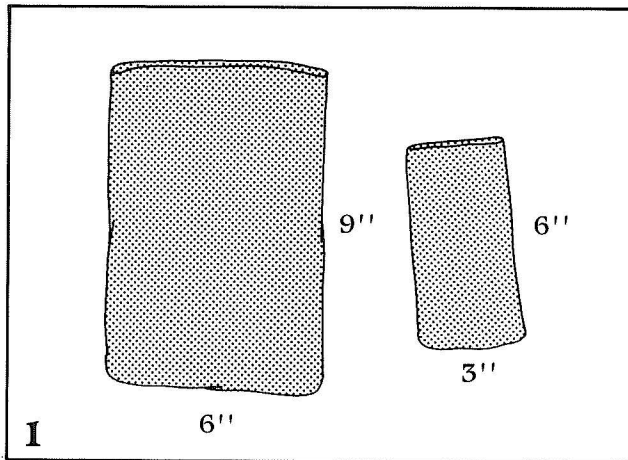
Say, "*Maybe it's over here.*" Lean forward and pick up the purse with your left hand. At the same time, your palm-down right hand, hovering nearby, tosses the loose coin toward the purse. It coalesces with the coin which has been hidden beneath the purse, now exposed as the purse is lifted (fig.6). This is a technique of David Roth's from his routine, "The Purse and Glass."

Snap open the purse with your right hand. Say, "*Well, two out of three isn't bad.*" Pick up the two coins from the table and drop them into the purse one at a time. As soon as the second coin has fallen from your right hand, curl the fingers loosely inward and allow the classic-palmed coin to drop to fingertip rest. Say, "*Wait a minute,*" and bring your right hand up to your left elbow and produce the coin using the "Money Talks" technique. (The coin can actually be produced from anywhere — a spectator's ear, your knee, etc.) Drop the third coin into the purse and snap it shut to end.

THE CHANGE BAG

This routine, from David's prize-winning close-up act, is a version of David Roth's "Portable Hole" (see *David Roth's Expert Coin Magic*, 1985). It does **not** use a felt hole, nor does it use any patter about "holes," whatever they may be. The real lesson to be learned when you want to do a routine of someone else's is, "How can I take that and make it my own, so that I feel comfortable with it, so that it makes sense to me, so that it is not just memorized motions and chatter learned from a book." This is an example of how a professional can take a routine that is not at all right *for him* (though it may be perfect for Roth, its creator) and make it work *for him*. A change of props was required.

The magician brings out a coin purse and, as he's opening it, the bag falls off the frame. He dumps out three coins and places the bag, now empty, aside. He drops the coins into the purse frame and, one by one, they vanish. They fly to the logical spot — *inside* the bag. After the coins are dumped out, they are dropped into the purse frame all at once, and all vanish. When the bag is turned over, a jumbo coin slides out. Suddenly, the purse frame grows several inches in length. Of course it will no longer fit the bag. The magician takes the bag and magically enlarges it to fit the new frame. The jumbo coin is dropped inside and the reassembled purse, now bag size, is put away.



You need four half dollars, a three-inch jumbo coin, a purse frame of the usual type, and the two bags and jumbo purse frame. It is an easy matter to cannibalize a cheap handbag for something that looks very much like the purse frame, but is six inches long. The two bags must be hand made.

Obtain a length of fabric (red or black corduroy will do) that will yield enough material to make two bags of the dimensions shown in figure 1. The small bag measures six inches long and three inches wide. When held beneath the purse frame, it will resemble an eye-glass case. The large bag measures nine inches long and six inches wide. The ribs on the corduroy run vertically on the small bag and *horizontally* on the large bag.

Once the bags are sewn, the large bag must be folded to resemble the small bag. Lay it on the table in front of you so the open end (top) is to the left. Fold a three-inch panel over from both sides and tuck the bottom of the bag into the open end (fig.2). Turn the folded bag over so the "clean" side is upward — the ribbing should now appear to be vertical, matching that of the small bag. Slide the jumbo coin into one end of the folded bag, leaving it in the middle (fig.3, in which the large coin is shown by a dotted line). Since the routine is performed while seated, place the folded bag onto your left thigh with the side shown in figure 2 upward.

The jumbo purse frame is set over the left leg, between the large bag and the knee.

Load the four coins inside the small bag and place the purse frame over the opening in its proper position (fig.4). Your right hand holds the bag beneath the frame for the first few moments.

To perform, bring the purse frame and small bag into view, held by your right hand as in figure 4. Shake it a few times so the audience hears the coins jingling inside. Bring your cupped left hand, held palm toward you, around the frame and bag at the point where they meet — in other words, the purse frame is held by your left hand in the standard position, between the thumb base and fingertips. Your right hand snaps open the frame and, at that moment, your left hand relaxes and allows the bag to fall to the table. Look at it and say, "Oops."

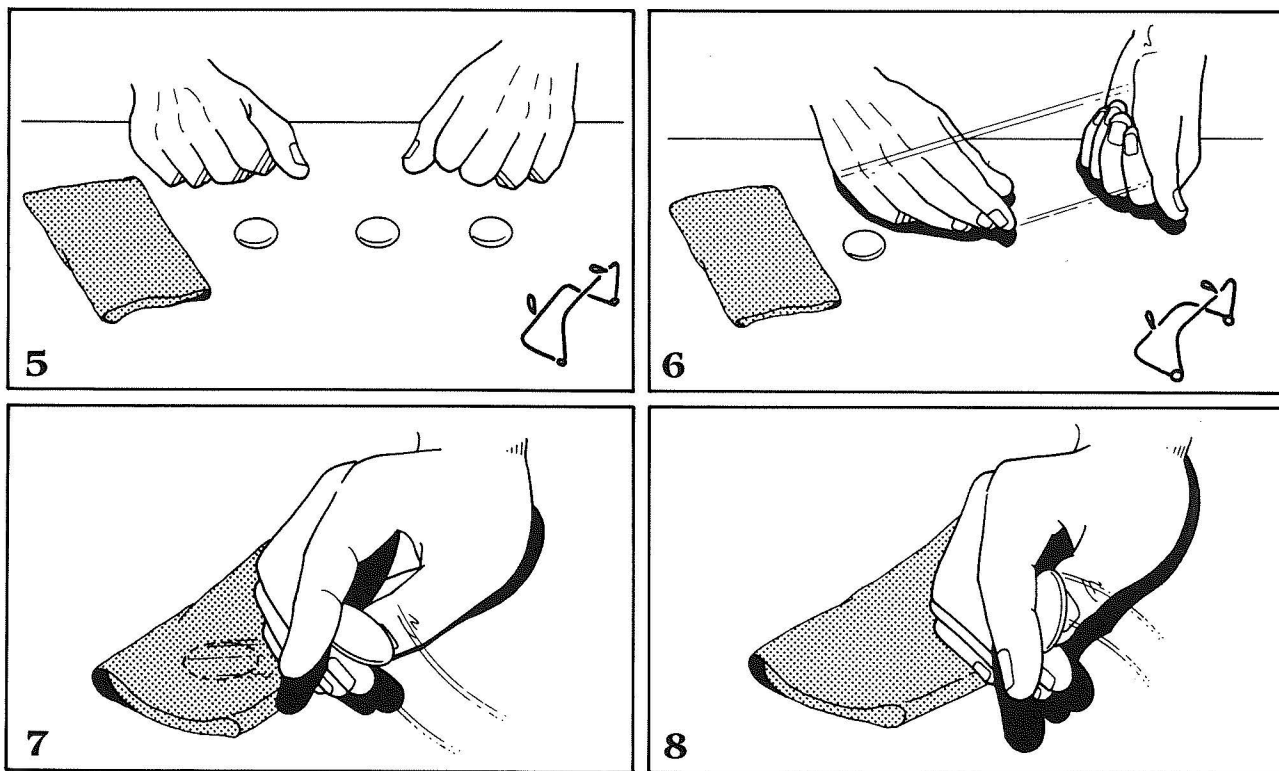
Table the open frame off to the left. Slide your right fingers beneath the bag and lower your thumb on top of it. Feel the coins inside the bag and locate one which is isolated, so you can hold onto it through the cloth. Lift the bag and dump the three loose coins onto the table.

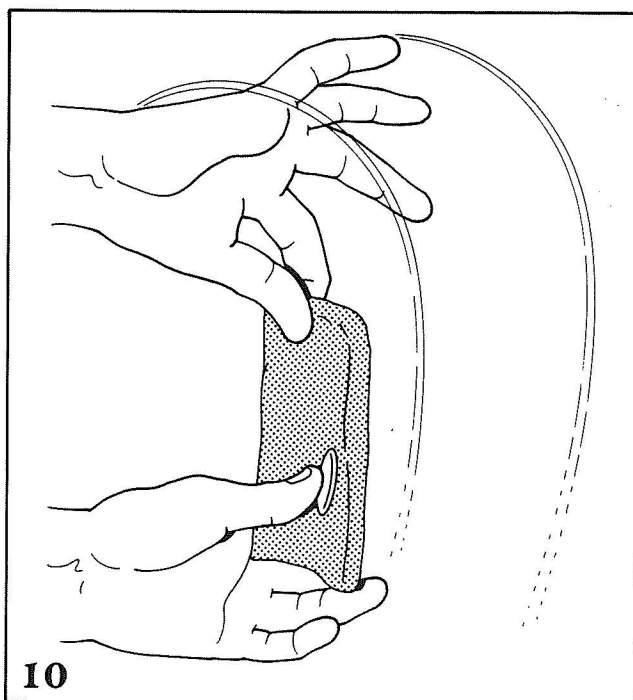
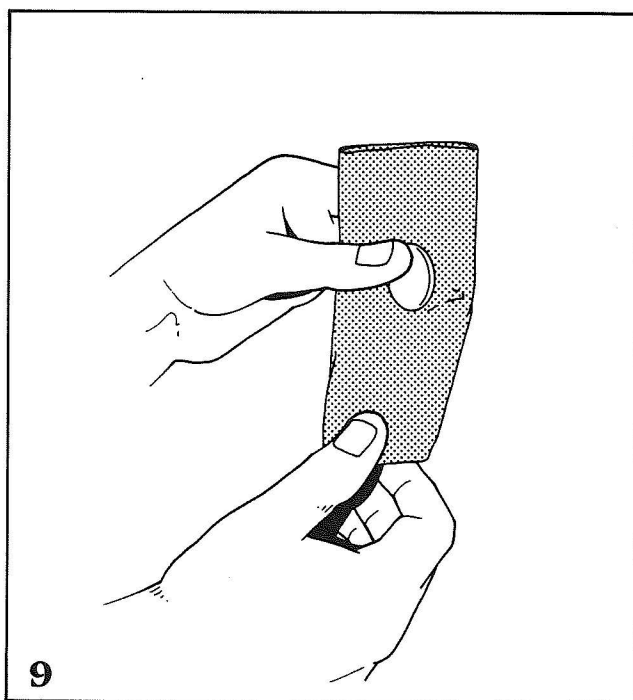
Your right hand turns palm down and tables the bag in line with your right shoulder, open end toward the audience and angled slightly to the left (ten o'clock). Arrange the three coins in a horizontal row so that the coin at the extreme right is an inch or two from the bag, in position for T. Nelson Downs' Kick Move, popularized by Larry Jennings and used by Roth in his original "Portable Hole" routine (fig.5).

Extend your palm-up left hand. Your right hand lifts the coin at the left end of the row and genuinely places it onto the center of your left palm *simulating* The Retention Clip Vanish described and shown in figures 1 through 4 in "The Wonderful Coin Vanish." It looks just like any type of Retention Pass, and your left fingers close immediately as your right fingers move away.

Your right hand picks up the center coin and pretends to place it into your left hand, this time doing the Retention Clip Vanish. It's done as a Click Pass by letting the coin held between your right thumb and fingers strike the coin resting on your left palm the instant before it is clipped. When your left fingers close, your right hand moves in a straight line toward the remaining coin, just beside the bag (fig.6).

The instant your right hand moves over the coin, your thumb kicks it beneath the bag (fig.7). As your thumb moves back to the left, it comes beneath the clipped coin and pushes it into view (fig.8). The illusion





that you've picked up the tabled coin is uncanny. Drop that coin into your left hand so it strikes the coin already inside with a *clink*.

Continue by doing the Paul Harris "Free Flight" sequence from Part Two of "When You're Behind, You're Ahead." That is, your right hand takes one of the coins out of your left fist and momentarily displays it on the palm of the hand. Close the fingers. Open your left hand, slapping it down to the table and doing Geoffrey Latta's Han Ping Chien. The coin secretly flies out of your right fist and joins the coin in your left hand. When you lift your left hand the audience will see two coins on the table and believe the third to still be in your right fist.

Your left hand picks up the purse frame and holds it in standard position, between the curled fingers and thumb base. Say, "*This is a magic purse, anything I put in here....*" as you dip your right fingers inside as if depositing the coin. Bring out your right fingers, now spread and obviously empty, and snap the purse shut with that hand. Your right hand lifts the purse out of your left hand, holding it by the right end of the frame, as if the right hand contains a coin in Edge Clip (which it will in the next sequence). As the frame is lifted out of it, your left hand closes into a fist.

Wave the purse frame over your left hand like a magic wand, then open your left fingers to reveal that the coin has vanished. Transfer the frame to your left hand and table it off to the left.

Complete the patter line, saying, "*...travels to here,*" as you pat the bag with your right hand. This enables you to feel the location of the coin which was kicked beneath a few moments ago. Slip your right thumb beneath the coin that's concealed under the bag, and lower your fingers on top of it so you can hold it through the cloth. Lift the bag, rotating your hand so the open end is upward. Extend your hand toward a spectator and say, "*Feel the coin.*" The coin he or she feels is actually the fourth coin, which has been inside the bag all along.

Retract your right hand. Your left hand comes over and grasps both the bag and coin hidden behind it in exactly the same position as your right hand. This frees your right hand. It grasps the bottom of the bag and the loose coin that's *inside* (fig.9). Your right hand rotates the bottom of the bag counter clockwise until the palms of both hands are facing each other. Then, both hands turn until your left hand is palm up and your

right hand is palm down (fig.10). Your right thumb and fingers continue to hold the coin that's inside the bag through the cloth. Your left hand opens out flat, the coin which has been held in place by your left thumb (up to that moment) dropping onto your left palm. It appears as if the coin falls out of the bag.

Your right hand, still palm down, sets the bag on the table in its previous position, open end toward the audience. Transfer the coin from left hand to right, and then openly slip it into the mouth of the bag, leaving it about an inch away from the opening.

Your left hand lifts the purse frame and holds it in standard position. Snap it open with your right hand. Lift one of the two visible coins from the table with your right hand, holding it in position for The Retention Clip Vanish. Do that move as you pretend to lower the coin into the purse frame, waiting until the instant your fingertips are out of sight to begin. Afterward, the coin will be clipped between your right first and second fingertips.

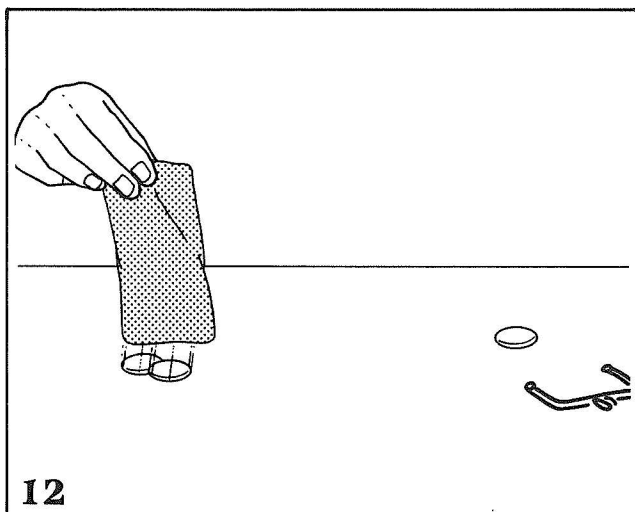
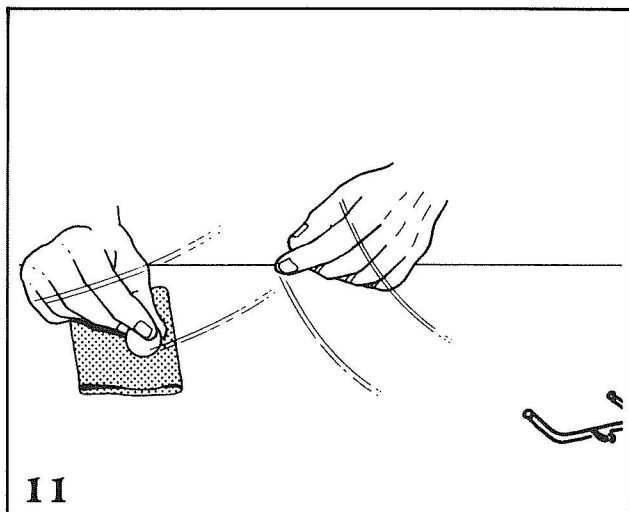
Snap the frame shut with your right thumb and fingers, then take it by the clasp. This puts the coin in Edge Clip position. Lift the purse out of your left hand, closing it into a fist. Wave the frame over your left fist and allow your right palm to be seen empty (Edge Grip Display, to use Roth's parlance). Crumple your left fingers and open them to reveal that the second coin has disappeared.

Transfer the frame to your left hand, which tables it off to the left. At the same time, your right hand turns palm down and settles to the table in a relaxed fist, allowing the clipped coin to flop over onto the fingers in fingertip rest.

Your left hand lifts the remaining coin from the table and maneuvers it into an open finger palm position. Execute a Roth Shuttle Pass, apparently taking the coin with your right hand, bringing the coin that was in fingertip rest into view.

Your right hand immediately turns palm down and moves over the bag, tapping it with the coin. At the same time, your left hand moves inward, to the table edge, and laps the finger-palmed coin (fig.11). Say, *"I think the second coin has traveled inside the bag as well."*

Transfer the visible coin back to your left hand and table it. Your right hand turns palm down and grasps the inner end of the bag, thumb beneath and fingers above. Lift the inner end slowly until both coins slide out of the bag (fig.12). At the same time, your left hand drops into your lap and grasps the folded bag on your left thigh. It is held at the *outer* end, with your thumb and fingers holding the jumbo coin in place through the cloth. Raise your left hand until it is just beneath the table edge.



Things must be timed so that the moment the coins fall out of the bag, your right hand rises about eight inches until the bag is hanging straight down (fig.13, in which the position of the left hand is **purposely** exposed — it is actually *below the edge of the table* throughout the switch). It also moves inward at the same time, so the bag in your right hand is directly above the bag in your left hand (fig.14). Now, relax, your right hand dropping straight down like a stone. It is stopped by the lower side of your pinky hitting the table — at which point your thumb and fingers open slightly. This automatically drops the small bag into your lap. At the same time, your left hand thrusts the upper end of the folded bag into your right hand (fig.15).

Your right hand immediately rises about seven inches, moving forward to lay the switched-in bag on the table in the same position as usual. This switch, which is in essence the Slydini Switch (*The Best of Slydini...and More*, p.105) is done very rapidly and cannot be followed.

Say, "*Now let's make all three coins travel at the same time.*" Your left hand picks up the purse frame and transfers it to your right hand, which takes it in standard position. Your left hand snaps it open.

Pick up the three coins lying on the table with your left hand and display them. The hand is held palm up, with the coins resting in a slightly spread stack on your second finger (fig.16). Move your left hand over the open frame and pretend to dump the coins inside. As the hand turns over, the stack of coins simply flops over onto your third finger in a noisy way (fig.17).

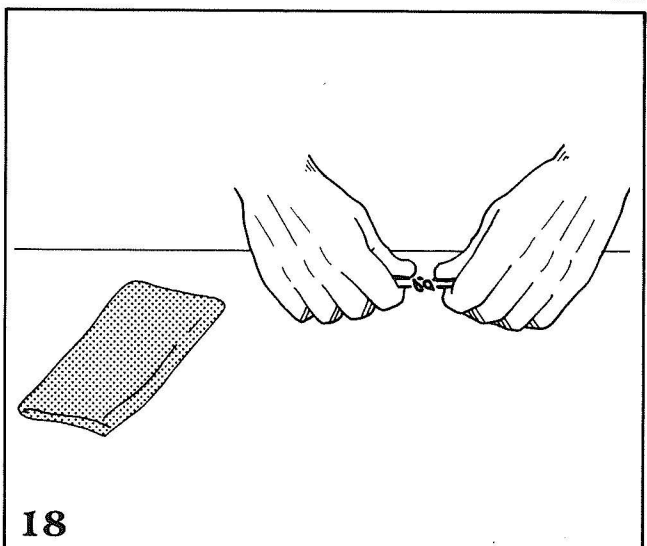
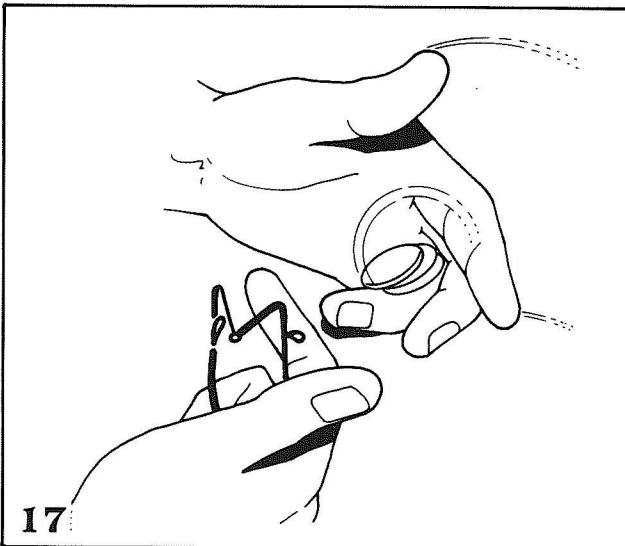
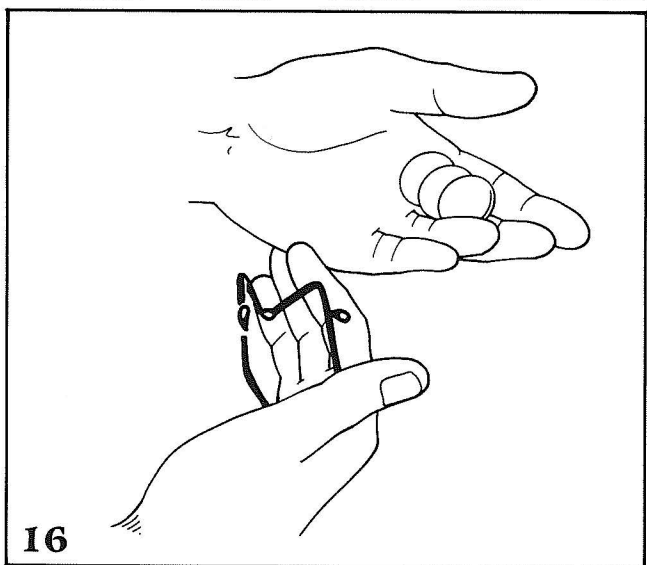
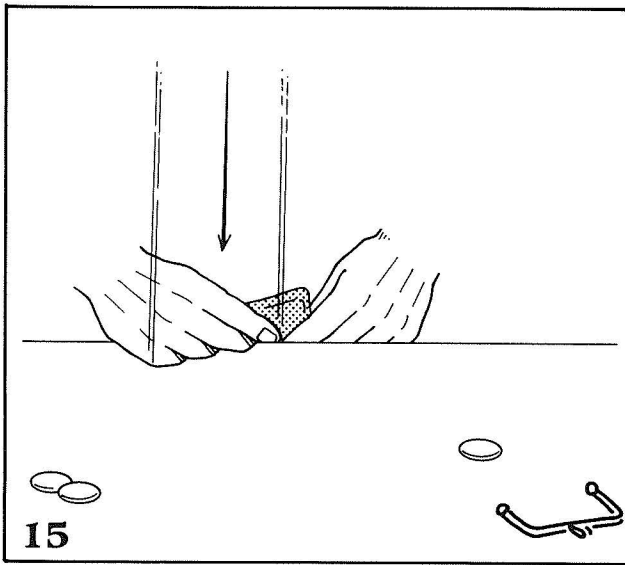
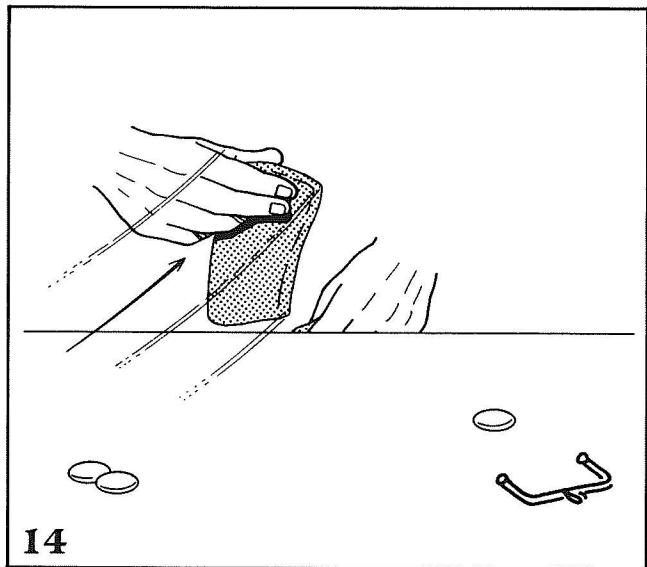
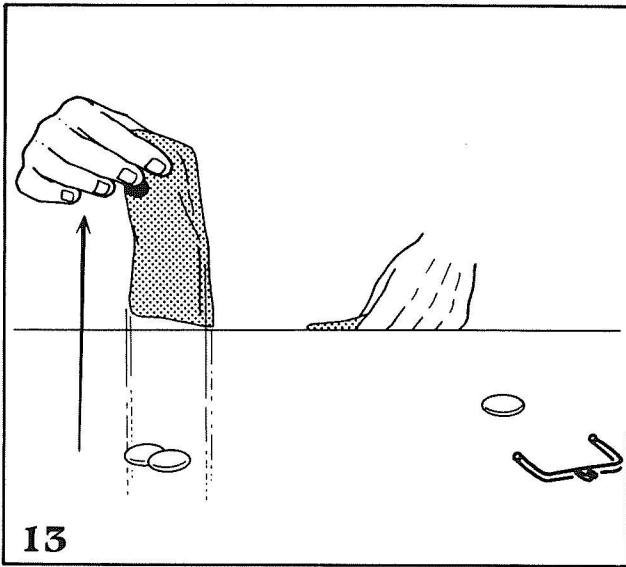
Your *right* second, third, and little fingers close as if they've caught the coins. Your left thumb and first finger snap the purse frame shut and lift it out of your right hand. Set it on the table just left of center. As your right hand, now completely closed into a fist, moves over the bag, your left hand drops into your lap. *Quietly* set the stack of coins on your upper left thigh (in a fold of the trouser cloth) and pick up the jumbo purse frame, holding it by the left end. Raise your left hand until it is just *below* the table edge.

While all of that takes place, your right fingers crumple and open to reveal that all three coins have vanished. Grasp the inner end of the bag and lift it, letting the jumbo coin slide out as you say, "*All three coins traveled at once.*" As soon as the jumbo coin falls onto the table, drop the bag just inward of it. Waste no time — your palm-down right hand, fingers together and straight, drops over the purse frame that's on the table. Slide it inward, letting it fly off the table edge and into your lap. At that instant, your left hand raises the jumbo frame into view, your right hand grabbing most of it (fig.18). The audience is still gawking at the jumbo coin and if they happen to glance at your hands it looks as if the normal purse frame is held between them.

Raise both hands, pause, and look at the jumbo coin as if you're not sure what to do next. Then, look down at your hands, directing the audience to do the same. *Slowly* slide your hands apart as if stretching the frame to fit the jumbo coin. Once your hands have reached the ends of the frame, turn them palm toward audience so they're seen completely empty.

Take the large frame with your left hand, freeing your right hand to snap it open. Lift the folded bag with your right hand and hold it beneath the frame, silently demonstrating that the bag is now too small. Table the frame and place the bag into your left hand, crumpling it into a loose ball. Knead it with your left fingers for a moment, trying to work the bottom out of the mouth. Both hands can do this, and then the bag is flattened to reveal that it has grown to twice its previous size.

Pick up the frame and place it over the mouth of the large bag, holding it in place with your left fingers. Your right hand lifts the jumbo coin, drops it inside the bag, and snaps the frame shut. Put the whole thing away to end.



FLOATING ASSEMBLY

David Roth's version of "Chink A Chink" using coins has become a staple of the modern coinman's repertoire. If you combine the essence of that technique (based on Ross Bertram's business of sliding a coin beneath the hand), with the original props Yank Hoe used for the seminal "Sympathetic Coins," you come up with a routine like this one. It is called a "Floating Assembly" because it appears as if the cards never really touch the coins.

Required are four cards and four coins. If you are in a quiet room when performing, you should work on a soft surface. David, however, says that the ambient noise in most real-world performing situations allows this to be done on any hard surface.

Arrange the four coins in a square, about a foot apart from one another, on the table. Give the cards a *severe* convex bridge while they're held face down in right-hand Biddle Grip (fig.1). The packet is held solely between your thumb and second finger.

