

THE MAGIC BOOK HARRY LORAYNE

THE COMPLETE BEGINNER'S GUIDE TO
ANYTIME, ANYWHERE, SLEIGHT-OF-HAND MAGIC



At last! The man who made *The Memory Book* a #1 national bestseller reveals the well-guarded secrets of his favorite hobby: magic.

THE MAGIC BOOK

THE COMPLETE BEGINNER'S GUIDE TO
ANYTIME, ANYWHERE, SLEIGHT-OF-HAND MAGIC

by

HARRY LORAYNE

In *The Memory Book*, Harry Lorayne showed how anyone can develop a good memory. Now, the master of recollection proves that he is the best teacher of magic in history. With characteristic wit and directness, he explains the secret of a few simple techniques that will enable anyone to perform the most complicated magic.

Mr. Lorayne guides the novice magician through the principles of performance and execution which he perfected after 40 years of painful trial and error. In no time you'll be dazzling yourself and your friends with incredible feats of legerdemain—card tricks, coin tricks, number tricks, and much, much more.

Best of all, there are no props to buy, no preparations to make, no gadgets to construct. Every feat in **THE MAGIC BOOK** can be performed with common household items: a deck of cards, coins, rubber bands, even a potato.

After the basics, Mr. Lorayne provides simple step-by-step instructions for hundreds of amazing tricks and, after each section, the magician answers *your* personal questions—he discusses the problems most beginners have with the trick which has just been explained; he teaches the *philosophy* of performing magic as it's never been taught before. In addition, there are over 200 illustrations which make the learning process simple—and fun!

(Continued on back flap)

WITHDRAWN

THE MAGIC BOOK

WITHDRAWN

WITHDRAWN



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Books by Harry Lorayne

HOW TO DEVELOP A SUPER-POWER MEMORY
SECRETS OF MIND POWER
INSTANT MIND POWER
MIRACLE MATH
MEMORY ISOMETRICS COURSE
MENTAL MAGNETISM COURSE
GOOD MEMORY— GOOD STUDENT!
GOOD MEMORY— SUCCESSFUL STUDENT!
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REMEMBERING PEOPLE (THE KEY TO SUCCESS)

CLOSE-UP CARD MAGIC
PERSONAL SECRETS
MY FAVORITE CARD TRICKS
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TARBELL #7
RIM SHOTS
AFTERTHOUGHTS
THE EPITOME LOCATION
THE MAGIC BOOK

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ANYTIME, ANYWHERE, SLEIGHT-OF-HAND MAGIC

HARRY LORAYNE

ILLUSTRATIONS BY RICHARD KAUFMAN

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For my wife, Renée
and my son, Robert
who love me
That's my greatest
trick!

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PREFACE

Magic is near the top of the list of favorite and fascinating hobbies because it offers something for everyone. It's an active rather than a passive hobby that requires dealing with other people. And magic is unique in that it automatically *teaches* you what it requires of you!

The nature of the art makes it necessary for you to *communicate*, to talk to others; more, to influence them. It requires quick thinking, awareness, ability, and a touch of applied psychology. Fortunately, the learning and performing of magic offers the way toward fulfilling these requirements.

I was a timid and lonely eight-year-old when I saw my first card trick. I was in a small group, and a park counselor was trying to entertain us, and I was fascinated. It was the most exciting moment of my life. I remember thinking, "Wow, if I could do *that*. Oh, God, If *I* could do *that*!"

Too shy to ask the counselor how he did the trick, I ran home to search for a deck of cards. I knew my father played a game called rummy. I found his deck and tried to do the trick I'd seen. I couldn't, of course. It was an impossibility.

"How can it be? It wasn't luck; he was too sure. There's gotta be a way. Maybe if I turn over one card before I start. But how? I'd have to hide it."

I tried every which way. I thought about it during supper, as I washed, when I went to bed, but I couldn't figure it out.

I needed my own deck of cards. "Mom, can I have a nickel?"

"Are you crazy? For what?"

"Candy."

"You *are* crazy! Here's a penny."

I saved it, put it with my other pennies and my old triangle stamp (Guatemalan). Eventually, I had enough pennies to buy the cheapest deck of cards available.

After that, it took about a week of constant thought, and then I figured out the trick! Soon I was saying to myself, "But wait, what if I do this? That works, too. Hey, and now I don't have to turn my back. *He* had to turn his back. *This is better!*"

It was great. Since I saw that card trick I hadn't thought of myself, hadn't thought of being shy, and now that I'd figured it out, I felt proud of myself for the first time in my life.

I had to show the trick to my father. I built up my courage over a few days, and then, "Pop, can I show you a trick?"

"Trick? What kind of trick?"

"Well, see, uh, take a card, any card."

"Look at my trickster. Okay, I've got a card, and it's in the middle. What now?"

"Uh, take any other card, turn it over and push it into the deck."

He did.

"I'm gonna make you push that card right next to the card you took before." (I'd never before spoken to my father with such assurance.)

"You can't make me do that."

"Oh, yes. See? Look, I made you do it. Right next to the queen of clubs, right?"

"Hey! How'd you do that? Clara, did you see?" he called to my mother.

"Can't tell; can't tell. It's magic." My father was laughing, a thing he rarely did.

"Ha, ha. An *Einstein* we got here!"

"Pick a card, pick a card, pick a card." Soon I was doing the trick in school, in the park, and in the streets. For the first time in my life I was talking to people, and people were paying attention to *me*. "Hey, ma-jik-ee-an, show him that trick. Teach it to me, will ya?"

* * *

I knew I had to learn more tricks. I found one magic book at school. Then, three months later, I came across three more at the Hamilton Fish Library. I don't think I've been that thrilled since! I remember smelling them (beautiful!), breathlessly checking them out and *running* all the way home. A new way of life, a way *to* life, began.

FOREWORD

I've written many books on the subject of magic, but this is the first one I've written for the general public. The other books were designed "for the trade"—for professionals in magic and for advanced amateurs. They are technical and are sold only through dealers who cater to magicians.

I rarely did any magic during the television appearances I made to explain my memory systems, because I was afraid to. I felt that if the public saw me do magic, its attitude might be, "Oh, it's all a trick!"

I was probably right, up to a point. But I don't think it matters anymore. People know that the memory systems are not "tricks" but proved workable methods and techniques. I finally mentioned, in a recent memory book, that I started as a card manipulator, and the sky *didn't* tumble down around me. That's why I decided, at last, to do a magic book for a general audience.

There are other reasons. I wanted you to understand the kind of magic that does not depend on store-bought gimmicks or tricks. And too many books are written by "professionals" in a "here's the effect, here's the secret" format. They don't really *teach*.

In this book I'll teach you some of the "real stuff": impromptu and close-up magic that can be done anywhere, anytime, under people's noses, and under most any circumstances. You'll find no "build-it-your-

self" magic here, no tricks that make it necessary for you to prepare, buy or make anything.

Although platform or stage magic can be entertaining, I've never considered it "real" magic. Neither in my opinion do the vast majority of laymen. Most people realize that there must be a mirror, or a trap-door, or a secret compartment, or invisible wires, or whatever. (There have been a few notable exceptions: performers who used sleight of hand in their stage presentations.) The secret of success for a stage magician, besides his selection of illusions and effects, is *entertainment*.

The same, of course, is true for close-up or impromptu magic. The important difference is that there can be no thoughts of mirrors, wires, or secret compartments when a magician uses any common, ordinary (that's *impromptu*) items to do miracles right *there*, at the table, under his spectators' noses (that's *close-up*).

I've never heard a layman say of a stage magician, "He does *real* magic!" I have heard that statement made by laymen after watching a close-up magician. So far as I'm concerned, impromptu (anytime, anywhere), close-up (under their noses) magic is the only real magic.

You won't find any effects (by "effects" I mean "tricks") in this book using trick decks, trick cards, trick coins, set-up decks, or anything of that sort. The best magic to learn is magic that you can do at anytime, with anyone's cards, coins, or other ordinary objects, not the kind that forces you to beg off because you forgot your trick deck, or what have you. You can't "forget" your hands, your mind or your skill!

Card magic (my first love) is the first category in this book because more secret manipulations, effects and routines can be done with "the 52 pasteboards" than with any other item. Coin magic runs a close second, followed in popularity by other tricks involving such everyday items as cigarettes, string, dollar bills, and the like.

By and large, you will find I have given space to each set of effects according to its general popularity. I've also tried to include effects (and ideas) touching on almost every important category of close-up magic—to give you a well-rounded background of the principles.

My goal is to save you much of the time I spent in the last forty years learning card and coin (and other) magic. You see, I had to learn *everything*, every sleight (by "sleight" I mean "secret manipulation") and every trick, from scratch. There was no one to tell me which were good and which were not. I'll save you the time it took me to practice and to

learn the myriad sleights that *I rarely use*. You and I are both banking on my judgment and long “under-fire” experience. I’ll teach you what I *know* are important, practical, useful sleights and ideas; what I *know* are effects that get the kudos and applause, that build reputations. I’ll save you the years it took me to find these out!

Nothing worthwhile comes easily. To do the “real stuff,” you have to learn some manipulation, some sleight of hand. This requires time and practice. Remember: if I included *only* self-working effects or tricks that took no real skill, this would be a *puzzle* book, and it wouldn’t be very worthwhile.

Practice, learn the sleights, the secret manipulations, I’ve included, and you’ll be one of those who can do the “miracles”! Sure, I’ve included some basically self-working effects, or tricks that require no sleight of hand. But these also require some time in order to learn the *presentations*, the way to perform them. I won’t leave you floundering; I’ll *teach* you the presentations, what to say, when to say it—everything you need to know. I’ll take the time to teach them well; *please* take the time to practice them!

Practice should be, must be, enjoyable. If it isn’t, you’ll never *really* do the magic correctly. But remember: any effect that takes practice is one that brings a great feeling of accomplishment when finally you *can do it*, and fool people with it!

I won’t teach you difficult sleights; I’ll teach you to do easy sleights well! Difficult sleights are not necessary; doing a sleight *well* is essential.

There’s a story that’s been attributed to every famous magician. It tells of the amateur who bragged that he knew 1,000 tricks. The famous magician answered, “That’s marvelous; I know only ten!”—the implication being that the famous magician performed those ten to perfection. I don’t know if the story is true; I know the philosophy is.

You can practice at many odd hours during the day, even while watching television. Let’s face it, television doesn’t usually ask you to use your mind or imagination; it doesn’t force you to use your hands (except when you’re changing channels). Since the sleights you’ll be practicing are to be done without your looking at your hands, you can practice as you watch. Eventually, you may even find it is more enjoyable to practice certain manipulations than it is to watch television!

There are some *purposeful* repetitions in this book. I use the words "casual," "casually," "naturally," "without hesitation," "without a pause," to the point of redundancy. I do this because the concept is so important.

Most beginners haven't yet realized (some never do) that tenseness at a crucial moment transmits itself to an audience. It's the surest way to "telegraph" what you don't want telegraphed.

An imperfection in a sleight executed *casually* is less apt to be seen (or felt) than the perfectly executed "move" done by a performer who tenses up at the wrong moment. That's why the repetition of "casual," "natural," etc., is so vital. *Acting* is important in magic. Even if you *are* tense at a crucial moment, *act* casual and loose!

A couple of tips:

Do *not* attempt any effect for laymen until you fully understand it, and have practiced it.

Do *not* tell anyone how the tricks are done. Many beginners feel that if they show how clever the working of a trick is, they will rise in their viewers' estimation. It's just the opposite! You will have burst the balloon. Before, you were clever, entertaining, even a "genius." The minute you expose the *modus operandi*, your audience feels, "Oh, is that all there is to it? *I could do that!*"

Do *not* immediately repeat effects, except for the few that I tell you warrant repetition. When you repeat an effect, you've lost your "edge." You've negated the surprise element. Your spectator is no longer looking to be entertained; he's looking to catch you!

Do read the Afterthoughts sections which appear after most effects. In describing a trick, I usually leave a thought or two out of the text because I don't want to complicate the directions. These left-out points are in the Afterthoughts, and they're important; don't overlook them.

Perform some of the tricks that don't require manipulative skill while you're practicing those that do. Also, throw a self-working effect in among sleight-of-hand effects, at the proper time, and your audience will *think* they're difficult, manipulative items and will give you credit accordingly. After all, that's the point, isn't it?

You're not on your own. I intend to work along with you, right through the book. I could have described most of the tricks in less than

half the space, but then I couldn't have accomplished my purpose—that of achieving as close to *personal* instruction as possible.

Work on the sleights and the presentations. I'll be there encouraging you, doing my darndest to make you enthusiastic about learning each particular move. Enthusiasm breeds practice and accomplishment.

Don't give up on any sleight you may think is too difficult. It isn't, or I wouldn't have included it. Most often, when you're ready to quit, *the next try* will be the successful one. Keep that in mind; your *very next try* may be the one that works!

Limber up your mind, your imagination, your enthusiasm, and your hands—and let's make you a miracle worker!

TERMINOLOGY

I won't be using any fancy terminology in this book. But I do want you to know exactly what I'm talking about when I refer to a finger, or part of it, or to an area or part of a playing card.

I will always refer to your fingers as follows: The finger nearest your thumb is your forefinger or first finger; the finger next to that is the middle or second finger; that is followed by the third finger and, finally, the little or fourth finger.

I'm sure you know what a *fingertip* is; the "pad" of the fingertip is the soft part that would be pressed against the ink pad if you were being fingerprinted, or the part that's jabbed with a needle in order to take a blood sample.

The first joint is the crease, or bend, nearer your fingertip. The second joint is the crease nearer your palm.

Now for parts of a playing card: Hold a card, facedown, with the narrow ends pointing toward, and away, from you. The narrow end pointing away from you is the "outer" or "upper" end. The near end is the "inner" or "lower" end. The "long sides" are the left and right sides.

The "back" or "top" is what you're looking at—the manufacturer's design. The "face" or "bottom" is where you'd look to see what the card is.

I don't think a glossary is necessary. I'll explain the meanings of cer-

tain terms the first time they're used. There are only a few I need mention now.

"Layman" is the term used by a magician for a person who has no knowledge of magic—usually the person for whom he's performing.

A "spectator" is a member of the audience. "Patter" is the talk, the words, used during the performance of a piece of magic.

"Presentation" is not *how* an effect is done but rather *the way it's performed*. In many cases the presentation is more important than the method—than the "how."

A "move" is a secret manipulation—a sleight. An "effect" is a trick. To be "clean" after an effect means to be back to normal position—nothing unusual showing. To "reverse" a card is to turn it faceup when it's been facedown, or vice versa.

"Misdirection" is the art of forcing an audience to look at, or to think of, something other than that which would expose what you don't want exposed.

An "indifferent" card does not mean a card that doesn't care! It means any card that has nothing to do with a specific trick.

A "stock" of cards is a group of cards vital to the particular effect at hand. A "spot card" is any card from ace to ten; a "picture" or "court" card is any jack, queen, or king.

"KS, AD, 3C, 10H" means the king of spades, ace of diamonds, three of clubs, ten of hearts. It is magicians' shorthand for the names of cards, and I'll use this shorthand throughout the card section.

To do a "complete cut" means to cut the top half of a deck to the bottom (or vice versa)—*not* to cut a center portion to the top or bottom. A complete cut doesn't change the juxtaposition of the cards. No matter how often you complete-cut a deck, each card will remain in the same position away from all the other cards.

Any other terminology I use will be self-explanatory.

"Son," the old guy says, "no matter how far you travel, or how smart you get, always remember this: Someday, somewhere, a guy is going to come to you and show you a nice brand new deck of cards on which the seal is never broken, and this guy is going to offer to bet you that the Jack of Spades will jump out of this deck and squirt cider in your ear.

"But, son," the old guy says, "do not bet him, for as sure as you do you are going to get an ear full of cider."

—DAMON RUNYON

TIPS AND TECHNIQUES

It's easier to do card magic when you can handle a deck cleanly and properly. It's not only easier; it looks better. To aid you in that area, here are a few card-handling tips and techniques.

To Square a Deck

In most cases the deck should be perfectly squared. It's easier to execute most sleights if it is. A deck can be squared by gently tapping its sides and/or ends against the tabletop. You should, however, be able to square it easily and quickly in your hands.

Hold the deck in normal position—that is, facedown, on the palm of your left hand, ready for dealing. From this position your right hand lifts the deck up to near your left fingertips. Your left fingers are at the sides from underneath; your right fingers are at the ends from above (see fig. 1).

As your right fingers hold the deck, your left fingertips slide up and down on the sides; then, hold with your left fingers as your right fingertips slide back and forth on the ends. That's all. Apply a bit of pressure

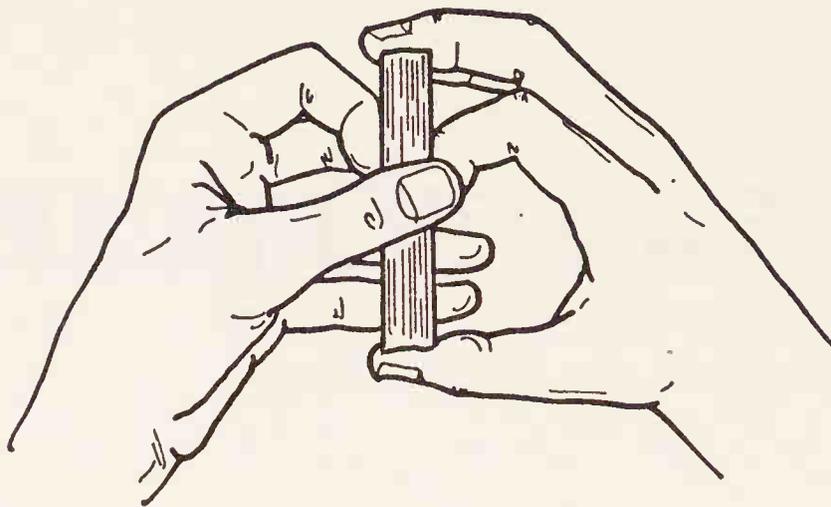


FIG. 1

with your fingers as they slide, and you'll square the deck easily and quickly.

Hand-to-Hand Spread

When you want to have a card selected, or just to display the cards, spread them neatly from hand to hand.

Hold the deck in normal (dealing) position in your left hand. With your left thumb, push off (spread) cards from the top into your right hand, which is palm up. The cards are taken initially in the fork of the right thumb.

As you continue to spread, the fingers of both hands open; they point toward each other beneath the spread. At first your right fingers will be beneath your left fingers, the palm side of the right gently passing over the back side of the left fingers.

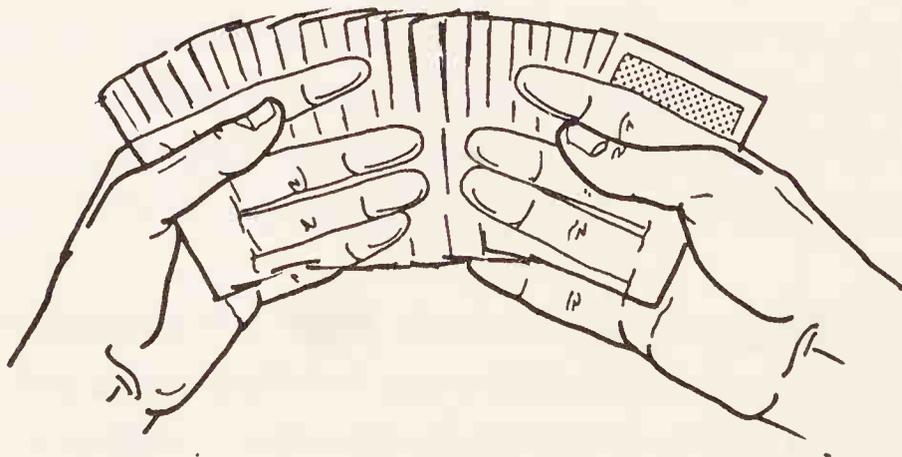


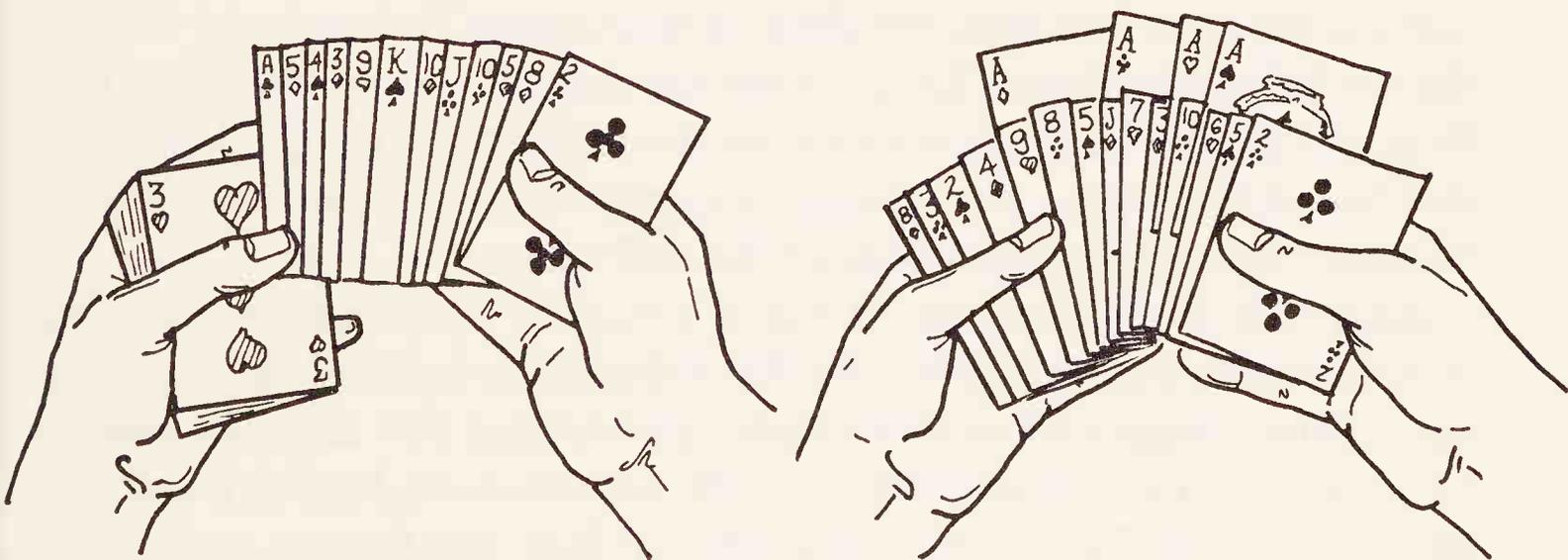
FIG. 2

But as you spread, your hands separate. You'll find that they can separate a few inches without dropping cards (see fig. 2, in which the cards are transparent).

It's easier, and looks better, if you allow the spread to arc slightly as you go, as shown. After just a bit of practice, you should be able to spread the deck from hand to hand without looking and without even thinking about it.

To Remove and Display Cards

This is an efficient, and neat, way to remove cards openly from a deck. Assume, for example, that you want to remove the four aces in order to perform a four-ace effect. Start to spread the cards from hand to hand, faces toward you (the deck is faceup). When you come to the first ace, your right first or second fingertip (one or two tries will show you which works better for you; either will do) presses onto the back (right side) of the ace. In other words, the ace becomes the last, or lowermost, card of the small right-hand spread.



FIGS. 3 & 4

Now move your right hand (and its cards) upward until your left thumbtip can rest on the lower left corner of the ace (see fig. 3). The moment your left thumb steadies and holds the ace this way, move your right hand and its cards—all but the ace—down to meet the left-hand cards, and, almost at the same time, continue spreading from left

to right. The right-hand cards now hold the ace in place. What you've done is called "stepping up," or "up-jogging," the ace, with almost no pause in the spreading action.

When you come to the next ace, step it up in exactly the same way. The first ace will remain stepped up and will not be in the way at all. Do the same with the remaining two aces (see fig. 4). You can now strip out the four aces in one swoop with one hand as your other hand holds the entire spread.

Sure, you can locate cards simply by placing each one on the table as you come to it; you'd still be able to perform. But this method is in the interest of good card handling. It *looks* good, besides being efficient; it impresses the onlooker.

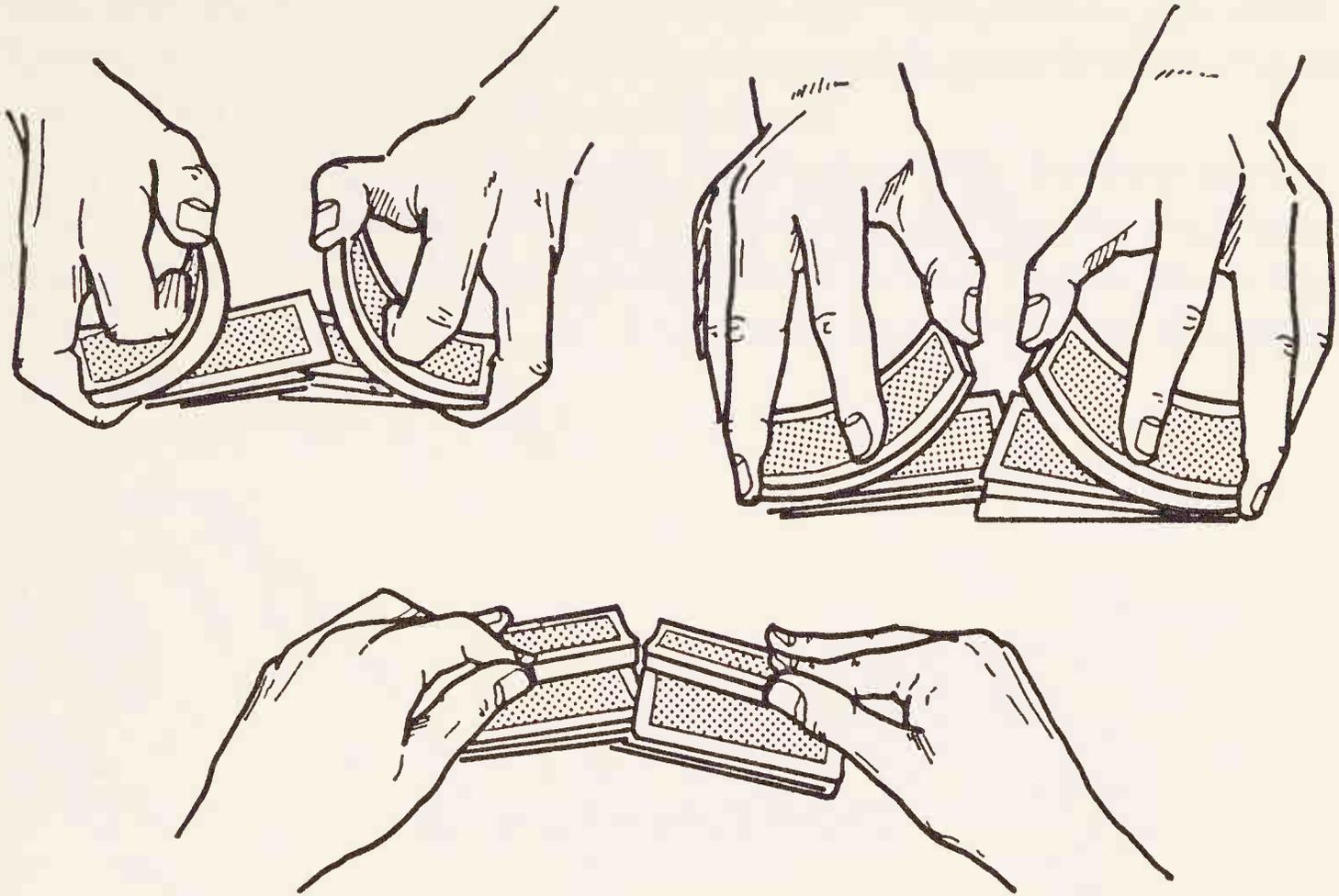
The step-up can be used to find four of a kind, as just described, or two cards, or even one.

The Riffle Shuffle

Although I am teaching as if you are a rank beginner, I must assume that there are some things you can already do. One of these assumptions is that you can riffle shuffle a deck of cards. You may use the in-the-air Riffle Shuffle (see fig. 5), or the same shuffle on the table (see fig. 6), or the Riffle Shuffle that's done on the table only (see fig. 7). During this last shuffle, many card handlers keep their hands, particularly the thumbs, closer to the inner ends of the half decks.

Although you're probably already aware of it, I'd better mention that it's easy, during a Riffle Shuffle, to keep the top card, or cards, on top by the simple expedient of making sure they fall last. It's just as easy to keep the bottom card, or cards, on bottom by letting them fall first. By letting the bottom cards riffle off first and the top cards riffle off last, you'll keep both bottom *and* top cards in place.

This in itself may be a bit obvious, but when you immediately follow up with an overhand shuffle and/or cut, as you'll learn, it's no longer obvious; it's efficient card manipulation.



FIGS. 5, 6, 7

CARD FLOURISHES

The Ribbon Spread

Some cardmen feel that they should handle the deck just as everyone else does—even somewhat sloppily—the philosophy being that this makes their magic look more “magical.” They don’t think the layman should be aware of the fact that they can handle cards well. My philosophy is that if a layman wants to see someone handle a deck like his next-door neighbor, he’ll go to his next-door neighbor!

In my experience, working “for the money,” I know that there’s no way to entertain (fool) anyone with card magic unless his attention is grasped. About the best way to do this is to handle the deck differently from and better than your prospective audience or their friends.

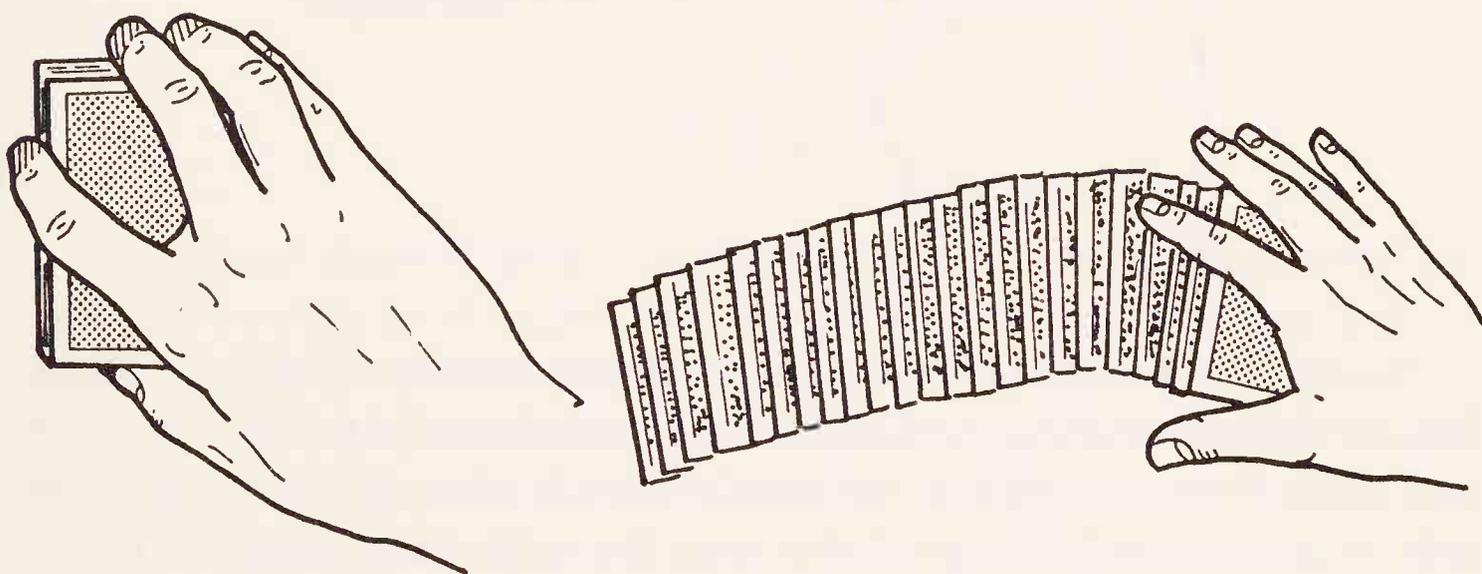
A good flourish is to ribbon spread the cards on the table for display or for a selection. The Ribbon Spread will also come in handy for the endings of some effects. It’s cleaner, prettier, faster, and more effective, for example, to ribbon spread in order to display a reversed card than simply to spread from hand to hand.

The Ribbon Spread cannot be done on a slick, smooth surface. A bridge-table top is fine; so are most rough or soft surfaces. You’ll soon learn which surfaces are best. The cards should be in fairly new condition, and of good paper quality (like Tally-Ho, Bicycle, or Bee decks). Plastic-content cards tend to bunch up; they don’t spread well.

Your right hand holds the squared deck, facedown, from above. Your thumbtip is at the inner end; second and third fingers are at the outer

end; your little finger rests either at the outer end, next to your third finger, or at the side of that end. Most important, your forefingertip is resting over the left long side (all as in fig. 8).

That's the basic grip. Approach the surface with the deck toward your left; you'll ribbon spread from left to right. Place the deck onto the surface and move your right hand to your right. This is where the "feel," or "knack," comes in. Your hand lightly presses the deck against the table.



FIGS. 8 & 9

As soon as your hand starts to move, at a smart pace, all your fingers relax. It's your forefinger that does the work. Start with a gentle pressure at the left side of the deck (near bottom) with the side of your forefingertip. As you move, the pressure relaxes. After a few tries, the feel will come almost automatically, and you'll get a smooth, even Ribbon Spread of cards (as in fig. 9).

To gather the cards, place your left fingers on the table at the left end of the spread, and simply scoop them up.

If you've practiced the basic Ribbon Spread, you might as well learn a couple of variations that will show it off. If you're simply displaying the deck, you can ribbon spread in a gentle arc, but for the following flourishes, a straight line is best.

For this basic move, do the spread, then place your left fingertips under the left end of the spread and gently turn the left-end card (or cards) over to the right—like turning the page of a book. The entire spread will turn faceup like a row of dominos falling (see fig. 10). Now

you can turn the spread over again by placing your right fingertips under the right-end card and turning over to the left. You can go back and forth a couple of times, until the cards spread apart too much.

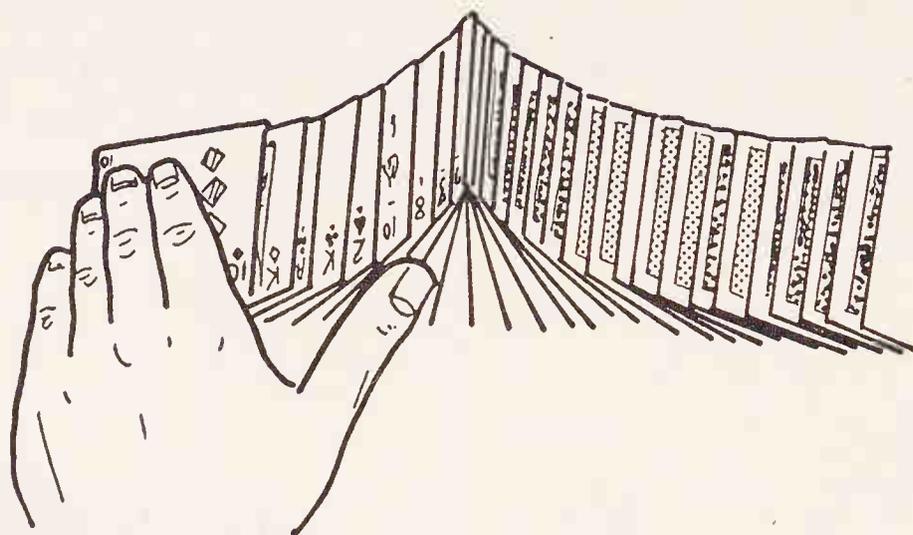


FIG. 10

Practice this awhile, then take it a step further. Do the Ribbon Spread. Slowly start to domino-turn it from left to right. But as soon as the cards form a point, a "pyramid," gently place the underside (or side) of your right forefinger directly on the apex of the pyramid. You'll find that you can move the pyramid back and forth simply by moving your right hand back and forth. Your forefinger stays in contact with the top of the pyramid (see fig. 11). The apex will "ride" under your finger.

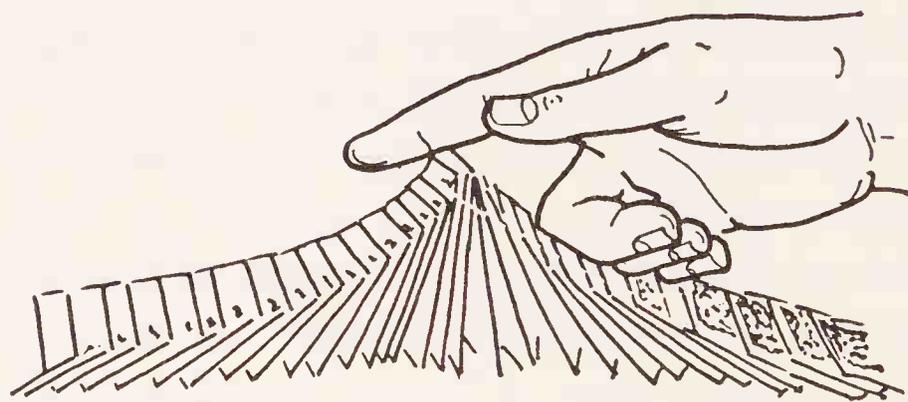


FIG. 11

When you've got the feel of this, try it with the very edge of the long side of a card. As you start the turn with your left hand, take the top card (right end of spread) with your right hand. You can ride the pyramid back and forth this way, just as you can with your finger (see fig. 12).

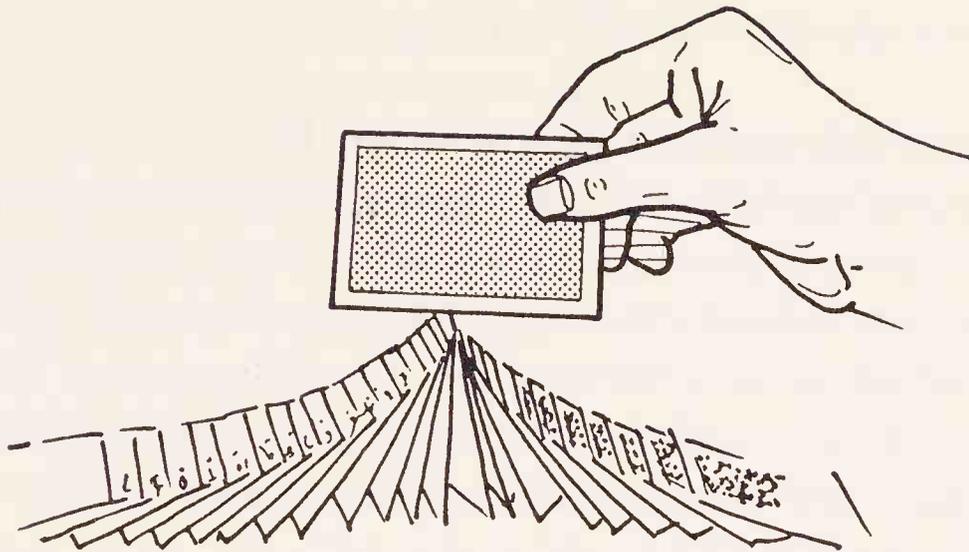


FIG. 12

Here's one more flourish: Do the spread, and bring the pyramid to the center with your finger. You can now remove your finger and the pyramid will remain balanced at the center of the spread.

Carefully take the left-end card with your left hand and the right-end card with your right hand. Place these end cards together (the long sides) onto the apex of the pyramid. With a bit of practice, and a bit of care, you'll be able to split the pyramid into two pyramids, moving one to the left and one to the right (see fig. 13).

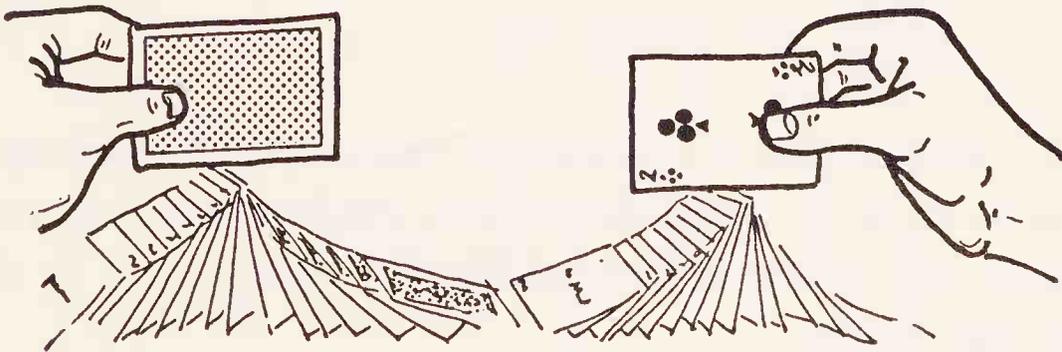


FIG. 13

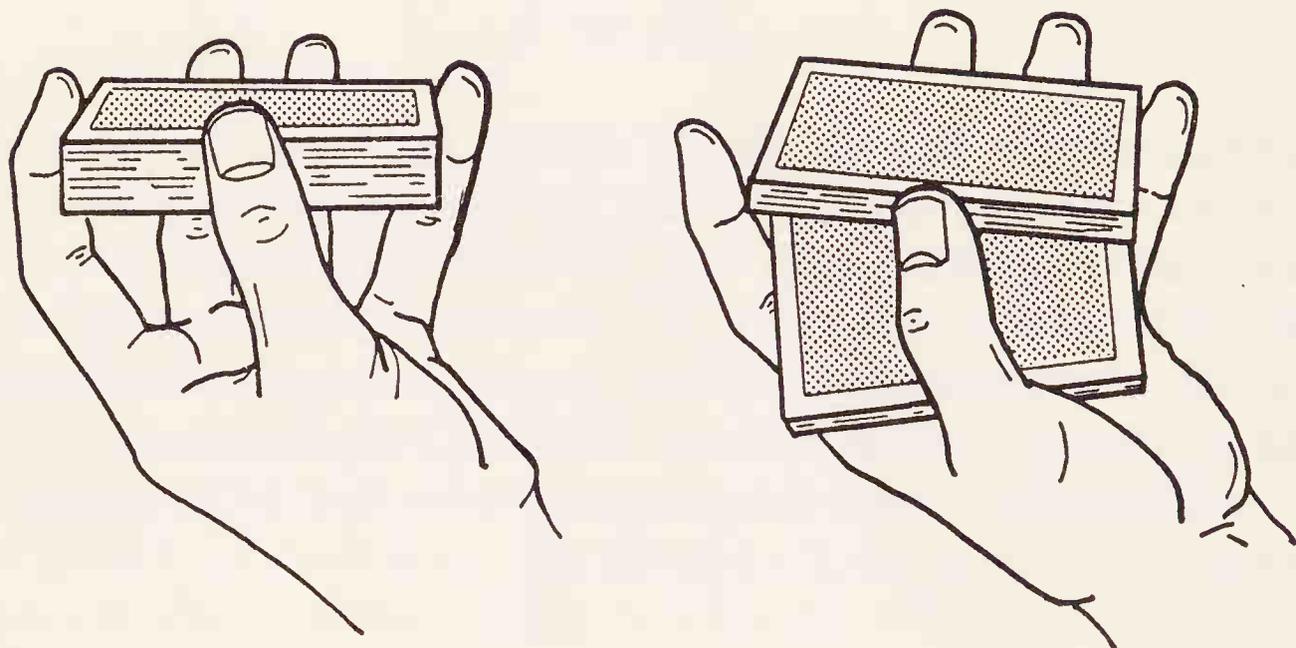
You can move them back and forth once or twice, then let them meet at the center again. Or, let one half of the spread fall to the left and the other to the right.

Afterthoughts: Put some practice time into these flourishes. The Ribbon Spread itself comes in handy while performing, and the flourishes will certainly grasp attention.

The Charlier Cut

This is another flourish you should learn. It's probably the one flourish with a deck of cards that some laymen can do. It wouldn't look good if a member of your audience could do something you couldn't!

The easiest way to learn it is with the "straddle" grip. Hold the face-down deck up near your left fingertips. The fleshy pad of the thumbtip is against the inner side of the deck; your second and third fingers are at the outer side; your forefingertip is at the left end and the side of the little fingertip is at the right end (see fig. 14).



FIGS. 14 & 15

To practice, simply place the deck into position with your right hand; or, when the deck is on your left palm in dealing position, your right hand can instantly place it into position by grasping it at the ends, from above, and lifting.

From the position in the last figure, let approximately half the deck fall into your palm by releasing it with your thumbtip. If you bend your thumb slightly, this will happen almost automatically (see fig. 15). Note that in Figure 14 the thumb is practically straight, but in Figure 15 it is bent. Bending it in that way moves the lower part of the fleshy pad away from the cards, allowing that lower half to fall.

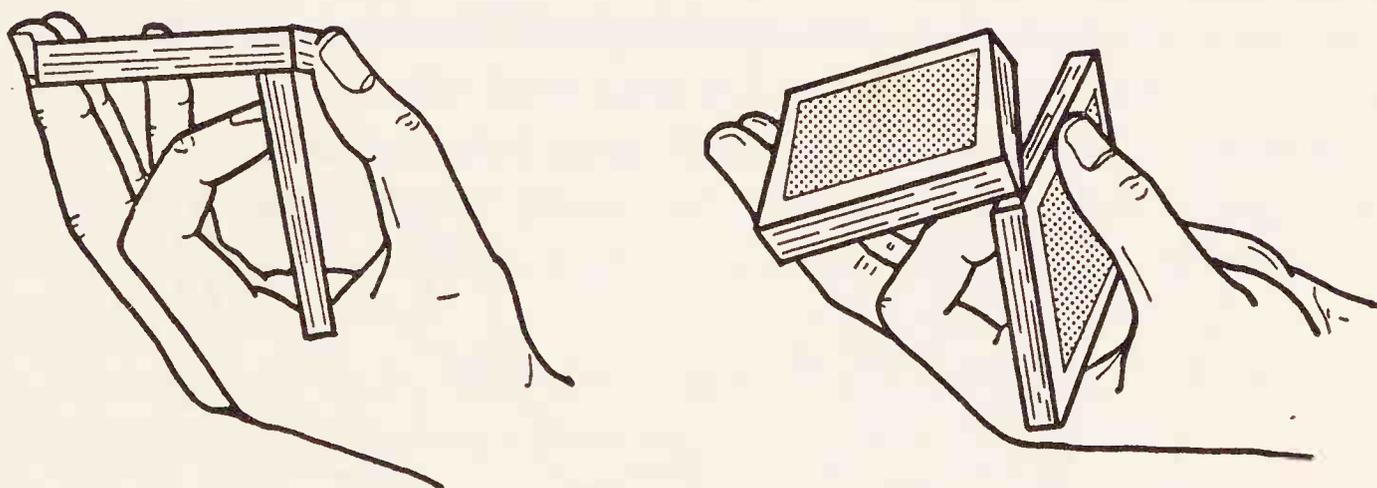
It doesn't fall flat onto your palm; it "hinges" at your fingertips. The widest drop, and separation, is at the inner (thumb) side; the half lies diagonally from fingers to palm. Most often, according to the size of your hand, the side of the dropped half will rest in the fork of your

thumb. If you've done it correctly, there'll be some air space between the halves at the outer side, near your fingers.

Look at Figure 15 again and you'll see that the forefinger no longer contacts the upper half. It straightens as you let the lower half drop, and immediately bends under the lower (released) portion.

Here's the key point of the cut. Your forefinger keeps bending (think of moving its tip toward your thumb), moving the lower half along with it. When you first try it, it may appear impossible for the upper side of this half to clear the upper half. You'll probably think your hands are too small. Don't! When I first learned to do it with both hands simultaneously, my hands were (and probably still are) much smaller than yours (see Afterthoughts, this section).

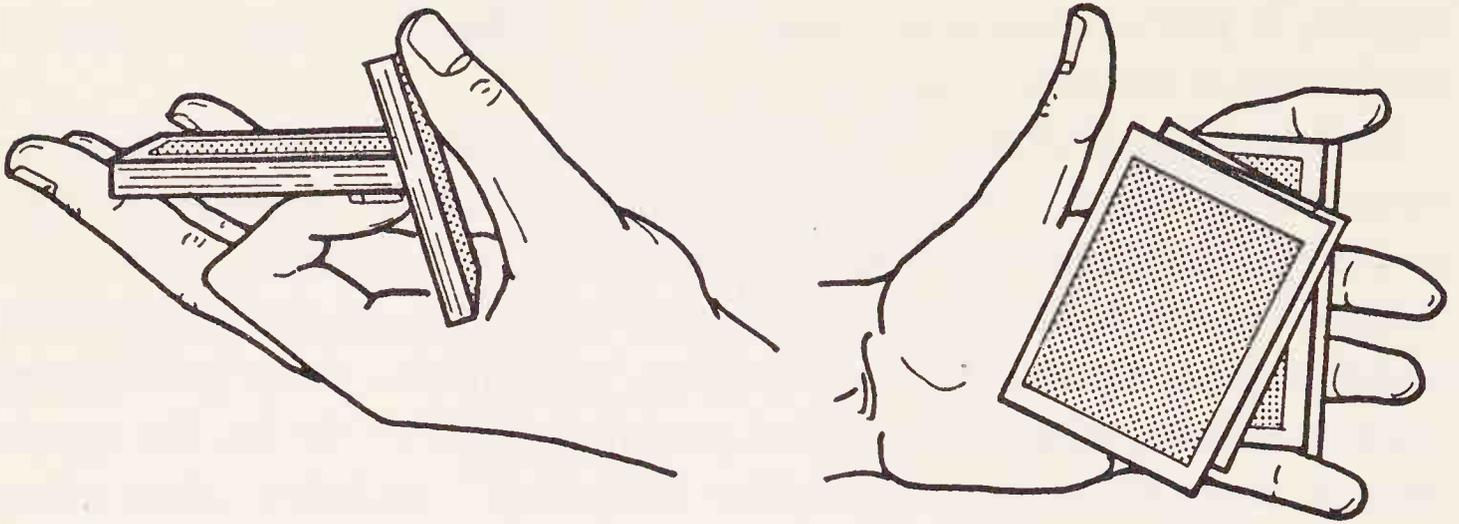
One important aid: As soon as your forefinger starts moving the lower half toward your thumb, straighten your thumb. This will raise the thumb side of the upper half a bit, and afford more leeway. (See fig. 16, which shows the lower half more than halfway to the thumb.)



FIGS. 16 & 17

In action, of course, there is no pause. Push that half right up against your thumb (see fig. 17). Push just a fraction more as you relax your thumb. This causes the lower half to push your thumb back away from the upper half. The upper half has no choice but to fall onto the back of your bent forefinger (see fig. 18). Your other three fingers will automatically open a bit more to facilitate this.

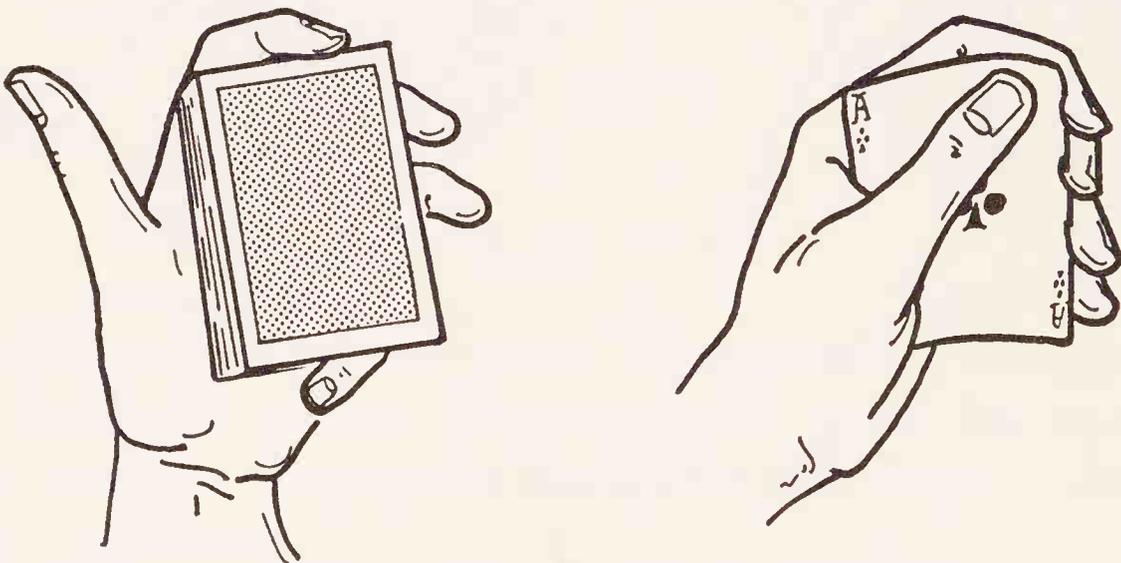
The upper half rests on the back of your bent forefinger only momentarily (when you're doing it smoothly and well, it really only brushes it), because you immediately straighten your forefinger. The upper half will fall onto your outstretched fingers, and what was the lower



FIGS. 18 & 19

half will fall onto what was the upper (see fig. 19). Thus the cut is completed.

What has taken me so many words to describe should be done in a second or less—after you've practiced, of course. The more you practice, the better your fingers will "learn" to do it. What seemed impossible at first will simply flow without thought. Take my word for it.



FIGS. 20 & 21

You can do another Charlier immediately following the first, without using your right hand. From the position in the last illustration, bend your little finger all the way in on the right end of the deck—toward your wrist. Press your forefinger against the left end (see fig. 20). Now straighten your little finger, moving the deck along with it. Your other fingers will also straighten (automatically) and you'll be back in starting position. The deck is held in "straddle" position be-

tween your first and little fingers. All you have to do is move your thumbtip to its side of the deck, and you're ready to do another Charlier Cut. You can continue that way indefinitely.

Be sure always to hold the deck horizontal to the floor; otherwise you'll drop cards. And, stay loose! Don't keep your hand tensed; relax—it will come much easier.

Afterthoughts: If you're having trouble clearing the two halves, start with the inner side of the deck higher on your left thumbtip; the very tip of your thumb can even be lower than the top of the deck. This will give you more clearance.

The cut is not only a flourish; it is used as the *modus operandi* for some effects. Hold a card faceup in your left hand. Close your fingers a bit, giving it a slight lengthwise (upward) bend ("crimp," in magicians' parlance) (see fig. 21). Only a *slight* crimp is necessary. Place that card facedown near the center of the face-down deck. Now give the deck a Charlier Cut. If you do it "loosely," the deck will "break" at the crimped card, and it will be cut to the top!

You can crimp the four aces (all at once) this way, scatter them throughout the deck, overhand shuffle, then Charlier cut to an ace at a time! If you cut a few times and no ace comes to the top, overhand shuffle once more. When a crimped ace is near center, it's difficult *not* to cut to it.

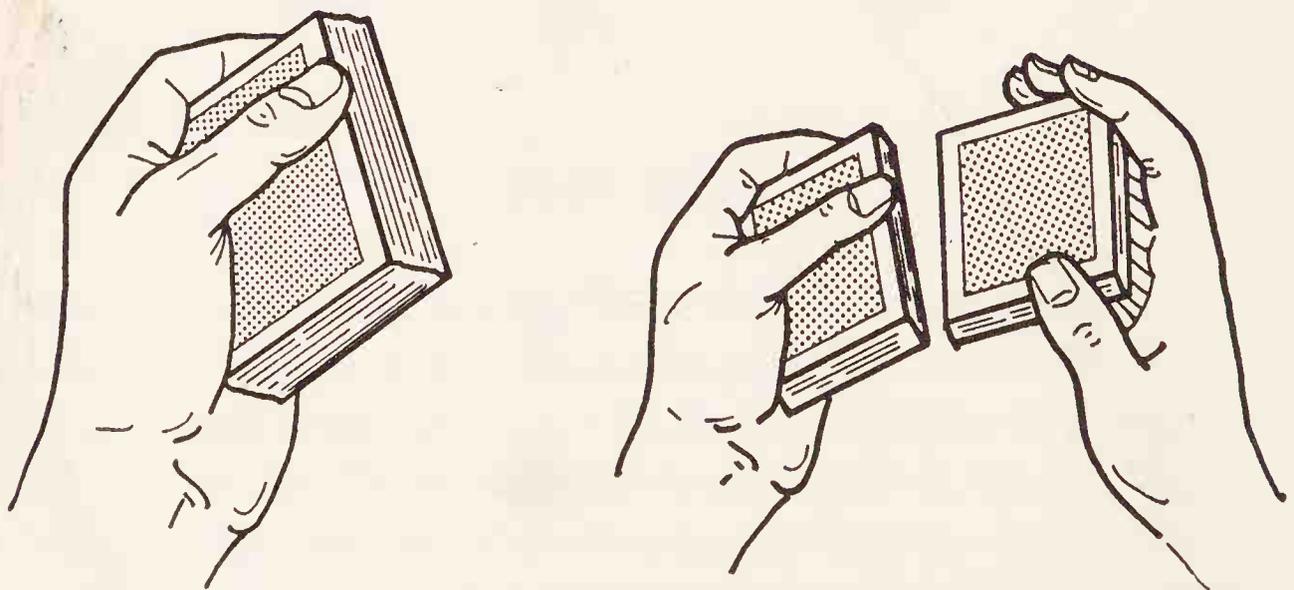
As you show each ace and deal it to the table, give it an opposite bend (to crimp), to take away all clues.

CARD HANDLING AND SLEIGHTS

The Jog Shuffle

Most people use an overhand shuffle to shuffle a deck. Perhaps the most effective of all card controls can be done during such a shuffle. (To “control” a card is to keep it at, or bring it to, a known position during a shuffle.) Learn this control so well that you can do it without thinking, without looking at the deck, and you’ll be able to do miracles!

First, I’d better make sure that you can do a legitimate overhand shuffle. Hold the deck in your left hand. The left long side rests on your left palm; your forefinger rests loosely at the outer end; your thumb is on the top card; the remaining fingers are at the face of the deck, as in Figure 22.

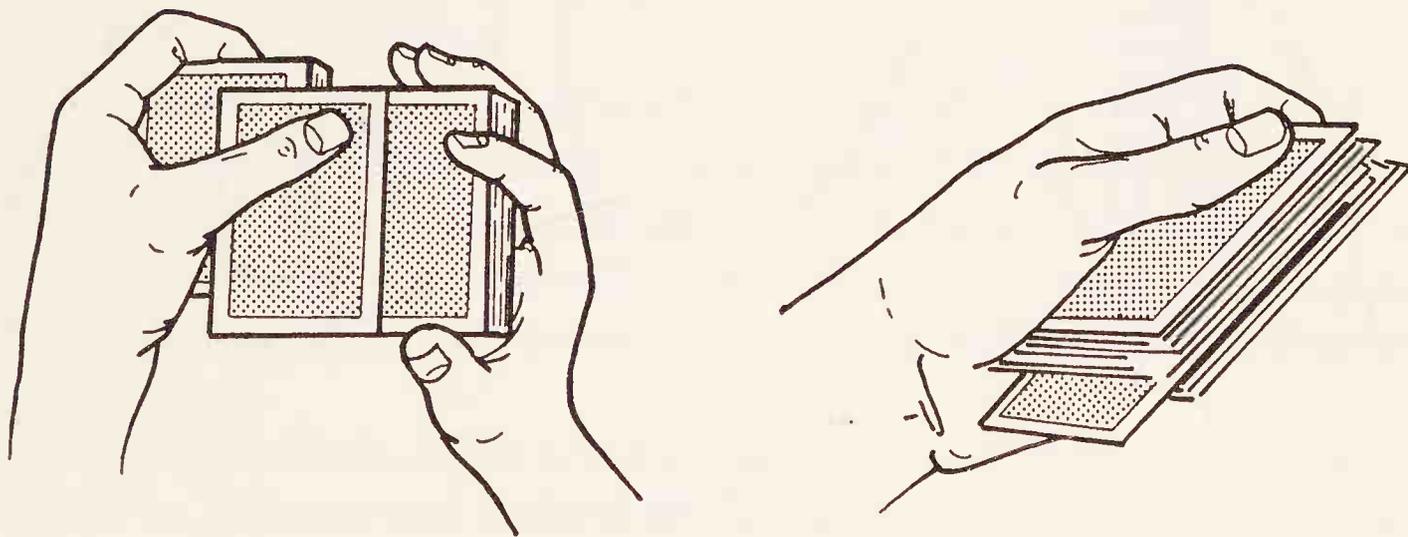


FIGS. 22 & 23

Your right hand undercuts (takes the *lower* portion of) approximately half the deck, as in Figure 23. Bring this half up and over the left-hand half so that you can start dropping small batches of cards from the top of the right-hand half onto the left-hand half. The right hand moves up and down to facilitate this; relaxing your right fingers allows you to drop small batches. These go onto the left-hand packet and under your left thumb, which keeps opening and closing to accommodate the small batches. In action, your left thumb will help to remove the batches. Do this until the entire deck is in your left hand.

Assuming you can do the legitimate shuffle, let's go into the Jog Control, or Jog Shuffle. Start in exactly the same way. Your right hand undercuts and moves up and over the left-hand half. But—instead of dropping a batch of cards, move your right hand (and its half deck) down low enough onto the left-hand half so that your left thumb can run a single card. (To “run” a card simply means to take one card.)

Just as your left thumb is about to slide one card from the top of the right-hand cards onto the left-hand cards, move your right hand slightly inward (toward you), about half an inch, or so. This “in-jogs” the card the left thumb runs; that is, it protrudes inward. (See fig. 24, which is a stop-action view of that first card being taken by the left thumb.)



FIGS. 24 & 25

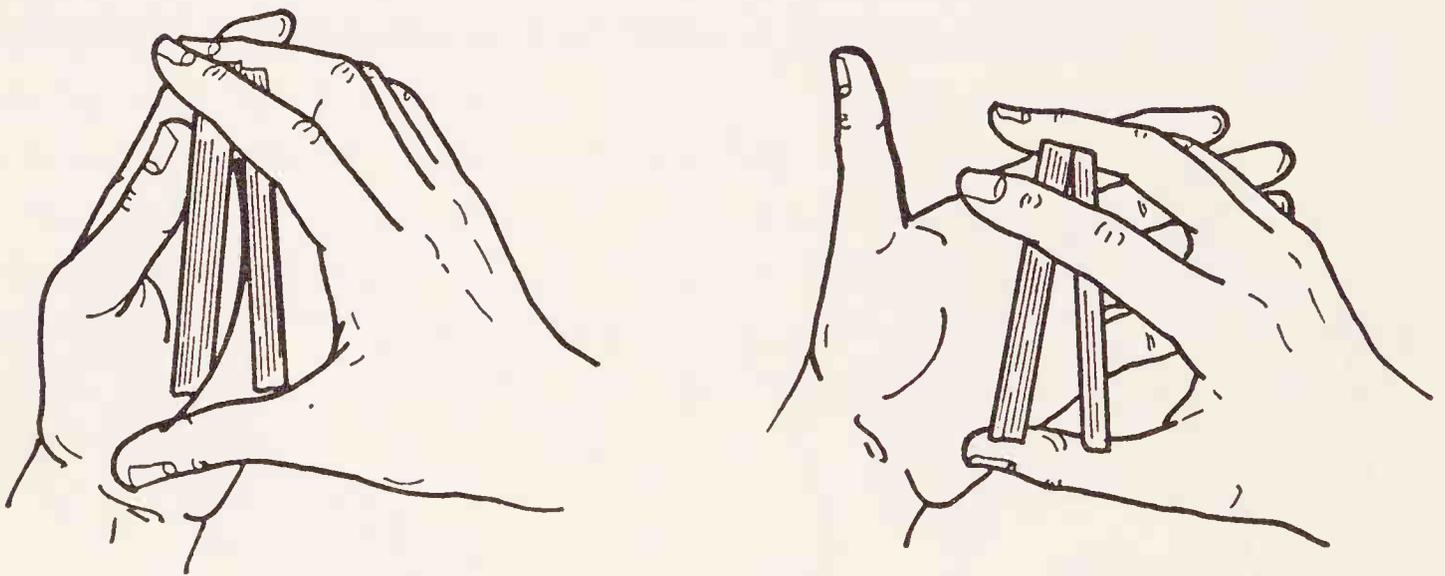
Without pausing, move your right hand back (away from you, to line up with the left-hand half) as you simply continue, and complete, the normal overhand shuffle. The shuffle is a legitimate one, but you've marked the original top of the deck with an in-jogged card (see fig. 25). The length of the in-jog is exaggerated in the illustration for teaching

purposes. When you're familiar with the idea, three eighths of an inch will suffice.

From here, most magic books tell you simply to cut all the cards below the in-jogged one to the top. That's fine, but it's not very subtle; nor is it very sophisticated. The thing to do is one more overhand shuffle, at the end of which the original top half of the deck is back on top!

It's really quite simple to do, but difficult to explain. You're going to do one more overhand shuffle. But instead of undercutting half the deck as the first move, lift the entire deck. I suggest you follow this with cards in hand. You're in starting position, with an in-jogged card near center, just as in Figure 25.

Your right hand approaches to lift the entire deck. As it does, your right thumbtip contacts the in-jogged card (it has little choice). With the fleshy pad of the thumbtip push the exposed end of the in-jogged card *up and in* (don't push *in* first, or you'll lose it). This action will automatically form a "break" (a separation) along the length of the deck (see fig. 26). This break is maintained by pressure of the thumbtip (see fig. 27).



FIGS. 26 & 27

Your right thumbtip should contact the in-jogged card at such a position that when the break is formed, the upper half deck will be above the thumb crease. The lower half (original top) is below the thumb crease. Study the last two illustrations carefully.

This is important because, now, each half deck will be under separate control, as you'll see. To my knowledge, this important point has never been stressed in a magic book before. I want you to practice prop-

erly. Practicing the wrong way only helps you do it perfectly the wrong way.

All right—shuffle now as you ordinarily would, dropping small batches of cards, from the top of the deck, into your left hand. Slightly relaxing your right thumbtip each time enables you to release small batches during the up/down movement of your hand. Shuffle this way until you reach the break. If you've formed the break as I've explained (one half deck on each side of the thumb crease), there will be a definite "stop" when you reach it. You won't have to look; you'll *know* it. Throw all the remaining cards (the entire half deck) onto the left-hand cards as the last move of the shuffle. That's it. The original top card is back on top!

Although I'm explaining how to keep the top card on top, the same process keeps the entire original top half (according to how deep or shallow your first undercut is) on top. That's the Jog Shuffle, and it can be continued indefinitely. You've just completed one; now you can do one more—that is, undercut about half the deck, in-jog the first card, then shuffle off. Form break at in-jog, shuffle to break, then throw on top. (This last sentence is a brief way of describing what I've just taught you.)

FOR A SELECTED-CARD CONTROL

If you've practiced the Jog Shuffle, you know that you can keep a particular card, or cards, on top. That's fine. But when you have someone select a card, it doesn't look too good to have the card replaced on the top of the deck. A moment's thought and you'll see that you can have the card replaced in the center, control it to the top, and then keep it on top.

Spread the cards from hand to hand and let the spectator remove any card. As he looks at and remembers it, square the cards. Get the deck into overhand-shuffle position. Undercut half the deck with your right hand, exactly as for the first move of the shuffle. (This will be easier, and neater, if your left thumbtip, which rests on the upper side of the deck, *holds back* the top half as your right hand takes the bottom half.)

Extend your left hand toward the spectator, asking him to replace his card. Open your hand as you do so. If your original grip was correct, the left-hand half will be lying on your fingers (see fig. 28). It's quite open and above suspicion.

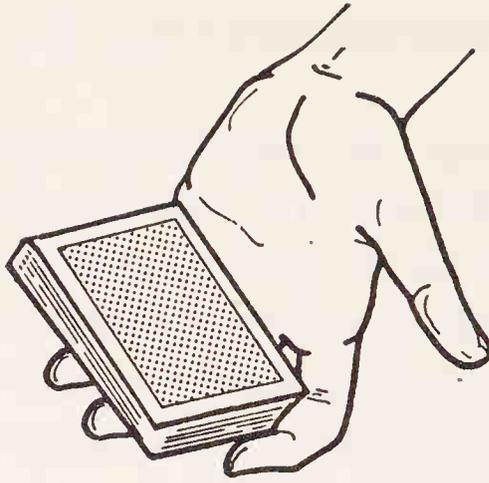


FIG. 28

As soon as the card is replaced to the top of the left-hand half, make an appropriate remark directly to the spectator, like, "Please don't forget your card." As you start to talk, both hands approach each other and your left thumb runs and in-jogs the first card (top card of right-hand half); then shuffle off. Form break at in-jog, shuffle to break, and throw on top. Do one more complete Jog Shuffle and, as far as your audience is concerned, the selected card is hopelessly lost. Of course, it's right there on top, waiting for your miracle to commence!

FOR SELECTED-CARD POSITIONING

Utilizing the Jog Shuffle, you can place a card to a definite position near the top. Let's assume that you want a selected card to be fourth from the top. Do as just explained for controlling the selection, but instead of in-jogging the first card you run (after the selection has been replaced), run *three* cards, one at a time, onto the selected card—as the start of the overhand shuffle. Then, in-jog the next card, and shuffle off. Form break at in-jog, shuffle to break, and throw on top. The selected card is fourth from the top. Do one more complete Jog Shuffle, keeping it in place.

That's one way to do it. Another way is first to control the selection to the top, using any of the controls you'll learn in this book; then overhand shuffle—that is, undercut, and instead of in-jogging the first card, run three, then in-jog, etc.

Don't let the "running" of three cards scare you. If you can run one, you can run as many as you like. If you want to place a card to, say, tenth from top, first control it to the top. Now, rather than running nine cards during one shuffle, break it up. Run three cards, in-jog,

finish the shuffle. Do this two more times, and you will have placed nine cards onto the top card, placing it in tenth position.

The reason for breaking it up when you have to place more than, say, five cards onto the top is that running any more than that makes your counting obvious. Never run so many cards that you have to stop talking in order to count. To run (or "chop") three cards does not require paying attention to the deck. You can do it as you talk to your spectator.

Try it. Practice by noting the top card, or turning it faceup, and shuffling it into different desired positions.

Afterthoughts: I would strongly suggest that you do not continue reading (at least, not in the card section) until you can do the Jog Shuffle pretty well. It is one of the most important pieces of card handling you can learn.

Here's a bit of finesse you might want to try after you've mastered the basic sleight. You can in-jog the first card more than half an inch; the problem is that it might be obvious. The "finesse" is a way to cover it.

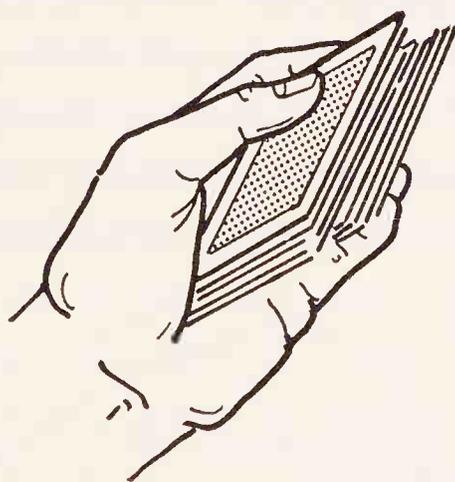


FIG. 29

After you've run, and in-jogged, that first card, don't move your right hand outward yet. Continue shuffling flush *onto* the jogged card, and gradually move your right hand outward (flush with the left-hand half) *as you shuffle*. This effectively covers the jogged card (see fig. 29). Even if you pause at this point, before finishing the shuffle, the jogged card can't be seen. It simply looks as if you are holding a sloppily shuffled deck! You'd continue exactly as before: Form a break at the in-jog, and so on.

The Slip Shuffle

I've taught you the comparatively more difficult of the overhand-shuffle controls. If you've mastered the Jog Shuffle, what follows should be easy for you. First, before the Slip Shuffle, an obvious control—bringing a card from top to bottom, or from bottom to top, with overhand shuffles.