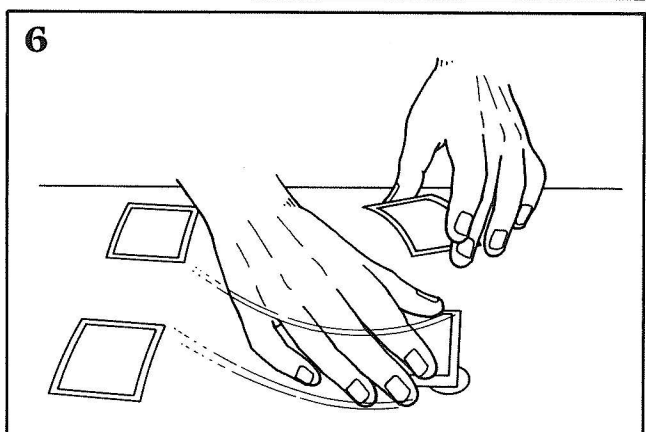
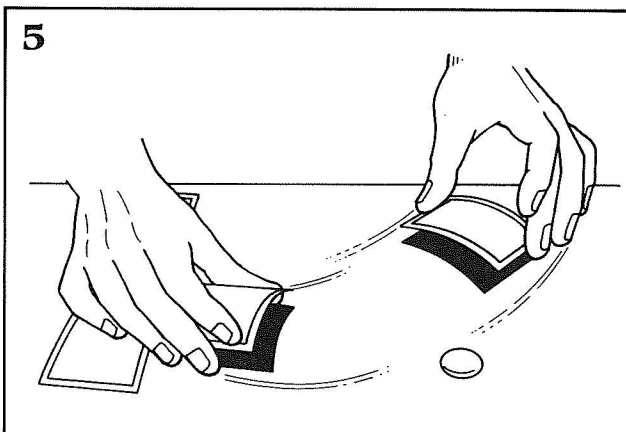
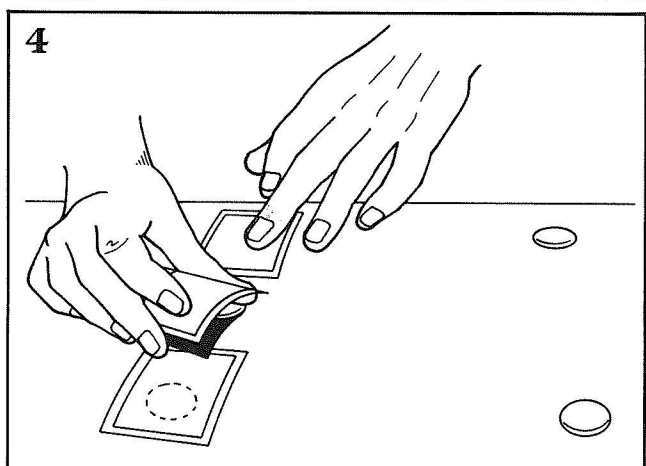
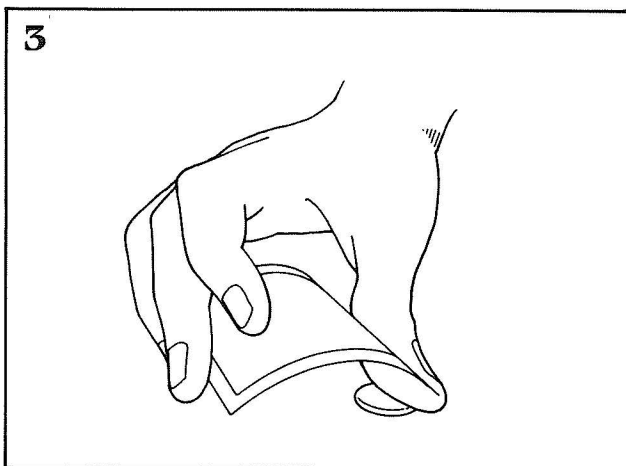
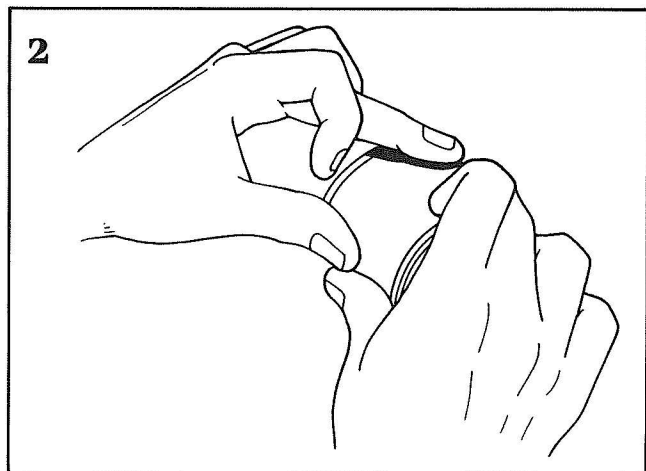
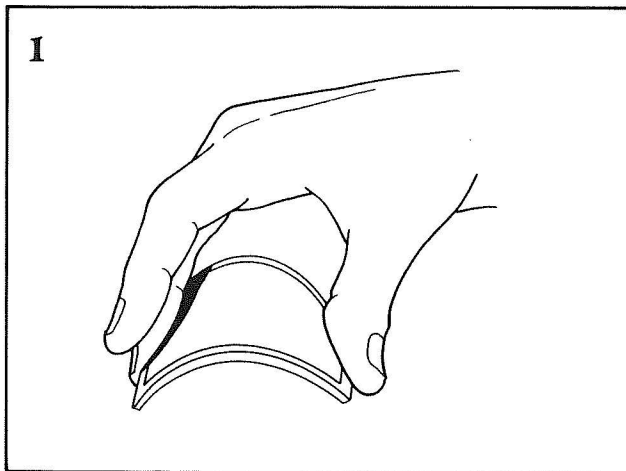
Your right hand holds the packet an inch or so above the table, directly between the two coins on the right side. Your left hand pinches off the uppermost card by placing the thumb and first finger on either side of the crest caused by the bridge (fig.2). Squeeze lightly, lift, and the top card should come away in your left hand.

Your left hand moves forward to cover the coin at outer right with that card. At the same time, your right hand creeps backward until your right thumb can secretly descend onto the coin at inner right (fig.3). That coin will now slide beneath your thumb, held by a constant downward pressure, as the hand begins to move. *The card remains held well above the table.*

Your left thumb and first finger pinch a second card off the top of the packet. Your right hand moves forward, the coin sliding beneath your thumb. Your left hand drops its card over the spot at the inner right where the coin was a moment ago (fig.4, in which the sliding coin is exposed for clarity).

Your right hand now glides about five inches to the left, until it is directly in the center of the square. During this, the coin continues to slide beneath your thumb, the packet always remaining elevated **above** the table. Your left hand comes over, pinches off another card from the top of the packet, and swings back to the left a few inches. Your right hand simultaneously swings to the right, as an open gesture (fig.5).

Both hands continue to move at the same time: your right hand swings to the left and moves its card over the coin at outer left while your left hand swings to the right and covers the coin at inner left (fig.6). As that happens, your left thumb must naturally travel over the coin at inner left in order to cover it completely with the card. Your left thumb descends onto the coin in "sliding" position.



Lift both hands about half an inch for a second while they squeeze their cards lightly as a magical gesture. This is a quick movement of the thumbs and second fingers in and out twice. Then, lower your hands again. Your left thumb should return to its position on top of the coin when the hands descend. David uses this momentary elevation of the hands as a magical gesture to emphasize that his hands are *above* the table.

To show that the first coin (at inner left) has traveled (to outer left), your right hand swings its card to the right to reveal two coins resting one behind the other on the table. Your right hand continues moving to the right until it is well clear of the entire area, past the coin at outer right, and drops its card to the table. Toward the end of that action, your left hand moves forward, a coin sliding beneath your left thumb. Use

your left second finger to slide the just-traveled coin at outer left to beside the coin which has been there all along (fig.7).

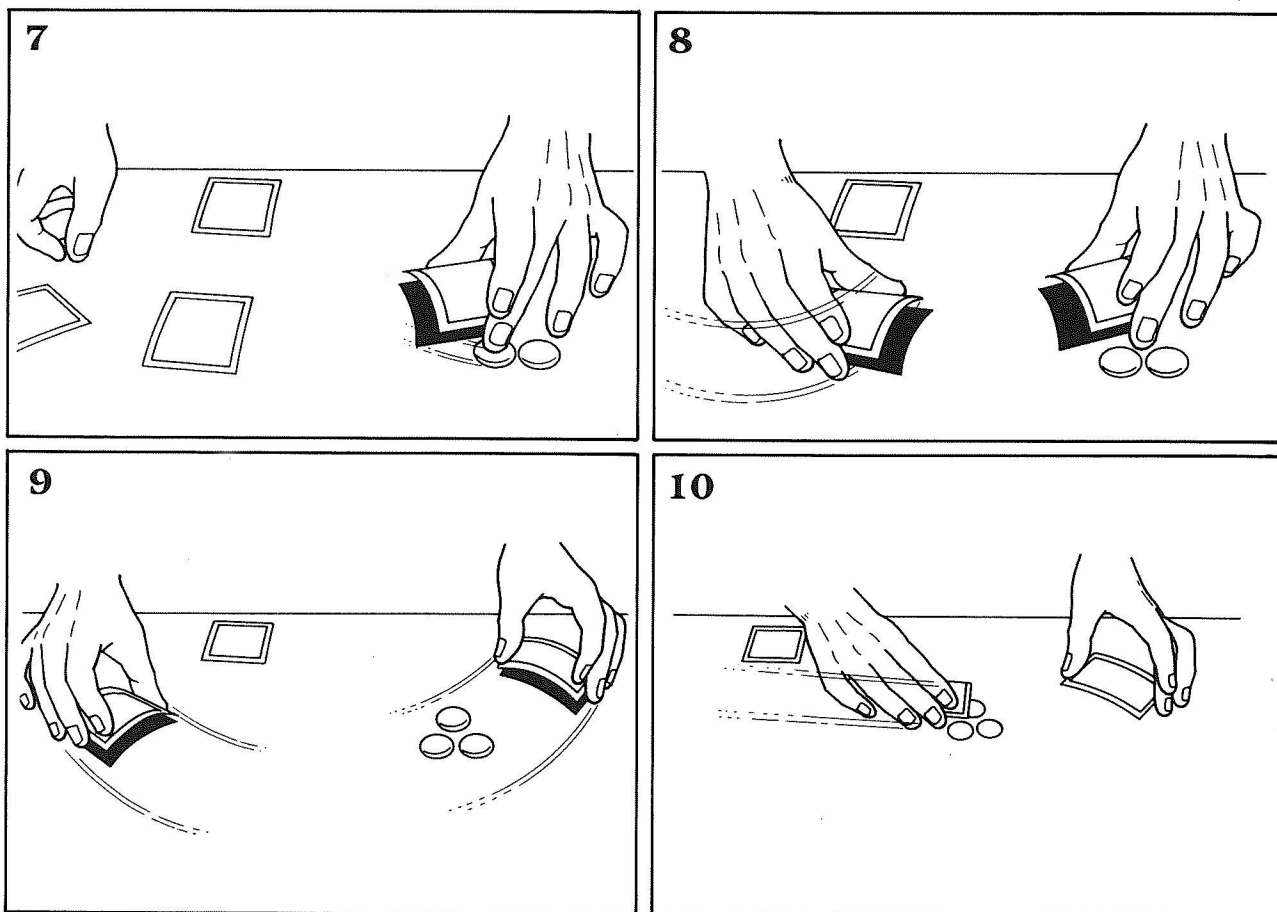
Your right hand lifts the card at outer right and swings outward and to the right so the coin beneath can be seen by the audience. Reverse the action to cover the coin, your right thumb actually landing on it in "sliding" position while the hand is moving and sliding it inward (fig.8). At the same time, your left hand glides forward to cover the two coins at outer left with its card, secretly adding the coin beneath the thumb.

Lift your hands slightly and make the magical squeezing gesture with the cards, then lower them, your right thumb landing back on its coin. Swing both hands apart, your right hand moving to the right to reveal that the coin has vanished, your left hand moving to the left to reveal three coins (fig.9).

Both hands, and your body, shift to the left. Your left hand drops its card out of the performing area, while your right hand slides its card (coin hidden beneath the thumb) over the three coins at outer left (fig.10). Drop the card over them, adding the fourth coin.

Both hands shift positions. Your right hand moves to the card at inner right and lifts it slightly, while your left hand picks up the card at outer left, covering the four coins. Make the magical squeezing gesture with both cards, then move them aside to show that the fourth coin has traveled.

As in Roth's original routine, this handling can have a fluid look that seems to preclude the possibility of sleight of hand — from the laymen's point of view. David adds his thanks to Thomas Van Buren Lenger of West Germany for helping solve some structural problems.



CELLO-FEIGN

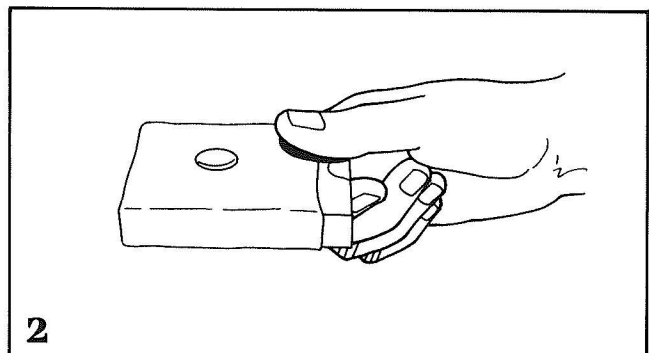
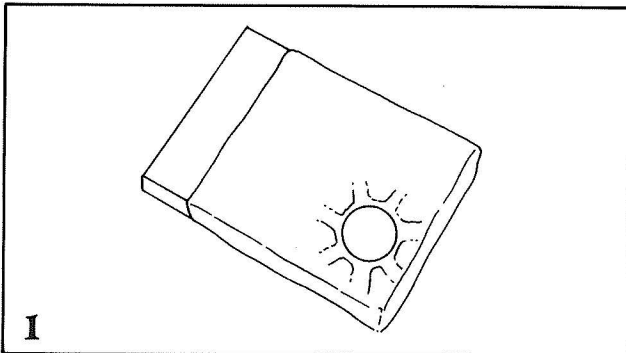
Yet another use for The Striking Vanish with different props: a dime repeatedly penetrates the cellophane wrapping on a deck of cards. This is currently David's favorite utilization of his move. There have been other "Coin Under Cellophane" routines, those by Johnny Benzais (*The New Jinx* No.31, 1964) and Michael Skinner (*The Chronicles* No.1, 1978) being the most notable.

You need two dimes and a deck of cards that is open, yet still has its cellophane wrapper intact. Slide one of the dimes beneath the cellophane to the outer left corner of the box (fig.1).

To begin, your right hand holds the cardcase (flap end toward you) by its inner right corner. The loose dime rests on top of it, while the duplicate dime is beneath the cellophane on the **underside** (at what is *currently* the outer left corner) (fig.2). Hold your palm-up left hand beside your right hand, and tilt the cardcase toward it, allowing the loose dime to slide off and onto your left fingers. It should be in position for The Striking Vanish.

Do the sleight, shaking your arms and propelling the loose dime off your left fingers. Your right hand snatches the suspended dime out of the air and then smacks your left fingers with the cardcase before bouncing upward a bit. It appears as if the dime has vanished. Your right hand *immediately* turns over to display the underside of the case, and the dime beneath the cellophane (fig.3). Note that your fingers curl so the right hand is seen otherwise empty. The loose dime, of course, is concealed in fingerpalm inside your curled second or third finger, depending on where it happened to land.

Your left hand takes the cardcase from your right hand so the dime side remains upward. That enables your right hand to turn partially palm up and grasp the inner end of the case, thumb above and fingers beneath. You will now pretend to slide the dime out from beneath the cellophane.

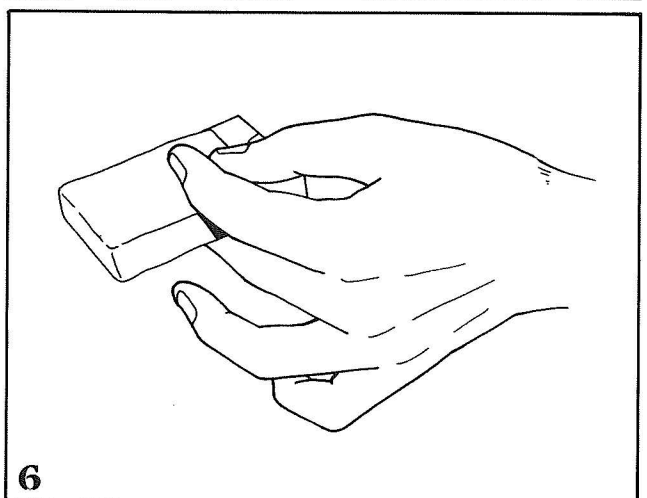
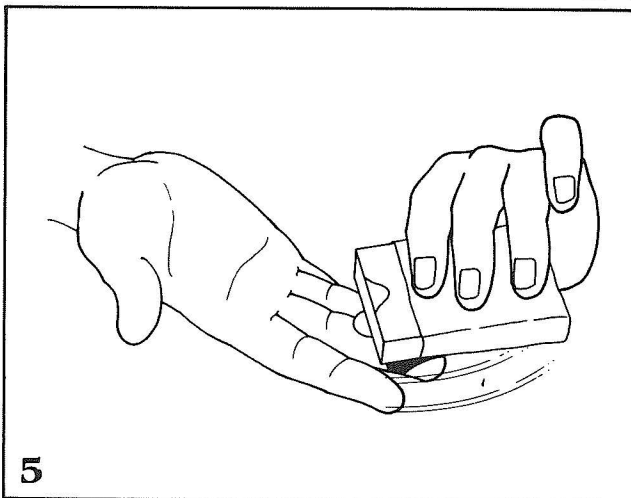
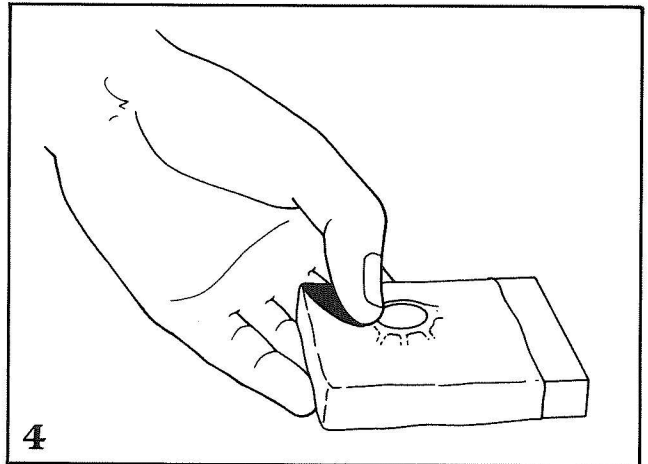
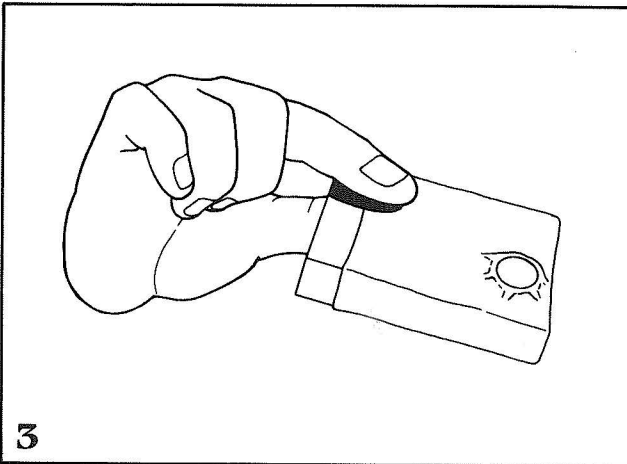


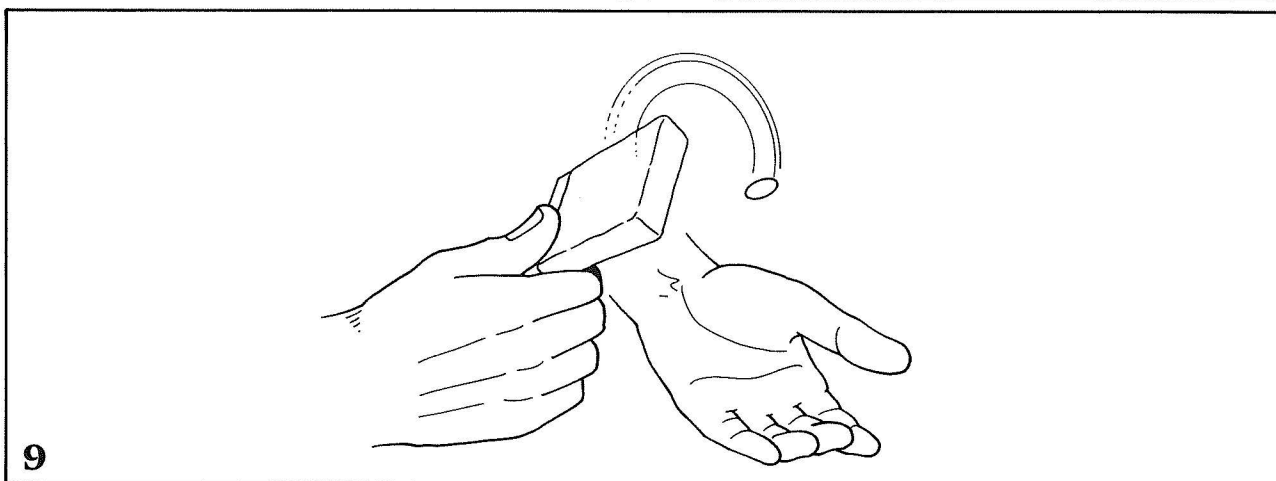
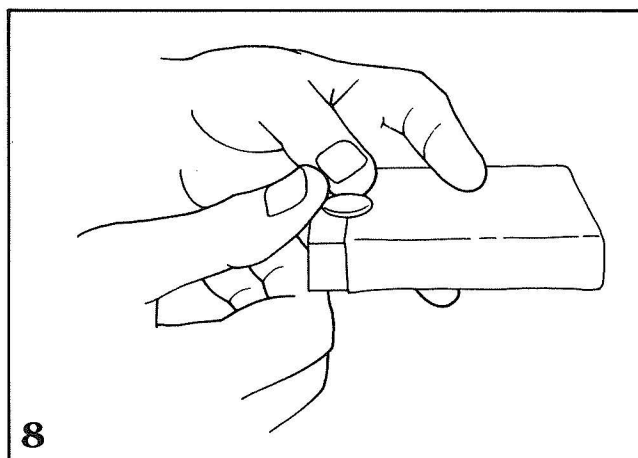
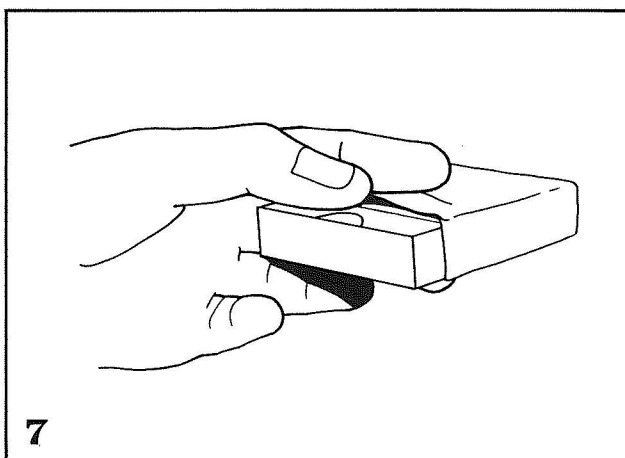
With your left thumbnail, nudge the dime that's under the cellophane toward the center of the case (fig.4). Your left fingertips are beneath the cardcase during this. When the dime has reached that halfway point, lower your thumb flatly onto it. You are now, in effect, grasping the cardcase between left thumb and fingers. Turn your left hand over, revolving the other side of the cardcase into view. At the same time your right fingers straighten beneath the case so it lands on top of them. The dime beneath the cellophane moves no farther — the rest is pretend.

Press your right fingers flatly up against the underside of the case and smear them to the right in a somewhat awkward manner (fig.5). Your right third finger does the most acting, squeezing up against the underside of the case as if shoving the dime out from beneath the cellophane. Continue this until the finger-palmed dime appears and drops onto the table.

This next grip change will sound far more complicated than it actually is. Your right hand moves away from the case for a moment. Your left second, third, and little fingers move *under* the cardcase and your second finger straightens beneath it. This enables your thumb to move above the case (fig.6). As you can see, the case continues to be clipped between the first and second fingers.

Pick up the dime with your right hand. Now, you will pretend to slide the loose dime beneath the cellophane, though it actually rides on top of it. First, buckle the edge of the cellophane with your left thumb to create an opening (fig.7). Pretend to place the dime into the opening, but let the cellophane flatten a second before so the dime slides on top of it (fig.8). The dime is moved solely by your right thumb.





Move your right hand to the side of the case, curling your fingers. Use your knuckles to gently rap the side of cardcase, jiggling the loose dime forward. Your right hand grasps the inner right corner of the case, thumb above and curled fingers beneath in Striking Vanish position.

Move your left hand away for a moment and jiggle the case with your right hand, causing the dime to move forward a bit more. Finally, lower your *left* thumbnail behind the dime and simulate the action you've already executed genuinely in figure 4, nudging the dime forward. While it was beneath the cellophane last time, here it simply slides on top. Good acting is the key to making this sequence convincing. Your thumbnail pushes the dime until it is quite close to the outer end of the cardcase.

Turn your left hand palm up, fingers straight, and hold it beside the box in Striking Vanish position. To cause the coin to apparently penetrate the cellophane again, snap your right hand upward at the wrist, tossing the loose dime upward and onto your left fingers in a graceful arc (fig.9). That will make their eyes bulge.

Wait just a moment after the dime has landed on your left fingers, then do The Striking Vanish again. The dime vanishes, and you turn your right hand over as already shown in figure 3 to display the dime beneath the cellophane.

DON'T CUT ME OUT

A card is chosen and lost in the deck. A coin is displayed — and it vanishes. The deck is cut and the coin is found resting beneath the chosen card. This happens several times, and then the three mates to the chosen card fly out of the deck. The four mates are arranged on the table, then pushed aside to reveal a coin beneath each!

Bob Driebeck's "Tosheroon" has gone through too many variations to count, the most influential being Ed Marlo's "Card Flight," (*The Pallbearers Review*, Vol. I No. 10, 1966), which in turn spawned the finest handling to date, Larry Jennings' "Coin Cut" (*The Gen*, 1967). The Jennings handling is one of the great tricks using both cards and coins, and has inspired many magicians to experiment further. David devised this routine for the IBM competition in 1981 which brought him first place and The Gold Cups. An earlier, much simpler version with a different ending (in which the selection appeared folded inside the coin purse) appeared in Michael Ammar's *Encore I* in 1980.

You need four half dollars, a small coin purse, and a deck of cards. Set up in advance by placing the four Aces to the top of the deck. Place one coin inside the purse, snap it shut, and place a second coin behind the purse. Place those items into a pocket on your right side, loose coin on the inner side of the purse. Place the third coin into a pocket on your left side. Classic palm the fourth coin in your right hand. This routine can be performed at any time during your performance by secretly controlling the Aces to position at the end of the preceding routine, and stealing the coin which begins in right-hand classic palm.

There is a preliminary action that you do while in front of the audience. Pick up the deck and hold it in left-hand dealing position, your right hand above the deck in Biddle Grip. Obtain a left pinky break beneath the top card. Cut the lower half of the deck to the top, positioning the break in the center of the deck. Extend your left fingers so they're directly beneath your right palm. Allow the coin which has been in right-hand classic palm to fall onto your left fingertips — this occurs beneath your right hand and is concealed from the audience.

Lower your left hand, opening the right long side of the deck like a clam shell at the break. (The left long sides of the upper and lower halves remain together, so it appears as if nothing is going on from above.) Simultaneously curl your left fingers inward, turning the coin over and loading it onto the card immediately beneath the break (fig. 1). That done, your left hand raises the lower half of the deck to normal position and your right hand moves away.

The routine begins as you ask the spectator to say stop at any time. As you talk, fiddle with the cards by lifting a small group off the top of the deck and dribbling them back into your left hand. The coin in the center of the deck holds the break beneath the force card *for you*.

Riffle down the outer left corner until the spectator says "Stop," then lift all the cards above the coin with your right hand in Biddle Grip. At the same time, your left hand, holding the lower half of the deck, turns toward you. The coin resting on top of it is held in place by your left second and third fingertips (fig.2). The position of the coin is important. It rests at the center of the right long side of the top card, slightly overlapping the edge.

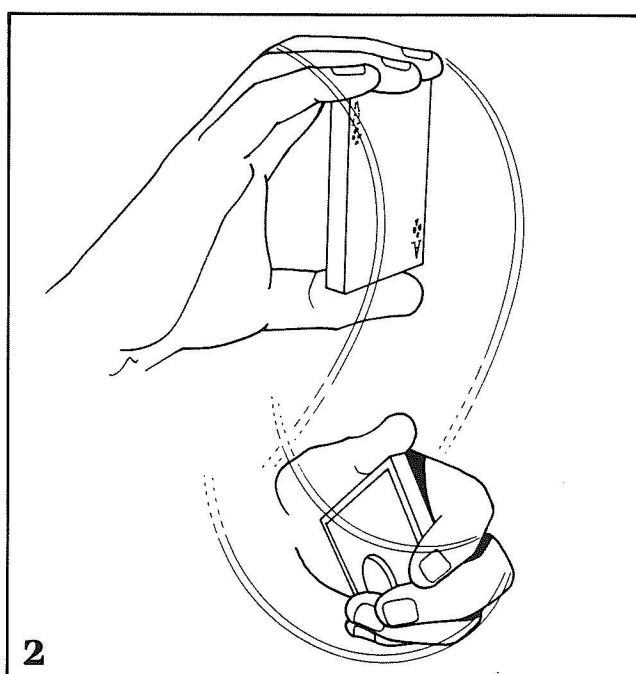
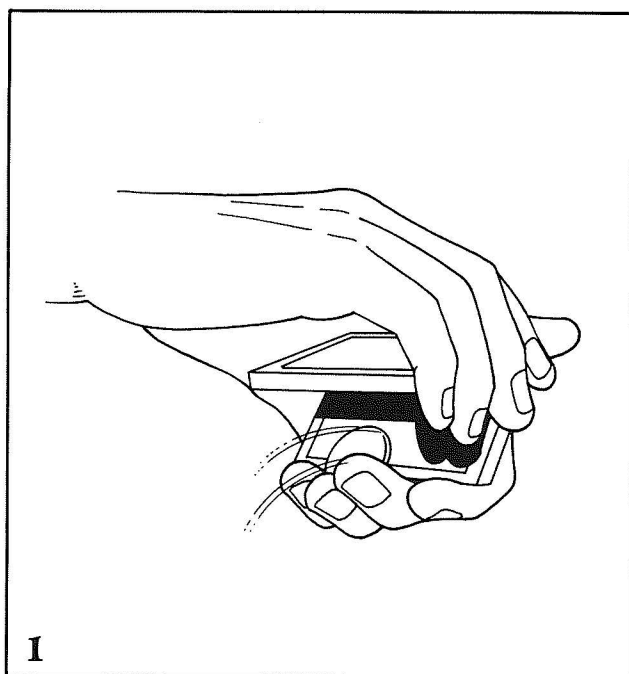
After the spectator has had a moment to note the force card, which will be one of the Aces (let's assume Clubs), your left hand begins to turn palm up. At the same time, your right hand turns the face of the upper half of the deck toward the floor and starts dribbling the cards onto the lower half. This must be timed so that the coin, which rests on top of the lower half, is not exposed to the audience. No break is held — the coin takes care of that.

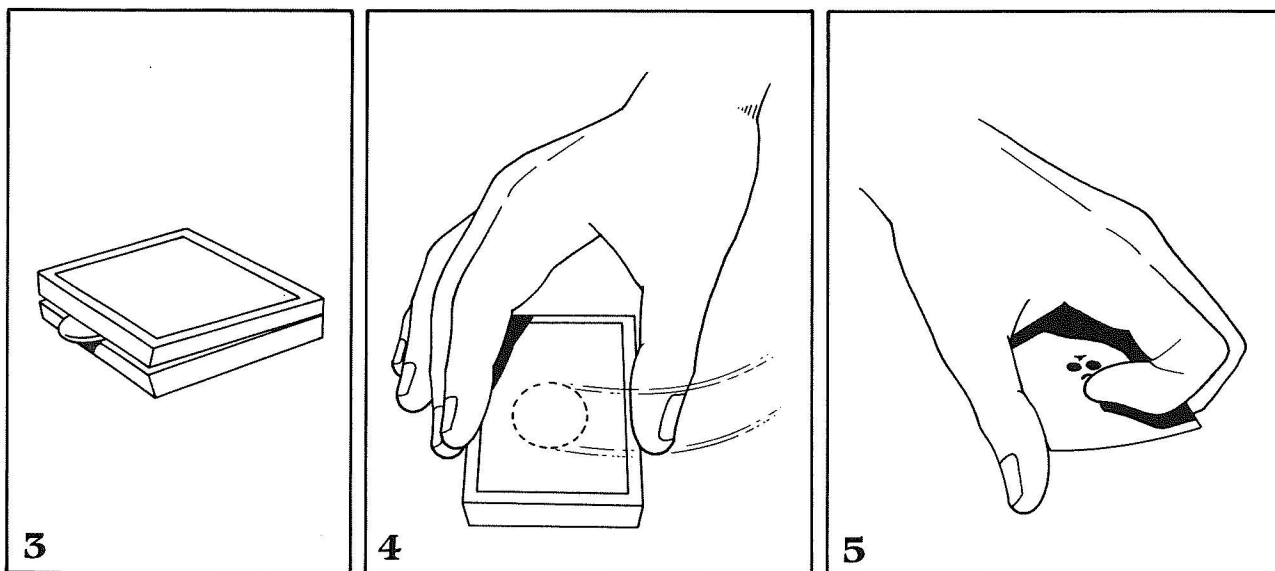
While leaving the deck in an **unsquared** condition, your right hand sets it on the table with the left long side toward the audience. Because the coin rests on the right long side, now facing you, the upper half of the deck will be tilted slightly forward and remain closed along the long side facing the audience (fig.3). Again, note that the coin overlaps the edge of the card beneath it and peeks out of the deck a tiny bit.

Thrust both hands into your pockets, searching for the purse. Your left hand finger palms the coin in the left-side pocket and comes out apparently empty, while your right hand brings out the purse held between thumb and first finger, with a coin hidden behind it (held in place by the thumbtip).