To bring the top card to the bottom, simply start the shuffle by running one card from the top of the deck with your left thumb; continue and complete the shuffle onto that card. To bring the card back to the top, start a regular overhand shuffle and simply continue the shuffle, making sure that the bottom card is the last one thrown on top. Practice transferring the same card to bottom, then to top, to bottom, then to top, for a while. It's easy.

Now, how would you shuffle and *retain* a card on bottom? Well, you could keep transferring it to the top and back again, as I've just explained, but a more efficient, and effective, way is to use the Slip Shuffle.

Hold the deck in your left hand, in overhand-shuffle position. Your right hand approaches to lift the entire deck, starting the shuffle. But, as your right hand takes the deck, your left thumb and fingers apply a gentle pressure on the top and bottom cards. This will automatically cause the top and bottom cards to remain in your left hand. (See fig. 30, which is an exposed view of the sleight in action.)

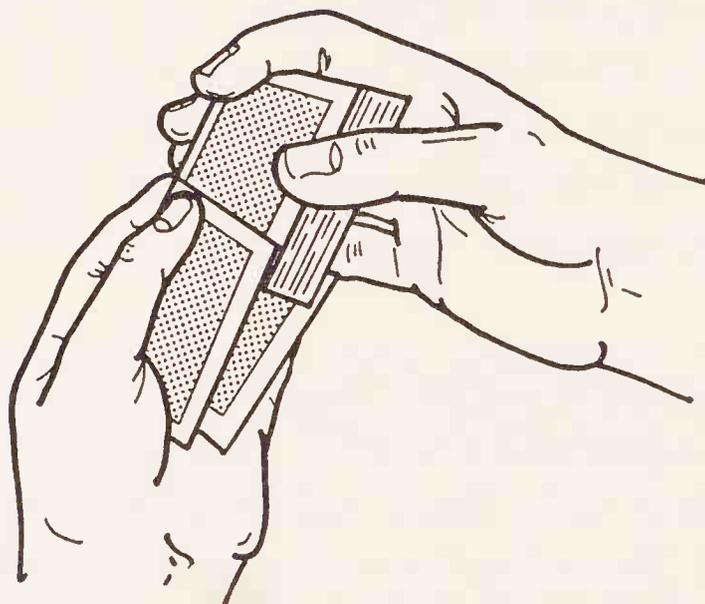


FIG. 30

As soon as the deck clears these two cards, simply continue shuffling onto them. That's all. You've done the Slip Shuffle. The bottom card

has remained on bottom, and the top card has been brought to *second from bottom*.

Most of the time, you'll use the Slip Shuffle simply to keep a card at bottom. But you should be aware of the fact that both the top *and* the bottom cards can be retained with this shuffle. To keep only the bottom card in place, simply do the Slip Shuffle one or two more times. To keep both cards in place, do another Slip Shuffle, but end it by making sure that the bottom card of the right-hand portion is the last (single) card that's thrown on top.

This is as I explained above: simply shuffling the bottom card (in this case, of course, it's the second-from-bottom card) to the top. Both cards are now in their original positions. You can continue this indefinitely. Keep doing Slip Shuffles, making sure that the bottom card of the right-hand portion is brought to the top at every second shuffle.

Practice the Slip Shuffle awhile and it will become second nature to you.

Afterthoughts: You should now be able to see how you can use the Slip Shuffle in conjunction with the Jog Shuffle. If you control a card to the bottom, you can keep it there with one Slip Shuffle and/or bring it to the top. Then end with a Jog Shuffle. If you originally control the card to the top, a Jog Shuffle or two will suffice. For practice purposes, you can do a Jog Shuffle, then shuffle the card to the bottom; keep it on bottom with a Slip Shuffle or two, then shuffle it back to the top. End with another Jog Shuffle. If you like, you can include the Slip Shuffle when the card is on top (bringing it to second from bottom), then use another Slip Shuffle to bring it back to the top, and so on.

Try all combinations; see if you can keep one card under control. Then try it without looking at the cards. When you can keep one card under control through a long combination of these overhand shuffles, without looking, you'll have accomplished quite a bit. You'll have mastered some advanced card work.

Instead of the Pass

"Pass" is the word used by cardmen for a secret, complete cut of the deck. The pass is used mainly to bring a selected card (one that's been placed to center) to the top. The deck is secretly cut at the selected card.

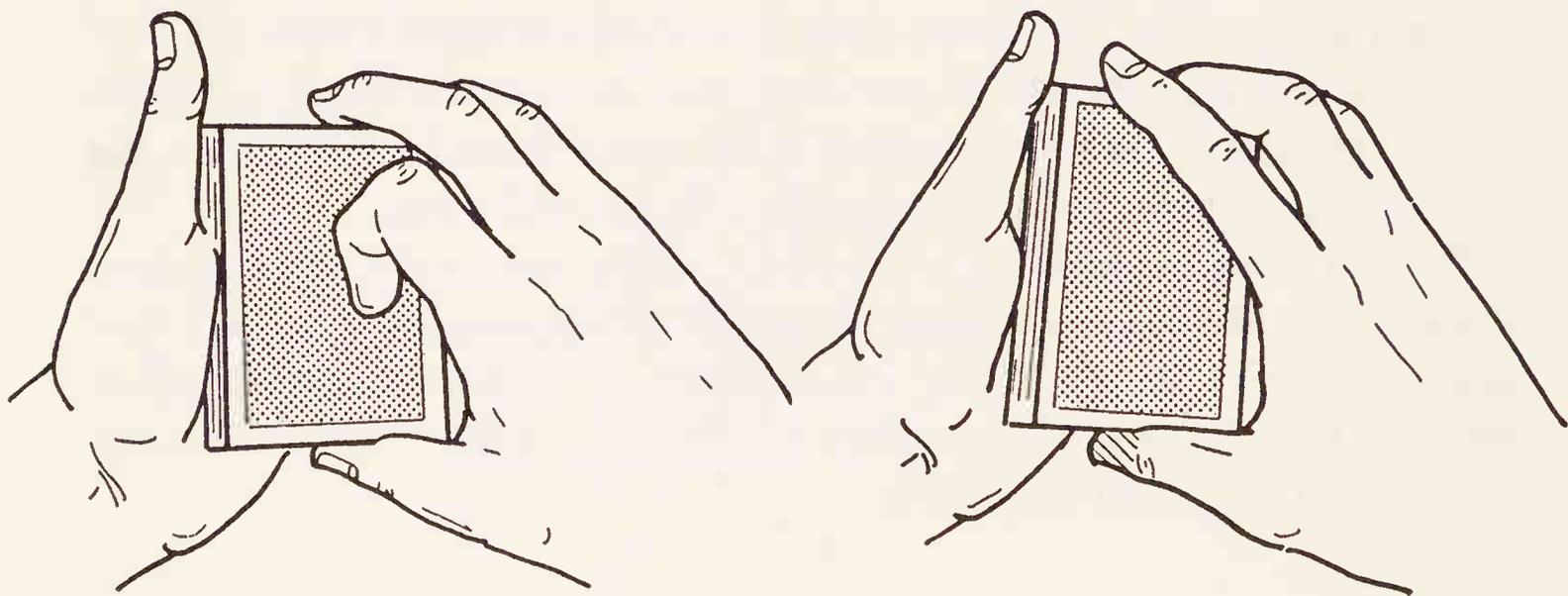
It is a very difficult sleight to perform well and effectively. Most cardmen practice one variation or another for years, and yet I rarely see it done properly. By "properly" I mean in such a way that the spectators do not think, or feel, that *something* happened.

It is part of my philosophy of close-up magic that if your spectator feels (or sees) that *something* happened, it's as bad as if he knows exactly *what* happened! And, as I mentioned before, it's also part of my philosophy not to teach you to do a difficult sleight but to teach you to do an easy one *well*—particularly when it serves the same purpose as the more difficult one.

Now that you know the Slip Shuffle, I can teach you an easy way to control a selected card to the top—without anyone feeling that "something happened." The Slip Shuffle itself has nothing to do with the basic control; it's the icing on the cake. It "locks in" the control, as you'll see.

It is a simple move. It will, however, take time to describe, since I also must teach you the beginnings of the Kick Cut, which will come in quite handy later on, and how to form a "little-finger break."

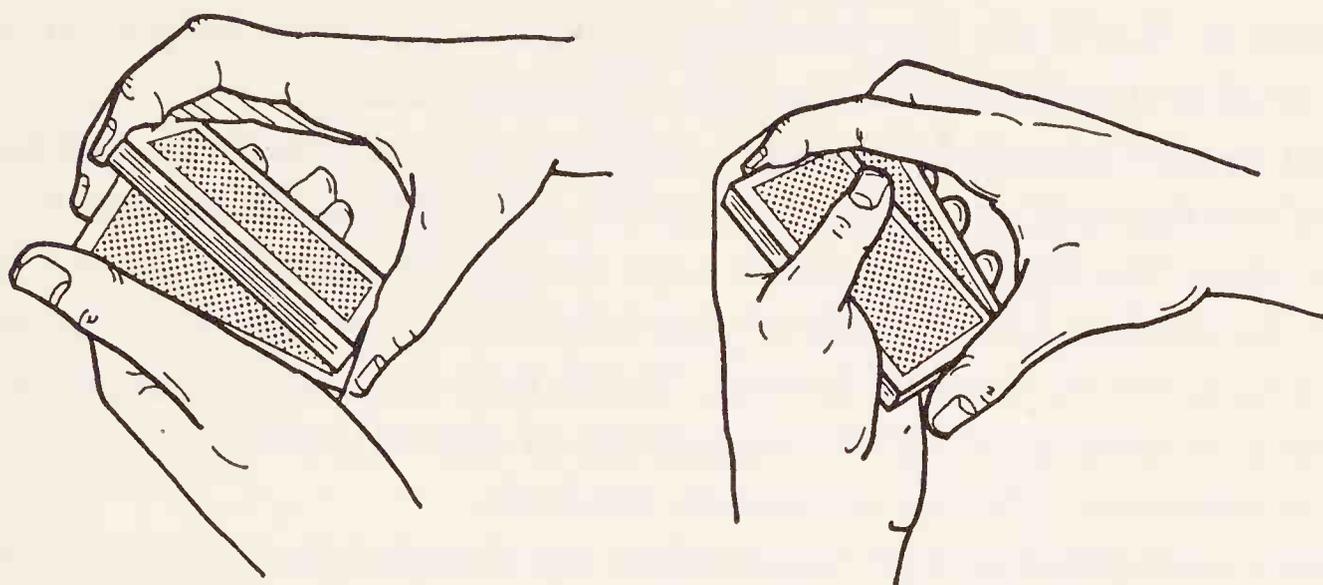
Assume that you've just spread the cards from hand to hand, allowing a spectator to select a card. As he looks at, and remembers, it (and shows it to one or two others, in case he forgets it), square the deck. You're holding the deck on your left palm.



FIGS. 31 & 32

Pick up the entire deck from above with your right hand. Your thumb is toward the right side of the inner end; your second finger is toward the right of the outer end; your third finger rests near your sec-

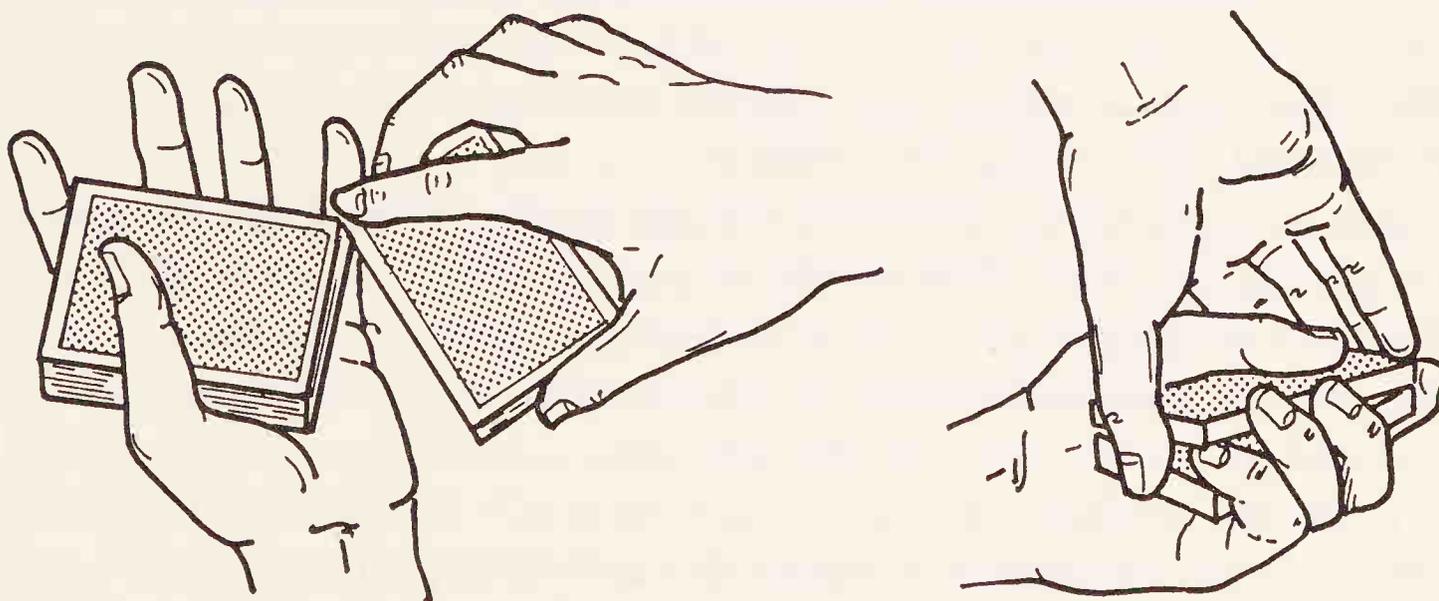
ond finger, but plays little part in the move. Your forefinger is curled on top (see fig. 31). This is the beginning of the Kick Cut.



FIGS. 33 & 34

Straighten your right forefinger and place it on the outer end, alongside your second finger (see fig. 32). With the forefingertip, lift up (slightly) about half the deck (see fig. 33). Then move your forefinger to the left, taking along the top half. The top half moves off diagonally; the fulcrum is your right thumbtip. Place your left thumb around this half, ready to take it (see fig. 34). Take this "kicked" half in the fork of your left thumb (see fig. 35). Now extend your left hand toward your spectator, allowing it to relax as you do. The half deck is now in "normal" position.

You could, of course, simply lift off half the deck with your right



FIGS. 35 & 36

hand, as you hold the deck in your left hand. You'd be in the same position. You may, in fact, do it that way quite often. But the Kick Cut is neater, it looks better, and, most important, I want you to learn and practice it. You'll see why later. I've broken it into steps for you. In action it takes a split second; it's all one blend of motion.

You've just extended your left hand toward your spectator. Ask him to replace his card. He places it onto the left-hand cards. As soon as he does, place the right-hand cards onto the left-hand cards. As you do, bend, at the first joint, the tip of your left little finger. The little fingertip goes between the two halves. You'll find it an almost automatic reaction to bend your left forefinger out of the way as the right-hand half approaches. It bends to beneath the deck.

Don't remove your right hand; it has not changed position on its half deck. The outer end of the deck appears quite normal. Your right fingers press down slightly at that end to assure that the break is not visible there (see fig. 36; the break is exaggerated in the illustration). In action, your right hand hides the fact that you have a left little finger break at center.

Although it has taken me some time and space to describe this, it is only a momentary break. You need hold it for less than a second. As you place the right-hand half onto the left-hand half, and obtain the break, look into your spectator's eyes, and say, "Please don't forget your card."

As you say this, bend your left thumb under the deck and gently push upward with it. Your left little fingertip still maintains the break. Push up only until the deck is practically standing on its side, in almost overhand-shuffle position. As you do this, your right fingers relax and the right hand moves upward, grasping the top half. (See fig. 37, which is your view of the position at this moment.) In action, your right hand never really loses contact.

Again, my description is longer than it takes to perform the entire sleight. It takes no time at all; there are no pauses or hesitations. There is only, perhaps, a one-beat pause as the right-hand half is placed onto the left-hand half. You start talking, and the shuffle is finished by the time you end the sentence.

From the position in Figure 37, simply lift the top half (all cards above the break), which is practically delivered into your right hand, and overhand shuffle it onto the face of the left-hand half. The selected

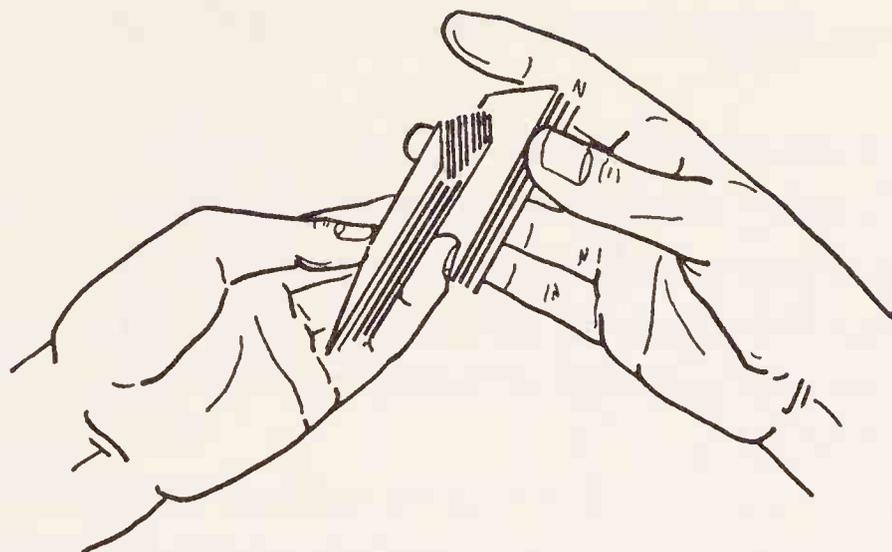


FIG. 37

card is now on top. (It's at the *rear*, really. The deck has been shuffled faceup, and is now faceup.)

Here's where the Slip Shuffle comes in. You're in perfect position for it. Do it as you make one more remark about the card being hopelessly lost in the deck. That's the "icing." The control itself is fine; the Slip Shuffle, which keeps the card on top, "locks it in."

Afterthoughts: I've taken the time to describe this meticulously because I know how useful it can be, *if* you learn to do it smoothly.

When done smoothly, it is one sleight where misdirection is really not essential. There's nothing for the spectator to see. But I don't believe in taking unnecessary chances. That one remark at the proper time—as you look directly into the spectator's eyes—covers a multitude of sins. I'm not implying that you use this kind of misdirection to cover sloppy handling; I'm simply telling you that it's a good habit to cultivate.

Practice this entire "pass substitute" sequence of controlling a card to the top. Get so that you can do it without thinking. It will save you much time and practice later on. The key to the entire thing, as usual, is to "stay loose"; don't hold the cards in a viselike grip; hold them in a relaxed manner. It will all work more fluidly for you that way.

This is one of those things that would have saved me *years* had it been properly taught to me at the beginning!

Legitimate and False Cuts

You've just learned the basics of the Kick Cut. You might as well learn it all. I'll teach you two legitimate cuts here: the Kick Cut and the Swivel Cut. The main reason I want you to learn them is that when you can do them legitimately, you'll also be able to do them as "false" cuts. A false cut is a cut that appears legitimate but really does not change the deck at all.

There's another reason to know these moves: You should know a couple of *neat* ways to cut a deck legitimately as part of your overall card-handling ability.

THE KICK CUT

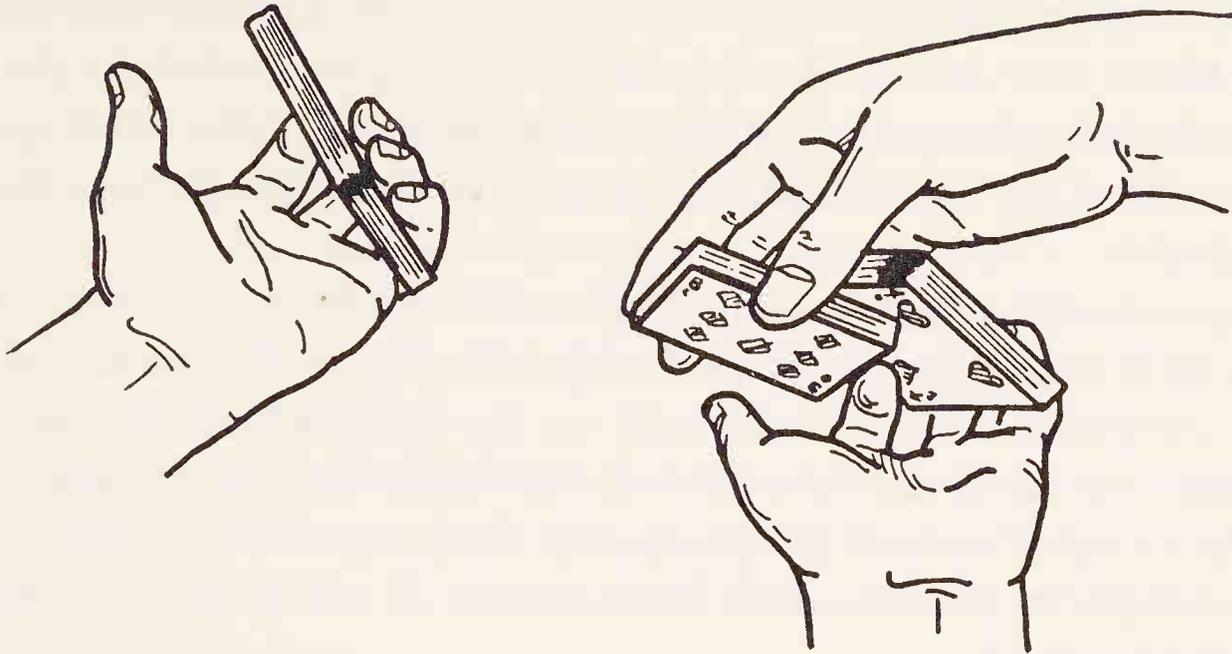
Do exactly as described in that part of *Instead of the Pass* where you extend your left hand (with half the deck) toward the spectator; however, for the legitimate cut, take the top half in the fork of your left thumb and move the right-hand half out (until it clears) and over the left-hand half. Drop the right-hand half onto the left-hand half. That's all. In action, it's a combined movement of the hands. Just a bit of practice will give you a fast, neat way to cut the deck.

Now, here's how to use basically the same actions for a false cut. Get to the point where you take the upper (kicked) half in the fork of your left thumb. Again, your right hand moves its half out and over, but this time keep moving it to your left. As you do, bend your left forefinger under its half and push up with it. Your left thumb will automatically move out of the way.

This will tilt the left-hand half up (at its left side) at a slight angle (see fig. 38). I've exaggerated the angle and I've moved the right hand out of the way for clarity purposes.

Without a pause, your right hand almost tosses its half to beneath the left-hand half. In other words, it is tossed onto the left palm. The right side of the right-hand half enters first. (See fig. 39 for a stop-action view, just as the right-hand half is about to be placed, or tossed.)

What actually happens is that the lower half makes a complete counterclockwise circle around the upper half—that is, out over and back under it. If you were to call particular attention to this, it would be obvious. But if you use the legitimate cut a few times during your performance, and then throw this in once or twice in succession, when you need to false cut, it will look like the same thing to laymen. As



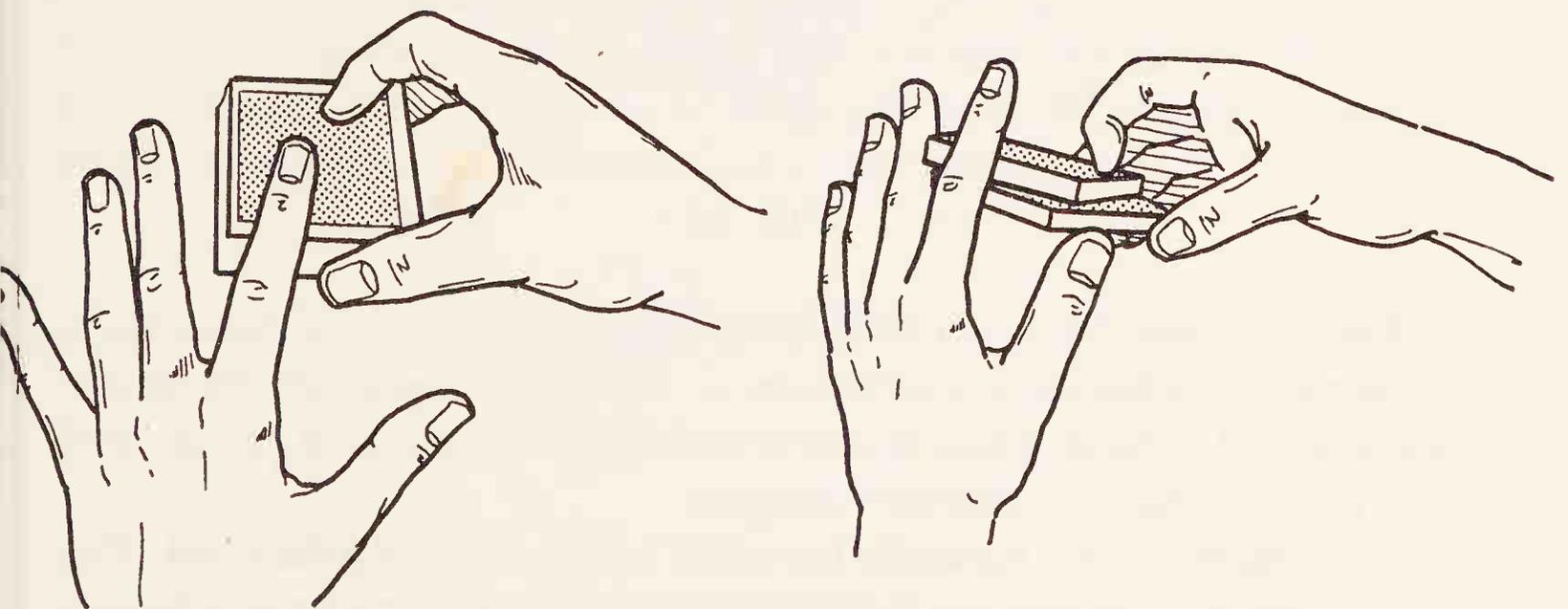
FIGS. 38 & 39

usual, practice until you can do it smoothly, fairly rapidly, and without looking at the cards.

THE SWIVEL CUT

First, the legitimate cut. It serves two purposes: It "sets you up" for the false cut, and it looks pretty. It's practically a flourish. Hold the deck from above with your right hand exactly as for the start of the Kick Cut.

Bring your open left hand (fingers pointing upward) to the inner left corner of the deck. The *inside* of your left forefinger strikes the inner end, toward the left corner. The forefinger should make contact somewhere between its two joints (see fig. 40).



FIGS. 40 & 41

In action, of course, there is no pause, but I'll break it into steps for you. Move your left hand outward and slightly to the left, as you apply a gentle pressure to the top part of the deck with your forefinger. The inner end of the upper half will "swivel" to the left exactly as shown in Figure 41.

If you continue to move your left hand in the same direction, and in a smooth manner, the rest of the cut practically works itself. The upper half continues to swivel outward, on the fulcrum of the right second finger, as you can see by studying Figure 41. The outer end of the upper half "rides" around that fingertip; the inner end rides around your left forefinger. As your left hand moves, it will automatically start turning palm up.

Swivel the half to about the position in Figure 42. In action, this, again, is a combined movement of the hands. Your left hand is moving outward; your right hand helps by moving slightly inward (straight back). When you've reached the approximate position shown in Figure 42, and move both hands (left outward, right inward) just a bit more, the swiveled half will fall onto your left palm. End simply by dropping the right-hand half onto it.

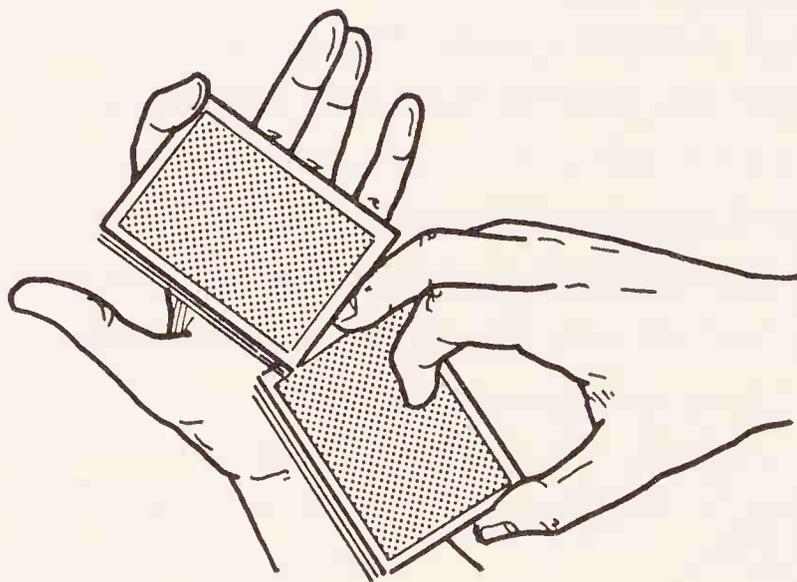


FIG. 42

This will probably seem awkward at first. Take my word that after a minimum of practice, it won't seem, or feel, awkward at all. Familiarize yourself with it. Once it starts to "flow," it's fast and pretty, and you'll do it without thinking or looking.

Now, again, here's basically the same action used for a false cut. The main difference is that the legitimate cut is done in the hands, whereas

the false cut is a cut to the table. This cutting to the table *automatically* turns it into a false cut.

Do the Swivel Cut up to the point where the upper (swiveled) half falls onto the left palm. As it's falling, your right hand, in a continuing movement, slaps its half onto the table. Without a pause, your right hand returns to take the left-hand half (your left hand remains stationary) from above, thumb at inner, fingers at outer, end. Slap this onto the already tabled half.

This is a perfect illusion of a cut—the same cut you do in your hands. But it is a *false* cut! You may even have fooled yourself as you tried it just now! Remember that it's done in one fluid action. Your right hand doesn't pause throughout.

Again, if you use the legitimate Swivel Cut as part of your card handling, the false cut becomes completely effective.

A 3-WAY FALSE CUT

This is an easy false cut to learn. It may seem obvious, but it's a fooler, particularly if you throw it in only once in a while. I wouldn't use it too often.

I want to teach it to you not only because it's effective when used at the proper time but also because it is a clean way of removing packets from the top of the deck.

The deck is in your left hand, in normal position, except that your left thumbtip is at the outer left corner, and your forefinger is bent beneath the deck. (This will clear up for you when you come to the next illustration.)

Pressing your thumbtip against the outer left corner, move it downward, allowing cards to riffle off it. (This is possible because of the bent left forefinger beneath the deck.) When you stop riffling, you'll have a break, or separation, at the outer left corner (see fig. 43).

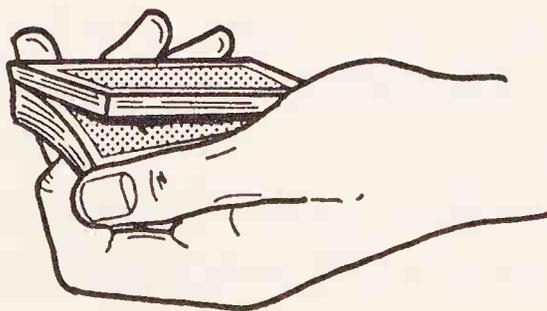


FIG. 43

For this cut, riffle down about a third of the deck. Your right hand takes the "broken" portion from above, thumb at inner, fingers at outer, end, and slaps it onto the table, slightly to your left.

Riffle down to about half the cards remaining; do this as your right hand is tabling the first third. Return with your right hand and take this riffled-off portion. Slap it onto the table to the *right* of the first packet. Your right hand returns and takes the remaining packet of cards (about a third of the deck) and slaps it onto the table to the right of the first two. You've formed a horizontal row of three packets.

Pause for one beat; then "scoop up" the *left-end* packet and slap it onto the packet to its right. Without releasing the cards, scoop up this combined packet and slap it onto the remaining one, thus scooping up the entire deck. Cut completed. Nothing has changed!

Afterthoughts: As mentioned, this last cut is a good occasional fooler. The riffling down is a clean way to remove packets. It eliminates fumbling, and falling cards. This is the way to lift up half the deck when you want to extend the lower half toward a spectator for a card replacement.

You should familiarize yourself with all these cuts, legitimate and false. At no time during performance should attention be called to them. It is bad judgment to stress what should be obvious! To execute one of these false cuts as you say "Look, I'm cutting the deck" would be the worst thing to do. Nobody would believe you!

When you do one in an offhand manner, without mentioning it, *that's* when it works. Let the cut, the action, speak for itself. This is a philosophy that you should be aware of in all areas of magic. When a magician(?) says, "I have here a regular deck," everyone knows it's *not* a regular deck.

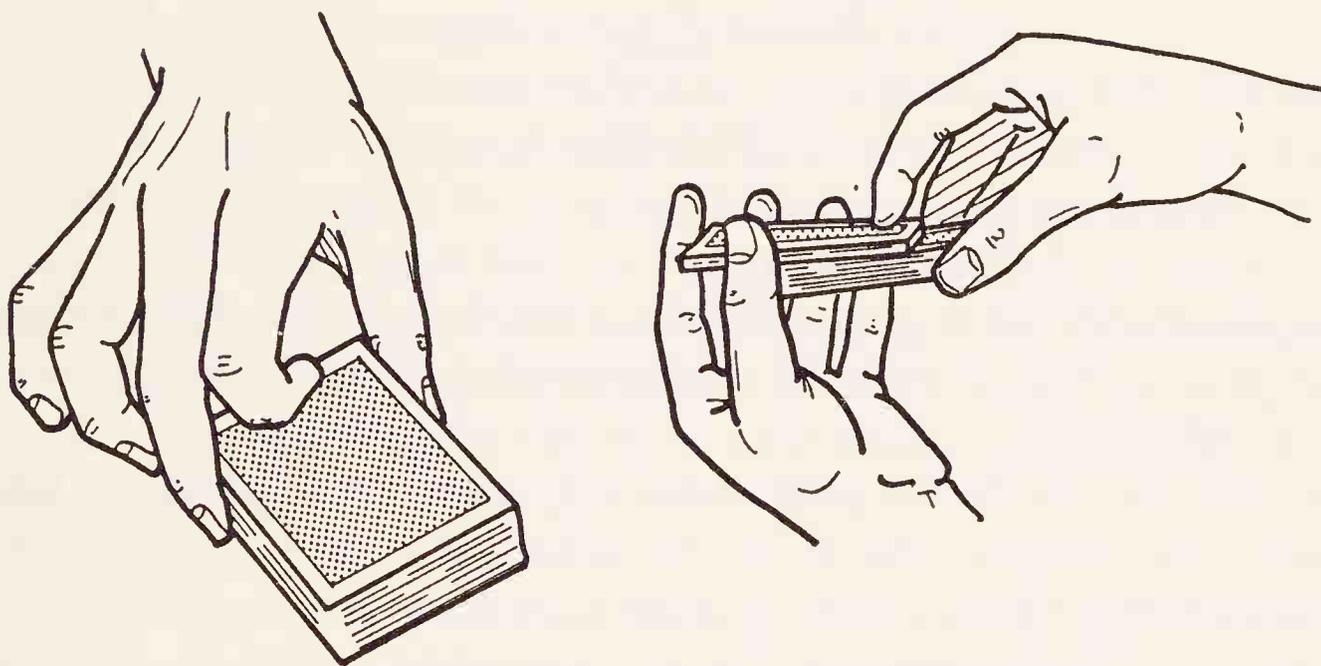
Remember: It's best not to stress what's supposed to be obvious.

The Hindu Shuffle

The Hindu Shuffle is really only a different way of doing the overhand shuffle; it's an end-over-end rather than a side-over-side shuffle. I want you to learn it because it can be used as a most effective control of

a card or cards, and also as a very easy "force" of a card. You must first learn the basic Hindu Shuffle, however.

Your right hand grasps the deck from above, at the sides of the inner end, thumbtip at the left side, second fingertip at the right side, forefinger casually curled on top (see fig. 44). Note that the tips of your thumb and second finger extend beneath the deck; a bit less than half an inch is about right. Try to get into exactly the position depicted; the correct grip will make it easier.



FIGS. 44 & 45

Your hands approach each other. Your left hand is palm up, your right hand is palm down, holding the deck facedown. Your left fingers approach from beneath the deck. The object is to remove small packets of cards from the top of the deck. These are taken with your left thumb and second finger and are allowed to drop onto your left palm.

See Figure 45, which shows the first packet being taken. Note the position of the left forefinger. That's what keeps the cards from falling out of your left hand. Move that packet outward until it clears the right-hand deck proper. Now, simply relax your left fingers, allowing the packet to drop onto your palm. Take another packet. This is easy because the first packet is on your palm and out of the way (see fig. 46). The left hand is tilted slightly downward, which assures that the "taken" cards do not fall out of the inner side of your hand—the side opposite your forefinger.

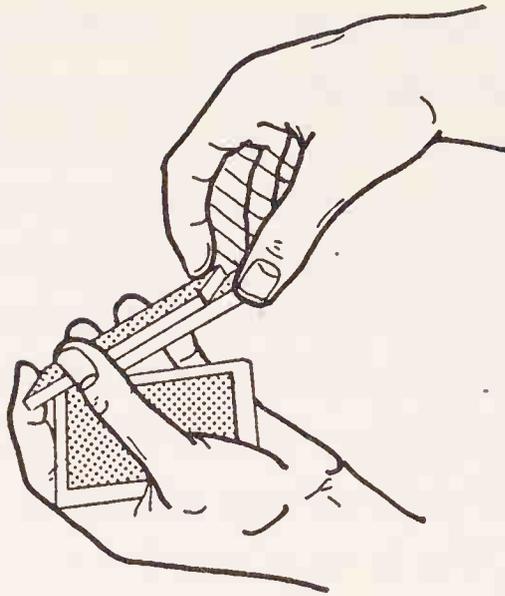


FIG. 46

This packet drops to your palm, onto the first packet. Take another small packet from the top, and continue to do so until the entire deck is on your left palm.

In practice, you'll probably move only your left hand as it takes packets and returns, and so on. In action, it should be a combined movement. Your hands move toward each other and away from each other so that as your left hand "takes," your right hand moves the deck proper away from the grasped packet.

Be sure that your hands, and the deck, are tilted slightly downward, and that your left forefinger is curled around the outer end of the "taken" cards, as explained. You won't drop cards that way, which is what usually happens when a student starts learning the Hindu Shuffle.

You'll see, as you practice, that your left third and fourth fingers will automatically aid in grasping each successive top packet by resting on the right side of the packet. Also a bit of experimenting will show you which parts of the left fingers are best (for you) for grasping the packets. Usually, below the fingertips is best (check the illustrations).

When you've gone through the entire deck, simply regrasp the deck with your right hand and go directly into another Hindu Shuffle. The secret, as usual, is to "stay loose." The packets are grasped with a light, gentle touch; it's almost fleeting. A minimum of practice will make it all a smooth, fluid action.

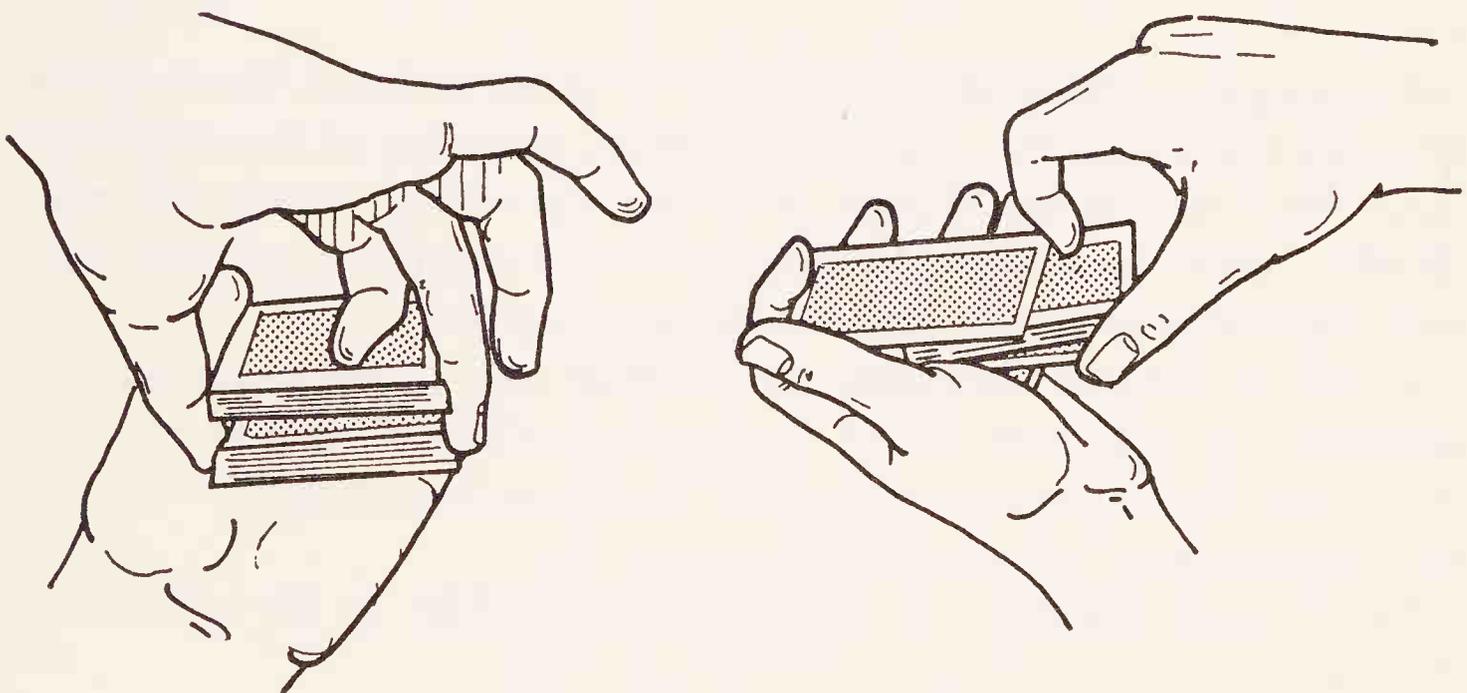
Don't continue until you feel familiar and at ease with the Hindu Shuffle.

THE HINDU SHUFFLE AS A CONTROL

The Jog Shuffle enables you to control a card, or cards, with an in-jogged card. You can also control a card, or cards, with the Hindu Shuffle, but not with an in-jogged card. The modus operandi here is a slight separation, or break.

Assume you want to do the Hindu Shuffle and keep the top card on top. Do the first move of the shuffle; that is, take the first packet from the top with your left hand. The difference here is that instead of a small packet, you take approximately half the deck.

Now, as your hands come together—the right-hand half moving to directly above the left-hand half, to continue the shuffle—two things happen simultaneously: As your left fingers grasp a small packet from the top of the right-hand half, in normal Hindu Shuffle manner, your right fingertips grasp a few cards from the top of the left-hand cards. Your right fingertips are almost automatically in correct position to do this, particularly if they're extending a bit beneath the deck, as I've instructed (see fig. 47).



FIGS. 47 & 48

As the small top packet is taken with your left hand, your right hand automatically has a small packet at its fingertips, and that packet is separated slightly from the deck proper (see fig. 48).

Without hesitation, continue the Hindu Shuffle until you reach the

separation, or break. You'll know when you've reached it. Try it once and you'll see. You're left with only the "stolen" packet in your right hand. Again, without pause or hesitation, this remaining packet is taken with your left hand to the top of the left-hand cards, as the last move of the shuffle. In action, this last packet is simply dropped onto the left-hand cards.

That's all. You've brought the top card(s) back to the top. You can immediately go into another Hindu Shuffle, repeating the control. Try it a few times; you'll see how easy it is. There's a nice feeling of accomplishment the first time you do it smoothly!

You realize, of course, that the number of cards in the "stolen" packet is immaterial. Since the card you're controlling is on top of them, it will end up on top no matter how many cards are in that packet. After some practice, you'll be able to steal only one card, but that doesn't matter now.

As with the Jog Shuffle, you can have a selected card replaced to center, then control it to the top and keep it there. A card is taken and remembered. Start a Hindu Shuffle, taking small packets as I originally explained. Stop when you've shuffled about half the deck into your left hand.

Extend your left hand toward your spectator and ask him to place his card there, "in the center." He places it on top of the left-hand cards. Now, as you say "Please remember your card," continue Hindu shuffling onto the left-hand cards, stealing a small packet with your right fingertips as you do. Just as already explained.

Finish the shuffle, bringing the selected card to the top; then immediately do one more Hindu Shuffle, controlling it back to the top. Your most discerning viewer should be more than satisfied that his card is hopelessly lost in the deck!

You'll learn another use for the Hindu Shuffle in the section on "forces."

The Double Lift

(Three Methods)

Probably the most effective sleight in card magic (also the most abused and overused) is the Double Lift. Learn to do one or two meth-

ods well, and you can do miracles. And the concept is so simple. It's the lifting, or turning over, of two cards while making your audience believe that you're lifting or turning over only one card.

The concept is simple, but the execution is not. The handling isn't difficult (although the two cards must stay *perfectly* aligned); the timing and *attitude* may be. If you are overly conscious of the fact that you're turning two cards, you'll almost automatically make your spectator conscious of it. That's what I mean by "attitude." You have to start believing that you're turning only one card.

But first, you'd better learn the technique—how physically to turn two cards as one. There are many methods. I'll teach you only three. Practice all three, then use the one that fits you best; or use all three (one at a time, of course).

FIRST METHOD

This method is one I've been using since childhood. I'll break it into six steps for you. Work along with me, cards in hand. Learn each step, then put them together, smoothly, and you'll have as good a double lift as any.

Be sure the deck is perfectly squared. Hold it, firmly, up near the fingertips of your left hand; thumb on one side, forefinger bent beneath

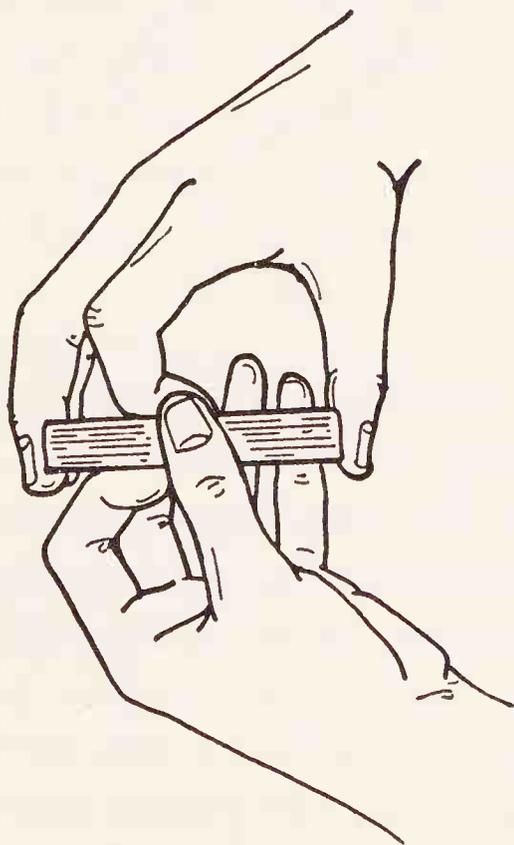


FIG. 49

the deck, all other fingers on the opposite side. Your right hand lightly rests on the deck from above; thumbtip at inner end, forefinger curled on top, other fingertips at outer end (see fig. 49).

Step #1: The fleshy pad of your right thumbtip lifts one card at the inner end. A *light touch* is the secret. You'll get to the point where you can lift only one card every time.

Step #2: As you continue to move your thumbtip slightly upward, bend it in so that it contacts the very edge of the end of the second card. Lift that card slightly (see fig. 50). The distances are exaggerated in the illustrations. Only the slightest lift is necessary—a sixteenth of an inch, or so. Only the inner ends of these two cards move. Your left fingers are holding the deck firmly, so nothing else *can* move.

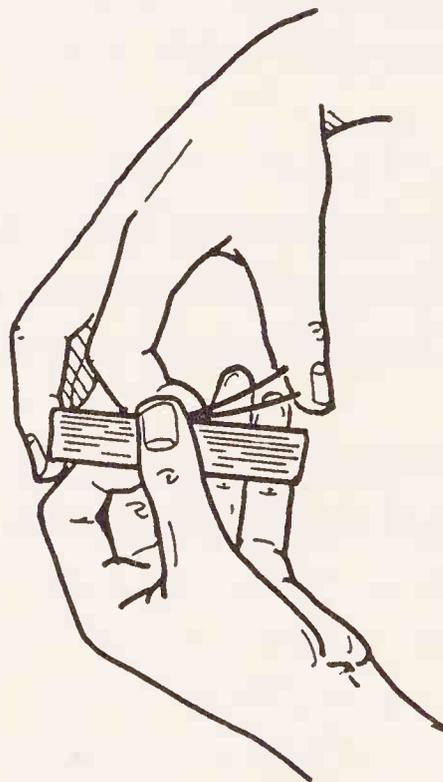
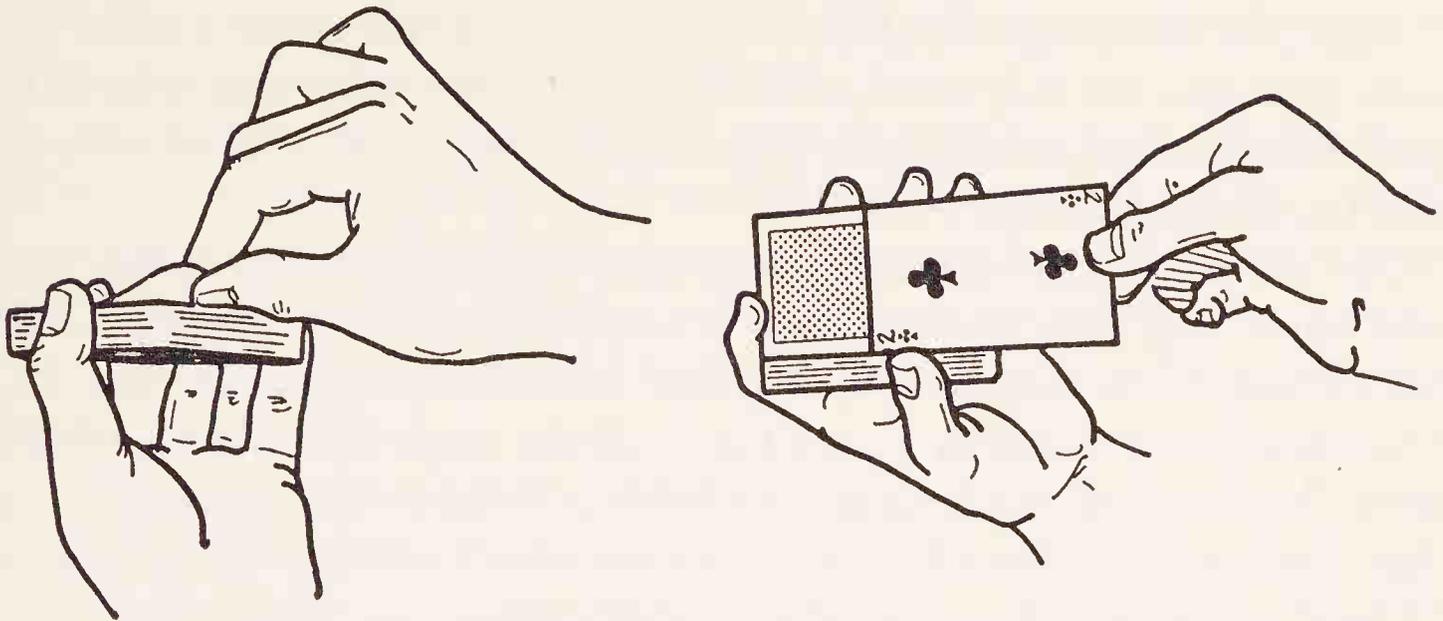


FIG. 50

Step #3: Bend your thumbtip inward, and the two "lifted" cards will automatically fall together onto the thumbtip. (Actually, the inner end of the upper card simply falls onto the second card.)

Step #4: Your right first and second fingers approach (your thumbtip does not move) and grasp the cards directly over the thumb. (Your right third and fourth fingers play no part in the move.) Your left fingertips act as the gauge; the two cards *can't* separate. Press your thumbtip and first and second fingertips together; this will tend to "concave" the cards and keep them aligned throughout (see fig. 51).

Now, to show the card . . .



FIGS. 51 & 52

Step #5: This is done as your hands move slightly to your left. (You can move just your hands, or your body—*slightly*, remember.) Pull the two cards a bit inward—the sides ride along the inside of your left fingertips, assuring alignment—then turn your right hand over (palm up, to the right) turning the card(s) faceup (see fig. 52). Rest the cards right back on top of the deck, but don't let go with your right fingers. Let them lie stepped inward, as in Figure 52. Pause for a beat as you name the exposed card, then go into . . .

Step #6: As your hands (or body) move back toward the front, reverse step #5. That is, pull the cards inward and then (at almost the same time) turn your right hand over (back up, to the left) again, turning the cards facedown. Replace it to the top.

A fair-looking way to replace the cards is to step them inward. Then push them flush with only your right thumbtip (see fig. 53).

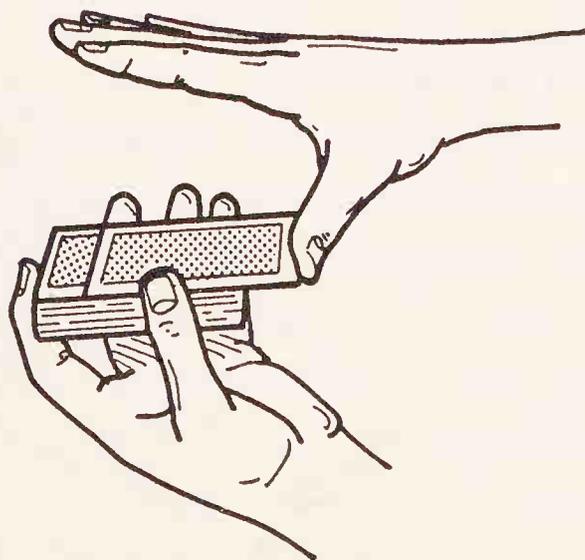


FIG. 53

That's it! Now, some practice is certainly called for. Steps 1 and 2 assure that you lift only two cards. Steps 3 and 4 assure that they stay perfectly squared and aligned. Steps 5 and 6 display what to all intents and purposes is a single card.

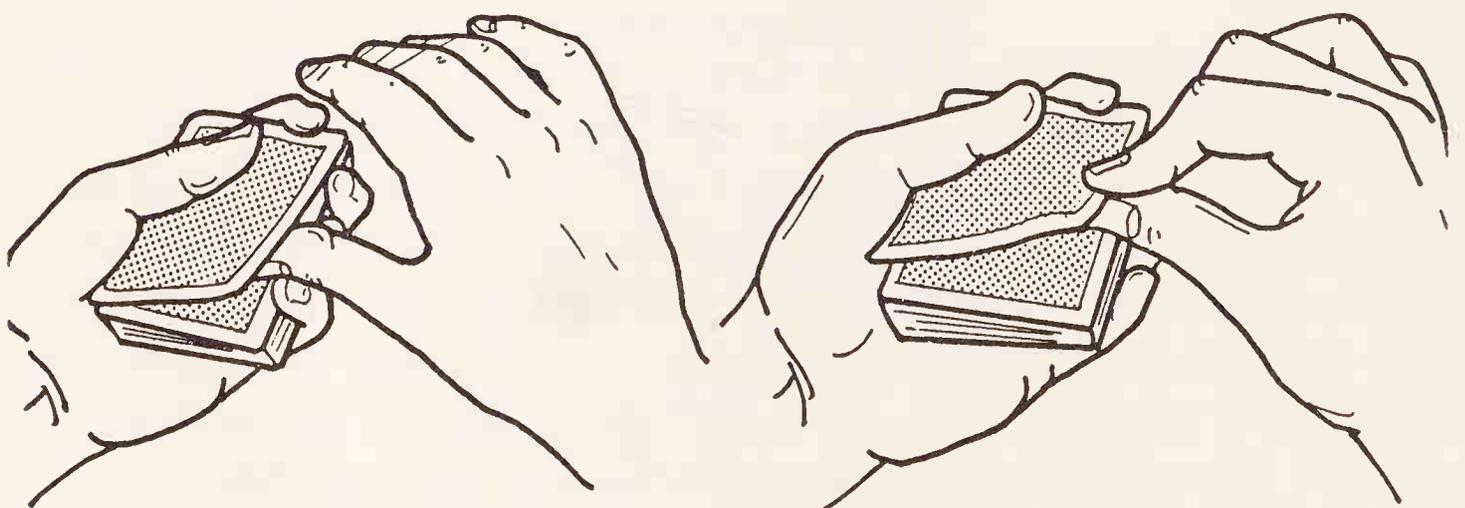
The six steps must blend into one fluid motion—slightly to the left, and back. You'll be starting steps 1 and 2 as you start to move to the left. Pause for a beat at step #5, then move back as you do step #6. Only practice will enable you to blend all the steps. And please—don't turn your body so much that your back is toward your spectator! It's the slightest movement to the left, as you also turn your head slightly to look at the card. *Practice*. After a short while, you won't even think about it.

Practice tip: Turn over only one card this way; then make the Double Lift look *exactly the same*.

SECOND METHOD

This method and the one that follows require no turning of hands or body. The deck is held more or less stationary, but a bit lower than usual. The spectators should be looking down at the top of the deck. This is a good idea for any double lift, since the extra thickness of what is supposedly one card can be seen only from a side or from an end. If the spectator looks down at the back or face of the card, that thickness can't be seen.

Hold the deck on the palm of your left hand, not up at the fingertips. Your left thumb lies naturally across the top. Your right hand rests on top, just as in the first method. Also as before, your right thumbtip lifts

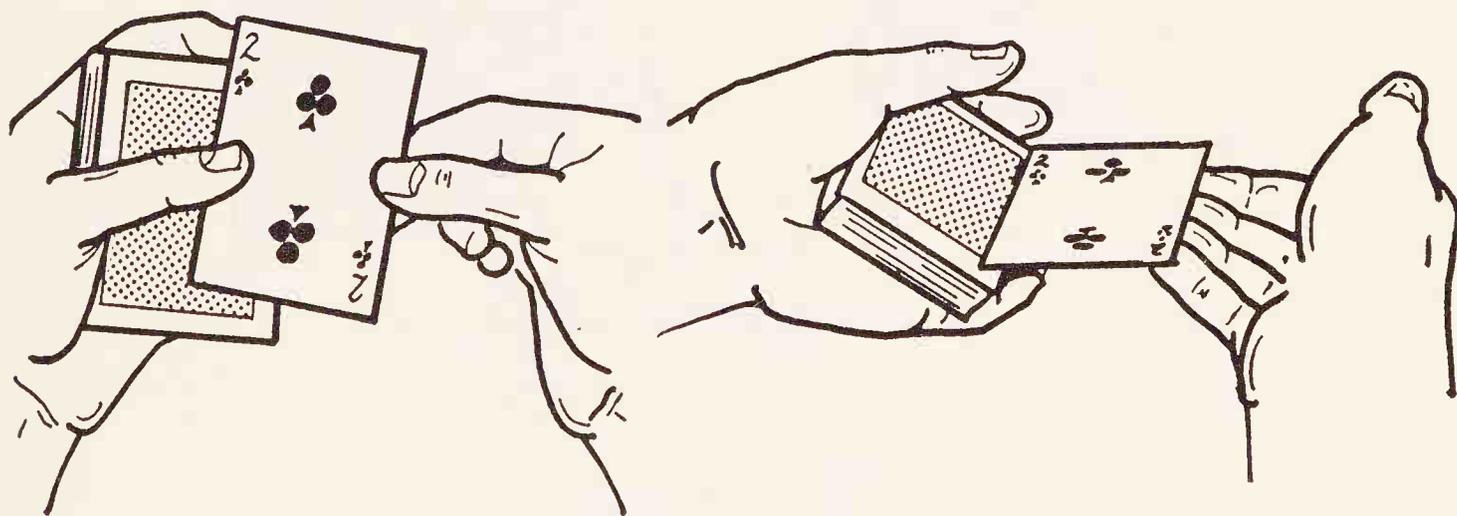


FIGS. 54 & 55

one, then another, card at the inner end. The pressure of your left thumb assures that these cards lift at the rear only.

As your thumbtip lifts the second card, it slides to the right, along the ends of the cards and then up along the sides (see fig. 54). At the same time, your right first and second fingers move to the center of the right side to meet the thumbtip. Grasp the cards there (see fig. 55.) Automatically, your left fingers will open slightly, to make way for the moving right thumb.

Without a pause, turn your right hand outward (palm up), turning the two cards over, away from you, end over end. When you try it, you'll see that it's the only way you *can* turn the cards faceup from this position. Turn them until they're faceup and at the position shown in Figure 56. Pause for a beat, to show the card, then flip it over to the left (like turning the page of a book) onto the deck. The two cards will stay perfectly aligned as they fall facedown and flush.



FIGS. 56 & 57

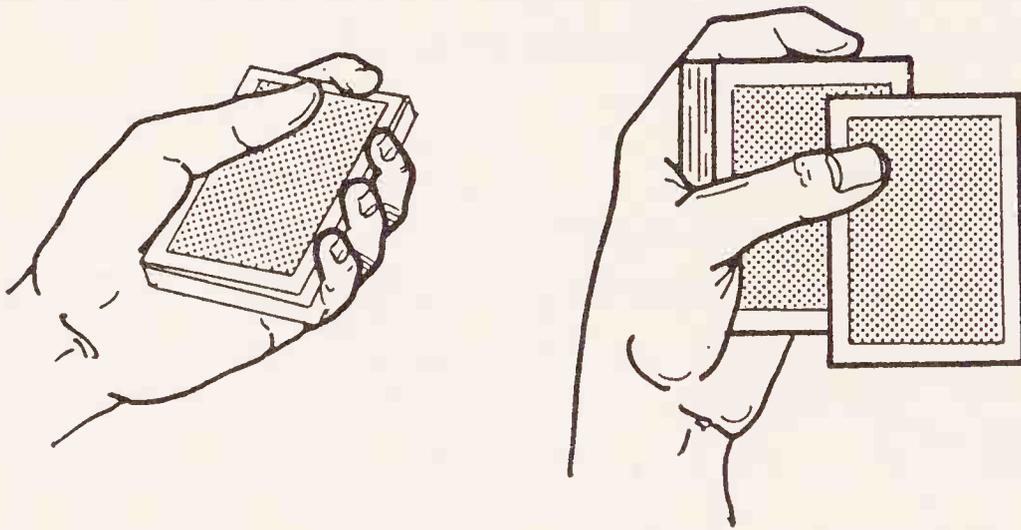
This is done without ever releasing your right-hand grip on the two cards. Learn it this way; then, you can practice it with a "delay." Bring the cards to the position shown in Figure 56. Your left thumbtip can hold the cards in place by pressure at their left side. When you try this, you'll see that your left fingertips touch the cards from underneath. They lend support. Remove your right hand for a moment—long enough to make an appropriate remark. Then, flip the cards over (and facedown) onto the deck with your open right fingers. Your left thumbtip acts as the fulcrum, then gets out of the way as the cards fall over. (See fig. 57 to see the "flip-over" just starting.)

For both these handlings, the practice tip is as before. Do the actions

with a single card, then work at making the Double Lift look exactly the same as the single. As you practice, it will become easier and easier to lift two cards at the inner end. You'll start to do it as your right thumbtip moves to the right. The entire sleight should be one blend of motion—not a rapid blend of motion but a *smooth*, natural one.

THIRD METHOD

This is almost the same as the second method. I'm teaching it to make you aware of a "delayed break" Double Lift. Hold the deck on your left palm, as in the preceding method. Lift one, then another, card at the inner end, also as in the preceding method.



FIGS. 58 & 59

At almost the same time, press the tip of your left little finger gently against the deck as your right thumbtip releases the two cards, and your right hand moves away from the deck. The flesh of your little fingertip will keep the two cards separated from the deck, at the inner end. (See fig. 58 for a rear view.) The little fingertip is not *inserted*; only light pressure of the flesh (pad) of the tip maintains the break. This is called a "flesh break." If the fingertip was inserted it would appear as if that tip were missing! It would be obvious. This way, the tip of the finger is in view, just as the other fingertips are. If you tilt the right side of the deck downward, you can talk as you maintain the flesh break. It can't be seen.

When you're ready to do the lift, you have a choice: You can insert your right thumbtip into the break, at the inner right corner, and con-

tinue exactly as in the second method—either handling. I prefer this: Both hands approach each other. Your right fingers rest on the deck momentarily—from above, and at the right side of the ends. This is to allow more of the back of the cards to show.

Without pausing, move the two “broken” cards to the right and slightly inward until the tip of your left thumb can hold them in position and you can remove your right hand (see fig. 59). This is the only reason for the left-little-finger flesh break—to allow you to move the two top cards (as one) with absolutely no hesitation.

Remove your right hand only long enough to turn it palm up so that you can flip the cards faceup exactly as in the preceding method. Look at Figure 57 again. It’s the same, except that you’re flipping facedown cards faceup instead of the other way around. Also, because you stepped the cards inward, they will land faceup the same way. Your left thumb holds them in place.

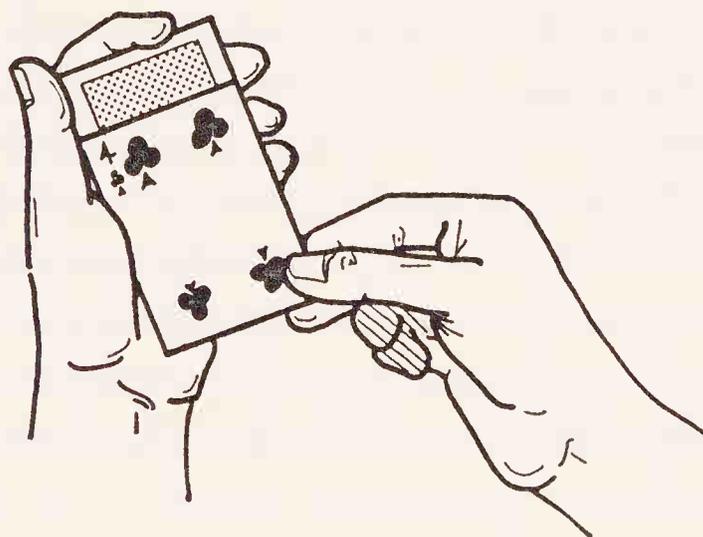


FIG. 60

Pause, displaying “the card.” Grasp it at its inner right corner, with your right thumbtip and first and second fingertips (see fig. 60). Move it upward and to the right until your left thumbtip can hold it at its left side (look again at fig. 56). Without really losing contact, slide your right fingers up the right side of the cards just a bit and flip them face-down onto the deck.

Afterthoughts: It has taken much longer to describe this last method than it takes to do the sleight. (This is usually so.) Go over the sequence carefully. Get it working smoothly, and you’ll see that the two cards stick together like burrs. The entire sleight takes only a second.

Practice all three methods. Use a *light* touch. I've seen people perform Double Lifts as if they were turning over bricks! First of all, this does not ensure alignment. Just the opposite is true. Grasping too tightly tends to separate the cards. Secondly, clutching the cards also clutches the attention of your viewers. You *must* act as if you're turning only one card. Stay loose, use a light touch, and you'll make things much easier for yourself.

The Palm

(Two Methods)

We come now to the third of the three principal manipulations necessary to doing sleight of hand with cards—the Palm. To palm a card means to steal it from the deck without your audience being aware of it. Method and technique are important, but it has always been my contention that *attitude* is more important. It's the moment or two *after* a card is palmed that can create suspicion—not the “steal” itself.

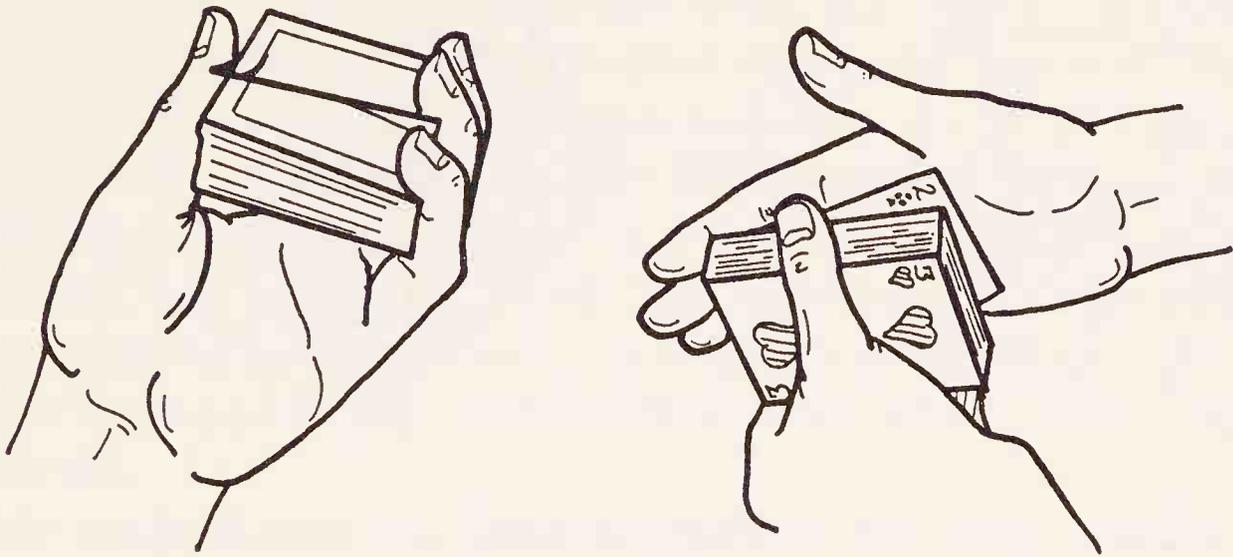
Your timing, your actions, your attitude, your naturalness, are the ingredients that make or break the sleight. I'll talk about those areas after I've taken care of the technique. I'll teach you two methods. For the time being, these will be all you'll need; that is, if you learn to do them *well*.

FIRST METHOD

This method is probably the one most beginners try to learn. With the proper timing, misdirection, and attitude it's as good as any. I use it primarily to palm more than one card, but it's still the one you should learn first. It's easier to do, you'll use it for one card as well as for more than one, and, most important, you'll get the “feel” of palming.

Hold the deck on your left palm, in normal position. Rest your right hand on top, and in exactly the same action used for the Double Lift, lift one card with your right thumbtip. Lift it only enough to allow the tip of your left little finger to bend in under it, then release with your

thumb. The card falls onto your little fingertip. You've formed a break. Your right hand continues to rest on the deck, covering the break.