Snap open the purse with your left hand and tilt it forward so the audience can see the coin inside. Your right thumb and first finger hold firmly onto the coin through the purse. Do a Shuttle Pass type maneuver, your right hand turning palm down and your left hand turning palm up — as if dumping the coin out of the purse and onto your hand. Your right thumb and first finger, however, retain the coin inside the purse, and the coin which has been in left-hand finger palm is brought into view. Dump the coin out of your left hand and onto the table.

Your left hand closes the purse while it's still held upside down by your right hand. Transfer the purse, with a coin hidden behind it, to between your left thumb (on the inner side) and first finger (on the outer side). Lay it on the table off to the left.





Pick up the coin lying on the table with your left hand and hold it in French Drop Position. Execute that move, apparently taking the coin with your right hand. As your right hand moves upward over the deck, apparently holding the coin, your left hand, coin in fingertip rest, turns palm down and settles to the table.

Make a crumpling motion with your right fingers and open them to reveal that the coin has vanished. Say, *"It has filtered down through the deck and landed beneath your card."* Your right hand turns palm down and descends over the deck to lift the upper half. To do that, your right thumb strikes the edge of the coin protruding from the middle and kicks it toward the center of the deck (fig.4, in which the upper half of the deck is transparent). Without hesitation, lift the upper half of the deck and turn your hand palm up to reveal the Ace of Clubs.

Let the upper half of the deck settle into dealing position in your *right* hand. Your right thumb shoves the Ace of Clubs to the left. Move your left hand to beside your right hand, and turn it palm up while simultaneously straightening the fingers. This carries the coin which has been in fingertip rest beneath the Ace of Clubs, and the card is taken onto the left fingers.

Turn your right hand palm down and table its cards inward of the lower half of the deck, one of the long sides toward you. Your right hand moves forward to the lower half of the deck, grasps it, and tilts it forward so the coin which rests on top of it slides onto the table. At the same time, your left hand executes Ross Bertram's method of turning the card face down while concealing the coin on the fingertips (*The Stars of Magic*, 1951, and *Magic and Methods of Ross Bertram*, 1978). Briefly: curl your left first fingertip above the card and extend your left thumb to the right long side (fig.5). Simultaneously lift upward with the thumb and straighten the first finger. This snaps the card face down while the coin beneath remains concealed on the fingertips throughout. The face-down card now rests flatly on the coin and left fingertips, thumb on top. The activity of the right hand provides misdirection if needed.

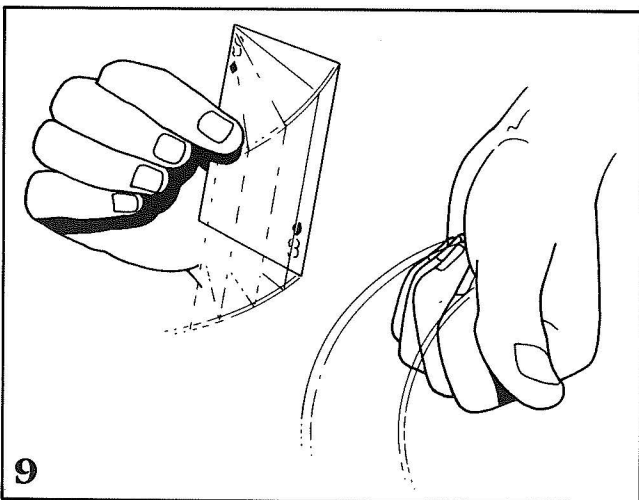
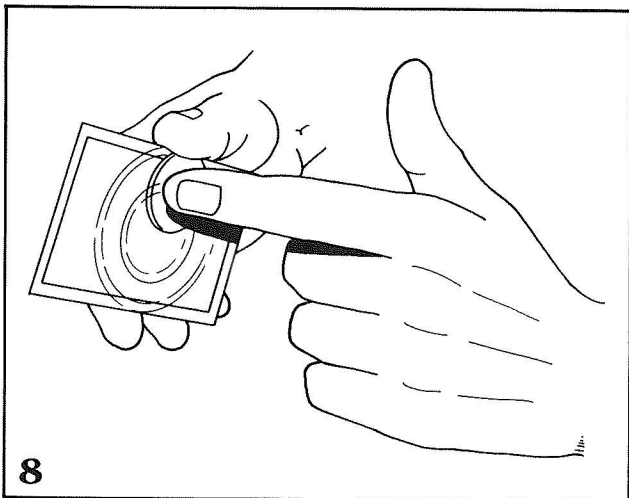
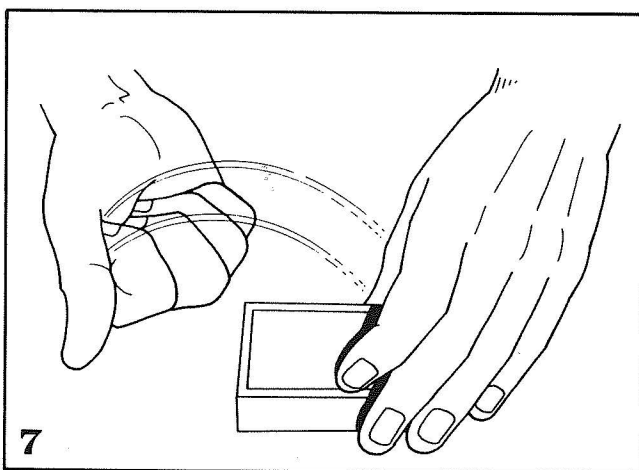
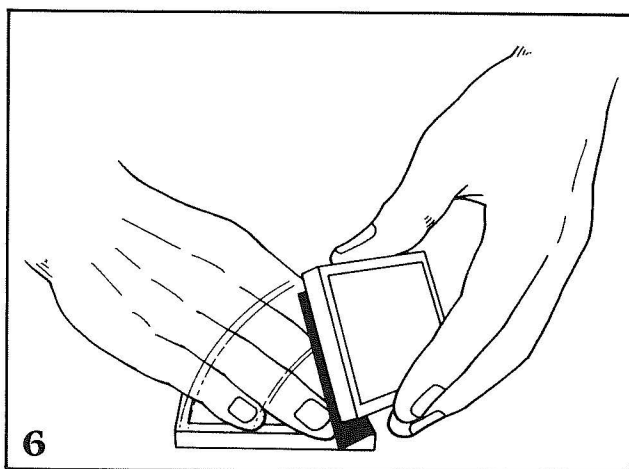
Your right hand places the cards it holds onto the half of the deck already on the table. It then turns *palm down* and takes the face-down card with the coin concealed under it between thumb (beneath) and fingers (above). Tilt the face of the card toward you, look at it for a moment, then tilt the face toward the table again. Your left hand moves over the deck and riffles up the inner long side with the left thumb. Your right hand inserts both the card and coin into the middle of the deck, letting the cards close afterward. The coin is left protruding a tad as in figure 3.

Your left hand lifts the visible coin from the table and holds it in French Drop Position. Execute Mike Skinner's handling of the Bertram/Marlo Spidergrip Vanish, taught on p.64 of *CoinMagic* and p.14 of

David Roth's Expert Coin Magic. The coin is actually taken by the right hand and classic palmed during a tossing action toward the deck, then the left hand is shown empty. Your **left** hand moves to the deck and cuts off all the cards above the coin, kicking the coin to center as already shown in figure 4. It turns palm up to reveal the Ace of Clubs on the face of the upper half.

Tilt the face of the left-hand cards toward you and do a Necktie Second Deal, your left thumb pushing the Ace of Clubs out of the way so your right hand can take the card second from the face. (The coin in right-hand classic palm should not interfere with this.) Your right hand turns palm down after it has taken the card and places it on the table, to the right of the deck.

Lower the fingers of your palm-down right hand over the coin which rests on the lower half of the deck. Your left hand, holding the balance of the cards, hovers nearby (fig.6). To make it appear as if you pick up the coin, simultaneously lift your right fingers, closing them into a fist as the hand turns palm up. The coin *remains* where it is. At the same time, your left hand lowers the upper half of the deck onto the tabled cards (fig.7). Immediately open your right hand so the audience sees the coin resting on your right palm.

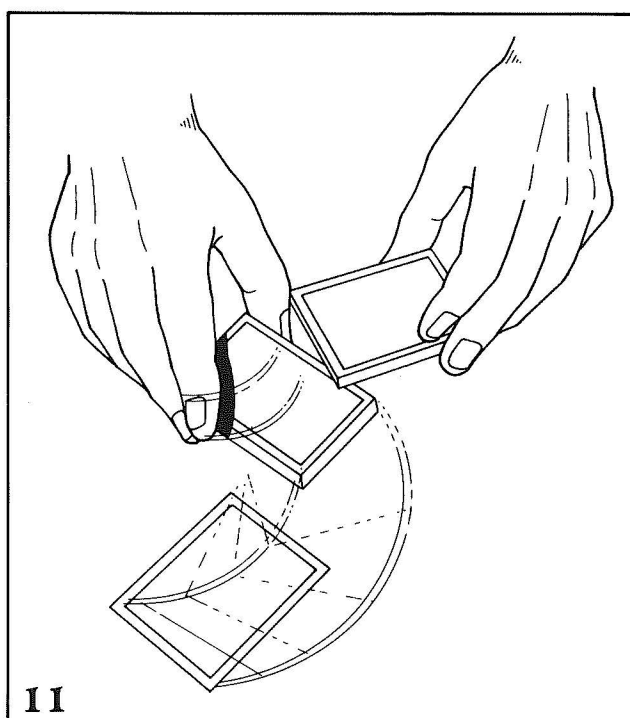
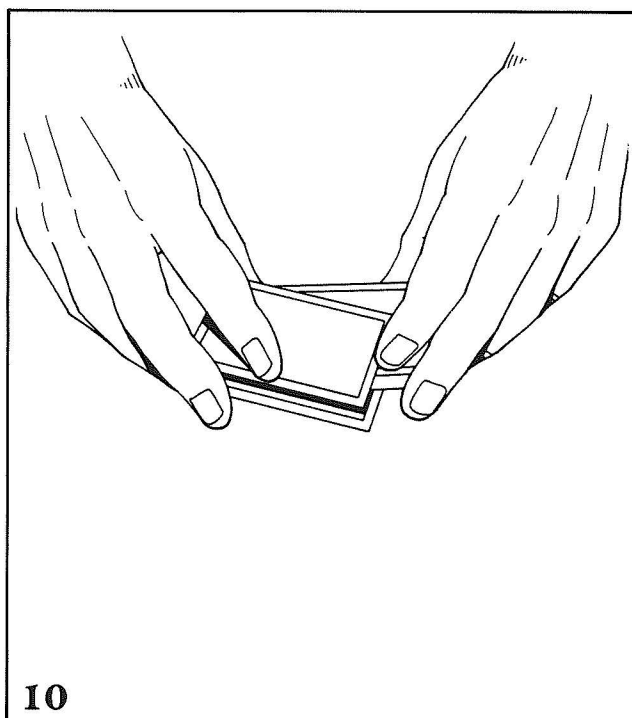


Dump the coin onto the card (supposedly the Ace of Clubs) which is lying on the table to the right of the deck. While your left first finger steadies the card by pressing lightly on the coin, your right fingers wriggle beneath it so you can lift it somewhat gracefully while keeping the back toward the audience at all times. Maneuver the card so it's held by the right thumb and fingers on opposite long sides, back tilted toward the audience, with your left first finger pressing the coin in place. Your curled right first fingertip presses against the face of the card.

Begin sliding the coin in counter-clockwise circles against the back of the card, wedging it beneath your right thumb tip after one or two revolutions (fig.8). A number of things occur instantly. Your right first finger straightens, snapping the lower long side of the card off the second finger, leaving the coin pinched against the card by your thumb. At the same time your right hand turns palm down and your left hand closes into a fist as if having caught the coin and turns palm up (fig.9). Say, "*Your card has disappeared....*" This is a variation of a sleight by Jean Faré.

Move your right first finger above the card, enabling you to clip both card and coin between the first and second fingertips. Fan the card toward your left fist, which then opens, revealing that the coin has vanished as you say, "*...and so has the coin.*"

Your left hand turns palm down over the deck and lifts off all the cards above the coin, turning palm up to reveal the Ace of Clubs on the face of the upper half. Thumb the Ace halfway off the packet. Exchange the positions of the Ace of Clubs and indifferent card in your right hand, keeping the concealed coin beneath the new right-hand card (Ace). (The easiest way to do this is to slip the indifferent card *beneath* the Ace, then move your right thumb onto the Ace and slide it to the right.)



Use the Ace, now in your right hand, to flip all the left-hand cards face down. Deposit the face-up Ace, sidejogged to the right for most of its width, onto the left-hand cards. Your left thumb holds it in place. Turn your right hand palm down as it moves away so that the coin, which is removed from beneath the Ace in fingertip rest, is not exposed. The hand settles to the table in a relaxed fist. Your left thumb and fingers flip the Ace of Clubs face down onto the deck. Do this by pushing the card to the right with the thumb, then curling the fingertips (which extend upward past the halfdeck) over and onto the back of the top card.

As your right hand moves back to the cards in your left hand, it classic palms the coin that's in fingertip rest. Your right hand takes that half of the deck from your left hand.

Tilt the tabled half of the deck forward with your left hand, causing the coin which rests upon it to slide forward onto the table. Drop the cards held by your right hand onto the tabled cards, reassembling the deck and squaring it. The four Aces are now on top of the deck.

Shove the visible coin to the left. Do a False Cut with the tabled deck to apparently bury the Ace of Clubs, which was on top. (The Fancy Blind Triple and Quadruple Cuts on pp.44-46 of *The Expert at the Card Table* are perfect.)

Position Check: The Aces are on top of the deck. The first coin is classic palmed in your right hand, the second is visible on the table, the third is inside the purse, and the fourth is beneath it.

Pick up the visible coin with your left hand, holding it in French Drop position. Execute that vanish, apparently taking the coin with your right hand. Your left hand, with the coin in finger palm, turns palm down as the right hand moves away. Crumple your right fingers over the deck while the hand is palm down — it does not, obviously, turn over since there is a coin hidden in classic palm. Since neither hand is shown empty, handle the whole business somewhat like a Spidergrip Vanish.

Both hands immediately grasp the deck by the ends. On the way to the deck, your left fingers press the coin concealed in that hand into classic palm. Produce the four Aces in rapid-fire succession by doing the Johnny Benzais cut four times. Your hands begin as if doing a Tabled Slip Cut, with your right first finger pressing downward on the top card. Your right hand moves forward, taking the top card and the *lower* half of the deck (fig.10). Once the cards have cleared the upper half of the deck, which remains in the left hand, your right hand snaps outward at the wrist, pivoting the top card around your second finger (fig.11). It spins forward onto the table, and appears to have come from the center of the deck.

Replace the left-hand cards on top of those in your right hand. Do the move three more times to produce all the Aces.

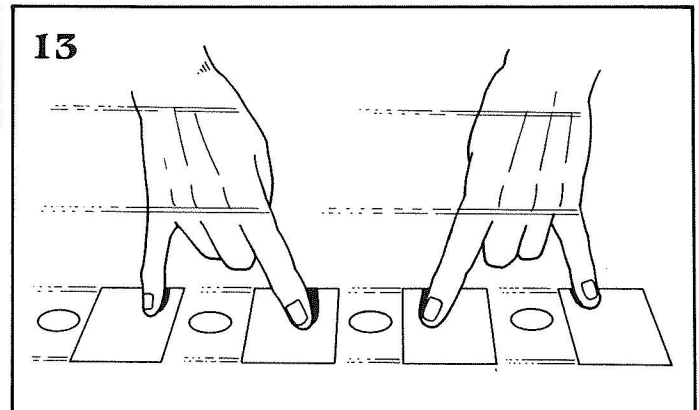
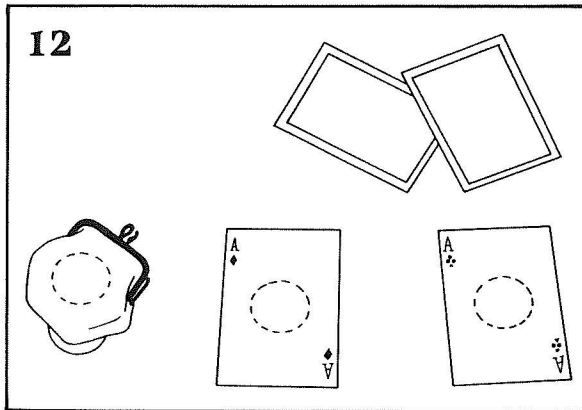
Move the balance of the deck inward, out of the way. Both hands now move forward and each lifts one of the face-down cards. You are going to make a horizontal row of the face-up Aces. So, pick up any two cards and, as you turn them face up, load a coin beneath each one. Table these face-up Aces, coins hidden beneath, one beside the other — they will be the two center cards of the row. The Ace which has just been tabled by your left hand should be an inch or two away from the purse (fig.12 is your view, in which the positions of all four coins are also exposed for clarity).

Pick up one of the two remaining face-down cards with your right hand, turn it face up to reveal a third Ace, and table it at the right end of the row. Pick up the remaining face-down card, turn it over to reveal the fourth Ace, and hold it with your right hand. *Both* hands move over the purse. Your left hand lifts the purse while your right hand tables the Ace it holds over the coin which was hidden beneath it.

Shake the purse, open it, and very cleanly remove the coin inside, revealing that it has magically returned there. Close the purse and place it aside. Lift the Ace at the right end of the row and place the coin beneath it.

Say, "*Let's play a little game.*" Your left hand lifts the inner end of the Ace at the right end of the row just enough for your right fingertips to slide beneath it. *Pretend* to slide the coin out beneath your fingers, then lower the card to the table (coin still beneath). While keeping your right fingers pressed firmly against the table as if the coin is beneath, slide them to the Ace that's second from the left. Lift the inner end of that Ace with your left hand and pretend to slide the coin beneath it. The moment your right fingers are under the card, your left hand lifts it completely off the table so the coin beneath it is revealed. The audience believes this to be the same coin they saw a moment earlier under the Ace at the right end of the row.

Lower the Ace over your right fingers and the coin. Slide your fingers out from beneath it as if the coin is under them. Glide your right hand over to the Ace second from the *right* end of the row. Lift that Ace with your left hand as your right fingers move beneath it — the audience sees a coin and assumes it's the same one. Lower that Ace to the table as you withdraw your right fingers from beneath it.



This time, slide your right fingers to directly in front of you, rub them in a circle, then lift the fingers to reveal that the coin has vanished. Reveal the coins *a la* Paul Harris by simultaneously sliding all of them to the side so the coins are revealed all at once (fig. 13).

HE WHO SPELT IT, DEALT IT

David has an interesting way of sneaking into the presentation of this routine, a card-spelling item based upon "A Futile Lesson in Open Spelling" by Edward G. Brown and others in *Expert Card Conjuring* (1968) by Alton Sharpe. The basic idea goes way back. There are many added points in David's handling which really make it appear as if the deck is out of your control, adding greatly to the mystery.

At some point between routines (or well in advance), take a shuffled deck and spread it face up between your hands. Cull the Ace through Ten of Hearts to the face, and set them in this order, from face to rear: Eight, Six, Two, Four, Nine, Three, Ace, Five, Ten, Seven. Here is the mnemonic David uses to remember that order: "*Eight Six-Toed (Two), Forty-Niners (Four and Nine), Traced (Trey and Ace), Fifteen Sevens (Five, Ten, Seven).*"

Turn the deck face down and Overhand Shuffle a few cards to the bottom. You want your ten-card stack to remain near the bottom of the deck.

(David is adept at the Hofzinser Spread Cull, and often sets the deck in this way: Spread through the deck three or four times, secretly slipping the required cards beneath the spread and transferring them to the rear of the deck. After several spread-throughs, the ten cards should be in the designated order at the rear of the deck. Turn the deck face down and begin an Overhand Shuffle by pulling off about fifteen to twenty cards in a group, and then shuffling on top of that. This will position the ten-card stack near the bottom of the deck.)

Say, *"I'd like you to shuffle the cards."* Demonstrate by tabling the face-down deck and doing a Riffle Shuffle. Afterward, square the deck and give it to the spectator. You will not touch the cards again until well into the routine, *after* the magic has started to occur. (This sequence was included at the suggestion of Roger Klause.)

Once she has finished the shuffle, say, *"Pick up the deck and spread through it. Remove the Ace through Ten of Hearts...you know, that's the Ace, Two, Three, Four, Five, Six, Seven, Eight, Nine, and Ten — but not the Jack, Queen, or King."* The two Riffle Shuffles will insert cards among the ten-card stack, but will not change the order of the ten Heart cards in relation to one another (a concept of either Charles Jordon or Arthur Finley's). So, watch the spectator carefully to make sure she doesn't accidentally overlook one of the ten Heart cards. Point it out as it goes by and say, *"Oh, there's one!"* in as helpful and guileless a manner as you can muster.

The first card she comes to will be the Eight. After she drops it to the table, turn it face down. When she locates the Six, she'll either drop it face up or down onto the table. If she has taken the hint, it'll be face down and you won't have to provide any additional help. If she drops the Six face up, then turn it face down and table it on top of the Eight. You may have to turn each and every card face down, depending upon the intelligence of your spectator. What you want at the end of this business is the ten Heart cards to be in a face-down packet on the table in the same order that they were in the beginning of the trick (8,6,2,4,9,3,A,5,10,7 from bottom to top).

Say, *"Put the deck on the table and please pick up the cards you've just removed. Hold them face down."* If she tables the deck face down, there's no need to touch it again. If she tables it face up, then turn it face down, leaving it directly in front of her. Once this is done, continue, saying, *"Take one card from the top and put it on the bottom."* As she's doing that, you say, *"A..."* letting your tone rise slightly as you reach the end of the sound. This method of pronunciation will create some momentary uncertainty about what will follow the "A" out of your mouth. Since you have *not* said anything about spelling, just what is about to occur will not be instantly apparent.

Say, *"Do it again,"* and as she puts another card from top to bottom you say, *"C..."* It will still not be clear to many whether you've said "C" or "see," so continue, saying, *"Do it again...E."* Pronounce the "E" with a tone of finality as if you've come to the end of something. Say, *"Turn over the top card."* There'll be quite a whoop from the spectator when she does and sees the Ace of Hearts. Appreciate how strange this must be from her point of view, since she shuffled the deck and removed the cards herself — as far as she's concerned, you haven't touched the cards. And, because of that, the effect grows in intensity as it progresses.

The moment she turns over the Ace of Hearts say, *"Now, see, this is what I don't understand,"* and slap the table with your hand. You have their undivided attention. Ask her to put the Ace on the table. If she turns it face down and places it onto the deck, that's perfect — leaving the face-down deck in front of her may give her the idea. If she places the Ace on the table, simply pick it up and put it onto the deck. If the Ace is face up, then turn it face down. Doing this once should make her understand that you want the cards to be placed face down on top of the deck, though you do *not* want to actually say that.

Say, *"Do that again."* Start her off by spelling, *"T...W...O."* By the second or third letter she'll be saying the letters aloud herself and proceeding at her own pace. Say, *"Let's see..."* which cues her to turn over the card now on top of the packet to reveal the Two of Hearts. Smack the table with your hand again and say, *"You know...here's the problem...do it one more time."* A bit of mild exasperation in your tone of voice is needed to carry that patter — as if you are frustrated and can't quite get the words out, and have something to say that you are not yet able to explain.

Hopefully she'll place the Deuce face down on top of the deck but, if not, simply do it yourself without saying anything about it. Now, the spectator will follow your instructions and spell again (you spell with

her) "T-H-R-E-E," and turn over the next card to reveal the Three of Hearts. Say, "*Are you right handed? Let me show you the problem I'm having.*" Take the packet from the spectator, turn the Three of Hearts face down, and place it on top of the deck.

Say, "*Tell me if I'm doing this right.*" You spell "F-O-U-R," putting one card to the bottom for each letter. Look at the spectator and say, "*Is that right?*" She'll nod in approval. Turn over the top card to reveal the Seven of Hearts and say, "*This always happens to me — it used to be my lucky number. Show me again.*" Turn the Seven of Hearts face down and leave it on top of the packet. Return the cards to the spectator.

Help her by starting to spell "F-O-U-R," and she'll join in right away. Afterward, when she turns over the top card to reveal the Four of Hearts, say, "*Are you just putting them on the bottom...you're not putting them second from bottom, are you?*" The Four is turned face down and dealt onto the deck (make a gesture if she doesn't remember to do this right away).

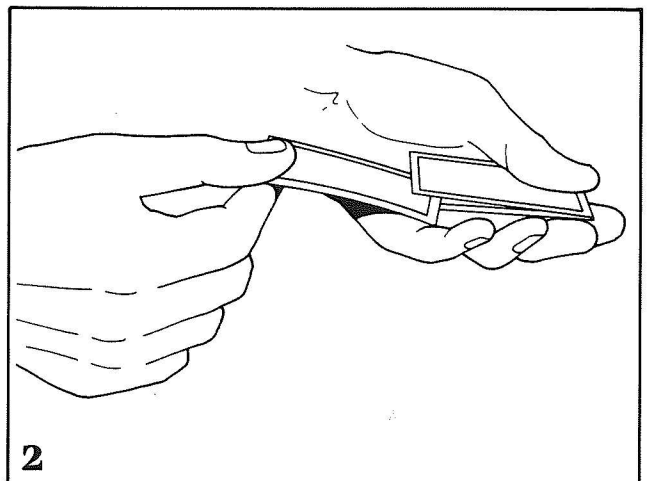
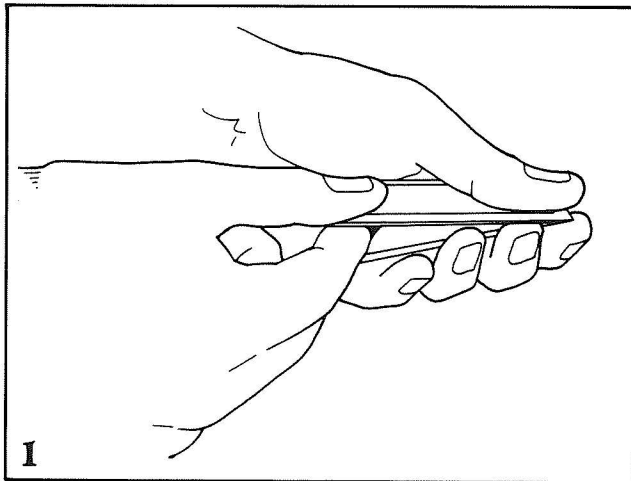
Say, eagerly, "*Do that again.*" You must communicate that you now think that you can also do this, and you want to try very badly. As she's spelling "F-I-V-E," move your hands closer to hers, as if you can't wait to take the packet. After the Five of Hearts is revealed, gesture that it is to be dealt onto the deck, then take the packet.

Say, excitedly, "*I've got it this time.*" Spell "S-I-X," putting a card on the bottom for each letter, and proudly turn over the top card. The Seven of Hearts is revealed. Shake your head, flip the Seven face down (leaving it on top), and hand the packet back to the spectator. Say, "*Let me see that one more time.*"

She spells "S-I-X," putting a card to the bottom for each letter, and turns over the card on top afterward to reveal the Six of Hearts. By this point she should automatically turn it face down and place it onto the deck without any prompting — but don't hesitate to help with a gesture if necessary.

Take the packet from the spectator and hold the four cards spread face down between your hands. Your left thumb must rest on the back of the card second from the top, while your right fingertips must press upward against the face of the card third from top. Say, "*Bet I don't miss this one!*" Separate your hands in a gesture as you speak, your right hand taking the first and **third** cards while your left hand takes the second and fourth. Move your hands apart rapidly so the displacement is not noticed, and immediately rub your thumbs and fingers together so the cards are in motion. Drop the right-hand cards on top of those in your left hand and square the packet.

Spell "S-E-V-E-N," putting one card to the bottom for each letter. Immediately do a Double Turnover of the top two cards to reveal the Seven of Hearts. It would be a bad time to stop and obtain a break, so David



uses Bro. John Hamman's technique, described at the beginning of *The Secrets of Brother John Hamman*. Briefly, your right hand grips the right long side of the packet at center, thumb above and first and second fingertips beneath. Begin by doing a Block Pushoff with your left thumb of all three cards above the bottom card. Your left second fingertip then presses up against the outer left corner of the card on the face of the moving block to hold it in place. Your left thumb continues pushing, "smearing" the remaining double card farther to the right. This is grasped by your right hand at the center of its right long side and flipped face up onto the card in your left hand. After a moment, so the Seven of Hearts is clearly seen by all, the double card is flipped face down in the same fashion.

Deal off the top card (actually the Ten of Hearts) and drop it onto the deck. You must now execute a second displacement: the top card is shifted to the center. Do it this way, under the guise of a fumble as you hand the packet back to the spectator. Buckle the bottom card of the packet so you can insert your right first finger into the break beneath the top two cards at the inner right corner (fig. 1). Your right thumb lands on top of that corner as shown. Also, lower your left thumb across the back of the top card.

While your right first finger presses gently upward, to retain the center card in place, your left hand moves forward as if to hand the packet to the spectator, carrying the top and bottom cards (fig. 2). The center card remains in your right hand. As soon as the cards clear, say, "Oh...", and move your right hand forward, dropping its card on top. Give the cards to the spectator.

Ask her to spell the next card, which she does by saying "E-I-G-H-T," and putting a card on the bottom for each letter. She turns over the top card to reveal the Eight of Hearts, then turns it face down and places it onto the deck. She repeats one last time, spelling "N-I-N-E," putting a card on bottom for each letter and turning over the top card to reveal the Nine of Hearts. This, too, is turned face down by the spectator and placed onto the deck.

Say, as if you've suddenly become a big man, "*I got the last one.*" Take the remaining card from the spectator and transfer from hand to hand as you spell "T-E-N." Turn it over to reveal the Seven of Hearts and say, "*I guess I'm just no good at this trick.*" Drop it on top of the deck to end.

INTERLACED SWINDLE

Paul Harris' routine "Interlaced Vanish" (which was originally published in *Apocalypse*, Vol.1 No.1 in 1978, and reprinted the same year in Paul's book *Las Vegas Close-Up*) is one of his most influential items. It has staying power. David handles this plot in a completely different and far more convincing way — one that has caught many magicians, not to mention laymen, completely off guard.

Take a shuffled deck and begin by spreading through it and removing the four Kings. Place the deck aside. Pick up the Kings and arrange them in alternating red/black order, then take them in right-hand Biddle Grip. During the following count and Half Pass simply say, "*The four Kings.*" Peel off the first two Kings, one at a time, with your left thumb, letting them land on your left palm. They should naturally fall into dealing position. Your hands should move smoothly together and apart as each card is peeled.

As your hands swing together in preparation for peeling off the third card, your left pinky pulls down on the inner right corner of the first two Kings (already in the hand), while your left thumb presses down on the outer left corner (fig.1). This bends the Kings convexly so they belly upward. The *instant* the two Kings in your right hand completely cover those in your left hand, your left thumb moves onto the upper cards. This automatically releases the outer right corner of the cards under pressure, and they snap face down (fig.2).

Immediately press the right-hand Kings downward, flatly onto the face-down cards in your left hand, while simultaneously sliding the uppermost King a half inch to the left with your left thumb (fig.3). When done smoothly, the reversal of the lower two Kings is invisible. (The preceding technique is related to an unpublished idea of Alex Elmsley's mentioned in *The Complete Walton*, Volume 1.) Place the King packet, as is (upper King spread slightly to the left), on the table.