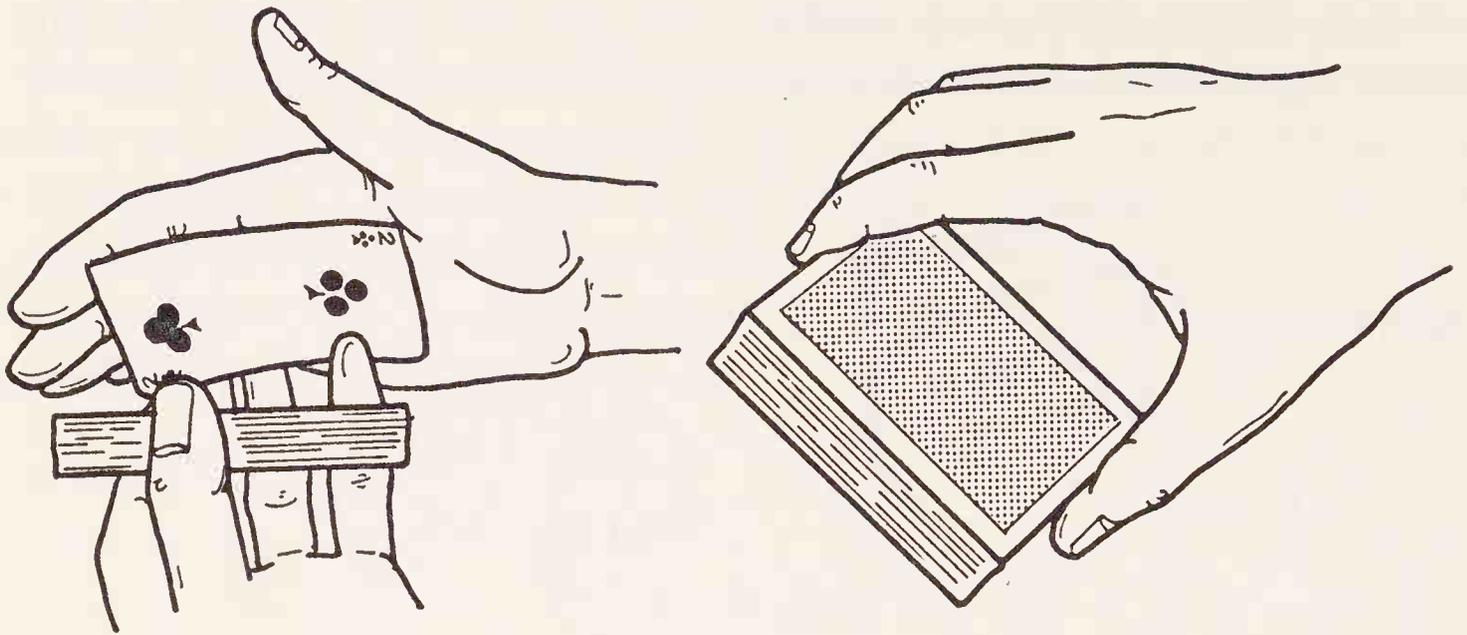
FIGS. 61 & 62

Immediately after you release the card with your right thumb, your right hand lifts the deck up to your left fingertips. Actually, only the left side of the deck is raised up to your left thumbtip; the right side doesn't change position. Your little fingertip remains between the top card and the rest of the deck. (See fig. 61. I've removed the right hand for clarity purposes. In action, it continues to rest on the deck.)

Now, open your right hand, letting it rest lightly on the top card, in open position (see fig. 62). It is at just this point that most beginners (and some experienced cardmen, who should know better) make a mistake. I guess it's anxiety that causes the beginner to close his right hand at this moment, grasping the top card. *Don't* do that; it's wrong because it will look awkward no matter how well you think you're doing it. The card is too close to the deck to be palmed neatly.

The proper way is to do two actions simultaneously: *Straighten your left little finger*; this pushes the top card up into your palm (see fig. 63, in which the right hand has been raised so that you can see the action clearly). At the same time, move your right hand—without losing contact with the ends of the deck—to your right and grasp the deck at the right side of the ends. Remove your left hand. (See fig. 64, and study the illustration carefully. It is a *natural* grip of the cards, and the palmed card is completely hidden.)

Don't try to *grasp* the card. It's unnecessary. For this particular



FIGS. 63 & 64

method, your right hand shouldn't have to do much of anything. It will almost automatically hold the card when the left little finger pushes it upward.

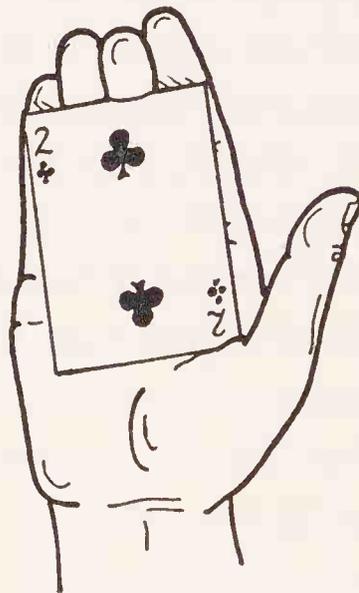


FIG. 65

A card is very light! If the ends contact the proper areas of your right palm you don't have to "grasp" at all. The natural bend of your hand will hold it in place. Study Figure 65. Note that one end of the card almost fits into the large crease where the fleshy part of the thumb meets the palm. The other end gently butts into the flesh between the joints of the second and third fingers. You should be able to move your first, third, and fourth fingers back away from the card. It will still remain

“palmed,” held in place by only the lightest pressure in the area of your palm and second finger.

When you put the steps together, the Palm, from start to finish, takes a second or less. Forming the break and lifting the deck up to your left thumbtip is almost one fluid action. At that moment, your right hand should be almost in desired position. Although I told you to open your right hand, in action your fingers needn't change position at all. The rear of your hand moves downward to meet the card as your left little finger pushes it upward. Your right hand doesn't pause, but, in a continuing motion, moves to the right. You can pause after forming the break and lifting the deck. Then do the actual Palm; it takes no time at all.

Your angle during the move is basically eye to eye—facing your spectator. *If* he were looking at your hands, he'd see only the top of the deck and the back of your right hand. As far as timing and misdirection are concerned, I'd suggest you get to do the Palm smoothly, without looking at or thinking about it. Then, when you try it on a friend, just at the moment of truth, look into his eyes and make any appropriate remark. This could be “Please don't forget your card,” or “Was your card red or black?” etc. It's at exactly that moment that you palm the card.

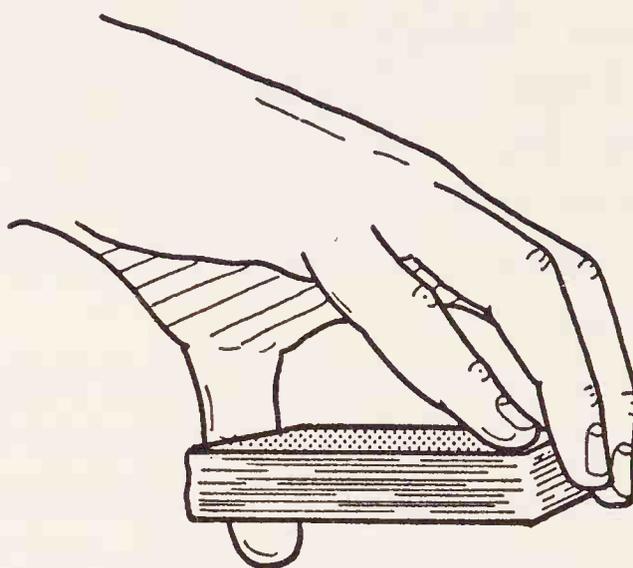
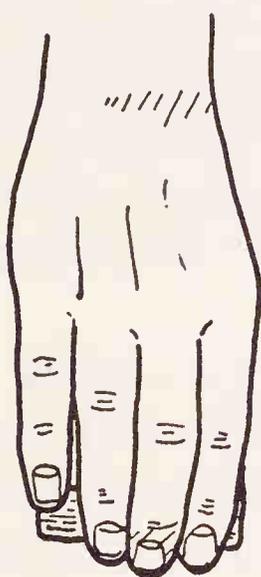
This is an essential aspect of misdirection. Asking a direct question as you look into your spectator's eyes will almost always force him to look into *your* eyes. He cannot at that point see what's happening in your hands! The same misdirection applies for other sleights. I'll discuss “attitude” after I teach you the next method.

Finally, you can lift, and break, two cards (or more) and do exactly the same palm. The cards will move, perfectly aligned, into palm position.

SECOND METHOD

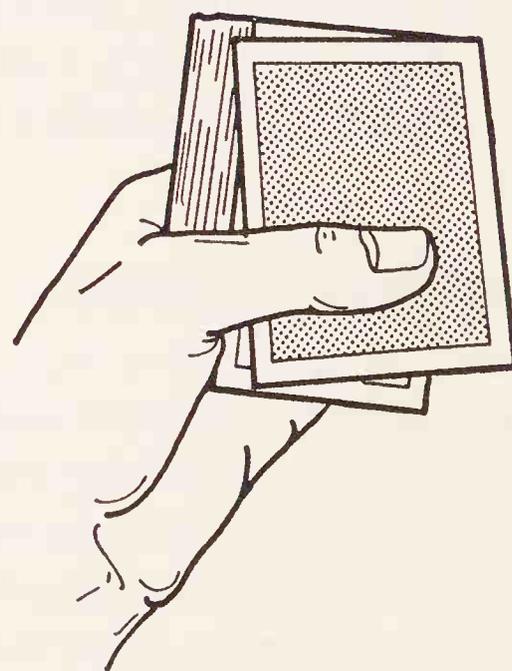
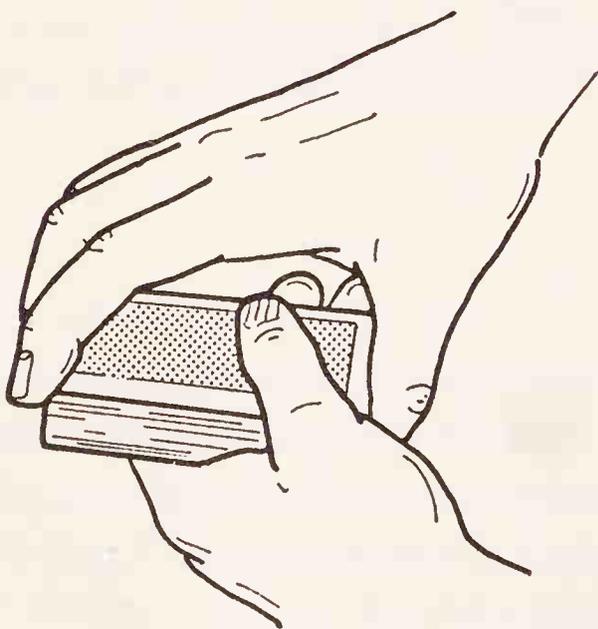
This is the single-card Palm I use most often. It's almost instantaneous, and there's nothing to be seen, if done correctly. The right-hand grip is more important here, so I'll describe it first. In this case, a picture is probably worth more than a thousand words, so see Figure 66. The four fingertips cover the outer end of the top card. Most important, the fleshy pad of the right little fingertip is resting on the top of the tip

of the outer right corner. That is, it's resting on the back of the card at that corner. (See fig. 67 for a side view.) You'll probably have to try that a few times—the straightening of your little finger to get the pad of the fingertip right on that corner—before the finger “learns” to fall into correct position.



FIGS. 66 & 67

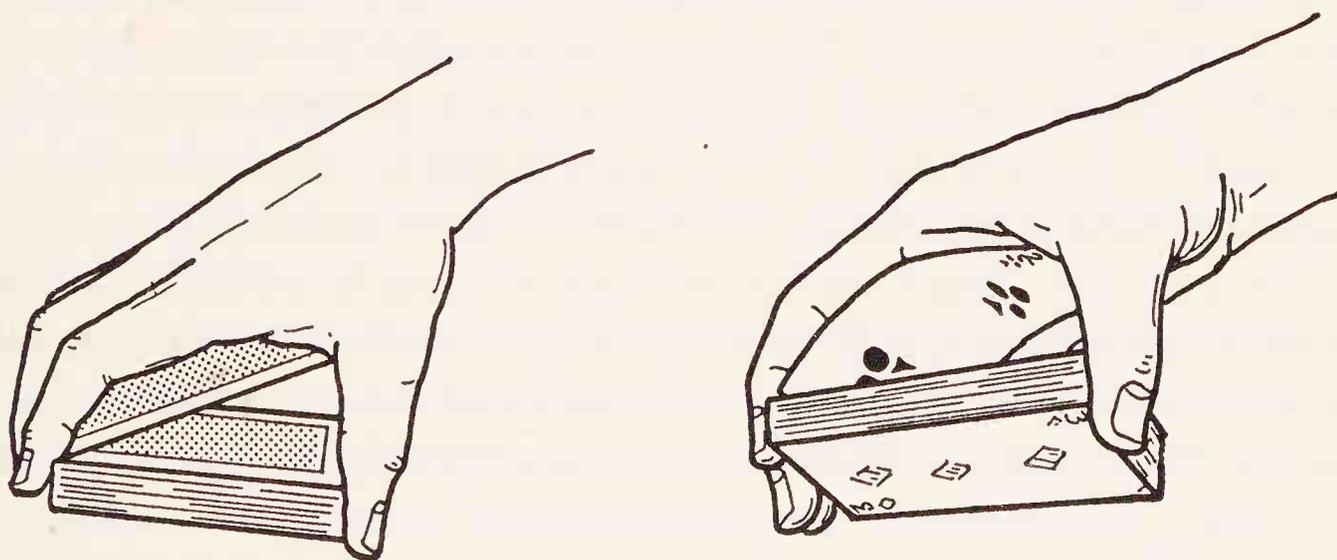
Grasp the deck with your left hand, placing your left thumb onto the deck near the *inner* end (see fig. 68). Move back your left thumb and push the top card a bit to the right. Simply push it as if you were dealing off the top card. The tip of your left second and/or third finger acts as the gauge, assuring that only one card moves.



FIGS. 68 & 69

This automatically causes the outer *right* corner of the card to move off the deck at that corner. (See fig. 69. I've removed the right hand so that you can see exactly what's happened.)

The card is pushed off (at the inner end) only about a quarter of an inch; it moves off the upper right corner even less than that. This is all really academic; you don't have to look at the cards, or think too much about how far to push that top card. The move will work almost automatically from here *if* your right little fingertip is placed properly, because your left thumb pushes off the top card, as explained, and *at the same time*, your right little fingertip moves outward and slightly downward. (Your left thumb moves to hold the deck at the outer left side *as soon as* it has "pushed," so that it is out of the way.) The fleshy pad of your little fingertip presses downward on the separated upper right corner of the top card. This will cause that card to pop right up into your right palm, in proper position!



FIGS. 70 & 71

See Figure 70, which shows the card more than halfway there. (I've removed the left hand for purposes of clarity.) Now, simply arch your right hand, relax your little finger, and the card goes "home" into a proper Palm (see fig. 71).

Again, I've broken the move into steps for you. In action, from the moment your left thumb slightly pushes that top card, *there is no pause*. The thumb pushes and gets out of the way, and the right little finger does its work—all within a split second. The entire Palm takes no more than that split second. That includes sliding your right hand to the right and grasping the deck, as in the preceding method.

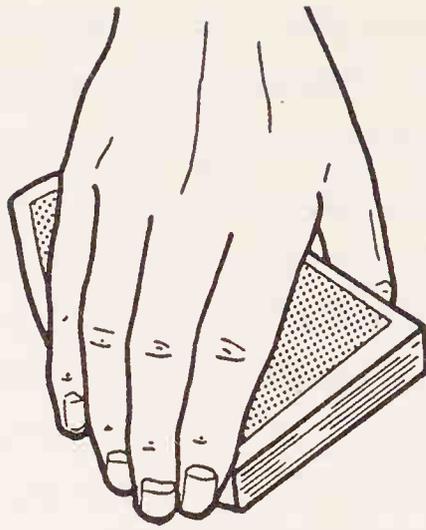


FIG. 72

The problem you'll probably have at first, besides getting your right little fingertip into proper position, is that the lower right side of the palmed card will move too far and protrude, as in Figure 72. This is *not* because your hand is too small; remember, mine is probably smaller!

You'll be doing one of a few things incorrectly. You'll probably let the card "swivel" under your right little fingertip instead of pressing that corner straight down; if you press straight down, the card snaps straight *up*. Most likely, however, you'll either be pushing the card too far with your left thumb and/or waiting too long to press down with your right little fingertip. Press down with that fingertip *as* your left thumb pushes off the top card. I mention these errors so that you can watch for them, and avoid them, as you practice. Basically, it's a feel, or a knack, that comes after some practice.

I explained the right-hand grip first. In action, the deck is in normal position in your left hand. Your right hand rests on it from above and lifts it slightly so that your left thumb can go into the "gap"—the space between the top of the deck and your right palm. Or, go directly into the Palm from a squaring action. Refer back to my description of how to square a deck, and you'll see that you're in perfect position to do this Palm.

Just bear in mind that nothing worthwhile comes too easily. This is a worthwhile sleight; give it the time and practice it deserves.

Afterthoughts: The above is an instantaneous and imperceptible Palm. The only reason you'd get caught—caught doing *any* sleight, for that matter—is your attitude. If *you* are overly conscious of the palmed

card, you'll automatically draw your spectator's attention to it. The extreme example would be if you *looked* at your "palming" hand. Obviously, that would make your spectator look at it, too. And, whether the card was visible or not, he'd *know* it was there.

Try not even to think of the palmed card. The less you are aware of it, the less your audience will be aware of it. This attitude comes with experience, but I wanted you to think of it now. Your attention is on your spectator, the deck—anything but the palmed card.

The best time to palm a card is when you're asking your spectator a direct question, or giving him something to do; for example, when you ask him to turn over a tabled card. Just as he looks down, palm your card. There are examples of this kind of misdirection throughout the book.

After you've palmed a card, when you want to get the deck out of your hands, the best way is to hand it out for shuffling. The way to do it is to take the deck out of your right hand with your left hand and extend your left hand toward the spectator. Or, place the deck to the table for a spectator to cut, as you make a remark about the deck. (Avoid making the common mistake of sticking out your right thumb as if you're hitchhiking! Keep that thumb relaxed and naturally near your other fingers.)

For that moment, do not move your right hand. A principle of magic and misdirection is that *the eye follows a moving (or the fastest-moving) object*. Moving only your left hand (with the deck) keeps attention away from your right hand.

After a pause, you can place both hands into your pockets, casually depositing the palmed card for later production, or you can drop your right arm *naturally* to your side.

When you've gained some confidence, try handing the deck to your spectator with your right hand while the card is palmed (from the position in fig. 64). It's disarming.

Finally, when producing a palmed card from your pocket (I prefer to deposit it, leave it there, as mentioned above, and cleanly produce it later), plunge the hand into the pocket and pull it out holding the card openly at the fingertips.

Learn to palm a card cleanly. I've always believed that if you can do one *good* card control, one *good* Palm, and one *good* Double Lift (in that order), you can do miracles with cards.

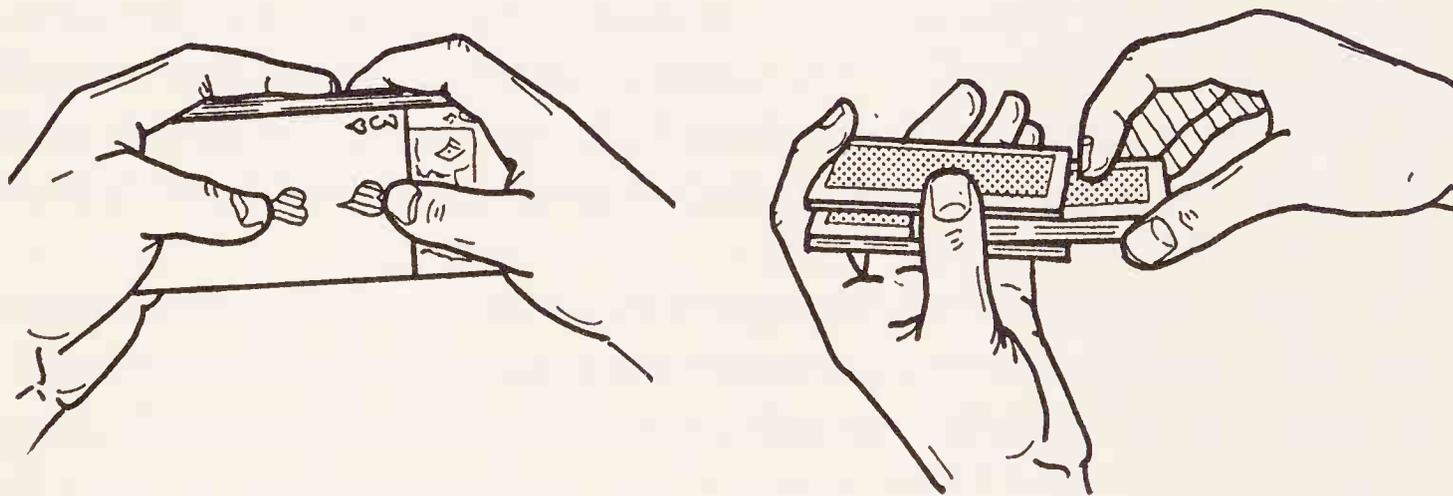
The Hindu-Shuffle Force

(Two Methods)

FIRST METHOD

One of the cardman's strongest weapons is the "force." It means what the word implies—to "force" your spectator to select the card you want him to select without his being aware of it. Now that you know how to control a card, "forcing" becomes less essential, but you should know how to force a card.

Of the sleight-of-hand forces, this is the easiest one. The "force card" is at the bottom of the deck. This should be glimpsed during a Riffle Shuffle, usually during the square-up (see fig. 73). Then, keep it on bottom with either a Slip Shuffle or a center Hindu Shuffle, or both.



FIGS. 73 & 74

The center Hindu Shuffle will be no problem for you now. Instead of taking a batch from the top as you start the shuffle, your right fingers take a center batch, so that, actually, your left hand is taking a batch from top and bottom at the same time. (See fig. 74, to see this first step of the shuffle.) From here, simply continue doing a regular Hindu Shuffle, taking small batches of cards from the top of the right-hand portion. The bottom card remains on bottom.

Now, when you're ready to force the bottom card, ask your spectator to say "stop" whenever he likes, as you shuffle. Start a *regular* Hindu Shuffle, taking small batches from the top. When you're stopped, which is usually somewhere near center, lift your right hand and its cards so

that the face of this packet is directly toward the spectator (see fig. 75). The card he sees is the original bottom card. Turn your head aside so he doesn't think you can see it too. That's all; you've forced the card!

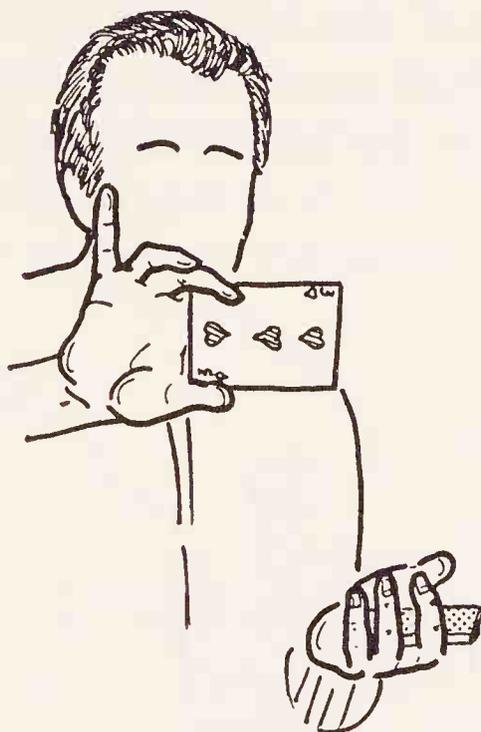


FIG. 75

This may seem obvious to you, but it isn't to a layman. The shuffle itself is confusing to him; he doesn't really know where the small packets are coming from. Most important, he has seen you shuffle before he was asked to stop you. If the entire thing is done nonchalantly, he'll believe that he's had a free choice of a card.

As soon as he's seen the card, drop the right-hand half onto the left-hand cards, and hand him the deck for shuffling.

SECOND METHOD

After you've practiced the above, and become familiar with it, you may want to practice this more sophisticated method of the same force. This time, the force card is on top. Glimpse it exactly as I explained before, then shuffle it to the top. Follow up with a Jog Shuffle, and you're ready.

As you ask the spectator to stop you along the way, start a regular Hindu Shuffle. Take about a third of the deck with your left hand as the first part of the shuffle. As you take the next small batch, "steal" the top card (of the left-hand cards) exactly as I explained in the Hindu

Shuffle Control. It doesn't matter if you steal more than one card. (Refer back to fig. 48).

Continue shuffling normally, until he says "stop." The instant he does, say, "Right here? Fine. Look at this card." As you say this, tap, as if to indicate, the top of the left-hand portion with the right-hand cards. (The right-hand half goes flush onto the left-hand half, momentarily.) And, simply drop the "stolen" card, or cards, onto the left-hand cards (see fig. 76).

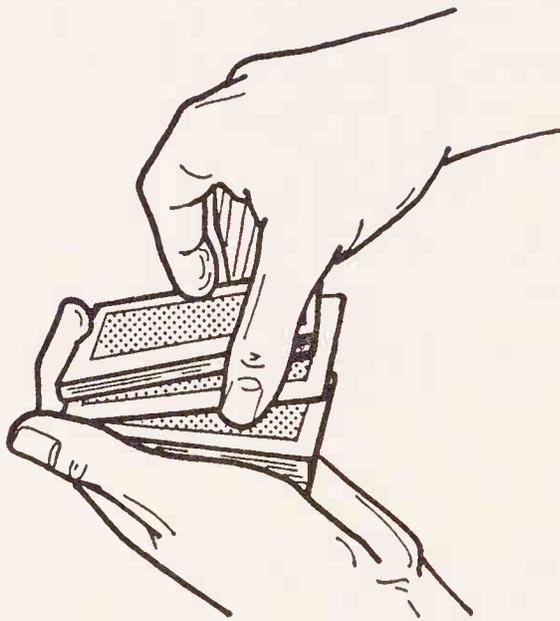


FIG. 76

It drops, and you move your right hand back (toward you) at about the same time. Done correctly, this is imperceptible. The right-hand cards cover the "transfer" of the stolen (broken) card. The entire, split-second move is a casual gesture, the end of which is the extending of your left hand toward your spectator. He takes the top card of the left-hand cards—the force card!

This will fool those who know the preceding method. It's also easier to shuffle and control the top card before the force. It's also "truer"; it *should* be the top card of the left-hand portion that the spectator takes when he stops you.

Afterthoughts: After you've forced a card, it's usually necessary to control that card to the top of the deck in order to end the effect. Since the deck is being shuffled by the spectator, you have no idea where that card is. How do you get it to the top without being obvious about it? Well, there are many ways, but I always use the easiest, and most natural, method. The Jog Shuffle makes it feasible.

Simply spread the cards from hand to hand, faces toward you, look-

ing for the card. As you do, say, "Now, ordinarily, a magician would look through the deck like this, trying to find your card. But, I won't do that. I'll just make sure that it's really lost."

Time your actions so that they match your words. When you say, "But, I won't do that," you've done *just* that; you've found the card and simply cut the deck there, bringing it to the top! As you talk about making sure it's lost, do a Jog Shuffle or two.

You've brought the selected card to the top, and no one's the wiser! This is the method I use whenever, during an effect, I have to bring a card to the top.

Now dazzle your audience.

Four Forces

THE CRISSCROSS FORCE

This requires no sleight of hand at all, except for the initial control of the top card, the force card.

Shuffle the deck, keeping the top (known) card on top. Place it, face-down, onto the table. Ask the spectator to cut the deck anywhere he pleases, and to place the cut-off portion onto the table alongside the bottom portion. As you say, "Let's mark your cut," casually place the original bottom portion *crosswise onto* his cut-off portion (see fig. 77).

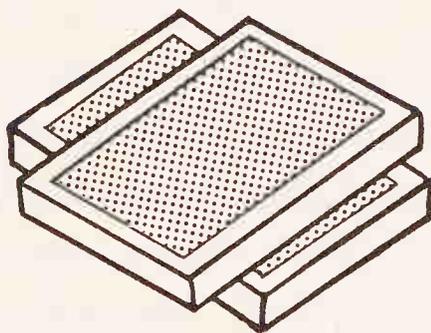


FIG. 77

Here's where "time misdirection" is essential (see *Anyone Can Be a Magician*). If you were to lift off the top half now and ask your spectator to look at the top card of the remaining half, it might be obvious that he's looking at the original top card. *But*, if you talk for a moment

or two—about what you intend to do, and so forth—and *then* lift off the top half as you say, “Look at your card,” indicating the top card of the tabled half, he’ll be none the wiser.

As soon as he looks at, and remembers, the card, tell him to shuffle it into his half. Then give him the half you’re holding, and tell him to shuffle all.

THE BETWEEN 10 AND 20 FORCE

This is not the best force for a single card. I just think you should be aware of the mathematical principle; also, I’ll be teaching you a four-ace routine that’s based on it.

The force card must be tenth from the top of the deck. You can simply spot that card during a previous effect. Or, get a known card to the top; then, using the Jog Shuffle, get nine cards onto it. Run three cards, in-jog, shuffle off, break at jog, shuffle to break, and toss on top. Do that three times, and the known card is tenth from top.

Hand the shuffled deck to the spectator. Tell him to give you any number between 10 and 20. (This will *not* work with 20; asking for a number *between* 10 and 20 solves the problem.)

Assume he selects 17. Tell him to deal cards onto the table, facedown and one onto the other, forming a packet on the table. He’s to count them, and deal to his number—17, in this example. When he’s dealt seventeen cards, he’s to place the deck proper aside. Now, tell him to add the digits of his number—1 and 7, in this case, totaling 8.

Have him pick up the packet of seventeen cards, and deal to the table from that—to the eighth card. That’s the card he looks at, and remembers. It will be the force card! It will be the force card no matter what number he selects from 10 to 19 inclusive!

It’s automatic when the digits of his number are added. For 11, he’d count to the second card of his dealt packet; for 12, he’d deal to the third card; for 13, the fourth card; and so on up to 19. For this, he’d count to the tenth card of his dealt (counted) packet of 19 cards.

THE REVOLVING FORCE

This is as clean a force as you’d want, if presented properly. You’ve seen performers use it on television, mostly because it’s easy and sure-fire. Have your force card on top. Shuffle, keeping it there.

Hand the deck to your spectator. Tell him to cut a “smallish” packet

of cards from the top and to turn that entire packet faceup onto the deck. Stress the fact that he can cut anywhere he likes.

Now tell him to cut off another packet in exactly the same way, but he's to cut deeper than the first packet this time. In other words, he's to cut to below the face-up cards on top. Then, he's to turn that entire packet, as is, over onto the deck.

No matter how he's cut each time, there will be a small group of face-up cards on top of the deck. The *first face-down* card under these will be the force card (see fig. 78).

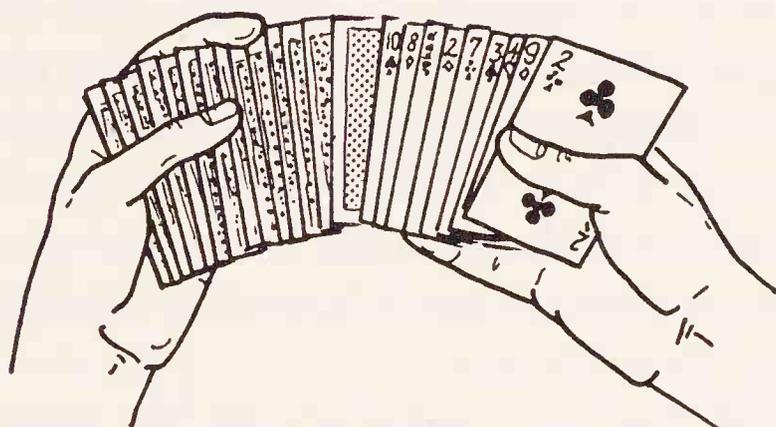


FIG. 78

You can either let him spread to the first face-down card himself, or you can take the deck, spread to the card, say, "Here's the card you cut to," and let him take it and remember it. Turn all the cards facedown, and let him shuffle to his heart's content.

THE CLASSIC FORCE

Books have been written on forces alone. I've selected only the few included here because they're *workable*. All of them are enhanced by the fact that you *shuffle* before going into the force. Don't leave that out. Too many hopeful cardmen don't give their audiences credit for any intelligence. If your spectator sees you look at the top or bottom card just before going into a selection, the odds are he's going to be at least slightly suspicious!

All right—no matter which force you like, read about, or practice, there's only one that's *best*. And that's the Classic Force. All you do is spread the cards from hand to hand, as you'd normally do, and "force" the spectator to take the card you want him to take.

You don't have to do any secret maneuvering, except to get the force

card into position. It's all based on timing, confidence, and attitude—in about that order.

The first thing you have to do is get a known card near to center of the deck, with a left-little-finger break above it. There are many ways to do this. The easiest is to shuffle a known card to the top, then shuffle onto it, in-jogging the first card. When you're ready to spread for the force, simply lift at the in-jogged card with your right thumbtip and insert your left little fingertip. The card you want to force is now directly beneath your left little fingertip. (Of course, you could simply cut the deck, obtaining a break, to get to the same position.)

As you say, "Please select a card—any card," start spreading the cards from left to right hand, and extend hands and cards toward the spectator. From here, you're just about on your own. There isn't much I can teach you, because there's no sleight of hand involved. It's all timing. You have to spread the cards according to how the spectator reaches for a card. If he moves his hand quickly, you have to spread quickly; if he moves slowly, you spread slowly.

Your goal is to have the force card *there*, as his fingers touch the spread! It's the path-of-least-resistance syndrome: He'll take the card that's *there* and easiest to grasp. (You might even push that card forward, toward him, just a bit, but only if necessary.) Don't stop spreading. You should still be spreading cards as, and after, he takes the force card (see fig. 79). That's all there is to it.

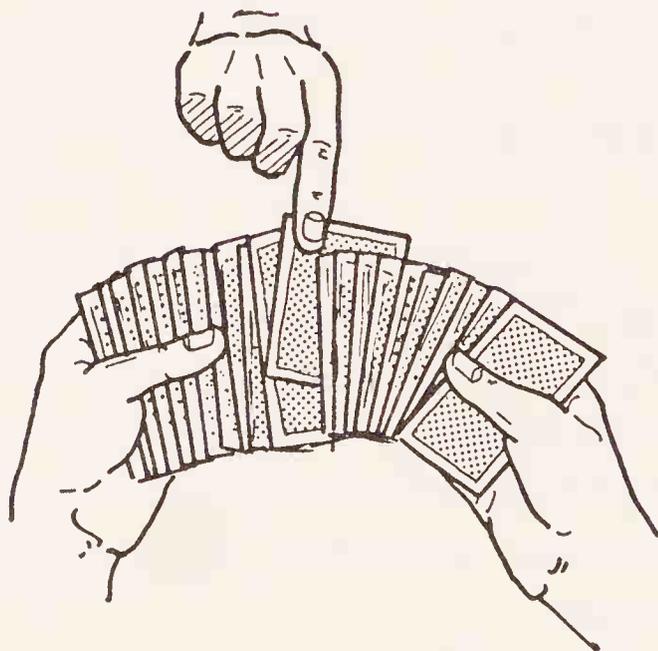


FIG. 79

The main secret, really, is not to be tense. If you are, it will show, and your spectator will get "cute" and go for a card near top or bottom!

The way to avoid that tenseness is never to put yourself in a position where you *must* force a particular card. Not for this force. If you have to force a particular card, use one of the other forces I've taught you. Those are *definites*.

Since you know how to control a card by now, use the Classic Force when it really *doesn't matter* whether or not you're successful. If you miss, you'll simply control the selected card. So, stay loose. When you try the Classic Force with this not-caring attitude, *that's* when you'll start being successful.

Remember the key point: Time the spreading so that the force card is *there* as your spectator closes his fingers to take a card (without making it obvious, of course). You'll be amazed how often he will take the card you want him to take. And, he'll swear he had an absolutely free choice!

Afterthoughts: Practice all these forces; they sure do come in handy for creating miracles!

One tip for the Classic Force: Use some psychology. You'll know, after doing a few card effects, which spectator simply reaches over and takes a card, and which one thinks about it too much. Don't try the Classic Force with the "thinker."

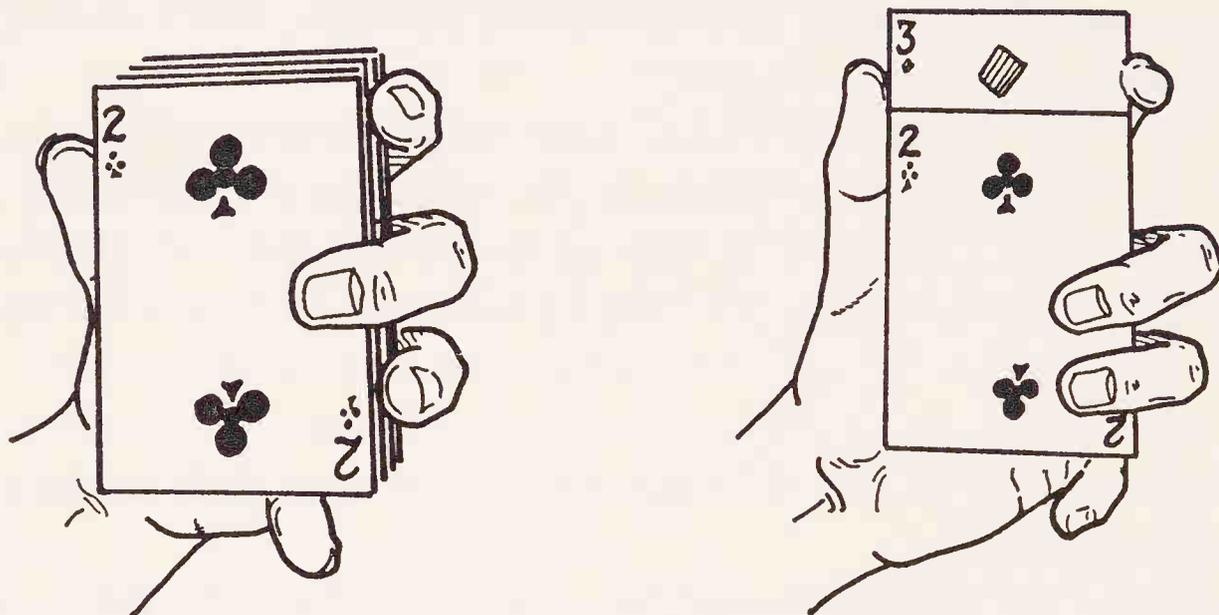
Also, the force will work better if you try to rush the selection just a bit. It appears as if you're anxious to get to the trick, and as if the selection is unimportant.

The Glide

The Glide is *not* one of my favorite sleights. I do use it for a few routines, and since I want to teach you two of them, I must teach you the move. The routines cover the sleight perfectly, as you'll see when you get to them.

Hold the face-down deck from above in your left hand. Your thumb is at the inner long side, fingers on the opposite side. Your little finger is resting at the left end. The deck is near the fingertips, not *at* the fingertips. Most important, your second fingertip must be in position to bend its tip onto the face of the bottom card. The bottom edge of the deck should hit right at the joint of the fingertip. (See fig. 80, which is an exposed view.)

The object of the sleight is to make it appear as if you're taking the bottom card when you really take the second-from-bottom card. To begin, the deck is held facedown, horizontal to the floor. (Learn this with the entire deck. The sleight is easier with small packets, however.) Your left hand, therefore, is palm down. Turn it palm up, exposing the face of the bottom card. Name the card.



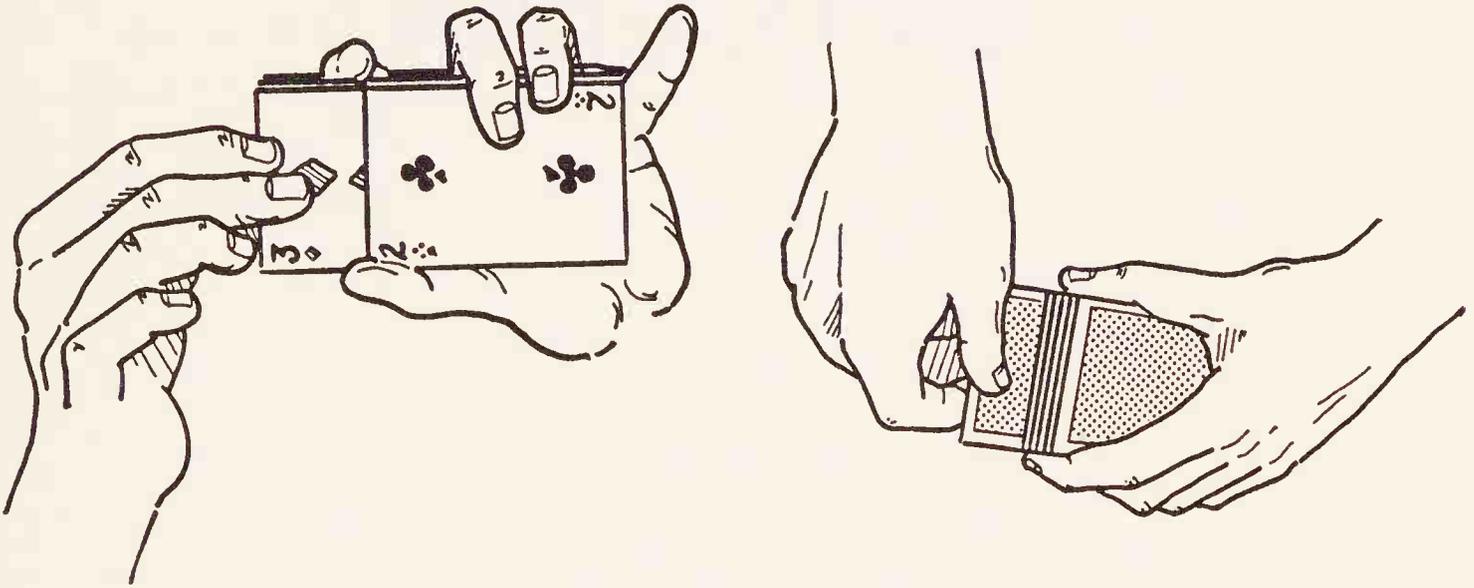
FIGS. 80 & 81

The move is executed as you turn your hand (and the deck) down again. As you turn down, bend in your second fingertip so that it contacts the bottom card, and slide that bottom card downward—that is, toward the left, which is the only way you *can* move it. The card's inner end will push against the lower part of your left little finger, which should give slightly, moving with the card.

Here are a couple of points which, to my knowledge, have never really been stressed before. This is really a combination of your second fingertip moving one way as your thumb and forefinger, which are holding the deck near the outer end, move the opposite way. The bottom card is moved only about half an inch. (See fig. 81 for an exposed view.)

The other point is that the side of the bottom card should actually be grasped in the joint of your bent second fingertip. If you position that finger properly and do the move, and *if* you remove the entire deck except the "glided" card, that card should cling in the finger joint. A bit of experimenting will show you just the right positioning of the deck for the size of your hand.

To complete the sleight, as your left hand turns down and glides back the bottom card, approach the right end of the deck with your right hand. With the tips of your first and/or second fingers, remove the second-from-bottom card. Easy—because the bottom card is out of the way. (See figs. 82 and 83 for a bottom and a top view, respectively.)



FIGS. 82 & 83

Place this card to the table with your right hand. If you've followed my instructions, the outer left corner of the "glided" card is butting against the lower part of your left little finger. (Check the illustrations.) After placing the card to the table, return to the deck with your right hand and tap the exposed end with the side of your forefinger, in a squaring action. Tap just hard enough to move the deck to the left until it is flush on the glided card; your left little finger acts as the "stop." The glided card can also be "flushed" just by pushing it back with your left little finger. In either case, you're clean.

Afterthoughts: Practice applying the correct pressure, with your left second fingertip, to glide a single card only. It's a feel that will come to you in a short time.

Also, practice smoothness. The bottom card should be glided back by the time the deck is facedown; you glide *as* you turn the deck down. Your right hand should be in position to take the card which is second from bottom as soon as the deck reaches horizontal position. Your hands move toward each other.

A good way to practice this, or any, sleight is to perform the *real* ac-

tion; get the feel and the look of it. Then try to make the sleight look exactly like that. In this case, do the actions without gliding the card; really take the bottom card. Then repeat it, performing the sleight. It must look exactly the same!



SLEIGHT-OF-HAND EFFECTS AND ROUTINES

Before going into the effects and routines themselves, I thought I'd mention the importance of *selectivity*. Effects that "go over" for some audiences might not go over for others, as illustrated by the following story:

I'm doing some card magic for friends, in the street. Standing quietly watching is an older guy wearing a black suit, well fitted except for a slight bulge at the left armpit, with thin white stripes, black shirt, white tie, shiny black shoes, and a white hat. His name is Duke. Many guys who look and dress like that on the Lower East Side are called Duke!

When I finish, he says, "Listen, kid, come with me. Do some of that stuff for my friends." I'm about fourteen, and small; I don't argue with older guys named Duke! He takes me to a car, and we drive uptown. I'm scared, but proud. I figure he liked my card tricks. At least, I hope that's why he's "taking me for a ride."

He stops in front of an old building—a hotel—and takes me into the lobby. There's a bunch of guys sitting around; all of them look like Duke!

"Hey, fellas, c'mere; watch this kid. Knock your eyes out."

They gather around—about nineteen guys. It's my largest audience ever. My voice shakes, and so do my hands.

"Lemme see those cards! Do that with this deck, kid."

"Okay. Yessir."

Soon it's time for the great ending. I begin the effect—the one in which a card is taken, shuffled into the deck, and then appears in my jacket pocket.

I do the big buildup. All the Dukes stand with their "orbs plastered to my mitts," which is how they say their eyes never leave my hands.

The card is lost, shuffled, into the deck. I show my hands empty. My left hand pulls the left front of my jacket open, and my right hand darts toward the left inside pocket.

At the same instant—*z-z-zip*—nineteen other right hands slither into nineteen other inside jacket pockets!

Freeze!

Cutting the Aces

I'm including this routine mainly as a practice device for the Jog Shuffle. It employs another use for the jog, as well—"marking the cut."

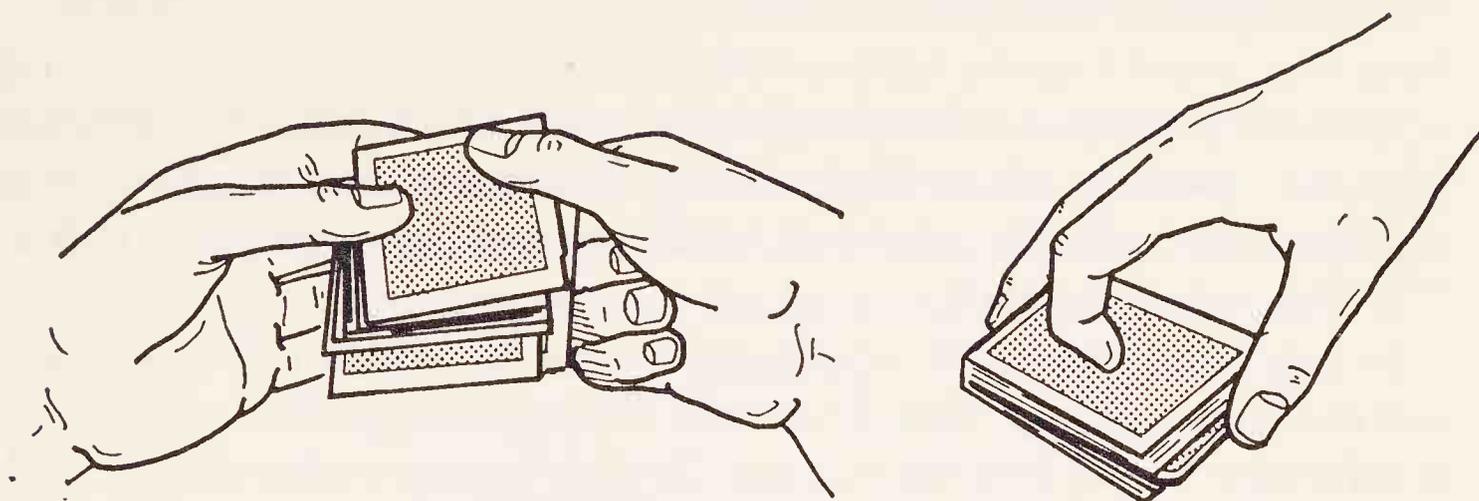
Begin either by placing the four aces on top and keeping them there with one complete Jog Shuffle or by letting your spectator place them (all together) to the center, after which you control them to the top with the Jog Shuffle.

Patter: "I'm sure you've heard of gamblers who can cut to an ace, any time they like. These people have been practicing for many years. I've just started to practice, and I'd like to try it for you."

As you talk, do one overhand shuffle; undercut, then in-jog the first card you run. What you've accomplished is the placement of an in-jogged card directly above the aces, at center.

Don't bother squaring the deck too neatly; you don't want to push in the jogged card inadvertently, and squaring too well may make the jogged card stand out. Place the deck onto the table as is, with the jogged end toward you. Be careful not to push in the jogged card. Your best bet is to grasp the deck at its upper right side with your right fingers (see fig. 84). Place it directly onto the table.

"I don't think I should have too much trouble cutting to the first ace."



FIGS. 84 & 85

As you end this sentence, cut to the first ace by placing your right hand onto the tabled deck; thumb at inner end at the in-jogged card, fingers at the outer end, and forefinger curled on top. Your thumbtip lifts *up* on the jogged card (see fig. 85).

Cut the top half to your right; the in-jogged card has become the bottom card of this half. Drop it, facedown, on the table, to the right of the bottom half. Snap over the top card of the bottom (left) half with your right hand. Toss this ace aside, faceup.

Place the left-hand half onto the right-hand half. The remaining three aces are back on top. Pick up the deck and do the Jog Shuffle as before, marking the aces at center. Say, "It gets progressively more difficult because there are fewer aces in the deck each time. But I think I can cut to the second ace for you." Cut to it exactly as you did for the first ace. Toss it aside with the first ace. Put the halves together just as before.

"There are only two aces left. I may have trouble with the next one." Do a complete Jog Shuffle as you talk. That is, "mark" the aces, then form break at in-jog, shuffle to break, and toss on top. Now shuffle again, marking the aces. "But, I'll try." Cut to the third ace exactly as for the others. Toss it aside and put the halves together.

"You probably think I'm controlling the aces in some way, or that I know where they are. That's impossible, of course. Look, *you* don't know where the last ace is, do you? Well, neither do I."

While talking, get the last ace to fourth from the top. Simple: Shuffle exactly as for the other aces, but this time run three cards and in-jog the next one. Complete the shuffle.

THE SPECTATOR LOCATES

Now I'll teach you a location method with which you'll fool knowledgeable cardmen, if you do it without hesitation. I've taught it in a couple of my books for advanced amateurs and professionals. I call it "The Spectator Locates."

As you finish your last remark, do a wide face-down ribbon spread, and continue talking: "But if you take out any card and turn it faceup, it will immediately find the last ace. Go ahead, remove any card at all."

Because the ace is fourth from the top, it *doesn't matter* what card your spectator removes! You can use that card to either count or spell to the ace! Let me break it down for you. If he should take the fourth card from the top—the ace—you've got a miracle! Act as if that's exactly what you'd intended to happen, and take your bow.

The odds, of course, are against this, but as I said, it doesn't matter. Any card will do. A 4-spot or a 5-spot is perfect. For a 4-spot, simply gather the deck and say, "That's a four. Watch!" Count from the top, one card at a time, facedown onto the table. Turn over the card at the count of four, to display the ace.

For a 5-spot, gather the deck and take the 5-spot from him. Place it faceup *on top*. "This is a five. Watch!" Count to five as I just explained. Because you're using the 5-spot *as part of the count*, you'll reach the ace on the count of five!

For a 2-spot, you have a choice. You can either *spell* T-W-O, and turn over the *next* card, or place it on top and spell D-E-U-C-E. The ace falls on the final *E*.

For a 6- or a 10-spot, spell S-I-X, or T-E-N, and turn up the next card.

For a 9-spot, a jack, or a king, spell N-I-N-E, J-A-C-K, or K-I-N-G. The ace falls on the final letter.

For a 3-spot, 7-spot, 8-spot, or queen, place the card faceup to the top and spell out its number name. Since each of these is spelled with five letters, you'll come to the ace on the last letter.

There you have it. It simply doesn't matter what card your spectator removes and turns faceup. It is of utmost importance that you do not hesitate when he turns up his card. It *must* appear as if what you do with his card is what you'd do with *any* card. The only way to get to this point is to practice. *Do it*. In a surprisingly short time, you'll be able to do it without thinking.

Afterthoughts: I thought twice before deciding to give away that last piece of business. It's something I've used for years; I know how good and how strong it is. You can use it for the location of a selected card other than an ace, of course. In that case, if an ace is turned up, spell A-C-E, and turn up the next card. But use the idea sparingly; I wouldn't use it more than once for the same audience.

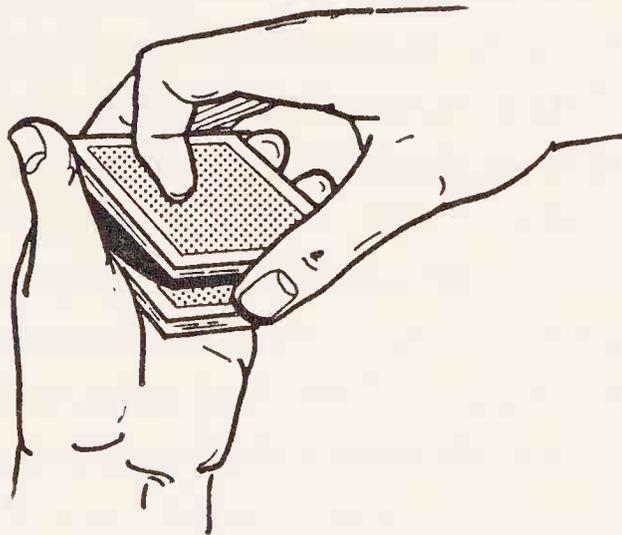


FIG. 86

You can, incidentally, cut to each ace with the deck in your hands. Simply cut the top half to the table (see fig. 86), turn up the top card of the half still in your hands, then drop this half on to the tabled half. Pick up the entire deck to continue.

This routine can help you gain the reputation of being a fantastic card manipulator—if you practice and do it smoothly.

Anyone Can Be a Magician

This practically self-working, and usually pretty obvious, effect can be turned into good magic by applying a bit of sleight of hand. The “one-ahead” principle, upon which it's based, is an old one. In order to make it work, one card and its position must be known by the performer. The obvious ploy that most beginners use is a glimpse at the bottom card. Therein lies the problem!

First, most beginners look at the bottom card and immediately go into the effect—and everybody is usually aware that he's looked at the

bottom card! Second, at the end of the effect, the performer must take what is ostensibly “any” card out of the deck. He has to take the bottom card—again, too obvious, and not very “real.”

If your audience is completely unaware that you know the position of a card, and if it really appears as if you’re taking “any” card at the end, *then* this becomes a real fooler.

You should never glimpse a card, or set it into position, and immediately go into an effect that utilizes that knowledge. I call this principle “time misdirection.” If you must use the bottom card as a secretly known card (key card), it should be shuffled into (or kept in) position *after* you’ve glimpsed it.

Do another effect which leaves that card in position, or put down the deck and talk about something else for a minute or two. Then, as if you just thought of it, go into the effect that utilizes the key card. One Slip Shuffle or false cut as you introduce it strengthens it even more.

For this effect, it’s much better to know, say, the fifth card from the top. This should be no problem for you now. There are two ways to go about it: You can note the fifth card from the top *during a previous effect*; do a Jog Shuffle, keeping it fifth; and put down the deck. Or, as you do a Riffle Shuffle, glimpse the bottom card; do a Slip Shuffle, keeping it at bottom; then another overhand shuffle, running it to the top. Finally, one more overhand, running four cards onto the known one, then in-jog, etc. When you’re finished, the known card is fifth from top, and your audience will swear that the deck is thoroughly shuffled. You should, however, call no attention to the shuffling.

When you pick up the deck, say something like, “Oh, here’s an interesting experiment. It proves that anyone can be a magician.” As you talk, give the deck a Jog Shuffle and/or false cut.

Do a wide face-down Ribbon Spread. Locate, with your eyes, the fifth card from the top—at the right end of the spread. You can even spread a bit more there, just to mark it, but *don’t* make it obvious. Say to a spectator, “I know this seems impossible, but I’d like you to try to pick out the—oh, say—the jack of clubs.” Name the known card at fifth position, making it appear as if any card would do. “It seems impossible because I don’t want you to look at the faces of the cards. Go ahead; try it.”

Let him take any card out of the spread. Don’t let him look at it; take it from him immediately. Glance at it, and say, “Excellent!” Note this

card, keep holding it, face toward you, but pay no more attention to it. For explanation purposes, let's assume he's handed you the 4D.

Turn to another spectator, and say, "Would you remove the, oh, the four of hearts." This is something I always do. For this second card, I name the "mate" of the card I'm holding. That is, if I had the 8S, I'd ask for the 8C; if I had the KH, I'd ask for the KD, and so on. (I'll explain why in the Afterthoughts.)

The second spectator hands you a card. Place it in front of the card you're holding, in spread position. Let's assume it's the 7C. Say, "Hmm, boy, you're close; you missed by just a little bit. You two are very good. Let's see how well I can do. I'll try to take out the, oh, the seven of clubs," naming the card just handed to you.

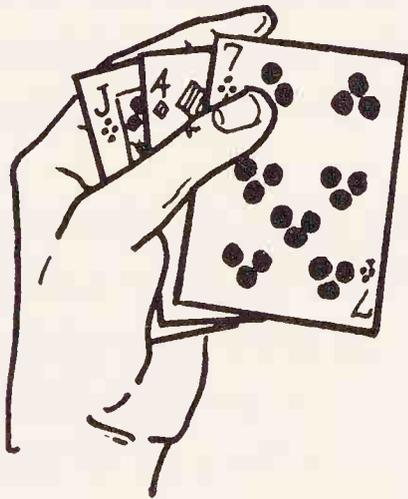


FIG. 87

Take the fifth card from the right end of the spread (the known card) as if you're taking just any card. Place this onto (behind) the two cards you're holding (see fig. 87). As you remark, "I did just fine," square the three cards. "I know this seemed impossible, but I think you're in for a surprise." Respread the three cards.

This is "time misdirection" again. If anyone noticed how you placed the cards in your hand—which, of course, he shouldn't, if you handle the cards casually and pay no attention to them—the handling described will tend to make him forget about it.

Turn to the first spectator. "What was the card I asked you to find? Do you remember? The jack of clubs—that's right!" (If he doesn't remember, remind him.) "I told you—you did excellently." Turn up the JC (the card at the left of the spread); drop it faceup to the table.

Ask the second spectator which card he was to find. The 4H. "Yes,

that's right; and you did very well. You missed by just a little bit, as I told you." Turn up the 4D and drop it to the table.

"And, of course, I wanted to find the seven of clubs." Turn it over slowly. "Fortunately, I did as well as you two, or else I'd be out of business!"

Afterthoughts: Do you see why this is called the one-ahead principle? You're always one step ahead of your audience. You always ask for the card you already have. (You'll see the principle used a bit differently in the Calculating Deck.)

You could, of course, use three or four spectators. It doesn't matter. Three cards is just about right; you don't want it to become a bore; nor do you want spectators to forget cards.

I cannot give you a precise reason for having the second spectator "miss" by just a bit. I just *know* that it makes it all seem more logical, more *real*.

You should see now why knowing the fifth card (you can use the fourth or sixth) is much better than knowing the bottom card. It just wouldn't look "real" for you to take the bottom card at the end.

Finally, although the odds are against it, if one of the spectators should happen to remove the fifth card from top, end right there. You've got a little miracle!

Insert

Any control, plus a double lift, enables you to present this excellent sucker effect. A "sucker effect" is one in which it appears as if the magician goofed, but a surprise ending makes it obvious that he didn't.

Have a card selected, remembered, and replaced in the deck. Control the card to the top. Whichever control you use, I'd advise topping it off with a Jog Shuffle. "After years of practice, I sometimes can cut your card right to the top." Do one of the false cuts I taught you; or, if you prefer, overhand shuffle, in-jogging the first card. Then cut to the in-jogged card, including it in the cut.

Do a Double Lift, exposing an indifferent card (let's assume it's the 3H). "And there's your card," you say. Of course, the spectator will

deny this. "The three of hearts is *not* your card? Strange. Oh, I know; the three of hearts is a magic card." As you talk, turn down the Double Lift. Take off the single top card, hold it facedown, and hand it to the spectator.

"Here, you can find your own card with the three of hearts. Just push it into the deck, wherever you like, as I riffle the ends. You'll find your own card."

Riffle the ends and let him insert the card. "Fine. Don't let go of that three of hearts. Here's your card." Turn up the portion of cards above the inserted one (see fig. 88). He denies this card also, of course. "I don't understand this. Wait; try it once more. The three of hearts usually can find a selected card." Pull the deck away from his hand and the card and riffle the ends again. He inserts the (supposed) 3H again. Turn up the portion above, as before. . . . Missed again!

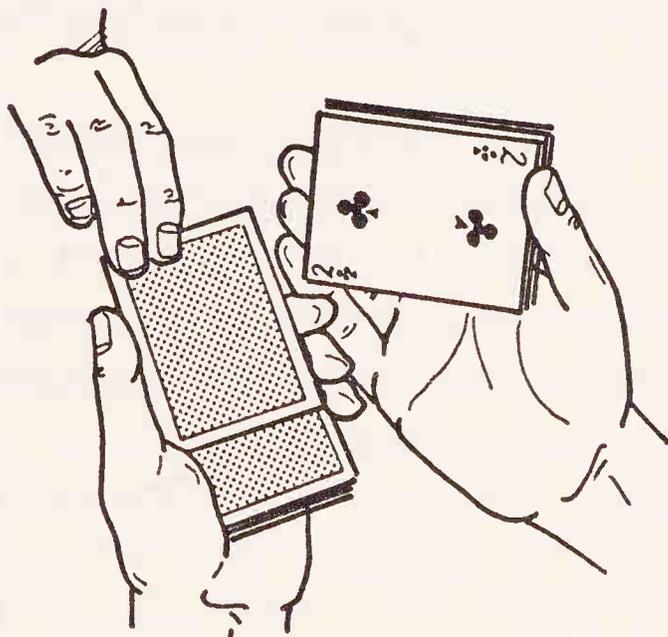


FIG. 88

"Oh, well, three times and out. Let's try it once more. Push in that three of hearts again." By this time, you should be acting a bit perturbed. Ask him if he's sure he remembers his card, and so forth. If your acting is good, most spectators will feel badly for you. Some will gloat!

Go through it once more. Look him right in the eye as you step away from him, and as you say, "Now, wait a minute—what is your card?" He names it. "Well, for gosh sakes, no wonder we couldn't find it. Look at the card you're holding!" He does, and sees his own card!

Afterthoughts: A simple thing, but a stunner to the layman. When you hand him the card, go right into the end riffle of the deck. You don't want a time lag here; he may decide to look at the card you've just handed him. And, don't let him let go of the card at any time; that makes it stronger. Mention the 3H (or whatever) occasionally, as I've indicated.

The more your audience thinks you've goofed, the better, and stronger, the ending!

Strange Voyage

I've used this as an opening effect since childhood. It's an attention grabber! You need to be able to do the three important card sleights: a control (or force), a Double Lift, and a Palm. The Palm is executed at a completely offbeat moment.

Control a selected card to the top. "Sometimes I get lucky and cut your card to the top. Sometimes—not always." As you talk, do a false cut, or a Jog Shuffle, and cut to the in-jogged card. (I didn't mention the false cut as one of the necessary sleights because it isn't absolutely necessary. You can say, "I sometimes get lucky and shuffle your card right to the top," and eliminate the cut.)

Continue your patter: "So, don't tell me the name of your card, just say yes or no." (If the card is named prematurely, it detracts from the ending.) "Is this your card?" Do a Double Lift, showing an indifferent card (let's assume it's the JD). He denies that this is his card. Turn down the Double Lift. Place the top card facedown on the table. "The jack of diamonds is not your card? Am I close at all?" As you talk, do one or two Jog Shuffles, keeping the top card on top. Do *not* call attention to the shuffling.

No matter what he answers, say, "Well, I guess I goofed. I shouldn't have started"—if this is your opening effect—"with such a tough one. What was your card?" He names it; you repeat it. Point to the tabled card. "Would you turn over that jack of diamonds, please? I don't want to touch it; you may think I'm cheating."

As he turns up the tabled card, palm the top card off the deck. The misdirection here is perfect. All eyes are on the tabled card. I've always

maintained that I could change clothes at that moment and nobody would notice!

The gasps start when they see that it's the selected card. You'll have plenty of time, during the gasps, to pocket the palmed card. Pause for a beat, then call for attention.

"You see, the card you *thought* you saw—the jack of diamonds—was never in the deck at all. I always keep that here in my pocket!" Bring it out of your pocket and toss it to the table.

Afterthoughts: The above effect was easy to describe because you already know the sleights involved. The trick has stood me in good stead for forty years or more. I can only hope it does the same for you!

The Acrobatic Deck

This can be done at any time and with any deck; it takes very little practice, and gets a fantastic response from laymen. What more could you ask?

Take a shuffled deck (use a regular poker-size deck) and hold it face-down in Hindu Shuffle position. Start Hindu shuffling as you ask the spectator to stop you at any time. Try to time it so that you're stopped near center.

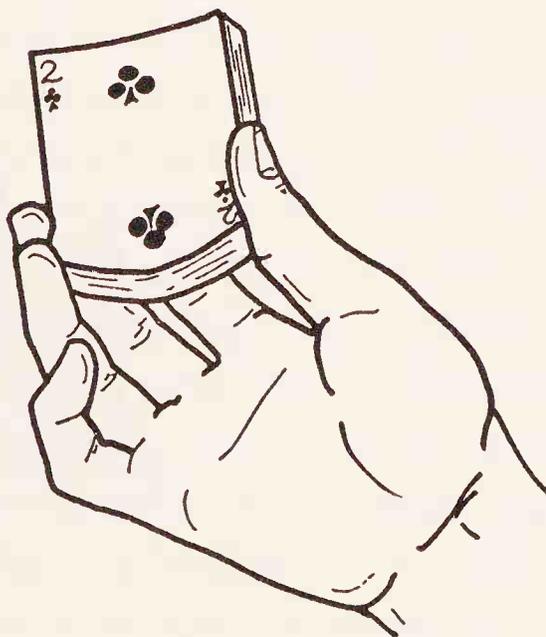


FIG. 89

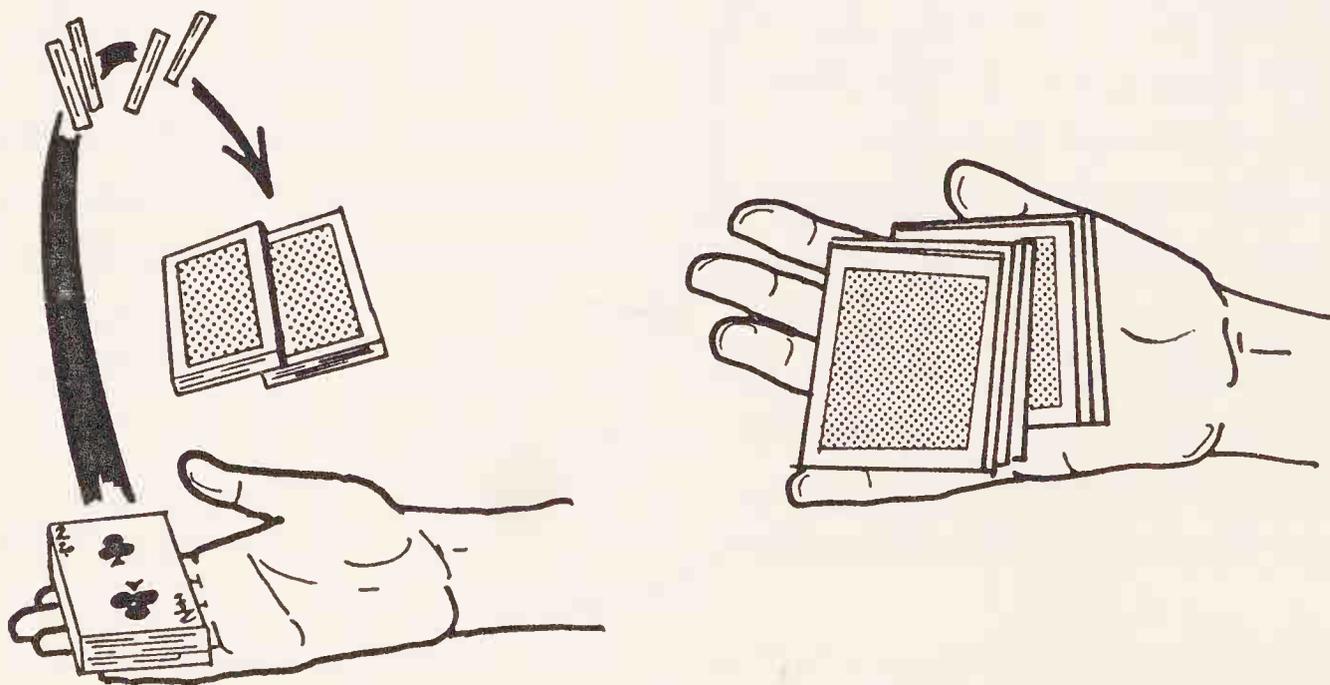
Extend your left hand and ask him to look at and remember his card—the top card of that portion. As he's looking at the card, let your right hand fall naturally to your side, and *bend in* the inner corners of that half deck (see fig. 89). A bit of experimenting will show you that only a slight bend is necessary, and even less practice will show you that it's an instantaneous maneuver. You needn't change the position of your right hand, and one fast squeeze of your fingers will do it.

The spectator replaces his card onto the left-hand portion. Place the right-hand half on top of it, burying his card. Immediately do a face-up Ribbon Spread on the table. "There's no way I could know your card." (True.) The bend (or crimp) at the inner ends of the top half will not be noticed. Although the Ribbon Spread isn't essential, don't leave it out. It proves that you couldn't be controlling his card; it makes it all more open, and cleaner.

The spread is a quick one. Gather it immediately, square the deck, and place it faceup, and crosswise, on your right fingers (see fig. 90–91). It is *not* placed on your palm.

What follows will take some practice, but it's easier than it will seem as you read. Ask for the name of his card. Repeat the name, and say, "Watch!"

Gently toss the deck up into the air with the slightest push toward you. The deck goes into the air (only about four to six inches) and turns itself facedown as it lands back on your right hand. The deck will *automatically* start to separate at the selected card as it turns in midair!



FIGS. 90/91 & 92

(See again fig. 90–91, in which I’ve tried to show the path of the deck about midway through the turn.)

As the deck lands on your right hand, “give” a little with it; that is, don’t make your hand stiff and immovable. If you do, some cards will bounce off to the floor. “Ride” with it; lower your hand a bit as the deck lands. Don’t close your hand; just let the deck land on it.

There will be a definite and obvious separation near center (see fig. 92). “What was your card again?” When he names it, pull out the top card of the lower half and show it. It will be his card!

Afterthoughts: Placing the bend into the inner end of the upper half makes this work automatically. What you have to practice is the toss. A slight bending of your knees as you toss and as you catch may help.

It’s a good idea, incidentally, to give the entire deck an opposite (to the original) bend when the trick is over. This straightens the cards, and you’re clean.

Learn this effect; it’s good, fast, and you’ll love performing it!

One-at-a-Time Aces

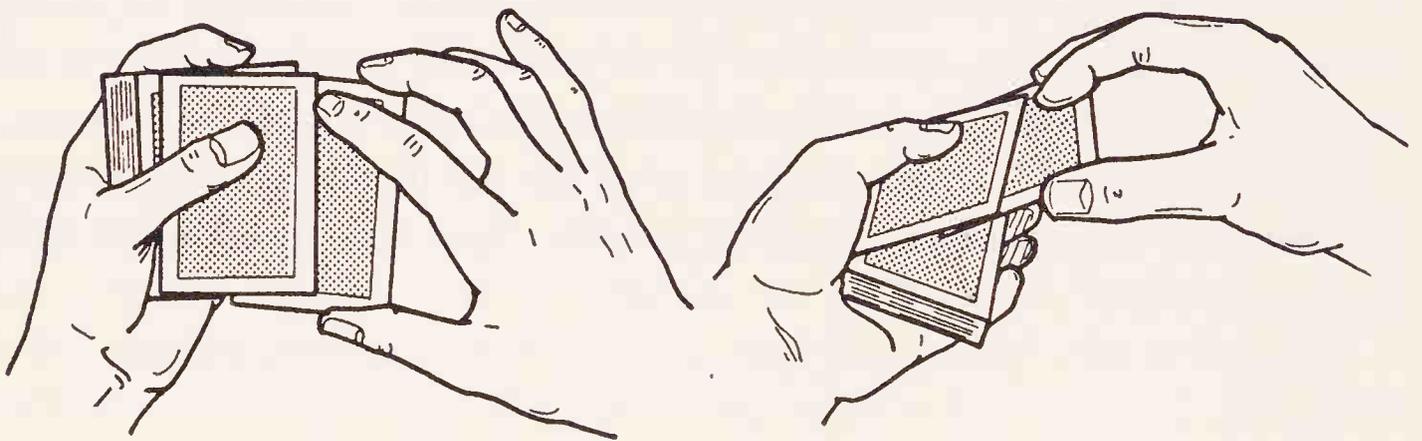
There are hundreds of versions of this card classic. I’ve devised this simplified version—one that you can learn without too much hardship. Practice, of course, is essential. The basic effect is that three aces travel invisibly, one at a time, to join the “leader” ace. Follow along with cards in hand, and learn each move as it’s explained.