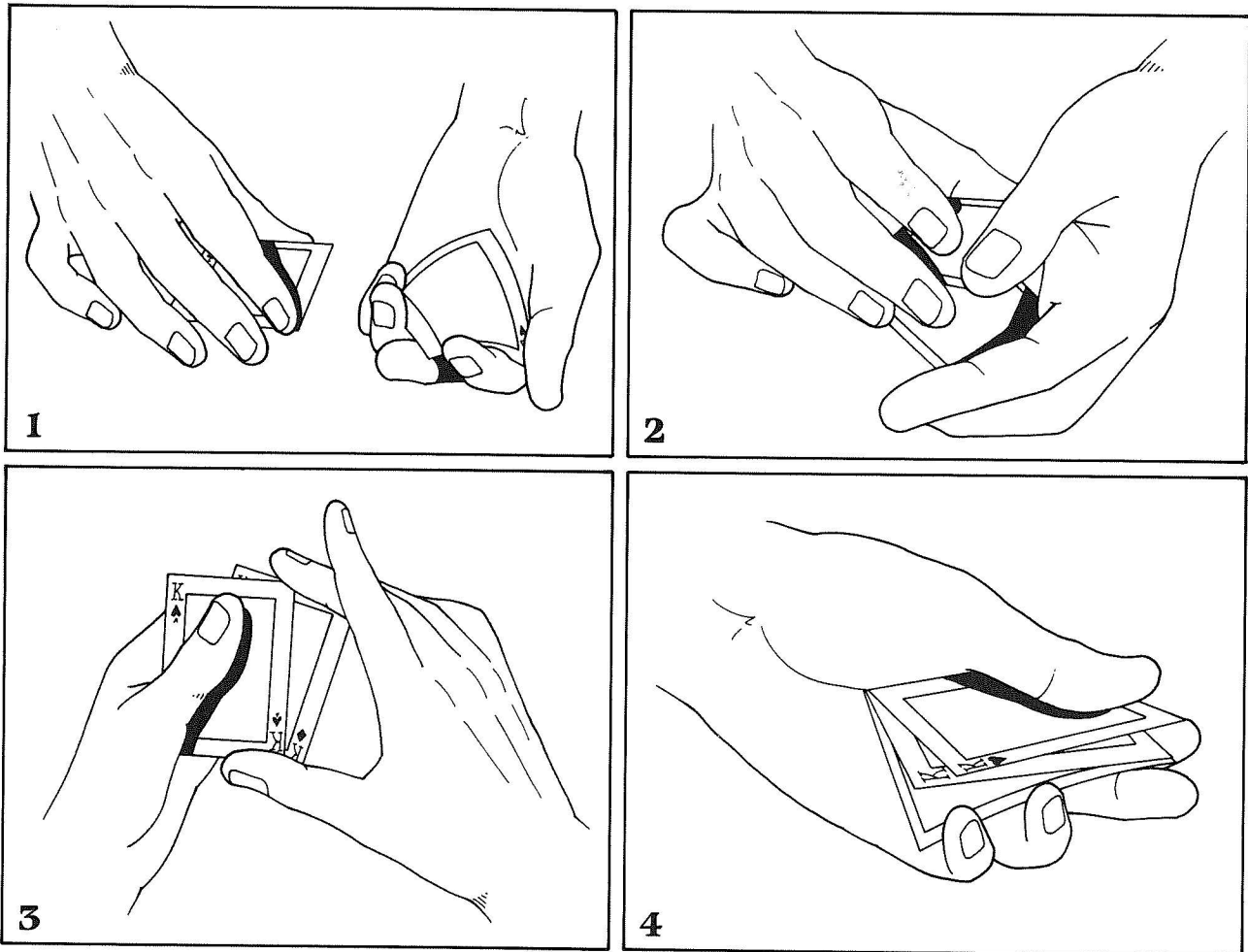
Say, "*I also need three more cards — the Ace, Two, and Three of Hearts.*" Pick up the deck and rapidly spread through it, locating the three cards and removing them. Turn the deck face down and table it directly in front of you. Hold the three Heart cards with their faces toward you and arrange them in Two, Three, Ace order from face to rear.

Turn the three cards so they're facing the audience, fanned, held by your right hand. It's important that you cannot see the faces of the Heart cards at this point. Your left hand takes the card spread farthest to the left, the Two, and places it face down on top of the deck. As you do this say, "*The Three,*" miscalling the card. Without pausing, your left hand returns to the fan, takes the next card (the Three), and places it on top of the deck as you say, "*The Two.*" Again, you miscal the card. Finally, take the remaining card with your left hand, say "*...and the Ace of Hearts,*" and place it on top of the deck. The audience will assume you've just gotten the cards mixed up — chances are they won't say anything yet. The psychology behind this will become apparent in a few moments.

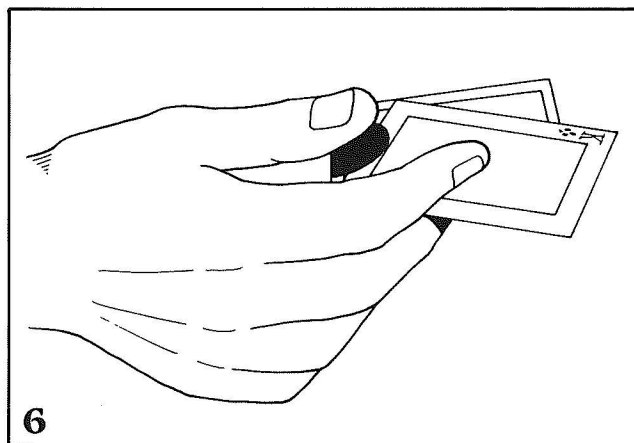
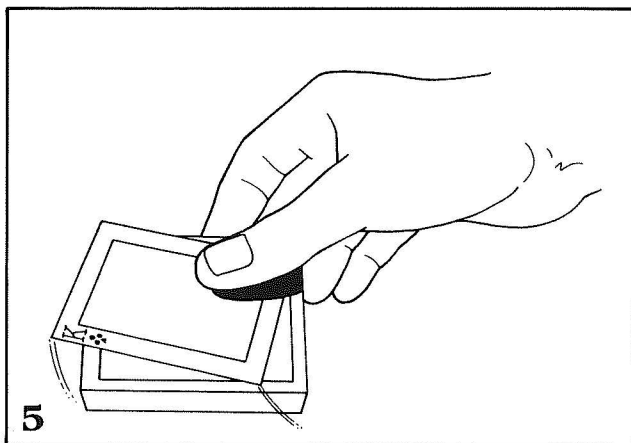
It's vital that the three Heart cards are not placed too neatly on top of the deck. Leave them slightly askew. This will add to the deceptiveness of the upcoming unloading move.

Pick up the King packet, square it, and put it into left-hand dealing position. You will now appear to place the Ace, Two, and Three of Hearts among the four Kings. Your right hand will take one of the Kings, move over to the deck, and apparently lift off one of the Heart cards beneath it. This is then brought over to the King packet. This occurs three times. It is, however, a perfect illusion, for not one card is actually taken off the deck.

To begin the sequence, your left pinky pulls down the inner right corner of the lowermost card, while your left thumb simultaneously slides the upper card slightly forward and to the left (fig.4). Both of these cards move *just enough* to expose the double card remaining in the center. Your left first finger, at the outer end of the packet, makes sure that only one card moves when your thumb slides the top card out of the way. (For those of you conversant with Bro. Hamman's Gemini Count, you may wish to buckle the bottom card with your second fingertip instead of executing the Pinky Pulldown — the end result is identical.)



Grasp the exposed double card by the center of its right long side, right thumb above and first fingertip beneath. Drag it to the right, out from between the top and bottom cards. Your right hand moves to the deck in a straight line and descends onto it without pausing. It must appear as if you lift off the uppermost face-down card beneath the King. Actually, the instant the double card touches the deck, your thumb spreads the uppermost card, the King, to the right (fig.5). This exposes the back of the lower card of the double, which appears to be on top of the deck.



Move your first finger *above* the cards, so the spread pair is actually clipped between first and second fingertips (fig.6). Now, raise your right hand. Move your thumb beneath the pair and lever it to a vertical position, pulling your second finger out of the way. This leaves the spread pair with the face of the inner-most card (supposedly the Ace) toward you, held between your thumb and first finger.

Look at the card which is facing you and miscall it, saying, "*First the Ace, and we'll put that between these two Kings.*" Turn your right hand palm down and lay the face-down card, injogged, onto the King packet in your left hand. Place the King that remains in your right hand onto the face-down card, injogged even farther. Now push everything square.

Grasp the packet in right-hand Biddle Grip. Peel off the top card, a face-up King, with your left hand. Place it beneath the packet, obtaining a break above it with your right thumb. Peel off the face-down card now on top of the packet and place it beneath the other cards. You should now have a right thumb break beneath the top two cards. Place the packet into dealing position in your left hand, transferring the break to your left pinky.

You will now repeat the actions described in the four preceding paragraphs twice more. There is, however, no need to pull out a double card from the center. It is already on top of the packet with a convenient break beneath it. Simply grasp it by the center of its right long side with your right thumb and first finger and move it to the deck. (David executes an added bit of finesse by doing Dai Vernon's Two-Card Pushover as explained on p.78 of *The Stars of Magic*. This enables him to slide the double card off the deck, pinched between the left thumb and second fingertip, prior to taking it with the right hand.) Either way, once the double card touches the deck, your thumb shoves the upper card to the right.

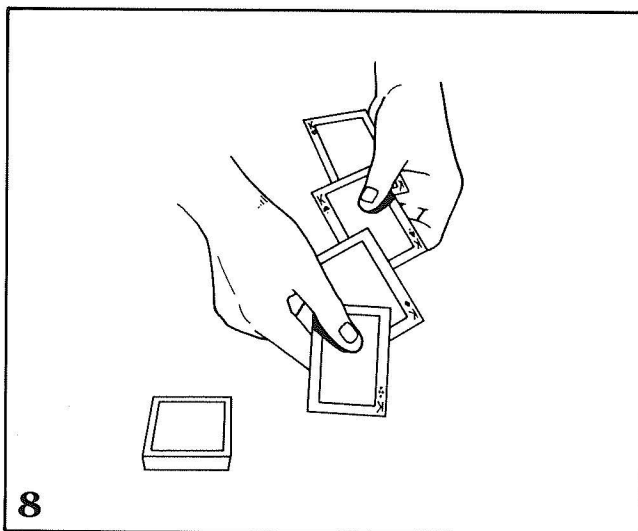
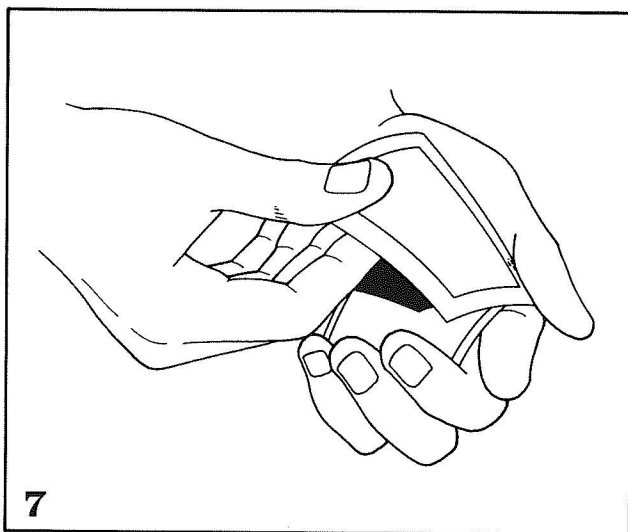
Your right hand lifts the pair, tilting it toward you and transferring it to between your thumb and first finger. Look at the card facing you and say, "*...and the Deuce — Oops, wait a minute, that's the Three!*" Of course it is neither, but that's the point. The dramatic situation you've created puts the audience in the position of waiting for you to discover that the cards are out of order. They are busy worrying, or waiting, or whatever — but whatever they're thinking, it's misdirecting them from the fact that those might be some other cards. As soon as you pick up the second card and state that it's the Deuce, their first thought will be, "No, that's the Three!" And they've convinced themselves.

So, continue by laying the card which is facing you face down onto the face-up King in your left hand, injogged slightly. Then, lay the face-up King that's held by your right hand on top of the face-down card, injogged even farther. Square everything. Peel off and transfer the top two cards to the bottom *one at a time*, holding a right thumb break above them.

Repeat the entire sequence a third time. Begin by taking off the double card with your right hand and pretending to pick up the next card off the deck. When the spread pair is tilted toward you, look at the card

facing you and say, "Oh, here's the Two." Lay the two cards onto those already in your left hand as described, then square everything. The first and third Kings are face up, while the second and fourth Kings are face down.

Next, you'll count the packet to show that there are ostensibly three face-down cards mixed in among the four face-up Kings. The original Paul Harris adaptation of The Hamman Count is used. Your right hand holds the packet in Biddle Grip. On the counts of one, two, and three, your left thumb peels the first three cards onto your left palm, one at a time (face-up King, face-down card, face-up King). On the count of four, the face-down card that remains in your right hand is lowered onto the cards in your left hand, your right hand momentarily taking the whole packet in Biddle Grip again. Without pausing, your left thumb peels off the uppermost face-down card and moves away. On the count of five, the face-up King is peeled off the top of the right-hand cards and onto the card in your left hand — a left pinky break is obtained beneath it by curling the finger slightly before the card has a chance to fall flush. On the count of six, the two cards in your right hand are lowered squarely onto the face-up card above the break. Without pausing, your left hand moves away, your left thumb peeling off the uppermost face-down card. This leaves two face-up Kings, squared as one, in your right hand. On the count of seven, your right hand places the double card it holds on top of the packet.



Though complicated to learn at first (it's difficult to keep a constant rhythm and do different things on each number of the count), the illusion is certainly all you could ask for. It genuinely appears that seven cards are peeled one at a time into your left hand, with a face-down card between each King. There is no need to hurry, either. A smooth and *constant* rhythm is the key to this false count.

Obtain a left pinky break beneath the top two cards of the packet. Open the break slightly by pulling down the lower two cards with your pinky. This enables your right thumb (above) and first and second fingers (beneath) to grasp the upper two face-up Kings by their inner right corners. Your left thumb should be resting on the top card's outer left corner.

Several things occur in rapid succession. First, your right hand lifts the two cards above the break and begins to move forward. The position of your left thumb will cause them to buckle (fig.7). At the same time, your left third finger and pinky pull downward on the inner right corner of the lower cards as shown. The outer left corners of all four cards are allowed to snap *upward* off your left thumb simultaneously. The two face-down cards in your left hand are pulled almost over by your third finger and pinky, then your left thumb moves onto their faces and pushes them completely face up. Your right hand moves outward and spreads its two cards, while your left hand moves inward and spreads *its* two cards (fig.8). Only four Kings are seen, the Heart cards having vanished.

Conclude the routine by reproducing the Ace, Two, and Three of Hearts currently on top of the deck. This can be done in any way that you please. David does two Tabled Slip Cuts, dividing the deck into three packets with one of the Heart cards on top of each — as in the original Paul Harris handling. These are then turned face up to complete the routine. You might also execute the Benzais Cut three times, so the three cards come spinning out of the deck from apparently different places. The Benzais Cut is taught in "Don't Cut Me Out" elsewhere in this book.

STABBED FROM THE BACK

The business of tossing a card into the deck to locate a selection was performed by Harry Lorayne during the 1940s when he did table magic for a living at The Little Club in New York City. The deck would be resting on the table, and Harry would begin many feet away. As he talked he inched closer, so that by the time he actually tossed the card his hand was a few inches from the deck. It was eventually published as "Stabbed In The Pack" in *The New Jinx* in 1966, and a year later in *Deck-Sterity*. Lorayne's method involved tossing the card to a random spot and executing a slip cut to get the selection to position. Some time earlier, Johnny Benzais, inspired by hearing about Harry's effect prior to its publication, printed a method in *The New Jinx* where the Slip Cut (which, for some performers, really does occur at precisely the wrong moment) was avoided. It involved estimation — trying to toss the card into the deck as close to the selection (at a known position) as possible.

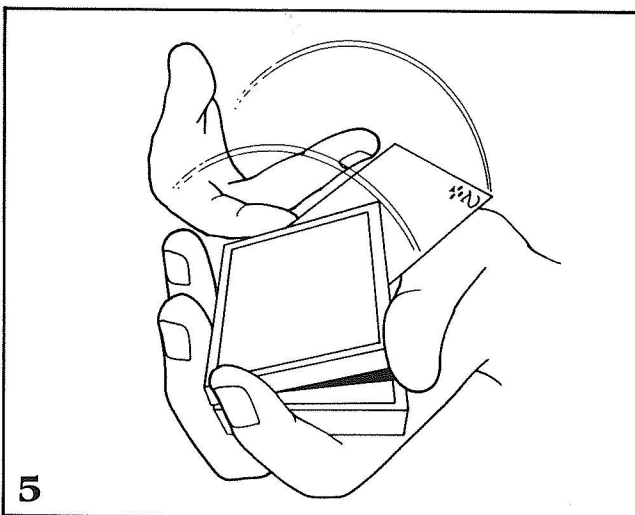
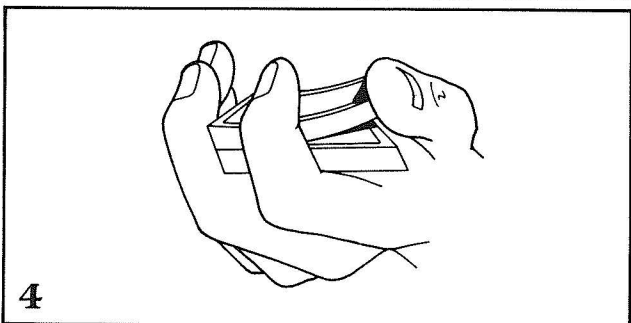
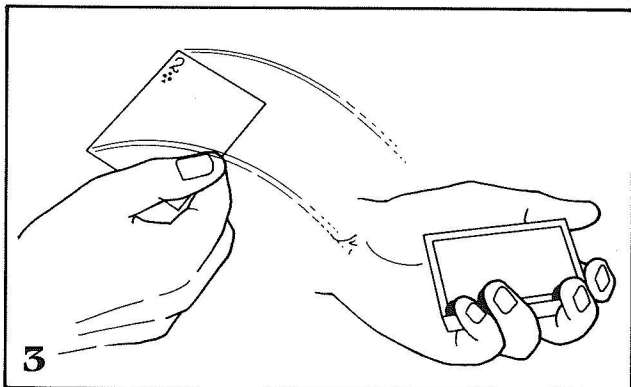
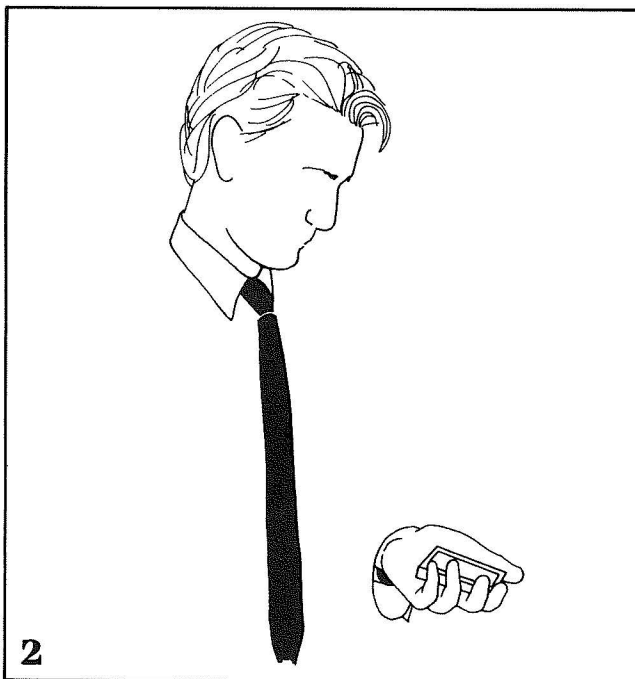
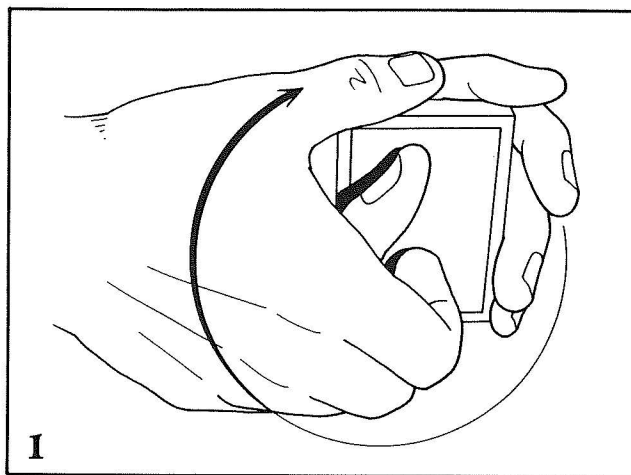
For Harry Lorayne, the Slip Cut was best; for Johnny Benzais, estimation was best; for David Williamson, actually tossing the card next to the selection — surefire, everytime — is best.

Hold a shuffled deck in face-down dealing position in your left hand. Do a spectator peek. Raise your hand and either riffle back the outer right corner of the deck with your right second finger, or let the spectator open it himself with his thumb. Either way, tell him to look at a card and remember it, then let the deck close and obtain a left pinky break beneath the chosen card.

Lower your left hand to normal position and grasp the deck with your right hand in Biddle Grip. Use the tip of your left pinky to push the inner right corner of the selection out of the deck, angling the card slightly. Let the deck close, the position of the selection now marked solely by the jogged card.

Lift the deck with your right hand as you begin to turn the cards end for end. Rotate your right hand so what was the inner end of the deck now points upward. Turn your left hand until the first finger points upward and regrip the deck (fig.1). The corner of the angled selection which protrudes from the deck is currently at the upper end, on the side toward you. It is not visible to the audience.

Your right hand releases the deck and moves away. Lower your left hand to dealing position, but turn to the left at the same time so the left long side of the deck (site of the protruding corner) is not visible to the audience (fig.2 is an audience view).



Wave your right hand over the deck in a magical gesture, snap your fingers, and pluck off the top card triumphantly. Turn it face up and announce that it is the chosen card. You will be greeted with denial. React appropriately, then offer to find the right card.

Hold the indifferent card by one corner, face up in your right hand, in position to give it a spinning toss into the deck. Face the deck, and swing your right hand all the way up your left arm in a large wind-up for the toss (fig.3). At the same time, your left first finger curls over the outer end of the deck. Your left thumb pushes upward on the protruding corner, shoving the card back into the deck so you have a flesh break beneath it. The right long side of the deck is still held shut by your fingers (fig.4 is an exposed view of the far end of the deck).

Reverse your right hand's direction and swing it toward the deck. Release the card when it is about two inches behind the deck (fig.5). At the same moment the card leaves your right hand, your left thumb and first finger twitch (I can honestly think of no better word), *throwing* the deck open for a split second. During that instant the card flies into the deck, and the top half drops back down.

Don't get the wrong idea. I've used the word "throw" because your thumb does *not* physically raise and lower the upper half of the deck. The upper half **pops** up an eighth or a quarter of an inch *at most* before instantly dropping again. It happens so quickly, and is such a minute movement, that it is not visible. It is also far easier to do than it sounds.

To reveal the selection, your right hand grasps the face-up card sticking out of the deck and uses it to lift off all the cards above it. These are lowered to the table, and levered face up with the tossed-in card. The chosen card will be on the face of the tabled packet.

It is possible to do this without angling the chosen card. After the peek, you must give all the cards above the break a longitudinal **concave** bridge. Because there is no protruding corner you do not have to turn to the left prior to tossing the card into the deck. With practice, your left thumb will instantly be able to locate the gap created by the bridge, and pop the deck open at that spot.

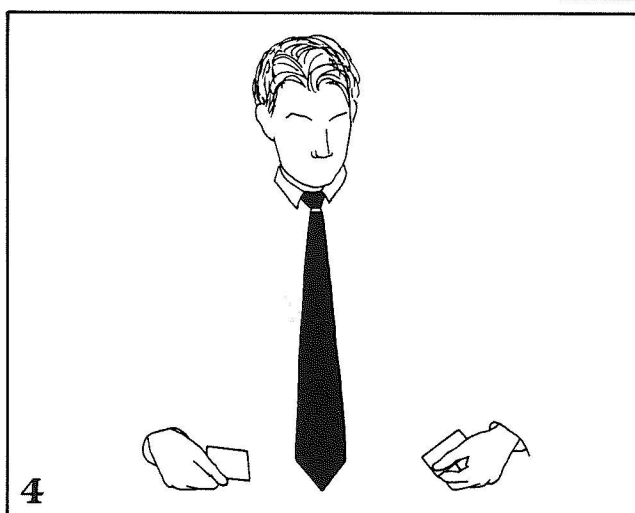
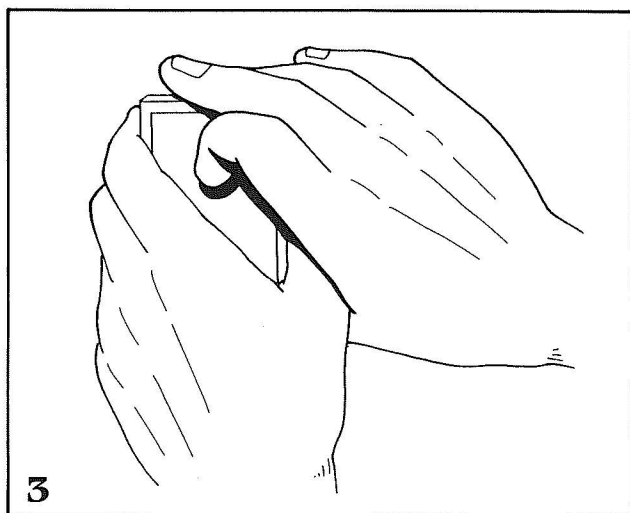
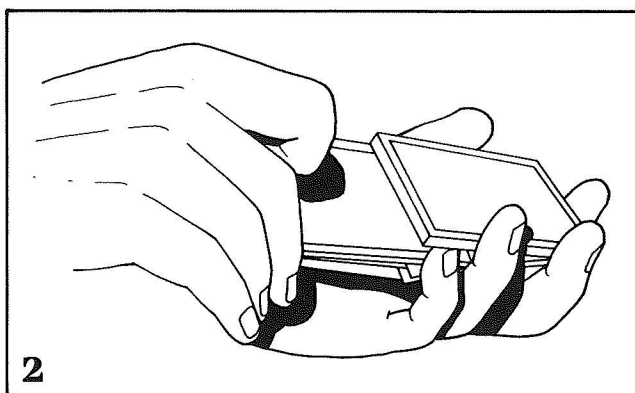
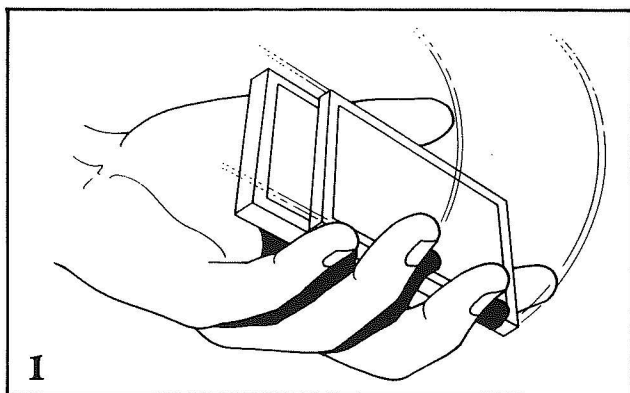
DOUBLE-TIME TRAVELERS

There have not been many notable variations of Dai Vernon's "Travelers" since it was first published in 1950 as part of *The Stars of Magic* series. One of the few is Larry Jennings' "Ambidextrous Travelers," where the Aces are immediately pulled out of the pockets a *second* time. Most other published versions retain Vernon's original structure, but simply substitute different methods of palming. David's handling eliminates several palms without sacrificing the visual effect of the four Aces coming out of four *different* pockets.

Spread the deck face up between your hands, and outjog the four Aces. Once all have been located, square the deck, strip the Aces out, and drop them to the table. Do any sort of Half Pass to reverse the lowermost card of the face-up deck. Finally, cut anywhere from ten to fifteen cards to the rear of the deck. Turn the deck face down. There will be a face-up indifferent card ten to fifteen cards from the top.

Pick up the Aces with your right hand, holding them face down and fanned slightly. Turn your right hand palm down to display the faces of the Aces to the audience. Move your right hand over your left hand as you do this, so the Aces momentarily shield the front end of the deck from the audience. Immediately riffle down the outer left corner of the deck with your left thumb, looking for the reversed card. When you reach it, let it riffle up past your thumb so it becomes the lowermost card of the packet above the break.

Turn your right hand and insert the lowermost Ace into the break, directly beneath the reversed card. Insert the other three Aces at approximately five-card intervals so they're evenly separated throughout the center area of the deck, in position for Carmen D'Amico's variation of Dai Vernon's Multiple Shift (originally published in *The Multiple Shift* in 1961). The Aces should be uniformly outjogged about an inch.



Extend your left first fingertip beyond the outer end of the outjogged Aces. Snap your left hand forward at the wrist, sending the entire block of cards that's resting above the uppermost Ace sliding forward (fig.1). The moving block is stopped by your left first fingertip when the moving cards are in line with the outjogged Aces.

Your palm-down right hand grasps the inner end of the injogged portion of the deck as if to begin a Hindu Shuffle. At this point the positions of your left thumb and second finger are vital — they must be at the outer left and right corners of the outjogged cards, pressing toward each other to hold the cards firmly in position. Your right hand angles the inner end of the cards it holds to the left, and then presses downward (fig.2). This exposes the inner right corners of the three lowermost Aces. Insert your left pinky into that break.

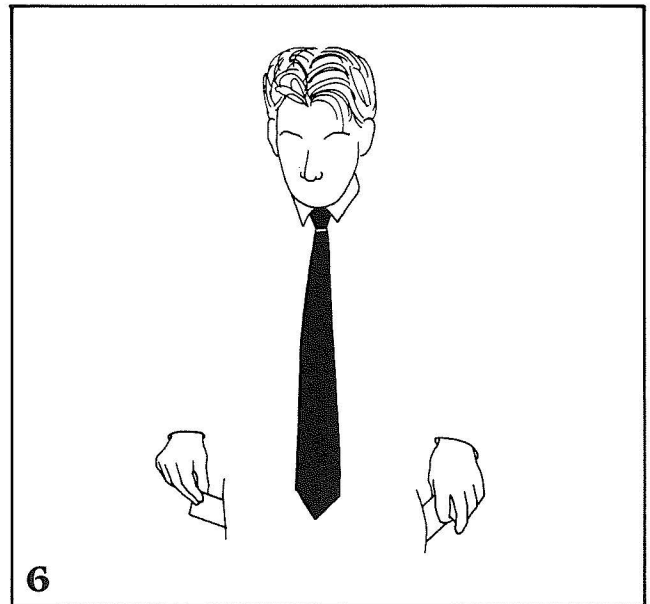
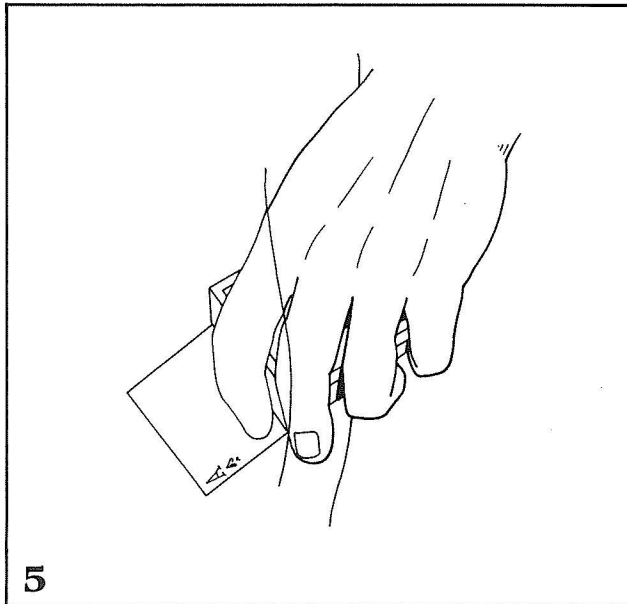
Immediately strip out the cards held by your right hand and Hindu Shuffle them on top of the deck. End the shuffle by, with a consistent manner, taking the cards beneath the break and dropping them on top. A position check will reveal that three of the Aces are now on top of the deck, with the fourth Ace on the bottom, and the reversed indifferent card directly above that.

Bring your hands together and immediately execute a Top Palm, palming one of the Aces off the top of the deck in your right hand, as you say, "*The Aces have vanished from the deck and traveled to my pockets — all **different** pockets.*" Your right hand takes the deck in Biddle Grip for a moment, allowing your left hand to regrip.