The first thing you must learn is a secret “add-on” of three cards to the four aces. There are many methods for this, also. I’ve selected the following because it’s easy; neatness and timing are the two essentials.

Spread through the deck, locating, and stepping up, the four aces. Drop them, faceup, to the table, for examination. Turn the deck face-down and secure a left-little-finger break under the top three cards. You can lift the three cards at the inner end with your right thumbtip, just as if you were doing a Double (in this case, a triple) Lift. A better way is simply to spread off the three top cards with your left thumb; then square them, securing the break. This takes only an instant, and is done as you’re toying with the deck, and as the spectator is looking at the aces. Be sure that these three cards are perfectly squared.

Take the aces, with the AS at the face, and place them facedown onto the top of the deck. Square them perfectly. You now have a break beneath the top seven cards. This is a momentary situation, because you immediately count these seven cards as four aces. Like this:

Grasp the "broken" packet from above, near the right side, thumb at inner end, second finger at outer end. Move the squared, seven-card packet to the right. Your left thumb holds back the top card of the packet. Since your left thumb is lying across the top card anyway, it's easy. Simply apply *light* pressure on the top card (see fig. 93.)



FIGS. 93 & 94

When the right-hand packet moves far enough to clear the top card, that top card falls flush onto the deck proper. Count "one." Move back to above the deck with the packet, and take the (now) top card. If the packet approaches the top of the deck at an angle, it's easier for your left thumb to slide off its top card. It's a combination of the left thumb holding as the right hand moves back to the right (see fig. 94).

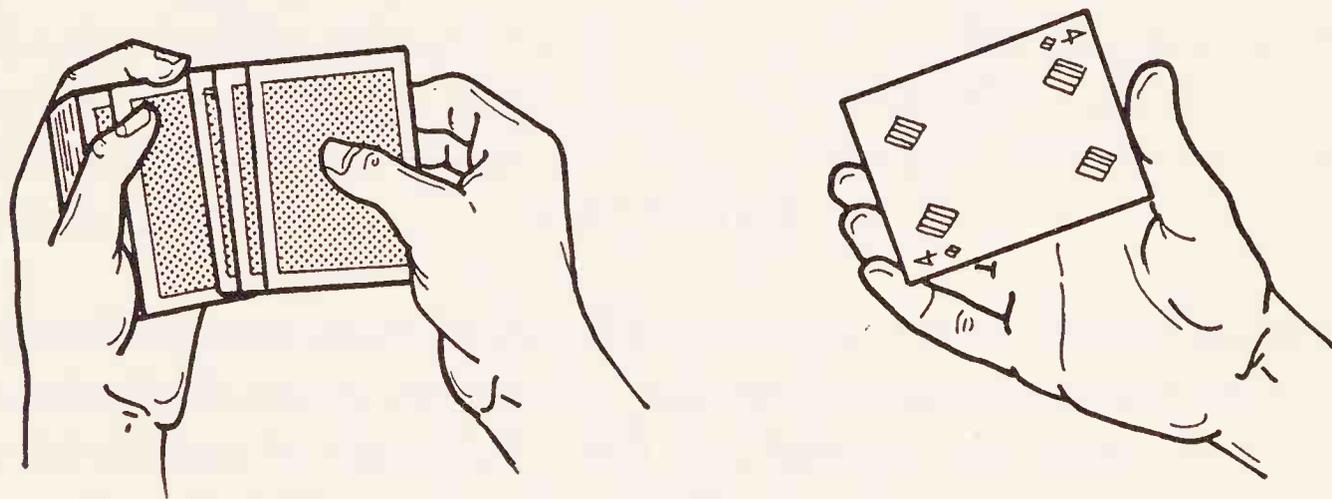
Count "two" as you take this second card. Take the next card the same way, counting "three." Place the remaining right-hand cards (four), as one, onto the deck, saying, "Four aces." Flip over the top card, the AS, "This will be the leader ace." Flip it facedown again.

That's it; you've added three cards *beneath* the top ace. It's imperceptible and logical. It appears exactly as if you're simply counting the four aces—"One, two, three, four aces." The AS falls on top, where it should.

The practice areas are the securing of the break, the perfect squaring of the packet, and a fairly rapid, *steady*, rhythm of the count. If the

seven-card packet is perfectly squared, and if there's no hesitation during the count, the extra thickness of the "last ace" (which is there for only a split second) can't be seen—particularly if you hold your hands a bit below your spectators' eye level, in which case they're looking down at the backs rather than at the sides.

Deal the (supposed) aces facedown onto the table in square formation. Deal the first (top) card to the upper left corner, the next card to the upper right corner, the third to the lower right corner, and the last card to the lower left (you're dealing clockwise). Match words and actions as you do this; simply count, "One, two, three, four aces." Turn the AS (upper left) faceup and say, "Remember, the AS is the leader ace." Turn it facedown again.

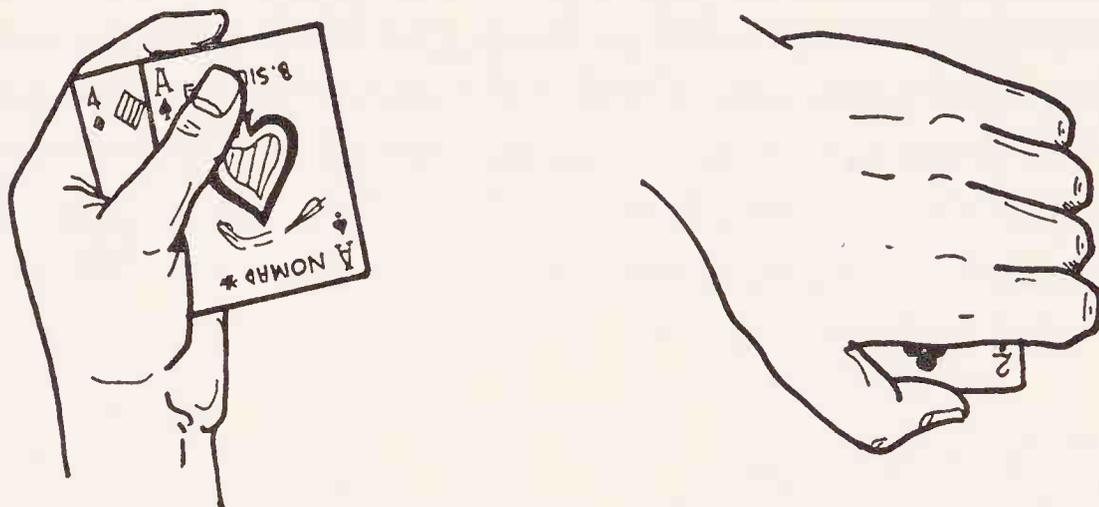


FIGS. 95 & 96

You now place three face-down cards onto each ace, except that you must place four cards onto the leader ace. Do it this way: Spread off three cards, then one extra. This extra card need be pushed off only about a quarter of an inch (see fig. 95). Square the spread cards, obtaining a momentary left-little-finger break under the extra card. Lift the packet of four cards, from above, with your right hand. Turn that hand over to the right to flash an indifferent card (see fig. 96). Drop the packet facedown onto the leader ace.

Don't mention "three." As you do it, just say, "Let's put a few cards on each ace. A few here"—place the cards on the leader ace—"and a few here, here, and here." For the other three, spread off three cards for each, flash the faces, and drop onto the tabled cards. So far as the spectators are concerned, there's no reason for suspicion. You've simply placed some indifferent cards onto each ace.

Place the deck aside. Patter: "If you were paying attention, you know that there's an ace and a few other cards here. . . ." As you say this, pick up the leader-ace packet, turn it faceup, spread off one card (see fig. 97); resquare and replace the packet. "And the same here, here, and here." Point to each of the other three ace(?) packets.



FIGS. 97 & 98

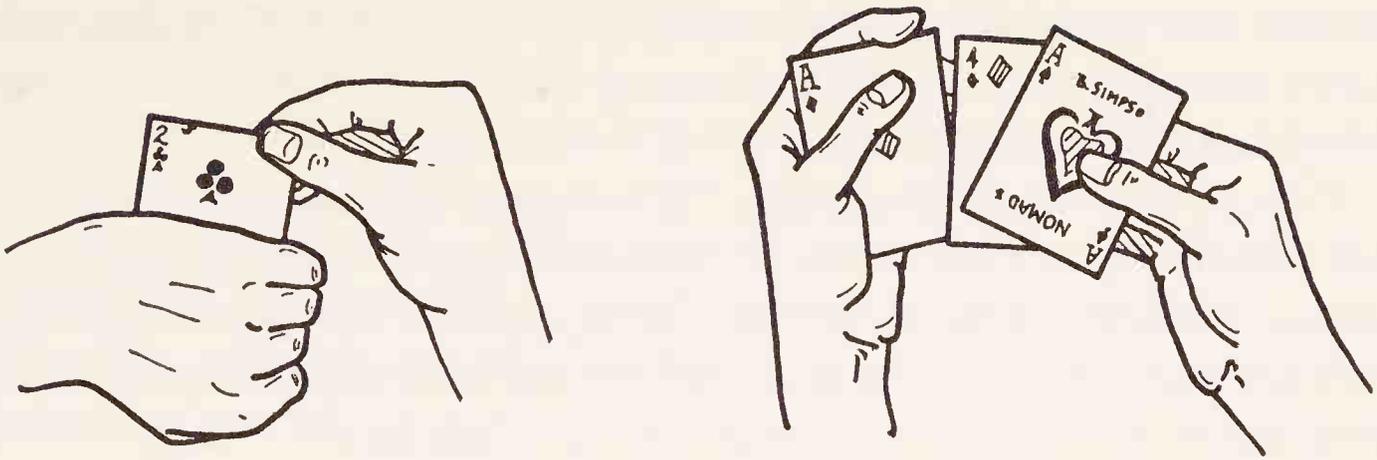
"What I'd like to try to do is make each of these aces (indicate the three supposed ace packets) fly into this packet, to join the leader ace. I'll try to make them go one at a time—by magic, of course; but you have three chances to catch me. Watch; here's ace number one."

Pick up the packet at the upper right. Hold it in dealing position in your left hand. Take the top card and put it to the bottom. Don't say anything about this, just do it. You're ostensibly covering the ace at the face.

Turn your hand over and push the packet with your thumb (see fig. 98). Take it with your right hand (fig. 99) and place it back, facedown, into your left hand. This has nothing to do with the trick; it's your "magical gesture." You can omit it, and simply snap your fingers instead. It's the way I do it.

Deal the top card of the packet faceup to its table position, then the next card faceup onto that. Now remove the bottom card (of the remaining two) and deal that face up onto the first two. Snap your fingers over the last card (the ace, supposedly) and turn it faceup. Deal it to position. "Ace number one has vanished."

Pick up the leader-ace packet, turning it faceup. "And, where we had one ace, we now have one . . . two aces!" The action: With your left thumb, deal off one card; take it with your right hand. Deal off another



FIGS. 99 & 100

card, take it with your right hand, under the first card, in spread condition—and pause. You're displaying two aces (see fig. 100). Your left fingertips, at the right side of the packet, make sure that only one card at a time is moved.

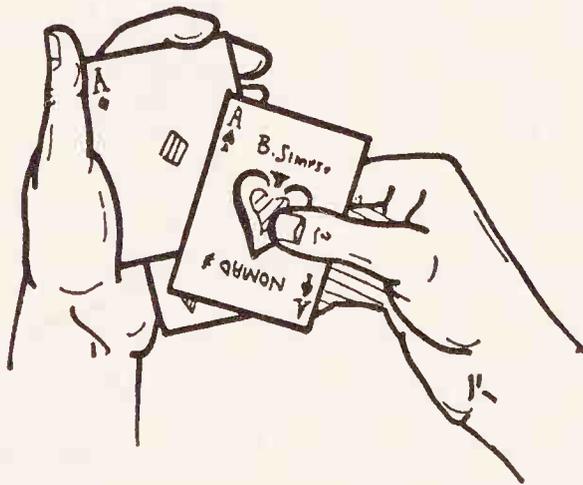


FIG. 101

Display the aces for only a beat. Place the left-hand, *squared* packet (actually, three aces) *between* the two right-hand cards (fig. 101), and square. Place the packet, *faceup*, back to position. Pick up the packet at the lower right. "Now, ace number three. Watch!" Handle it exactly as you did the first packet, dealing the four cards, *faceup*, *onto* the already tabled and *face-up* four cards at the upper right. "Ace number three has also gone." This is referred to as "number *three*" to make it work out correctly.

"And, where we had two aces a moment ago, we now have one, two . . . three aces!" Matching actions to words, pick up the leader-ace

packet and push off two cards exactly as before. You'll be displaying three aces. Square the cards—the way they were. Replace the packet, facedown, to position.

Pick up the lower left packet. "This is your last chance to catch me; ace number four. I'll do it slowly; watch." Handle it as you handled the others, dealing the cards onto the faceup cards at the upper right. "The last ace has vanished. Because—where we had only one ace at the beginning, we now have one, two, three . . . four aces!"

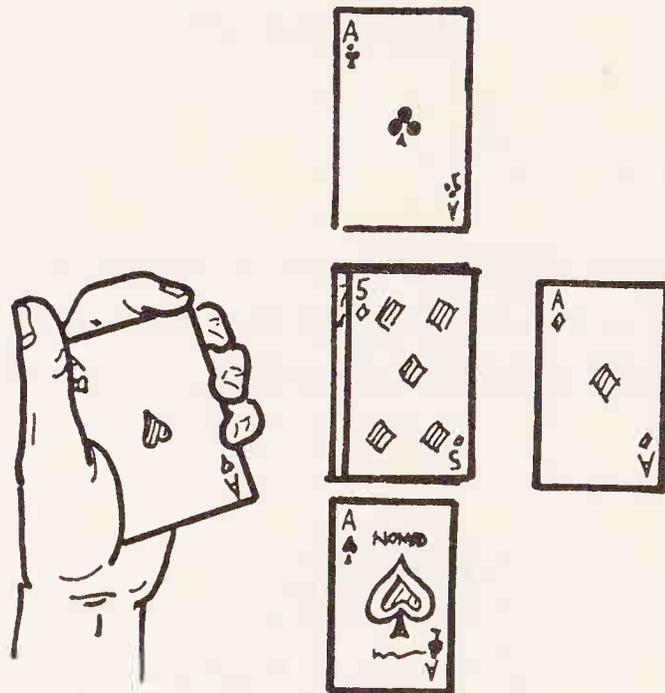


FIG. 102

The action (I'll give you two alternate handlings for the ending in the Afterthoughts): Pick up the leader packet, turning it faceup. Deal the first ace to the table, below the face-up packet. Deal the second one to the right of the packet, and the third above the packet. Pause with your left hand at the left of the packet. The two cards are perfectly squared and look like one card (see fig. 102). Pick up the tabled face-up packet with your right hand and drop it onto the left-hand card(s). Drop this packet onto the remaining three, tabled aces—picking them up one at a time. Place the packet onto the deck, and shuffle the deck. The patter to cover this gathering of the aces could be, "I know you're watching, but I don't think you're *seeing* anything!"

Afterthoughts: You'll have to go over the routine a few times to get it moving smoothly, without extraneous pauses or hesitations. Done cor-

rectly, it does appear as if the aces are joining the leader ace one at a time.

Here are two alternate handlings for the ending—getting rid of that extra card.

Deal the first three aces just as described. As you say, “. . . four aces!” simply deal the last ace (really two cards, as one) onto the packet of face-up, indifferent cards. Pick up the other aces, one at a time, and drop them (not too neatly) onto the packet, as you make your closing remark. The one extra card has coalesced with the other cards, and you can leave everything as is on the table.

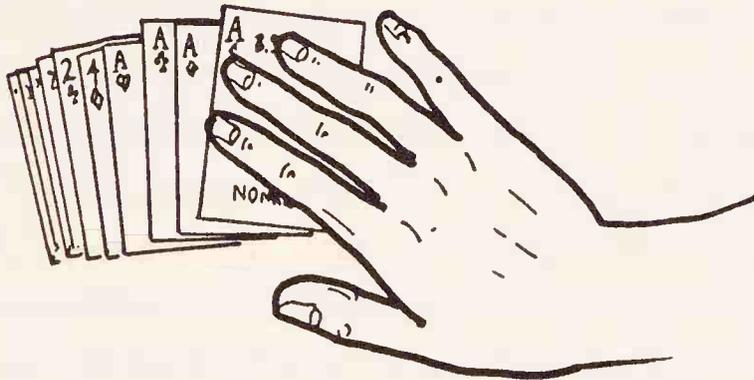


FIG. 103

You may like this next ending best. Don't deal the aces to the table at all. As you say, "Where we had only one ace at the beginning . . ." etc., turn the leader-ace packet faceup, take it from above with your right hand, and drop it onto the tabled packet! Immediately spread the aces to the right (see fig. 103). That's all. Again, the extra card coalesces with the other cards.

Practice the secret add-on; do it nonchalantly and neatly; select one of the endings; go through the routine smoothly, matching your patter with the action—and you'll have a reputation-making routine!

Instant Aces

Since I've just taught you the secret three-card add-on, I might as well teach you this stunning, quick, four-ace routine. Do the add-on exactly as for the preceding routine. Remember to flip over the top ace

(AS), then flip it down again. Deal the "four aces" to the table in a face-down horizontal row, from left to right. As you deal, say, "Let's see how good your memory is. Point to any ace, but not the ace of spades; that's too easy to remember." As you end the sentence, turn up the first card dealt—the AS. Turn it facedown to position. "Point to one of the other three aces."

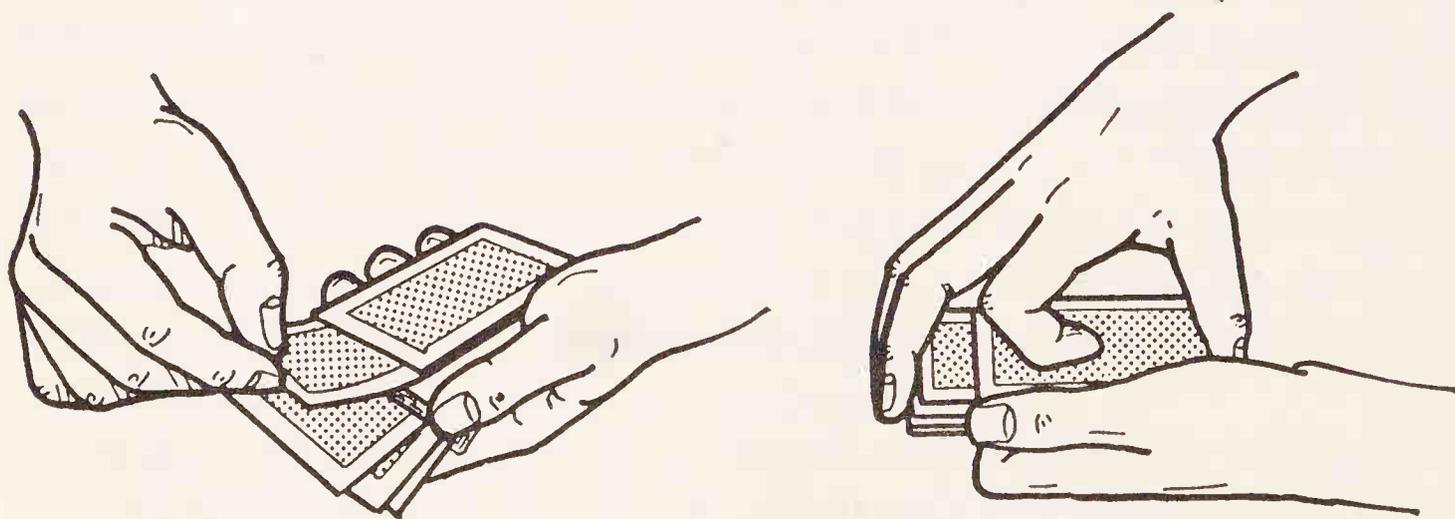
The spectator points to a card. Pick it up and place it to the top of the deck. Be careful not to flash it; it's an indifferent card, of course. Look at the spectator, and say, "Which ace is it? Take a guess." As you talk, prepare for a Double Lift by lifting two cards at the inner end with your right thumbtip. (If you like, you can secure a break under the top card before he indicates his ace. Then place his selection on top; you'll automatically have your two-card break—ready for the Double Lift.)

When he answers, turn up the two cards, as one. If he guessed right, say, "You have a good memory." If he's wrong, say, "Not quite, but close enough." (See Afterthoughts.)

Turn down the ace (two cards). "Let's get rid of this ace." Take off the top card with your right hand, as your left thumbtip riffles down (to near bottom) at the outer left corner. Place this card near the bottom of the deck (at the separation created by your left thumbtip). Leave it protruding.

Pick up the card at the right of the tabled row. Insert that card the same way, but a bit higher than the first. Insert the next card a bit higher. Your left thumb riffles off only two or three (no more) cards, as you insert the last ace (really an ace this time—the AS) (see fig. 104).

As you insert the "aces," use explanatory patter only. "We'll leave



FIGS. 104 & 105

this ace here; this one here,” etc. Pause, and say, “Now, keep your eye on the aces. This is the fastest magic I do. I don’t think the human eye can follow it.”

Push the protruding cards flush, slowly (see fig. 105). Square the deck, and say, “Nothing has happened yet; but watch! Here they go!” Give the ends of the deck a sharp upward riffle, for effect—or simply snap your fingers—and immediately turn up the top four cards to display the four aces!

Afterthoughts: The secret add-on must, of course, be done cleanly. The basic effect of inserting the four aces (or four jacks) into different parts of the deck and then causing them to appear on top is an old one. What I’ve done is put the routine together in such a way that it “locks in,” or proves, that the cards are aces *without stressing, or mentioning, that fact.*

For example, you can omit the entire “guess which ace” part, and the Double Lift, but you’d be missing the entire point. That piece of business is what proves to your audience that the cards are aces. One ace (the AS) is flashed, and then the spectator points to *any* one of the other three; it’s shown to be an ace, but not for reasons of “proving.” It’s shown only as part of the “guess which ace” or “how good is your memory” gambit.

I’d suggest that you perform it exactly as I’ve taught it. The reaction you receive will surprise you.

Ultra Location & Prediction

Here’s an example of using an old idea, enlarging it, and adding a “kicker” (surprise ending) in order to devise a fine routine. I have fooled many cardmen with this. And some of them knew the basic principle.

It can be presented under almost any circumstances, but to perform it properly you should have a good ribbon-spreading surface. A fast, clean Ribbon Spread of the deck is the “key” presentation ingredient here.

Write “16” on a piece of paper. Don’t let anyone see the number; don’t even call attention to the paper. Just put it aside, facedown. Have

the deck thoroughly shuffled. Ask a spectator to cut the face-down deck into three approximately equal packets, on the table. The easiest way to instruct him is to tell him to cut off about one third, then to cut the remainder in half.

If he's cut the packets pretty evenly, let it go at that. If you see that one is much too light, ask him to move a card or some cards from a heavy packet onto the light one. In other words, try to even them up.

"Please pick up one packet at a time, shuffle it thoroughly, and then replace it to the table. I want you to be sure that I couldn't possibly know the position of any card."

Turn aside, so that you can't see the cards, and ask the spectators to follow your instructions. Ask the one who cut the deck to pick up any one of the three. "Shuffle it thoroughly. Now, please remove any card. Remember it, and place it *faceup* on either of the two packets that are on the table. Please hand the packet you're holding to Bill." You indicate another spectator. If you're doing this for one person, continue with him. He'll have to remember two cards.

"Bill, please shuffle that packet again. Now turn the entire packet faceup. I couldn't possibly know which card is now facing you, could I?" (Face card of the packet.) "All right, remember that card, leave it where it is, and place the entire packet—as is, faceup—onto John's [first spectator's] card. Have you done that? Fine. Now place the remaining, tabled, face-down packet onto your card. The deck should be back together now, with a face-up packet buried near the center of the face-down deck."

That's exactly the situation. Plus the fact that the top and bottom cards of the face-up portion have been remembered. This is all clean; the cards are shuffled legitimately and thoroughly, and the spectators really have absolutely free choices.

Now ask one of the spectators to give the deck one good Riffle Shuffle. Tell him this will thoroughly mix the face-up and face-down cards into one another. "Can I turn around now?"

Turn back and take the deck. As you talk about two cards having been *thought of*, and the deck thoroughly shuffled, give the deck two complete cuts, near center each time.

Do a fairly wide Ribbon Spread on the table. This exposes the mixture of face-up and face-down cards. "As you can see, there's no way I could know your cards." This is a lie! Because, and this is the old principle I mentioned, one glance at the spread will *tell* you the two cards!

There will be one long, unbroken spread of face-down cards some-

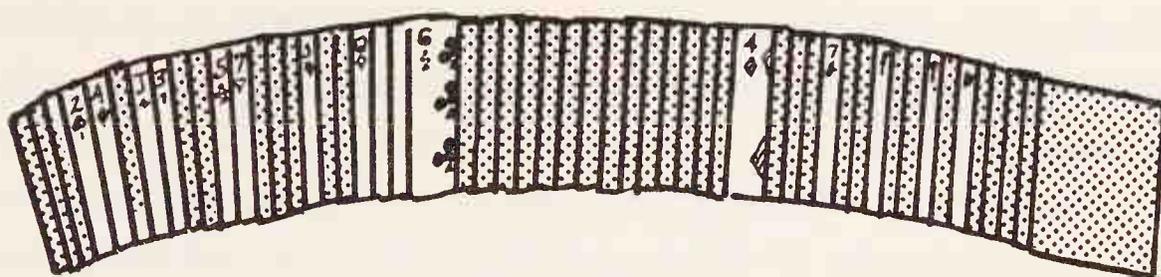


FIG. 106

where near center (that's why I told you to do *two* complete cuts; it doesn't shift this spread around too much). The *first* face-up card at *each end* of this unbroken face-down spread will be one of the two selected cards! This *must* be so, and it happens automatically (see fig. 106). The 6C and 4D are the selected cards in this illustration.

Up to now, this basic principle was used for only one card. The way to handle this is to do the one *fast* spread, and note *and remember* the two cards. You should be able to do this with one glance as you spread and talk. Repeat the names of the cards to yourself so you won't forget them!

Now, if the spread was left as is, it might become obvious. Cover it by immediately gathering the spread, turning over the deck, and giving it *two* neat Riffle Shuffles. This serves two purposes: It negates, and covers, the principle (the long face-down spread) and scatters the original face-up cards throughout the deck. This is helpful later, as you'll see.

As you do the shuffles, talk about the fact that you're really mixing the face-up and face-down cards, and that nobody could possibly find the two selected cards. Do another wide Ribbon Spread with the deck as is. This exposes the other side of the deck, showing more (two thirds) face-up cards.

Gather the spread and turn the deck over again. (Or, "domino turn" the Ribbon Spread.) Riffle shuffle it once more; then ribbon spread it, as is, once more. The original one third of face-up cards is exposed again.

What you must do now is *count* those face-up cards. You have plenty of time because you're supposedly concentrating and trying to read the minds (or mind) of your spectators. Also, you can spread the cards a bit more, here and there, in order to see them better. With a bit of practice, you should be able to count them, with your eyes, fairly rapidly. Only one-third of the cards are faceup, and they'll be separated throughout the spread. Try it; you'll see how easy it is.

End the effect according to how many face-up cards there are. You

want 16, to match your prediction. Since a third of the deck is (according to how equally the packets were cut at the beginning) 17 or 18 cards, this is no problem.

Eighteen is perfect. You'd slowly remove the two selected cards, leaving 16 face-up cards. If there are 17, remove one of the selections and only name the other, without removing it. If there are 16, simply name the two cards; don't remove them (see Afterthoughts).

When you name any selected card, don't just blurt it out. Do it piece-meal, as if you're slowly receiving the thoughts. For example, "I get the impression your card is red, a diamond . . . yes, a low card—the four of diamonds!"

So, arrange it to leave exactly 16 face-up cards. The effect is over, so far as your audience is concerned. And a strong effect it is. Now for the "kicker." Gather the spread and riffle shuffle the deck. Hand it to a spectator, and say, "I've got to straighten out the deck anyway. Would you deal through and remove each face-up card? Oh, and count them as you remove them."

Let him deal through, removing and counting (out loud) the face-up cards. There'll be 16 of course. "Strange, I had a feeling. Look at my prediction." Show that you predicted "16"—to end the effect.

Afterthoughts: The prediction part may appear to be obvious; you're simply counting the cards. But, it is obvious only if you let your thinking show. You must, of course, hide the fact that you're counting.

Now, what do you do if you count only, say, 14 face-up cards? Don't remove the two selected cards. Then, as you say something like, "And remember, you could have thought of any of these cards," simply flip over the two top (face-down) cards. That's all; don't try to hide it; just do it. Remember, so far as your audience is concerned, the effect is over.

If you counted 15 cards, flip over only one card. If you counted 19 cards, remove the two selections, and then flip over one *face-up* card, as you talk. For 20 cards, flip over two face-up cards.

All this is really academic. Simply control the original cutting into three packets, and you'll always have either 16, 17, or 18 face-up cards to deal with. You can, of course, predict 17 instead of 16. Experiment a bit. Also, and this is up to you, you can leave out the prediction entirely. It still is a strong effect. I rarely omit it.

Bear in mind that the original Ribbon Spread is the key to the rou-

tine. This must be done neatly, quickly, and *casually*. Don't make it look important. One casual glance is all that's necessary. You're way ahead of the game anyway; few people are aware of the "long face-down spread" principle.

This is a fooler!

The Color-Changing Deck

This is a standard concept which makes for a great piece of card magic. The routine warrants the use of "something extra"—in this case, an extra card, which usually has to be either gimmicked or palmed out of the deck. (The best-known version, among cardmen, using a gimmicked card is Paul Curry's.) My own ending eliminates the need for gimmicking or palming out. It should usually be performed as your opening trick. It utilizes sleights you've already learned: the Hindu Shuffle, the Double Lift, a variation of the Kick Cut, and the Slip Shuffle.

Put any known red-backed card on top of a blue-backed deck of cards of the same size. (Use cards with white borders *only*.) Let's assume the red-backed card is the 7D. Place the deck, as is, into a *red* card case. You're ready to perform.

Remove the deck, with the red back showing. *Don't* mention color now; the action speaks for itself—a red deck is being removed from a red case. Place the case aside and turn the deck *faceup*. Do a Slip Shuffle or two, keeping the red-backed card in place. Patter as you do so—something like, "You're not color-blind, are you? You can tell one color from another?"

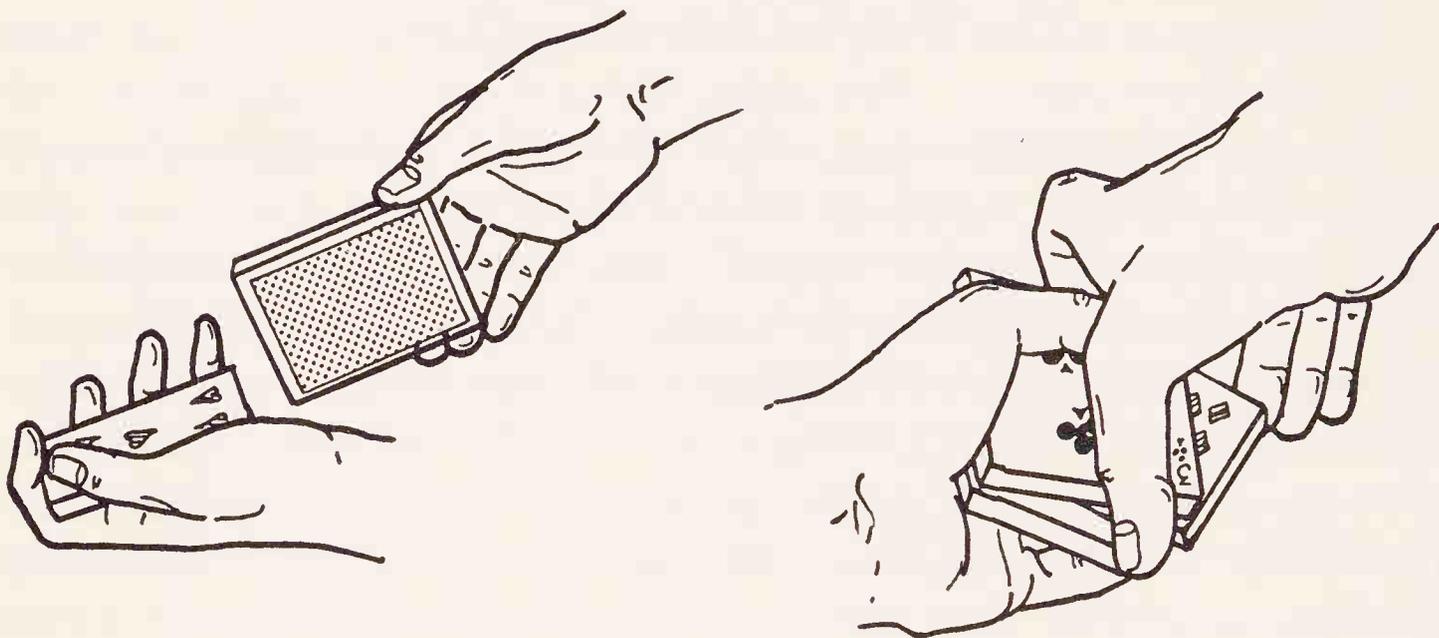
Do one center Hindu Shuffle. That is, your right fingers take a batch from the center and shuffle it onto the left-hand cards. The red-backed card is still on top (in this case, at the rear of the face-up deck).

Now start a regular Hindu Shuffle. Take a few small batches with your left hand, then stop and indicate the top card of these with the right-hand cards. Say, "What color is this?" As you do this, turn your right hand a bit more (than usual) to the right so that the back of the top (rear) card can be seen (see fig. 107).

Turn back to Hindu-shuffle position and take a few more batches. Stop when an opposite color card is at the face of the left-hand cards.

(If you stopped at a red card before, stop at a black now, or vice versa.) "And what color is this?" Then indicate the rear, red-backed card. "And what color are the backs?"

Hindu shuffle another batch or two, then place the right-hand cards onto the left-hand cards, obtaining a momentary left-little-finger break between the halves. Cut at the break (completing the cut) as you say, "Fine, you're not color blind."



FIGS. 107 & 108

The red-backed card is back in place (at the rear of the face-up deck) and you've "locked in" the color of the cards without really calling attention to it, without stressing the obvious. (The spectator believes he's seen a few red-backed cards.)

Spread the face-up cards from left to right hand as you ask the spectator to point to (not to remove) any card. Time your spreading so that he indicates a card near the center. "The king of clubs; please remember it." As you talk, close the spread, obtaining a momentary left-little-finger break *beneath* the indicated card.

At this point, the deck must be given a complete cut at the break. You can simply cut as before. Here's a better way: Do the Kick Cut with the half *above the break* only (see fig. 108). Place the right-hand portion (the quarter deck that's held, at its ends, by your right thumbtip and second fingertip) to the table. Your left little fingertip has kept the remaining portion (top quarter of the deck) of the top half separated; your left thumb holds that portion momentarily steady. The left thumb can rest as in the figure, or it can move to the upper left corner

of the deck. Your right hand now takes this portion and drops it onto the tabled portion. Finally, your right hand returns and takes all the remaining cards and drops them onto the tabled cards.

This is really one straight cut of the deck, but it's a bit more sophisticated; it's a triple cut. (It can be used as a card control; see *Afterthoughts*.) Two things have been accomplished: The indicated card has been brought to the top, and the red-backed card has been brought to center.

Pick up the deck, keeping it faceup, as you say, "Now, let me test your memory. What color is the deck; the backs of the cards? Red is correct. But watch!" Give the ends of the deck a sharp upward riffle (causing a sharp riffling sound), for effect. Turn the deck facedown. A blue back comes into view. Spread the cards from hand to hand, but push over a block of cards as you near center, then keep spreading. This is to hide the one red-backed card for the time being. (see fig. 109). "As you can see, they've all turned blue!"

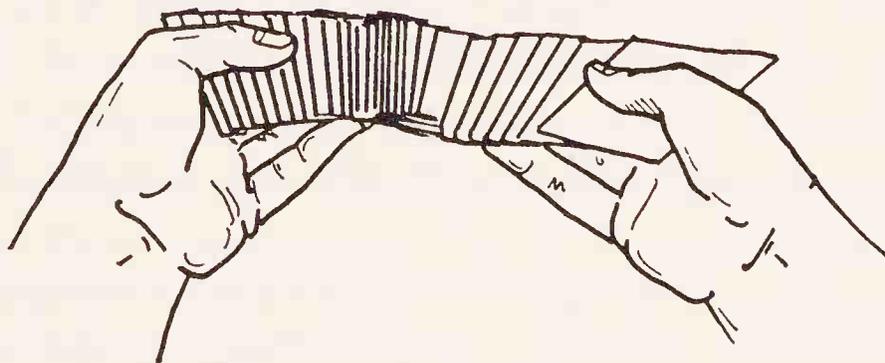


FIG. 109

Close the spread and give the ends another riffle, for effect. "But if I do this once more, one card will change back to red." Spread as you talk, exposing the red-backed card at center. (You've performed some pretty effective magic already—but wait!)

Hold the spread in your left hand so that your right hand can remove the red-backed card and place it to the top. (You do *not* cut here; you remove only the red-backed card.) As you do this and square the deck, say, "Wouldn't it be a miracle if this one red card happened to be your card? It sure would! What's your card again?"

As you talk, prepare for a Double Lift (if you need preparation). He'll name the KC, of course. Double lift, showing the KC! Turn the card(s) facedown again. Remove the top (red-backed) card and drop it

(facedown) onto the table. Pause for a beat to let this sink in. Then, “I know—you’re thinking that that could have been a coincidence. What if you would have thought of another card, say the—oh, the seven of diamonds?” Note the use of the phrase “thought of” instead of the word “selected.” You’ll be surprised at how many people will swear that they merely *thought of* a card when they’re telling their friends about this!

The acting is important here. Make it appear as if you’re naming any card that comes to mind. Name the red-backed card, of course; in this example, the 7D.

Continue your patter: “Well, in that case, I would simply have done this (riffle the ends for effect, pointing the ends toward the tabled red-backed card) and changed that king of clubs to the seven of diamonds!” Turn over the tabled card to display the 7D.

Afterthoughts: Go over the entire routine carefully, and you’ll see how beautifully (forgive the immodesty) it’s put together. There are four climaxes, one immediately after the other. First, a red-backed deck changes to a blue-backed deck. Then, one card changes back to red. That one card is the card the spectator “thought of,” and then that card changes to “any” other card. Get the routine down smoothly; you’ll be glad you did.

Incidentally, spreading past center (to hide the red-backed card) is easy, and you’ll have no trouble with it. However, if it should accidentally be exposed during that first spread, no need to panic. Simply change your patter accordingly. “As you can see, they’ve all turned blue—*except* for one card. Wouldn’t it be a miracle if this . . . ” etc.

You can do it that way purposely, if you like. I’ve always taken advantage of the “hiding in the spread” to make it appear as if I’m changing one blue card *back* to red.

I’m proud of the ending. By talk alone you accomplish two things: another little miracle, *and* the “cleanup.”

Be careful during the “color-blind” test. Don’t overdo it. It is not necessary to flash the red-backed card each time you Hindu shuffle a small batch into your left hand. The two flashes, and the question about the back’s color, just as I explained, are about right. It’s here that you can make or break the routine. Overdoing it, stressing the obvious, would “break” it!

One final point: You may want to remove the blue-backed 7D before

you start, and get it out of the way. I never do; it isn't necessary. It will probably never happen, but if the spectator should indicate the blue-backed 7D (or whatever red-backed card you've set on top), you've got a quick miracle. Take advantage of it. Don't blink an eye and do the cut, as explained; show that the deck has changed from red to blue, etc. Then do a Ribbon Spread to show that one card has changed back to red. Let the spectator remove it himself to see that it's his card!

I threw in the triple cut to the table (the Kick Cut of the half above the break) as a bonus. (If you haven't practiced the Kick Cut, turn back to *Instead of the Pass*, and learn it now.) Although it isn't necessary to this routine, it's something you should know. Do it after a card has been selected and returned to the center of the face-down deck. Hold a momentary break above the selection, then do the Kick Cut of the top half to the table, etc., as explained here. Follow up with a Jog Shuffle or two, and you have as fine a control as any.

The Lonely Card

I've got to include this for old times' sake, if for no other reason. It brings back childhood memories. I still use it, and still fool people with it. It's an ending for a "take-a-card" trick, but a thoroughly effective one. The Glide is the principal sleight.

A card is selected, remembered, and replaced. Control it to fifth from the top. Easy: First control it to the top; do a Jog Shuffle, running two cards onto it; then do another shuffle, running two more cards onto it. (Or, run all four during one shuffle, if you prefer.)

As you patter about trying to eliminate cards until you find his, spread off six cards, without reversing their order, and without mentioning numbers. Square these, and place the rest of the deck aside, to your left. "After much practice, I've got to the point where I can eliminate most of the deck immediately. It's just these few cards I have to work with. Would you please hold out one hand, palm up."

As he does this, hold the packet of six cards in Glide position. Turn up your hand, showing the face card. "Is this your card?" When he answers no, turn down your hand and (apparently) place the card you've just shown, facedown, onto his palm. What you really do is glide back the bottom card and place the selected card onto his palm!

Remove the card now at the bottom of the packet (the glided card; the one you just flashed) and, holding it facedown, toss it onto the deck. "I'll eliminate another one." This removal of a glided card can be tricky. If you have to reach too far under the packet with your right fingers, it won't look good. Please check back to my description of the Glide, and how to square the packet before removing the bottom (glided) card.

Turn up the packet and show the (now) bottom card. "Is *this* your card?" At his denial, really remove this card, using *exactly* the same actions you used when you did the Glide. Place it onto the card already on his hand. Remove the bottom card and toss it onto the deck. (You can flash this one's face.) "I'll eliminate another one."

Turn up the packet (of two cards, now) showing the bottom one. "How about this one?" When he denies it, remove it, and hold it in your right hand for a moment. Turn up the one remaining left-hand card. "How about this?" Again, he says no. Toss this card onto the deck, and use the right-hand card to scoop up the two on his palm—it goes *under* those two.

"I don't know if you're kidding me, or if I'm doing something wrong, or what. You are telling me the truth, aren't you?" You're acting slightly perturbed now. "Let's make sure. Is this, the three of clubs [or whatever] your card?" Show the bottom card, exactly as you've been doing. He denies it. Place it onto his palm, really gliding it back and placing the selected card to his palm. Remove the bottom (glided) card, and toss it onto the deck.

Turn up the one card remaining in your hand. "How about this queen of clubs?" He says no, and you toss it onto the deck. "Well, I've run out of cards. You're absolutely sure none of those was yours? I guess you must be, you've seen them all a few times. Well, I'm stumped. What *is* your card?"

When he names it, look surprised, point to the card lying on his palm, and say, "Oh, will you look at that card, please?"

He does. It's his!

Afterthoughts: It's worth practicing the Glide just for this effect, and this effect is good practice for the Glide.

It's essential that your actions be *exactly* the same when you glide a card and when you really take the card you show. That's what fools the audience, and that's what requires practice.

The way it's all put together makes it seem as if the spectator is seeing all the cards a few times. After placing the last card (the selection) onto his palm, back away from him. If you've presented it all properly, he should be certain that none of the few cards is his, certainly not the one on his palm. When he sees that it is, it's a shock!

Color-Changing Aces

This is one of the few quick tricks I still perform that utilizes the Glide. I present it as an observation test.

Show the four aces. Make sure that the colors are alternating: They must be in red-black-red-black, or black-red-black-red order. Hold them facedown in spread condition, then tilt them up, faces toward your spectator, to display them.

Tilt them down and square them. Cut the small packet of aces a few times. (With a small packet, it is easier to spread, then cut.) These must be complete cuts because complete cuts will not change the alternating-color condition of the aces. As you do this, say, "I'll shuffle these so that no one, including myself, can know where the reds or blacks are. You don't know where the reds or blacks are, but you do know that these are the four aces."

As you say this last, spread to show four face-down cards. Square them, but, as you do, obtain a momentary left little finger break beneath the top two aces (or above the bottom two; the break separates the aces two and two).

"Now, I want to test your observation, so I'll do this pretty quickly." What you do here is a Double Lift. Ordinarily, it would be difficult to do a Double Lift while holding only four cards. That's the reason for the momentary break (it's held for only a fraction of a second). Simply lift the two cards above the break as one, as I've taught you. Flip them face-up onto the other two cards, but in-jog them. Name the color that happens to show.

"On top, we have a red ace." Flip down (over) the ace (?) so that it falls flush onto the others. With your right hand, deal the single top card, facedown, to the table. Change your left-hand grip to Glide position. Turn your hand to show the bottom card. ". . . and, as luck would have it, here's a red ace on bottom." (If the ace exposed at the

Double Lift was red, the bottom card will also be red; it's automatic because of the original alternating condition of the colors.)

Glide back this ace, really placing the second-from-bottom card onto the already tabled card. "Well, I did that quickly because, as I said, I want to test your observation. Which red ace is on top—hearts or diamonds?" As you ask the question, point to the top card of the two tabled ones.

If you've done this neatly, you'll get either hearts or diamonds as the answer. Whatever it is, say, "Well, if you were betting, you'd lose your money. These are the black aces!" Turn up the tabled cards. "The red aces are right here!" Turn up the two aces in your hands.

Afterthoughts: This is one of the finest quick card effects I know. Get it working smoothly—no hesitations; you'll get a kick out of performing it.

Be sure not to mention suits as you do it; mention only colors. It's a gasper!

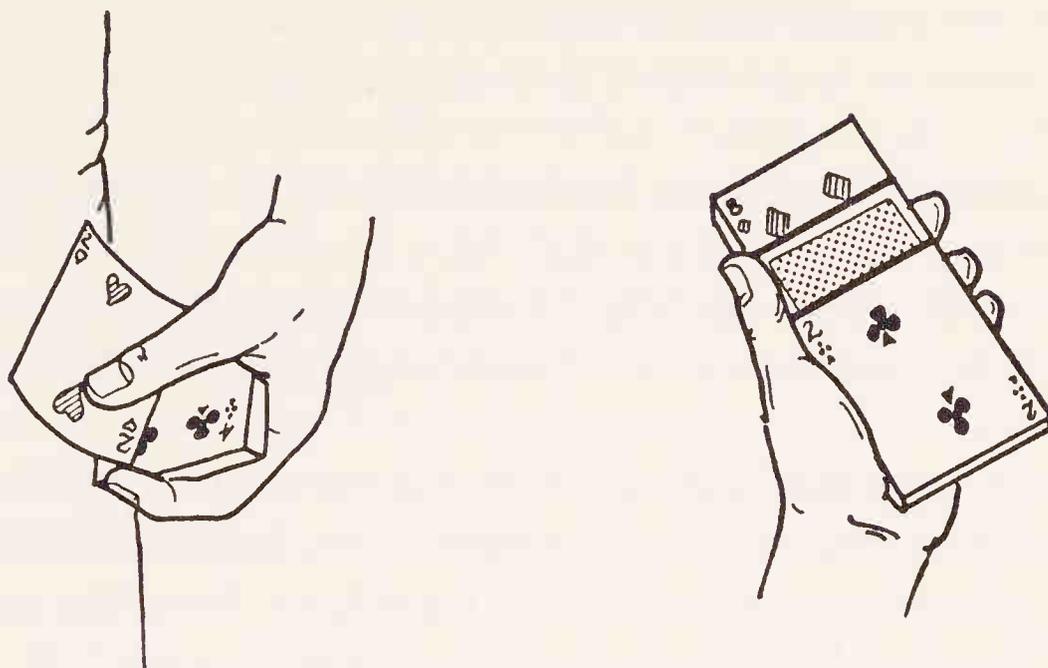
Two-Card Revelation

In order to perform this effective trick, you have to reverse the bottom card of the deck. You also must know the name of that card. You can reverse it before you start, but I'll teach you one impromptu way to do it. (See *Afterthoughts* for another way.)

Let the deck be shuffled. Ask your spectator to hand you about half the deck. Glimpse the bottom card of this half deck as it's handed to you, if you can do it casually. If not, glimpse it as you riffle shuffle the half deck.

Take a card from the center of your half, pretend to look at, and remember, it—but really ignore it. Place it onto the table. "All right, I've selected and remembered a card. Would you do the same, please. Take any card from your half."

It's *as* he's occupied with this that you reverse the bottom (known) card. Let's assume it's the 2H. Casually flip the deck faceup in your left hand. Now allow your left arm to straighten and hang down, naturally. As your hand moves downward, start pushing off the face (top) card. Use the side of your thigh as the leverage to flip it over (see fig. 110).



FIGS. 110 & 111

This is done *as* your hand moves downward, and can be done in a flash. After a pause, as you ask your spectator if he remembers his card, casually bring up your left hand, as is. The half deck will be face-up except for the top card, which is facedown. Everything looks as it should.

I've described this as if you were standing. If you're seated, you can drop your hand to your lap for a moment, and use the top of your left thigh as the leverage (see *Afterthoughts*).

All right—push your card into the center of his half, losing it. Tell him to push his card into your half the same way. Be sure to keep your half perfectly squared. It appears, of course, as if his card goes face-down into your face-down half. Patter about both cards being lost, and that you'll really lose them, by turning half the deck faceup.

As you talk, take half his cards and place the packet faceup, beneath your half, protruding outward. Place his remaining cards faceup on top of your half, protruding inward (see fig. 111). Pause here, building up the face-up-face-down condition of the deck. Slowly push the protruding packets flush; that is, square the deck.

Ask for the name of his card. "Fine, the three of clubs; and mine is the two of hearts (or whatever card you originally glimpsed and reversed). Watch!" Riffle the ends of the deck, or snap your fingers, for effect. "What I've just tried to do, by magic, is to make all the cards face one way, *except* the three of clubs and two of hearts."

Do a wide ribbon spread on the table. All the cards are faceup except

two, which are neatly spaced within the spread. Let your spectator turn these two over to show that they are, indeed, the selected cards!

Afterthoughts: It's a fooler. As I've said, you can reverse the bottom card before you start. You couldn't let a spectator shuffle, of course. Shuffle yourself, using the Slip Shuffle, keeping the reversed card at bottom. Also be sure to *wait*, after reversing the card, before going into the effect.

A good way to apply "time misdirection" is to do an effect that *does not affect that bottom card*. For example, if you had the four aces out of the deck, you could go into One-at-a-Time Aces. Since the entire deck isn't used for this, that reversed card just stays where it is. After the ace effect, drop all the cards onto the deck, do a Slip Shuffle, keeping the bottom card at bottom, and *then* go into this effect. (You'd have the spectator cut off the top half deck, when doing it this way. You'd also have to flip your half faceup as the spectator selected a card from his half.)

There are, of course, many ways to reverse a card to the bottom by sleight of hand. You'll eventually learn many of these, I'm sure, but I don't think it's necessary to learn them now.

Here's one easy way. You must know the name of the card second from the top. Hold the deck facedown in dealing position, in your left hand. With your right fingers, flip the top card faceup. Spread the top cards a bit so that you can resquare and obtain a momentary left-little-finger break beneath the two top cards. Grasp these two (squared) top cards, holding them at the ends, from above, with your right fingers as your left thumb flips over (faceup) the entire deck. Immediately drop the card(s) your right hand is holding onto the face of the deck. Flip the entire deck facedown again.

That's all. The known card is faceup, second from bottom of the facedown deck. It takes a second, and is done as you toy with the deck. This can be used to reverse a selected card. Control it to second from top and do the reverse as you show the top, then bottom, card, asking if one of these is the selection.

For the Two-Card Revelation, do the reverse and let the spectator take the top half of the deck. As he selects a card from his half, you take the *bottom* card of your half. This leaves the reversed card at bottom, where you want it. Later, you name the known (original second-from-top) card as your selection.

The Double-Lift Reverse

This is a method for secretly reversing a card, utilizing the Double Lift. It is a perfectly natural action, and you should learn it. It's a useful weapon.

You've controlled a selected card to the top. Do a Double Lift, flipping the card(s) faceup, flush onto the deck. Ask if this is the chosen card. When he says that it isn't, leave the Double Lift as is, and turn over your left hand (turning the deck faceup). Ask if the (exposed) bottom card is his. He'll say no, of course.

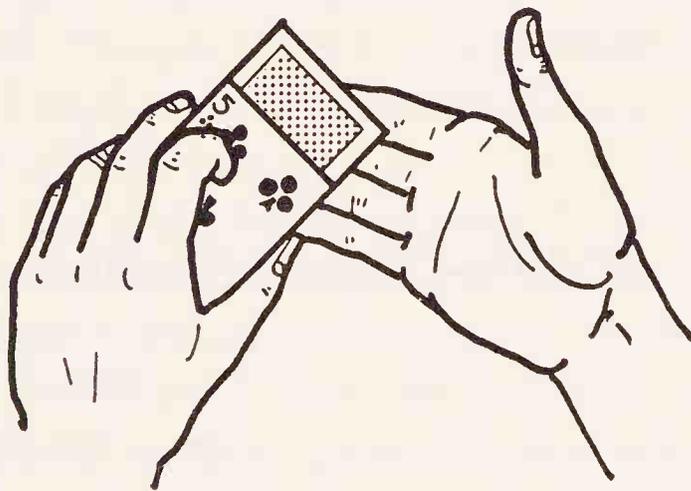


FIG. 112

With your right fingers, reach under the deck and pull out the rear card. This is the card you showed at the Double Lift, and it will come out facedown, as it should (see fig. 112). The right hand is open in the illustration, but in action you'd be grasping the card with your thumb and fingertips.

Turn it over (faceup), and say, "You're sure this isn't yours? . . ." Leave it faceup; use it to tap the face card of the deck. ". . . and neither is this?" Place the card, faceup, back to the rear of (beneath) the deck.

What you've done, in a natural and casual action, is straightened out the original card you showed at the Double Lift, *covering* the still face-up selected card (original top card). You've also proved(?) that the selection is neither at top nor bottom.

Turn the deck facedown, give it a cut, and the selected card is faceup in the center of the face-down deck.

Afterthoughts: For any effect utilizing a reversed card, you *must* use a deck with white borders. A reversed card in a deck with an overall back design will stand out like the proverbial sore thumb.

I don't ordinarily like sleights just for sleights' sake. This one is really a complete effect in itself. Complete it by saying, "Well, I thought I'd found your card; obviously I was wrong. I'll have to use some real magic. What is your card?"

When he names it, snap your fingers, riffle the ends of the deck, invoke the spirits—or whatever it is you want to do to show that the magic is about to occur—and ribbon spread the deck, facedown, on the table. The named card is reversed at center!

This is a fine effect, but the main reason I taught you the sleight is for the routine that follows.

Triple-Climax Speller

The basis of this fine routine is the Double-Lift Reverse. The only difference is that you must know the name of the selected card. In the *Afterthoughts*, I'll teach you a way to glimpse it *during* the reverse; for the time being, either force the card, or control it to the bottom, glimpse it, and shuffle it back to the top.

Do the Double-Lift Reverse exactly as explained. The selected card (let's assume it's the KH) is reversed, second from the top. Say, "I'm in a bit of trouble; you'll have to help me. Let me show you a few cards. If you happen to see yours, don't say anything; just concentrate on it for me."

Hold the deck faceup and start spreading cards from your left to your right hand, without reversing their order, as if you were having a card selected. This is done, ostensibly, to let him look at some cards. What you really do is *spell* his card mentally, pushing (spreading) over a card for each letter. You *must* start the spelling with the *third* letter of his card's name.

Let me clear this up. His card is the KH. Mentally spell the first two letters: K - I . As you spread off the *first* card, continue the spelling: N ; next card, G ; next card, O ; next card, F ; next card, H ; and so on, spelling, K - I - N - G - O - F - H - E - A - R - T - S (don't forget that final S).

When you've spread over the card for the final *S*, don't pause; continue spreading, and spell the next card! If the card immediately after the final *S* is the, say, 4*S*, mentally spell *F* as you spread over that 4*S*. Then continue spreading and spelling: O - U - R - O - F - S - P - A - D - E - S .

Stop after you've spread over the final *S* of this second (spelled) card. The deck must undergo a complete cut at this point. A simple method is to separate your hands (the spread-off, spelled cards are in your right hand; the unspread cards are in your left), make a remark, like, "I think I have a better way to find your card," and put the halves together. But casually put the right-hand cards *under* the left-hand cards.

This will suffice. A more sophisticated method, however, is to square the cards, obtaining a momentary left-little-finger break beneath the last spread-off card. Then do the Kick Cut with the half deck above the break, exactly as I explained in the Color-Changing Deck. A straight, single cut to the break will also do.

All right, turn the deck facedown and do a Jog Shuffle. All the spelled cards must be kept intact on top. You must be careful not to expose the reversed card; so shuffle neatly. If you're leery of this, just omit the shuffle.

"If I do this [do your magical gesture] I can spell to any card I like. For example, say I wanted to spell to the, oh, the four of spades." Make it appear as if you're naming any card, but name the second card you spelled in the spreading. Deal cards singly and facedown, from the top of the deck, into a tabled packet. Spell the 4*S*, a card for each letter. Turn up the card at the final *S*; it will be the 4*S*.

Turn the 4*S* facedown and drop it onto the spelled, tabled cards. Drop the deck onto these and pick up the entire deck, as you say, "But, the four of spades isn't your card, is it? No, I didn't think so. What is your card?"

He names the KH, of course. Hand him the deck. "Please spell your card out loud, just as I spelled the four of spades." He does, and the KH will be staring up at him (faceup) as he reaches the final *S*!

Afterthoughts: There's the "triple climax"—really three effects in one. Don't even mention the first one—the correct spelling of an indifferent card. The second piece of magic is that his card falls correctly when *he* spells it. And third, his card is *faceup* when he spells it.

The spreading over, and spelling, is really quite easy to do. One or

two tries will prove it to you. Just remember always to start the spelling with the third letter of the selected card; this is to make his card fall on the final S.

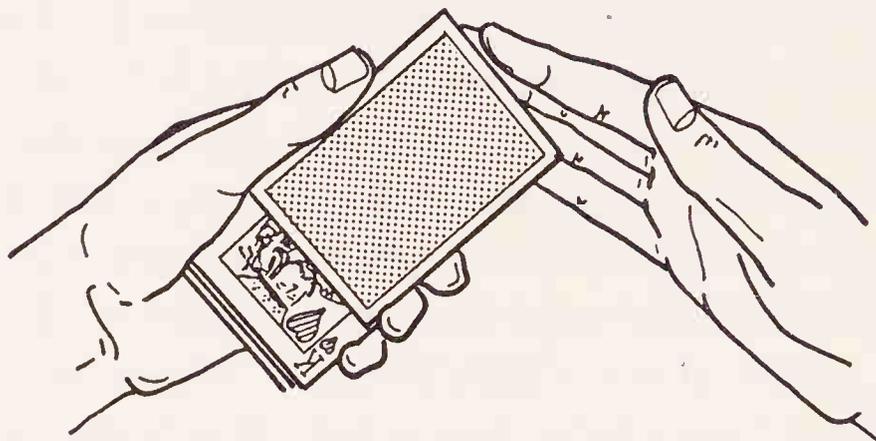


FIG. 113

It's easy to glimpse the selected card during the Double-Lift Reverse. As you place the card (the one originally shown at the Double Lift) back to the rear of the face-up deck, simply tilt your left hand toward you. This brings the rear of the deck into view. (see fig. 113). You're pushing the right-hand card flush as you do this. It's a natural action, particularly if, without pausing, you continue turning your left hand, turning the deck facedown all the way. The right-hand card, of course, is pushed flush before the deck is all the way facedown; otherwise you'd expose the reversed, selected card. It's an instantaneous glimpse.

If you don't want to do the Double-Lift Reverse, it's easy to do a *Double-Climax Speller*. Force a card and make sure it lies about a quarter of the way from the bottom. (This is easy: Have it replaced near center; then cut about a quarter of the deck from bottom to top.) If you don't want to depend on a force, you can simply control a card to the bottom, glimpse it, then cut some cards from top to bottom.

Ask the spectator to look for, and concentrate on, his card as you show him some cards. Spread until you reach his card. Start spelling it *on* that card. Then spell the card that falls after the final S. Cut, after spelling the second card.

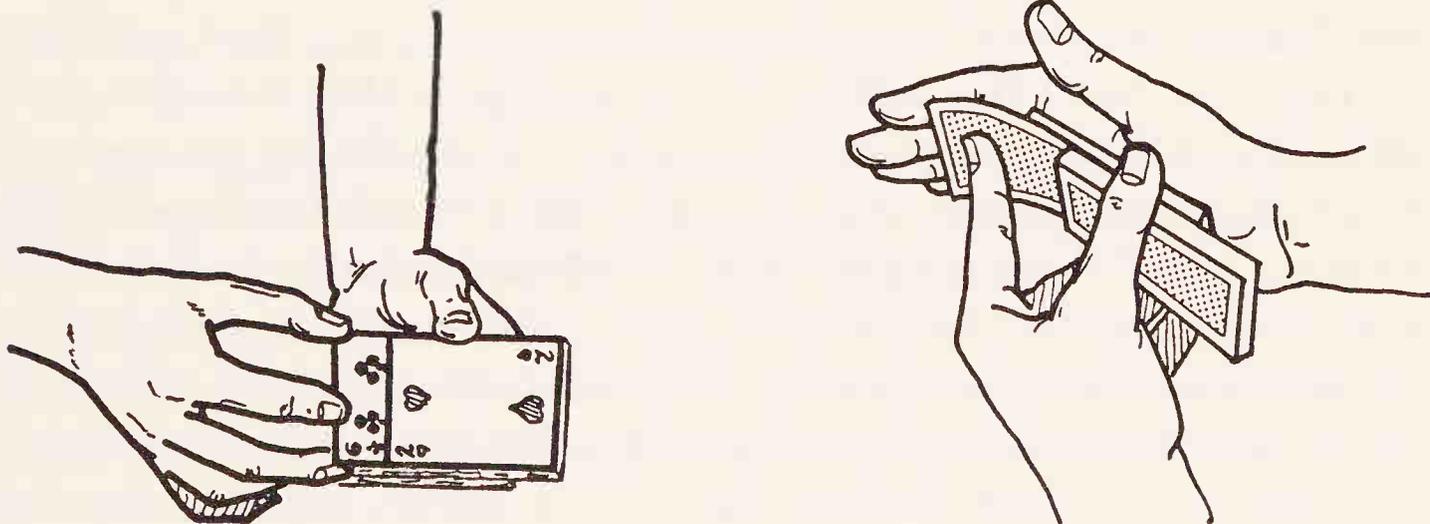
That's it. The trick is the same except that his card is not faceup at the end.

The Double Color Change

“Color change” is magicians’ parlance for any method of magically, and *visibly*, changing the face card of the deck. This is one of the first I ever performed. It’s still one of my favorite quick card effects. It utilizes a palming method that I don’t particularly like, and that I rarely use—except for this. It fits, here. It also utilizes a left forefinger push-down move. Both sleights require some practice.

Hold the well-squared deck at your left fingertips, face toward your audience, with the lower side parallel to the floor. Your forefingertip is free and resting at the outer end. With your right thumb and second finger, pull about half the deck (from the rear) toward you; about an inch and a half is fine (see fig. 114). You’ve “stepped” the deck.

Point to the face card. “Keep your eye on the two of hearts. I’ll just brush my hand over it—like this—and a strange thing will happen.” It’s as you say this, and demonstrate, that you steal (palm) a card. This Palm is usually done from a squared, not a stepped, deck, but it works exactly the same way.

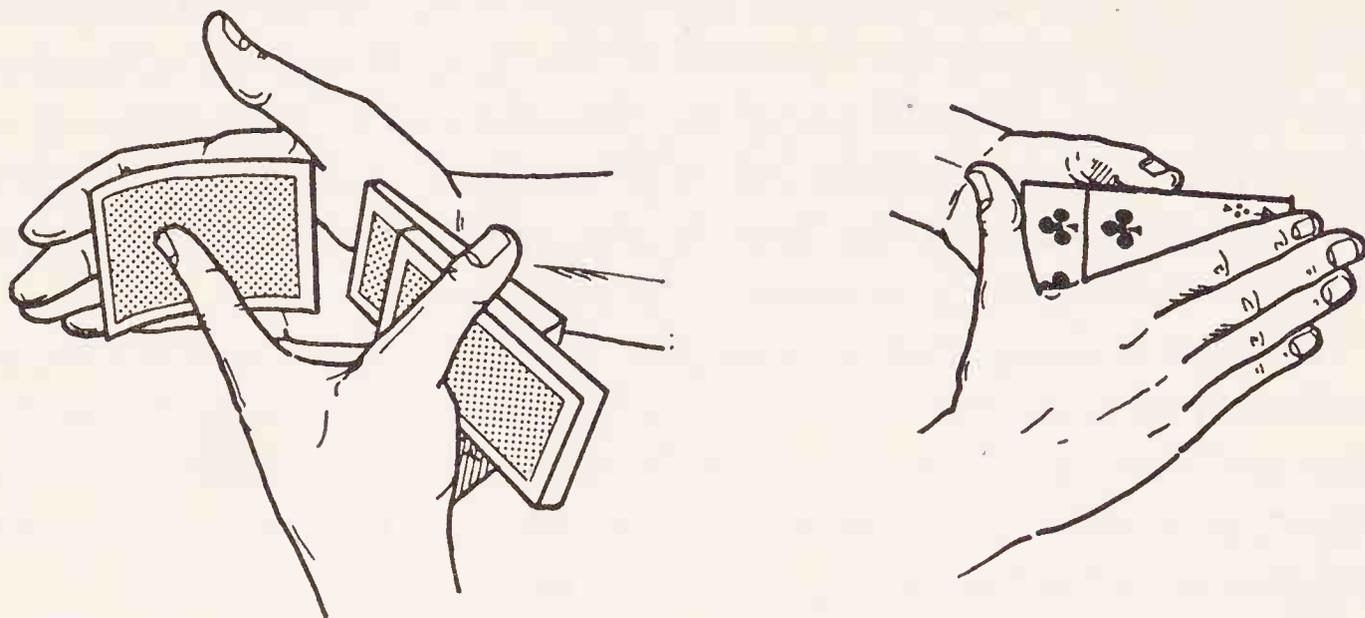


FIGS. 114 & 115

Place your right hand, palm against the 2H, and move it away from you (in the direction your fingers are pointing). Your left forefingertip, which has moved to rest on the rear card of the outer half, pushes that rear card along (see fig. 115). The outer end of the card is pushed into palm position.

It moves along with your right hand until it clears the deck and practically snaps into your right palm. Your left forefinger *places* it there (see fig. 116). Your left hand shouldn’t move at all. Only your left fore-

finger moves, and that can't be seen. As soon as it's palmed, continue your patter with one word: "Watch!"



FIGS. 116 & 117

Place your right palm against the 2H as before. This time, slowly move your right hand downward, leaving the palmed card flush on the 2H (see fig. 117). It appears as if the face card changes as you move your hand down across its face.

"That was easy. The difficult one to change is this one—the six of clubs. Watch!" Rub your hand over the face card, palming the rear card of the outer step, exactly as at the start. *But*, your left forefingertip has an extra job. As soon as your right hand covers the deck, that finger goes to the outer end of the step and pushes down the rear card. A fingernail comes in handy here. It must be done cleanly; and if two cards move down, that's okay. The card moves down and *covers the face card* (6C) of the inner step (see fig. 118). In action, you can *snap* that card down.

After that's done (it takes no time), palm the (now) rear card, as before. As your right hand moves away (with its palmed card) it is seen that the 6C has changed. Drop your right hand naturally to your side, as you say, "I don't even have to rub it; watch that eight of diamonds [or whatever card the 6C changed to]." Change the face card of the inner step (the 8D) by turning the deck face to floor and back again, in a "twinkling." As you start to turn it down, snap down the rear card of the outer step, just as explained. It happens so fast that the action of your left forefinger can't be seen. When the deck is turned face toward audience, the 8D has changed. This is an instantaneous and beautiful

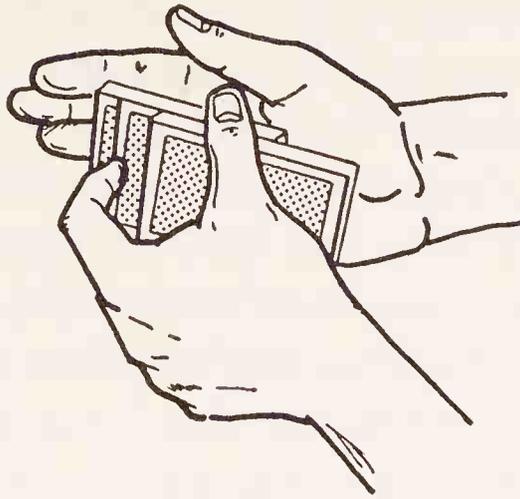


FIG. 118

change if it's done neatly. Remember, turn your hand down, then, instantly, up again.

Bring up your right hand and indicate both face cards. "Now, watch the four of clubs and the [name the card that the 8D changed to]." Slowly rub your right hand down and over the face card of the outer step, depositing the palmed card. The instant your hand covers the deck, snap down the rear card, as explained. As your hand moves down and away, *both* face cards have changed!

Afterthoughts: There are two areas for practice here: the palm (or steal) of the rear card of the outer step, and the left forefinger push-down of that rear card. The practice is worthwhile.

The ending is a complete surprise because you're ahead of your audience. You palm a card when it isn't necessary (when you change the face card of the inner step with the forefinger push-down), only to use it for the ending.

Work on this color change; it might become one of your favorite effects.

The Calculating Deck

This is one of those quick effects the basic idea of which is so old that most magicians have forgotten it. That's okay with me. I use it often, almost as a "throwaway." It never fails to bewilder. I use my own "calculating deck" presentation; I'll teach you that first, then the older way

of presenting it. Since the idea is practically self-working, learn both presentations; then you can decide which you'd like to perform. You might want to use them both.

"I rarely have to use a calculator, because this deck does my calculating for me." You're shuffling as you talk. And, you must glimpse the top card and keep it there. It's best to glimpse the bottom card during a shuffle, shuffle it to the top and Jog Shuffle once or twice.

Frankly, if you can't do this without arousing suspicion, I'd prefer you don't perform this effect. I'd hate to see it ruined! Also, don't use a picture card; be sure it's a spot card on top. Let's assume it's an 8-spot.

Place the deck facedown and crosswise on your left palm. Tell the spectator to cut the deck anywhere he likes and to place his cut-off portion onto your left fingers. Point to your left fingers as he cuts.

Point to the half deck on your palm, and say, "Would you turn up the card you cut to." As he turns it faceup, take it from him and place it, faceup, onto its half. Let's assume it's a 3-spot. Mentally add this to the card you originally kept on top (in this example, 8 plus 3, or 11), and say, "Now, if I had eleven dollars and gave you three [point to the card he cut to] how many would I have left?"

As soon as he answers, "Eight," say, "That's right—eight!" And turn up the top card of the half deck on your fingers, showing the eight (see fig. 119). "You see, it never makes a mistake!"