Turn your left hand palm down and lower it over the deck, taking the cards out of your right hand (fig.3). Both hands immediately move in opposite directions, to their respective side jacket pockets. Your right hand

enters its pocket and, once out of sight, the thumb pushes the palmed Ace to the fingertips. At the same time, your left hand inserts the first-finger end of the deck into the other pocket. Your left hand turns palm up (in effect bringing the bottom side of the deck upward) and partially thumbs over the uppermost card — a face-up Ace. Both hands now come out of their pockets, an Ace seen in each (fig.4). The Aces are dropped to the table.

The deck, having secretly been "rolled," is now face up with one face-down card on top. Bring your hands together, your right hand descending onto the deck in Biddle Grip. Immediately Side (or Bottom) Steal the *lowermost* card (a face-up Ace) into full palm in your right hand. After the card is palmed, your right hand again takes the deck in Biddle Grip so that your left hand can again regrip.



Turn your left hand palm down and take the deck from your right hand exactly as already shown in figure 3. Your left hand remains where it is, while your right hand pushes back the edge of the jacket so it can enter the front trousers pocket. The whole hand, however, does not enter the pocket. An old subtlety is performed where the thumb, first finger, and palmed card slide into the pocket while the other fingers remain outside.

At the *moment* that your right hand begins to remove its Ace from the pocket, when all eyes are on that Ace, your left hand moves to your left front trousers pocket. At the same time, turn *slightly* to the left. This is only natural since the point of interest is occurring on your right side.

Your left hand dips only the very end of the deck into your trousers pocket, and your thumb immediately shoves the Ace beneath it forward past the deck (fig.5, in which the pocket is transparent). Face forward and bring both hands completely out of the pockets (fig.6). Drop the second pair of Aces on the table. At this moment the deck appears to be face down, held by your palm-down left hand. It must be secretly turned over. One way to do this is to simply allow your left hand to drop to your side for a moment while you gesture with your right hand. Then, raise your left hand, now held palm up, to directly in front of you and continue. There will be an indifferent card reversed on the bottom which could be utilized in your next routine.

THE FAMOUS 3-CARD TRICK

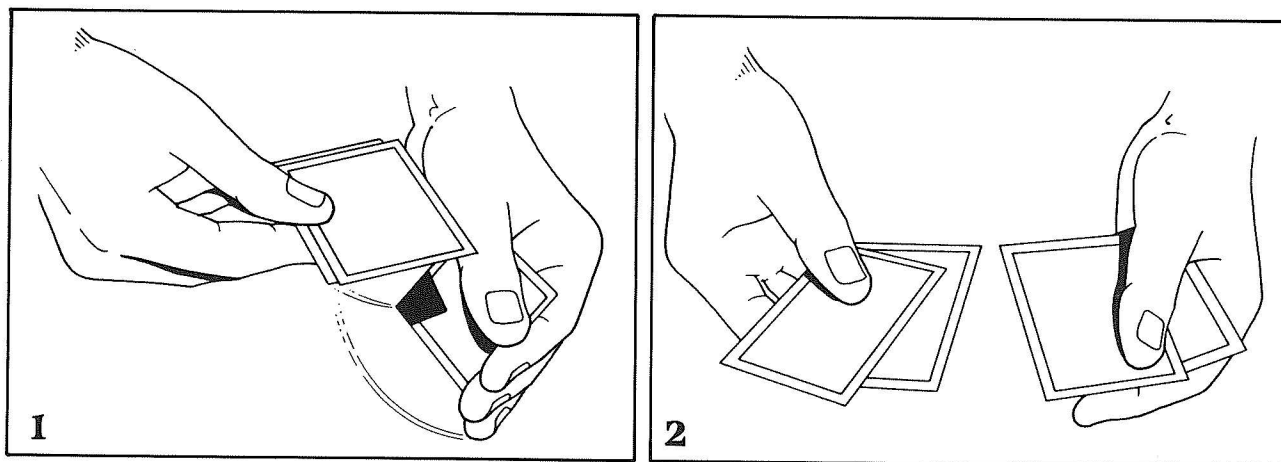
Do you really want to read another version of Edward Victor's "Eleven Card Trick"? Yes, if it does away with difficult false counts that only the originator seems to be able to do with any facility. How about a version that uses only one count, a count that *you* already do — the Elmsley Count. Now you can do this wonderful routine!

To perform, say, *"I'm going to show you one of my very best tricks — The Famous Three-Card Trick." At the same time Top Palm four cards in your right hand, and give the deck to the spectator. Say, "Please give me exactly three cards."* Extend your palm-up left hand to receive the cards. However, before the spectator has a chance to give you all three in a clump, add, *"Take them from different parts of the deck."*

After the spectator has handed you the first two cards, he must look down to take out the third. At that moment, your right hand secretly adds the palmed cards onto those in your left hand. Extend your left hand so the third card can be added to the others. You now hold seven cards.

Say, *"Please hold onto the deck. Now that you've given me exactly three cards I can show you The Famous Three-Card Trick. It uses one, two, three...four cards."* Do a rapid Elmsley Count, your left hand turning slightly as each card is taken to produce a snapping sound (fig.1). The second card you count will be the large block, and counting quickly helps to conceal that.

At the end of the count, spread the top three cards (so four backs are seen) between your hands, and take the upper two cards in your right hand (fig.2). Using an Ascanio-like movement, both thumbs slide the



upper card of each pair around, back and forth (fig.3). Your left second and third fingers firmly hold the block in place. Say, *"Hmmm...sometimes they stick together, that's all right."* Extend your right hand and drop the lower card of the pair back onto the deck.

Say, *"Now I can show you The Famous Three-Card Trick."* Do another Elmsley Count to show four cards. Repeat the same actions already shown in figures 2 and 3, spread the top three cards, taking the upper two in your right hand, and wiggling them. Give the spectator a dirty look and say, *"I only need three."* Return the lowermost card of the right-hand pair to the top of the deck, then drop the remaining card onto those in your left hand.

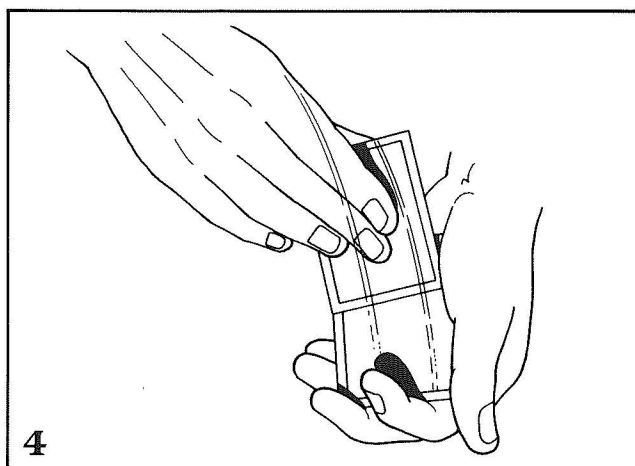
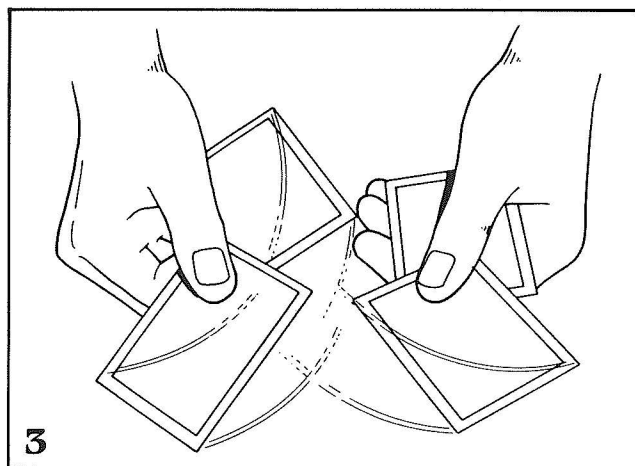
Say, *"Watch — The Famous Three-Card Trick, using exactly three cards."* Do a third Elmsley Count to show four cards. Say, *"Hey, c'mon, I told you I only need three cards!"* At the same time repeat the actions of figures 2 and 3, and then drop the lowermost card of the right-hand pair on top of the deck. Place the remaining card back onto the packet in your left hand.

Say, with some sarcasm, *"The Famous Three-Card Trick."* This time the count changes. In a manner similar to an Elmsley Count, your left hand takes the first card. Your hands come together again, but the first card is **not** returned to the bottom of the packet — it stays in the left hand. Your right thumb pushes over both cards above the bottom card as one, counting the double card onto the first card in your left hand. Finally, the remaining card is counted on top of all. Say, *"Great, The Famous Three..."* as you take the packet in your right hand and fan it. You see four cards and stop in mid sentence. Remove one of the cards from the fan and drop it onto the deck.

Square the packet and place it back in left-hand dealing position. Say, *"Here it is, The Famous Three-Card Trick."* Do an Elmsley Count and the three cards you hold will count as four because the first card is stolen back during the process. Square the packet and grasp it from above in right-hand Biddle Grip. Act suspiciously, as if you're lifting several cards, but take only one and place it on top of the deck.

Say, *"How many cards do you think I have now?"* The answer will always be "three" or "four." Your right hand grasps the remaining two cards as one and, handling them as a double card, snaps them face up and tilts back and forth to show both sides as you reply, *"Just one."* Return the double card to dealing position.

Say, *"Tell you what: give me one, and now give me another."* The spectator gives you two cards, one at a time, and you add them onto those in your left hand. Transfer the packet to your right hand and begin to hand it to the spectator, asking her to count the cards. Simultaneously extend your palm-up left hand in a non-verbal cue, so the natural thing for her to do is give you the deck in order for her to take the packet and count it.



While all eyes are on her during the count, Top Palm the upper half of the deck. Your right hand immediately rises to tug on your left sleeve at the elbow, while your left hand turns over and tables the balance of the deck off to the side. This is all well covered by the squeal of the spectator upon discovering that she has four cards.

Extend your palm-up left hand so the spectator can give you back the four cards. Immediately lower your palm-down right hand flatly onto the packet, adding the palmed cards to it. Without pausing, your right hand moves inward, smearing off the top card (fig.4). Toss it to the table. Your left hand is now holding a very large packet in a deep grip with the first finger completely obscuring the outer edges of the cards from the audience.

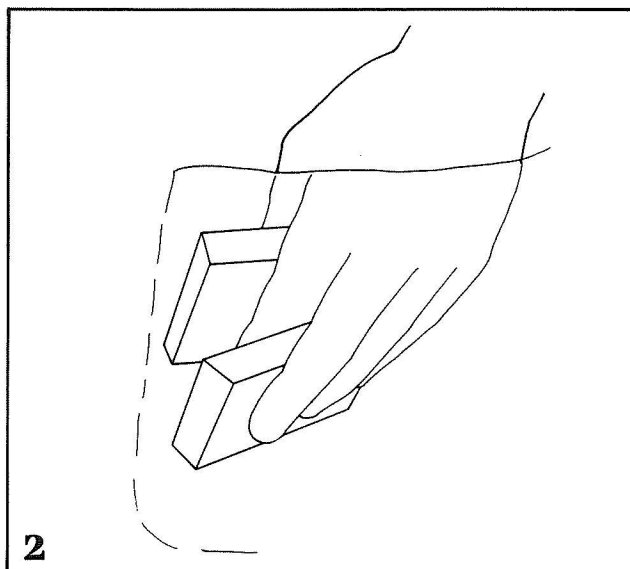
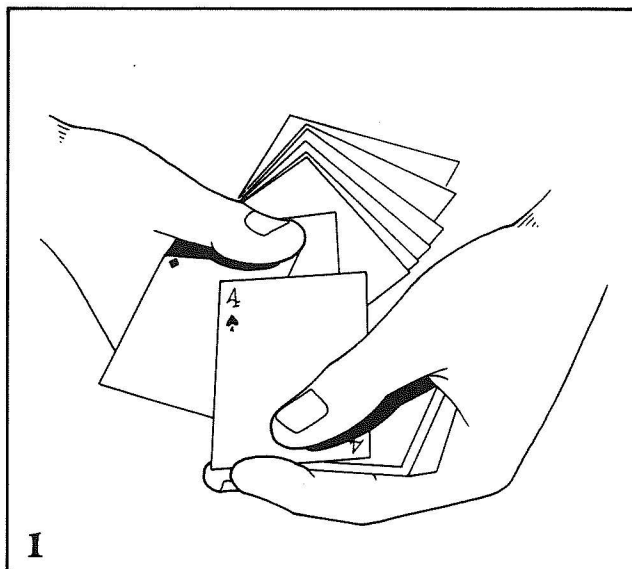
Say, "*That leaves me with....*," as you start spreading the cards into your right hand. The idea is to make it look like there are so many cards that you can't hold them all, so spread everything around with the fingers of both hands, letting cards fall past your right hand and cascade onto the table. If done properly, it appears as if the cards are visibly multiplying beyond your control.

Continue until you can spot the last four cards coming up in your left hand. Square the four, then buckle the lowermost card and obtain a left pinky break above it. Immediately Top Palm the three cards above the break. Take the remaining card with your right hand and toss it onto the table in disgust. Look at the spectator and quickly reach over with your left hand and grab her *left* elbow. Move your right hand beneath her arm and produce the three palmed cards to end.

THE HYPNOTIST

Al Leech's "Red-Hot Mama" has certainly proved a fertile concept. Many different variations have been published, though this one goes a step beyond most. A superb patter story about hypnosis accompanies the trick: The magician displays a red-backed deck and one blue-backed card, which is pushed into the center. The spectator selects any card by looking only at the faces, and it proves to be the one with the blue back. This is repeated with a different spectator, and afterward the back of every single card in the deck turns blue. The initial sequence of David's routine, while developed independently, owes a great deal to Phil Goldstein's "Drop Contrast," published in his lecture notes in 1976.

You need a red deck, a blue deck, and *two* red/blue double-backed cards. The red deck remains completely unprepared. Because it is the deck you use prior to doing this trick, you may begin the routine at any time during your act with no fiddling. Set the blue deck as follows, from the top down: red/blue double-backed card (blue side upward), indifferent blue-backed card, red/blue double-backed card (red side upward), balance of the blue deck. The setup blue deck is placed into your left side jacket pocket with the top of the deck facing toward your body.



Use the red deck for any routines you wish. When you're ready to perform this trick, take the face-down red deck in right-hand Biddle Grip and say, "*Richard, have you ever been hypnotized? Richard, I just have to say one thing: (snap fingers) this card is blue.*" Your left hand reaches into your jacket pocket and removes the top card of the blue deck — it is a red/blue double-backed card held blue side upward.

Turn to a different spectator and say, "*Richard thinks he's looking at a blue card now.*" Turn back to your helper and continue, "*Richard, I'm going to place the blue card somewhere into the center of the deck.*" Suit action to words and, with your left hand, insert the blue card into the middle of the deck, leaving it outjogged slightly. Transfer the deck to left-hand dealing position and push the blue card square with your right hand, angling it so you can obtain a left pinky break above it as you square the cards.

Say, "*Now I'm going to shuffle the cards so the faces are toward you and the backs are away from you — I don't want you to know which one is the blue card.*" Turn to the right and move your left thumb beneath the deck. Lever the cards upward so the face of the bottom card is directly toward the audience. Your right hand lifts all the cards behind the pinky break and begins an Overhand Shuffle, running them onto the face of the deck. This brings the blue card to the rear of the deck.

After the initial packet is expired, continue the Overhand Shuffle by holding the rear (blue) card in place with your left fingertips and drawing cards out of the center with your right hand. These are shuffled off onto the face of the deck. When you're finished, let the cards settle back into dealing position.

Say, "*As I place cards down, you call stop any time you like.*" Begin stud dealing cards into a face-down pile on the table. For a gag, continue dealing until you're halfway through the deck even if the spectator calls out stop ten times. Just keep dealing and talking, saying, "*It doesn't matter to me, any place that you like, simply call out stop, any time at all, when the urge strikes....*" When you reach the vicinity of the center of the deck suddenly stop and say, "*Right here...you don't want to change your mind?*" This will elicit a chuckle.

Drop the face-up cards which remain in your left hand onto the dealt-off face-down pile. Pick everything up and place it into dealing position in your left hand. Spread through the cards and say, "*I want to show you something — all the cards...oh, you really can change your mind if you like.*" If the spectator wants to change his mind, let him draw out any face-up card and place it on top.

Spread the cards out widely enough so that you come to the point where the face-down red cards are. Your right hand continues to hold all the face-up cards, while your left hand takes the squared face-down

cards in dealing position. Move your left hand forward so you can lower your left thumb onto the face-up selected card on top of the cards in your right hand. Peel this card on top of the face-down cards in your left hand (fig.1 shows this in progress). Your right hand turns over and places its cards, now face down, **be-neath** those in your left hand. Square the deck. The spectator's selection is now face up on top of the face-down red deck, directly above the red/blue double-backed card (which is currently red side upward).

Say, "*Richard, if you remember, I placed a blue card somewhere in the deck.*" Spread the cards between your hands, injogging the card second from top slightly, as if you're looking for the blue back. Continue, saying, "*You're not going to believe this. (Snap fingers.) This is the blue card...the only blue card.*" Do a Double Turnover and let the double card fall flush onto the deck revealing a blue back. Thumb off the top card and drop it onto the table. Say, "*Do you see a blue card, Richard?*" Turn to another spectator and say, "*He sees a blue card.*" Face forward and say, "*If you like, ladies and gentlemen, I could have Richard walking around the room like a monkey, but I wouldn't do that.*"

As you talk, pick up the blue card and place it back on top of the deck, obtaining a break beneath the top two cards. Do another Double Turnover, letting the double card fall face up and flush with the deck so the face of the spectator's selection is seen. Thumb off the card and drop it onto the table. Look the spectator in the eye, snap your fingers, and say, "*Richard, wake up. Ladies and gentlemen, this has been a little demonstration in the fine art of hypnotism. Richard actually thought that this card was blue.*" As you talk, pick up the selection and turn it over to reveal the red back. Drop it, face down, on top of the deck. Look at the spectator and say, "*Richard, you do see that it has a red back now, don't you?*"

As far as the audience is concerned, the trick is over. Your left hand slips into your left jacket pocket. As it goes in, wrap your left second, third, and little fingers around the blue deck that's already in your pocket (fig.2, in which the pocket is transparent). Without pausing, your thumb and first finger release the red deck and let it fall into the pocket, while your hand comes back out of the pocket with the blue deck in dealing position. This takes about one second, and is covered by saying, "*Let me do it again, Richard, but let's try it with someone else.*"

As your left hand comes out of the pocket, thumb over the top card. It now appears as if you have the same red-backed deck, with a single blue-backed card sidejogged on top of it. Say, "*Ben, you're hypnotized. (Snap fingers.) Do you see the blue card?*" Turn to a different spectator and say, "*Ben sees the blue card, too.*" Turn back to Ben and say, "*Did you come here with Richard tonight?*"

Take the blue-backed card with your right hand and shove it anywhere into the center of the deck. Since all the cards are really blue, there's no need to hold a break. Say, "*Ben, your blue card will go into the center of the deck and I'll shuffle them so the backs are away from you.*" Lever the deck to a face-up position with your left thumb and do an Overhand Shuffle, retaining the rear card in place with your left fingertips. The faces of the cards are toward the audience at all times.

After the shuffle, square the deck. Do a wide face-up Ribbon Spread from left to right, leaving the upper two or three cards together so the double-backed card isn't exposed. Say, "*In fact, I'll give you a free choice of any card you like. Just push out any card.*" After Ben has pulled out a card, say, "*You don't want to change your mind? That's the one you believe is the blue card.*"

Scoop up the deck, square it, turn it face down, and place it into left-hand dealing position. A red back shows on top. With your right hand, turn over the card which Ben has pulled out of the deck to reveal a blue back as you say, "*Ben (snap fingers), it's blue, it's blue...do you see a blue card there, Ben?*" Flip the card face up and place it on top of the deck, obtaining a left pinky break beneath the top two cards in the process.

Do a Double Turnover and let the double card fall flush with the deck, again showing a blue back. You've

secretly turned over the double-backed card, and it is now on top of the deck, blue side upward. Say, "*Ladies and gentlemen, now Ben sees the blue card. Richard, what color is this card?*" He replies, "Blue." Say, "*Oh, Richard's still under hypnosis. Richard, Ben, listen to me (snap fingers): the card is no longer blue. Do you see a blue card, Richard and Ben?*"

Begin pushing cards off the top of the deck with your left thumb, slowly at first, letting them cascade to the table so it looks as if the blue is spreading to every card right before the eyes of the audience. Keep talking throughout, saying, "*Oh boy, Ben...Richard...snap out of it. They're stuck in some sort of trance. Listen, when you're driving home, and you look up and see a blue light, STOP!*"

TORN & RESTORED TRANSPOSITION

Often the hybridization of two completely different card plots produces a muddle. That is not the case here. A card is freely chosen from the deck, noted, and returned. The magician produces a card by causing it to come spinning out of the center — unfortunately it proves to be the wrong card. Disgusted, the magician tears the wrong card into pieces and drops them onto the table. He looks through the deck and locates the chosen card. The spectator is requested to cover the torn pieces of the wrong card with her hand. The magician waves the chosen card over the spectator's hand, and it magically changes into the wrong card. When the spectator examines the pieces beneath her hand, they are found to be the chosen card. The magician picks up the torn pieces for a moment, and then returns them to beneath the spectator's hand. A magical gesture, and the pieces are now seen to have reattached themselves into the full card, which must be unfolded. For a finale, the magician even makes the creases in the folded card vanish, so the selection is as good as new.

David is not by any means the first to transpose torn cards with whole ones — an early example is a routine of Clayton Rawson's which appeared in *Genii* during the thirties. A more recent one is Robert Stencel's "Once Torn, Twice Restored" in *Richard's Almanac* Vol.3, the Autumn Quarterly.

This is one of David's favorite routines, and he uses it frequently in his professional close-up work. Having said that, I must also tell you that it uses two duplicate cards. This does not dissuade David from using it under all circumstances. He buys two decks of cards and Faro Shuffles them together. Now he has fifty-two pairs of duplicates ready for use. For some reason there exists a myth that in order for a routine to be "commercial," and usable for a professional magician, it must require no duplicates, gimmicks, or anything other than a deck of cards, a few coins, and maybe a set of Cups and Balls. This is simply not true since many of the top professionals in the United States at this moment *do* use those extra "helpers" when they perform. They have simply found a way that makes it convenient for them to carry the extra stuff, switch it in, and get it out when the effect is over.

Have a wand in the inner right breast pocket of your jacket.

Let's assume that the two duplicate cards which you're going to use are Nines of Spades. At the end of the trick performed prior to this one, secretly control the Nine of Spades that is already in the deck to the top. Palm the two duplicate Nines and add them to the top of the deck. Obtain a break beneath the top three cards as you ask the spectator if she'd like to shuffle the cards. Palm off the three Nines above the break in your right hand as you hand her the deck. After she's finished, take the deck into left-hand dealing position and add the three palmed cards to the top. (This pattern of palming off the vital cards so the deck can be shuffled, and adding them back afterward, was frequently used by Hofzinser in the mid 1800s.)

Begin an Overhand Shuffle by pulling about half the cards off the top of the deck with your left thumb. Injog the next card, then shuffle the balance of the cards onto that. The injogged card will now be in the center, directly above the three Nines. Your right hand takes the deck in Biddle Grip, your thumb pulling *upward* on the injogged card and pushing it flush with the deck. Insert your left pinky into the break created, above the Nines.

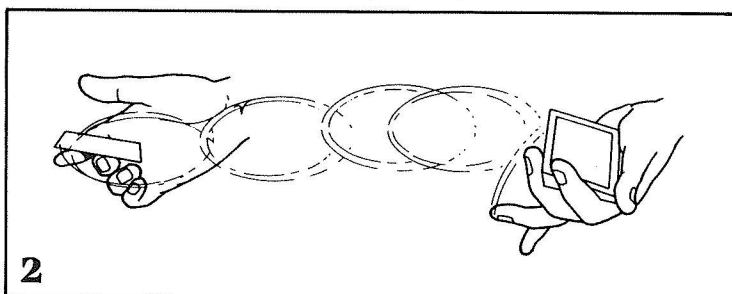
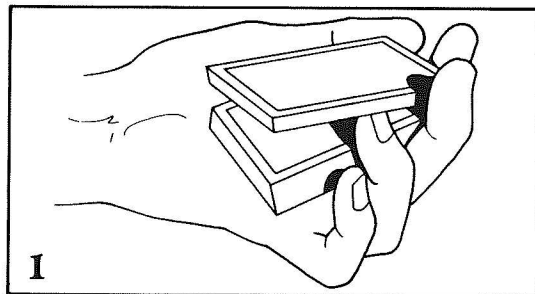
Ask the spectator to select a card as you spread the deck between your hands. Classic Force one of the Nines on the spectator, asking her to remove it from the deck and remember it. After she removes the card, square the deck retaining the break and cut the lower portion (with the two Nines on top) back to the top of the deck.

Fan the deck in your left hand, leaving a *wide* gap anywhere in the center. Extend your hand toward the spectator and say, *"Place the card back anywhere you like, but please don't let me influence you in any way."* Most spectators will, of course, make a point of avoiding the gap in the fan and insert the card somewhere else. Upon seeing her insert the card elsewhere, say, *"Oh, you won't...well thanks a lot! I'm new at this, too, you know. Just kidding."* Square the deck very cleanly and dribble it from hand to hand to demonstrate that you could not possibly be controlling a card.

Say, *"The card that you're thinking of will actually jump from the center of the deck, make six — half a dozen — six revolutions in midair, and I'll attempt, attempt, to catch it in my other hand. I've been practicing all week, so please show your appreciation when I'm done."* While you speak, riffle up the inner end of the deck and glance downward. Obtain a left pinky break beneath *any* indifferent card. You want to *avoid* the Nine of Spades that's lost in the center. It is perfectly all right if the audience notices your activity — it's part of the game.

Cause the indifferent card beneath which you hold the break to leap out of the deck, spinning, and land in your right hand by doing this original sleight of David's. Your left hand holds the deck so that your left thumb presses against the left long side, on the edge, at the outer left corner, and your second finger is in an identical position at the outer right corner. Your left first fingertip is curled over the front edge of the deck slightly. Your thumb and second finger press toward each other so the deck is held firmly in position.

Your left pinky pulls down the cards below the break, and your third finger enters the break and presses upward against the exposed indifferent card (fig.1). Your third fingernail must be short so you can push firmly upward and build up a good deal of pressure. Snap your third finger to the right, shoving out the indifferent card — it should go spinning through the air (fig.2). Catch it with your right hand.



Say, *"Here we go...Yes! Your card, in living color."* While you smile with pleasure, your right hand tilts the face of the card toward the spectator. Regardless of her reaction, stop smiling, look at her, and say, *"Something wrong?"* For the first time, look downward at the card, your right hand tilting the face upward so you can see it. Your hands have moved together so your left thumb and first finger can grasp the inner right corner of the card (fig.3). Create some tension in the card so it buckles slightly (belly upward as shown).

A Top Change is about to take place, and David's technique is a bit unusual. Turn your right hand over so the card snaps out of your left thumb and first finger and is again face down. Look up at the spectator and say, with a shrug, *"What was your card?"* At *that* moment, when you look up, shrug, and speak, the change is executed (fig.4 shows the body position). Your right hand naturally swings back and forth as a result of the shrug, and the card is switched.

Here is the actual technique. Your left thumb angles the top card slightly to the right. Your second finger makes sure that only one card moves. Its inner left corner remains pressed against the left thumb base (as it would be in a mechanics grip) and the outer right corner protrudes slightly over the right side of the deck. Your left thumb moves back to the outer left corner of the deck to conceal the wedge of the card second from top which now shows (fig.5, in which the thumb is transparent). Your left first fingertip is curled around the outer end of the deck so the flesh presses lightly downward on the top card. Your left second fingertip presses lightly upward beneath the outer right corner of the pushed-over card.

At the instant of the switch, your left second finger straightens while continuing to push upward. This levers the top card to the right (fig.6). Once the inner end has swung away from the deck, your right hand begins to slide the card it holds onto the deck, moving in from the right side. The right-hand card will slide in line with the moving card (fig.7). At that instant, your left thumb descends onto the back of the right-hand card, while your right fingertips press up against the moving card. Your right hand reverses direction and moves to the right, taking the second card with upward finger pressure for a fraction of a second until your right thumb can also get a grip on it. Your left thumb pulls the upper card flush with the deck.

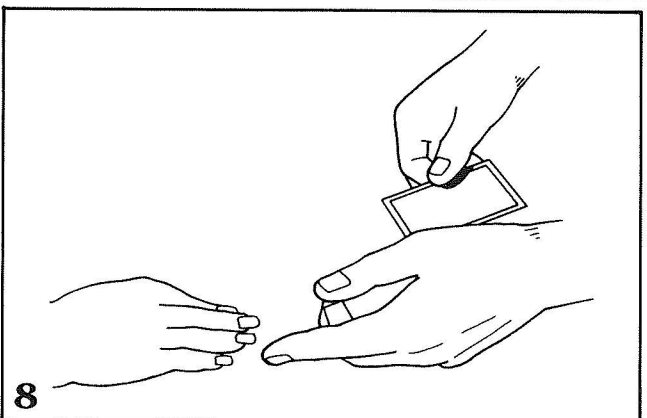
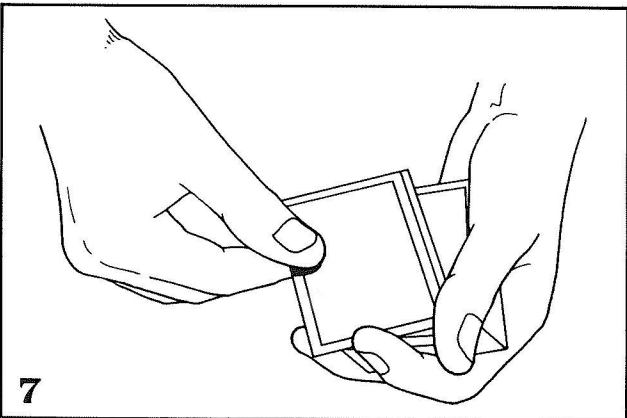
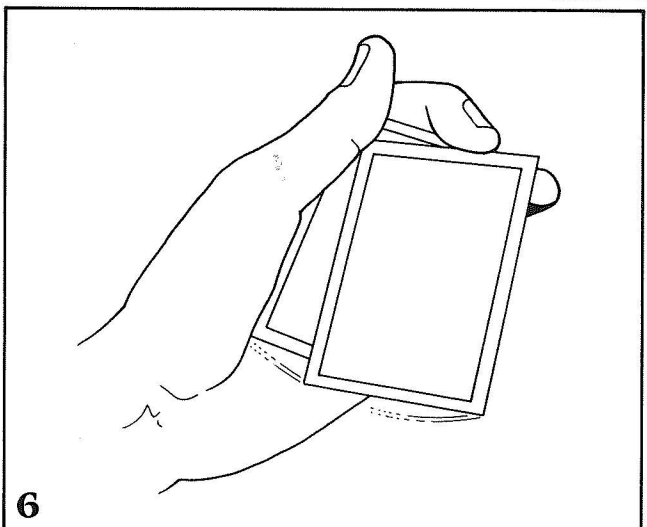
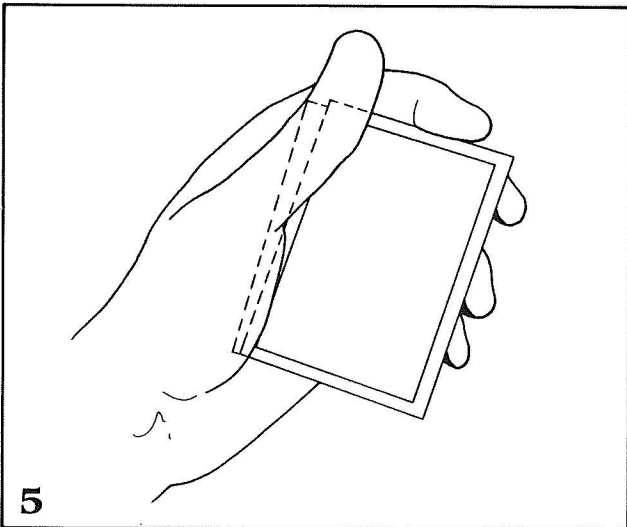
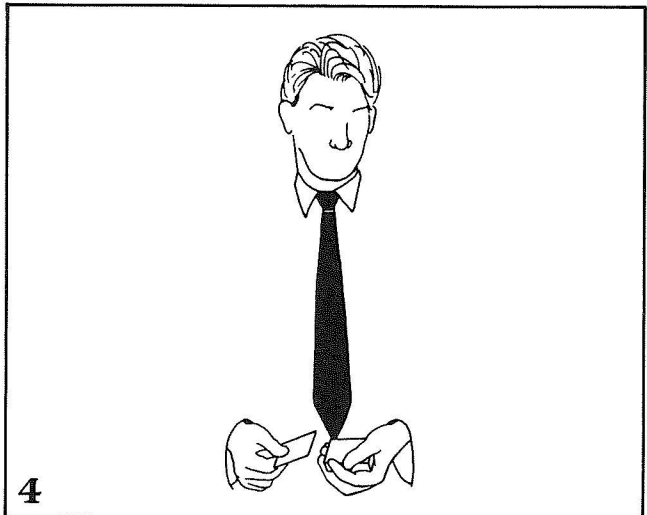
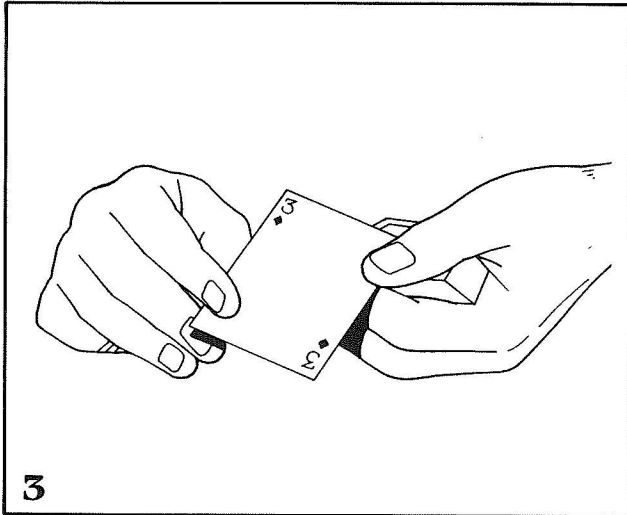
Points to remember: 1) Only your right hand moves, and 2) It's only about a few inches away from the deck to begin with — so when it moves away at the end, it is only a *short* distance. All of this occurs under cover of the shrug.