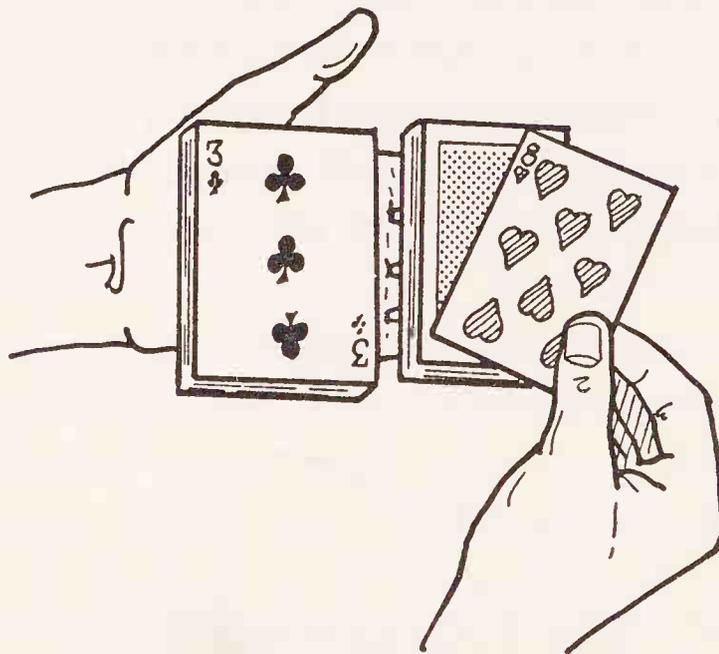


FIG. 119

That's it; that's all there is to it! It's the talk, the presentation, that confuses. You present a simple subtraction problem to which *the*

known card is the answer! By the time the effect is over, no one remembers which card is which. And it hardly matters, since you supposedly don't know where any particular card lies. As soon as you show the answer card, and deliver your closing line, turn down the two cards, and shuffle the deck.

I'd suggest you spot the top card again, because you're going to be asked to do it again, and it can (and should) be repeated—once.

To make sure you've got this, I'll give you one or two more examples. If the known (top) card is a 4-spot, and the spectator cuts to a 9-spot, you'd say, "If I had thirteen dollars and gave you nine [point to the 9-spot] how many would I have left?" The answer is four, of course. If the top card is an ace, and he cuts to a 7-spot, you'd ask, "If I had eight dollars and gave you seven [point to the 7-spot] . . ." etc. The answer is one.

If the spectator cuts to a picture card, consider it *ten*. So, if you had a 2-spot on top, you'd say, "If I had twelve dollars and gave you ten [point to the picture card], picture cards are ten [always throw in this phrase for a picture], how many would I have left?"

Most important is that you don't let your thinking show. You should ask the question, *without hesitation*, as soon as he turns up the card he cut to.

NAME A CARD

This is the same idea, but a completely different effect. Assume the (known) top card is the 6D. Let the spectator cut the deck on your hand, just as before. Point to the top card of the half on your palm. "This is the card you cut to. Believe it or not, it tells me that *that* card is the six of diamonds. Take a look!"

The actions to match these words: Pick up the card he cut to with your right hand. Glance at it (don't let your audience see it), *remember it* (this is as you say, "It tells me"), and use it to point to the top card of the other half (point as you end the remark).

As he looks at the card (it *is* the 6D, of course), drop the card you're holding back onto its half. Turn the 6D facedown and drop it onto its half. Place the "palm" half onto the "finger" half and shuffle the deck. Keep the top card where it is, and you're ready to repeat without the necessity of a glimpse. You've already remembered that card!

Repeat exactly, setting up for *another* repeat of the effect. The third

time is the ending, so let's make it stronger. Assume you know that the top card is the QH. Let him cut, as before. "I've been telling you only one card each time, but, of course, I always know both cards. Look!"

Point to the card he cut to (the "palm" half). "That's the QH." (You name the [known] top card.) Pick it up, glance at it (don't show its face; assume it's the 2C), and drop it, facedown, to the table. Point to the "finger" half. "That's the two of clubs." (Name the card you just dropped to the table.)

Take off the top card and drop it onto the already tabled card. As you repeat, "The queen of hearts and two of clubs," toss the two tabled cards (together) faceup. Your spectators see the proper cards!

You toss them faceup so that no one can follow which card is supposed to be where. So far as anyone is concerned, you simply *knew* the two cards!

Afterthoughts: Go over that last example carefully and it will clear up for you. It's an old ploy—miscalling cards. Do it nonchalantly; you'll fool all and sundry with it, and with the entire routine. That goes for both presentations.

Although the two presentations are different, the basic idea isn't, so don't perform them both for the same audience at the same sitting.

Have fun!

The Ambitious Card

No book containing sleight-of-hand card magic could be considered complete without touching on an "ambitious card" routine. This is the term for any routine in which a card keeps magically rising to the top of the deck. Such a routine can be long or short, complicated or simple.

I want to teach you a short, simple routine containing moves I've already taught you—just to give you the idea. You can enlarge it as you become more knowledgeable. This isn't a "pure" routine. A pure routine would necessitate "passes," and wouldn't ordinarily use shuffles. But, frankly, if you do it and present it well, it will leave the *same impression* on your audience.

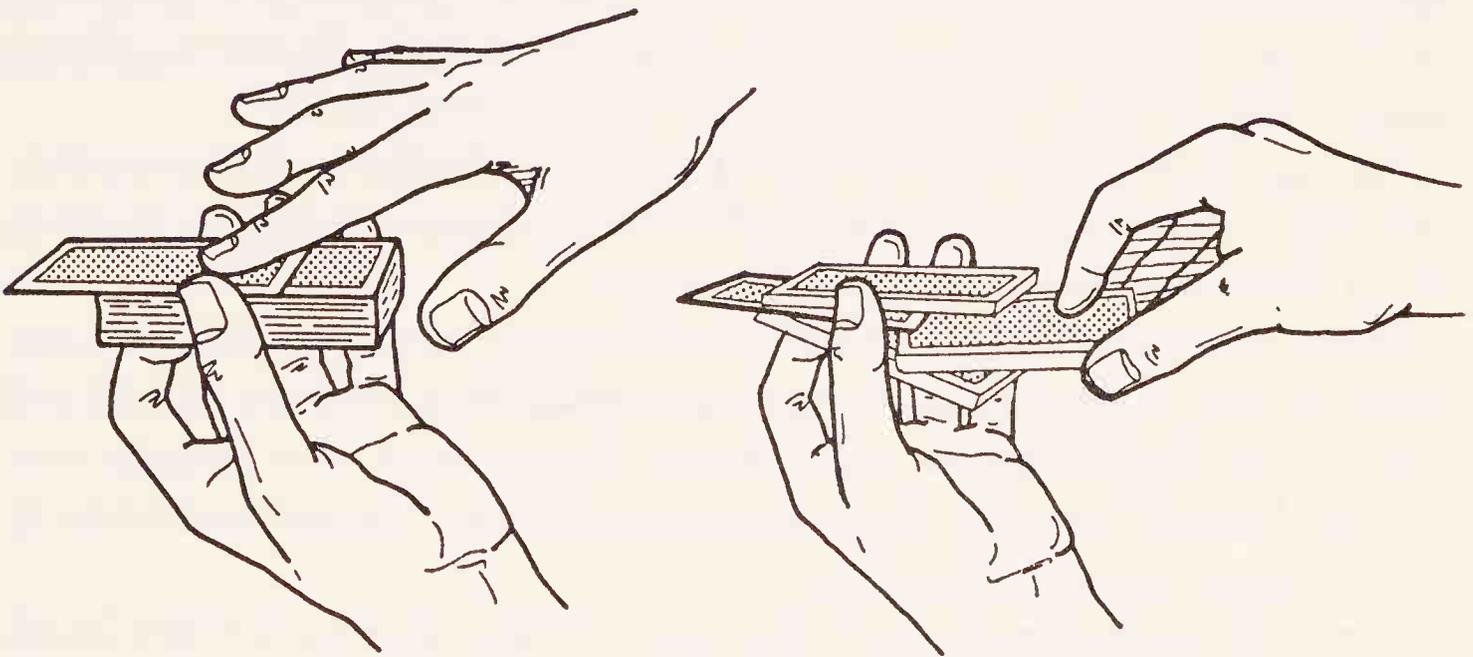
Have a card selected. Control it to second from the top (control to top, overhand shuffle, running one card, in-jog, shuffle off, break at in-jog,

etc.). "The card you selected is an ambitious card; it always likes to be on top." Do a Double Lift, showing it (say it's the 9D) on top.

Turn down the lift, take off the single top card, slowly and obviously push it into, and lose it in, the center of the deck. "Even if I place it here, to center, a snap of my fingers [do so] brings it right back to the top." Flip over the top card to show the 9D.

"No matter how I shuffle the deck [overhand shuffle, running one card, in-jogging, etc., to bring the 9D to second from top again] that nine of diamonds always comes to the top!" Double lift, showing the 9D. Turn down the lift.

"You look confused; let me show you how it's done." Hold the deck up near your left fingertips. With your right fingertips, push the top card outward about an inch and a half (see fig. 120). "I'll push the nine of diamonds off the deck so you can keep your eye on it. As a matter of fact, I'll leave it protruding from center, so I can't get to it."



FIGS. 120 & 121

Match actions to words: In Hindu-Shuffle manner, your right fingers pull out (toward you) about a quarter of the deck, from bottom. Bring this packet to the top, placing it over the deck proper—not flush with the protruding card. Don't release it. Say, "A few more cards on top will put that nine of diamonds to about center." Your right thumbtip and second fingertip pull out about a quarter of the deck from the top, from under the protruding card, and from the rear, as your left fingertips hold the original bottom packet in place. As this packet is pulled

out, the packet you brought up from the bottom falls flush onto the deck, onto the protruding card. (See fig. 121 to see the action just as you start to remove the top quarter of the deck from beneath the protruding card.)

This second (original top) packet is placed on top of all. Don't let this throw you; it's simply a version of the Hindu-Shuffle Control. You bring the bottom packet to the top, strip out the packet beneath the protruding card at the same time, and slap that on top. The protruding card remains in view throughout. This is what you've accomplished: An indifferent card protrudes from center (the audience thinks it's the 9D) and the 9D has been brought to the top. The entire thing takes a second or two.

"As long as the nine of diamonds is there at center, it can't be on top." Do a Double Lift (the six-step lift I taught you fits perfectly, and the protruding card won't get in the way), showing an indifferent card. Turn down the lift. "But as soon as I push it in [push the protruding card flush with your left forefinger] and snap my fingers, it comes back to the top." Flip the top card faceup, showing the 9D. Flip it facedown again. (This is a thoroughly magical sequence; work on it.)

"It just doesn't matter how much I shuffle"—shuffle the 9D to the bottom; follow up with a Slip Shuffle, keeping it there—"because, you see, *every* card looks like the nine of diamonds."

Start a regular Hindu Shuffle. Do it fairly rapidly, and, perhaps three or four times (no more) during the shuffle, turn your right hand halfway over, flashing the 9D! (This is exactly the action I taught you for the Color-Changing Deck, when you flashed the red-backed card, except there's no pausing here.)

Keep Hindu shuffling until only the 9D remains in your right hand. That goes on top, as the last move of the shuffle. This, again, is a thoroughly magical sequence. Your audience is completely confused by now, and the illusion of the deck's containing all 9Ds is perfect.

Overhand shuffle, keeping the 9D on top. To fill the time for shuffling, say, "It's all an illusion, of course." Look directly into your spectator's eyes as you say, "How many nines of diamonds have you seen so far?" At that *precise* moment, when your spectator's eyes meet yours, palm off the top card. No matter what his answer, do a face-up Ribbon Spread on the table with your *left* hand, as you say, "How many do you see now?"

Pause. "You see, the nine of diamonds was never really in the deck

at all. It's been here in my pocket all along!" Reach into your pocket and come out with the 9D—to end! (Leave the deck on the table; your audience will want to examine it.)

Afterthoughts: This is all based on the Double Lift, of course, and the lifts have to be "clean." Whenever you turn up the top card, it must be done with the same actions as when you do a Double Lift. Make sure your "single" lifts and Double Lifts look the same. Square the deck after each shuffle and prior to each Double Lift.

What will require practice is the push-off of the 9D(?) and the Hindu-Shuffle "cut." This is central to the routine, and is a fine piece of card magic. The 9D is *seen* going to center; it's "proved" when you show an indifferent card on top; then, without a false move, the 9D appears on top. It's strong! It must be done smoothly, casually, and to match your words.

Each step of the routine must flow smoothly into the next. When you can go through the entire effect without a pause, you'll have one of the best of all card routines at your disposal.

PRACTICALLY SELF-WORKING CARD ROUTINES

A self-working card effect is one in which sleight of hand is not *essential*. The problem is that with few exceptions, when absolutely no sleight of hand is used, what's left is a puzzle, not magic.

This section contains some basically self-working card routines; a few are favorites of mine. In every case, adding a simple sleight or two (perhaps only the Jog Shuffle) makes the effect more magical.

Mental Message

The first card trick I ever saw, the one referred to in the Preface, is pretty much a standard by now. The basic effect is this: The spectator thinks of a card; then he himself inserts a face-up card into the face-down deck. Following your "mental message," he magically inserts that face-up card right next to his own selection.

Let your spectator shuffle the deck. Tell him to cut off about half the deck for himself and give you the remaining half. He's to place his half behind his back, take out any card, look at and remember it, and replace it to the top of his half deck. His doing this behind his back assures that you can't possibly see the card he'll think of.

As you explain this, demonstrate what you want him to do by plac-

ing your half behind your back. The moment it's out of sight, reverse (turn faceup) the second card from the top. Here's the fastest way to do that. With your left thumb, deal off (or push off) the top card. Do this *as* you move the half deck behind you. Take this top card from above with your right hand—thumb at inner end, fingers at outer end. As you take it, push off the second card with your left thumb. The left side of the top card can now flip over this second card as it, at the same time, is replaced (allowed to fall) onto the reversed card. (See fig. 122, which is an exposed view just prior to completion of the move.) This reversal takes no time at all. It should be completed by the time your hands come to rest behind your back.

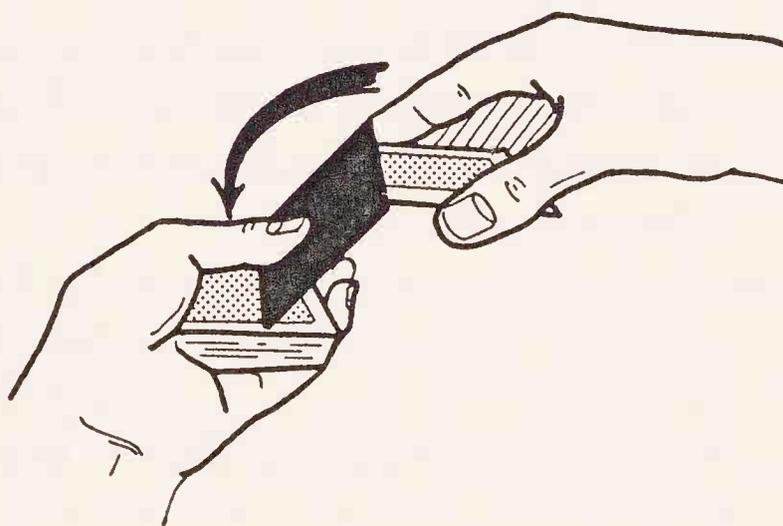


FIG. 122

Without a pause, bring the bottom card to the front, demonstrating how he's to look at it. When you bring it back to behind your back, turn it *faceup* and place it back to the *bottom* of your half. Immediately bring the half to the front, holding it facedown and well squared. Pay no more attention to it.

You've accomplished this in a couple of seconds, as you've demonstrated what he's to do. It's the best way I know to get into the required position without any chance of being caught.

Be sure there's nobody behind you when you do it. Be careful here; don't make an issue over it. If you do, your spectators will *know* that you're about to do something behind your back. This is where many amateurs ruin an effect. They *telegraph* their intention. It's simple enough to arrange matters casually, so that nobody can see behind your back, or behind the back of your spectator. If you can't do it casually, *don't* do this effect at that time!

Let your spectator do what you've asked, as you stress the fact that he has an absolutely free choice, and so on. Let him place his card to the top of his half, and bring the half to the front. At this point, I usually take the half deck from him with one hand and, with my thumb, partially push off the top card, so that only he can see it, and say, "Please remember your card." This is to assure that he's followed instructions and that his card is on top of his half.

Slowly and obviously, place your half onto his as you say, "Now your card is buried in the deck." Have him take the entire deck behind his back. "Would you please do this for me? Take the top card and push it into the deck, anywhere in the bottom area. Have you done that? Fine. Take the bottom card and push it anywhere near the top area. Would you take the card that's now on top and turn it faceup? Now push it, faceup, somewhere near the center of the deck. Look into my eyes for a moment as you do it! That's fine. Please bring the deck to the front, so we can all see it." Take the deck from him.

All the above is done by the spectator behind his back. You realize what's happened, of course. The insertion of the top and bottom cards, near bottom and top respectively, is a "red herring." It has nothing to do with anything, except to get him accustomed to inserting cards, and to *get rid of that top card*. Mentioning the areas keeps him from inserting the first two cards near center. This is important because you don't want him to insert one of these directly above his selection.

When you tell him to turn the next top card faceup, he's really turning it *facedown* (since it's already faceup)! He inserts it near center, and it is lost in the deck.

To end: "Somewhere in the deck is one face-up card—the one you inserted. Here it is." Spread the cards to expose the one face-up card. (The ribbon spread is best if you're working near a surface.) Let it be seen that this is the *only* face-up card. "Do you remember that I asked you to look into my eyes as you inserted this? Well, I was sending you a mental message. I tried to force you to insert this card right next to the one you selected at the beginning! What was that card?"

As soon as he names it, point to the card directly *under* the face-up card. "If my message got through to you, this should be the [name his card]." Let him remove it and look at it. It's the correct card!

Afterthoughts: I'd hate to tell you how many years ago I saw, and figured out, this effect. Since then I've learned, and figured out, many

other ways to arrive at the same conclusion. This is still one of the best.

As long as your half deck is set as explained—a reversed card at bottom and one at second from top—the effect works automatically. One thing you should be aware of: It's conceivable that the spectator will insert the last card, the one you tell him to turn faceup, between his selection and the already-reversed card above it. This will rarely happen, but you'd better know how to get out of it if it does. The selection will be the second card under the reversed one, at the end.

When the spectator removes the card directly beneath the reversed one, always keep the deck in spread condition until you're sure everything has worked correctly. If the card isn't the correct one, say, "I thought your concentration wavered there for a moment; you missed by one card. Look at this card." Point to the one now directly beneath the reversed one. This *must* be his. You've blamed the slight miss on him! The effect is just as strong.

This Guy and The Drinker

I know of few self-working routines that involve as much action as this one; something is continually happening. It is almost a perfect card routine. It gets away from the "pick-a-card" theme, and it involves the spectator in a story routine in which the actions and happenings match perfectly.

It's easy to do, but you have to set up a few cards without your audience having *any* knowledge of that setup, you have to remember the sequence of the routine, and, most important, you have to talk entertainingly, making your words fit the action.

From the top of the deck down, set three eights, then any card, then the fourth eight, then the four aces. (The top card is an eight.) The best way to arrange a small setup like this is to do it during a previous effect. Or, do it as you "toy" with the cards—not in a surreptitious way, but casually. You're going to shuffle before you go into the routine anyway, so it doesn't much matter.

Now you have the nine cards set as explained. There's an alternative here. You can set only six cards; that is, get the four aces to the top (you can simply place them there after a four-ace routine), then get

any 8-spot on top of the aces and, finally, any card on top of the 8-spot. Then, when you're ready to perform, openly remove the remaining three eights.

"There was 'This Guy' who walked into a bar, shuffling a deck of cards. He approached a drinker, and said, 'You know, I can deal any cards I like in a poker game.' The 'Drinker' said, 'Oh, yeah—prove it!'"

As you talk, overhand shuffle, keeping the setup on top. Show the three eights. Either deal them off the top (if you've prepared the entire setup) or spread through and remove them. If you're doing the latter, don't expose the setup on top. Place the three eights faceup on the table for a moment, as you shuffle the deck—again, keeping the setup intact. It's this shuffling that makes the routine even more mysterious than it is.

Now, openly place the three eights on top of the deck. "I can put these three eights right here on top, and still deal them to you if I want to," boasted This Guy."

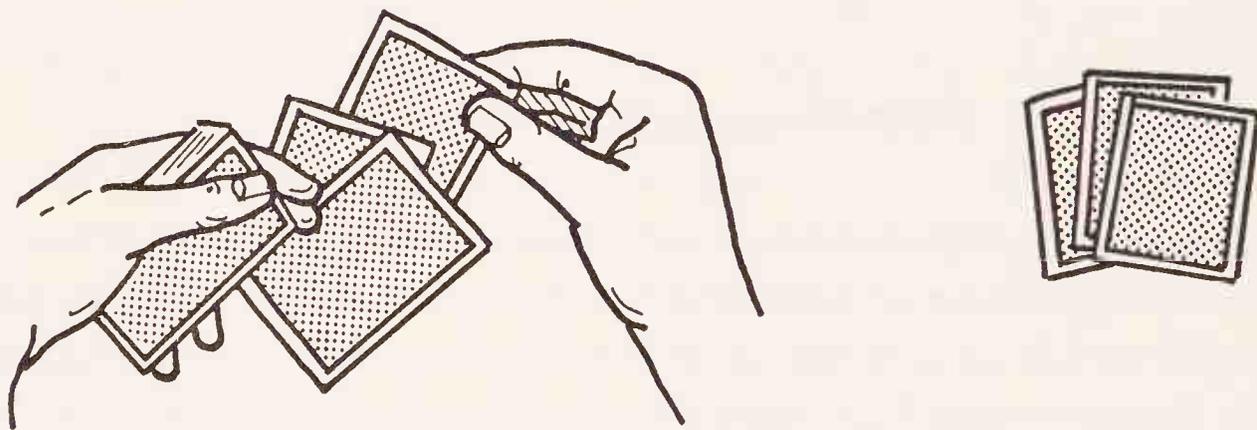


FIG. 123

Demonstrate this. Deal the first card, facedown, near your spectator, the next card to yourself; the next to your spectator, onto the first card you dealt him, the next card to yourself, onto your first card. You're dealing alternately, just as you would when playing poker. Now, the third card to your spectator. Here's the key to the routine. As you deal yourself the third card, scoop it *under* your first two cards (fig. 123) and place these three cards back to the top of the deck. Throughout the routine, the last card dealt must always be handled that way. It is scooped to beneath the previously dealt cards and then that hand is placed back on top of the deck.

"He turned up the three cards he'd dealt to The Drinker, and there

were the three eights!" Show the eights in the spectator's hand. Place them back on top. "'And,' said This Guy, 'I can do that as often as I like.' He did it again." Deal three cards to your spectator and yourself exactly as before. Don't forget the "scooping" with your last card. Show that your spectator, again, has the three eights.

You can repeat this indefinitely. If you do it as explained, the spectator will *always* get three eights. They keep changing. He'll get two black eights and one red eight, then two red and one black, etc. Don't mention this, of course, and the action happens too fast for it to register. It doesn't much matter if it *does* register.

Do it three or four times. "Finally, The Drinker said, 'That's pretty good. The trouble is, when I play poker I play with five cards, not three.' 'You're absolutely right,' said This Guy. 'And, I can do the same thing with five cards. Look.' He dealt out five cards each, and The Drinker had a full house, eights and aces."

Demonstrate this. Deal five cards to each in exactly the same way you dealt three cards to each. Scoop with your last (fifth) card, and place your hand of five cards to the top. Flip over the spectator's hand; he'll have the full house. Incidentally, when you're dealing the hands, always be sure to deal one card onto the other; don't disarrange them. Then, this will all work *automatically*.

"'Here, I'll do it again.'" Place the spectator's hand to the top. Deal out the two five-card hands again, just as before. Show that he has the full house again. "'I can do *that* as often as I like.'" Do it once more. You deal him the full house three times in all.

"At this point, The Drinker said, 'Aha! I think I caught you. I think I can do it now.' So, This Guy handed the deck to The Drinker, and said, 'Go ahead; try it.'"

Hand the deck to your spectator. "You be The Drinker. Go ahead, try exactly what I did. And don't forget what I did with the last card each time. I'm sure you noticed it."

Let the spectator do it. He deals to you first, then to himself, and so on. Watch him carefully. Be sure he places each card on top of each hand as he deals, and make sure he scoops his last card. Then he places his hand back on top. Help him with all this. Then turn up your hand to show that it contains an odd card. Place your hand back on top and take the deck.

"The Drinker said, 'What did I do wrong?' 'You didn't do anything wrong,' said This Guy. 'You just have to deal each card, one on top of

the other, slowly—like this—and always remember to scoop your last card—like this.” Demonstrate as you talk. Display the spectator’s hand; it will be a full house.

“The Drinker said, ‘Oh, I see. Let me try it again. I’ve got it now.’ He tried it again. And, of course, got the odd card again.” Let the spectator do it; show your hand. It will automatically contain the odd card. Replace the hand.

“The Drinker asked to try it once more. He did. He still dealt that odd card.” Let your spectator do it again. “The Drinker said, ‘One more chance. If I don’t do it this time, I’ll quit.’ He tried it once more, and still dealt that odd card.” The odd card will show, automatically, three times!

“‘Tell me,’ said The Drinker, ‘how do you get rid of that odd card?’ ‘Well, I’ll tell you, you don’t *have* to get rid of it if you can handle cards as well as I can! Look, I just deal them carefully, one at a time, and make sure I scoop that last card.’”

Deal out the two hands as you talk; make the actions match your words. This time, do not replace your hand to the top. Leave it on the table. Turn up your spectator’s hand. It will contain four eights and the odd card. “‘You see, I didn’t have to get rid of it. I dealt a great hand anyway!’ But The Drinker said, ‘Wait a minute, I’m not *that* drunk! What good does it do you to deal your opponent such a good hand!?’”

“Said This Guy, as he turned up his hand, ‘If you think your four eights can beat my four aces—you *are* that drunk!’”

Turn up your hand to display the four aces—and to end the routine!

Afterthoughts: This entire routine works automatically if you make sure that each card is dealt onto the other, that the cards are not disarranged when you display the hands, and that the last card is always scooped to the bottom of that hand.

About that “scooping”—it will be neater and surer if you work on a soft surface. That way, you won’t have to struggle to make sure that that card goes to the bottom of the hand each time. If no soft surface is available, you can either bend the cards slightly (so that their sides or ends lift slightly off the table) or pick up the hand each time and place the card beneath it.

The patter I’ve given you can (and probably should) be changed to fit your personality and your way of speaking. I’ve given you the basic

story; you fill it in with your own words. But be sure to explain exactly what's going on as you work.

Although this is practically self-working, you'll be given credit for being a great card manipulator. Don't leave out the Jog Shuffles and/or Riffle Shuffles, keeping the setup on top, at the beginning.

It is essential that you remember the sequence of the routine. Any hesitation or show of thinking will detract from the effect. Do it a few times; it will soon become second nature. This is a routine you'll be using and performing for the rest of your life!

Keep this sequence in mind:

Three Eights—can be demonstrated as often as you like

Full House—three times

Odd Card—one time

Full House—one time

Odd Card—three times

And finally—four eights in spectator's hand, four aces in your hand. Take your bows!

Prediction

As you shuffle the deck, glimpse the bottom card. Do a Slip Shuffle or two, keeping the known card in place. Put the deck on the table. Talk about something else for a few moments; then say that you'd like to make a prediction. On any small piece of paper, write the name of the bottom card.

Take the two top cards from the deck, turn them face to face, and put the piece of paper between them. "This way I can't get near my prediction again. As a matter of fact, we'll leave it here for safekeeping." Put the cards (and the prediction) into your spectator's breast pocket.

Pick up the deck; give it one Slip Shuffle, keeping the bottom card on bottom. Nonchalantly toss out five pairs of face-up cards. These are taken from the top and turned faceup as you toss them to the table. You *must* place exactly ten cards to the table, but you don't want the counting to be obvious.

Patter as you haphazardly toss the cards: "Please take any four of these cards." It's easy enough to count five pairs mentally. Make it appear as if it doesn't matter how many cards are involved; you're simply giving him a choice of four from among *some* cards.

When he indicates four cards, place the remaining cards (six) to the *bottom* of the deck. Spread the four cards into a horizontal row, as you say, "You could have selected any cards, but these are the ones you wanted. I'll bring each card to ten."

Do exactly that, dealing and counting off the top of the deck. Let's assume the four cards are a 7, a 3, a king, and an ace. Point to the 7. "That's a seven—eight, nine, ten." Deal three cards, facedown, onto and overlapping it as you count.

Point to the 3-spot. Deal seven cards onto it, counting, "four, five six . . ." up to ten. Point to the king. "Pictures are already ten, so we'll leave it alone." Point to the ace. "That's a one." Deal nine cards onto it, counting, "two, three, four . . ." up to ten (see fig. 124).

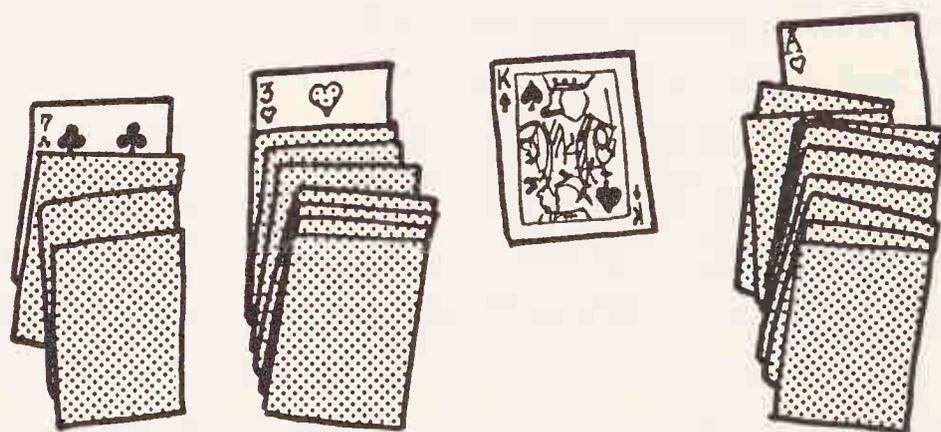


FIG. 124

The counting is done this way no matter what the cards are. On a 9-spot, you'd deal only one card. Any picture card is considered ten, and no cards are dealt onto it.

"All right, would you add the four face-up cards for me?" Let him total the four cards. "Twenty-one. Fine. Remember that number, please." Check him, of course, as he adds. An error in addition will ruin the effect.

Place *all* the tabled cards to the bottom of the deck, and hand the deck to the spectator. "Please count down to the—what was the number again?—twenty-first card. Don't look at it; just place it aside, face-down."

Let him do just that, dealing cards from the top, one by one, face-down, to the table. Again, check him to make sure he counts correctly. Have him place aside the last card—in this example, the twenty-first. “Now, I haven’t come near you, or my prediction, since we started with a shuffled deck, have I? Please remove my prediction, and read it out loud.” He does.

“Would you turn over that twenty-first card?” He does, proving that you can predict the future!

Afterthoughts: This works *automatically*, if you do it exactly as explained. The important points: Glimpse the bottom card without making it obvious, and be sure to wait a bit before going into the routine. You must place your prediction between two cards. (If anyone tries to reconstruct this, he’ll probably forget this point, and it won’t work.) You must place ten cards to the table, and all used cards must go to the bottom. The predicted card moves upward to position, mathematically and automatically.

If you like, you can give the deck a Jog Shuffle just before you hand it to the spectator to count to his number. Be sure to keep at least that number of cards on top; undercut accordingly.

Incidentally, *always* have your prediction read *before* turning up the card. To do it vice versa would be bad showmanship; you’d weaken the climax.

PREDICTION EXPANDED

You might like to try this prediction as follows; it involves a setup of four cards, and a Palm. Set up any four of a kind, two on top and two on bottom. Assume you’ve set the four aces. Predict the bottom ace. Go through the routine exactly as described.

When your spectator counts to his number and places the card aside, nonchalantly take the cards from him; place the counted cards *onto* the ones he was still holding. As you patter, telling him to take out your prediction, you have plenty of time to palm the top card of the deck, and to place it into a pocket. Place the deck aside. He’s too occupied to notice the palm, even if you do it sloppily—but don’t!

He reads your prediction and turns up the card. Pause. Tell him to look at the two cards that sandwiched the prediction: two more aces. Make sure your hands are seen to be empty as you say, “I was so sure of

your card that I had the fourth ace right here all the time!" Bring the fourth ace out of your pocket to end the routine.

(You can do the same effect without palming a card if you prepare beforehand. Place one ace in a pocket, two on top of the deck, and one on bottom. Predict the bottom ace. Do the effect exactly as described, except that you throw out *nine* face-up cards, instead of ten, when asking him to select any four cards. It will work automatically.)

The 10 and 20 Aces

This is a self-working effect based on the Between 10 and 20 Force. I've made the ending a bit more interesting than just finding the fourth ace.

Before you start, set the four aces and the 10C, from the top down, so that the first three aces are in any order, then the 10C, followed by the AC. These must be on top of the deck; then nine cards are placed onto them. You're all set. I'll have to leave this bit of preparation to you. You can do it as you look for a selected card during a previous effect, or while you're toying with the cards; or, have it prepared beforehand. The best way is to set the five cards (the aces and the 10C) to the top, then jog shuffle the nine cards onto them.

When ready to perform, do a Jog Shuffle, keeping at least the top 14 cards intact (if you haven't already jog shuffled in order to get the 9 cards on top). Hand the deck to your spectator, and go into the Between 10 and 20 Force. After the first ace is forced, the cards in his hands are dropped onto the ones he just counted, and all these go back to the top of the deck. Repeat exactly for the next two aces; he selects any number between 10 and 20 each time.

"Well, you're doing just fine. All you have to find now is the ace of clubs. So, give me another number between ten and twenty." Whatever number he selects, he'll arrive at the 10C. Place the cards back to the top of the deck. The AC will be the *tenth* card from the top.

"Oops; you're close. That's the ten of clubs, not the ace of clubs. However, a bit of magic will straighten it out. Let's use that ten of clubs. Shall we use it to count, or to spell? I'll do whatever you say." Since the 10C spells with exactly ten letters, and the AC is tenth from the top, it doesn't matter which he decides on!

If he says to count, count down to the tenth card to display the AC. If

he prefers spelling, spell T-E-N-O-F-C-L-U-B-S, one card per letter, and turn up the AC at the final S.

Afterthoughts: You can throw in a Jog Shuffle and/or false cut before he counts for the second or third ace, or just before counting or spelling the 10C. Don't overdo the shuffling.

It is a mathematically self-working effect; throwing in a sleight (at the proper time) enhances it.

Matching Thought

This piece of magic will take only a few paragraphs to explain. I'm including it mainly to show you that once you know a principle, it can be used to invent your own effects. I just thought of this. I know I said I wouldn't include any effects with set-up decks, but this makes the point. Separate the reds and blacks. Place one red card tenth from the top of the blacks, and a black card tenth from the top of the reds.

To perform, do a false cut or two; you can jog shuffle if you undercut only about a quarter of the deck to start. The setup is unaffected. (This is self-working; you can omit the cuts and shuffles, if you like.) Do a fast Hand-to-Hand Spread, faces of cards toward you, and split the deck exactly in half, where the colors meet. This takes a fraction of a second. You can, if you like, false cut and/or jog shuffle each half as you hand one to each of two spectators.

Do the Between 10 and 20 Force with one spectator. Turn the forced card faceup and leave his half deck facedown near it. Turn to the second spectator. "Would you give me any other number between ten and twenty?" Let him arrive at a card. Leave it faceup near his face-down half deck.

To end, turn the two half decks faceup, one in each hand; ribbon spread them beneath the selected cards, as you say, "Isn't it amazing that you selected the one red card among all the blacks, and you selected the one black card among all the reds!"

Afterthoughts: If you like, you can set opposite color mates; say, a red queen among the blacks and a black queen among the reds. You'd have the additional coincidence of a "match."

You'll get some gasps with this one.

It's Impossible!

This is an almost impossible prediction of the position of a thought-of card. And, it's based on mathematics; no sleight of hand is needed. Of course, as I've told you, adding a sleight or two to a self-working effect makes it appear more magical. In this case, all you'd add would be a Jog Shuffle.

I'll teach this as a prediction effect. Once you know the principle, there are many ways to present it—and to end it. I'll suggest a few in the Afterthoughts.

From a shuffled deck, remove any ace and any 4-spot. Don't let your audience see the faces of these two cards as you place them aside, face-down. Say that they are your prediction cards.

Hand the deck to a spectator for shuffling. As he does, ask him to think of any number between 1 and 10. He's not to say it out loud; nobody else—certainly not you—will know the number.

Tell him to place the deck under the table, or behind his back, and to remove that number of cards (the number he's thinking of) from the deck—from any part, or parts, of the deck. He hides the deck so that you can't see him counting. He's to place the counted cards into a pocket.

Have him shuffle some more as you stress the fact that you couldn't know his number. Take the deck and tell him that you want him to think of the card that's at the number he's thinking of (the same number as the number of cards in his pocket). You will count the cards for him, and he's not to stop you, or give you any clues at all.

This is the key to the effect. You must "reverse count" the cards; that is, as you count, the cards reverse position. Hold the deck facedown. Remove one card at a time from the top. Keep your head turned aside as you show him each card. Place each one facedown onto the table, one on top of another, as you show and count them (see fig. 125).

Do this fairly slowly so that he has time to see, and remember, the card at his number. Count aloud, to 10, as you do this. You must deal 13 cards this way. You count, and deal, up to 10 out loud. Show one more, counting "eleven." Say, "Have you thought of a card?" As you say this, simply show and deal two more cards without counting them. It's a simple, natural, action.

Scoop up the dealt, tabled packet and place it on top of the deck. Now, although it isn't essential, give the deck a Jog Shuffle, keeping

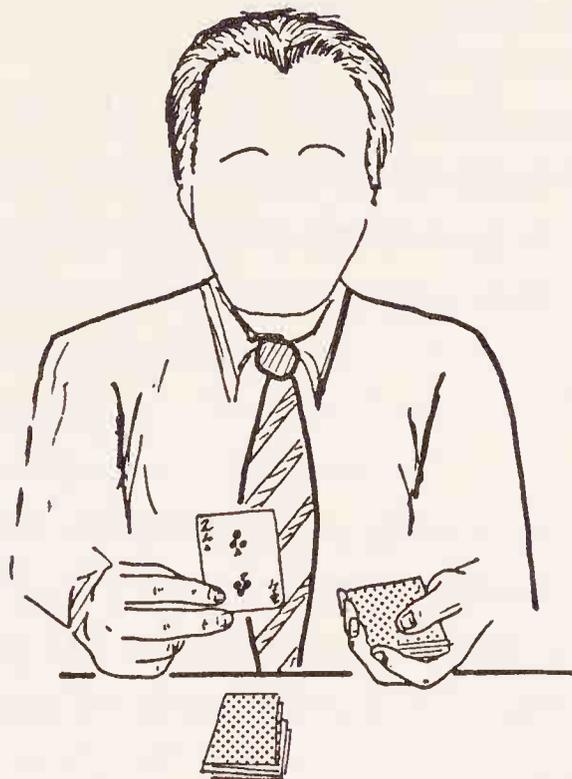


FIG. 125

the top stock (of at least 13 cards) intact. This shuffling (and a false cut, if you like) makes the effect an impossibility.

Casually say, "Oh, and would you put back the cards you've hidden." Extend the deck and have him place these cards on top. Do one more fast Jog Shuffle. Your trick is done. The moment he places his pocketed cards on top, the vital card is fourteenth! It's automatic. It will *always* be at a position *one more* than the number of cards you reverse count! In this presentation, you reverse counted 13 so the thought-of card is fourteenth.

Patter about the impossibility of your knowing his card (true), or where it is (untrue). Nobody else knows what or where it is (true). He's the only one who knows what it is, but not where it is (true). Make this as strong as you like.

Finally, turn up your two prediction cards, exposing the ace and four. Say, "Here's my prediction: fourteen. Would you count down to the fourteenth card, please. Don't look at it, just put it aside." He does. Ask for the name of his thought-of card, and let him turn over the fourteenth card. It is correct, of course!

Afterthoughts: Think about this and you'll realize how impossible it will seem to your audience. A card is merely *thought of*, and yet you place that card to a specific position—without asking a single question.

This is strong without the shuffling, but I'm sure you realize how *much* stronger it is when the shuffling is included.

My choice of 14 is an arbitrary one. You can use 13, 15, 16, or whatever. To make the thought-of card fall sixteenth, simply reverse count 15, and so on. *Don't* forget to have the spectator replace his original counted cards. If he doesn't, the trick won't work!

SPELL A NAME

Now that you understand it, you can see that there are other ways to end the effect. For example, let's assume you know that your spectator's name is spelled with 13 letters. Forget the prediction idea, and the prediction cards. Do the effect, reverse-counting 12 cards as you have him think of the card at his number. That's all. Tell him to spell his own name, dealing one card for each letter. His card falls on the final letter.

LIE DETECTOR

This is an interesting presentation. After you've set his card to a known position, tell the spectator that after years of practice you've learned to recognize the change in a person's voice when he's lying. Offer to prove it. Tell him to deal the cards from the top, one at a time and faceup, to the table. He's to call the correct name of each card as he deals it. But, he's to lie when he deals his (thought-of) card. He's to call it by any name but the correct one.

You won't look, of course. Tell him not to change his voice when he lies. He might have the name of another card already in mind, so he can call that, without hesitation, when he sees his card. In other words, he's to glide right by his card; he's to try to get by with the lie.

Let him do it. All you have to do is count mentally as he calls cards. Let him call the fourteenth (or whichever number you've set it at) and another card or two. Remember the name of the card he calls for the fourteenth card. Stop him, and say, "Hold it; you lied two [or whatever] cards back when you called the eight of spades! You see, you can never lie to me!"

THINK STOP

Another ending would be to deal the cards yourself, one at a time and faceup, asking the spectator to merely *think* the word “stop” when he sees his card. He’s to give you no other clues.

Deal (from the top, in an overlapping row) and count (mentally) until you’ve passed his card by two or three cards. Stop dealing, point to his card, and say, “Yes, I’m pretty sure I received your mental message at this card: the four of clubs [or whatever].”

This can be built up to a “real” mental miracle.

So, although I use the prediction presentation, there are many ways to utilize this marvelous mathematical principle. I’m sure you’ll think of some of your own presentations.

King of the Card Sharps

Demonstrating that you can manipulate cards to win at gambling is always impressive to laymen, especially to card players. This routine will make you look like the king of the card sharps, yet it takes very little manipulation. It’s presented in “story” form, describing how someone else did the miraculous card handling.

Run through the deck and remove the four aces. As you do, you must get the 10S, JS, QS, and KS to the top (in any order) without your audience’s being aware of it. Don’t make an issue over this. Your audience doesn’t know what you’re about to do anyway, and you’ll shuffle after removing the aces. The only tip I can give you is to have the four high spade cards on top *before* finding the fourth ace! It wouldn’t make sense to keep looking through the deck after you’ve removed *all* the aces. So, bypass one ace and pretend to be looking for it as you get the remaining spade cards to the top; *then* find, and remove, the last ace.

Leave the aces faceup on the table as you give the deck a Jog Shuffle, keeping the high spades on top. Place the aces to the bottom, making sure that the AS is at the face—the bottom card. Start your story.

“I was having a drink in a gambling casino when I overheard this conversation. One fella’ said to another, ‘Would you like to learn how

to deal yourself four aces in a poker game?" 'Sure,' said the other fellow. 'Well, first get the four aces to the bottom, like this.'

Turn the deck faceup and spread and show the aces at the face. Square the aces and turn the deck facedown again. "He didn't say *how* to get them there; he just said to get them there. "Then, all you have to do is to *deal from the bottom* when you come to your hand, like this.'

Demonstrate by dealing five hands of poker; deal the fifth card to yourself. Take the bottom card as you deal your card. The beauty of this is that you don't actually have to be able to do a "bottom deal." You're demonstrating; just take the bottom card.

Keep talking as you deal, taking the bottom card for yourself each time. As you deal the fifth card to each hand, say, "'Of course, when you come to the last card, deal it legitimately; you already *have* the four aces,' he said." Take the top card for your fifth and last card.

"'And, that's how you can always deal yourself the four aces.'" Turn up your hand, showing the aces. Don't disarrange them. Place this five-card hand onto the top of the deck; drop the other four five-card hands, one by one, and in any order, on top of that. As you gather the hands this way, say, "'Well,' said the second man, 'that's pretty good, but I like to do it without the aces on bottom, and with a shuffled deck.'"

Match words and actions: Turn the deck faceup and spread a few cards to show that there are no aces at the bottom. Turn the deck facedown and do a Jog Shuffle, as you say, ". . . with a shuffled deck." Undercut less than half the deck for the shuffle; you have to keep at least the top twenty-five cards intact.

Start dealing another five-hand poker layout. "'And, I don't like to take the cards from the bottom. I like to take them right off the top—like this.'" Deal your first card, obviously, from the top. Keep dealing, slowing down at your card, each time. And each time, make a remark about taking the top, not the bottom, card. Deal it off with one hand once or twice. You might do the deal with a bit of a flourish once or twice; your audience will *think* you're doing some sort of difficult manipulation!

"'Now, when I play poker, I like to know what I'm playing against.'" Turn up the other four hands, leave them, in spread condition, at their positions. Make a remark about each hand (ignoring the fact that there's an ace in three of the hands). If there are a couple of good hands, you'll be given credit for that, too!

"'But just at this point, the first guy said, 'Yeah, but wait a minute, I

see three aces in the other hands. How can you have four aces in your hand, unless you're using a deck with seven aces?" Point to each of the three aces as you mention them.

"If you can handle cards the way I do,' came the answer, 'you don't need the four aces. You see, I've dealt myself an unbeatable hand—a royal flush, in spades!'"

Turn your hand up, one card at a time, timing it so that you turn the last card as you say the last word. You will have a royal flush in spades!

Afterthoughts: I don't think you can possibly realize the strength of this until you perform it. The key point is the setting of the four high spades on top. To repeat, don't make an issue over it. You can, if you like, have them on top before you start, but it's better to start with a shuffled deck. The rest of the routine's effectiveness is the presentation—the story. Practice matching the words to your actions.

You'll be given credit for being a great manipulator.

Cast an Instant Spell

This is a short description for a marvelous effect. Your spectator thinks of any card, the deck is shuffled, he spells his card, and there it is! A six-card setup is required. The effect is well worth it. From the top down, set these cards: 10C, 6S, JH, 8S, 9D, and QD. Place nine cards on top of this setup. I'll leave the setting-up to you (see *The 10 and 20 Aces*).

Jog shuffle, keeping the top stock of at least 15 cards intact. Now all you have to do is force one of the six set-up cards. Start dealing cards, singly and facedown, from your left to right hand, without reversing their order. That is, take the cards one under the other with your right hand. Take five or six cards this way, then say, "Oh, stop me whenever you like." You've dealt another three or four as you say this. Make the remark just a bit impatiently. Ninety-nine out of a hundred times, you'll be stopped at one of the vital cards. (If not, don't panic. Let him stop you anywhere, and do a different effect with that card! There's another method of selection in the *Afterthoughts*.)

Show him the stopped-at card (turn your head aside) and tell him to

concentrate on it. Put the right-hand cards back onto the deck. All cards are as they were originally. Do a Jog Shuffle (and a false cut, if you like), retaining the top stock. Hand the deck to the spectator, and build up the fact that he only thought of a card, the deck has been shuffled, etc.

Have him name his thought-of card. Tell him to spell it from the top of the deck, one card at a time, including the word "of." His card will fall on the final S.

Afterthoughts: This is in the self-working section because it's automatic. You can be set in advance, and omit the Jog Shuffles. But the shuffles make the effect even more incredible.

This method of having a card selected fits the "just *think* of a card" idea much better. Spread the cards from hand to hand, faces toward your spectator. Your left thumb pushes off a spread group of about nine cards, and widely spreads the next few. In other words, it appears as if he has a choice of any card in the deck, but he really sees only your set-up cards. Rush him a bit as you do this. Some practice on the timing is necessary.

The spelling automatically ends on his card because each set-up card spells with one letter more than the preceding card. Any cards that fall within that rule will do. This really is magic!

Key Cards

Volumes could be written on different ways to use "key" cards. A key card is a card that is known to the performer and is in a known position. The top or bottom card of a deck is the most commonly used key card. I'm not including too many effects that are based on key cards, because you're much better off learning the effects I *have* included. I'll list a few ideas here—no patter or presentation, just the idea—and you take it from there.

One of the problems beginners always have using key cards is, as I've mentioned before, the fact that a) they make it too obvious when they set that card, and b) they go into the effect that utilizes the key immediately after setting it. I've already given you the solutions to

those two problems; i.e., glimpse or set your key card during a shuffle, and use "time misdirection."

Here are a few effect ideas that utilize a key card:

1) The most basic method of using a key card is to have it on top. Let the spectator cut the deck into two halves. He removes any card from the original lower half, remembers it, and places it on top of the original top half. He places the bottom half onto his card. The deck is given complete cuts as often as desired. The selected card is directly on top of your key.

A bottom key would do as well. The selected card would then be directly under the key. For the top key, the presentation can change a bit. Let him cut the original top half after placing his card onto it. Then he places the two halves together and cuts some more. The selected card and the key stick together like burrs.

2) Your key is on top. Hand the deck to your spectator. Tell him to take any card from anywhere in the deck. He remembers it, places it on top, and cuts (complete) the deck a few times. The selected card is directly on top of your key.

3) Your key is on bottom. Start a regular Hindu Shuffle, letting your spectator stop you. He looks at the top card of your left-hand portion, remembers it, and places it back. Drop the entire right-hand portion onto the left-hand portion. The selected card is directly under your key card.

4) You Do as I Do: This is probably the most interesting use of a key card. You use two complete decks for the effect, and you must know the bottom card of one deck. You take one deck and give him the deck with the known card at bottom. Patter to the effect that this experiment can only work if he tries to do exactly as you do. The decks are squared on the table, one in front of you, the other in front of the spectator.

You reach into the center of your deck and pull out a card. He does the same with his deck. You each remember the removed card. (He really does; you only pretend to. Pay no attention to it, really.) Place your card on top of your deck; he places his card on top of his deck.

Give your deck a complete cut. It's best to cut off the top half, then let

the spectator do the same with his deck. Then place your bottom half onto your top half. The spectator follows the same procedure with his deck.

Now switch decks: He takes yours; you take his. Tell him to look through the deck he now holds and to remove the card he's thinking of; say that you'll do the same. You each remove a card from the decks you hold. He really removes the card he's thinking of; you remove the card directly beneath your original key card. (In a left-to-right Hand-to-Hand Spread it is the card immediately to the right of your key.)

You each hold your cards facedown. Build to the ending. "Because we each did everything exactly alike, believe it or not, we each thought of the *same card!*" Show this to be true!

This is a classic card effect that can be performed under any circumstances.

5) Your key card is at bottom. Turn your back. Have the spectator think of any small number—say, from 1 to 15. He's to deal facedown from the top, into a tabled packet, up to and including his number. He looks at the card on top of the tabled packet (card at his number), leaves it there, and drops the deck proper onto the packet. The deck is cut completely as often as desired. The selected card is directly beneath your key card.

If you use a bottom *and* a top key card, you will not only find his card but you'll also know his thought-of number! When the cut deck is handed to you, look for your two key cards; they cannot be more than 15 cards apart. Count the cards, starting with the first key you see (original top), up to but *not* including the next (original bottom) key. That's the number he thought of. And his card is still the one directly beneath your original bottom key (it's the last card you count). Note: If one key card is near top and the other near bottom, simply give the deck one more complete cut.

6) Your key card is on top. Tell your spectator to pull a small packet of cards from the *center* of the deck. He looks at, and remembers, the bottom card of this packet, then drops the entire packet on top of the deck. The deck is cut completely a few times. The selected card is immediately above your key card.

7) The Twenty-sixth-card Key: This is one of the most subtle ways of using a key card. You must know the twenty-sixth card from the top. The easiest way is to count to the *twenty-seventh* card from the face during a previous effect (twenty-seventh from the face is twenty-sixth from the top).

To perform: Place the deck onto the table. Tell your spectator to cut the deck into three approximately even packets. The best way is to tell him to cut about two thirds of the deck to the right. Then to cut this (the two thirds) in half.

Tell him to pick up the packet at the right end (original top) and to shuffle it thoroughly. He drops this onto the center packet (original center). Now he shuffles the left packet (original bottom) and looks at, and remembers, the *bottom* card. This packet is placed onto all. The deck is (complete) cut as often as desired.

Run through the deck, looking for your key card. Start counting on the *next* card. Count to 26. The twenty-sixth card is the selected card! If you reach the top of the deck before you reach 26, continue the count from the face (bottom) of the deck.

Afterthoughts: Throw a good key-card effect in among pure sleight-of-hand effects, and you'll be given credit for great manipulative skill or "mind-reading" power.

Follow my suggestions; always shuffle, keeping your key card in place, and use "time" misdirection. Don't go into the effect immediately. For the twenty-sixth-card key, undercut less than half the deck and jog shuffle. It will remain at twenty-sixth position.

BASIC COIN SLEIGHTS

I needed a job after school. It was tough—very tough—to get one. There were lots of kids looking for part-time work. Friends had told me that my best chance was as a trucker's helper, and despite my size, or rather lack of it, I decided to apply.

The man at the desk didn't even want to talk to me, but he finally agreed to take my name.

"Oh, gee, I need a job *now*!" I said.

"Yeah, I know, I know. So do all the others, kid. Sorry, nothing open right now."

There were some coins lying on his desk. It was instinct, I guess, and the feeling that I had nothing to lose. I picked up a quarter and made it disappear. "Hey kid, that's good; lemme see your other hand. No, not there, either. What the heck! Where's my quarter?" He was laughing. I plucked the quarter from the air. "Hey, great. Can you do another one?"

I did.

"Listen, kid, there's this one thing—delivering photostats. Trouble is they only need two boys and I already sent five for the interview. Want to try anyway?"

"Oh, yes, please."

I nervously waited my turn. I was sixth. The man in charge, a Mr. Grant, sat behind a big, cluttered desk, asking questions. "Do you

know New York City? Know how to get around with buses and subways? Don't mind walking? Can you work from three thirty to seven every day, all day Saturday?"

"Yes. Oh, yes!"

"Okay, Harry. We have the two boys we need now, but the boys come and go. . . ."

Because it had worked before, I took out my deck of cards and did some fancy one-hand shuffles and cuts.

"What are you, a gambler?"

"No, no. I do card magic."

"Really? Show me one trick."

"Sure. Pick a card. Here it is."

"No, that's not it."

"No? What was it? Oh. Look at that one."

"Well, I'll be! That's mine!"

"Sure, the one you thought you saw is here, in my pocket."

"Wait a minute. Joe, come in here for a minute. Do it for him, Harry."

"Yessir."

"That a regular deck? Never saw anything like that before! Listen, Harry. Why don't you come in three thirty on Monday. We'll work something out."

Gleam of light. Doors open!

I would imagine that when engraved playing cards first came into being (ca. 1440, in Switzerland), at least one person immediately said, "Pick a card, any card." I'm reasonably certain that when the first coins were minted, somebody made one disappear!

Even more accessible than cards, coins are available anywhere in the world. They are ordinary, familiar items and are therefore made to order for close-up magic. A few performers became international headliners using coins in stage presentations. Richard Cardini made a name for himself by doing a stage card-manipulation act, and T. Nelson Downs was billed as The King of Coins. Both of these magic stars (Dick Cardini was a friend) were also excellent close-up performers.

The list of possible coin sleights is a long one, but it is not my intention now to teach you the more difficult sleights that you may come across in your deeper investigations into magic; rather, I want to explain here a few sleights that are *practical*. These sleights are not diffi-

cult; they can be used after only a "normal" amount of practice; and, most important, they are "utility sleights." They can be used in many different effects and routines.

All the principles and philosophies of magic—showmanship, presentation, misdirection, etc.—that I taught you in the card section are applicable to coin magic, and to all the other magic in this book, for that matter. That's why I placed the card section at the beginning.

If you've learned some of those principles, you're already ahead of the game. Grab a quarter or a half dollar, and let's get to some basics of coin magic.

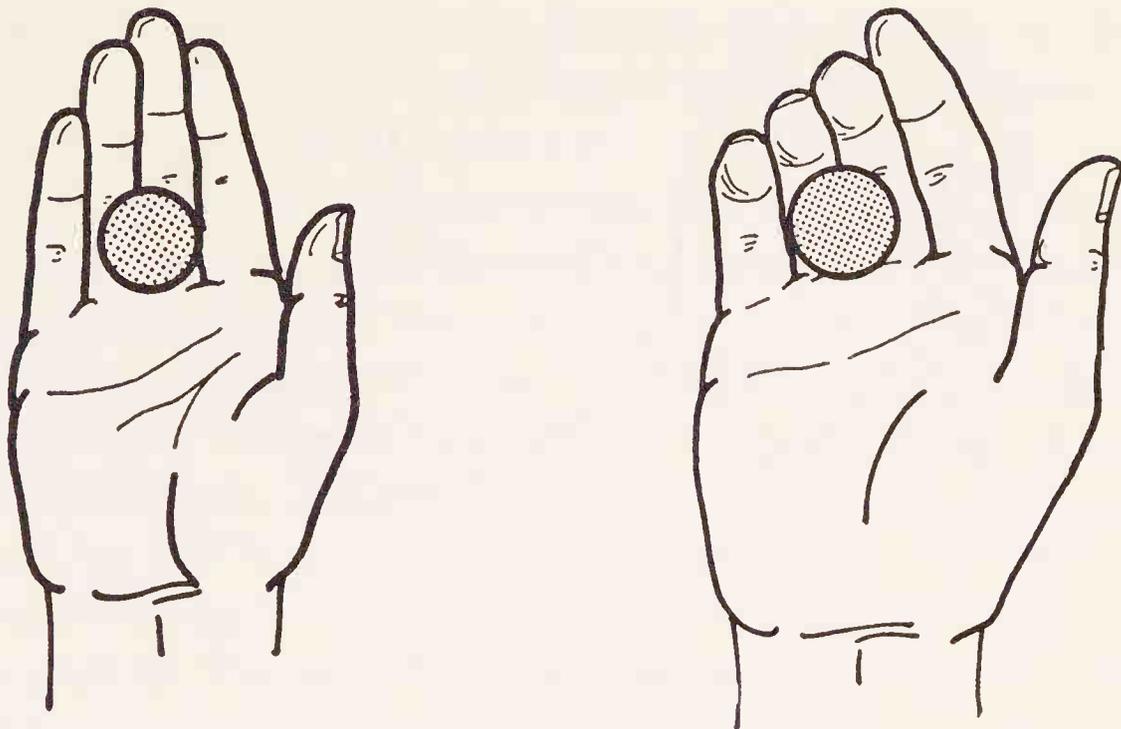
The Finger Palm

The first, and probably the most practical, coin sleight is the Finger Palm. Before going any further, though, you'd better decide the coin size that's best for you. If your hand is of average size, half dollars are probably best. For hands that are a bit smaller, quarters are perfect. After a while, you'll know which is right for you.

To do a Finger Palm, place the coin just at the base of your right second and third fingers (see fig. 126). Note that the lower edge of the coin is just at the point where those fingers meet your palm. There is a ridge of flesh there, at the callous part of the palm. The upper edge is near the lower creases of the fingers. This positioning is important; study it carefully.

If you curl your fingers slightly—and I mean *slightly*—the coin will automatically be held in Finger-Palm position. It is caught between the callous ridge and the flesh of the two fingers immediately above the creases (see fig. 127). Let me make sure you understand this. If you held your right hand completely open, flat, when you placed the coin in position, then you'd have to curl your fingers more than slightly in order to grasp it. But holding your hand that way is *not* a natural position. Natural position is with your fingers *already* slightly curled, or bent, as in both illustrations.

Practice finger-palming the coin once or twice. Place it in position; you'll find that just turning your hand down in a natural action—not closing it, just turning it down—will almost automatically keep the coin finger-palmed. Your second and third fingers need curl in only a



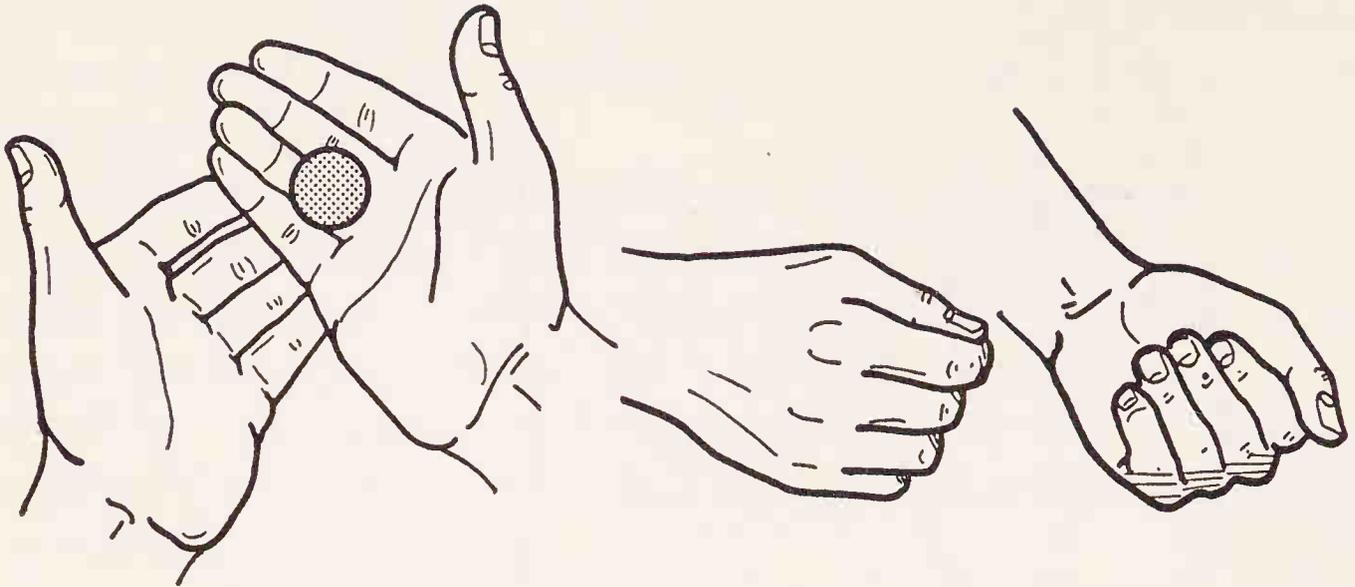
FIGS. 126 & 127

fraction more, according to the size of your hand and the size of the coin.

I cannot stress strongly enough that the actual retaining of the coin in your hand, although important, is not nearly as important as your attitude and actions during and *after* its retention. Let's try it once. With your left hand, lightly toss a coin into your open, palm-up right hand. After a few attempts, you'll see how easy it is to toss the coin directly into Finger-Palm position. If it doesn't go exactly into position, a casual jiggle or two of the coin with your right hand will set it into place. You can, of course, *casually* place it directly into position with your left hand instead of tossing it, but a light toss is a more natural action.

All right, the next action appears exactly as if you're tossing that coin back into your left hand. At the moment of the "toss," your hands are approximately at right angles with each other (see fig. 128). Both hands are palm up, your fingers naturally curled; the coin, of course, is being displayed in your right hand.

Now try this once: From the position in Figure 128, turn your right hand over, palm down, to the left, and really allow the coin to fall onto your left fingers. Don't try to toss it onto your left palm; aim for the base of the fingers, or the part of the palm near the fingers. It will appear more natural that way, and, also, it will be easier for you to catch the coin.



FIGS. 128 & 129

Immediately, close your left fingers into a loose fist over the coin, and move your left fist to your left and slightly upward as you intently *look at it*. Your right hand has remained open (fingers naturally curled) and *stationary*. The back of the hand is outward. (See fig. 129 for the spectator's view.)

You know that the coin is in your left hand; obviously you *believe* that it's there, and you are acting accordingly. Do those actions a few times—the actions of really tossing the coin lightly from right-hand Finger-Palm position into your left hand, and loosely closing your left hand immediately. Get the “feel” of it; study and learn your own actions.

Now, do it again, but this time retain the coin in your right hand as I've explained. And, most important, *keep your actions and attitude exactly as when you really tossed the coin*.

Your hands will, or should, look exactly the same as in Figure 129; that is, the same as when you really tossed the coin. For example, if you're really holding a coin in your closed left hand, it would *not* be closed tightly; it would be a *loose fist*.

This is probably the most important thing I can teach you, and I've stressed it in the card section, as well: Perform this, and any other, pretended action (sleight) in a *natural* manner and in exactly the same way you would *really* perform that action. Understand, practice, and learn *that* philosophy, and you've received much more than your money's worth from this book!

After you've practiced, try the sleight for a friend. Do just the vanish

from your left hand; that is, toss the coin from right to left hand, but really retain it in a right-hand Finger Palm. Loosely close your left hand as you toss, look at that hand, etc.

To vanish it, do *not* simply open your left hand. Blow on it first, perhaps, or tell the spectator to do so. Then open a finger at a time, starting with the little finger. Act as if you're rubbing away the last remnants of the coin by rubbing your thumbtip and forefingertip together. *Act as if you are really doing what you say you're doing*—being a real magician, and in this case causing a coin to vanish into thin air—and your audience will be more inclined to believe it!

So far, this is an “unclosed circle.” You'll close that circle when you either reproduce the coin or let your audience see that it is not in your *other* hand, that it really has completely vanished.

You can reproduce it convincingly and magically with a little bit of acting. Look up and toward your right, as if looking for the coin. Act as if you see it; follow it with your eyes. Then reach up with your right hand and pretend to pluck it from the exact spot at which you're looking.

You can simply come back with your right hand and show the coin. It is easier, and more convincing, however, to come back and toss it openly onto your left palm. In other words, pluck it from the air with your right hand and immediately toss it into your left, as both hands move toward each other.

It is a bit more sophisticated to pretend to pluck it from the air with your left hand, and place it onto your right palm. Watch your timing. Your right hand must open at just the proper time, as your left hand pretends to deposit the coin onto your right palm.

You can, of course, pretend to produce the coin from behind a spectator's lapel, or from behind a child's ear, etc.

COMPLETE VANISH (Standard Method)

If you intend to vanish the coin completely, simply make sure you have something, anything, in a pocket into which you can easily place your right hand. The inside left or right outside pockets of a jacket, or the right front trouser pocket, will do just fine.

After you have pretended to place the coin into your left hand, reach into a pocket with your right hand to get a “magic” anything. In other

words, you may reach into your inside jacket pocket for a pen, calling it your magic pen. Of course, as you get the pen, you simply allow the finger-palmed coin to drop into the pocket!

Tap both sides of your left fist with the pen, and then show that the coin has vanished—completely. You're clean.

When getting rid of the coin this way, be sure to keep your attention on your left fist. *Do not* look at your right hand at all; pay no attention to it. Incidentally, if you have nothing in your pocket, use the magicians' old standby—"woofle dust"—as a reason to go into the pocket. Reach in, leave the palmed coin, and come out pretending to have some invisible woofle dust. Sprinkle it on your left fist, and show that the coin has vanished.

COMPLETE VANISH AND REPRODUCTION

If you're wearing a jacket, you can vanish the coin, show both hands empty, and reproduce it magically. The only necessary preparation (if you can call it that) is to have a pen (or cigarette, cigarette lighter, or whatever) in your left inside jacket pocket.

Begin as you did for the Complete Vanish. Go inside your jacket with your right hand to get the pen. Drop the palmed coin *into the sleeve opening at your left armpit!* This takes no time at all. There's no pause. You go in and come out with the pen. Because your left arm is bent, the coin will remain in the upper part of your sleeve. Do the vanish as explained. Show both hands empty. Replace the pen in any pocket.

Now to magically produce the coin. As you look into the air for it, allow your left arm to fall naturally to your side. The coin will fall into your curled left fingers. Reach into the air with your right hand and pretend to grab the coin. Immediately pretend to place the "plucked" coin onto your left palm as your two hands approach each other. (This is exactly as I described for reproducing a palmed coin, except that this is from right to left hand.) Simply open your left hand, exposing the coin. With proper timing, this is a perfect illusion.

Again, note the misdirection. For the reproduction, all your attention (and therefore, your spectator's attention) is in the air where you supposedly see the coin. All attention is away from your left hand.

Afterthoughts: There isn't much more I can tell you about the Finger

Palm, the vanish, and the reproduction. Practice the basic sleight before you continue. There are some knockout routines coming up that utilize only the Finger Palm.

Persistence-of-Vision Coin Vanish

(Three Methods)

“Persistence of vision,” or “retention of vision,” in magic parlance, means that the spectator continues to see the object for a split second *after it’s no longer there*. Or at least he *thinks* he sees it! These vanishes are not difficult to do in the manipulative sense; it’s the *timing* that needs practice.

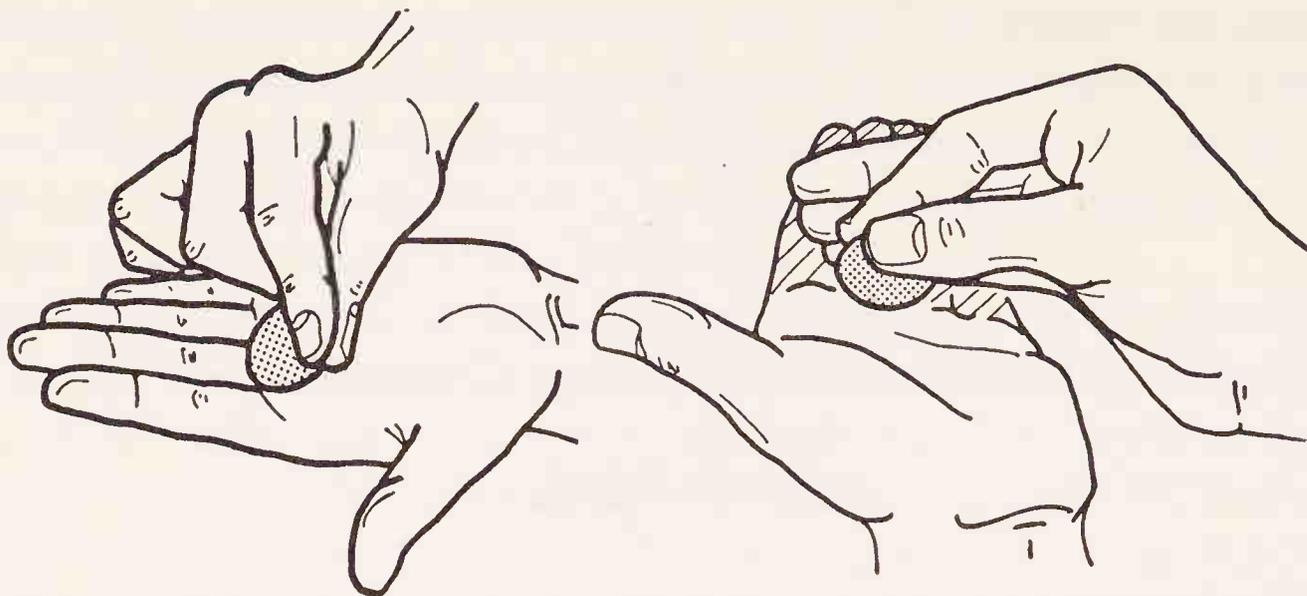
The principle is the same in each method. You pretend to place a coin into your left hand but retain it in your right hand. In each case, the coin must be shifted from the right fingertips to Finger-Palm position. A little practice will make that aspect of it almost automatic.

FIRST METHOD: This is basic. Hold and display the coin between your right thumbtip and forefingertip, at its upper edge, a bit to the right of center. Your other three right fingers are not closed into your palm, but raised and curled above the coin, in a natural position. (Fig. 130 will clear this up.) Your left hand is palm up, and naturally open, ready to accept the coin.