So, you've just asked the spectator to name her card. When she says "Nine of Spades," say, *"Hmmmmmm."* Using both hands (your left thumb and first finger can reach past the deck) tear the card in your right hand into quarters while keeping the back toward the audience. This must seem like a logical reaction, done both with some disgust, and also as if you really don't believe the spectator. Drop the pieces on the table.

Say, *"Nine of Spades, huh, you're not lying to me, are you?"* Turn the deck face up and begin to spread through it, looking for the Nine, as you say, *"I don't even know if there's a Nine of Spades in this deck."* When you locate the Nine, outjog it. Say, *"Oh, there is a Nine of Spades in the deck. How embarrassing."*

Flip the entire deck over sideways, face down, so the outjogged card is not disturbed. The deck lands in dealing position, and your right hand strips out the Nine, holding it in position for the Top Change. Say, *"And there it is, the Nine of Spades. I can tell by the blank look on your face that you're not even mildly amused by this."* Your left thumb sets the top card for the change.

Turn to your right, extend your right hand (holding the card) as a gesture toward the tabled pieces and say, *"Would you put your hand over the...,"* and here you name the indifferent card that flew out of the deck initially. Retract your right hand to your left hand, do the Top Change, and immediately move your *left* hand forward to continue the gesture as you say, *"Just put your hand right over it"* (fig.8).



Wave the right-hand card over the spectator's hand, then turn it over to reveal the indifferent card which she thinks is under her hand. Say, "Look, the (name of indifferent card), the card that I originally tore, is no longer torn. For the first time, would you turn those pieces over one at a time." Immediately flip the deck face up with your left thumb and drop the indifferent card onto the face. Your right hand grasps the deck in Biddle Grip. While the spectator is busy, and all eyes are on the torn pieces of the Nine of Spades which is on the table, do the Mercury Card Fold described in *Expert Card Technique*.

Briefly: the upper side of your left first finger is used to press the lowermost card inward, causing it to buckle at center (fig.9). Once your left first finger lies flatly against your right thumb, and the card has been folded completely in half, your left fingers curl inward, folding the card into quarters (fig.10). This can be done with great speed and very little movement.

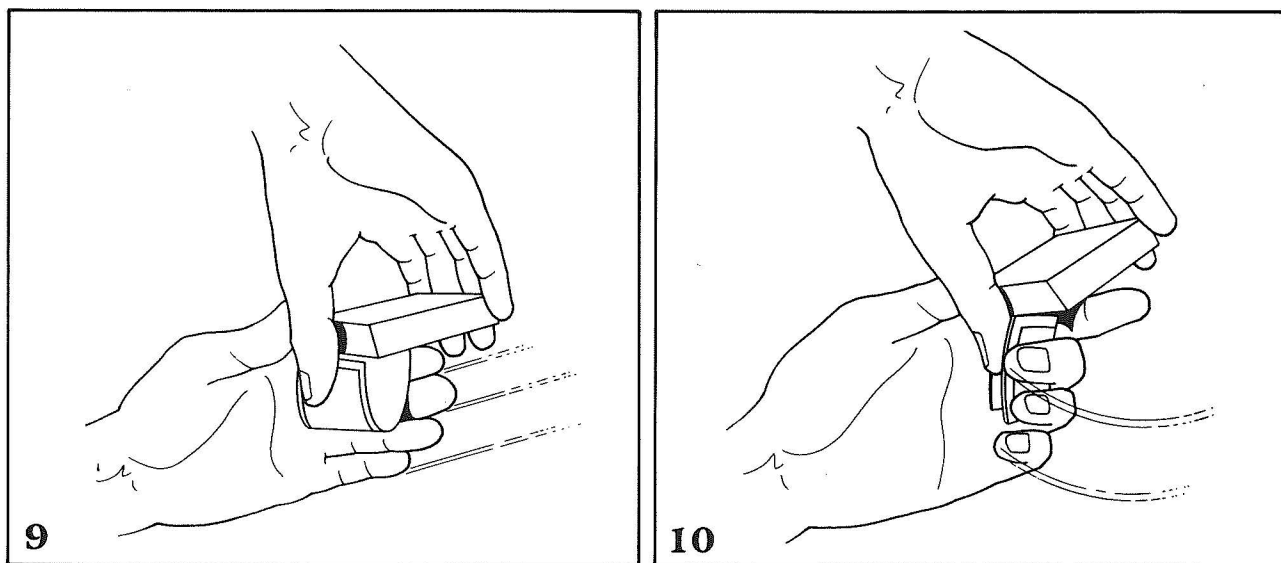
For additional misdirection say, *"Miss, it's not a puzzle — just turn the pieces over. And there it is, your original card, the Nine of Spades. Isn't magic wonderful."* During this, move the deck so it rests flatly on your left fingers, which press the folded card against the bottom. Your left thumb presses down on the top. Pick up the torn pieces and hold them, face down, in an open finger palm position in your right hand. Say, *"You're so nice, you can keep these as a souvenir."* At the same time, bring your hands together and lay the deck over the pieces in your right hand. Your left hand moves forward with the folded Nine of Spades and gives it to the spectator. (This is quite illogical but whizzes right by.) Say, *"Make a tight fist around them."*

Retract your left hand and put the deck back into it. Say, *"I've got a magic wand in my pocket...."* Both hands now move at the same time. Your left hand reaches across your body and pulls the wand out of your inner right breast pocket. Simultaneously, your right hand dips quickly in and out of your outer side jacket pocket to drop the loose pieces.

Say, *"Do you believe in the healing powers? Feel them flow through your body."* Wave the magic wand over the spectator's hand, then table it. Ask the spectator to open her hand and unfold the card as you say, *"Look, it's a miracle, the pieces have magically fused together in your hand."*

Flip the deck face down — it remains in left-hand dealing position. Take the face-down card from the spectator by its lower right corner, held by your right thumb and fingers in position for the Top Change. The audience is completely offguard now, because they have already gone through a climax (the restoration of the card) past the point when the trick seemed to be over. This works not only for laymen, but also for magicians, who are shocked when the creases vanish from the card. You know your psychological misdirection is perfect when it allows you to fool a room full of magicians with a Top Change.

Bring your hands together and use your left thumb and first finger (which reach past the deck) to straighten and flatten the card. The trick really seems to be over. Do a Top Change and continue to press the card with the fingers of both hands as if flattening it. Drop it, face up, onto the table. Your left hand turns palm down and tables the deck (face up) to the left. No one will look at the card on the table — and even if a layman did, he will not be looking to see if the creases are still there.



Step back and say, *"I used to work in a Chinese laundry."* Raise your right hand, held flat with fingers together, up to your mouth and blow on it. Lower it flatly over the Nine of Spades on the table and press firmly downward. At the same time make a hissing sound, like the steam escaping from a clothing press. Lift your hand and say, *"Look, I can get the wrinkles out of anything. Good as new."* Pick up the card and move it closer to the spectator so she can see that the creases have vanished.

Use that face-up Nine to scoop the deck off the table. Turn it over, the Nine now face down on top, covering the creased Nine directly beneath it. Or, you might want to drop the Nine onto the face of the tabled deck, then lift the whole thing and place it into your left hand while it's still face up. If you Bottom Palm the creased Nine of Spades at the rear and get rid of it at a convenient moment, the deck is clean for further use.

51 CARDS TO POCKET

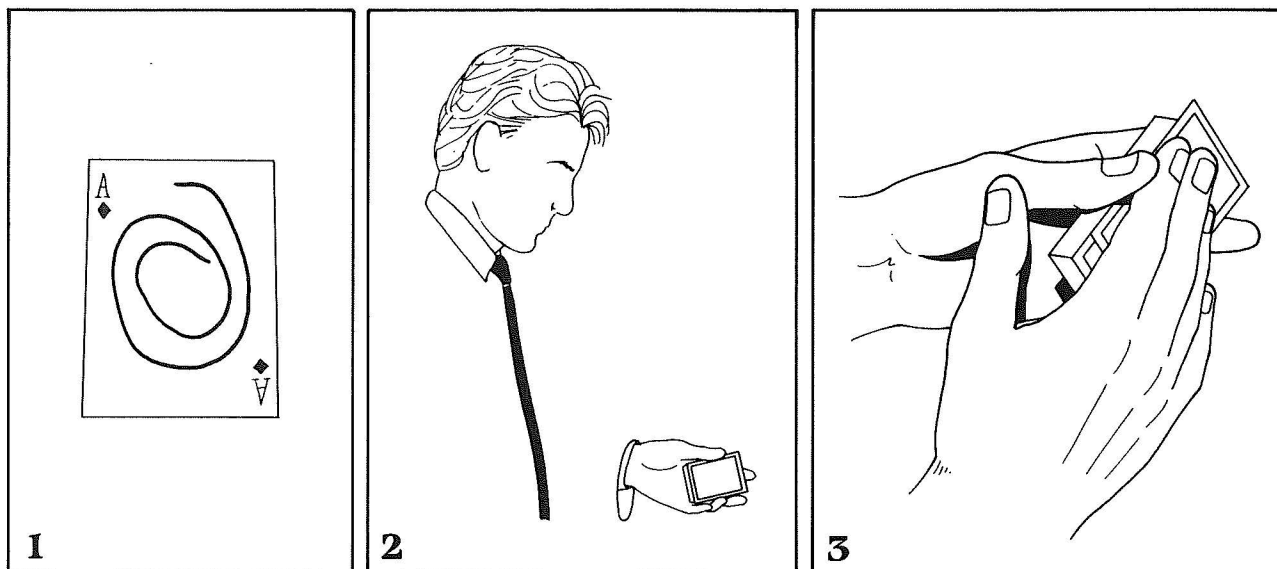
Here is a strange routine in which nothing happens to the chosen, signed, selection. The other fifty-one cards fly to your pocket, and then you peel off the spectator's signature so the chosen card is unblemished. This really defies brief description, but it's a hilarious and intriguing performance piece which David uses professionally.

You need one duplicate card, a thin black Marker, and the stuff which peels off like the signature. It is called Letraline Flex-A-Tape, and you need the sixteenth of an inch width in black (No.92). It is made by the Letraset Company, and is available in any art supply store which carries their products (most do).

The Letraline Tape comes in a round dispenser. To apply it to the duplicate card (which we'll assume is the Two of Clubs), pull a tiny bit out of the end and then trace a design similar to figure 1 on the card. The sticky side must remain downward, on the card. (It will take you a few minutes to get used to handling the tape, so don't give up on the first try.) The squiggle you make on the card does not bear any resemblance to the spectator's signature.

Set up by placing an indifferent card, which you remove from the deck you're going to be using, on top of the duplicate Two of Clubs — both cards face down. Slip the pair into your right front trousers pocket with the faces toward you.

To perform, spread through the deck and secretly control the unprepared Two of Clubs to the top. False Shuffle so the Two remains where it is. Say, *"You know most magicians have you pick a card, but I'm going to have you pick fifty-one cards. It's true."* Your right hand grips the deck in Biddle Grip. You will now force the entire deck with the exception of the Two of Clubs. This is easier than it sounds. Say, *"Say stop whenever you like."* **Quickly** dribble the entire deck to the table, keeping only the top card (Two of Clubs) in your right hand afterward. This must be done rapidly enough so that the spectator does not have a chance



to stop you in time. Say, *"You want those? Remember all fifty-one cards. What...oh, well maybe it would just be better if you remembered the one that you **don't** want."* Turn the card remaining in your right hand around so the spectator sees the Two of Clubs.

Say, *"Anyway, I'm going to ask you to sign those fifty-one cards...what...there's a big debate on TV you don't want to miss tonight? Tell you what, just sign the one you **don't** want."* Put the Two of Clubs on the table and hand the marker to the spectator. Say, *"In big bold letters right across the face, giant jumbo size — and don't lift the marker off the card, write it in script."* Say, as she writes, *"J, A, N, E. Beautiful...you're in the...third grade?"*

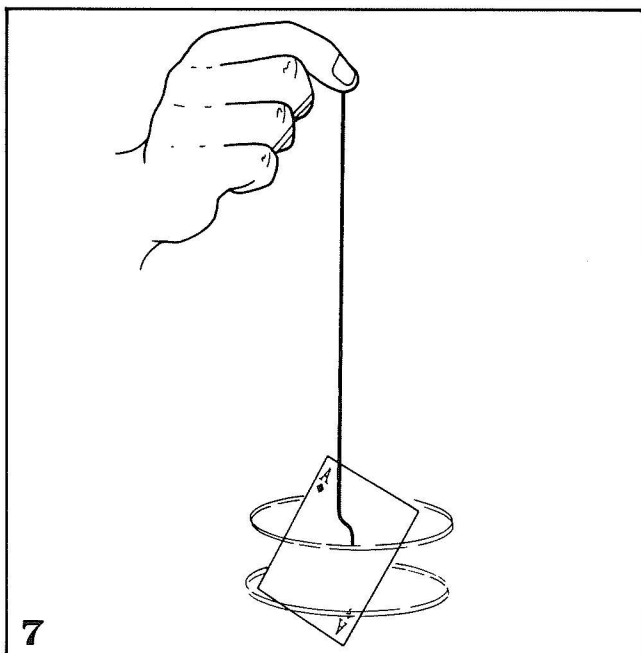
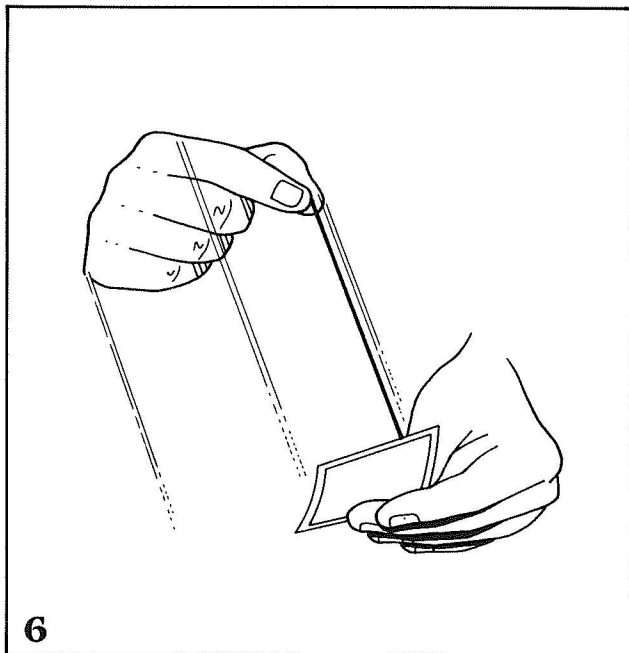
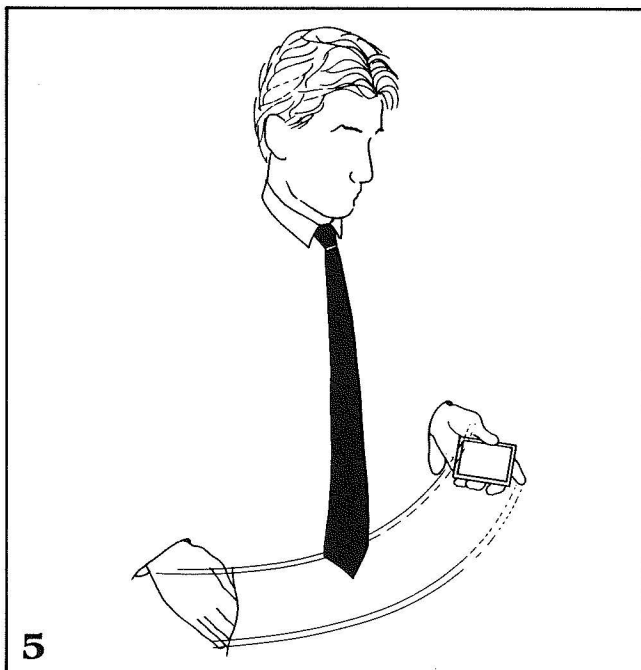
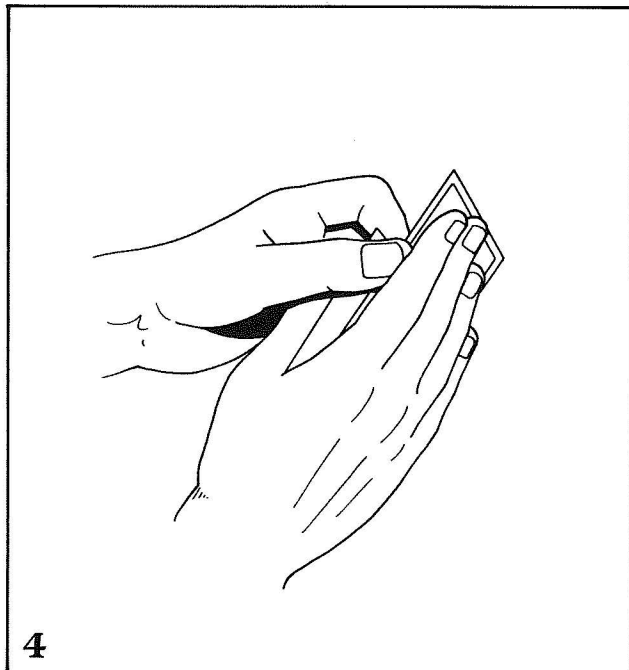
Pick up the signed card, turn it face down, and hold it in left-hand dealing position. Say, *"Thank you, Jane. So, you have fifty-one selected cards which you can show to everybody — oops, don't show them to me, Jane, I don't want to know what they are. Put them back in the deck anywhere you like. Just mix them into the deck so that I can't find them."* Have all the other cards in the deck placed on top of the one you have in your left hand. Immediately do an Overhand Shuffle, running the last few cards singly so the signed Two of Clubs ends up on top of the deck.

Say, *"In fact, Jane, do you know what we're going to do? We're going to cause all fifty-one cards to jump into my pocket one at a time."* Snap your fingers, show your right hand empty, and then insert it into your trousers pocket. Bring out the upper, indifferent, card and say *"There's the first one. Did you see it go, Jane? Is that one of the cards you selected? It **has to be**, using the process of elimination. Only fifty more to go."*

Turn to the right and hold your left hand beside you (fig.2). The deck is held at the left fingertips, as if for a Charlier Cut, though the top of the deck is tilted directly toward the audience. Say, *"You look excited. Take a look — dig deep."* Extend your right hip toward the spectator and let her reach for your pocket. At the same time, your right hand comes over the deck so the upper corner goes into your thumb crotch. As the hand moves into position, your right fingertips push the top card forward a bit (fig.3). (What follows is Phillippe Socrate's adaption of an ancient stage manipulation.)

Your left first finger now shoves the entire deck, except for the top card, into your right hand as it draws toward you (fig.4). As you do that, say, *"I'm not ticklish..."* Suddenly whirl around, facing forward, and say, *"I am married, though."* Before you've finished turning, sweep your right hand down and into your trousers pocket (fig.5). This large movement hides the awkward position of your hand. Your right hand places the deck behind the duplicate Two of Clubs already in your pocket.

Say, *"Perhaps I'll just get a few of them."* Pull a small group of cards off the *bottom* of the deck and bring them out of your pocket for display. After a moment, drop them face down on the table. (During this, your left hand continues to hold its remaining card, the signed Two of Clubs, with its back toward the audience. All attention is focused on your right hand and trousers pocket — no one will pay any attention to your left hand.)



Reach into your pocket, take a large group of cards off the bottom of the deck, and bring them out for display. Say, *"And there's the next thirteen. Are those your cards? I believe so, too. In fact, there they are, the rest of the fifty-one cards."* As you finish the patter, bring out *all* the cards remaining in your pocket and drop them, face down, onto the rest of the deck on the table. The duplicate Two of Clubs should be on top.

Say, *"And the only one that didn't go is, of course, the one that you didn't take."* Lower your left hand, moving it in front of you, and turn the card over to reveal the signed Two of Clubs. Flick it, then take it with your right hand and drop it on the table well away from the deck.

Pick up the deck and square it, taking it into left-hand dealing position. Your right hand immediately lifts the signed card in position for David's handling of the Top Change, described in "Torn and Restored Transposition." Say, *"Aw, shucks, it was nothing."* Shrug as you speak, executing the Top Change, switching the signed Two of Clubs for the duplicate with Letraline on it.

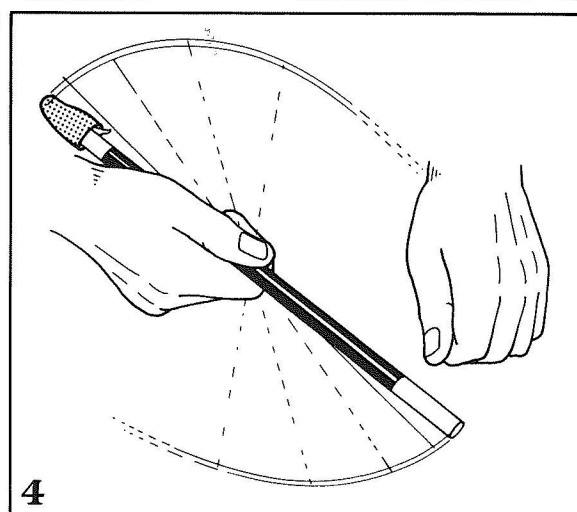
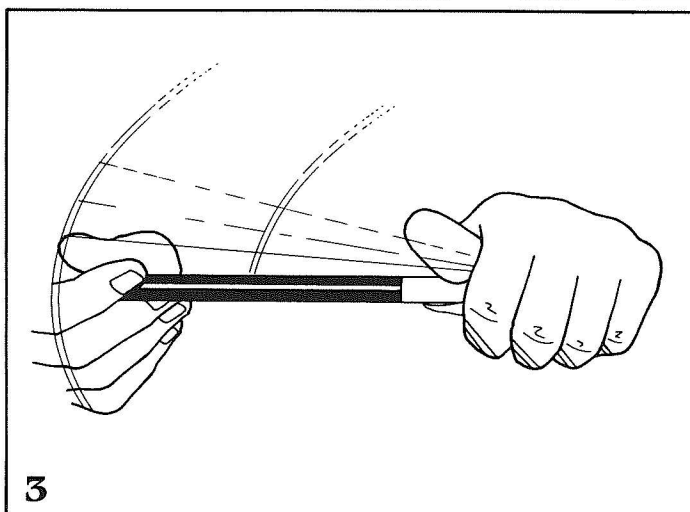
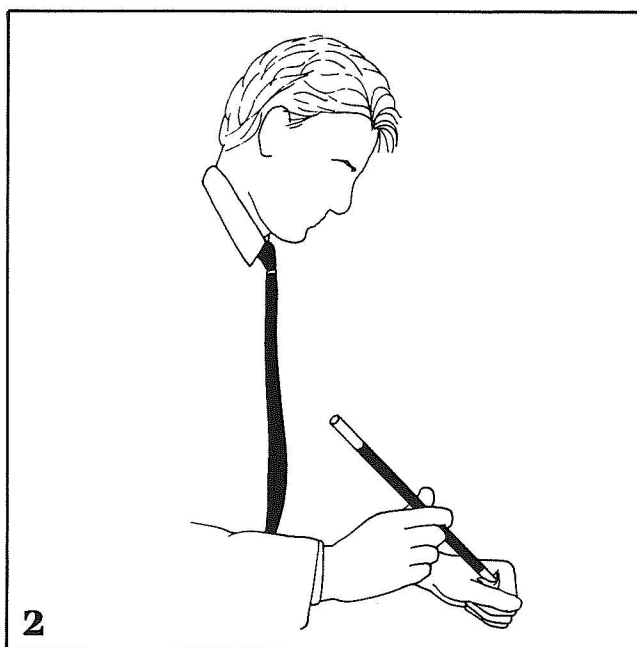
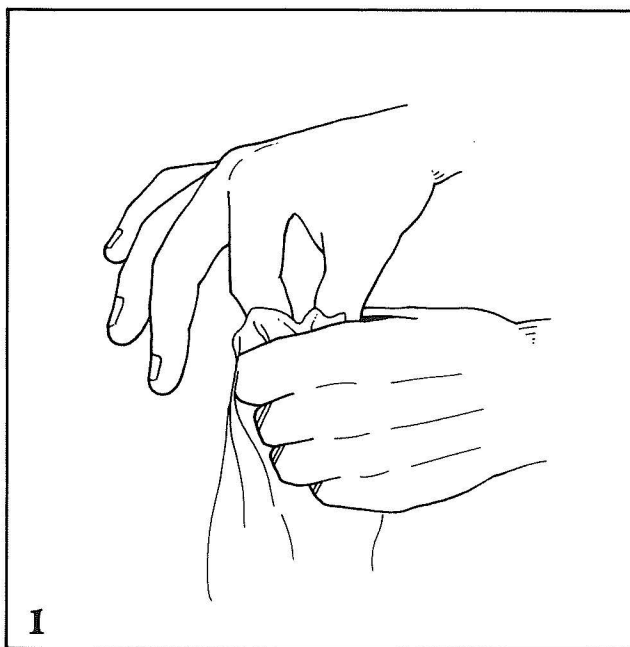
Table the deck and say, *"Oh, by the way, I don't need...this."* As you speak, transfer the card to your left hand and tilt its face toward you. Lift one end of the Letraline and slowly peel it off the card, lifting it straight up (fig.6). Just before the last of the tape comes off the card, swivel the face of the card toward the audience (fig.7). Pull the tape free and extend your right hand toward the audience as you say, *"You can keep that as a souvenir. Actually, if you don't mind, this stuff is pretty expensive."* Change your mind and ball up the tape between your thumb and first finger. Put down the Two of Clubs and pick up the marker. Pull off the cap, stuff the balled-up tape inside, and recap the marker. Shake it vigorously a few times and place it in your pocket to end.

WHIRLYBIRD SILK VANISH

For the standup performer, there could hardly be a more baffling way to vanish a silk. The performer shows his left hand completely empty, and then pokes a silk handkerchief into it using the end of a wand. Without the performer's hands coming together at any time, the silk vanishes. There are no pulls involved, and both hands are empty (and clean) at the conclusion.

You need a twelve-inch silk, a wand, and a thumbtip. You must also be wearing a jacket. Prepare by placing the tip onto your right thumb. In the course of the routine in which this is to appear, you must have the wand tucked beneath your left arm, and the silk held at the right fingertips.

Display both hands empty except for the silk, palms toward audience. Close your left fingers into a fist and turn the hand so the thumbhole side is upward. Move your right hand, now palm down, around and over your left hand with a sweeping gesture. Your right hand descends onto your left fist so the silk is draped in front of it, and the thumbtip can be shoved inside with one motion (fig.1). Immediately pull your thumb out of the tip, leaving the gimmick inside your left fist. Without the slightest pause, your right first finger pokes momentarily into the fist, shoving the tiniest bit of the silk down into the thumbtip. Then, again with no pause, your right second finger pokes a bit of the silk inside. The point here is to not only to make the initial thumb action seem minimal, but also to rapidly follow it with the first and second finger actions so the initial movement is neither noticed nor remembered.

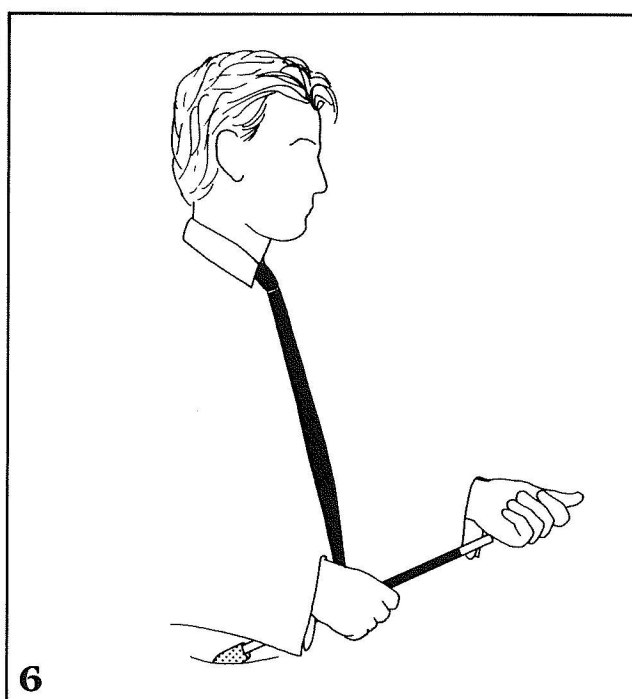
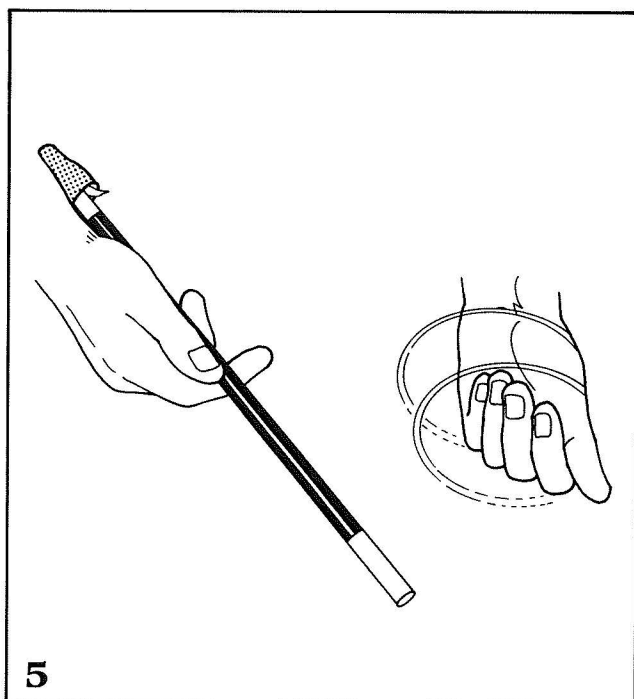


Most of the silk should still remain draped over the front of the left fist. Your right hand takes the wand from beneath your left arm and holds it at center. Use the wand's lower end to poke the silk completely inside the thumbtip (fig.2).