From this position, you’ll pretend to place the coin into your left hand. The position of your right thumbtip and forefingertip will not change at all in relation to the coin. Move your right hand downward and place the coin near the top part of your left palm (see fig. 130). Pause here, displaying the coin for a fraction of a second.

Now, three things happen *simultaneously*. Your left fingers close as if taking the coin; at this moment, this is the only movement of the left hand. Your right second, third, and fourth fingers straighten and automatically rest on, and cover, the coin. (See fig. 131 for a stop-action, performer’s, view.) As your right fingers do this, move your right hand upward and toward you, out of your left hand.

That’s the basic sleight. Remember that the three actions just described happen at the same time: Your left fingers close over the coin



FIGS. 130 & 131

as your right hand removes it. Now, move your loosely closed left fist to your left and upward, as described for the basic Finger-Palm Vanish.

At the same time, your right hand moves the coin to Finger-Palm position. It's simply a continuation of your right hand's movement. Bend your thumb and forefinger (see fig. 132). This brings the coin almost into Finger-Palm position. Curl your second, third, and fourth fingers to grasp it, as you release it with your thumbtip and forefingertip, and you're "home free."

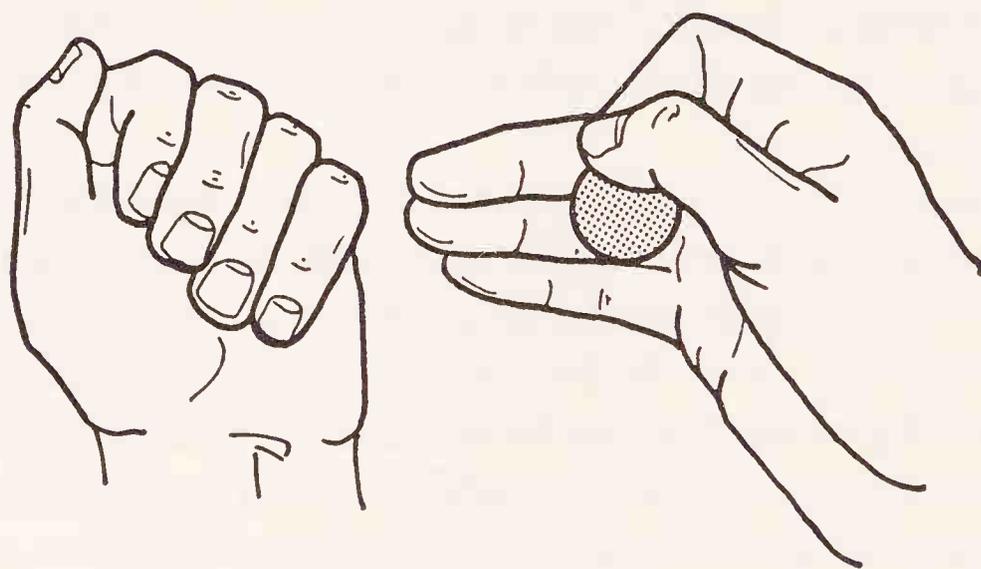


FIG. 132

In action, the coin goes into Finger-Palm position almost instantly, while your left fist is moving away, and as all your attention is on that left fist. You can point to, or tap, the left fist with your right forefinger, as you say, "Keep your eye on the coin" (see fig. 133).

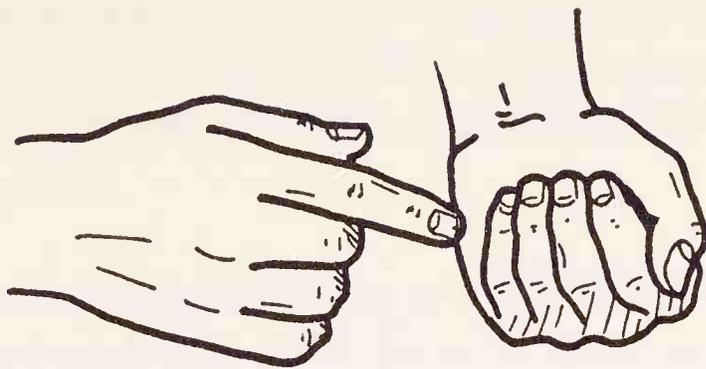


FIG. 133

Getting back to the basic sleight, there is a persistence of vision when done this way. You can get much more of it, after some practice, if you *do not pause* when placing the coin to the left palm. That is, make the entire sleight one continuous movement. The coin goes in and out of the left hand. Otherwise, it is exactly the same. Practice the move both ways; see which is best for you.

Pointing to your left fist with your right forefinger is a subtle touch; it's a natural action. And if you've tried it, you know that it's no problem; the coin is not at all in the way. It is hidden by only your slightly curled second and third fingers.

In another subtle action you can show your right hand to be empty even while the coin is finger-palmed. Hold your right hand up with your palm directly toward your spectator, as you say, "Watch!" (See fig. 134 for the spectator's view.)

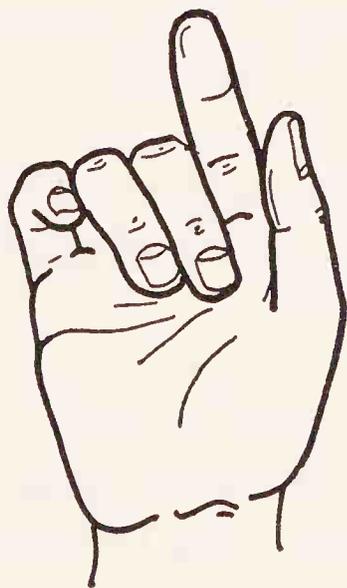


FIG. 134

Try this in front of a mirror and you'll see that the slightly curled tips of your second and third fingers effectively hide the coin, while

most of your palm is visible. The impression left is that you've shown *without calling attention to it*: an empty hand.

This subtle move should *not* be used all the time. It's effective when used sparingly.

SECOND METHOD: This is exactly the same as the first method except that one movement is added. This added movement helps to create a greater persistence-of-vision effect.

Hold the coin exactly as for the first method, except that you place it onto your left palm, as in Figure 135. Note that now your thumb and forefinger tips are at the outer edge of the coin. Pause, displaying the coin. Now turn it over toward you, on its lower edge, so that you're back in the position depicted in Figure 130. Pause for a beat only, then close your left fingers and remove the coin with your right hand exactly as explained for the first method.

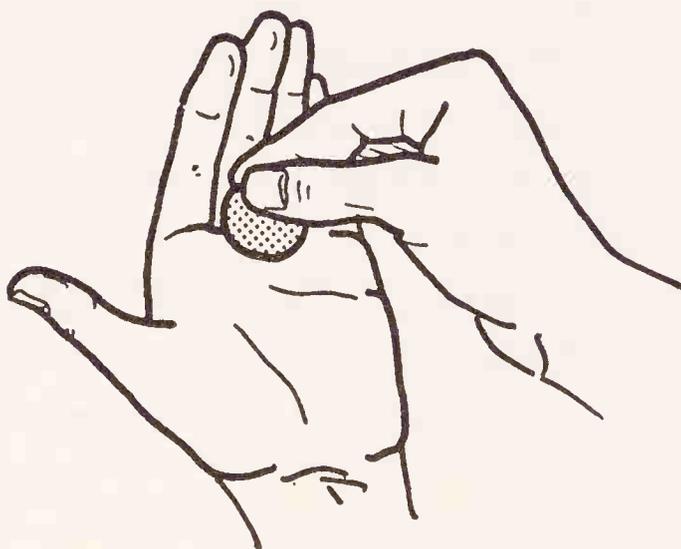


FIG. 135

Practice the timing. The extra flip-over of the coin strengthens the persistence of vision. The handling after the pretended placement in the left hand is the same as before.

THIRD METHOD (The Pinch Vanish): The illusion created with this is the same as with the others. It appears as if you're placing a coin into your left hand while it's being retained in your right hand. The persistence-of-vision illusion still exists.

Hold the coin, above your left palm, between your right thumb and forefinger. It is held horizontally at its edges (see fig. 136.) It isn't at the fingertips, but a bit below them. From this position, the coin can be

tossed lightly (or dropped) onto the left palm as the left fingers close over it. It's a short down-and-up action of the right hand. Try it once or twice to get the feel of the action. As usual, the sleight must look exactly like the real action.

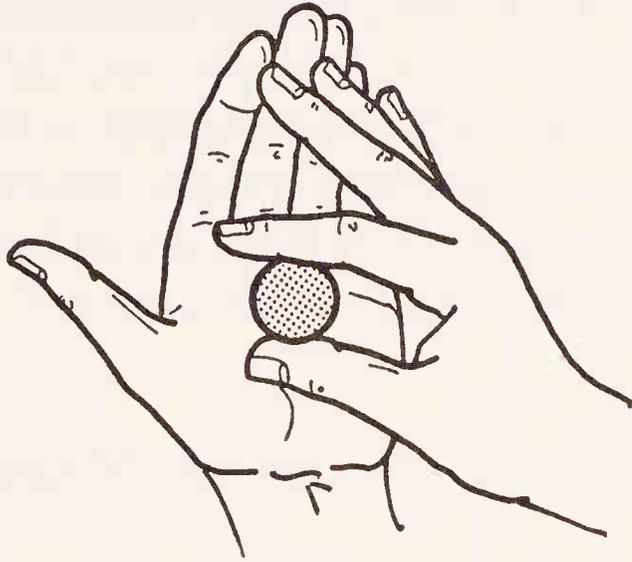
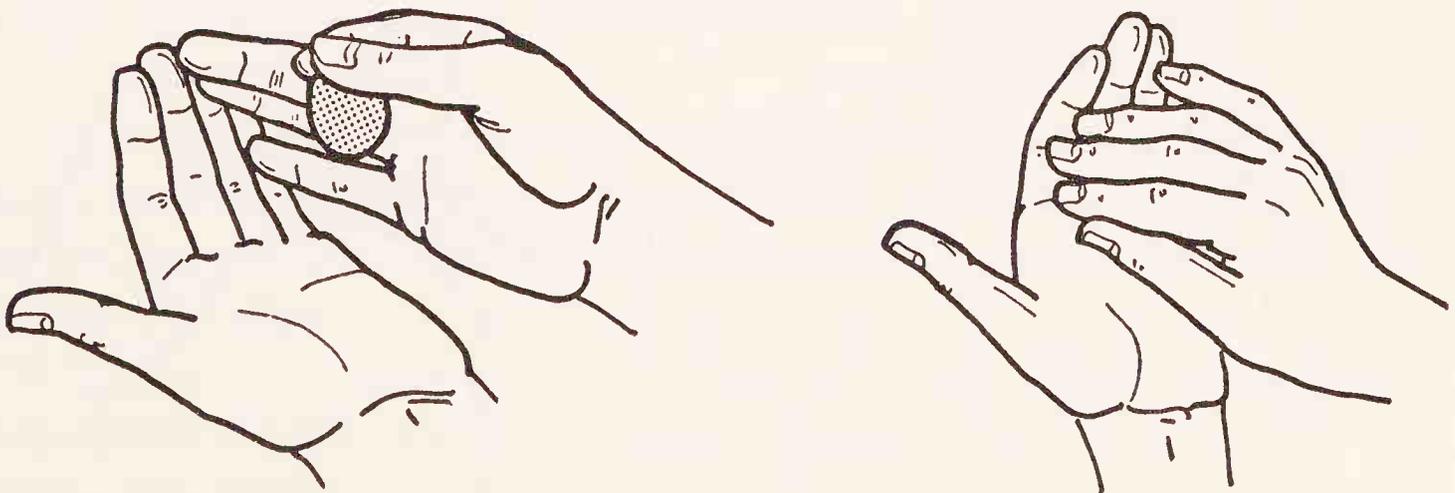


FIG. 136

Do the same down-and-up action with your right hand—but, instead of releasing the coin, you “pinch” it between your thumb and forefinger. All you do is squeeze these two fingers together at the moment you'd ordinarily release the coin. What happens is that the forefinger edge of the coin moves downward. Your forefingertip snaps off this edge, pressing the thumb edge of the coin against the pad of your thumbtip. (See fig. 137 for an exposed view.) From above, the coin cannot be seen; its edge is hidden by the flesh of your fingertips (see fig. 138).



FIGS. 137 & 138

This is an instantaneous action. There is a flash of metal, when it's done properly, which creates a perfect (persistence-of-vision) illusion of the coin going into the left hand. Your left fingers close a split second after you do the "pinch." As you practice, you'll find that the coin may actually touch your left palm as it snaps from horizontal to vertical position. That's okay; it tells you that you're starting to get the timing right.

As your loosely closed left fist moves away, with all your attention on it, get the coin into a right-hand Finger Palm just as explained in the first method. All handling from this point on is the same.

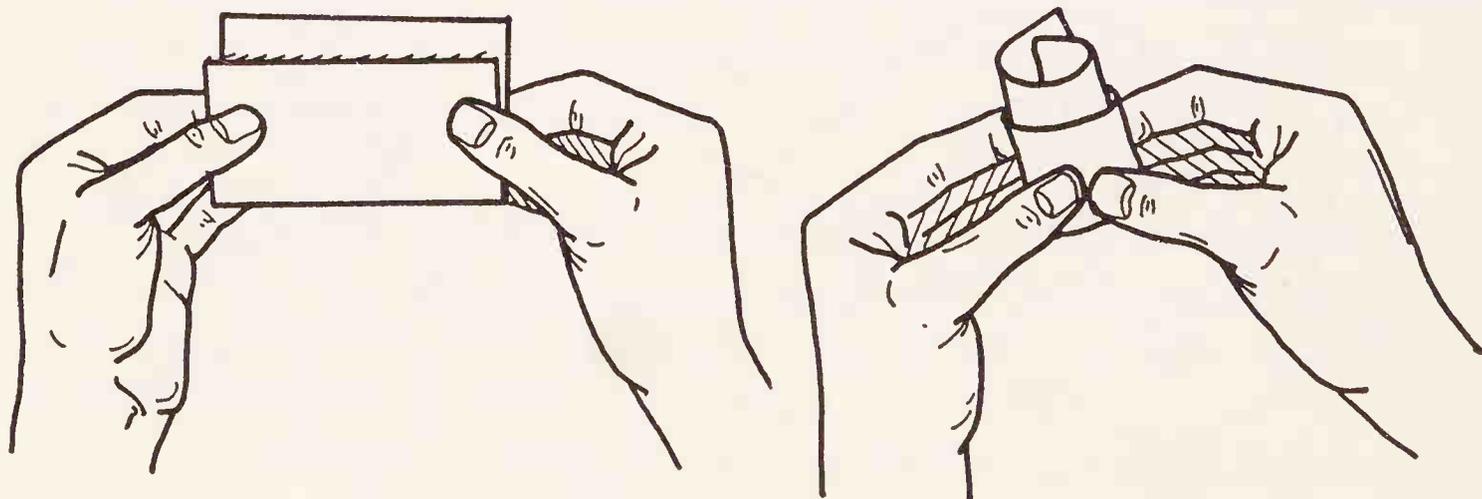
Don't overlook this vanish method. It's a beauty!

The Paper-Fold Coin Vanish

This is a fairly standard method for vanishing a coin. It can be used during any routine where it's necessary to vanish a coin, or it can be used as an effect by itself.

Any piece of paper, three by five inches or thereabouts, can be used. Fold the lower side up and inward (toward you) but not exactly in half; fold to a bit less than three quarters of an inch below the outer end (see fig. 139). Since the short half is on your side, the discrepancy can't be seen. Place the coin into the fold. (It can be held against the paper before you start folding, if you prefer.)

Fold the two sides outward (away from you), not too close to the coin. Leave a bit of space on each side; you'll need some "sliding" room, as you'll see (fig. 140). Now fold the upper three quarters of an inch down

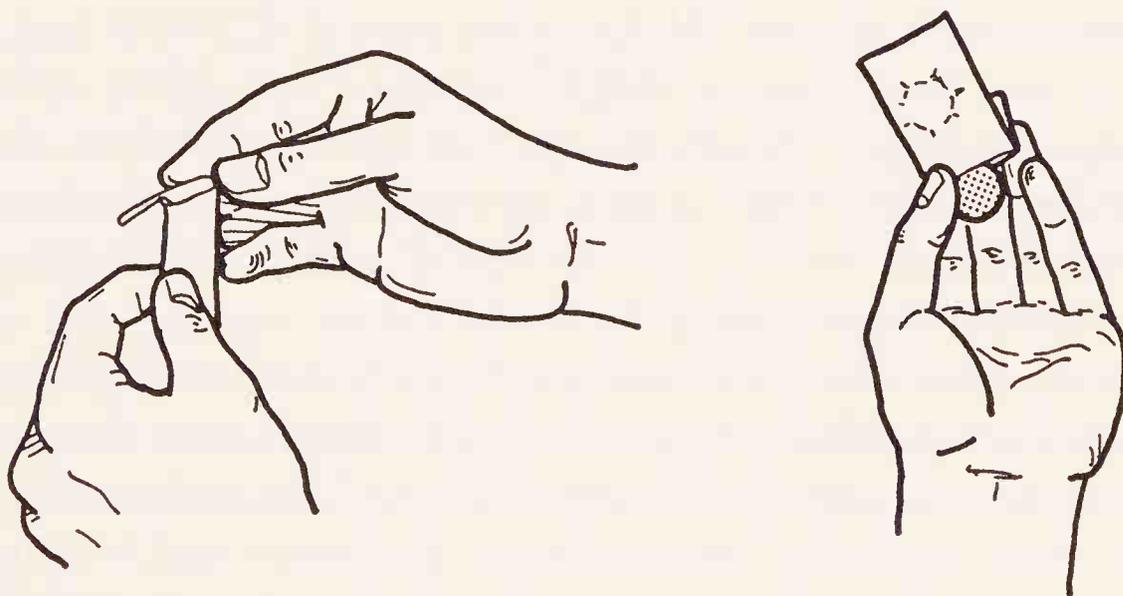


FIGS. 139 & 140

and away from you. This fold is made just at the point where the original fold ended (see fig. 141).

That's it. What you've made is an open tube. To add a subtle touch to the ultimate effect, press the paper against the coin as you fold, so that its outline forms in the paper.

Hold the folded paper at your fingertips, thumb at the opening. You can let a spectator feel the coin, and/or tap it against a table edge to show that the coin is really there. If you then turn your hand fingers up and relax your thumb, the coin will slide into your hand (see fig. 142).



FIGS. 141 & 142

Let it slide right into Finger-Palm position. You can let the coin slide as your other hand reaches for a match—to burn the paper. Or, do it as you make a remark directly to the spectators: “You *know* the coin is in the paper.”

End either by burning the paper or by tearing it to bits. The coin has vanished. End there, or produce the coin from wherever you wish.

Afterthoughts: If you prefer, you can let the coin slide into your hand, then take the paper with the other hand as you reach into a pocket for a match with the coin-holding hand. Leave the coin in the pocket, of course.

An interesting idea is to use a dollar bill instead of notepaper or newsprint. (In that case, don't burn the paper to end the presentation, unless you're very rich!)

Don't omit the subtlety of pressing the outline of the coin into the paper. I usually do that as I make the first fold.

Basic Coin Switch

Having practiced, and learned, the Finger Palm, you can use it secretly to switch one coin for another whenever you like. There are many ways to switch a coin, but this one is basic and simple. More important, it is as effective as the more difficult sleights and can be done under any circumstances.

In most instances, when a magician utilizes a coin switch, he uses two color-contrasting coins. Magically changing a half dollar to a quarter, or vice versa, is fine; it's just that the effect would be more graphic, and therefore more magical, if the coins were of different metals and different colors. Most close-up magicians use a half dollar and an English penny. An English penny is copper-colored and is about the same size as our half dollar. You can pick up as many as you like in any coin store. They're cheap; ask for "common date" coins, not numismatically valuable ones. I'd suggest you get a few of them.

I'll assume, then, that you have a half dollar and an English penny. You can, of course, follow my instructions and practice this with any two coins. Place one coin into Finger-Palm position in your right hand. The other coin is held at an edge between the thumb and forefinger tips of the same hand. You can start with the visible coin on your left palm, or borrow it and take it onto your left palm. Then pick it up with your right thumb and forefinger.

Toss the visible coin back onto your left palm; let it hit flat, causing a smacking sound. (The toss is down onto the palm; the coin travels only an inch or two.) Close your left fingers around it immediately. Open your fingers, pick up the coin and toss it back again. This is both to display the coin and to get your spectator used to the action. Close your left hand into a fist each time you toss. The switch is made on the third or fourth toss—and it is simplicity itself. It looks exactly like the preceding tosses. Simply retain the visible coin between your thumb and forefinger (just don't let go) and open your other right fingers, allowing the finger-palmed coin to fly onto your left palm. (See fig. 143, in which I've tried to depict the exact moment of the switch.)

Close your left fingers around the coin instantly, just as in the preceding tosses. The coin doesn't travel far enough to be seen, and the action is too fast to register, anyway. It looks and *sounds* exactly like the other tosses.

Note in Figure 143 that the coin you've retained is almost automatically in position to be finger palmed, just as in any of the persistence-

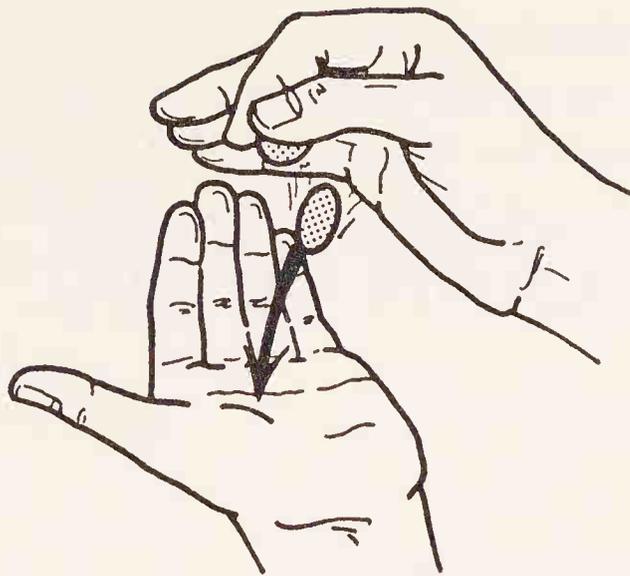


FIG. 143

of-vision vanishes. In action, your left hand would be moving up and away as you finger palm the coin in your right hand. Your attention, of course, is on your left hand.

You can now use any of the actions you learned for the vanishes; point to your left fist with your right forefinger, show your right hand empty, as explained, while the coin is finger palmed, or go into a pocket for some “woofle dust,” etc. Then show that the coin has changed.

Afterthoughts: As you toss the original coin down to your left hand, you should be talking to your audience. “Keep your eye on this half dollar, please,” and so on.

Practice and learn this basic switch; it is extremely useful, and can be used to switch any small item for another. Once you can handle it properly, you can make up your own quick effects. For example, ask a mechanically minded friend to bend an English penny at right angles. Have this bent coin in your right jacket pocket, along with a regular English penny.

When ready to perform, reach into your pocket, finger palm the bent coin and bring the regular coin out at your fingertips. Toss it out for examination. (Another way to do this would be to toss out the regular coin, making it obvious—without mentioning it—that your hands are empty. As it’s being examined, casually place *both* hands in your pockets. Finger palm the bent coin in your right hand. Take your hands out of your pockets while the other coin is still being examined.)

Toss the visible coin into your left hand a few times, doing the switch during the last toss. Now you will demonstrate how strong you are. Act as if you’re straining and squeezing your fist as hard as you can. Finally, open your hand to show that you’ve bent the coin!

COIN MAGIC

Copper and Silver

“Copper and silver” is a general term used to describe any effect in which two coins, one held in each of the performer’s hands, change places. There are many ways to accomplish this—pure sleight of hand, gimmicked coins, or a combination of both. Frankly, I don’t like any of them, the main reason being that the spectator doesn’t usually remember, or isn’t sure, which coin is supposed to be in which hand in the first place. So, the magical change is usually accepted with an “Oh, that’s nice” attitude.

A more effective and much easier way of presenting this effect is to place one coin in one spectator’s hand and the other coin in another spectator’s hand. If only one spectator is available, placing one coin in his hand and the other in yours is still more effective than using your own two hands. In either case, you need one extra coin.

For Two Spectators: Let’s assume you have two half dollars and one English penny. (The general term for the effect evolved because “copper and silver” are the two most common coin metals—and colors.) Have one half dollar and the penny in your left pocket, and the extra half dollar in your right pocket. Reach into both pockets as if searching for the coins. With your right hand, finger palm the extra half dollar. The other half dollar and the English penny are brought out openly, with your left hand.

Place the visible half dollar onto the table and take the penny with

your right fingertips and display it. Turn to the first spectator and ask him to extend one hand, palm up. Toss the penny into your left palm once or twice, as you say, "Will you hold onto the penny—the copper coin?" Do the Basic Coin Switch as you say this, and place the switched coin (the half dollar) into his hand. (The penny goes into a right-hand Finger Palm.)

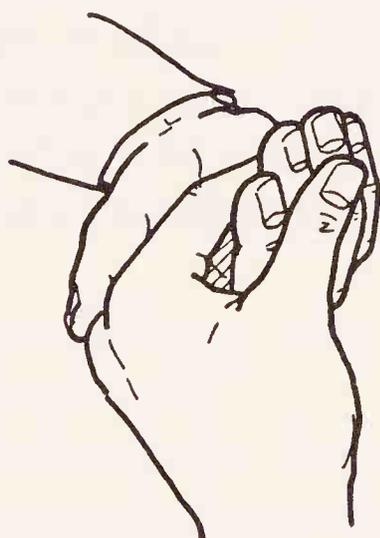


FIG. 144

The proper way to do this is to cover the coin with your fingers as you place it onto his palm, then close his fingers around it with your thumb (see fig. 144). Turn his fist over, fingers down. "Don't let go of the copper coin; and please remember—you're copper."

Pick up the tabled half dollar as you turn to the second spectator. Start tossing it into your left palm. "And you, sir, will guard the half dollar—the silver coin." Do the switch, and place the switched coin into his hand, just as you did with the first spectator. The trick is done; all that remains is the buildup.

Most important is to stress who's (supposedly) holding which coin. To the first spectator: "Which coin do you have, sir? Right—the copper." To the second spectator: "And you, sir—which coin do you have? The silver coin. Correct!" Having them name their coins locks it in. (As you talk, you can casually drop the palmed half dollar into your pocket.) "Please hold them tightly; don't let go!" Do your magical gesture—and tell them to open their hands. The coins have changed places!

For One Spectator: Start exactly the same way. Get to the point where you place the penny (supposedly, but really a half dollar) into his hand. Pick up the tabled half dollar and toss it into your left hand.

Place it onto the back of his closed fist. Pause. "No, that's no good. The coins are too close to each other. Here, I'll hold the silver coin."

Matching actions to words, take the half dollar from the back of his fist with your right fingers and toss it into your left hand once or twice, doing the switch. Refresh his memory as to who is holding which coin. Do the buildup and ending just as you would for two spectators.

Afterthoughts: When performing for one spectator, as you both open your hands, showing that the coins have changed places, immediately let your coin (the penny) slide from your palm onto his palm, joining the half dollar. Leave them there so that he can examine them. As you slide your coin onto his, you can quietly pocket the finger-palmed half dollar, and you're clean.

The Jumping Coin

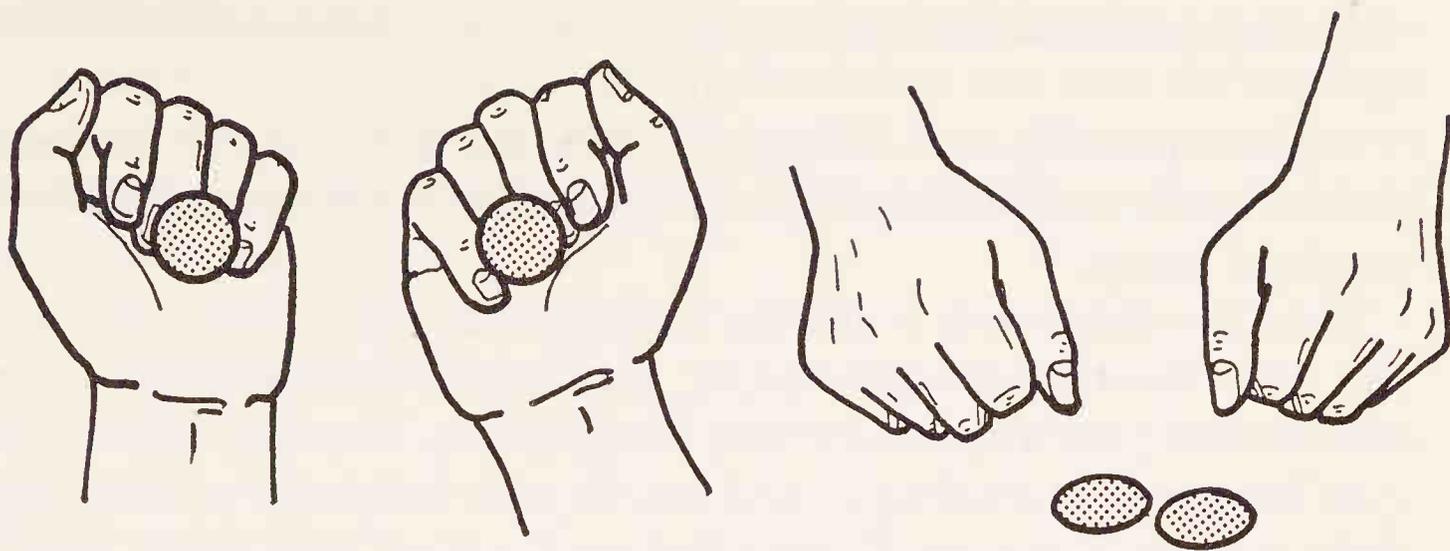
This is a good example of how a subtlety, a bit of acting, rather than a definite sleight can create a piece of magic.

You can perform this effect standing or sitting. You need four coins and a tabletop, and your spectator should be opposite you. Start by talking about the difficult coin maneuver that you've been practicing. Offer to demonstrate.

Open both hands, and hold them palm up in front of you. Ask a spectator to place one coin into each of your hands. Close both hands into loose fists. Ask him to place one coin on each fist (near your fingernails). He does (see fig. 145).

"What I've been practicing is to try to catch these two, quickly—like this." Here's the subtlety, the acting. You appear to drop the two visible coins to the table while, in reality, you drop the two coins from one hand and retain the two coins in the other.

It will take only a bit of practice. Both fists turn quickly inward (toward each other, fingers down) and then back again. In that split second, the dirty work is done. As your fists turn downward, your left actually catches its visible coin. It's an instant's work. Your fingers quickly open (slightly) and close again, catching the coin. At the same



FIGS. 145 & 146

time, your right fingers also open and close, releasing both the visible *and* the other coin—the one in the fist.

Done with proper timing, and acting, it appears as if you dropped the two visible coins. The illusion is even better if you toss the two right-hand coins a bit to the left. They hit the table and bounce about a bit, and, usually, the one that was on top of the fist falls farther to the left than the other coin. The illusion of one coin falling from each fist is perfect. (See fig. 146, which depicts the action just before the two fists are turned up again.)

Act a bit disappointed. “Oops! I missed. Let me try it again. Would you put the coins back on my fists, please?” He does. You try it again. Do the same motion: the turning of your fists inward and back to position again. Be sure to keep them separated to avoid suggesting that you’re tossing a coin from one to the other. This time, actually allow each visible coin to enter its fist; in other words, catch them.

This bit of acting has enabled you to arrive at an enviable position, from the standpoint of magic. You have three coins in your left hand and only one in your right hand, but your audience has no reason to believe that you have anything other than two coins in each hand.

This is “locked in” as you continue. “Well, I did it. The truth is, it’s pretty easy. Let me show you something really difficult. Two coins here, and two here.” As you say this, jingle the three coins in your loose left fist. Your right fist shakes its coin at about the same time. Since it’s almost impossible to tell exactly where the sound is coming from, and since your spectators believe there are two coins in each hand any-

way, they automatically assume that they're *hearing* two coins in each hand.

Without pausing, say, "I'll try to cause one coin to leave this hand [indicate your right fist] and fly to this hand [indicate your left fist]. By magic, of course."

Since the dirty work is already done, you can build this up any way you like. Squeeze your fists tightly, then loosen them; act as if you're concentrating for all you're worth! It's up to you. You might move your eyes from your right fist, up and over to your left, as if watching the flight of an invisible coin. "There. Did you see it go? Well, it did. Look."

End by showing three coins in your left hand and only one in your right.

Afterthoughts: After a few tries, you'll see how fast the catches and releases are. I've always done it exactly as explained, releasing the two coins from my right hand the first time. You may prefer to release from your left hand. Try both ways.

The Magnificent Seven

In this classic little effect, timing and *sound* combine to fool the spectator thoroughly. When done properly, the secret move is almost impossible to detect. I've performed it as many as ten times in succession for the same spectator with his having no idea of what I was doing. (I don't suggest you try that; I did it for research purposes only.)

The number of coins used is arbitrary. I've always used seven pennies. Decide on a number and use that number all the time; it will save confusion and hesitation when you come to the one secret move.

You must be seated, or standing, directly facing your spectator. If seated, you must be close enough to hold his hand comfortably; there should be no table between you and him. Use your own seven coins, or borrow them. Any coins will do—all of one kind or mixed. I prefer all the same denomination.

Hand them to your spectator and have him count them onto your left palm, one at a time. Have him count aloud, or you count aloud. This is to set the rhythm of the count, and to assure him that there are seven coins only, that there is nothing else in your hands.

Ask him to extend his right hand, and to hold it palm up. Explain that you will count the coins into his hand, one at a time. He's to close his hand as soon as you put in the seventh coin. This is to keep you from getting to them after you've counted them. Stress the closing of his hand a couple of times.

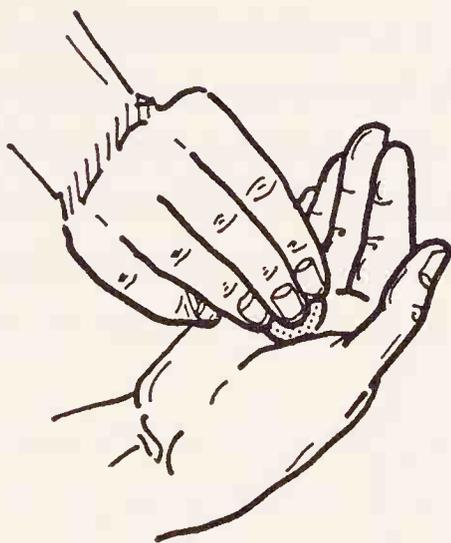


FIG. 147

The coins are in your cupped left hand. Take one coin with your right fingers; it is grasped between your thumbtip and your first and second fingertips, thumb underneath, fingers on top. Place the coin onto his palm, counting "one" (see fig. 147). Note that your right thumb and fingers are in the same position when placing the coin in his hand as when taking it from your left hand—thumb underneath. In that way, the coin is covered by your fingers (see Afterthoughts).

Continue exactly that way, counting in rhythm and creating a clink each time you count a coin onto those already in his hand. This sound—the clinking—is important. Don't *toss* the coins into his hand; *place* each one onto the others. This, too, is important.

The secret move is done on the count of six. A few things happen almost simultaneously, so follow this carefully. First of all—and this is crucial—there must be no hesitation, no break in the rhythm of the action and the counting, as you reach for, and count, the sixth coin.

Count it onto the coins already in his hand exactly as you did with the others, but *don't let it go*. Simply clink it against the other coins and, without a pause, move your right hand (and the coin) to beneath his hand and gently hold his hand steady. You can allow the coin to fall deeper into your hand as it moves. That way, there's no chance of its touching his hand.

Now, here's where the timing comes in. As you start to move your right hand to beneath his hand, your left hand moves to about five or six inches above his hand and drops the last coin onto the others on his palm. (I usually allow it to slide off my palm onto his.) All your attention is on your left hand and the coin. Count "seven" as it falls into his hand. The counting rhythm hasn't been broken at all.

He closes his hand as soon as this coin falls. (If he doesn't, tell him to do so immediately, and help him do so.) Please remember that the action and the counting rhythm must not be broken. It appears as if your right hand moves to steady his hand for the drop of the last coin. (See fig. 148, in which I've tried to depict all the action.)

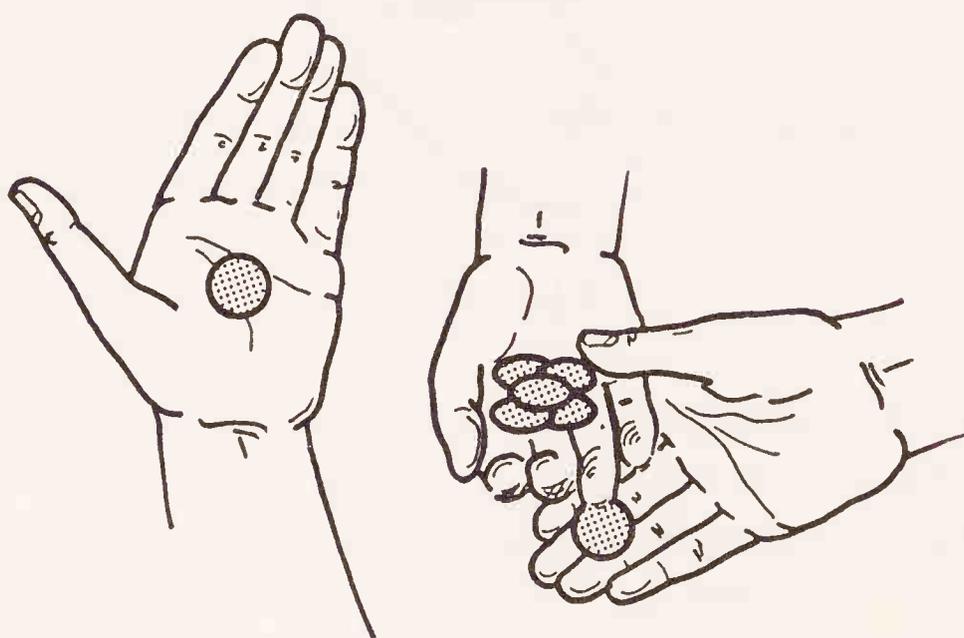


FIG. 148

Look him in the eye, and ask, "How many coins are you holding?" If he doesn't answer "seven," you've done something wrong!

Say, "Watch. And this won't hurt a bit!" Press his fist with your right thumb and forefinger, as you open your second, third, and fourth fingers (continue holding his hand with your thumb and forefinger), allowing the stolen coin to fall to the table or the floor (see *Afterthoughts*). "Right. You had seven, but this one has gone completely through your hand! See how many you have now."

He counts, and finds only six coins in his hand.

Afterthoughts: One bit of finesse: When you place and count the first coin, allow most of it to extend from your right fingers, so that it is mostly visible. Cover more of the second coin with your right fingers, then more of the third. When you place and count the fourth coin, your

fingers cover it almost completely. The fifth coin shouldn't be visible at all as you pick it up, place, and count it. The coins are seen as you leave them in the spectator's hand, of course. When you take the sixth coin, the fact that it's covered creates no suspicion at all.

If you prefer, instead of letting the coin fall to the table or floor at the end, you can act as if you're catching it in your right hand. Move that hand away from his, displaying the coin.

There aren't many effects that warrant repetition; this one does. It's one of the few that usually gets a "do that again" reaction, and one of the few that you *can* do again. If done properly, the misdirection is so natural and strong that it just can't be followed. I wouldn't suggest that you do it more than twice, however. It doesn't pay to overdo a good thing.

One final piece of advice: Don't make a "move" of the steal. Handle it exactly as you do the other five coins. Just tap it against those and move your hand to beneath his. No big deal, no tenseness—just do it casually. Your actions and attitude make it appear as if the seventh coin is the important one.

The timing will take some practice.

Four Coins Across

This is a fairly standard piece of coin magic—a number of coins travel magically from one hand to the other, one at a time—but it is an important routine because it can be done under almost any circumstances, as long as you have four coins and a surface upon which to work. The basis of the routine is a handling of the Finger Palm that's a bit different. And . . . pay particular attention to the last move. It's a beauty.

Start with four quarters or four half dollars, yours or borrowed, on the table. With your left hand, place them onto your right palm, one at a time. Count them as you do this. You're displaying the coins. Toss the first coin into Finger-Palm position, as if you were going to vanish that one coin. Place the next coin overlapping (downward) the first coin; then the third overlapping the second, and the last coin overlapping the third (see fig. 149).

The right hand is not opened "flat out"; the fingers are slightly, and

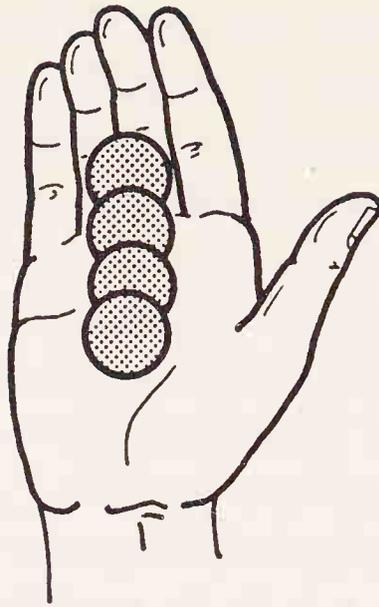


FIG. 149

naturally, curled. If you were to toss the coins into your left hand, you could easily retain the coin that you placed into Finger-Palm position; only three coins would go into your left hand.

At first, you may have to expose that first coin more than the others in the downward column of coins, to make sure that you can retain only that one. Experiment a bit until you find the best handling for you. The easiest is to overlap them all pretty widely, as in the illustration.

You've counted and displayed four coins. Toss them into your left hand, retaining one in your right, as you say, "Four coins in this hand." Your left hand closes into a loose fist as soon as it catches the three coins, turns fingers down, and moves slightly to your left. Your attention is on this hand as you make the remark and as your right hand also closes into a loose fist, turns fingers down, and moves slightly to your right. Your fists are held out in front of you, a bit above waist level.

"Watch. By magic, I'll try to cause one coin to travel from this hand [look at your left fist] up this arm [your eyes travel up your left arm] over my shoulders, down this arm [your eyes travel from your right shoulder down your right arm] and into this hand [look at, and indicate, your right fist]. Like this."

Do any gesture you like to preface the magical transfer of each coin; you may prefer just a movement of your left hand toward your right hand. As you say "like this," open your right hand, displaying the one coin. Let it slide onto the table. Open your left hand to show only three coins. Let them slide onto the table, to the left of the first coin.

"Now I have only one, two, three coins here in my left hand, and one coin here." Make the actions fit your words. As you talk, toss the three coins into your right hand just as before, the first one going into Finger-Palm position. This is done as you count them. Toss them into your left hand as you say, "Here in my left hand." When you say, ". . . and one coin here," pick up the one coin (the one that's already "traveled") with your right fingers.

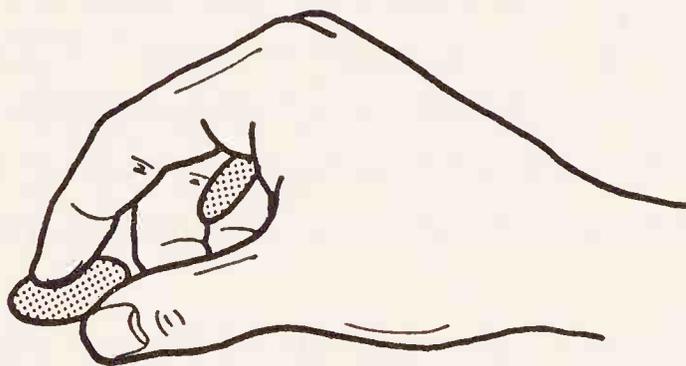


FIG. 150

This time, your right hand doesn't close into a fist immediately. (The action of your left hand is exactly as before.) Pick up the tabled coin with your right thumb and forefinger. You'll see that you can do this while your other fingers are only slightly, and naturally, curled, retaining the palmed coin (see fig. 150). As you pick it up, close your right hand. Try not to let the two coins clink.

A clink, of course, would give away the fact that you have more than one coin in your right hand. If you're afraid the coins will clink, you can cover the sound by shaking your left fist, causing *those* coins to clink just as you pick up the one coin with your right hand, and as you say, "Remember, three coins here, and one here." Indicate the proper fist, with your eyes and head, as you mention it.

Do your magical "traveling" gesture and show that another coin has left your left hand to join the one in your right hand. You can, if you like, shake your right fist, causing a clink just as the coin is supposed to arrive there. Remember, you're acting as if the "magic" is *really* happening. You now have two coins on the table to your left, and two to your right.

You have to handle the third coin just a bit differently. Placing two onto your right palm and tossing into your left hand as you retain one in a Finger Palm wouldn't do because *there'd be no sound*. If you really

tossed two coins from one hand to another, there'd be a sound, of course.

The Pinch Vanish comes in handy here. It's done as you hold one coin on your left palm and pretend to place the other onto it. It fits perfectly. With your right hand, pick up one of the coins at your left and place it onto your left palm. "Only two coins left. Here's one, and here's the other." As you say this, pick up the second coin and get it into position for the Pinch Vanish.

Pretend to place this coin onto your left palm. Do the vanish exactly as I've described it. The coin already on your left palm won't get in the way at all. As a matter of fact, it enhances the sleight. The coin you pretend to place onto it should contact it, causing a clink. The sound, added to the persistence-of-vision aspect of the move, makes it even more effective.

The pinched coin goes into right-hand Finger-Palm position as you move to pick up the two coins at your right, and as you say, "And the two coins that have already traveled—here." Get into "traveling" position. "Remember, two here, and two here." Do your magical gesture, and show that the third coin has traveled from left to right hand.

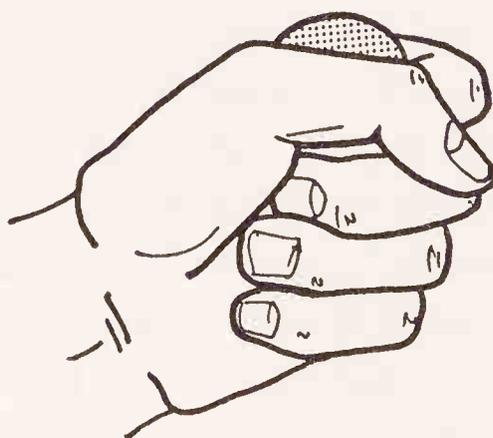


FIG. 151

If you don't want to use the Pinch Vanish, you can continue to use the Finger-Palm vanish. Do it with the first coin, then pick up the other one, place it at the opening of your left fist, and let it slide into the fist (see fig. 151). This takes care of the "no-sound" problem, and serves the purpose equally well.

For the last coin, I'll teach you my handling of a beautifully subtle sleight (it's called the Han Ping Chien move). There is nothing difficult in this except the timing. Because this is probably an entirely new con-

cept to you, it may seem confusing at first reading. It isn't, but you'd better read carefully, with coins in hand.

There's one coin to your left, and three to your right. Place the three onto your right palm, getting the first one into Finger-Palm position. Keep your right hand as is for the moment. Start to pick up the one coin with your left hand, as you say, "This coin has not traveled."

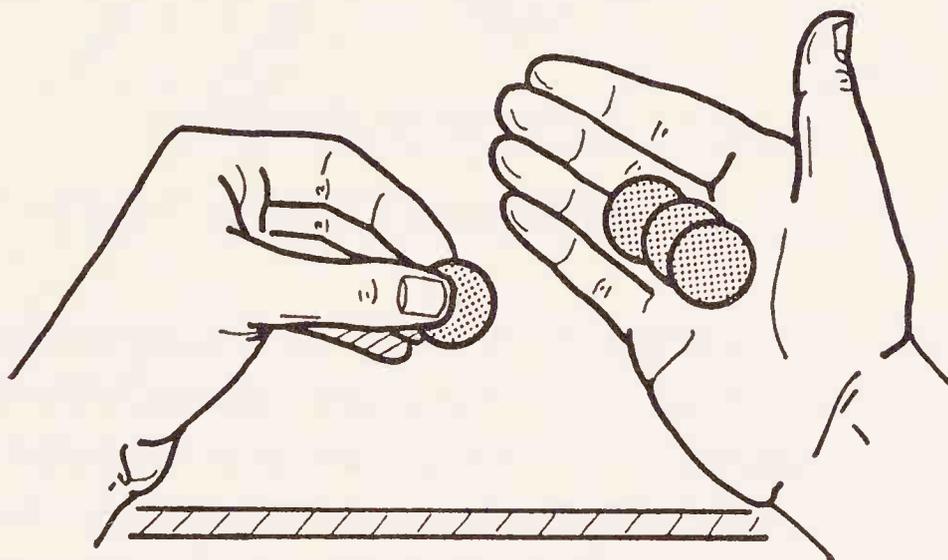


FIG. 152

You only *start* to pick up this coin. Hold it with your left thumb and finger tips. (See fig. 152, which shows the exact position at this moment.) Your hands are fairly close together and holding the coins only an inch or so above the tabletop.

Now for the sleight: Each hand performs a different action, but both move simultaneously. From the position in Figure 152, and as you make that last remark, your left hand turns to the left (fingers up), closing into a fist; *but*, as it starts to turn, *release the coin*. What actually happens is that your left hand moves, but the coin does not. Simply release it as your hand starts to turn. Your attention is on your left fist.

At the same moment, your right hand turns over, letting *two* coins (one is retained in a Finger Palm) fall to the table, *joining the coin released by the left hand*. (See fig. 153, in which I've tried to portray the action and appearance of the entire sleight.) As you toss these two coins to the table, say, as a continuation of your last sentence, ". . . and these three have already traveled."

In a continuing movement, point to your left fist with your right forefinger. "Remember, one coin here"—look down at the three tabled coins and point to them—"and three coins here." Pick them up with your right fingers.

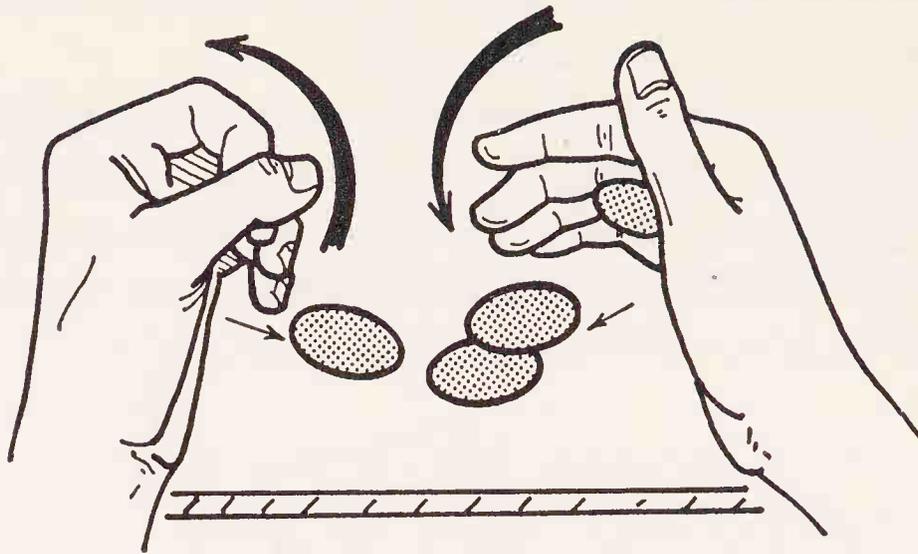


FIG. 153

The sleight is done, and a beauty it is! If your timing is right, the illusion is perfect. The joining of the left-hand coin with the two right-hand coins is imperceptible. The correct timing is that the left-hand coin is released and the right-hand coins are tossed to the table at precisely the same time. Then, it appears exactly as if your right hand is tossing three coins to the table.

As usual, a good way to practice is *really* to do what you say you're doing, then make the sleight look *exactly* that way. After a few tries, when you become familiar with the principle, and when your patter matches your actions perfectly, it will start to work for you with greater facility.

To end the routine, do your magical gesture, and slowly open your left hand. It's empty! Slowly open your right hand, letting the four coins slide to the table.

Afterthoughts: Performing this entire routine takes much less time than did my description of it. It should be done at a fairly brisk pace, but one that fits your personality and your patter. *That's* what presentation means—molding any routine to fit your way of working.

The thing to do is first to learn it as I teach it. Do it that way until it becomes familiar—the sequence of moves, the moves themselves, the patter, and so on. You'll find that as you perform, your patter will start to fit the speed of your actions. You'll automatically add some words or phrases if you work at a slower pace. You'll eliminate words, or say them faster, if you work at a more rapid rate of speed.

If you don't want to practice the move for the last coin, you can use the Finger-Palm vanish, or one of the other single-coin vanishes. The

routine will still be a good one. Frankly, though, I want you to practice that last move now because I've included an even subtler handling of the sleight in the next routine.

In any case, learn the routine and you'll have a piece of magic that you can do just about anywhere, anytime. You can do it either standing or sitting at the table. The more you practice, the better the routine will look.

The Coins-Through-the-Table Classic

There are only a few *classic* close-up routines, and Coins Through the Table is one of them. A pure sleight-of-hand version (there are many versions using faked or "gimmicked" coins) is the best of the species because it then becomes one of a handful of classics that can be performed without carrying *any* special equipment. All you need are a table, an audience seated opposite you, four coins, and some practice. A napkin or handkerchief, though not essential, should be available.

The basic effect is simple and direct: Four coins penetrate a solid tabletop, one at a time. Here, you will be introduced to "lapping," which is one of the close-up worker's most secret and most effective weapons.

I'll teach you a simplified version of the routine; then I'll touch on some variations. Bear with me; although the routine is not a long one, my explanation will take some time. I want you to understand it, and I'll be describing many new moves plus some alternatives.

Here's the simplified but very effective routine. Some time before performing, and without calling attention to it, place a napkin or handkerchief on your lap. This is to prevent coins from falling to the floor through the space between your thighs. It also makes it easier to retrieve a "lapped" coin. (A woman wearing a skirt or dress doesn't need the handkerchief.) Pull in your chair, so that you are comfortably close to the table; your knees should be under the table, the table edge directly over the tops of your thighs.

Half dollars are fine for me. You'll have to do some experimenting to see what's best for you. I suggest you practice with quarters; you can always borrow four of those.

Drop the coins to the table. Leave them there as you patter: "If I could cut a hole in this table, I could drop the coins through that hole

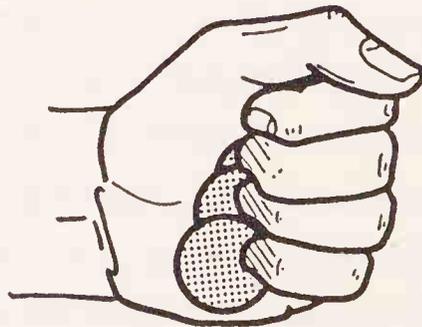
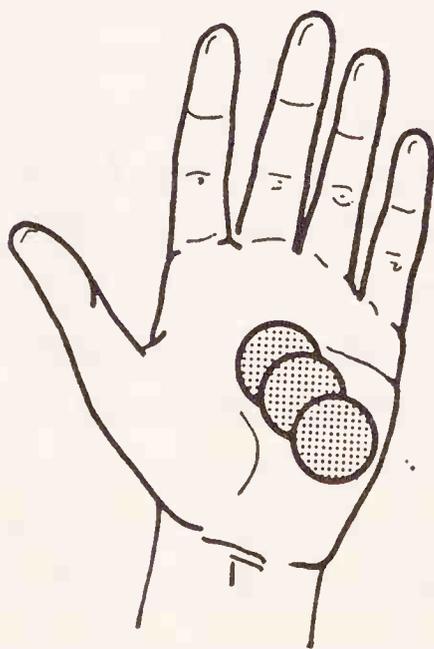
one at a time. Let's all use our imaginations just a bit, and visualize a knife here in my hand." Hold your right hand as if you were holding a knife. "Let's also imagine that I'm cutting a hole right here." Pantomime cutting a hole about two feet from the table edge, removing the cut-out portion and placing it aside. "Can you see [or imagine] the hole?"

Continue as you pick up the coins. "My imagination may be a bit keener than yours because I've been using it for magic all these years. I *really* see that hole. It's so clear, so real, that sometimes I can utilize it. Here are the four coins. Watch!"

As you talk, place the coins into your right hand with your left hand, one at a time, exactly as I explained in *Four Coins Across*. The first coin is in Finger-Palm position. As you say "Here are the four coins," toss them into your left hand, retaining the one coin, also as explained in *Four Coins Across*. As you say "Watch!" your closed left hand moves forward to the imaginary hole, and your right hand, fingers naturally curled, moves back to rest at the table edge. All your attention is on your left hand.

Count "one, two, three" and open your left hand, letting the three coins fall to the table. As they do, reach under the table with your right hand—to the area where the hole would be—and bring it into view again with the coin displayed on your palm. Drop it onto the table, away from the other three coins. "There—one coin has penetrated. Or am I imagining it?"

Pause for no more than a beat. Then, with your right hand, pick up



FIGS. 154 & 155

the three coins, one by one, and place them onto your left palm. Place the first one at about the center of your palm; the second one overlapping the first, downward and to the right; the third one overlapping the second the same way (see fig. 154). They are placed so that if you closed your fingers, the last coin would be held in place by only your left little fingertip (see fig. 155).

As you place them, say, "One, two, three coins that have not penetrated the tabletop . . ." Close your left hand into a loose fist, as in Figure 155, and move it to rest at the table edge. It rests on the little-finger side. As you start to move your left hand, reach forward for the single coin with your right hand. Pick it up with your fingertips, display it, and say, ". . . and one coin that *has* penetrated." As you reach for this coin, *relax your left little finger*, letting one coin fall to your lap (see fig. 156).

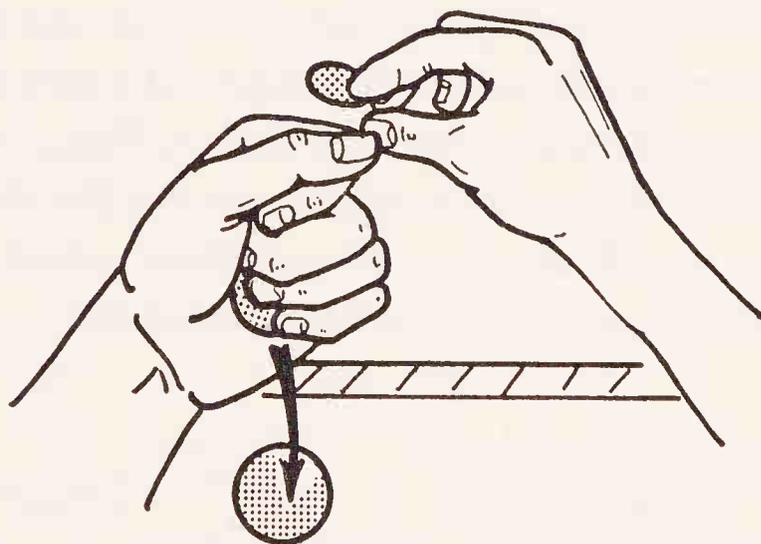


FIG. 156

You see now why the coins are placed onto your left palm as explained. Because the third coin is held in place *only* by your left little fingertip, the slightest relaxation of that finger allows the coin to fall to your lap. Remember, your attention is on your right hand at the moment of the lapping. It is an *imperceptible* move.

As soon as you've lapped the coin, move your closed left hand forward, and let it rest a bit away from the table edge. This has all taken a fraction of a second, and your attention is still on the right-hand coin. The timing should be such that you've just completed your last line of patter: "And one coin that *has* penetrated." Both hands move simultaneously; your right goes under the table with the single visible coin

as your left moves to the "hole" in the tabletop. Your full attention is now on your left hand. As your right hand goes beneath the table, it retrieves the lapped coin.

This should be a smooth pickup—no fidgeting. Simply take the coin and continue moving your right hand to beneath the approximate area of the "hole." You're leaning slightly forward over the table, and all is covered anyway. You're also talking: "I'll continue to use my imagination; watch the three coins."

I usually let the two coins in my left hand fall to my fingertips, so that I can use them to tap the tabletop, as I count "one, two, three." Tap along with the count. Open your hand at the count of three, dropping the two coins to the table. As you do, bring up your right hand, displaying two coins. "Another coin has penetrated!" Let these two slide off your right palm, to the right of the other two. (If you use the tapping, do it for the first penetration, too.)

Point to the two coins on your right. "These two have penetrated." Move the other two closer to the table edge. "These two have not." Now we come to a pretty standard lapping vanish. It fits perfectly here, but it's a move you should learn whether or not you decide to use it for this. It can be used to vanish any small item when you're seated at a table. It's easy; the timing is what will need some work.

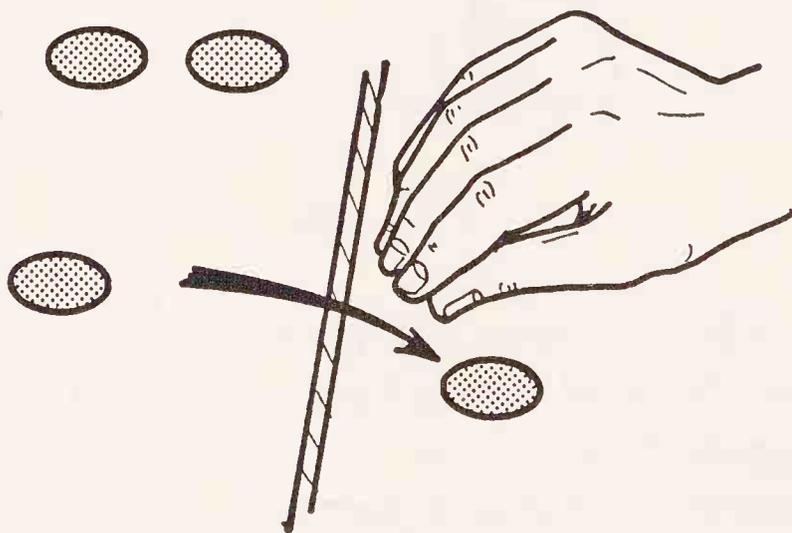


FIG. 157

The two coins that haven't penetrated should be fairly close to the table edge. Reach for the one that's closer to you with your right hand. Pick it up by placing your fingers onto it and scooping it toward you, off the edge. It's a natural way to lift a coin from a table. It also puts you

into perfect position for the lap. Simply let it fall to your lap as it passes the table edge, but your right thumb comes up to (supposedly) grasp it as it would do if you were really picking it up. (See fig. 157, which is an exposed view showing the position of the fingers.)

In a *continuing* motion, move your right hand to your left hand and pretend to place the (nonexistent) coin into it. When the coin falls into your lap, your right fingers hold their position (as in fig. 157) as if holding the coin. Your left hand closes as if taking the coin. In other words, act *exactly* as you would if you were really doing what you pretend to be doing. (Do it *with* the coin, then make the move look that way.)

Make no issue over this; simply do it as you say "One coin that hasn't penetrated . . ." Pick up the second coin with your right hand—don't scoop this one—and hold it at your right fingertips, displaying it. End the sentence, ". . . and the second coin that hasn't penetrated." As you finish the sentence, place the coin onto your left fist, at the thumb opening. Let it slide slowly into your hand.

Pick up the other two with your right hand, as you say "and the two that have penetrated." Do the same, simultaneous movements as before; your closed left hand moves forward to the "hole" as your right goes beneath the table, retrieving the lapped coin.

Do the count, and the tapping with the left-hand coin. Show only one coin in your left hand, as your right comes up to show the three coins. "And another coin has penetrated. What an imagination I have!"

Now we come to the penetration of the last coin. The move is exactly the same, in principle, as for the last coin in Four Coins Across. The difference is that the move is much subtler here, your right hand is *empty*, and it is completely convincing. The timing, however, must be just right. It will be worth any amount of practice you give it.

With your right hand, pick up the single coin, the one that hasn't penetrated. Toss it onto the palm of your left hand; display it. "The one coin that hasn't penetrated." Close your left hand into a fist and rest it, naturally, on the table, fingers down.

Pick up the three coins, one at a time, with your right hand. "And one, two, three coins that have." Display them on your right palm. Close the hand into a fist and go beneath the table with it. This is the *feint*. It is done only to deposit one of the three coins onto your lap. Do just that: Leave one coin on your lap, then bring your closed right hand back above the table. Place it, fingers down, about six or seven inches to the right of your left fist.

As your right hand comes up into view, say, "I know—you think I'm kidding. Well now, look, I wouldn't kid you for the world. There's one coin here, and three coins here." Your spectators see exactly what they're supposed to see. But here's what really happens:

Your left hand turns palm up, opening as it does, and tosses its coin to the table. Toss it a bit to your right, toward your hand. This is where the timing comes in. As you toss this coin, say, "There's one coin here." Turn your left hand palm down and pick up the coin with your thumb and fingers.

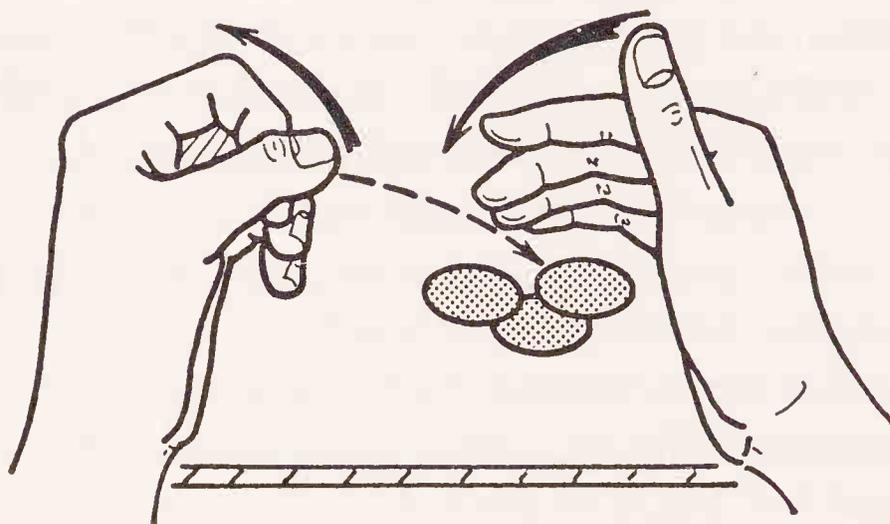


FIG. 158

As you start to close this hand and turn it, fingers up, to your left, your right hand opens (palm up) and tosses its two coins to the table, toward your left. At this precise moment, as soon as your right hand starts to open, your left hand is turning over to the left. Your left fingers *release* the one coin (it's actually a gentle toss toward your right palm). This coin joins the two right-hand coins (it can actually strike your right palm, fleetingly) as they fall to the table. (See fig. 158, in which I've tried to depict the action just at the crucial moment.) It's basically the same as in *Four Coins Across*, but, as you see, you can open your right hand fully; there is no coin palmed there. It's a more open, casual action.

Your left hand does not pause in its turn to the left. Your left fingers really pick up the coin and hold it for only a fraction of a second. It's a perfect illusion when done properly. Again—and this is worth repetition—do the actions of really tossing one coin, then three. Then do the move, making it look exactly the same way.

It is important *not* to make an issue over this. Do it as you would if

there were no dirty work involved. Too many amateurs make the mistake of assuming an attitude of "see how cleverly I make this coin join those in my right hand." That is *not* magic. A casual attitude, as if *nothing* strange is happening, is the key here, as it is during most secret moves.

Pick up the three coins with your right hand; go beneath the table with that hand, retrieving the lapped coin. At the same time, your left hand moves to the hole area. Try to act as if you're really holding one coin in that hand. Count to three and slap that hand against the tabletop.

Slowly remove your left hand, showing that the coin is gone. Bring up your right hand, let the four coins slide onto the table, saying, "The fourth coin made it. I think your imagination is as vivid as mine!"

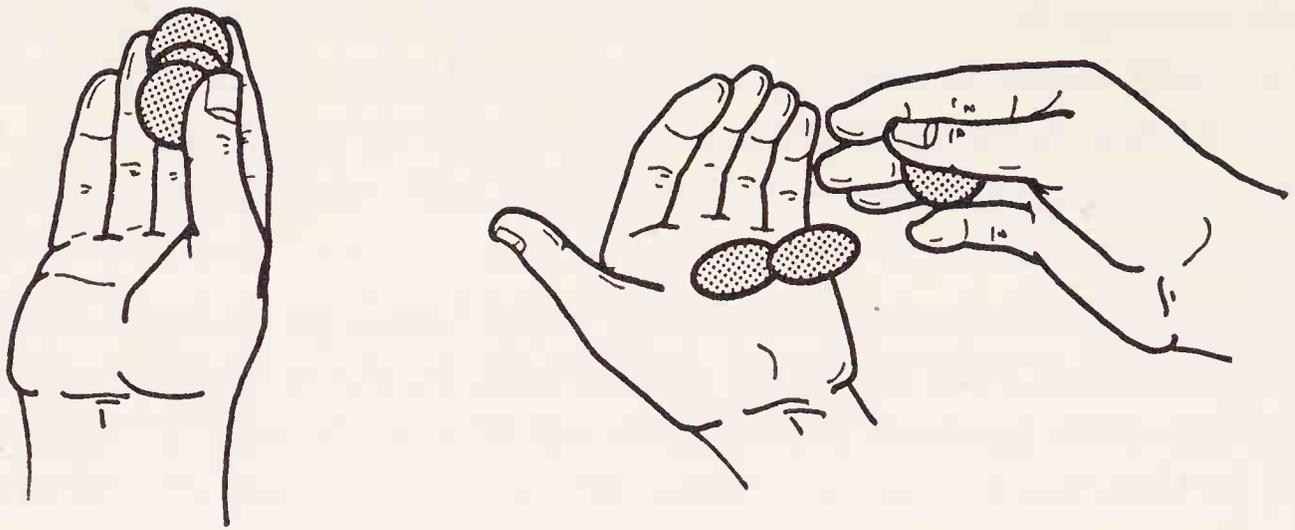
Practice this routine, work on the penetration of each coin, put the moves together so that they flow one into the other, make your patter match the actions, and you'll be performing one of the few classics of close-up magic.

After you've practiced and familiarized yourself with the routine, you might want to add one subtlety and one move that makes it more sophisticated.

For the first coin, do exactly as explained. When your right hand rests at the table edge, simply relax your hand, lapping the palmed coin. Do this as your left hand moves to the hole. Say, "Watch," gesturing with your *empty* right hand. Go beneath the table with it, and then do the penetration of the first coin.

As for the second coin (I've fooled many magicians with this), the coin that has already penetrated is directly in front of you and at the table edge. Simply slide it to position as you indicate it. The other three coins are picked up, one at a time, with your left hand. Each is placed to your right fingertips as you say, "Here are one, two, three coins that have not penetrated." The first coin is placed between your right thumb and first and second fingers, which point upward. Place the second coin in front of the first, stepped down a bit. Simply slip it between the first coin and your thumbtip. The third coin is stepped down in front of the second. (See fig. 159 for the performer's view.)

As you finish the last sentence, the three coins are apparently tossed into your left hand—but, you hold back the coin nearest your thumb. All you have to do is draw this coin back slightly with your thumb as



FIGS. 159 & 160

you release the other two (see fig. 160). The retained coin is pulled into Finger-Palm position, although you needn't worry about palming it.

Your right hand, without pausing, continues to move to the tabled coin. "And one coin that has." Place your right forefingertip onto that coin and your thumb beneath the table, ready to lift it. Curl your second and third fingers as the hand moves to the tabled coin. They hold the hidden coin, freeing your thumb (see fig. 161). As you lift the visible coin, simply release the hidden one. It falls directly into your lap (see fig. 162). Continue the movement of your right hand, turning it palm toward your audience, displaying the coin. (See fig. 163 for a spectators' view.) That's it; go into the penetration of the second coin.

For the third coin, do the move I taught you before for the second coin; that is, place the two that haven't penetrated onto your left palm so that when you close your fingers, only your little fingertip holds one coin in place. That coin is lapped as your right hand reaches for the other two coins. The move I taught you before, the sliding off the table and lapping (scoop and lap), isn't used at all.

For the last coin, do exactly as I explained before. That can't be made any better!