As the last portion of the silk goes into the tip, shove the end of the wand into the tip so it gets wedged inside. The tip should be held firmly in place on the end of the wand. A bit of practice will teach you just how to work the fabric and wand into proper position on the last few pokes.

While this is happening, your left thumb slips around to the other side of the wand. Also, both hands rotate so that the left thumbhole is toward the right, and the wand is in a horizontal position (fig.3).

Relax your left fingers and let them drop away from the hand just a bit, leaving enough space for the thumbtip to escape. Now, two things happen at once. Your right second finger presses inward on the wand so the end which is presently inside your left fist swings toward you and revolves completely around until the thumbtip is pressing against your right wrist (fig.4). The instant the thumbtip has brushed over your left fingertips, your left fist turns over (fig.5).



Immediately poke the clean end of the wand into the *pinky* side of the left fist once or twice.

Pause for a moment and separate your hands, retracting them slightly. At the same time turn to the right. While your body is turning, your right hand guides the inner end of the wand, with the thumbtip, into your right jacket pocket (fig.6). This is not visible to the audience because the left side of your body is now toward them. Press the lower end of the wand forward so it is forced against the forward corner of the pocket. Pull the tip of the wand out of the pocket, letting the pressure of the fabric pull the thumbtip off. It drops to the bottom of the pocket and remains out of the way.

Your right hand rapidly raises the wand and waves it over your left hand (a perfect time to do a Dai Vernon Wand Spin). Crumple your left fingers before opening them to reveal that the silk has vanished.

BEELZEBUB'S BLADE

An ordinary table knife is picked up by the performer and polished with a linen table napkin. While rubbing the blade, it accidentally rips through the center of the napkin and sticks out the other side. Suddenly, the knife melts away and vanishes completely. The napkin, of course, is restored.

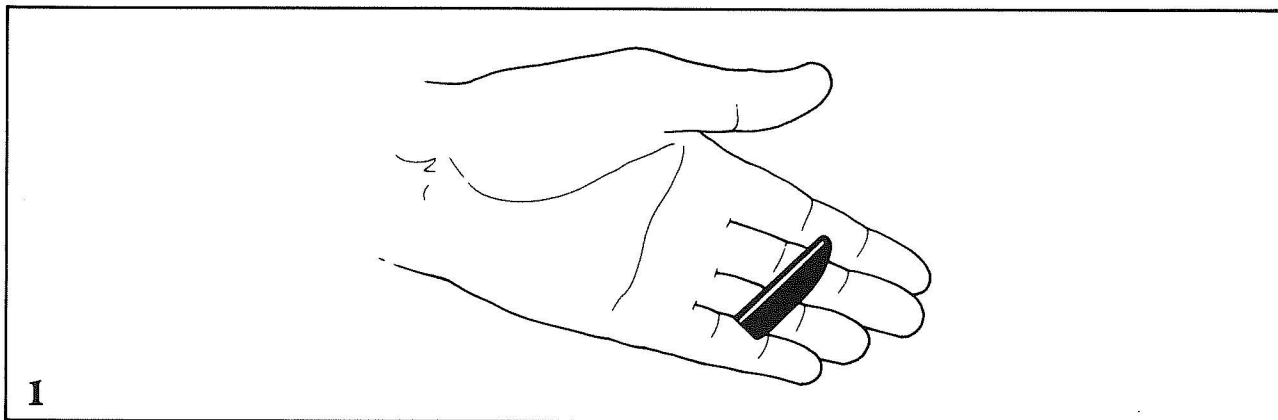
You can do this almost anywhere with the items at hand, once you take a few moments to make a small gimmick. You need to cut off a two-inch piece of the blade (tip) from a cheap table knife. This begins resting inside your curled left fingers, tip of the blade nearest your first finger (fig. 1). You must be wearing a jacket.

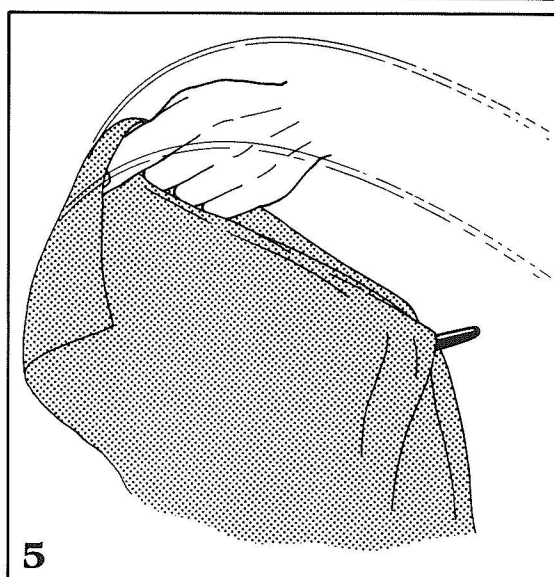
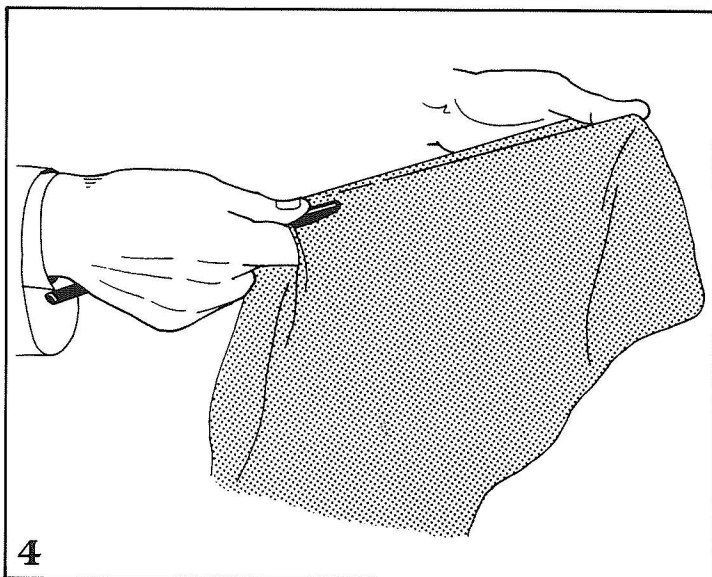
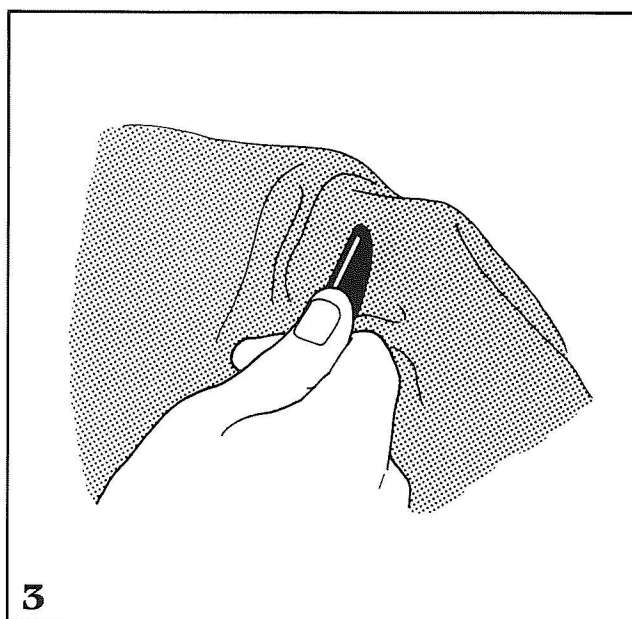
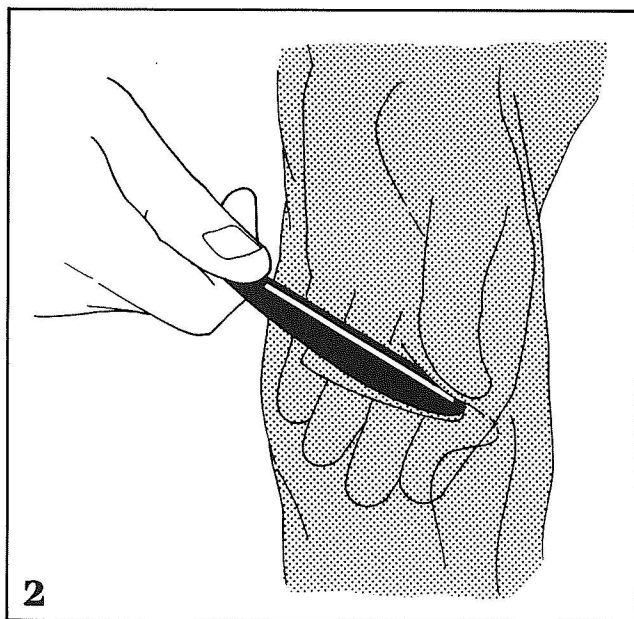
With a linen table napkin and a similar table knife (found in any restaurant and most parties) nearby, you can begin.

Pick up the napkin with your right hand, shake it open, and drape it over your left hand. Once it is hidden from view, your left hand turns palm up and the fingers straighten. The approximate center of the napkin should rest directly over the gimmick.

Pick up the knife with your right hand and lay its blade onto the napkin in exactly the same spot as the gimmick beneath the cloth. Both blades should be oriented in the same direction. While your right hand continues to hold the knife by the handle, your left hand rubs the napkin on the blade as if polishing it.

After a second or two, your left thumb (working through the cloth) moves over and onto the upper side of the knife blade. This allows you to grip both the gimmick and knife (through the cloth) between your left





thumb, above, and first finger, beneath (fig.2, in which the napkin is transparent).

That frees your right hand and it shifts forward, grasping both the knife and gimmick so only an inch of the knife's blade projects beyond your right thumb and first finger (fig.3). Once everything is held securely by your right hand, your left hand can let go.

One more thing. When your right hand slides forward and regrips, the tip of the knife *handle* must be guided into the right sleeve of your jacket.

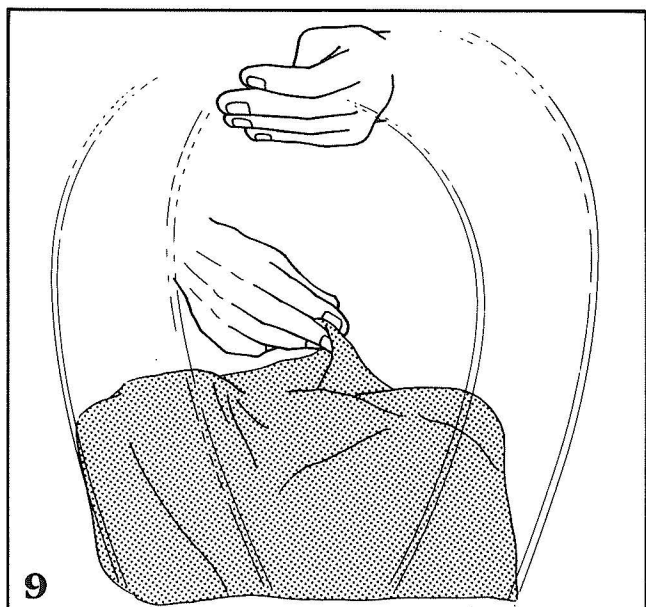
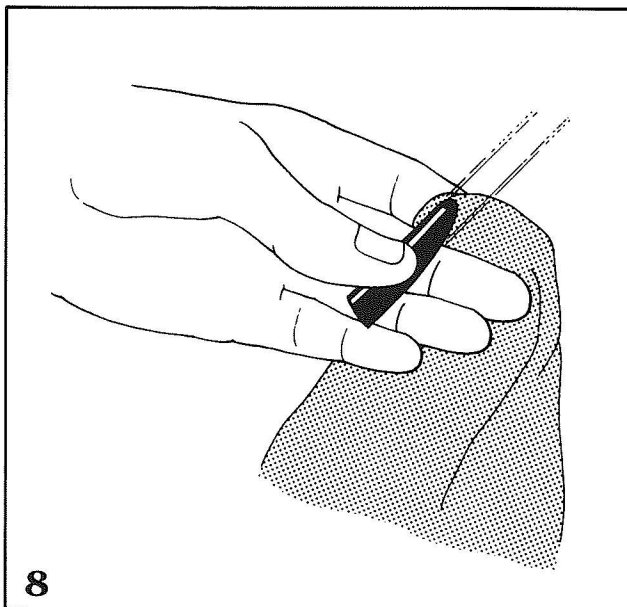
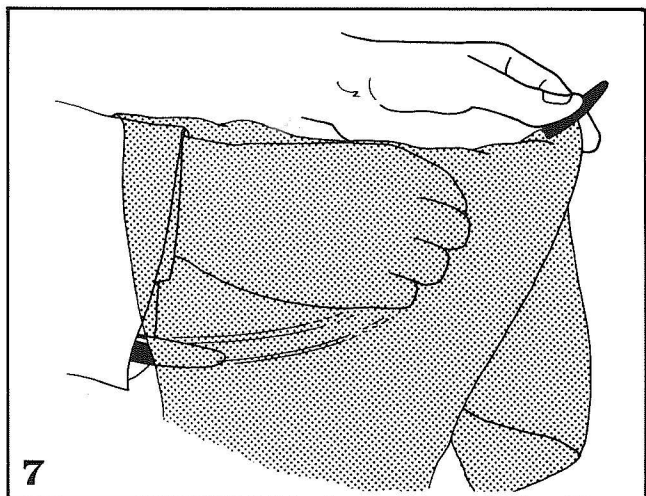
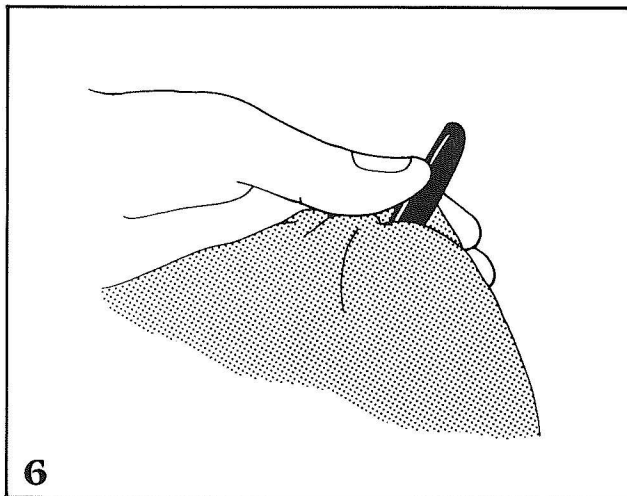
Your left hand reaches down to the front edge of the napkin, hanging downward, and lifts it. The portion of the napkin between your hands should be stretched taut by the time your left hand is level with your right hand (fig.4). Now, two things happen at the same time. Your left hand continues to *rapidly* raise the front edge of the napkin and also circle toward you. Simultaneously, your right thumb slides the blade of the genuine knife inward — this leaves only the gimmick projecting beyond your right first finger and thumb. It appears to have ripped through the napkin (fig.5).

Your left hand releases the edge it holds, allowing the napkin to drape completely over your right hand. Your left hand moves to the forward end of the knife, first finger beneath and thumb above. As you grasp the gimmick about an inch inward of the tip, your left first finger bunches a bit of material in front of it (fig.6). Your left first finger should actually be pressing against the gimmick through the cloth, while your left thumb rests directly on the upper side of the gimmick as shown. Note that your left second, third, and little fingers move above (on the thumb side of) the napkin and gimmick.

Once your left hand has a firm grip on the napkin and gimmick, your right fingers snap inward and shoot the knife up your right sleeve (fig.7, in which the napkin is transparent).

Raise both hands, your left hand taking the napkin and gimmick off of your right hand. Hold your left hand directly in front of you with the tip of the gimmick pointed straight up. Since the tip of the blade is visible at all times, it appears as if the knife is simply hanging straight down inside the napkin.

The vanish occurs quickly. Your right first and second fingertips nip an edge of the napkin which hangs down, but stays well clear of your left hand. Your left thumb slides the gimmick down behind your left fingers (fig.8). The *instant* the blade is out of view, let the napkin slide off your left first finger and fall. It



flutters down, obviously empty (fig.9). It doesn't fall to the floor, though, because your right hand is holding the edge. The gimmick ends in a left-hand finger palm.

There is no need to reproduce the knife. Magically, it is an anti-climax. The big effect is when the napkin drops. Since it is quite possible that you will be sitting at a dinner table in someone's home or a restaurant when doing this, it's an easy matter to lower your hands to your lap after a reasonable amount of time has passed and pull the knife out of the sleeve with your left hand.

This effect was created in collaboration with the terrifically talented Bruce Allen of Dayton, Ohio.

THE GOLD CUPS

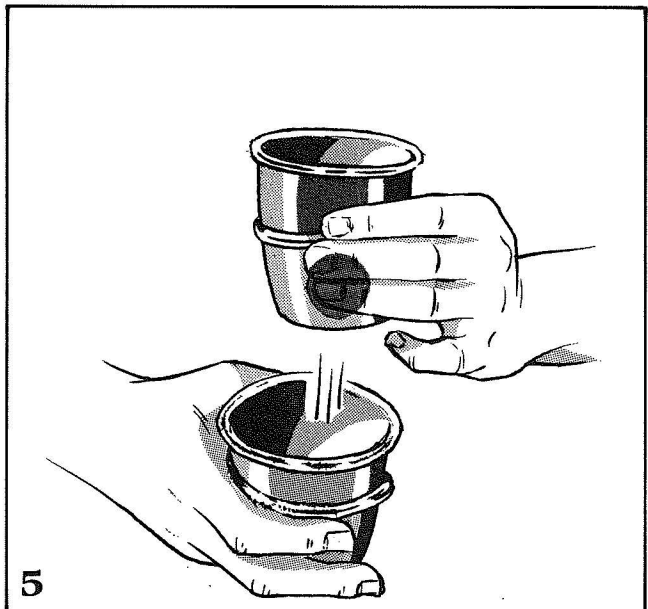
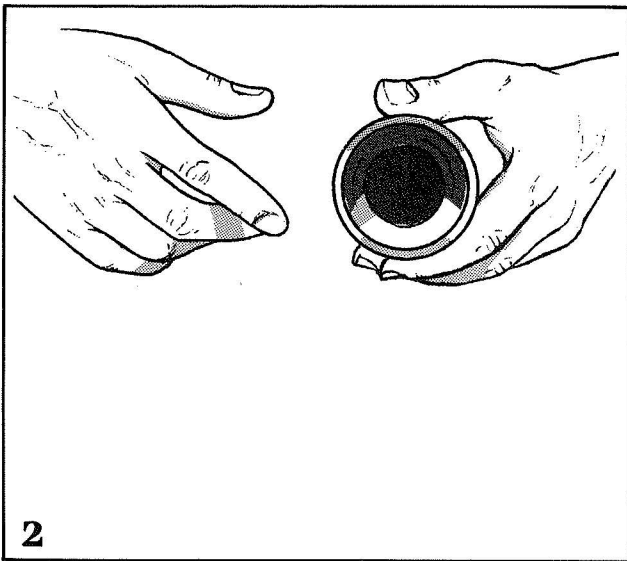
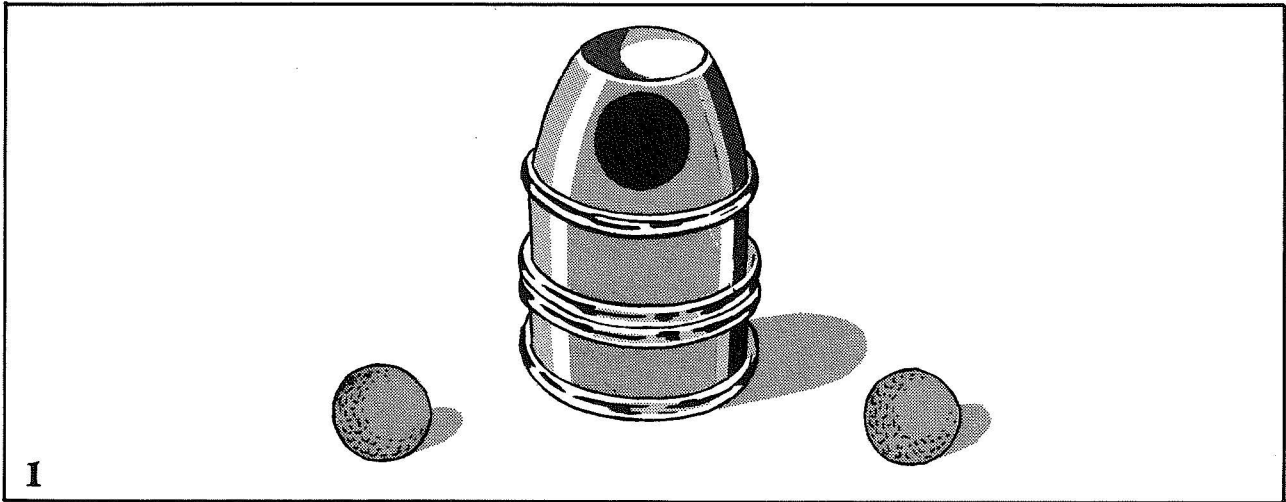
David follows in the tradition of J. N. Hofzinser, John Ramsay, and Tommy Wonder in this two-cup version of the classic Cups and Balls. It meets all the requirements of a professional magician, and David has used it steadily for over ten years under all circumstances. It was the finale in his prize-winning act at the IBM convention in 1981, for which he won not only the first-place trophy for closeup performance, but also the Gold Cups. This routine was originally slated to appear in a now-abandoned book on various Cup and Ball routines by Michael Ammar. Illustrations were prepared at that time by the extremely talented Greg Manwaring, and it is these drawings which grace the text.

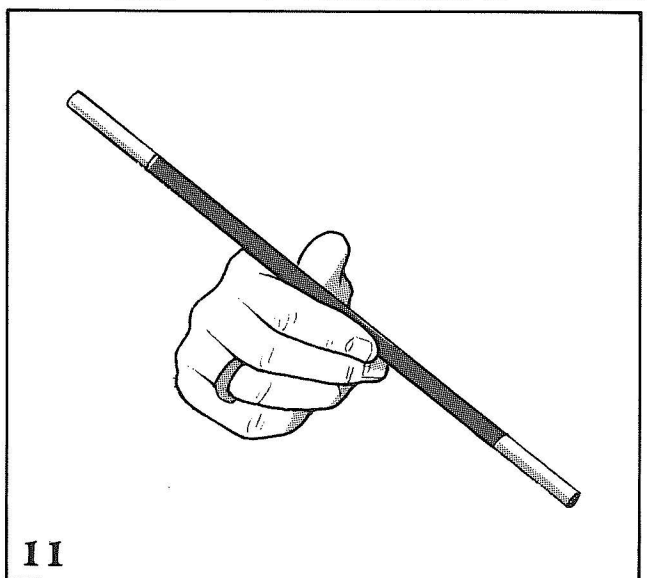
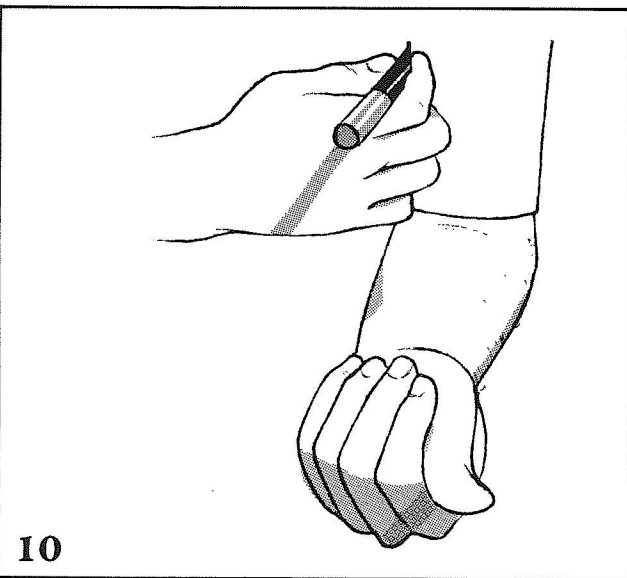
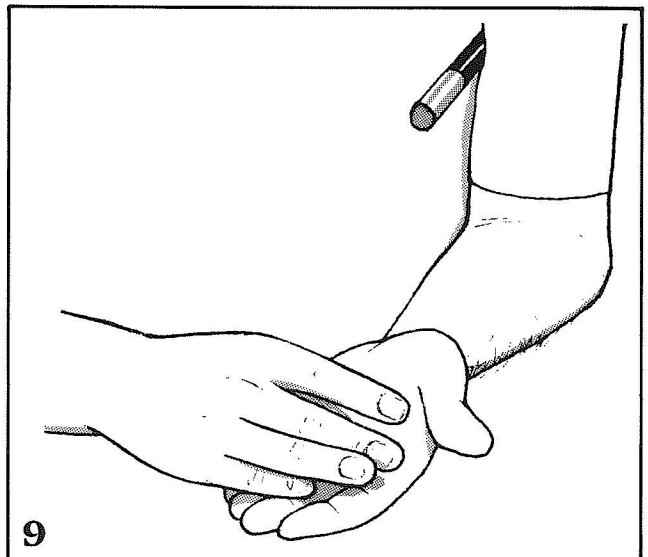
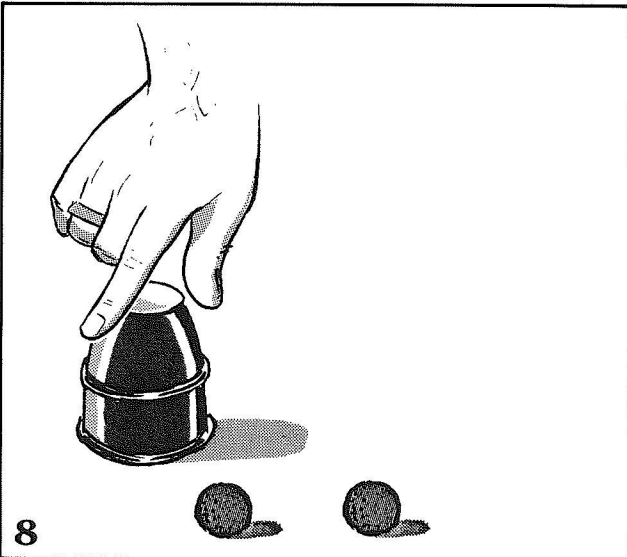
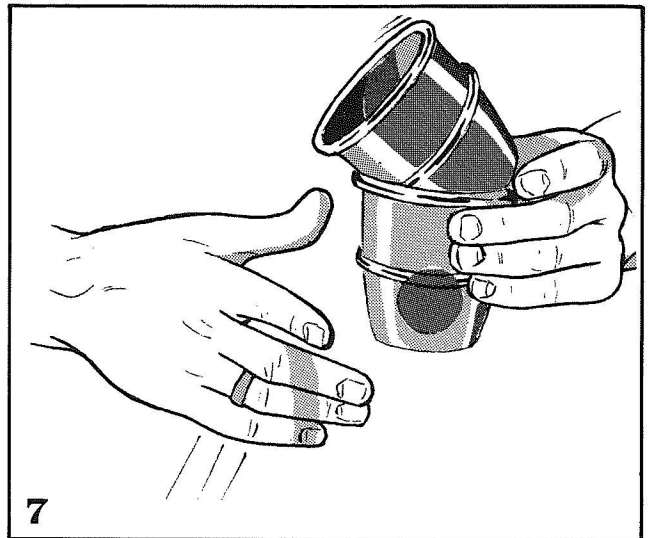
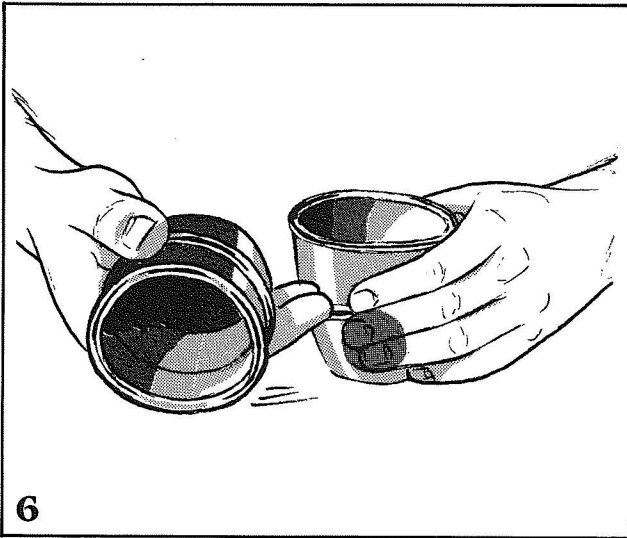
You need two cups, a wand, three small balls, and three pieces of fruit. You also will require two small "squeakers" of the type which Daryl has made so popular. These are small pillows of plastic which squeak when compressed. From one of these, remove the opaque plastic cap which produces the sound. Place the squeaker which squeaks in your right side jacket pocket, and the squeaker which does not in your left front trousers pocket. The fruit is in your left side jacket pocket. The wand is in the inner right breast pocket of the jacket.

To Prepare: Turn the first cup mouth upward and drop one of the three balls inside. Turn the second cup mouth upward and drop it inside the first cup. Drop the two remaining balls inside the second cup.

Part One: To perform, hold the stacked cups, mouth upward, in your right hand. Tilt the stack forward so the two balls in the upper cup roll out and onto the table. Place the stack, mouth downward, on the table between the balls (fig.1). Patter for a moment and allow your hands to be seen empty.

Turn your left hand palm down and grasp the stacked cups. In this position your palm is actually pressing against the stack, your thumb closest to the table. Lift the stack, turning your hand over, so the mouth is toward the audience (fig.2). Your right hand, seen nearby in figure 2, approaches the cups from behind. Grasp the innermost cup and simultaneously rotate it mouth upward as you pull it away from the cup held by your left hand (fig.3). The extra ball remains concealed inside the right-hand cup.





Your left hand rotates so the cup it holds is mouth upward. Your right hand circles above your left hand and begins to lower its cup into the left-hand cup (fig.4). Just before the cups nest, your right hand drops its cup into the cup held by your left hand. The weight will cause both cups to slip downward slightly, so your left thumb and fingers will now be holding the just-dropped cup. At the same moment, the lower cup (because it is no longer gripped by the left thumb and fingers) will fall — it is caught by the right hand (fig.5). Done properly, it appears as if the right-hand cup melts smoothly through the other cup. Your right hand immediately tilts the mouth of its cup toward the audience so it can be seen empty (fig.6). The audience believes it has seen the empty interiors of both cups, as well as your empty hands.

Your right hand immediately tosses its cup upward about eight inches so that it does a complete somersault and lands mouth upward inside the left-hand cup (fig.7). Your left hand immediately flashes the interior of the stacked cups to the audience, so the uppermost cup is seen empty, then turns it mouth upward again.

Grasp the lowermost cup with your right hand. As you pull it down and away from the cup in your left hand, turn your right hand over and set the cup on the table (fig.8). Done smoothly and rapidly, the extra ball will remain hidden inside the cup just long enough to reach the table. Your left hand again flashes the interior of its cup to the audience. Your right hand takes that cup, turns it mouth downward, and tables it about eight inches to the left of the first cup. Place a ball on top of each cup.

Part Two: Both hands move at the same time. Your right hand reaches into your outer right side jacket pocket and classic palms the working squeaker. Your left hand reaches across your body, into your inner right breast jacket pocket, and pulls out the wand. If you turn slightly to the right when you do this, the larger action of the left hand will cause the right hand's action to go essentially unnoticed.

Your right hand reaches to the cup on the right. Lightly squeeze the ball which rests atop that cup with your right thumb and first finger. Each time you squeeze, your curled right second finger presses against the classic-palmed squeaker, making a noise. Say, *"Here, you can squeak it."* Your right hand lifts the ball off of the cup and tables it in front of the spectator, again making it squeak. As you retract your right hand, your left hand moves forward and tables the wand on the far (audience) side of the cups. Your left hand now goes into your left trousers pocket and **openly** brings out the silenced squeaker.