Afterthoughts: I've given you two ways to perform the same routine. Frankly, to the laymen watching, there's no difference. *They are not supposed to know* that you are doing any secret moves, so you can select the sleights that are comfortable for you. I've taught you a couple of the more sophisticated moves for *your* benefit, not for your audience's. If you learn them, and perform them well, you will enjoy a great feeling of accomplishment.

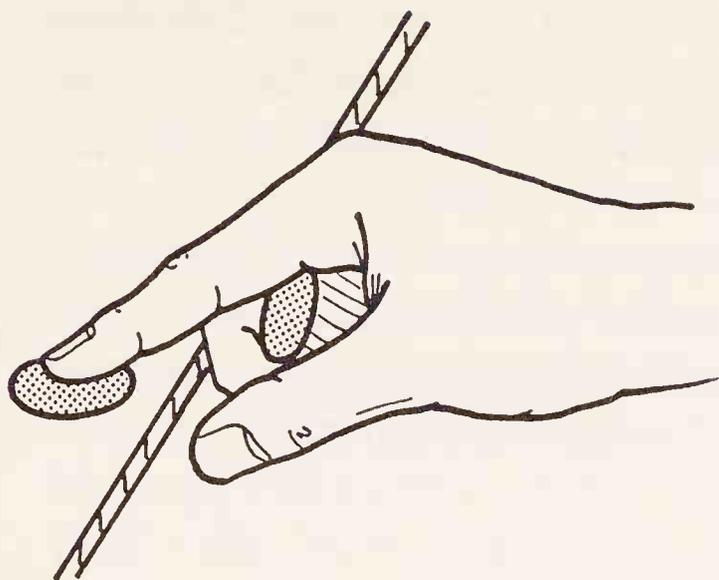


FIG. 161

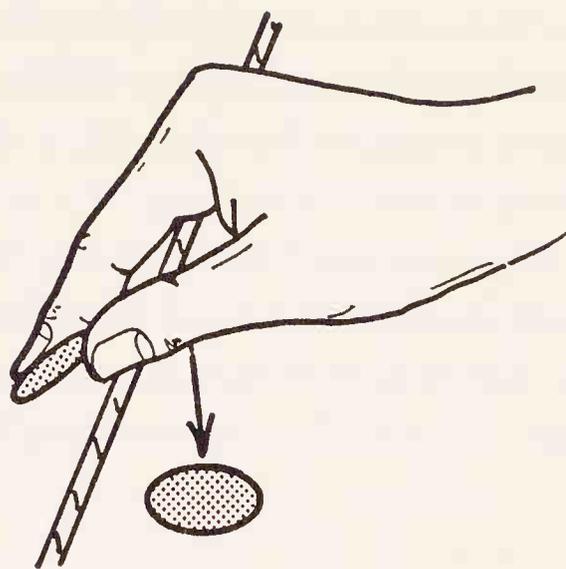


FIG. 162

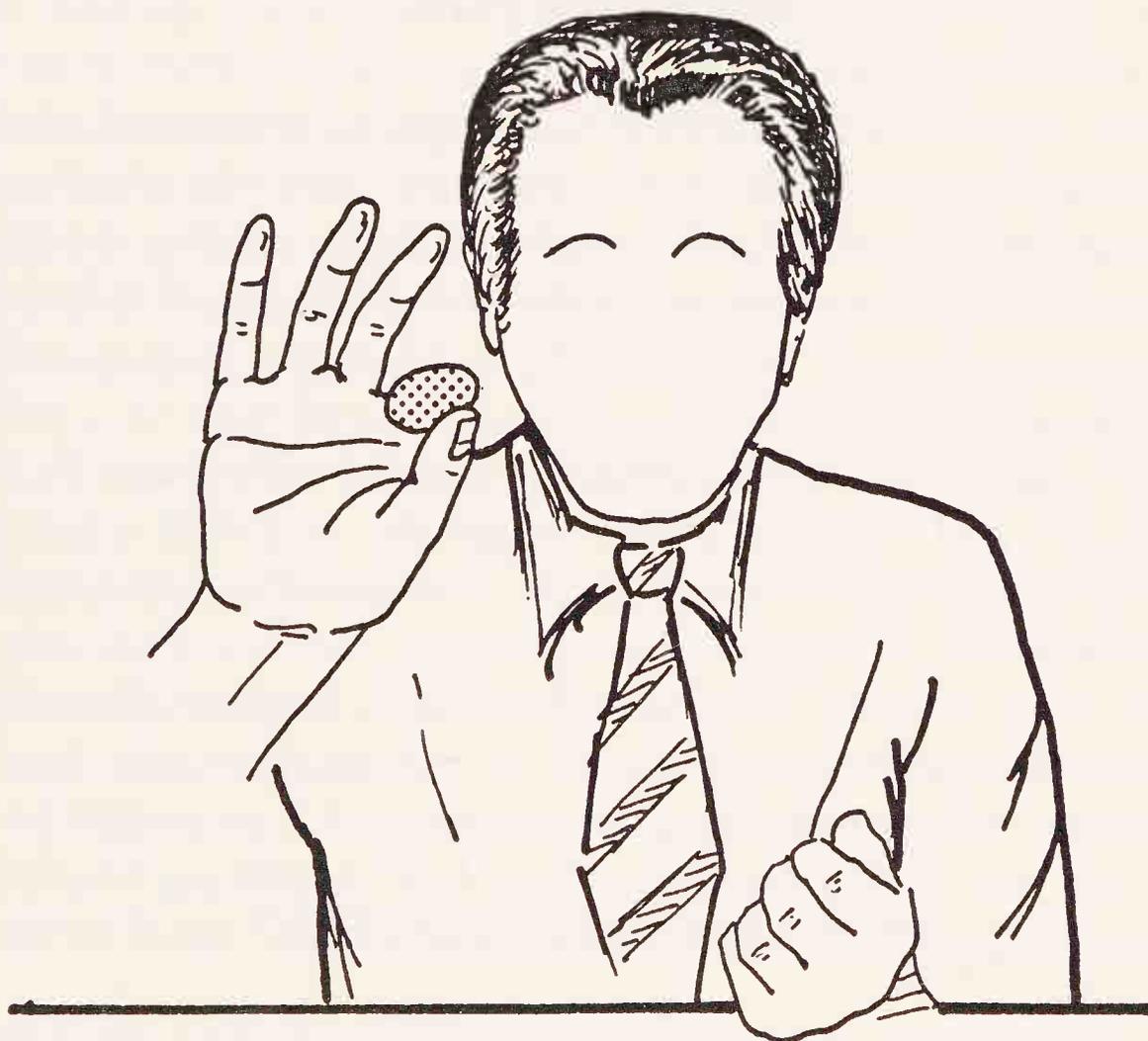


FIG. 163

Finally, if you don't want to use the move for the last coin, any coin vanish I've taught you will suffice. Pretend to place it into your left hand; retain it in your right. Then, either lap it or pick up the other three while it's in Finger-Palm position.

Or, use the right-hand scoop-and-lap move originally described for the third coin. It fits just fine. So does the little-finger drop to the lap. You can place the one coin onto your left palm. Close your fingers, and,

as you move the hand toward the table edge, let the coin slide downward so that only your little fingertip holds it in place. As your right hand reaches for the other three coins, your left little finger releases the one coin.

So, you can interchange moves any way you like. Experiment awhile. Select, or put together, the routine you like best, and then use it. When it becomes second nature, you'll have a classic "at your fingertips" that will stand you in good stead for the rest of your life!

Magnetic Pull

If you've practiced the move for the last coin penetration in the preceding routine, here's another incentive to keep you practicing. It's a quick version of the Coins Through the Table routine. In this one, two coins penetrate together; that's the entire effect, and only that one sleight does the trick. It can be used by itself, or as a lead-in, or follow-up, to the preceding routine.

For this you need four like coins and one odd coin. I usually borrow four quarters and a penny. Patter about the fact that a penny can sometimes attract other coins; it asserts a magical magnetic pull. "Let me demonstrate."

Pick up two quarters with your left hand. Display them on your palm, then close the hand into a loose fist, turning it fingers down. Pick up the penny and the remaining two quarters with your right hand. I'd suggest that you pick up the penny first, hold it with your curled third and fourth fingers, then pick up the quarters. You'll see the reason for this in a moment.

Move your right hand beneath the table. Deposit the two quarters on your knee or thigh. *That's* the reason for picking up as explained. You have to deposit the two quarters (only those, and together) on your lap—neatly, quickly, and quietly. If you've picked them up as explained, they're separated from the penny (in your hand) and you can deposit them with hardly a pause.

Try to avoid clinking the coins. A good idea is to jingle the coins in your left fist as you deposit the right-hand two on your lap. That way, if they do clink, the sound is covered.

All right, this is the feint, just as in the preceding routine. Come up

with your right fist; place it near your left, in position for the move. "I want you to remember what's where. I have two quarters here, and two quarters and a penny . . . here."

Your audience sees you toss two quarters to the table from your left hand, and then two quarters and the penny from your right hand. But you've done the same move I taught you for the last coin in the preceding routine! The only difference is that *two* coins are transferred from left to right hand. It's done in exactly the same way. Your left hand tosses its two coins; as it picks them up again, and starts turning away, your right hand opens to toss its one coin. Release the two quarters with your left hand so that they join the penny.

The illusion is enhanced by the penny. Your spectators see exactly what they should be seeing. Pick up the penny and the two quarters with your (obviously empty) right hand.

Put your right hand under the table, silently retrieving the two hidden quarters as you go. Say "Watch!"—and slap your open left hand onto the table. Move your left hand away to show that the two quarters are gone.

Bring your right hand up and slowly slide the four quarters and the penny onto the table. "That penny sure has a strong magnetic pull!"

Afterthoughts: I've described this effect relatively briefly because you already know the basic sleight involved. It's a terrific anytime, anywhere impromptu effect.

The Traveling Salesmen

This is the first non-card trick I ever learned and the first I ever performed. It's probably been more than forty years since I first performed it, and I still do it in exactly the same way. I know many more sophisticated methods and presentations now, but this is the one I use for laymen. I'll teach it to you exactly as I've always done it, including my original patter. Obviously, after you learn it, you can make up your own patter.

All items, including the coins, may be borrowed from your audience. You need a man's handkerchief, two playing cards (postcards can also be used), and four similar coins. I usually use four pennies. The effect

must be done on a soft surface: the seat of an upholstered chair, a sofa, a bed, etc. Quite often I'll kneel down and do it on the rug.

Place the handkerchief, opened flat, onto the surface. Place a coin at each corner as you start to talk. "The coins represent four traveling salesmen who traveled together. They didn't have enough money for rooms, so they had to sleep outdoors. They had only two blankets among them. These will represent the blankets." Display the two face-down cards. Hold them naturally, one in each hand, thumbs on top, fingers underneath.

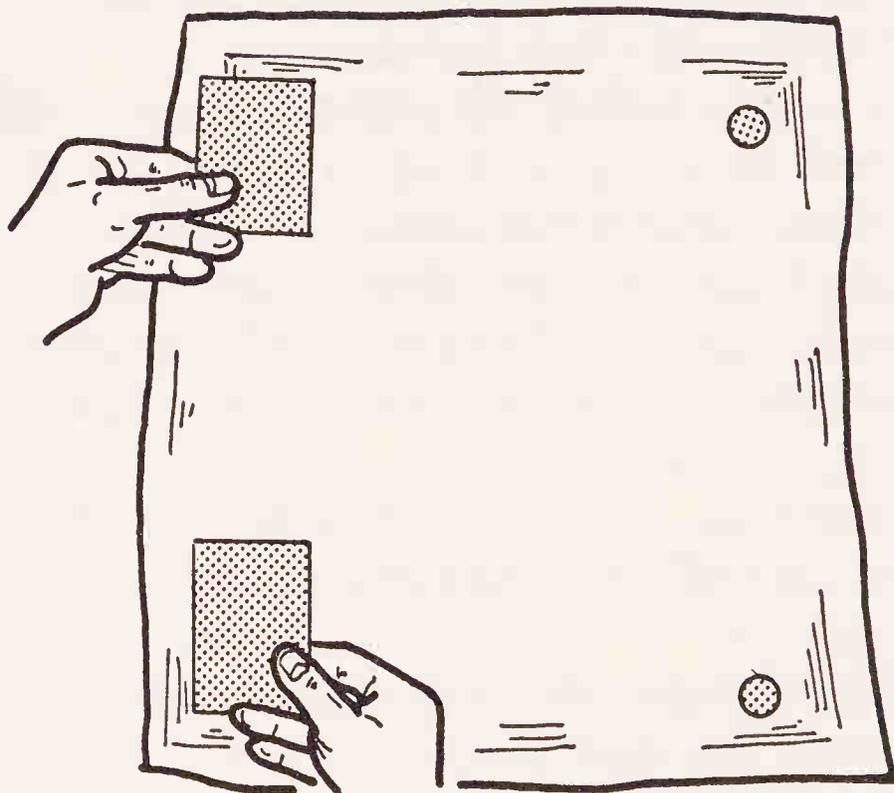
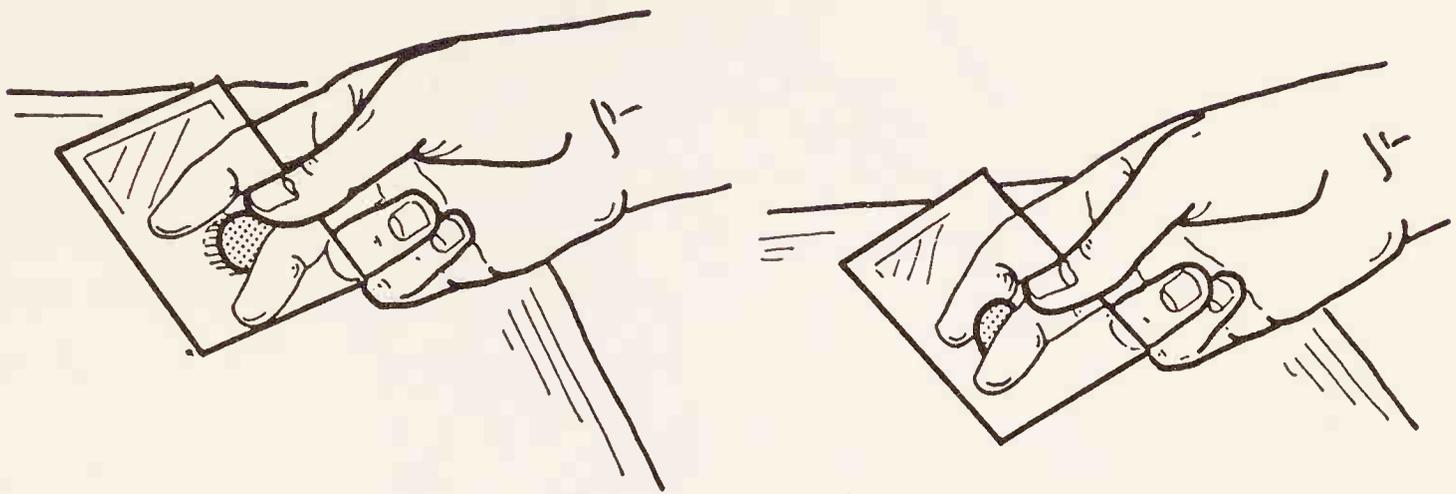


FIG. 164

"Since there were four salesmen and only two blankets, it doesn't take a mathematical genius to know that each night two salesmen had to sleep out in the cold. Sometimes these two had the blankets . . . " Cover the two left-hand coins with the cards; your left hand covers the upper one as your right covers the lower one (see fig. 164). " . . . And these two were out in the cold." Indicate the right-hand coins with your head.

"Sometimes these two were the lucky ones . . . " Move your right hand to cover the upper right coin (with the card), and move your left hand down to cover the lower left coin. " . . . And sometimes these two had the blankets." Move your left hand back up to cover the upper left coin. As soon as your right hand covers the upper right coin, under cover of the card, that coin is clipped between your right first and sec-

ond fingers. It is done as your left hand is moving to cover the upper left coin.



FIGS. 165 & 166

This is the main reason for performing this on a soft surface—to allow you to clip this coin. It's child's play. As you cover it, let the back (or side) of your right second finger press down on the lower rim of the coin. This will cause the upper part of the coin to raise itself off the surface. (See fig. 165, in which I've made the card transparent in order to show you exactly what happens.) In action, it's one move only. The coin lifts and your forefinger grasps it by closing against your second finger (see fig. 166). It's instantaneous, although you can take your time; your patter gives you more than enough. The card covers all; there are no unnatural movements.

"This particular night, these two had the blankets." During this last line of patter, move your left hand, and its card, of course, to cover the upper right coin—the one that's under your right-hand card. Place the left-hand card onto the right-hand card as, at the same time, your right hand, with its card and the clipped coin, moves down to cover the lower right-hand coin.

This is a natural, and easy, movement. The left-hand card covers the fact that the upper right corner is now empty. The clipped coin joins the coin at the lower right. (See fig. 167, which exposes the entire split-second sequence.) Release the cards, leaving them lying at the two right corners.

This is the second reason for the soft surface. You don't want the hidden, clipped coin to make any noise. The soft surface takes care of it. What you must be careful about is releasing the clipped coin without touching the coin that's already there. Any clink will betray you.

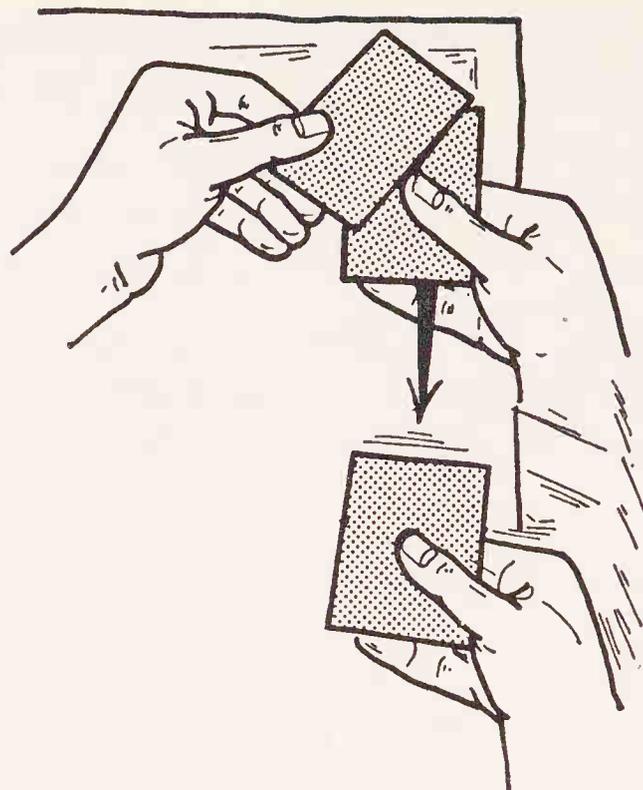


FIG. 167

The card is large enough to afford plenty of room. Place (don't drop) the clipped coin next to the other coin. As the clipped coin touches the surface, simply move your forefinger away from your second finger.

The card covers them both easily. All this is done, *casually*, as you say your last line of patter. So far as your audience is concerned, nothing has happened yet, but you're already one step ahead of them.

Lift the lower left corner of the handkerchief with your left fingers (the hand is palm up) as your right fingers lift the coin at that corner. "On this particular night, this fella' was cold, so he used some magic and found himself under the blanket with this guy."

The actions to fit this patter: As you start to talk, place the coin under the corner and under your left fingers. Place it between your left first and second fingers, in "clipped" position. Don't make a "move" out of this. Simply put it there; the handkerchief covers all. (See fig. 168, in which the left corner of the handkerchief has been made transparent.)

As you say "used some magic . . ." remove your right hand and snap your right fingers, or make any magical gesture. As you end the sentence, lift the lower right card with your right fingers, displaying two coins.

Now here's the key to the routine (besides the original steal): All your attention is directed to the lower right corner. When you lift the

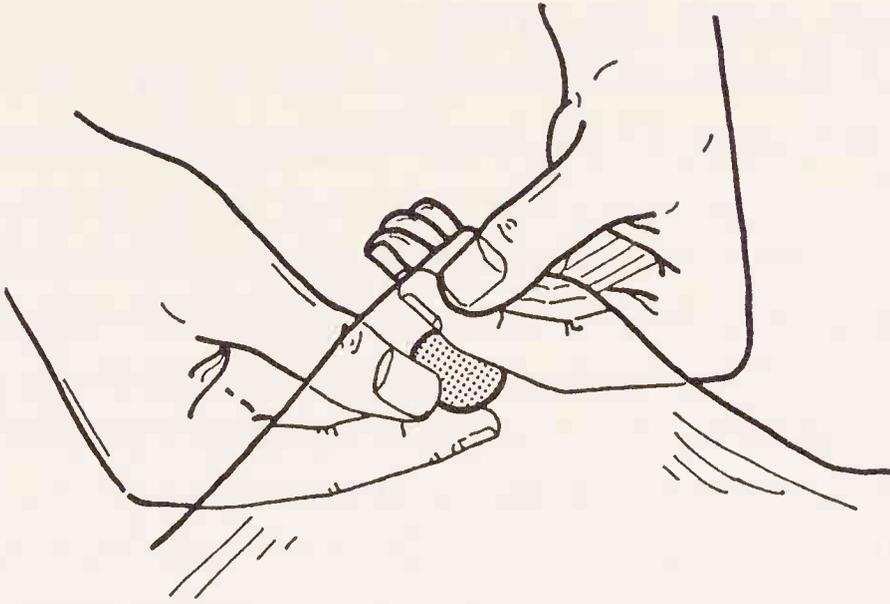


FIG. 168

card with your right hand, to display the two coins, without pausing, move the card to your left hand. Your left hand moves out from beneath the handkerchief corner to accept it. The coin clipped in your left fingers is automatically hidden beneath the card. The timing is simple and natural. Your right hand does most of the moving. Your left hand moves directly from beneath the handkerchief corner to the card. The coin is never exposed to view (see fig. 169).

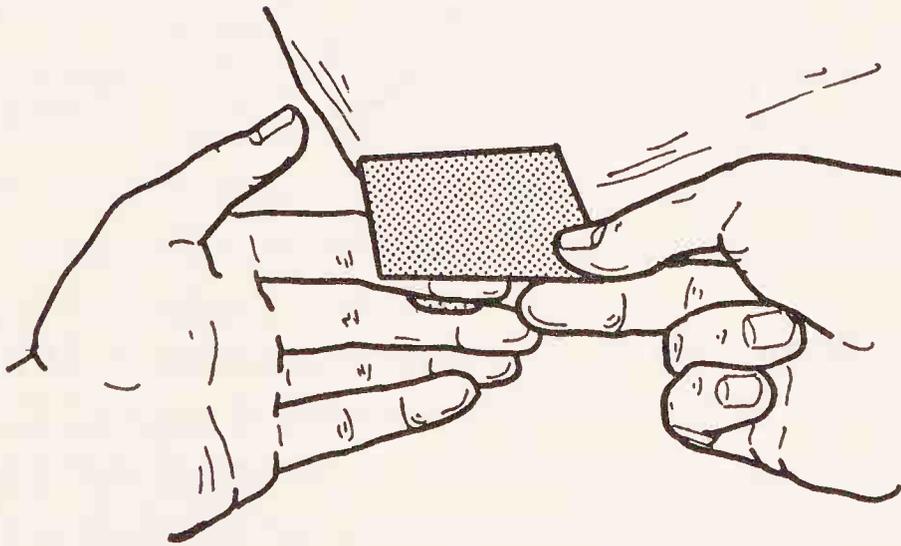


FIG. 169

Your right hand returns to point at the two coins at the lower right. It appears as if you moved the card to your left hand to allow you to do this.

Your left hand places its card over the two coins, placing the hidden

coin with them. Again, be careful of clinking. As you do this, direct your attention to the coin at the upper left. "This fellow thought, 'If he can do that, why can't I?'" So, *he* said the magic words, and joined his two friends."

As you talk, your left fingers regrasp the lower left corner of the handkerchief, just as before. Take the upper left coin with your right fingers, and repeat exactly as you did with the preceding coin. Place it under the left corner, into clip position. Snap your right fingers, and lift the lower right card, displaying three coins.

When you lift to display them, do exactly as before with the card. Place it into your left hand, covering the clipped coin. Place the card (with your left hand, of course) onto the three coins.

As you place it, indicate the upper right card with your right hand, and say, "This fellow got a bit lonely." Your left hand is away from the lower right by now. Your work is done. All that remains is the buildup to the ending.

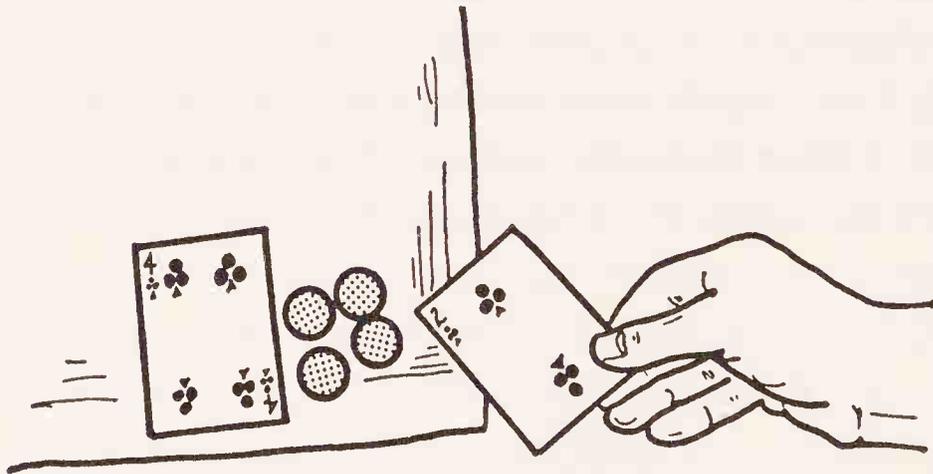


FIG. 170

Continue talking. "He decided that if three could fit under one blanket, so could four. So he did the same kind of magic." Snap the fingers of both hands. "And as you see, he's no longer here." Flip over the upper right card with one finger. "He has joined his three friends." Use the upper right card to flip over the lower right card—displaying all four coins (see fig. 170).

Afterthoughts: If you go over the routine, paying close attention to my instructions regarding where to look and when, you'll see that the misdirection is almost built in. Attention is always diverted *from* the lower right card when a coin is being "loaded" there, and *to* the lower

right (the magical appearance) when you're loading under the left-hand card.

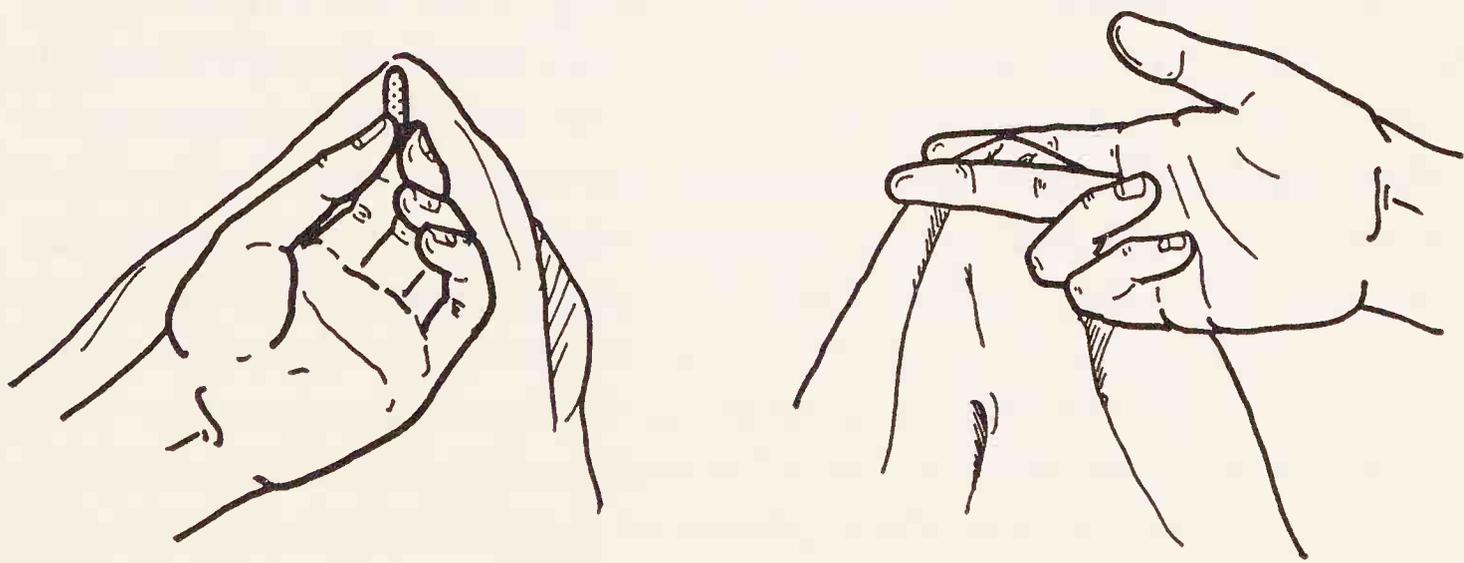
As I've told you, this is exactly the way I've presented it since childhood. It has *never* failed to fool my audiences. It should be presented at a fairly rapid pace—no hesitations.

Change the patter however you like, of course. There is an illogicality there. Placing a coin under the left handkerchief corner (really into clip position) doesn't make too much sense. I never found this to be a problem; everything happens too quickly, and the spectators are too amazed at the magical appearances at the lower right to notice. You can make the trick appear a bit more logical, however, by adding one phrase each time. As you place the coin under that corner, say, "So he went into the 'magic tunnel,' said the magic words . . ." etc.

Coin Through Handkerchief

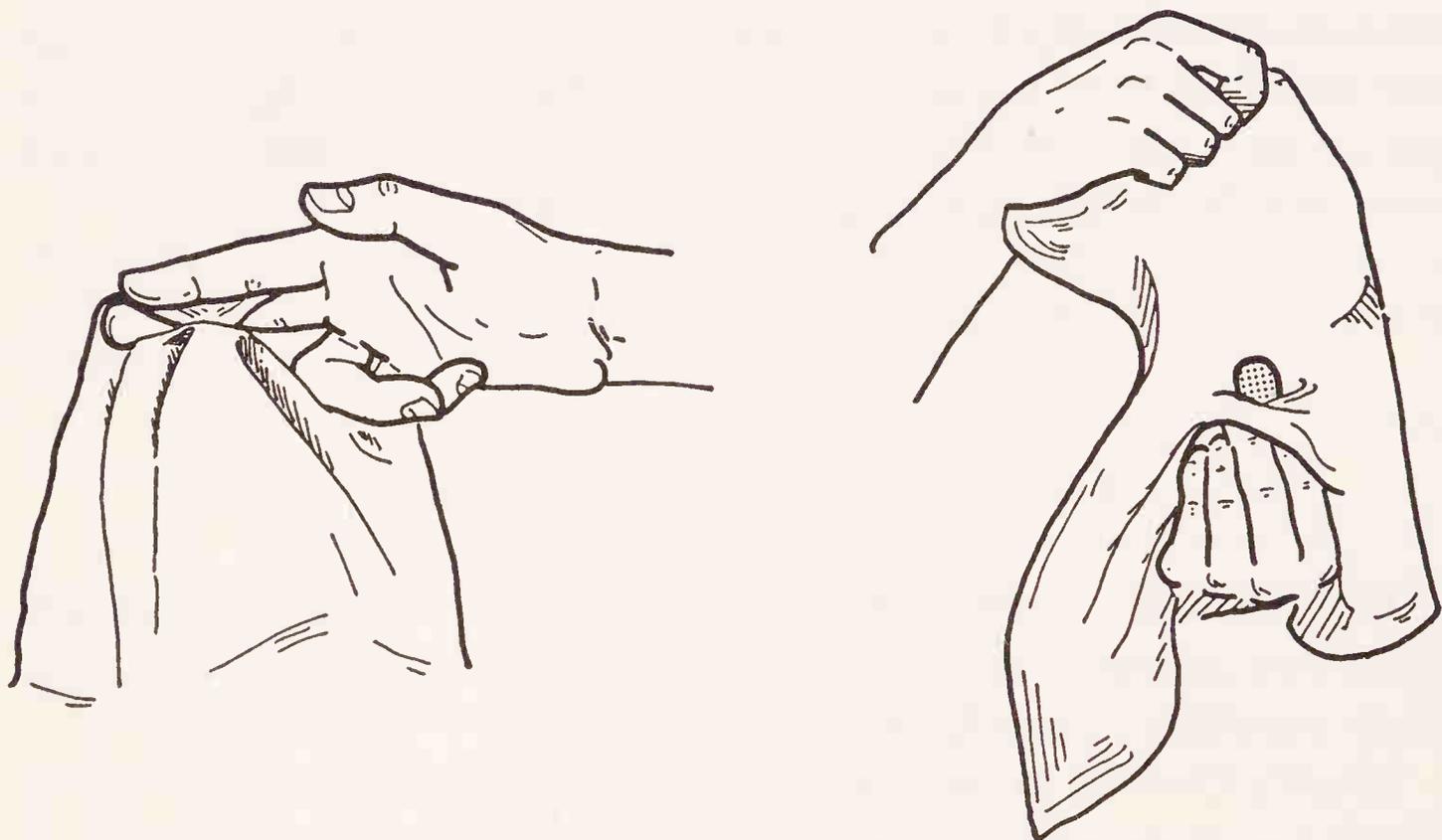
This is a utility move; many routines can be built around it. I want to teach you the basic handling, which is a penetration effect: A coin magically penetrates a handkerchief.

Display the coin at the left fingertips; it is held at its lower edge so that it points upward. Drape a handkerchief over it so that the approximate center is over the coin (see fig. 171). "The coin, of course, is right here, under the handkerchief. Keep your eye on it." During this short remark, you lift one side (outer side) of the handkerchief to display the coin again—and to do the dirty work.



FIGS. 171 & 172

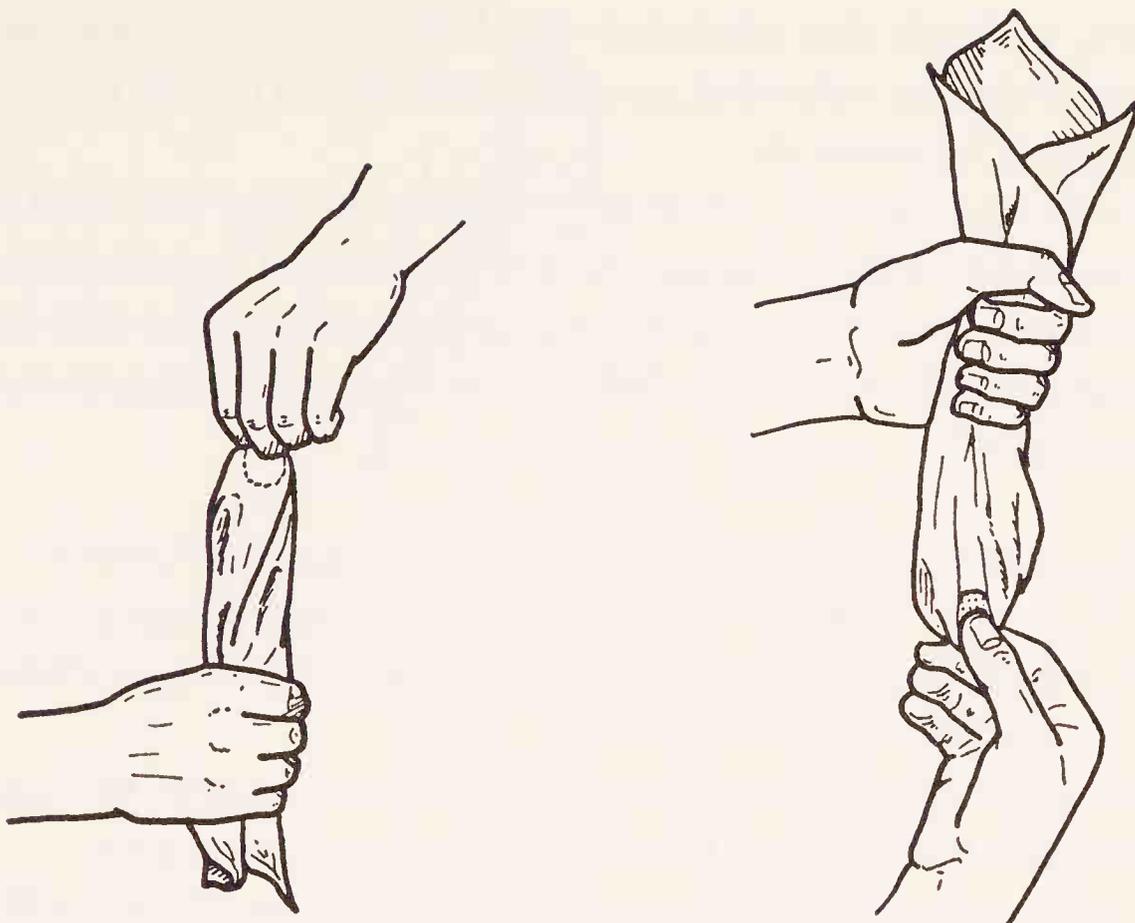
Grasp the coin, through the handkerchief, with your palm-up first and second fingers; grasp it near the lower edge, as in Figure 172. Momentarily release the coin with your left fingers as your right hand turns it inward (toward your left thumb) until your left thumbtip can grasp its inner edge (see fig. 173). Remove your right hand. (If you turn the coin, and the cloth, "loosely," it will be easier to remove your right second finger. Try it a few times, and you'll see exactly what I'm talking about.)



FIGS. 173 & 174

Immediately, with your right hand, lift the outer side of the handkerchief high enough to show the coin (see fig. 174). You're holding the coin so that it points upward. It looks better this way, and also facilitates what follows. Now, as you remove your right hand, dropping the side of the handkerchief you just lifted, turn your left hand palm down (so that the coin points toward the floor). Do this smartly, so that the opposite side of the handkerchief also drapes downward. (It will happen automatically.) The coin is now in its own little pocket, on the *outside* (rear) of the handkerchief (see fig. 175).

From here, grasp all the lower folds of the handkerchief with your right hand, and reverse the positions of the two hands. Let go with your left hand, allowing the coin to hang downward. (You've formed a



FIGS. 175 & 176

“bag” out of the handkerchief.) If you did the original “turn” of the coin loosely, it will now be hidden by the folds of the little pocket. If that’s the case, you can display the handkerchief on all sides, and even let a spectator feel that it’s there. If it’s not completely covered, it will be toward the rear; so don’t show that side.

Now, you can reach into the pocket and pretend to extract the coin through the handkerchief as you hold it with one hand; or, let a spectator hold the top of the handkerchief as you do the “penetration” (see fig. 176). Undrape the handkerchief to show that there’s no hole in it!

COPPER OR SILVER?

Try this: Place a copper coin under the handkerchief. Do the “turn” move as I’ve just explained it. As you hold the coin with your left fingers, handkerchief draping downward, pick up a silver coin with your right fingers. Place this next to the copper coin by moving it *up* to your left fingers through the handkerchief folds. *Really* put it into the handkerchief. Grasp it with your left thumb and fingers, holding it next to the copper coin.

This all looks perfectly “true” and natural. Now, let the coins hang

downward, and ask the spectator which he'd prefer, copper or silver. No matter which he indicates, you "penetrate" the copper coin—it's the only one you *can* penetrate.

If he indicates copper, "extract" it and hand it to him. Let him see that the silver coin is still securely wrapped in the handkerchief. If he indicates silver, "extract" the copper, and hand him the handkerchief (if he's not already holding it for you) as you say, "Fine, then I'll just take the copper!"

Afterthoughts: Either of the above is a good "quicky" effect.

There's no way to hide that "turn" that does the trick for you. So don't *try* to hide it. Just do it quickly and casually. It looks like a little flourish as you display the coin.

There's nothing more I can tell you about this except my usual urging to practice. It's amazing how much of a fooler this can be.

Once you've familiarized yourself with the Coin Through Handkerchief, read the next effect, which is based on this move. It's a beauty.

Coin Through Ring

This routine will be easy for me to describe because you already know the Coin Through Handkerchief move. You can perform this anytime; you need two spectators to hold the corners of a handkerchief for you.

Borrow a coin (I usually use a quarter) and a man's finger ring. Let a spectator try to push the coin through the ring. It's impossible, of course. "It is impossible; unless you know some magic." Borrow a handkerchief. The best kind of handkerchief material for this is cotton or dacron or a combination of both, although you'll manage with any kind.

Place the handkerchief over the coin, as you did in the preceding effect. I'll give you a tip here: When you first place the handkerchief over the coin, pull it a bit more toward you. The coin will be off-center, closer to the outer side of the handkerchief. The reason for this is that it causes the four handkerchief corners to drape evenly later. You'll see why this is important in a moment.

Display the coin again, doing the "turn" move. Finish the sleight. Twist the handkerchief just above the coin, locking the coin into the

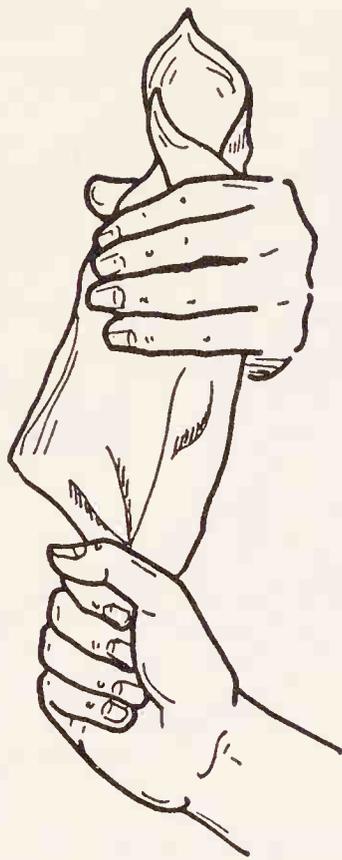


FIG. 177

pocket. "Would you hold on to the coin for me? Make sure I don't touch it again." Place the handkerchief-wrapped coin into your spectator's hand; close his fingers round it (see fig. 177).

This should be done casually. No big production—just place the coin under the handkerchief, display it, drape it, twist it, and hand it to the spectator. It's completely safe to let him hold the wrapped(?) coin, incidentally. It's necessary, because you need your hands free, and the casualness makes it all the stronger. He *knows* the coin is securely wrapped in the handkerchief because *he's* holding it. More important, *he* keeps it safely in place for you!

Take the borrowed ring and push the four corners of the handkerchief up through it. The four corners will be together if you did the "turn" move after pulling the handkerchief inward (off-center), as I suggested above. This makes the entire operation a bit smoother. You may have to apply a bit of strength to force the ring down over the bulky part of the draped handkerchief. This is according to the kind of handkerchief it is, and the size of the ring. In any case, once you get by the bulky area, the ring will slide easily down to the coin. As you reach the spectator's closed hand, ask him to open it (see fig. 178).

If you've pushed the ring all the way down until it rests on the coin, and if you've done the "turn" move properly, you can display the handkerchief on all sides; the folds of the "pocket" hide the coin. Everything

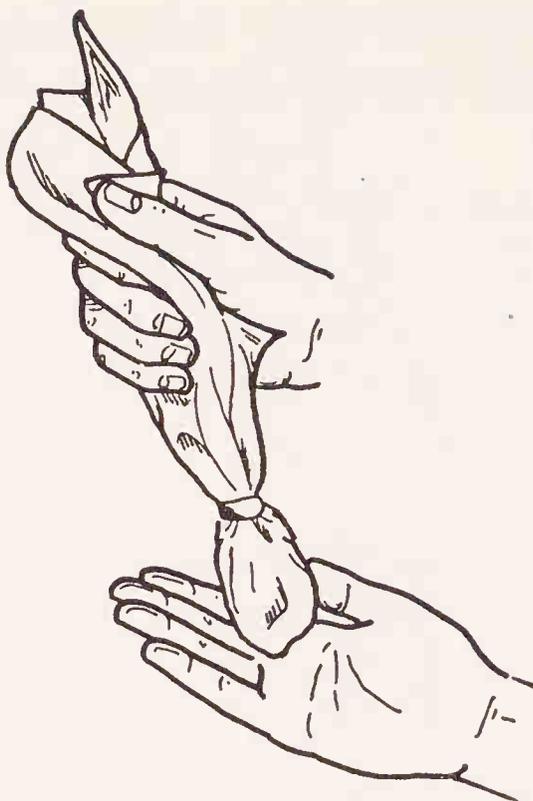


FIG. 178

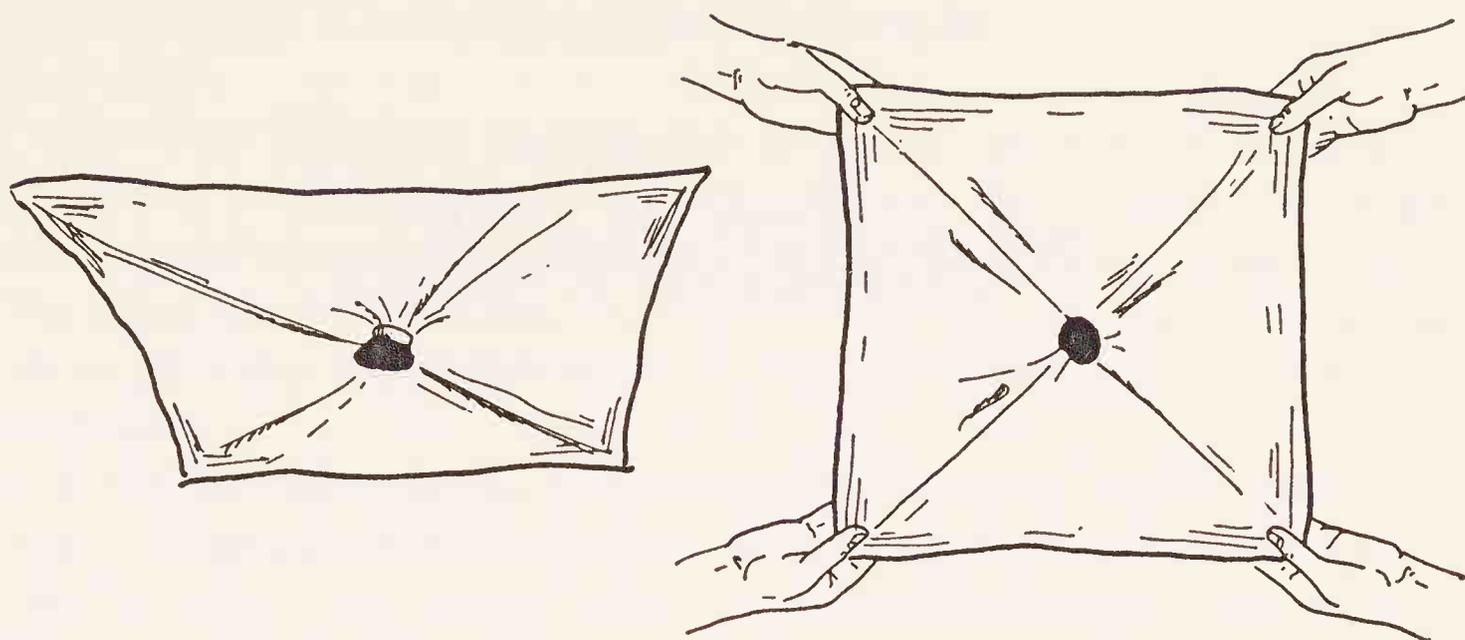
looks exactly as it should. The worst that can happen is that a bit of the coin will show at the pocket. If that should happen, simply hold it so that this is at the rear.

Ask two spectators to hold the four corners for you. There are two ways to end. I'll teach you the one I've always used; then I'll mention the other. To end my way, the ring and the coin are on the *underside* of the handkerchief when the two spectators are holding the corners (see fig. 179). The solid black in this figure, and in the next, represents the cloth-wrapped coin.

"Now you know that as long as you hold those corners there's no way for me to remove the coin or the ring. The only way I *could* do it would be to force the coin through the ring, and, as you know, that's impossible."

Reach under the handkerchief with both hands, as you say "But let me try." Push a thumb into the pocket and work the coin free (you may have to push the ring up a bit). As soon as you do, remove the ring. Be careful here: It may fall off; be sure to catch it. Keep the cloth bunched at this area so that nothing changes visibly up to this point. Hold the cloth bunched with one hand (which also holds the coin) as, with the other hand, you drop the ring *onto* the handkerchief.

"Don't let go yet! I've done the hard part; I've forced the coin through the ring. Let me try something else; let me try to pull the coin through the handkerchief!" (The coin, of course, is supposedly on *top* of the handkerchief at this point.)



FIGS. 179 & 180

Place your free hand over the bunched area and pretend to rub the coin through. "Milk" this as much as you like. Finally, come up with the other hand, and drop the coin near the ring. Remove the "rubbing" hand, so that everyone can see that there's no hole in the handkerchief!

That's the way I've always ended this effect. The other way would be to let the spectators hold the stretched-out handkerchief with the ring and the wrapped coin on the *top* side (see fig. 180). Cover ring and coin with both hands and work the coin out of the pocket, under cover of your hands. Leave the ring and coin lying on the handkerchief. Say, "Watch!"—and quickly remove your hands, exposing the coin and ring.

Afterthoughts: Both endings are good; the basic effect is the baffler. Try both ways; you'll soon know which is better for you.

The effect can be done for only one spectator, although it doesn't come across quite as well. Let him hold the upper part of the draped handkerchief; the ring and coin hang downward. Cover the ring and the coin with both hands, and remove them as already explained. Display them in your hands, as the spectator checks to see that there's no damage to the handkerchief.

A silk (as sold in any magic store) would be easier to pull through a ring. On the other hand, it won't hold the coin in the pocket as firmly. Most important, it's more impressive to do it with a borrowed handkerchief.

This is an excellent piece of magic. Don't pass it by!

NUMBER MAGIC

Numbers have always intrigued me. While in my teens I did a “lightning calculator” act for a short while. I was intrigued enough to write a book (*Miracle Math*, 1966) on simple mathematics, which included some “lightning calculator” methods plus many shortcuts for adding, subtracting, multiplying, and dividing. A few of the better “lightning calculator” effects are taught in this section.

Number magic is impressive to most people because a) most people have trouble handling numbers, b) they’d like to be able to handle them better, and c) *they* select the numbers to be used in the effects (at least in the effects I’ve always performed).

The last reason is important: The spectator is *involved*; he knows it’s “legitimate.” The Instant Magic Square, the last (and best) effect in this section, is a good example. If the performer, rather than the spectator, selected the vital number, the effect wouldn’t be nearly as strong. As a matter of fact, it would be meaningless. The spectator’s choice of *any* number is what makes it miraculous.

Whenever I perform number magic, the reaction is, “All the other magic is terrific, but I have to believe that it’s the quickness of your hands that does it. But this [the number magic]—this I can’t understand at all; this is *really* something!”

And, all you need is paper and pencil!

The Nine Principle

The Nine Principle enables you to predict the sum of five 5-digit numbers, or to add those numbers *instantly*. The principle is simply that of adding each digit in a row of digits to 9. If you wanted to apply the principle to 60439, you'd write 39560 *beneath* it. The two first digits in each row (6 and 3) total 9, the two second digits (9 and 0) total 9, and so on.

Knowing this (plus the "prediction" formula), you can do the following prediction/lightning-addition feat. Your spectator writes any 5-digit number. Let's assume it's 47253. The moment he writes it, say, "Oh, wait; I want to make a prediction." On another piece of paper, write 247251.

Let me explain how you arrived at that prediction. The formula is to subtract 2 from the last digit, and to place that 2 in front of the number. That's all. If the last digit of his number is a 0 or a 1, subtract the 2 from the last *two* digits. Your prediction for 67280 would be 267278; and for 30461, it would be 230459. The formula applies to *any* 5-digit number. Now I'll show you how to make your prediction come out right.

Tell your spectator to write another 5-digit number below his original number, and another 5-digit number above it. Assume this is the situation:

74036
47253 (original number)
92104

Take the pencil and say, "Let me see how quickly I can make these large numbers total what I want them to." Quickly write two 5-digit numbers beneath his and draw a line under them. All you need to do is apply the Nine Principle to the 5-digit numbers above and below his original number; that is, total the digits in each of them to 9. Just look at each 5-digit number as you do it, and it can be done as fast as you can write. Do the top number first, then the bottom one. It will look like this:

74036 (A)
 47253 (original number)
 92104 (B)
 25963 (A)
07895 (B)

I've put the (A) and (B) there to make sure you understand how the Nine Principle is being applied. The idea is to write your numbers as if *any* numbers will do. And, you've separated the numbers that fit the Nine Principle, to keep the principle from being too obvious.

After a bit of practice, you'll write those two 5-digit numbers instantly. Let the spectator total the column of 5-digit numbers. (He can use a calculator, if one is handy.) The total is 247251—the same as your prediction! This *must* work, no matter what number he writes at the start.

Instead of predicting the sum, you can present this as a "pure" lightning-addition feat. Let your spectator write any 5-digit number, then another one beneath that. Now you quickly write two 5-digit numbers beneath his two. The first one you write applies the Nine Principle to his first number, and the second one you write applies it to his second number.

Tell him to write one more 5-digit number under these, and to draw a line under that. You won't look as he does this. When he's done it, turn around, take the pencil, and *immediately* and quickly write the answer from left to right, under the line.

All you have to do is look at the 5-digit number he just wrote (the fifth one), and apply the prediction formula. Write a 2 immediately; then, without making it obvious, copy his row up to the last digit. Subtract 2 from the last digit, and you've written the correct answer! It might look like this:

his numbers	{	26483
	{	75492
your numbers	{	73516
	{	24507
his final number		<u>63825</u>
your total—		263823

This can be presented in any combination. It doesn't matter where he writes the last row of five digits, nor does it have to be written last. Play with it awhile; you'll work out your own sequences. Just remember to apply the prediction formula to the 5-digit number to which you *haven't* applied the Nine Principle.

Afterthoughts: A faster presentation would be to use three rows of numbers, instead of five. In that case, to work the prediction formula you would subtract 1 (not 2) from the last digit, and place that 1 in front of the number.

He writes 48237; you predict 148236. Have him write another number either above or below his first. You write the third (and last) row either below or above his two, according to where he placed his second number. (The idea is to keep his second number and your number separated.) Apply the Nine Principle, of course. The sum of the three numbers will match your prediction.

I've always used 5-digit numbers, but the principles apply to numbers of any magnitude. You might prefer to use 4-digit numbers. In that case, for, say, 8214 you'd predict 28212 for five rows, and 18213 for three rows.

The Missing Digit

This has always been one of my favorite number stunts. To the uninitiated spectator, it simply can't be done. To perform it, you must know how to find the "digital root" of a group of digits, and quickly. The digital root is found by adding the original group of digits in a number down to *one* digit. The root of 34 is 7 ($3+4$). For 85, if you add the 8 and 5, you get 13, which is not *one* digit. Simply add the 1 and 3. The digital root of 85 is 4.

Exactly the same thing applies to many-digit numbers. The digital root of 632759 is 5. Add the digits to arrive at 32; $3+2$ is 5. But that's the long way! If you *cast out 9s*, you can find the digital root of any number almost instantly. "Casting out 9s" means *ignoring all 9s and any combination of digits that total 9*. The beauty of casting out 9s is that it doesn't change the digital root at all!

Look at the number I used before—632759—this way: (63) (27) 5 (9). Simply ignore all the numbers in parentheses. All that's left is 5, the digital root. Glance at a long number like 936278197, from left to right, and you can tell almost immediately that the digital root is 7. All the other digits are 9s and sums of 9. (You'll never have to work with numbers this long, anyway.) The digital root of 3428 must be 8; the 3, 4, and 2 total 9, so they are ignored. (For combinations like 8 and 5, you really don't have to add anything. Just take 1 away from the 5, to bring the 8 to 9. That leaves 4!)

The Missing Digit feat can be done with any number that has a digital root of 9. Just to give you the idea, the digital root of 746298 is 9. Check it; cast out all the 9s and you'll be left with 9 (or 0, if you cast out the last 9).

Now, if a spectator circled *any* digit in that number and called off the others, in *any* order, you'd know *which* digit he circled! Here's how. Simply cast out 9s from the digits he calls, to find the digital root. Subtract that root from 9 and you'll know the circled digit!

Say he circles the 6. He calls off 7, 4, 2, 9, and 8. Add them as he calls them, casting out 9s as you go: 7 and 4 is 11; think 2 (1+1). He calls 2, so you think 4 (2+2). He calls 9—ignore it. He calls 8; 8 and 4 is 12; 1 and 2 is 3. The digital root is 3. Subtract that from 9, and you have the circled number! This will *always* work. And you can do it faster than I can write it.

Now, how do you get your spectator to use a digital-root-of-9 number without making it obvious? There are many ways. While your back is turned, have him write any 4- or 5-digit number (all methods work with any size number). Tell him to scramble (mix up) those digits any way he likes, and to subtract the smaller number from the larger. Example: Say he writes 65392. He scrambles that to look like this: 32695. He'd subtract 32695 from 65392, and arrive at 32697—the digital root of which is 9! It always *will* be. Try it with any group of digits; see for yourself.

Tell him to circle any digit in the answer *except a zero*; and to call off the remaining digits in any order. Find the digital root, subtract it from 9, and you can tell him which digit he circled! If you arrive at a root of 9, he circled a 9 (or a zero; but you told him not to circle a zero, so you'd know it's a 9).

Another way to force a digital-root-of-9 number is to tell him to add

together the digits of his original number and subtract that answer from the number. Example: He writes 72643. Adding those digits, he gets 22. He subtracts 22 from 72643, to get 72621—which has a digital root of 9. Again, it always will!

Another way: He multiplies *any* long number by 9, 18, 27, 36—*any multiple* of 9. The answer will *always* have a digital root of 9!

And, two more interesting ideas. Once he's arrived at a digital-root-of-9 number, he can scramble the digits, and *add* the two numbers. He can continue to do this as long as he likes; he'll always have a digital-root-of-9 number! He can scramble the number, add it to the original, then scramble the *answer* and add those to one another.

And finally—and this is a beauty—once he has a digital-root-of-9 number, he can multiply that by *any* number, a number you couldn't possibly know. The answer will always be a digital-root-of-9 number!

All right—knowing all this, you can make the Missing Digit feat appear humanly impossible! You can camouflage the procedure in so many ways. You can have the spectator write any 4- or 5-digit number; he can add his address to that number. Then he can add the amount of change in his pocket. It's up to you. He can add his telephone number, number of brothers and sisters—*any* number he thinks of.

Then, use any of the methods I explained to force him to a digital-root-of-9 number. You can tell him to multiply by 9, 18, etc., or to scramble the number and subtract the smaller from the larger; or to add the digits and subtract their sum; or to scramble the digits and add the two numbers as often as he likes, etc. You can go into the ending then, or have him multiply his answer by any other number, and so on. You can make it as long or as short as you like. Have him circle any digit (except a zero) in his final answer—and end the routine. It's a small miracle!

Afterthoughts: I haven't given you a specific presentation because there are so many different ways to go. I've explained all these ways, but that doesn't mean you have to *use* them all during one presentation. Don't make it a bore!

Once you're familiar with the idea, you'll develop your own presentation methods. One final tip: Be sure the spectator you select adds and subtracts correctly. Any error on his part will ruin it for you. You might want to have a calculator handy.

Ten-Eighty-Nine

This is probably the first number effect beginners learn. You should know it, too.

Your spectator writes a 3-digit number. He reverses that number and subtracts the smaller from the larger. Then he reverses the answer and adds the two numbers. His answer will be 1089. For example:

$$\begin{array}{r} 623 \\ - 326 \\ \hline 297 \\ + 792 \\ \hline 1089 \end{array}$$

One precaution: Occasionally, after the subtraction, his answer will be 99, only two digits. In that case, he must add that number to itself before proceeding. For example, if the original number is 625, he'd subtract 526 and get 99. He'd have to add 99 to 99 (198), then proceed to reverse and add, arriving at 1089.

When presenting this, after you've told him to reverse and subtract, say, "Now, if you have three digits in your answer, reverse them and add, etc." If you say that, he'll either go ahead and do it, or he'll ask what to do if his answer has only two digits. Then, say, "Oh, let's make it difficult. Why don't you add that number, whatever it is, to itself, then reverse your answer, etc."

You can use this as a prediction effect; the problem is, it's always the same number. You can, if you like, multiply 1089 by any number, remember that answer, then in performing, after your spectator has arrived at 1089, have him multiply by that number. If you know that 1089×37 is 40293, you can predict 40293.

Afterthoughts: You can also use the idea as a mind-reading feat with a book. Prepare by glancing through any book and noting the ninth word on page 108. Later, when he arrives at the total, tell him to use the last digit for the word count, and the two or three digits (you're not supposed to *know* how many digits are in his answer) in front of it for the page number. He turns to that page, concentrates on the word, and you read his mind.

You can have three books lying about, and you can let him choose

one. Either memorize the ninth word on page 108 of all three, or check *Three Ways to One* (page 236) to see how to *force* the correct book.

You can't repeat the word-prediction effect, however. If you ever do it for the same person again, have him double his answer. (Even if he remembers it, it won't register, because you're continuing with the doubling.) His answer will be 2178—the eighth word on page 217.

Lightning Addition

With your back turned, tell your spectator to write any two digits, one beneath the other. Then he's to add those two, and place the answer beneath them. Then he adds the second and third numbers, placing the sum beneath the three numbers. He's to continue doing this until he has *ten* numbers in a vertical row (this is called a Fibonacci series). If he started with a 4 and a 7, it would look like this:

4
7
11
18
29
47
76
123
199
322

Here's one presentation: Turn around, take the pencil and draw a line under the column; turn away immediately. Tell him to add the column. As soon as he starts, you blurt out the correct total! All you have to do is spot the fourth number from the bottom of the column (76, in this example) and *multiply it by 11*. That's the total of the column!

It will always work. There's only one little problem, and that is to multiply by 11 *quickly*. One way is to add a zero to the number, then add the number to that ($76 \times 11 = 760 + 76 = 836$). I'll teach you a faster way, but it will take some explaining.

To multiply 34 by 11, simply add the two digits of the number and stick the sum *between the two original digits*. That's all. The product of 34×11 is 374; $25 \times 11 = 275$; $42 \times 11 = 462$; $81 \times 11 = 891$; $18 \times 11 = 198$, and so on.

These are easy because the digits total less than 10. Apply the same principle to two digits that total 10 or over, like 76, except you have to carry that 1 over to the first digit. When you multiply *any* number by 11, its last digit always remains the same. So, when multiplying 76, the 6 stays where it is.

Do the same thing: Add the 7 and 6 to get 13. Put the 3 between the two original digits (736) and carry the 1 to the first digit: $76 \times 11 = 836$, which is the correct total of the example column. If the first digit of the number you're multiplying is 9, change that 9 to 10: $95 \times 11 = 1045$. You'll never have to carry anything higher than a 1 to that first digit.

With just a bit of practice you'll be able to multiply any 2-digit number by 11 almost instantly. But, what if you see this when you turn around?

8
9
17
26
43
69
112
181
293
474

The fourth number from the bottom is 112, a 3-digit number. Apply the same system. When you multiply a 3-digit number by 11, the answer will be in four digits (except if the first digit is a 9 and you have to carry a 1), and the first and last digits remain the same, except if you carry a 1 to the first digit.

The product of 112×11 will be 1??2. To find the digits for the question marks, add the last digit (2) to the center digit (1) to get 3 (1?32). Then add the first digit (1) to the center digit (1). That takes care of the last question mark (1232).

This sounds complicated only until you try it a few times. To multiply 354 by 11, you know immediately that the two center numbers are 8 ($3+5$) and 9 ($5+4$). So the answer is 3894. Multiply 634 by 11. The center digits have to be 9 and 7. The answer is 6974. Multiply 744 by 11. You have to carry a 1 (to the 7) because 7 and 4 total more than 10. The answer is 8184.

You'd also better be aware of the fact that you'll occasionally have to carry a 1 to both the first *and* second digits. Multiply 658 by 11. Adding the 8 and 5 gives you 13. Put the 3 in front of the 8. Now, 6 and 5 equal 11, but you have the 1 (of 13) to carry—so, think 12. Place the 2 in front of the 3. Carry the 1 (of 12) to the 6, changing it to 7. The final answer is 7238.

Put in some practice time, and you'll multiply any number by 11 almost instantly. If you tell your spectator to start with two single digits, you'll never have more than a 3-digit number to deal with; most often, it will be a 2-digit number. And, you won't have to worry too much about carrying 1s.

Another presentation is simply to turn around, draw the line, and instantly write the total of the column. Or, turn around and draw the line (glimpsing the fourth number from bottom). Turn back immediately and ask your spectator to add the column, putting the answer on a different paper so that you can't see it. As he adds, mentally multiply by 11. When he's done, remark on how long it took him. Turn around and instantly write the answer under the line.

What I do quite often is tell him to uncover the column of numbers at the count of three, then immediately cover it. I spot the vital number in that instant and turn away. The buildup is that I've memorized the column of numbers that quickly, and now I'll add them mentally. I tell him to add the column. I blurt out the correct answer *before* he starts!

Afterthoughts: Just practice multiplying by 11 quickly, and you can select the presentation that fits you best.

Your Lucky Number

This is not a great feat of mental magic, but you may get a kick out of doing it. Tell your spectator to write this number: "twelve million

three hundred forty-five thousand six hundred and seventy-nine.” He writes 12,345,679. It’s easy for you to remember because these are all the digits except 8.

Tell him to circle the digit he considers his lucky number. The moment he does, mentally multiply his choice by 9, and tell him to multiply the long number by *that*. If he circles the 6, he’d multiply the long number by 54 (9×6).

When he multiplies 12,345,679 by 54 his answer will be 666,666,666! His answer will consist of *only* his lucky number!

This will work with any of the digits, even the missing 8. If he says that his lucky number is 8, and it’s not there for him to circle, tell him it doesn’t matter. He’s to multiply by 72 (9×8). The result is 888,888,888.

Afterthoughts: And if you don’t believe my answer, grab a calculator.

When you give him the multiplier, make it appear as if you’re using just any old number.

This is a good point at which to mention that again you’ve no choice but to rely on my judgment and experience. The few effects and ideas I’m including in this section are among those that have always been “money” items for me. Of course, you’ve got to use *your* judgment in selecting your audiences. In my experience the more intelligent the spectator, the more he or she will appreciate these effects. Someone who has trouble adding 3 and 3 couldn’t care less!

The Instant Magic Square

I’ve always been interested in magic squares. This particular method will convince your audience that you are a mathematical genius.

It’s the buildup and presentation that makes this one so strong. There is some mental preparation necessary. Once you’ve done that, you can do the feat anywhere and anytime for the rest of your life! I’ll lead you along step by step. Even though you won’t know the end result for a while, bear with me and do what I tell you; you’ll be thrilled that you did.

The preparation consists of learning a basic magic square. This is it:

8	11	14	1
13	2	7	12
3	16	9	6
10	5	4	15

Now, I could tell you to pick up one of my memory books to help you memorize this, but frankly, when I learned it, I *had* no system for remembering numbers! I simply went over the figures until I knew them. Start memorizing them in groups: 8, 11, 14, 1; 13, 2, 7, 12; 3, 16, 9, 6; 10, 5, 4, 15. You'll know the square in a short time. Use will "lock it in." And, believe me, once you know it, you'll use it!

Now that you know this *perfect* 4-by-4 square, all you need is pen and paper to perform this miraculous feat. Draw a blank 4-by-4 square. Now, here we go.

"Do you know what a magic square is?" Whatever the answer, continue, "It can be a three-by-three or five-by-five layout, but most often it's a four-by-four square. What's magic about it is that every line—across, down, and diagonal—adds to the same total.

"Anyone forming a magic square has to think for at least a few moments before he can start. A formula has to be worked out. I've been trying to get to the point where I can do my thinking instantaneously—and I mean *instantaneously*. Let me demonstrate for you.

"The idea is that I must start writing *instantly*. Would you think of any number between thirty-four and one hundred. Don't tell me what it is. You can change your mind as often as you like, but finally settle on one number. In a moment I'll ask you for that number. I want to start filling in the squares even before the echo of your voice dies down! Are you ready?"

By this time, when I'm presenting this, I'm like a bull ready to charge. My pen is quivering over the paper, my brow is knit and perspiring profusely. I act as if I really have to get myself "geared up." I build it to a fever pitch.

"Okay, what's the number?" You start writing the instant you hear the number. It really *is* a dramatic kind of thing! How can you start writing instantly? Simple. Start writing the memorized basic square! By the time the number is out of his mouth, you should have written 8, 11, 1. (Don't start writing *before* you actually hear the number; that would give it away.)

Note that you did not write the 14 in the third square of that first horizontal row. That's the point. Fill in all the basic square numbers (1 to 12) *except* 13, 14, 15, and 16. As you're doing that, mentally subtract 21 from the spectator's number. *That* tells you the numbers to put into the squares that would ordinarily take 13, 14, 15, and 16.

8	11	43	1
42	2	7	12
3	45	9	6
10	5	4	44

FIG. 181

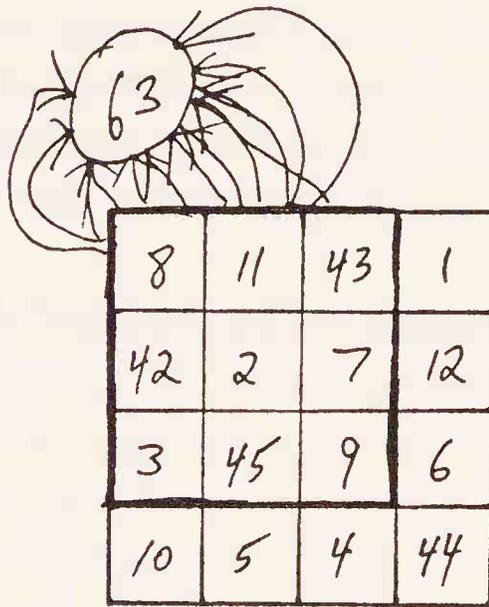
If the spectator's number is 63, you'd subtract 21 to arrive at 42. That goes into the 13 square; 43, 44, and 45 go into the 14, 15, and 16 squares, respectively. (See fig. 181 for the finished square.)

This is a perfect magic square, and what I've just explained will work for *any* selected number! The basic square you memorized is a perfect square totaling 34 in all directions; 34 is the lowest 4-by-4 square you can form with whole numbers. That's why you ask for a number between 34 and 100. If you know that square, and if you can subtract 21 (I'll make that easier for you in the Afterthoughts), you can perform this really stunning feat of mental magic.

"I did start writing instantly, didn't I? All right, the number you gave me is sixty-three." Write this outside the square and circle it. "I tried not to repeat any numbers in the square." This will always be so. "If you add the four numbers in any row, left to right, they will total sixty-three." Draw an arrow from the square to the circled number. Do this each time you mention the number. "Add any of the columns, up and down; they all total sixty-three." Indicate the rows, columns, etc., that you're mentioning. "The two diagonal lines [8 down to 44, and 10 up to 1, in the figure] each total sixty-three!

“Well, that’s all pretty standard. I’ve gone a bit further. If you add the four corner squares [8, 1, 10, 44] they’ll total sixty-three. Add the four squares in *any* corner [8, 11, 42, 2; 43, 1, 7, 12; 3, 45, 10, 5; 9, 6, 4, 44]; each group of four will total sixty-three. Even the center four squares [2, 7, 45, 9] total sixty-three!

“I’ve gone even further. The two center squares of the top row added to the two center squares of the bottom row [11, 43, 5, 4] total sixty-three. These two added to these two [indicate 42, 3, 12, 6] total sixty-three. The ‘pan diagonals,’ these two added to these two [42, 11, 4, 6], total sixty-three. These two added to these two [3, 5, 43, 12] total sixty-three!