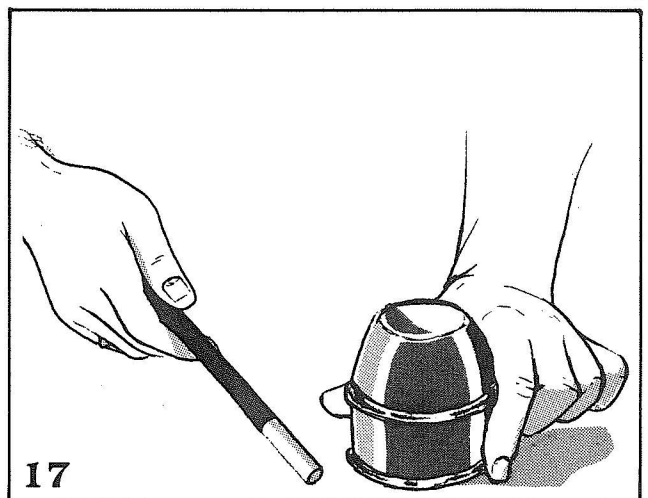
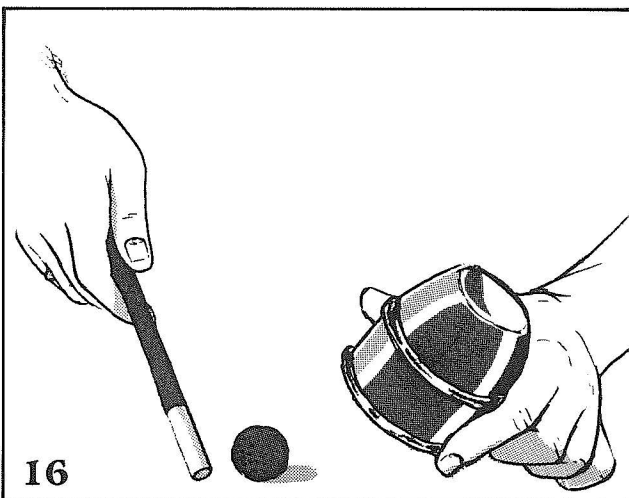
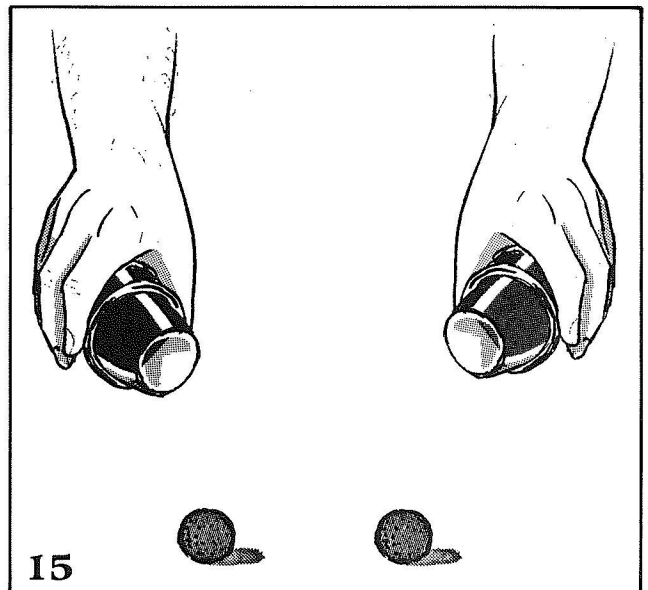
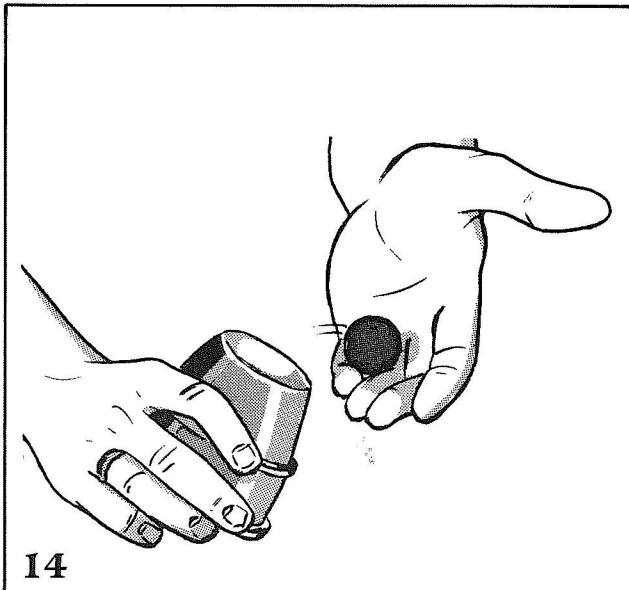
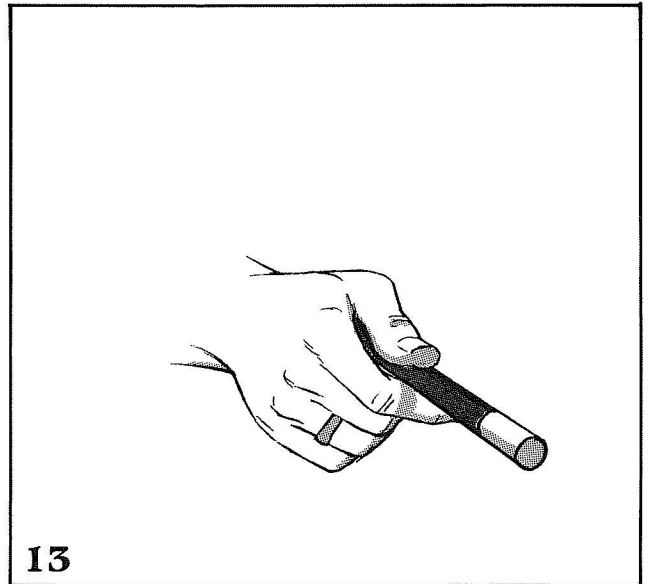
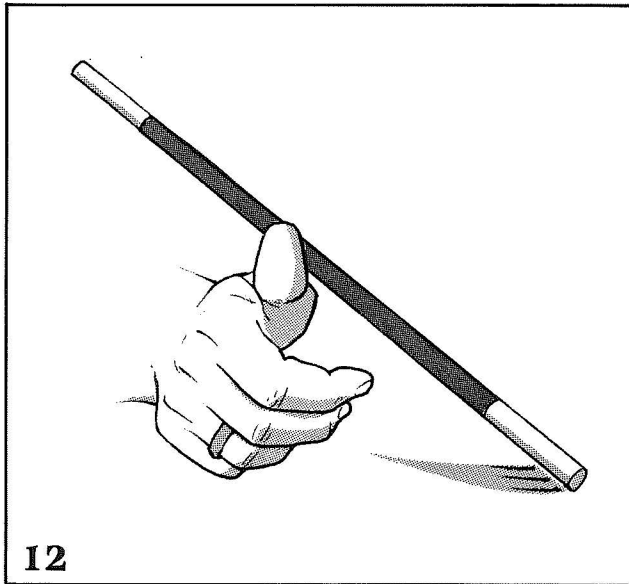
Transfer the squeaker to between your right thumb and first finger and squeeze it a few times. Your right second finger presses the palmed squeaker accordingly, so it appears that the visible squeaker is making the noise. Your right hand tables the visible squeaker as you say, *"This is my gullibility test — you try. It's really a whoopee cushion for a mouse."*

Put the ball back on top of the cup on the right. Again press the tabled squeaker once or twice with your first finger, your second finger pressing against the palmed squeaker to cause a noise. The spectator will now press on the squeaker and discover that it does not make any sound whatsoever. Say, *"This is going to be easier than I thought."*

Lift the squeaker with your right hand, transfer it to your left hand, and put it back into your front left trousers pocket. At the same time, your right hand briefly enters your right side jacket pocket and leaves the working squeaker there. You'll notice that this resets the positions of the squeakers for the next performance.

Part Three: Pick up the wand with your right hand and place it beneath your left arm, which holds it in place by pressing it against your body. Your right hand plucks the ball off the cup on the right and pretends to place it into your left hand (fig.9).

David does this by holding his right hand palm up, with the ball pressed between the thumb and upper



side of the second finger. The right hand is raised in front of the palm-up left hand. Simultaneously turn your right hand palm down and roll the ball inward until it is pressed between the thumb and *lower side* of the second finger. At this point the bottom of the ball should actually touch your left palm, and the back of your right hand is toward the audience. To complete the move, raise your right hand a few inches while your left fingers close into a loose fist.

Your right thumb rolls the ball down to finger palm *while the hand moves* up to grasp the wand (fig.10). Your right hand brings the wand out from beneath your left arm and executes a drummer's move to spin the wand even while the ball remains concealed in the same hand. This flourish was taught to David by Johnny Brown of Texas. The starting position is very important, and can make the difference between learning this in a few days or a few months.

The wand is held between the thumb, first, and second fingers a few inches to the right of center. That is, the majority of the wand extends to the *left* of your right thumb and fingers. Your right third and little fingers are loosely curled and out of the way. For purposes of learning, begin with the wand held absolutely parallel with the floor (fig.11).

Gently snap your second finger inward, propelling the wand around your right thumb (fig.12). If you do this too forcefully the wand will fly out of your hand. Try, at first, to get the wand to *slowly* wind its way around and over the back of your thumb. Once you get a feeling for the balance that is required, the speed can be increased. The wand will spin completely around your thumb for a full three hundred and sixty degrees: it appears to turn around twice. As it comes around on its final spin, your right first and second fingers open just enough to receive it (fig.13). Except for minor finger activity, your hand is immobile while the wand spins, with the back of the hand toward the audience. Anything which is inside the hand remains concealed from the audience.

So, your right hand spins the wand while you begin crumpling your left fingers. When the wand stops moving, open your left hand to reveal that the ball has vanished. Place the wand back beneath your left arm.

Lean forward and lower your hands around the cup on the left. Your right hand grasps the cup around the lower rim between thumb, second, and third fingers. Your left hand is held palm up just beside the top of the cup. Execute a standard loading technique, your right hand lifting the cup slightly and tilting its upper end to the left by pulling inward with your right third finger. When the cup pivots, the ball will fall onto your left fingers (fig.14). As you lower the cup back to the table, the finger-palmed ball is loaded beneath it.

Straighten up and close your left fingers around the ball. Take the wand from beneath your left arm and do The Drummer's Wand Spin. Pause for a moment, then open your left hand to disclose that the ball is still there. Put the wand back beneath your left arm.

Dump the ball into your right hand, and immediately pull up your right sleeve with your left hand. Repeat the vanish shown in figure 9, apparently placing the ball into your left hand. It remains in your right hand, and is rolled to finger palm. Your right hand pulls up your left sleeve, *then* takes the wand from beneath your left arm. Execute The Drummer's Wand Spin, then open your left hand to reveal that the second ball has disappeared.

Using only the tip of the wand, tilt back both cups to reveal a ball under each.

Part Four: While your right hand continues to hold the wand, your left hand tilts both cups forward, so they again cover the balls. Do this suspiciously, holding your left fingers in a contrived manner. Say, "*This ball will travel over to here, and this ball will travel over to here.*" Wave the wand back and forth over the cups as you speak, from right to left and back again. Place the wand on the table between the cups.

Turn both hands palm down and lower one over each cup. Simultaneously lift both cups and step back a bit, letting your arms drop to your sides. The audience will be wondering just where the balls are, and when they see that nothing has happened they will momentarily relax. At that moment, each hand pivots its cup so the mouth is upward, resting inside the curled fingers (fig.15). The ball in your right hand is allowed to secretly drop inside the cup held by that hand.

Rapidly turn the right hand's cup mouth downward and lower it over the tabled ball on the right. If done smoothly the extra ball will not fall out of the cup before it reaches the table.

That frees your right hand to pick up the wand. Lean forward. Your left hand tables its cup, mouth downward, just to the left of the visible ball on the left (fig.16). Tilt the cup forward slightly, keeping the forward portion of the rim pressed against the table. Use the tip of the wand to knock the ball beneath the cup. The ball, however, continues rolling until it's beneath your left fingers in finger palm. The cup is *immediately* lowered to the table (fig.17).

Straighten up and transfer the wand to your left hand. Snap your right fingers and use the tip of the wand to tilt back the cup on the left revealing that the ball has vanished. Both the wand and finger-palmed ball are now transferred to the right hand in a bold manner. Your hands are held close to one another as in figure 18. They rapidly move toward each other and the wand and ball are *thrown* (not put) into your right hand (fig.19, in which the hands are shown coming closer than they actually do). The ball almost clings beneath the wand and both fly a few inches through the air as a unit. When caught by your right hand, the ball goes into finger palm (fig.20). This must be seen to be appreciated — you simply cannot see the ball.

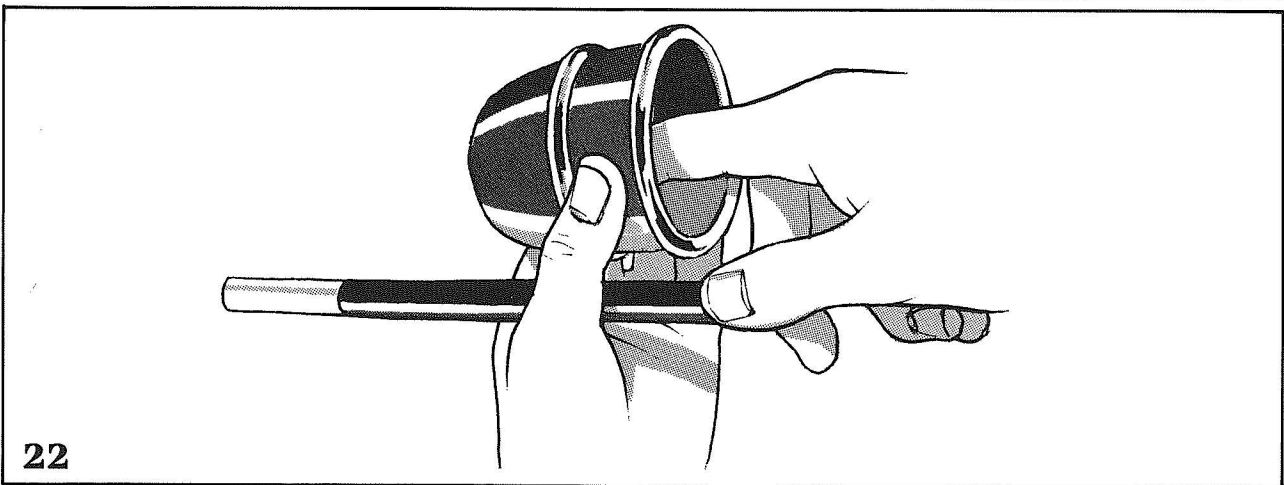
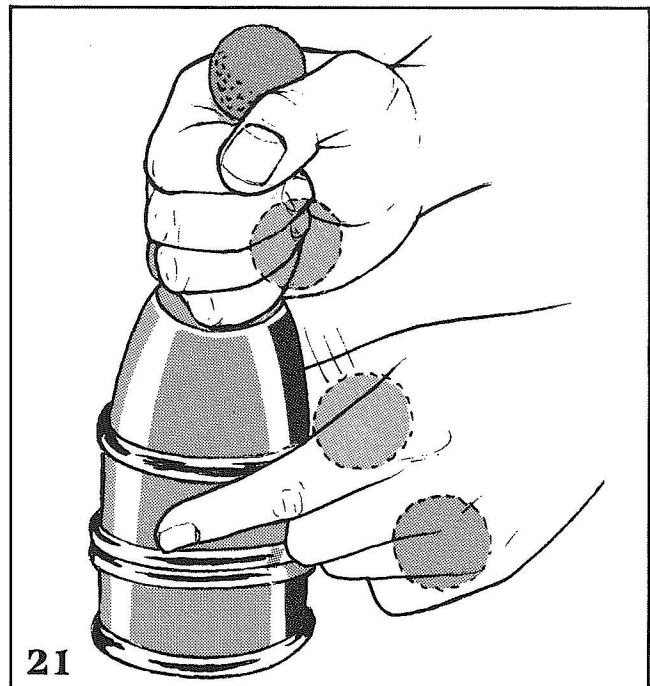
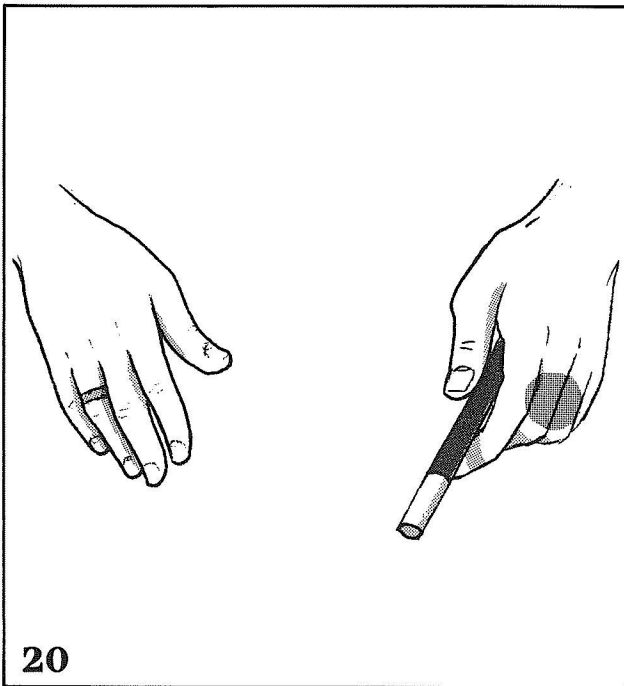
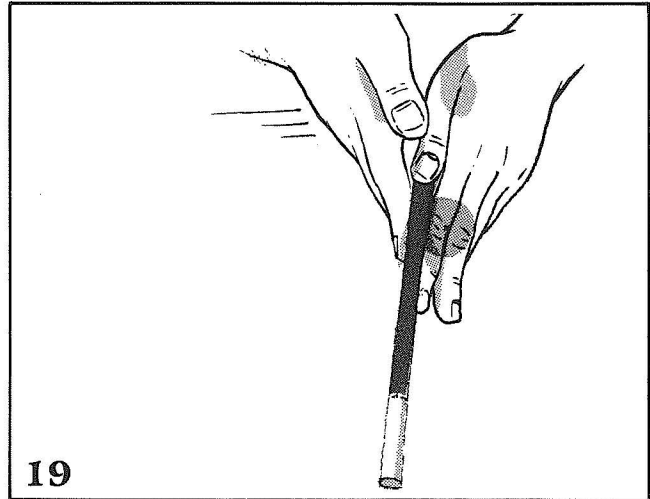
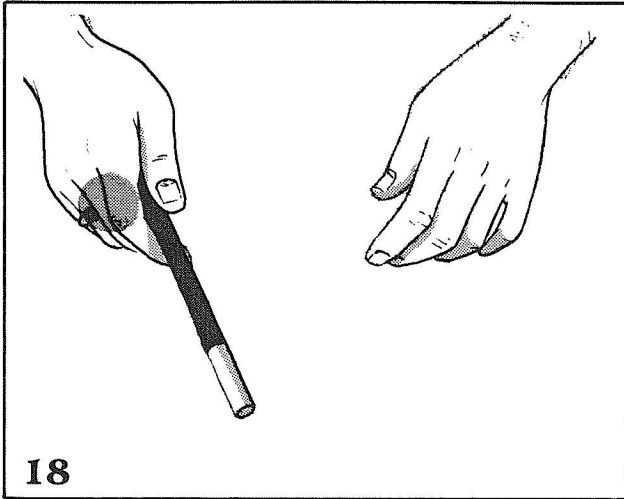
Tap the top of the cup on the right and tip it back using the wand to reveal two balls beneath it.

Part Five: Your left hand lifts the cup on the right, and then your right hand tables the wand in the center. Transfer the cup held by your left hand to your right hand, taking it in position to load the finger-palmed ball as already shown in figure 15. Your empty left hand returns to the table and sets the other cup in the center, mouth downward. Your right hand nests its cup on top of the cup on the table. This will load a ball between the cups.

Your right hand lifts one of the visible balls and closes into a fist, settling atop the stack of cups so the ball rests on top of the fist. At the same time your left hand grasps the upper cup between thumb and first finger. The left second, third, and little fingers are loosely curled and ready to receive. Finally, the left hand should be directly beneath and behind your right hand for David's variation of the Charlie Miller Move. Allow the ball to sink inside your fist — where it falls right out the bottom and drops behind the cups and into your left hand in finger palm (fig.21).

Raise both hands, lifting the upper cup to reveal a ball sitting on top of the lower cup. Separate your hands, your left hand taking the upper cup. Your left hand pivots the mouth of the cup upward, enabling you to secretly allow the finger-palmed ball to drop inside. At the same time, your right hand lifts the cup that's on the table and tips it forward so the ball which was resting on top of it falls to the table. Your left hand turns its cup mouth downward and tables it *over* the visible ball on the table. There are now two balls beneath that cup. Without pausing, your left hand picks up the ball which is still visible and places it on top of the cup. Transfer the cup from your right hand to your left.

(In performing for lay audiences, David has found his version of the Charlie Miller Move to be somewhat restrictive. Often he performs the sequence doing the original Miller Move, which leaves the ball finger palmed in the right hand instead of the left. In this case, your right hand takes the cup from your left hand after the move and loads the ball into it as your left hand lifts the cup on the table and tips off the ball that's on top of it. Your right hand tables its loaded cup over the ball, then places the remaining visible ball on top of the cup. You are now in the same position as at the end of the preceding paragraph.)

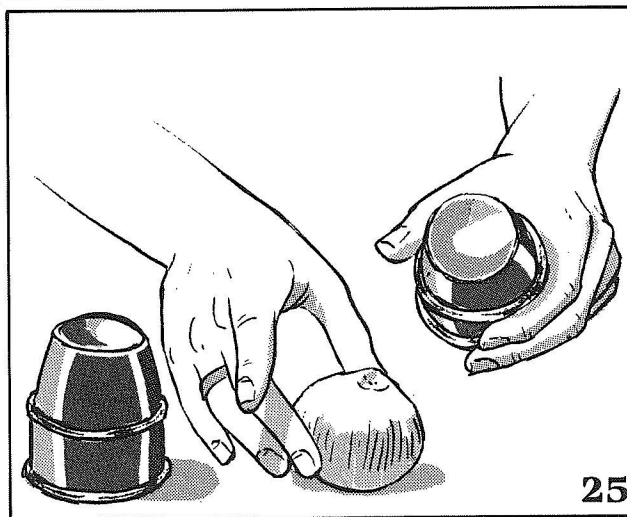
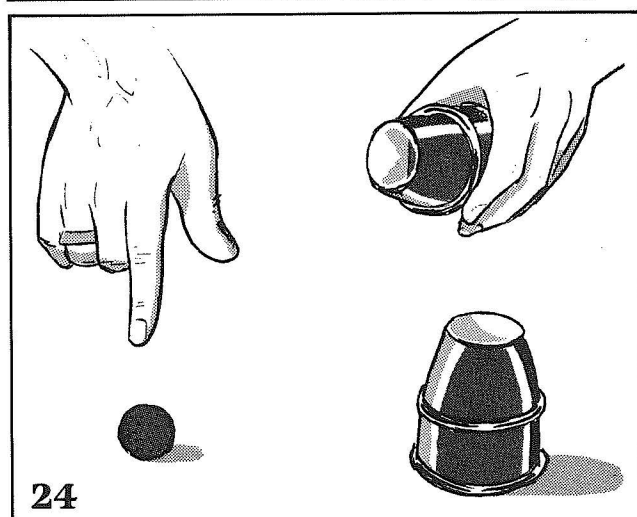
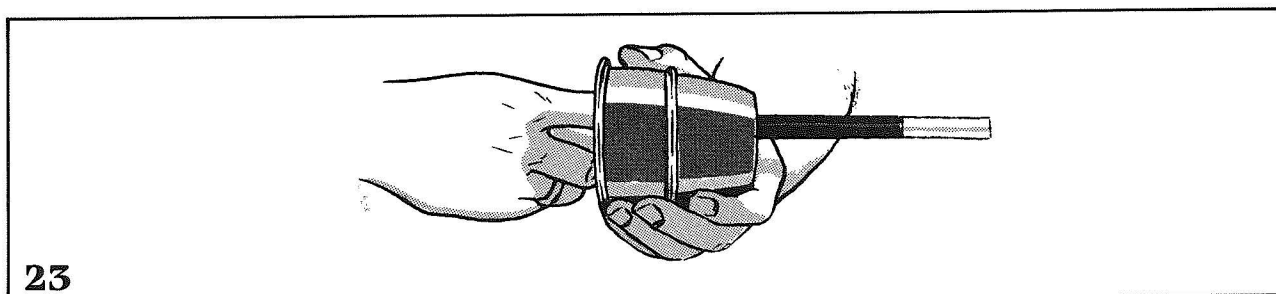


You now give a pseudo-explanation of how the ball sank through the cup by doing the standard wand-through-cup penetration. Your right hand picks up the wand, holding it between thumb, second, and third fingers. The right first fingertip rests lightly on the wand. Your left hand holds the cup with the mouth pointing directly to the right. Bring the wand over to the cup and act as if you are sticking the wand inside with a jabbing motion. Actually only your first finger enters the cup — the wand goes behind (fig.22 is your view, fig.23 is the audience view). Don't wait too long before pulling the wand out of the cup.

Immediately turn the top of the cup toward the audience and tap it with the wand to show that it's solid. Table the wand and pick up the visible ball with your right hand. Hold it between the thumb and upper side of the first finger, in position for the vanish taught at the beginning of the routine (where the ball is apparently placed into the left hand). In this case, the ball will be rolled to between the thumb and second finger *as* it is planted on top of the tabled cup. At the same time, your left hand lowers its cup over your right thumb and fingers. At the last possible moment, your right hand pulls out of the way, with the ball still held between thumb and second finger inside the hand. The left hand nests its cup over the lower cup. The ball in the right hand is rolled to finger palm by the thumb *as the hand travels* to pick up the wand.

Use the wand to tap the cups. Your left hand lifts the upper cup to reveal that the ball just placed on top of the lower cup has vanished. Your right hand uses the tip of the wand to tilt back the lower cup to reveal two balls beneath it.

Part Six: Table the wand. Spread the balls about a foot apart and place a cup over each one. Say, "Let's get rid of one ball." Your right hand lifts the cup on the right, pivoting it so it is held mouth upward in the hand. This allows you to secretly let the finger-palmed ball drop inside. At the same time, your left hand takes the ball which was beneath this cup and pretends to place it in your left jacket pocket. The ball is actually retained inside your curled left fingers when the hand emerges from the pocket. During this, your right hand turns its cup mouth downward and tables it.



Your right hand lifts the cup on the left and places it into your left hand. Your left hand takes the cup, mouth upward, and secretly lets the finger-palmed ball drop inside. Your right hand picks up the visible ball which was beneath this cup. Table the left-hand cup in its previous position.

Pretend to place the right-hand ball into your left hand using the vanish taught at the beginning of the routine. Afterward, your left hand will be closed in a fist and the ball will be finger palmed in your right hand. Insert your left hand into your jacket pocket under the guise of getting rid of the ball it supposedly holds. Grab a piece of fruit and allow it to rest inside the loosely curled fingers as the hand comes out of the pocket. At the same time, your right hand lifts the cup on the right to reveal a ball beneath it. Your right hand places the cup into your left hand, which loads the first piece of fruit inside (fig.24).

While the bottom of the loaded cup is toward the audience, it is transferred back to your right hand. Your left hand picks up the ball that's on the table and your right hand tables the loaded cup in that spot.

Your left hand places the ball it holds into your left jacket pocket and leaves it there, at the same time picking up a second piece of fruit. Your right hand uses the wand to tap the cup on the left, then puts the wand back on the table. Lift the left cup with your right hand to reveal a ball beneath it, immediately loading the finger-palmed ball beneath the cup. Your right hand places the cup back on the table, taps it with the wand, then lifts it to reveal two balls beneath it. Place the cup into your left hand, loading the second piece of fruit inside.

While keeping the bottom of the loaded cup toward the audience, transfer it to your right hand. Your left hand, now empty, picks up the balls which were beneath the left cup. This enables your right hand to table the loaded cup in that spot. There is now a piece of fruit beneath each cup.

Your right hand takes one of the balls from your left hand. Pretend to place the remaining ball into your left jacket pocket, actually retaining it in the hand. (The last piece of fruit is *not* picked up yet.) As soon as your left hand comes out of the pocket, do a Shuttle Pass, pretending to place the ball which is in your right hand into your left hand. Actually, the ball is secretly retained in right-hand finger palm, and the ball which was concealed in your left hand is brought into view. Your left hand now genuinely places the ball into the jacket pocket and comes out empty.

Your right hand lifts the cup on the right, your third and little fingers curling in beneath it. This serves two purposes: first, your third finger prevents the piece of fruit from falling out, and second, your little finger propels the finger-palmed ball forward so it appears to roll out from beneath the cup. Lower the cup to the table afterward.

Pick up the visible ball with your right hand and pretend to place it into your left hand, retaining it in right-hand finger palm. Insert your left hand into your left jacket pocket as if leaving the ball there. Your left hand next picks up the wand by one end and holds it to your lips. The wand now hangs vertically downward. Your right hand grips the lower end. Blow sharply into the upper end and, at the same time, let the ball drop out of your right hand. It appears that you have, in some strange and inexplicable way, blown another ball out of the wand.

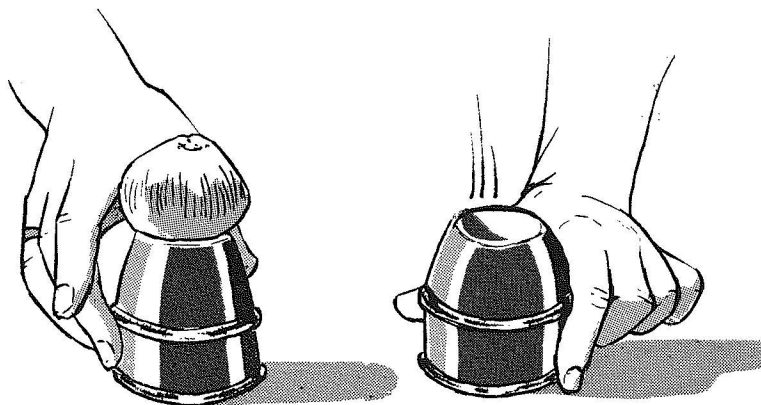
Your left hand picks up the ball and places it into your jacket pocket, picking up the third piece of fruit. At the same time, extend your right hand toward a member of the audience and ask her to take the wand. Your left hand comes out of the pocket with the fruit concealed inside the loosely curled fingers.

Ask the spectator to tap either cup — let's assume she taps the cup on the left. Lift that cup with your right hand to reveal the first piece of fruit. Place the cup into your left hand, loading the third piece of fruit inside (fig.25). Your right hand lifts the first piece of fruit so your left hand can return the cup to the table.

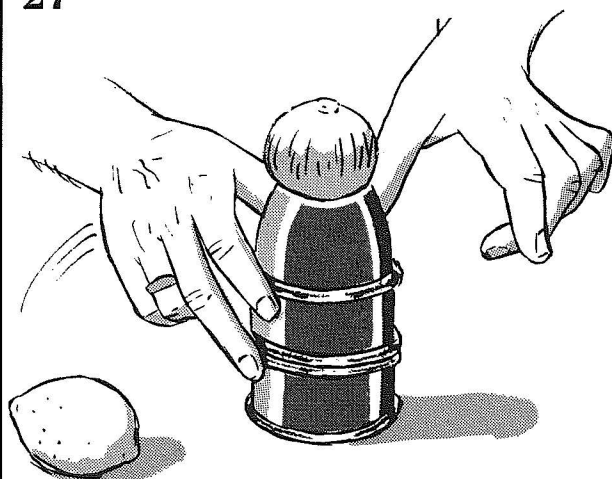
Place the first piece of fruit on top of the cup on the right (fig.26). Tap that cup with the wand, then lift it (the fruit on top goes along for the ride) and nest it over the cup on the left (fig.27). This reveals the second piece of fruit.

Tap both cups with the wand, then *slowly* lift the stack to reveal the third piece of fruit and table it in the middle of everything to end (fig.28).

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