8	11	43	1
42	2	7	12
3	45	9	6
10	5	4	44

FIG. 182

“And, in any four-by-four square, there are four three-by-three squares. Look, I’ll darken the lines around the one at the upper left.” Darken the lines surrounding that three-by-three square (you’ll see this in the next figure). “The four corner numbers of this square, the eight, forty-three, three, and nine [indicate them] total sixty-three! Here’s another three-by-three square [darken the lines around the upper right three-by-three square]; these corners [11, 1, 45, 6] also total sixty-three.” Point out the remaining two three-by-three squares, lower left and lower right. The corners of those also total sixty-three. “In other words, any *possible* [not really true, but almost!] direction you go—you’ll get sixty-three!” This should be your closing sentence. Punctuate it by drawing a final arrow to the circled number. That’s it! (See fig. 182 to see what the paper might look like.)

Afterthoughts: This is something you can demonstrate at a moment's notice. It's a great conversation opener. Forgive my saying so, but it sure is a fantastic demonstration of mental agility.

Do it a few times and you'll get accustomed to the way the four "key" numbers are filled in—accustomed to the *pattern*. It's easy: second row, then up to the right; bottom row, then up the left. Check this out in the figures, and it will clear up for you.

It's easy to subtract 21 from any other number, but you may find it easier to subtract 20, then 1. It's the same thing. This comes in handy for a number ending in zero. If the number is 80, subtracting 20 (60), then 1 (59) may save you from making an error.

Don't repeat this for the same person or group at the same sitting. If you do, it will be obvious that you're using mostly the same numbers. When you're asked to do it again, claim mental fatigue!

Try it with a few different numbers; it *always* works. (Incidentally, if 34 is the number called, just write the entire memorized basic square.)

Leave the finished square with your spectator. He or she may even want you to autograph it!

MENTAL EFFECTS

“Mental” magic, or mentalism, covers two main categories of effects: predictions and mind reading. A prediction effect is one in which you predict something that will happen in the future. Many mentalists feature an upcoming-newspaper-headline prediction. The prediction is sealed in a box long before the performance. At the performance, the prediction is shown to match the headline of that day’s local newspaper. This is usually accomplished by a switch of paper and/or envelopes, or by one of many sophisticated methods of instantly and invisibly inserting the “prediction” into the sealed box during the performance.

An extremely thin dividing line separates the two categories of effects. For example, the first effect in this section, Line o’ Type, is taught as a prediction effect. The performer *predicts* the line of a newspaper column that a spectator will read. If you eliminate the prediction, and let the spectator read and concentrate on the line, then haltingly “receive” the basic thought of the line, you’ve done a mind-reading effect.

Another routine, Mind Reading Plus, is taught as a mind-reading effect. In my opinion that’s the best way to present it. After you’ve learned it, however, you’ll see that it can be turned into a prediction effect simply by writing your thought *before* each spectator decides on *his* thought.

The simplest example is the force of a card. You can either predict on

a piece of paper the card you will force, or force a card and pretend to read your spectator's mind. Although neither is great magic, either can be built up to a memorable mental effect.

When doing sleight of hand, you should act the part of a magician; when performing mental effects, you should act the part of one who can predict the future or who can read minds.

Line o' Type

Up to now, this has been strictly a "platform" item. I've been doing it as an I-just-thought-of-it, close-up prediction effect, under the right circumstances—the right circumstances being the availability of a newspaper and a pair of scissors.

When ready to perform, you have to cut a long column of print from the newspaper. This must be a column strip with straight print on one side only; the other side must contain advertising and/or photos. I sometimes find a moment to glance through the paper casually, find such a column, and note the page number *before* performance time. Most often, however, I do it without any preparation. It never takes more than a few moments to find a proper column.

Whether you have the information at hand or whether you start "cold," you can suddenly(?) think of this demonstration when you feel the time is right. Cut the column out of the paper. It must be cut somewhere near the top, but not *at* the top. You don't want any headlines or headings at the top, and after you cut, the top line of print should be the middle of a sentence. The last time I performed it, the line I cut at read, "pushed out weaker growers of wine." Also cut a line or two from the bottom, but not *at* the bottom.

As you cut, read the line at which you're cutting (the top line) and remember the gist of it. Place the column and scissors aside and say that you'll make a prediction. On a piece of paper, write the gist of the top line. (For the one above, I wrote only "weaker growers; wine." Make it as complete as you like.) Place your prediction aside.

Pick up the column and the scissors and step back a bit. But hold the column *upside down!* That's all; that's what does the trick. Since newspaper print is small, and there are no headlines, no one can tell that it's upside down, and there's no reason for anyone to think of it (unless you give them reason to). Don't make an issue of turning the column upside down. Pick it up that way, without paying any attention to it.

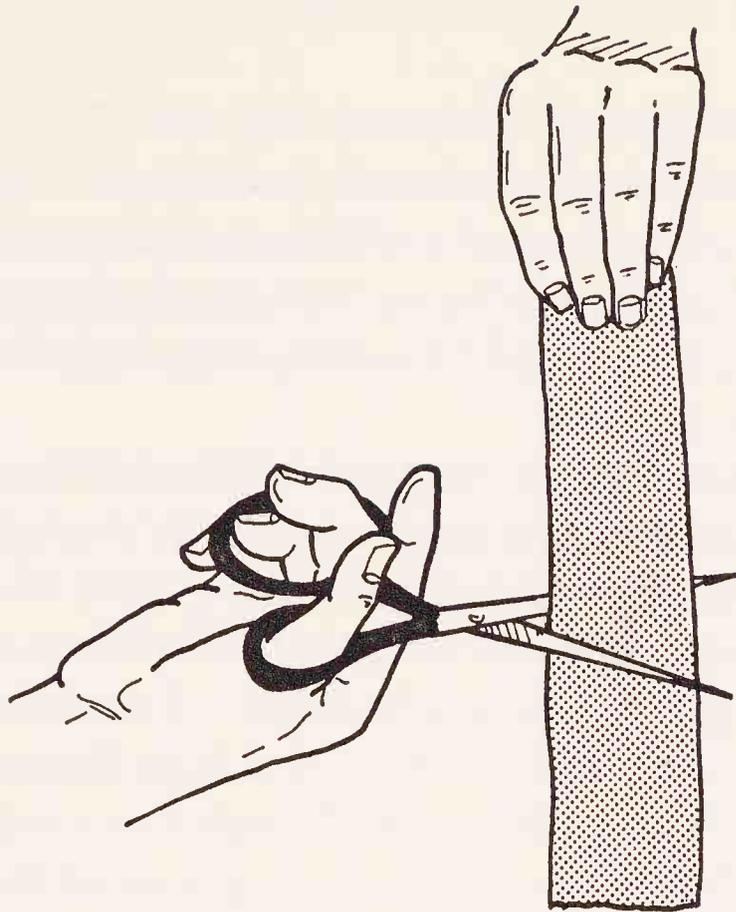


FIG. 183

Say to a spectator, "As I move the scissors down the column like this, would you please stop me at any time? I'll do it slowly." (See fig. 183.) After demonstrating, start from the top of the strip, moving the scissors downward. When you're stopped, ask, "Are you sure? Would you like me to move up or down a bit?" Do what the spectator wants, since it makes absolutely no difference! Cut exactly where he or she directs you, letting the cut piece *flutter to the floor*.

"Oh, I'm sorry. I don't want to touch it; would you pick it up and look at the line at which you asked me to cut?" He has no choice but to look at the "top" line—the one you predicted! That's all there is to it. As you talk, casually put aside the scissors and the piece of newspaper you still hold. Go into your buildup, finally showing that your prediction is correct!

Afterthoughts: I usually go into another effect right after this. I don't want anyone to have too much time to think about it!

When asking your spectator to pick up the cut piece, don't tell him to look at the "top" line; word it as described. He'll automatically read the line you predicted.

Present this effect properly. It can be a very strong piece of magic.

Which Coin?

This is really a pretty childish stunt. I started doing it just as a conversation piece when I was in my early teens. I presented it as a mind-reading effect, completely tongue in cheek. I was more amazed than anyone when I realized it was being taken seriously; my spectators believed I was reading their minds! I'm including it on the off-chance that it will be a fooler for you, too.

Use any two small items: a ring and a button, button and coin, ring and coin, two different coins, etc. Hand them to your spectator, who should be facing you, and tell him to hold one item in each hand. Let's assume you're using a coin and a button. Ask him to remember which is where as he closes his hands into fists. You remember which is where, too. (His fists are held out in front of him, fingers down.)

"I want you to concentrate on one of those items—either the coin or the button. Don't give me any clues; don't glance at the hand; just concentrate on the particular item. Are you doing that now? Fine." Pause, as if concentrating. "The trouble is, I'm getting no message, as yet. You're going to have to do something for me. I'll turn my back. Would you then hold your closed hand, the one that's holding the item you're thinking of, against your forehead, like this?" Demonstrate by holding your fist against your forehead. "Some people can concentrate better that way. Wait until I turn my back." Do so. "All right, do you have the one you're thinking of against your forehead? Good. Keep it there; please concentrate on that item. Try to visualize it in your mind's eye." Pause. The idea is to force him to keep his hand up against his forehead for a little while—about thirty seconds, or so.

"All right; I think I've got it. Please put your hand down, alongside the other one. Can I turn around now?" Turn around when you're sure his hands are together, in front of him. You don't want to be accused of seeing his hand come down from his forehead.

As you turn around, glance at his fists. Now, are you ready for this? One of his fists will be decidedly *lighter* in color than the other! The one that he held up to his forehead will be lighter because the blood has rushed out of it! *That's* why you wanted him to keep it up there for some time.

And, I'm not selling you a dream; I mean it will be so much lighter that you'll spot it in one fast glance! You need only try it to see for yourself. In a moment or so it will get its color back, which is fine. You

already know the correct hand, and your *modus operandi* disappears by itself!

Don't, whatever you do, point to the proper hand. You pay no attention to his hands. Have him concentrate on the item for another moment as you look into his eyes. Then tell him which *item* he's thinking of, *not* which hand. You know which it is because you remembered which hand held which item, of course.

Afterthoughts: That's all there is to it, but present it properly and you'll be as surprised as I always am at its effectiveness.

I quite often do the effect with two or three people at the same time. More than that would make the glancing at the hands too obvious.

You can repeat it a couple of times, but don't go overboard; do it no more than three times.

I've Got Your Number

"Would you think of any number between one and fifty. But please make each digit in the number an odd digit, and make the digits different from each other. Have you got that? A number from one to fifty, both digits odd and different from each other. Have you thought of such a number? Good. Don't change your mind, please—and concentrate on it."

One of my favorite close-up mind-reading "quickies" starts this way. All you need is a pencil or a pen and a scrap of paper, and it can be presented at any time or place, and under any circumstances.

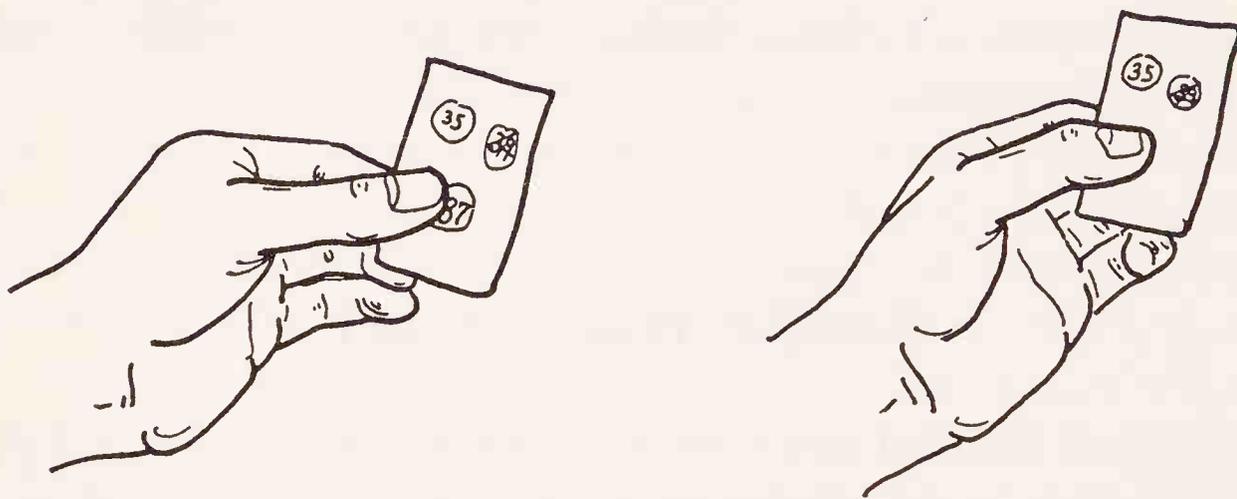
I've been doing this stunt for thirty-five years. Ninety-eight percent of the time I'd "get" the thought-of number exactly. (It's done twice, as you'll see.) The problem has always been the two-percent chance of missing. I'd be close, but not exact. Through the years, I worked out a presentation that makes it almost infallible. It may seem a bit complicated as you read, but it isn't at all. Just follow along carefully.

You have a small piece of notepaper. Fold it in half once. For explanation purposes, let's assume you now have a rectangular piece of paper, about an inch by two inches. Hold it perpendicularly, the narrower ends pointing up and down.

As you *start* to say "Would you think of any number . . ." write

"37" on the lower part of the paper facing you. I always circle the numbers I write, although that has nothing to do with the effect. Call no attention to this, and don't let anyone see what you write. You're just doodling as you start talking; that's all.

Deliver the patter just as I've written it at the start of this effect. The idea is to rush him just a bit. That's important; don't give him too much time to think. Now, act as if you're concentrating. Write 39 near the upper part of the paper, but to the right. Then, *cross it out*, leaving part of the number showing. Act as if you thought you had it but you changed your mind. Write "35" to the left of the crossed-out "39" (see fig. 184).



FIGS. 184 & 185

Holding the paper just as in the illustration—note the position of your left thumbtip; it should be just touching the "37"—ask for the number. Most of the time, the number will be 35! Turn the paper down, so that it can be seen, moving your left thumb just a bit so that it *covers* the 37 (see fig. 185). You don't really have to "move" your thumb; if you're holding the paper correctly, just pressing it down will cover the 37.

Your spectator sees the crossed-out number *and* the correct number (see Afterthoughts). All looks as it should. If the number is 37, do exactly the same thing, but cover the 35 with your thumb. It has to move only a fraction of an inch (see fig. 186). Note that, again, the crossed-out number is in view. In my opinion and experience the crossed-out number makes it all look "true."

The reason I partially cross out 39 is that one out of perhaps a hun-

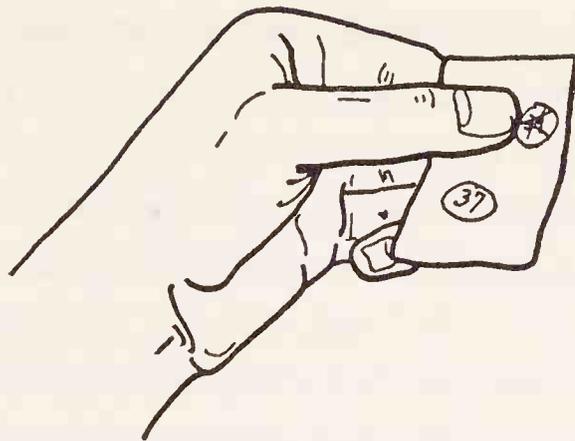


FIG. 186

dred times, someone will think of 39. Then I point that out, saying, "Darn, that's the first impression I received, but I changed it." (Not *quite* as strong, but still impressive, particularly because you're going to do it again and get it *right*.) I rarely have to *use* the crossed-out number, but I always do it.

The way you word your initial request is important. When you say, "Make each digit an odd digit" and "Make the digits different from each other," you've forced him to think of a *two-digit* number. You've automatically eliminated 1, 3, 5, 7, and 9. The "different from each other" idea leaves him a choice of only 13, 15, 17, 19, 31, 35, 37, and 39.

Never use the word "one" in your patter. Don't say, "Make each digit an odd one." Say it as I've written it. The reason is that you don't want him to think of "one." Why remind him of it in any way? You'll have to take my word for it (until you try it)—if you use the patter I've suggested, and if you rush him a bit, your spectator will think of 35 most often, and 37 the rest of the time.

All right, just show the paper for a moment, then bring it back to writing position, but turn it over. Your left fingers cover the original writing; you don't want that to be seen (it's facing him now).

As you *start* talking, write "86" on the lower part. "Let's try it again. But let's change it a bit. This time think of a number between fifty and one hundred, but make each digit an *even* digit, and different from each other. Have you got that? Between fifty and one hundred, each digit even and different from each other."

Again, deliver the patter just that way. Don't bother with the crossed-out number this time; just write "68" on the upper part. Hold the paper just as before, and ask for the number. Again, take my word

for it, you'll almost always get 68, and 86 the other times. So, show the paper as before, covering the one you don't need with your left thumbtip.

As you say "Your mind is like an open book," tear the paper, or, better still, crumple it and stick it away in a pocket!

Afterthoughts: As I've pointed out, the choice of odd numbers between 1 and 50 is narrow. For the even number between 50 and 100, the choice for the spectator is even narrower: 62, 64, 68, 82, 84, 86. The beauty of this, of course, is that no one realizes that the choices are so limited. I'd suggest you go into another effect pretty quickly; no sense in giving him too much time to think about it.

I sometimes write "64" on the upper part of the paper (the second time) and cross it out—just in case. I've never had to use it. Sometimes I write *only* "68" the second time. If he thinks of 86, I simply act as if I got it right anyway: "I just reversed the digits!" Most often, I present it exactly as in the text.

There's only one other wrinkle I sometimes use: Instead of covering with the thumbtip, I simply fold the paper, as I show it, folding the incorrect number out of sight. The top part is folded outward and down with my forefinger, or the bottom part outward and up with my thumb. When I do the crossing out, I really do it at about center (to the right) so that if I use the folding idea, some of it will show (just to keep it legitimate) no matter which number I fold out of sight.

After you've shown the 35 or 37, you can, if you prefer, cross out that entire surface; just scribble all over it. Then turn the paper over to do it the second time. That way, you don't have to worry about the spectator's seeing your original writing when you turn the paper and the writing faces him. It isn't necessary, of course, since your left fingers (which are used as your backup, your leverage, for writing) do cover that writing, if you hold the paper as I've explained. I mention it just in case you might feel safer doing it that way.

And, don't worry about writing a number as you start talking, before you tell him what you want him to do. Just do it casually. As I said, it appears as if you're doodling, and is instantly forgotten, if it's noticed at all. I've *never* been called on it—and my audiences have not always been polite!

This presentation is the only impromptu one I know that makes this effect almost surefire. I think you'll like the reaction you get with it.

And what a handy thing it is when somebody asks, "Can you read my mind?"

Incidentally, I once did this on a radio talk show—I believe it was in Houston, Texas. I asked the listening audience to think of the numbers. I "concentrated," and finally said that the numbers that came to my mind were 35 and 68. People started calling in; all the calls were basically the same: "My gosh, he read my mind!"

They tell me the switchboards were tied up for three days!

The Larger the Bill

"Did you know that most people can concentrate on a large bill much better than on one of smaller denomination? Sure—the larger the bill, the easier it is to picture in the mind. This makes it easy for me to read your mind. Let me show you."

This is the way I lead into an impromptu mind-reading effect I've used for a long time. It had always been presented as a puzzle, with coins, cards, or matches (originally a match stunt by Jack Yates). I find it to be impressive when done with bills and presented as a mind-reading feat.

Once you know the secret, it's practically self-working; it's mathematically infallible. The one problem I'll have in teaching it is the same problem you'll have in learning it, and that's the "left-right" situation.

Let me try to explain this aspect of the effect now. There will be four bills lying in a horizontal row, on the table, between you and your spectator. When you're facing him, you must count from *your right to your left*, in order to match his normal left-to-right counting. When I explain this, I'll talk about *his* left and *his* right. The easiest way for you to follow it would be for you to imagine that your back is turned to him. Then, your left and right will coincide with his left and right. Since your back *will* be turned most of the time, this will become clearer as you proceed. Got it? Okay.

After your opening patter, gather three one-dollar bills and one other large bill (the largest you can get). Try to get fairly new bills so that they can lie flat; bend them, if you have to, to straighten or flatten them.

Let the spectator place them in a horizontal row, with the ends of the bills pointing toward you and him. "I want to make you concentrate on the ten-dollar bill. I'll turn my back; then I'll ask you to switch the large bill with the bill on either side of it. You have a choice: You can switch with the bill on its left or with the bill on its right. I won't know, of course, since I won't be looking. If the ten-dollar bill happens to fall on an end, then you have no choice; you'd have to switch it with the only bill beside it. But again, I won't know this.

"I'll keep saying 'switch.' Each time I do, you switch that ten-dollar bill as I've just explained." At this point, turn your back to him. *But*, you must know the position of the large bill from *his* left. No problem: Although it appears as if you're paying no attention to the bills, you have plenty of time to notice where it lies. Remember, now, you must know its position from *his* left—that's *your* right—before you turn.

You say "switch" exactly *five* times. That's the key to the effect. Never indicate that you're making him switch any specific number of times. It must appear as if you stop arbitrarily. But make sure to count to yourself.

If the large bill starts at an *odd* position (first or third) it will *always*, no matter in which direction he switches, be at an *even* (second or fourth) position after five switches! And vice versa: If it starts at an even position, it *must* end up at first or third position. That's all you need to know to perform this mind-reading feat.

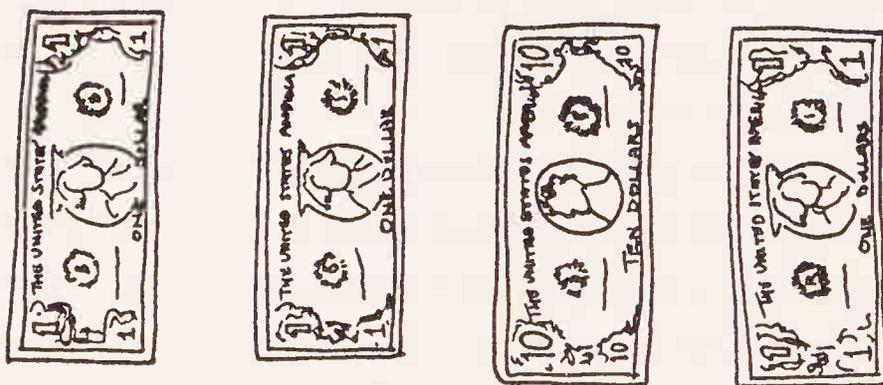


FIG. 187

Let's assume that the \$10 bill is lying at second position as you turn your back. (See fig. 187 for your view.) Have him switch five times. The \$10 bill is now either at first or third position. (Since your back is turned, it's easier to picture the situation; consider first and third positions from *your* left now.)

"At this moment, there's no way I can tell where the ten-dollar bill is [untrue!]. But if you really look at it, concentrate on it for me, I'll try

to read your mind. [Pause, to concentrate.] Please remove the bill that's at your *right* end of the row."

You *always* have him take away that bill (fourth position, but never mention positions; just say "your right" or "your left") when the large bill starts at an even position. (Easy to remember: *starts even, remove even.*) This *negates* the importance of whether the \$10 bill is at first or third position. Because you now say, "I need you *really* to concentrate on it for another moment. Please *switch it once more.*"

This switch *must* place the \$10 bill to center! Because it was first or third, removing the fourth bill has positioned it at an end—it doesn't matter *which* end. He can now only switch it with the center bill!

Now all you have to do is act as if you're concentrating, and tell him to remove the end bill at right (or left). A bit more concentration, and tell him to remove the bill at his left (or right). All you're doing is having him remove the two *end* bills.

"If I've read your mind, I should have been able to leave only the large bill." Say this as you turn around. "Well, you see, I told you it's easier to concentrate on a large bill!"

That's all there is to it. Let me give you one other example: The large bill starts at an *odd* position. Have him do the five switches. Tell him to remove the bill at his *left* end of the row (first position). Again, when the bill starts at an odd position, *always* have him remove this bill (starts odd, remove odd).

Tell him to switch the large bill once more, and it is now *automatically* the center of the three remaining bills! Take it from there.

Afterthoughts: Present this properly, and you'll have some people believing you can really read minds!

This one warrants repetition; it gets better as you go on. But, as I've said before, don't overdo a good thing. I wouldn't do it more than three or four times, at the most.

The secret to the presentation is to do it *without hesitation*. You musn't let your thinking show. When repeating it, work at a fairly rapid pace. Remember, the large bill always ends up at center after you have him remove one bill and switch again. If you do it too often, this fact may start to register. If you do it pretty quickly (the ending, that is), up to three or four times, it shouldn't register.

I'm giving away a secret now with which I've really fooled everybody, including many magicians. When I do this routine, I usually end

by having the spectator concentrate on the *serial number* of the large bill. Then I pretend to read his mind and I tell him the number!

How? So simple, it's amazing that people are fooled. This should be done only when the bills are borrowed, and *can* be done only if you have good eyes. As the spectator lays out the bills, simply memorize the serial number of the large bill! (Always include the letters at the beginning and end of the eight-digit number.) That's all.

Of course, you cannot stare at the bill; you musn't show *any* interest in it. You've got to do it with only one or two glances. If you can't memorize the number that quickly, I have only three suggestions: 1) don't try to do that part of the effect; 2) pick up one of my books on the art of memory; 3) memorize the number in two groups of four, as if you're working with two telephone numbers. Example: The number is B48223615D. Say to yourself, "forty-eight twenty-two;" repeat it a couple of times. Then think, "thirty-six fifteen." Repeat them both mentally, *as you patter*. Then, think of a word that begins and ends with the letters. In this example, "bed" would help you remember *B* and *D*.

You'll have time to glance at the bill again if you repeat the effect. But it shouldn't be necessary. If you get the number the first time and *never* really look at the bill again, after doing it a couple of times, no one will remember that you *ever* looked at it!

This last idea is up to you. But it's a darned good mind-reading effect even if you don't try to memorize the serial number.

That's Odd!

As I've mentioned elsewhere, sometimes the self-working or mathematical effect gets a better response than the more difficult sleight-of-hand routine. This is true, of course, when the self-working effect is properly presented.

This mind-reading feat is similar to the preceding one in that it's purely mathematical. It's also much easier for me to describe.

"Sometimes, if I can force you to think of one single, simple thought, it may be possible for me to intercept that thought mentally. Here—let me demonstrate."

You need a handful of coins. Just toss all your loose change on the table, or borrow some coins. The number of coins is immaterial; but for

appearance's sake there should be a minimum of 6 or 7 and a maximum of 15 or 16.

As they're tossed to the table, do a fast mental count of the heads (or tails) that are showing. Since this shouldn't be obvious, I'll tell you what I usually do. One fast glance tells me which there are *fewer* of—heads or tails. That's what I count.

You don't really need the number of heads or tails; what you need to know is whether it's an odd or an even total. It's sometimes easier to *pair* them mentally. I'll leave this to you; just know whether there's an even or an odd number of heads or tails.

Turn your back and tell the spectator he's to turn one coin at a time—*any* coin, as often as he likes. He may turn the same coin; it doesn't matter. He must say "turn" each time he turns a coin. (He's turning a coin from head to tail, or vice versa, each time.)

Let him do this for as long as he likes (within reason). All you have to do is say, mentally, "odd, even, odd, even, odd," etc. For example, say you've counted 6 heads before turning around. That's even. The first time he says "turn," you think "odd." The next "turn" is even, then odd, even, and so on. (Had you started with "odd" in your mind, you'd think "even" on his first turn, then "odd," and so on.)

He stops, and you've ended on, say, "even." That's all you need to know. Because that tells you (assuming you counted heads originally) that there are now an *even* number of heads showing!

Before you turn around, say, "All right, if you're finished, slide one coin, any coin, toward you. Look at it to see whether it's head or tail, then place one hand over it so that I can't see it. Can I turn around now?"

When you turn around, *unobtrusively* count the visible heads; all you need to know is whether the total is odd or even. Once you know that, you also know if the coin he's covering is head or tail! Simple. Assume you ended on "even" when he finished turning coins. You know that there has to be an even number of heads. So, if you see an even number now, he's covering a tail. If you see an odd number, he's covering a head. It's all quite simple. Just try it once or twice, and you'll see what I mean.

At the end of the effect it should appear as if all you have to do is stare into his eyes and concentrate. The way I usually do it is to push the visible coins aside, as if they have nothing to do with anything. It's as I push them aside, and as I'm talking, that I casually get the necessary count.

Now read his mind. Stare into his eyes. Tell him to concentrate on the coin he's covering. Visualize head or tail. Finally, tell him that he's thinking of a head (or tail)!

Afterthoughts: The important thing is to try to hide the fact that this is based on mathematics. So build up the mind-reading aspect of your presentation as strongly as you can.

One other point: If you're doing this on a hard surface, it's almost impossible for your spectator not to make noise each time he or she turns a coin. If you don't make the turning important, there's no reason for the spectator to try to cover the sound. Anyway, if you think you'll hear the coins turning, you don't have to ask him to say "turn" each time!

Three Ways to One

This is a quick prediction type of effect that's accomplished without the use of sleight of hand. I'm including it mainly to make you aware of the "magician's-choice" concept. It can be strong when done properly. By "properly" I mean that there must be no hesitation whatsoever during the presentation.

Place a penny, a dime, and a quarter onto the table. Have another dime in your closed right hand. Although it isn't necessary to hide the fact that you have something in that hand, your spectator mustn't know *what's* in it. Keep that hand on the table in full view.

So far as I know, magicians have always started by asking the spectator to pick up two coins. For years, I've done it as follows, which gives you a three-to-one chance to end instantly.

Say to your spectator, "Pick up any one of those coins." If he reaches for any coin but the dime, say, as a *continuation* of the first sentence, ". . . And one in your other hand." If, however, he reaches for the dime in the first place, say, ". . . And place it here." Extend your left hand and let him place it onto your palm. Immediately open your right hand to show the matching coins.

This last is the strongest of the possibilities, but you can end just as strongly (so far as the spectator is concerned) if he does not reach for the dime right away.

If he doesn't reach for the dime first, tell him to pick up another coin with his other hand, as explained. From here, each instruction you give him is based on what he does. You're going to "force" the dime, but it must look *natural*. For example, if he should pick up the penny and the quarter right now, immediately say, ". . . And place them aside." This is said as a *continuation* of your last sentence.

Pick up the dime with your left hand, and hold it on your left palm. Say, "You selected the dime. Look!" Open your right hand, to show your dime.

What if he picks up one of the other coins *and* the dime? Hold out your left hand. Again, as a continuation of your last sentence, say, ". . . And hand me one of them." There are two possibilities: He'll hand you the dime, or he'll hand you the other coin. If he hands you the other coin, take it, and without paying any attention to it, place it aside.

Your attention is on the coin he's still holding—the dime. "You've selected the dime; please place it here." Extend your left hand. As soon as it's on your palm, open your right hand, to end the effect as before.

If he hands you the dime (after he's picked up two—the dime and one other), the ending is almost as instant as if he picked up the dime right away. Take it on your left palm and instantly open your right hand.

Afterthoughts: No, it's *not* an earth-shattering piece of magic, but you may be surprised at the reaction it receives; that is, *if* you present it properly. Remember, no hesitations. And, I'd suggest you use almost exactly the words I've described. The wrong word can ruin it. For example, if you say "select" instead of "pick up," you can be in trouble. The word "select" should be used only at the points I've suggested.

Mind Reading Plus

Here's a routine that can be built into a real mind-reading blockbuster. It utilizes the one-ahead principle, which I explained in *Anyone Can Be a Magician*. It is *not* a card trick, although a deck of cards is used for one of three spectators (see *Afterthoughts*).

Consider your three spectators #1, #2, and #3, from your left to right. "In a moment, I'm going to ask each of you to think of something

that I couldn't possibly know. I'll ask you to make these thoughts *definites*, as you'll see. Sir, would you cut this deck of cards anywhere you like. Thank you. We'll mark the cut like this."

Do the Crisscross Force with spectator #3. Glimpse the top card as you patter (let's assume it's the 5C), then let him cut, and mark the cut for him.

Turn to spectator #1. "Sir, would you please concentrate on any city in the world. Give me no clues, please; but do concentrate on it." Pick up a small piece of notepaper. Fold it as you say, "You're number one." Pretend to write "1" on this piece of paper, but actually write "3." Obviously, your writing must be hidden and try not to move the pencil too much. Remember, your audience thinks you're writing "1."

Open the paper and write "5C" on it. Fold it so that all writing is out of sight. Drop the paper into a glass, cup, or any handy container. All this is done as you stare at spectator #1, trying to read his mind

"Well, I think I received an impression of your thought. Which city were you thinking of?" Assume he answers, "Munich." Nod intelligently, as you turn to spectator #2. "Sir, would you think of any flower. Try to picture the name in your mind."

Appear to be trying to read his mind as you pick up another, similar piece of paper. Handle it exactly as before, as you say, "You're number two." Pretend to write "2," but actually write "1." Open the paper, and write "Munich" on it. Fold it as you did the first, and drop it into the container.

"I'm pretty sure I received the correct impression. Which flower were you thinking of?" Assume he answers, "Daisy." Nod intelligently as you turn to spectator #3. "Sir, I wanted you to think of a specific thing, but I wanted to give you a wide choice. Have you looked at your card? No? Oh, I wanted you to be concentrating on it all this time. Oh, well. Please look at the card you cut to. Don't let me see it, of course." As you talk, lift the top half of the "crossed" deck and indicate the top card of the lower half. He looks at the 5C, of course. "Please concentrate on that card."

Pick up another piece of paper, saying, "You're number three." Write "2" on it. Appearing to try to read his mind, write "Daisy," fold the paper, and drop it into the container.

"Well, I hope I haven't bitten off more than I can chew. I did receive mental impressions from all of you. Whether or not they were the correct ones remains to be seen."

Overturn the container, allowing the three slips of paper to tumble out. Push the one marked "1" toward spectator #1. "What did you think of, please?" (Note that you don't say "Which *city* did you think of." The impression left is that he could have concentrated on *anything*—which, of course, he could have!)

He'll answer, "Munich." Let him open the paper to see that you really did read his mind! Do the same with the second spectator. Ask the third spectator, "And which card are you thinking of, sir?" Let him open the paper marked "3." You're "on the button" in each case!

Afterthoughts: There's nothing to it, and yet it really is impressive. It's a perfect close-up mind-reading miracle. All you need to know is the third spectator's thought in advance. The Crisscross Force does it for you. Or you can use any other card force.

If you'd rather not use cards, you can predict "68" for spectator #3. In that case, you don't deal with him until last. Use the idea and the patter I explained in *I've Got Your Number*. Have him think of a number between 50 and 100, each digit even, different, etc. This works just as well. The worst that can happen is that he'll think of 86; it doesn't much matter. You'll have the digits right, and, of course, your other predictions will be on the button!

So far as buildup and presentation are concerned, you're limited only by your own imagination. Make it as strong as you like.

All you really need to remember is the order in which you write the numbers, and that's simple: 3, 1, 2.

If no container is handy, let one of the spectators hold the slips of paper; or you can drop them, haphazardly, into a pile on the table.

MISCELLANEOUS MAGIC

I started doing a memory act (no magic; memory feats only) at hotels in a New York State resort area. The owner of one hotel was an amateur magician. He knew me, and booked me once a week each summer. He always made me do card magic for his favorite guests after my regular show.

One time, I was going to perform one of my favorites at that time. What's *supposed* to happen is—a card is selected and shuffled back into the deck; the spectator names his card; I toss the entire deck right up at the ceiling; the deck hits, and all the cards flutter to the floor; *one* card sticks to the ceiling—the selected card!

We were in the coffee shop, where I'd never done this effect, and where I'd never looked at or checked the ceiling. I was ready to do the last trick. A card was selected, the deck shuffled, and the card named.

"Watch," I said, and tossed the deck. As the deck left my hand, I glanced up. I tried to stop the toss, but it was too late. I'd noticed that the ceiling was of the slanted attic type—all wooden beams.

But—and I didn't believe it either—the deck hit the side of a beam, went up and behind another beam and out of sight! All eyes were looking up. There was time for one skipped heartbeat.

Then—*one* card appeared; it slid out of the maze of beams and fluttered down! I caught it. It was the selected card! The rest of the deck never appeared.

I didn't blink an eye. I acted as if that's exactly what I had intended to do.

I never did card magic at that hotel again. I could never top that, and didn't want to be asked to do that trick where the deck disappears in the ceiling!

I don't do that effect anymore. I was teaching my method—the regular method—to a group of magicians once. When I finished, one amateur cardman asked, seriously, "How do you do that trick *outdoors*?"

A good magician *acts the part* of a real magician, and a "real" magician would, obviously, be able to do magic with anything. That's why you should know a few good effects or routines utilizing miscellaneous items that are just lying about.

Harry Houdini, who was probably the greatest showman and promoter in magic, was well aware of this. He was really an escapologist (although he began his professional career as the "King of Cards"), but he knew that the public considered him a magician. He often performed close-up magic with ordinary items, to maintain the aura of a "real" magician.

In this section I've selected effects using the most ordinary items. Learn as many of these effects as you can. With the card, coin, and other magic you've learned up to now, they will help you create the impression of being a "real" magician.

The Headless Match

Here's one of the finest close-up routines you'll ever find. I've been performing it for many years with great results. There is a slight bit of preparation necessary. All you need do is tear off just the head of one paper match. Discard the body of the match and keep the head. The head, of course, must match those of the matches in the matchbook with which you'll do this little miracle. I used to carry one blue and one red match head in the small change pocket of my jacket. I was ready to perform at almost any time. I don't bother anymore. It's easy enough to casually pick up a matchbook that's lying around and remove one

match. Then put the matchbook back. At your leisure, tear off the head and get rid of the body of the match.

After some time has elapsed, you suddenly pretend to think of this trick. The match head is held in the bend (or crease) of your right first or second finger (see fig. 188). A bit of experimenting will show you which finger is best for you. The head is effectively hidden by the flesh of the finger. A pen or pencil should be handy.

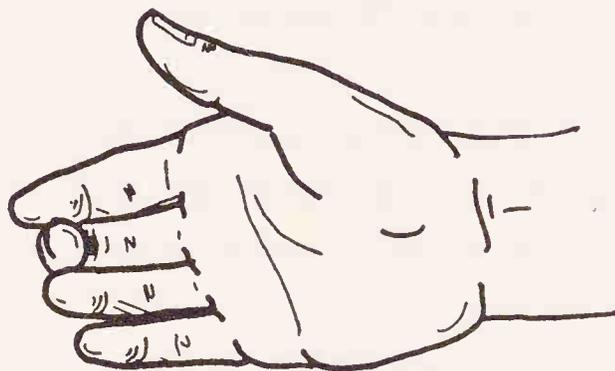


FIG. 188

Ask your spectator to remove one match from the matchbook. Take the match from him, place it on the table, put one finger on it to hold it steady, and ask him to put his initials at its center, so he'll recognize it. This is important; don't omit this initialing. "You'll recognize your initials when you see them again, won't you?"

Here comes the dirty work! Pick up the match with your left hand, and make a remark directly to the spectator. I usually say something about not knowing how strong I am today, since I want to tear off the head of the match. As you talk, your left fingers make sure that the head part of the match is in your hand, and the other side is extending from your fingers. It's easy enough for your fingers to turn the match any which way.

Both hands come together in order to tear off the head. This is part of the key to this effective little mystery. Your remark acts as misdirection but it isn't, or shouldn't be, essential. When you pick up the match with your left hand, make sure your fingers cover it completely for a moment. The hand is in motion anyway, and no one will notice which way the head is facing. Don't wave it around; handle it naturally.

Now, pretend to tear off the head with your right fingers—but you're tearing from the wrong end! Your fingers cover all (see fig. 189), and since you'll show the removed head, everything looks as it should.

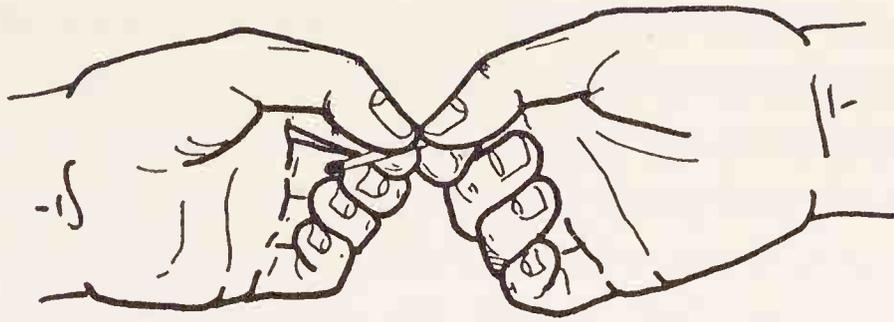
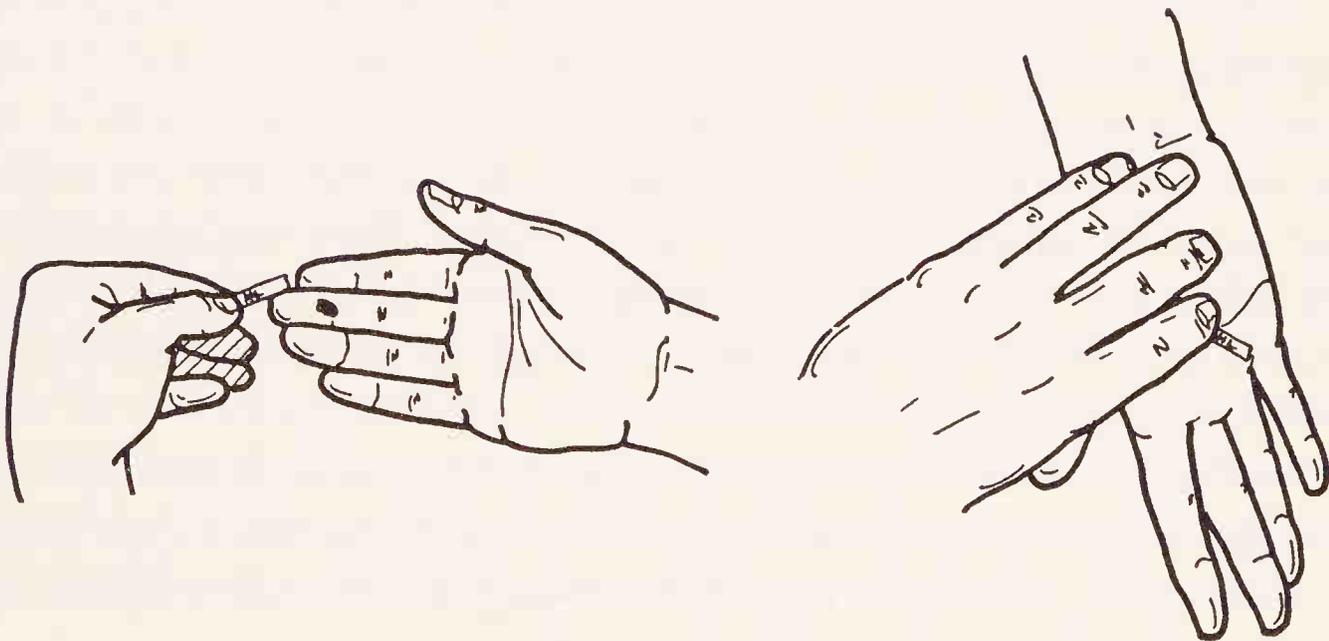


FIG. 189

Your acting is important, of course. You must appear actually to be tearing off the head. Don't overdo it. It is usually *not* necessary to sweat and strain in order to tear off a match head! I'd suggest you really do it a few times, then act exactly that way when you pretend to tear it off. Don't make a big issue over it.



FIGS. 190 & 191

I always grasp the very end of the stem between my right thumb and forefinger nails (refer to fig. 189); then, as I pretend to tear, I snap my nails off the stem. This causes a small sound similar to what actual tearing might be. Show the match head in your right hand; your left fingers hide the fact that the real head is still on the match (see fig. 190). Let the initials be seen on the stem.

"Hold out one hand, palm up, please." Place the headless(?) match onto his palm; your fingers cover, or one finger covers, the head. Place it so that his initials are up (see fig. 191). Pause as you say "Those are your initials, aren't they?"

Close his hand for him by bending your thumb under his fingers and

pushing upward. (This is exactly the same as in Copper and Silver, Figure 144.) Your fingers stay on the match head until his fingers cover the match. Turn his fist fingers down. The reason for this is to keep him from opening his hand prematurely. You might also tell him to keep it closed so that you can't get near the match. And, incidentally, there's no way he can feel, or tell, that the head is really still on the match.

All that remains is the vanish of the match head. I usually place it onto the back of his fist for a moment; I place it into my left hand first. I put it on his fist with my left hand. I pause for a moment, then say, "No, you have too much hair there; I don't want to burn you." This makes no sense at all; it's simply the way I've been doing it all these years. You can make any remark you like. The entire thing is a feint; you just need a reason to pick up the head with your right fingers and place it into your left hand again—because that's when you vanish it.

Because the match head is so small, the vanish is no problem. Hold it between your right thumb and forefinger and pretend to put it into your left hand, just as you did a moment ago. Use the same actions and misdirection I taught you for the coin vanishes. Do a tossing motion of your left hand toward his fist, opening your left hand. At that moment, casually drop your right arm and simply let the match head fall to the floor! It's too small to be seen.

If you're sitting at a table, you can pretend to place it into your left hand the same way. As all attention is on that hand, and as you go into the ending, let your right hand rest casually at the table edge; let the match head fall to your lap, or to the floor.

If you like, you can pretend to place it into your left hand, then go into the ending—simply keep the head between your right fingers. During the ending, casually place your hands into your pockets, leaving the head in one of them. Or, just after you pretend to place it into your left hand, pick up the pen or pencil with your right hand, paying no attention to it, and place the pen into your pocket. Leave the match head there, too.

Any of the above will suffice. To end, do the tossing motion toward his hand. The head has disappeared. "Did you feel anything?" (The standard magicians' gag—if you want to use it—is, if he answers no, you say, "You're not feeling so well today." If he answers yes, say, "You're as crazy as I am!")

He opens his hand and there's the restored, initialed match!

Afterthoughts: This is really a perfectly structured routine. The pretended tearing-off of the head can be made to look exactly as if you were really doing it. But it doesn't matter all that much, because showing the severed head locks it in. One point: Before the pretended tear, don't hold the right finger that's hiding the head in an awkward position. Curl your other fingers to match it, and it's no problem.

When I pretend to tear off the head, in addition to making the fingernail sound I explained in the text, I mess up the plain end a bit. This is to add to the illusion of the head's having been torn off. Again, it's not that important; it all happens quickly, and it is done casually, without calling direct attention to it.

The vanish of the head is easily covered by the ending—the tossing motion of your left hand, and the opening of his hand. So don't worry about it; don't tense up. Give all your attention to the presentation; act as if you're *really* going to restore that match. If you do, that's what your audience will be paying attention to; the vanish becomes incidental. The magic is in *your spectator's* hand!

Don't omit the initialing. And remember to flash those initials at the points I've indicated. It's a good psychological "red herring."

Although the initials have nothing to do with the working of the trick itself, it's impressive to the spectator. The reason, of course, is that the only explanation, to a layman, would be a switch of matches. It is good psychology in magic to prove how impossible it would be to do something which you have no intention of doing anyway!

Practice this; you'll be glad you did!

The Traveling Match

The only preparation necessary for this quick little miracle is to burn one match in a matchbook while it is still attached. You can prepare in advance or while toying with the matchbook when attention is on something else. As I've mentioned before, never prepare something and then immediately go into the effect that *uses* that something. In this case, the prepared matchbook should be lying around for a while before you happen to think of this particular demonstration.

To prepare: Use a matchbook that has most of its matches. Completely remove one match from the end of the rear row. Now bend out

(but leave attached) one match that's near center of the front row. Close the cover, leaving that match on the outside (see fig. 192).

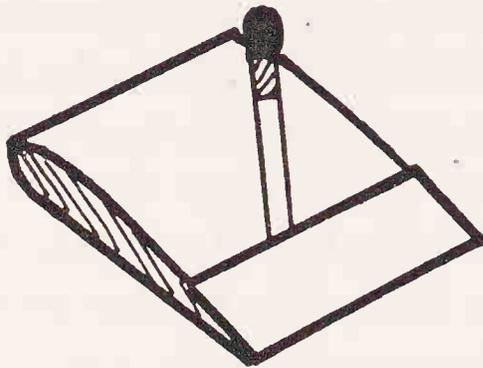
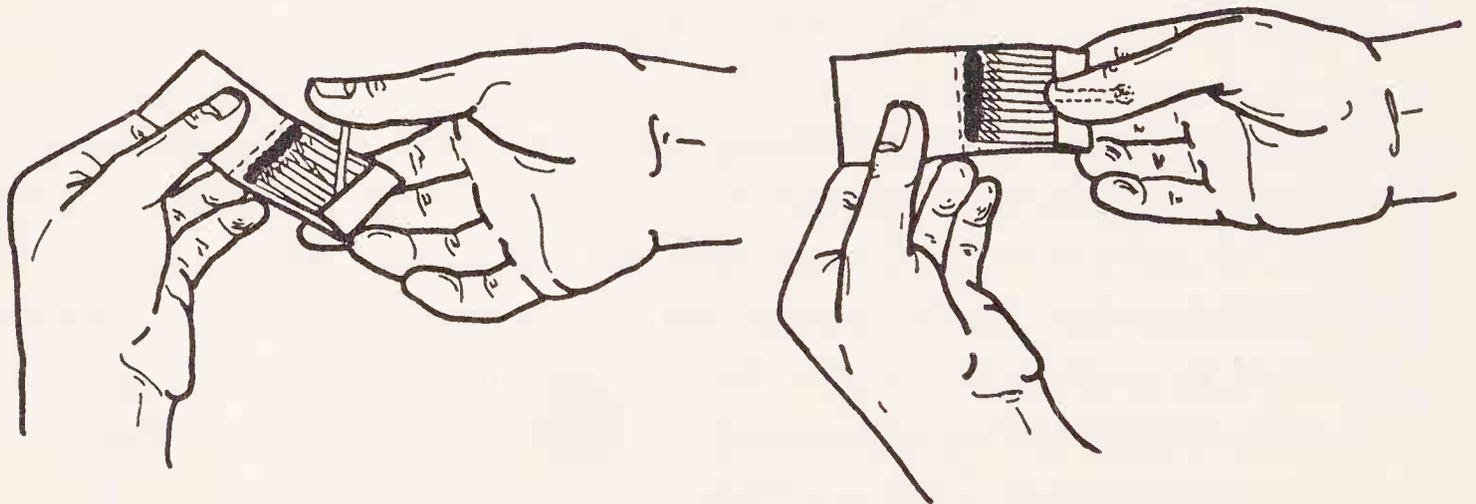


FIG. 192

Strike the loose match and use that to ignite the bent-out match. Blow it out immediately. Discard the loose match; it isn't used in the effect. (If you're a smoker, you don't have to bother tearing out a match. Use your lighted cigarette to ignite the bent-out match.) Open the matchbook and push the burnt (attached) match back into place. Close the cover. You're all set.

To perform: Pick up the matchbook and open it with the cover toward you. Open the cover with your left fingers. As it's opening, place your right thumb onto the head of the prepared match, and pull the match toward you and downward (see fig. 193). As it's moving downward, tilt the entire (open) matchbook outward, toward your spectator. If you try this once, you'll see that the prepared match is effectively hidden as it lies lengthwise under your thumb (see fig. 194).



FIGS. 193 & 194

Practice this once or twice; it's the key to the effect. All you're doing, so far as your audience is concerned, is opening the book to show the matches. Do just that; don't make a flourish out of it. You can let go with your left hand, and indicate the matches with your left forefinger. Make any appropriate remark, such as, "It seems as if most of the matches are still here." (Do *not* say anything like, "Notice that there are no burnt matches." Remember: Never stress what is supposed to be obvious. If you did say something like that, a polite spectator wouldn't believe you and most of the effectiveness of the trick would be lost. An impolite spectator would probably say, "Oh, yeah; let me see that matchbook," and you'd have a face full of egg!)

Now you say, "Please remove one of them." Let him tear out a match while you hold the matchbook steady. As soon as he does, close the matchbook, letting the hidden match go back to its proper position. This is easy. With your left hand, turn the open matchbook inward (toward you) as you move your right thumb out of the way. That, automatically, causes the hidden match to join the others (your right fingers help). You're simply reversing the actions you used when opening the matchbook.

As you tilt it toward you, without pausing, simply place your left thumb onto the cover and push the cover over the matches, closing it. All this is really a natural action, and you'd probably do it just that way without my description. I just want to make sure. It takes a split second, and you're talking to, and looking at, your spectator as you do it. "Would you strike that match for me?"

Hand him the closed matchbook, and let him strike the match. Take it from him as soon as does. Let him hold the matchbook; don't pay any attention to it. Although there is no pause at this point in the performance, I must pause for a moment.

What you have to do now is blow out the match and vanish it. The most subtle way is to do both at almost the same time; the blowing out is almost part of the vanish. I'll explain the method for this and give you another suggestion or two in the Afterthoughts.

Blow out the match, but instantly start shaking it up and down the way you normally would if a match were starting to burn you. On the first downward swing of your arm, simply release the match, letting it fall to the floor! Don't pause; give it another shake or two. Your right fingers remain in position, as if still holding the match. Now place the nonexistent match into your left hand.

All that remains is the buildup. Do a tossing motion toward the matchbook the spectator is holding, or pretend to rub it away into nothingness. As you show both hands to be empty, tell your spectator to open the matchbook. He does. The burnt match has magically re-joined (and attached itself to) the other matches!

Afterthoughts: This is another quick trick that took much more space to describe than it takes to perform, but I wanted to be sure you thoroughly understood it. The most difficult part to explain is the blowing out and vanishing of the match. You blow it out (making sure it's really out) and your hand immediately moves downward and starts the "shaking out" action. You'll just have to try it a few times, until you get the "swing" of it.

If you'd rather, simply blow out the match, then use any of the suggestions offered for the vanish of the match head in the Headless Match. It's easy enough simply to pretend to place the match into your left hand as you retain it in your right fingers—easy enough if you give all your attention to your left hand, as I've taught you.

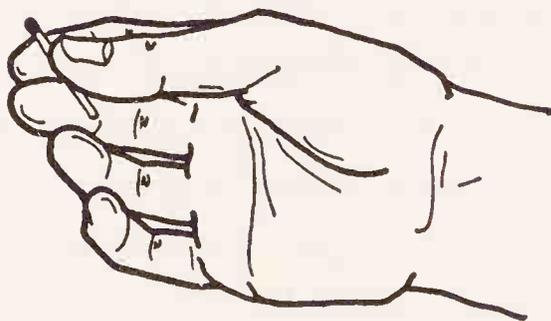


FIG. 195

Your right fingers hold the match as in Figure 195 prior to the vanish. It can be shown this way before you pretend to place it into your left hand. The backs of your right fingers hide it after the pretended placement. Your right fingers should also be held this way when you do the "blowing out" vanish.

Your right arm falls naturally to your side, and as you do the great vanish in your left hand (it's easy to do a great vanish of something that isn't there to begin with!) simply let the match fall to the floor, or casually put your hand in your pocket, leaving the match.

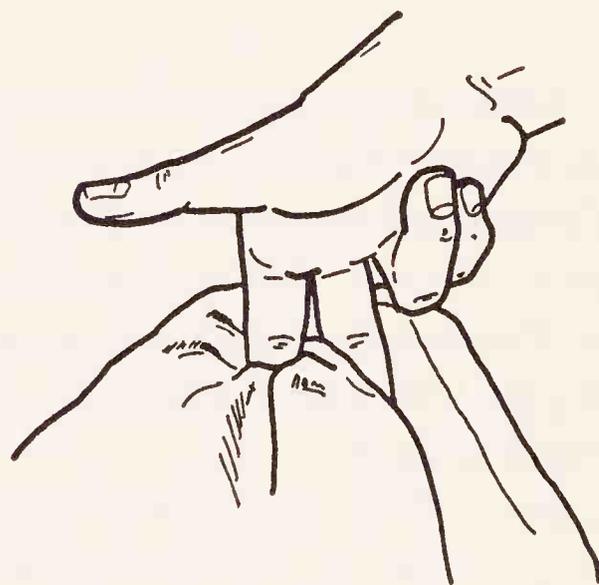
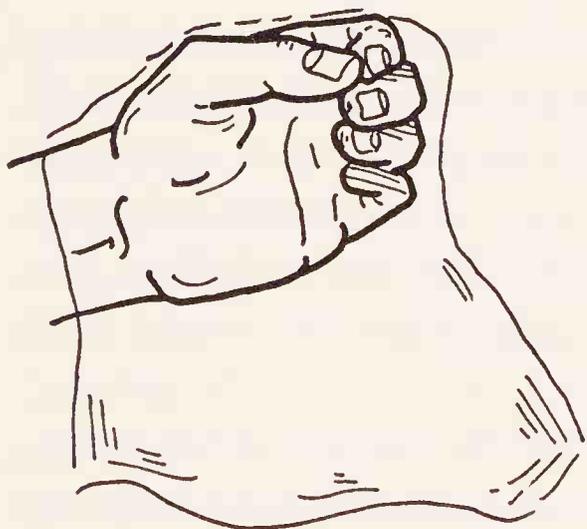
Don't overlook the two paper-match effects I've included. Done properly, they're reputation makers!

Pen Through Handkerchief

This effect is one of the first I ever learned. It's also the first trick I taught my son. He was six years old at the time and used it to fool many adults. I used to perform it with a magician's wand; you can use that, or a pencil, pen, knife, or ruler—anything that's long and thin. You'll also need a man's handkerchief.

Close your left hand into a loose fist and drape the handkerchief over it. Your fist is held with the thumb side of the hand up. What you're about to do is form a "well" in the center of the handkerchief by poking your right forefinger down into the thumb opening of your fist. It's as you do this that the dirty work is done. It takes no time at all.

As you cover your left fist, open it a bit so that your thumbtip is lightly touching your first and second fingertips. It's really not a fist anymore. (See fig. 196, which would be your view if you could see through the handkerchief.)



FIGS. 196 & 197

Poke down into the thumb opening with your right forefinger, and, *as you do*, straighten your right second finger, moving it toward your forefinger. This action will carry a fold of cloth into the thumb opening. To make this clear: Your forefinger pokes down into the thumb opening, really forming a well. Your second finger moves between your left thumb and fingertips, going sideways into the thumb opening. (See fig. 197 for an exposed view.) As soon as your second finger has moved in, remove your right hand completely by moving it straight up and away. The entire move has been hidden by the draped handkerchief.

It's all one instantaneous action, although it shouldn't be rushed. Just poke a well as you ordinarily would if you wanted to poke a well into a handkerchief, doing the secret move at the same time.

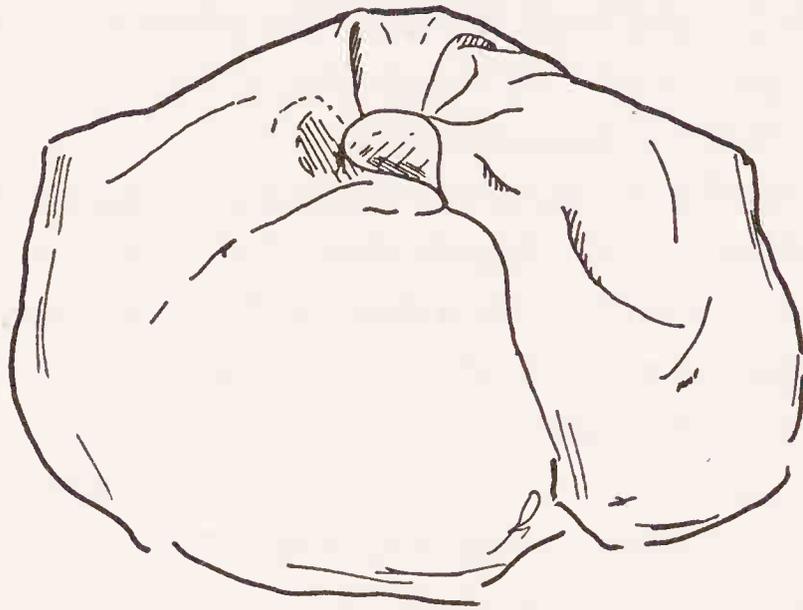


FIG. 198

What that secret move has automatically accomplished is to bring an outside fold into your left fist, forming a tube or slide downward, alongside the real well. (See fig. 198 for a bird's-eye, exposed, and exaggerated view.) Obviously, in performance, your left hand is held normally, above waist level; no one can look down into the well. You can, if you like, show your left hand from all sides now; the secret slide won't be seen.

Okay. Pick up the pen, or what have you, with your right hand. Display it, and place it down into the secret slide, which is at exactly the spot (at the thumb opening) the well would normally be.

You have a choice here. You can either let the pen fall right through to the table or floor or, and as I prefer to do, push it halfway down and stop. Just tighten your left thumb and fingers as you push down. This looks as if you're really pushing the pen through the handkerchief, and you can pause to display the situation. (See fig. 199 for the spectator's view.)

Push down some more, until only the upper tip of the pen is still showing, then reach under the handkerchief and pull it downward and out. One or two tries will show you just where your right hand has to go, within the folds, to grasp the pen. It will be to your right, directly

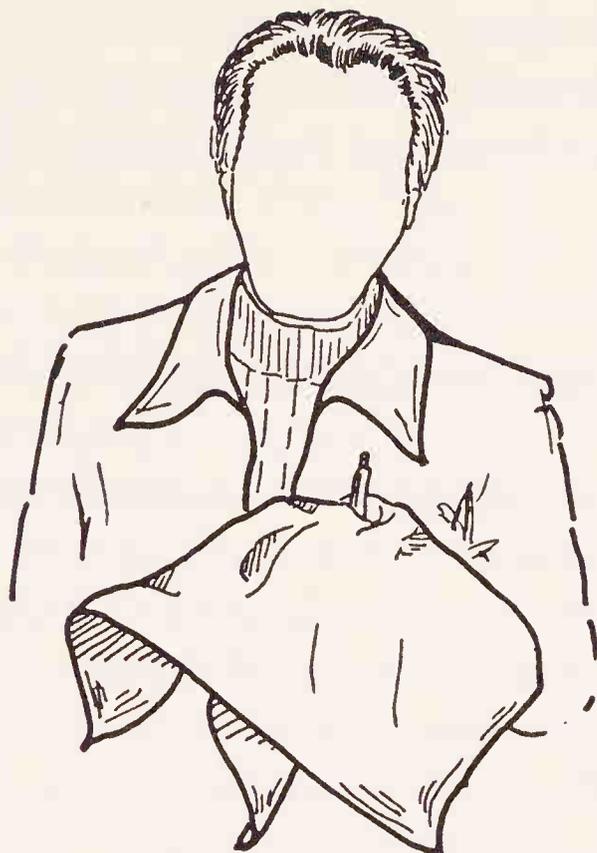


FIG. 199

under where the tips of your left thumb and forefinger meet. Your right fingers will move in between two double folds of cloth. You'll see how easy it is when you try it. Just make it look as if you're reaching *under* the handkerchief in order to grasp the pen.

Drop the pen to the table, grasp any corner of the handkerchief with your right hand and remove your left hand completely, letting the handkerchief unfold and hang from your right fingers. Grasp a different corner with your left fingers and display the handkerchief, to show that there's no hole at its center. This display of the handkerchief is done no matter which ending you use, the drop through or the push through.

Afterthoughts: When you do the secret move, what you're actually doing is exchanging fingers in the handkerchief. In other words, your right forefinger pushes down and your second finger moves in as your forefinger bends up and out of the well. Your second finger is the last to move out of the handkerchief. It is, of course, one fluid action. This will clear up for you as soon as you try it.

In action, your second finger is able to move in because your left thumb and fingers quickly open and close to accommodate it.

You can get a slower penetration effect even when you do the drop-through ending. Tightening and relaxing your left fingers will allow you to let the pen move downward as slowly as you like.

The Asbestos-Handkerchief Routine

This is a reputation-making routine that requires using a cigarette. It should *not* be performed by, or for, youngsters. Whether you smoke or not is immaterial; the cigarette should be borrowed.

The first part, the "lead-in," is an old stunt—so old that most people probably don't know it. Use a man's cotton or linen handkerchief, yours or borrowed. Place a coin—a nickel or quarter—under it, and twist the coin tightly against the cloth. Borrow a newly lighted cigarette and blow on the lighted end, to get it glowing brightly. Place the lighted end onto the handkerchief, directly on the coin. It will not burn (see fig. 200).

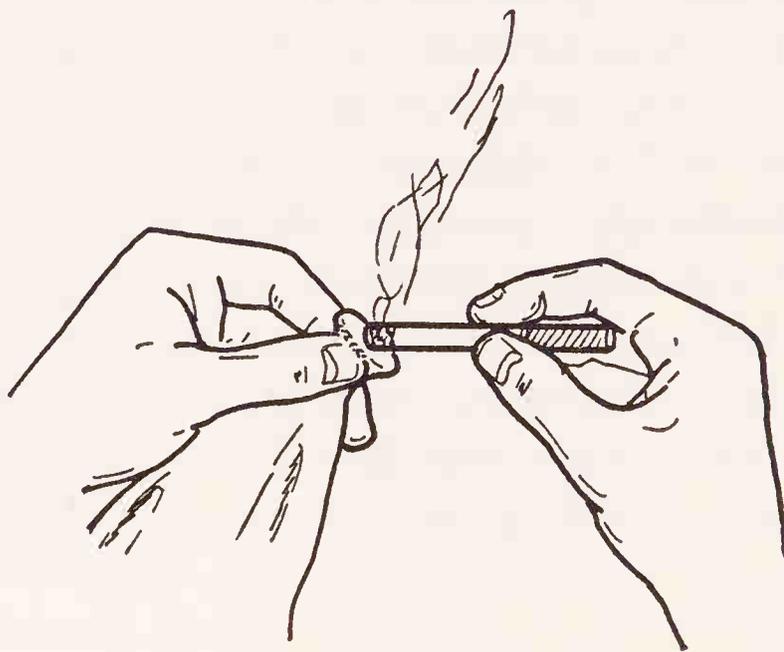


FIG. 200

You can leave the lighted end directly on the handkerchief as you blow on it. Take my word for it: The handkerchief will not burn! You might *smudge* it with the ashes (be aware of that; you may want to use your own handkerchief for that reason), but it won't burn. The reason (which you don't mention) is that the coin, the metal, absorbs the heat.

(You can even put out the cigarette on the handkerchief. But I wouldn't suggest it. Do that on your own time, with your own handkerchief, and at your own risk.)

As you demonstrate this, talk about "the secret of the indestructible handkerchief" that you learned many years ago. "It really *is* indestructible. Here—I'll prove it to you." Place the cigarette into an ashtray or let someone hold it for you as you remove and pocket the coin (it will be hot) and open and display the handkerchief. Now we come to the actual routine; done correctly, it is truly magical. You'll need a piece of paper, approximately 5½" by 8½". You can have a note pad ready, or tear a piece from a newspaper or magazine.

Ask two spectators to help. Each is to hold two corners of the handkerchief, so that it's taut and flat, horizontal to the floor. It should be low enough so that you have to bend a bit in order to reach it and perform the routine. This will straighten itself out for you as we go on.

Hold the piece of paper, at a narrow end, in your left hand, thumb on top, fingers underneath. The cigarette is in your right hand. Place the cigarette into your left hand for a moment. This is ostensibly to free your right hand so that you can brush an imaginary speck of dust off the handkerchief. This placing of the cigarette onto the paper in your left hand is the key to the routine. You'll be doing it several times. The unlighted end is placed under your left thumbtip and onto the paper. The far end of the paper will sag downward, so that the lighted end doesn't make contact (see fig. 201).

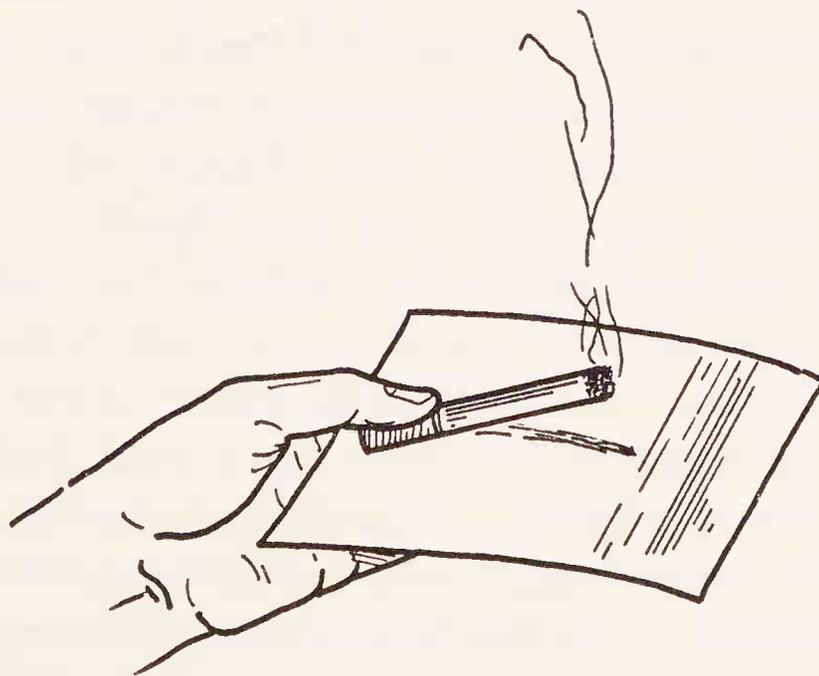


FIG. 201

The next actions are done almost simultaneously. You take the cigarette back with your right hand and go under the handkerchief with it. At the same time, your left hand turns over, placing the paper onto the center of the handkerchief. Your left hand should already be turning as your right fingers grasp the cigarette (see fig. 202). Actually, your right hand, grasping the cigarette, travels along with your left hand for a moment; the hands move together.

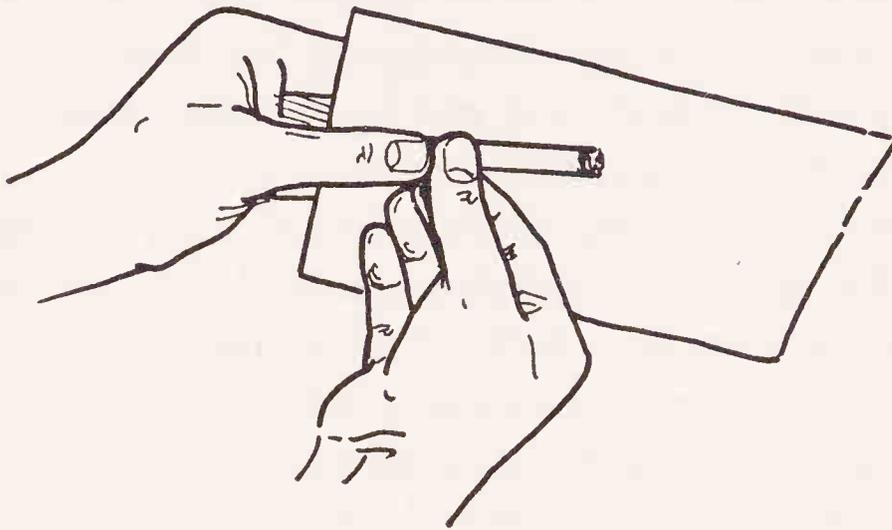


FIG. 202

Remove the cigarette when the paper is almost completely turned over. This first time, let the cigarette be seen as it goes under the handkerchief. Do not let go of the paper; hold it flat on the handkerchief. The cigarette is under the center of the handkerchief, lighted end up. Pause in this position for a beat (see fig. 203). Remember, during performance, your hands are at the center of the handkerchief.

Straighten up, placing the cigarette back onto the paper in your left hand. I'll call this "rest position," as in Figure 201. "No, something's wrong. Please hold your hands just a bit lower [or higher]. That's good." Use any excuse to adjust the height or their grip on the handkerchief. This is the feint. You want to get your audience used to the action of removing the cigarette from the paper, as you just did.

Again take the cigarette with your right hand, just as before. But this time turn your left hand, and the paper, just a bit more before you remove the cigarette with your right hand. Perhaps only a flash of the cigarette is seen. This is another feint. Pause, with the cigarette under the handkerchief. Then straighten up again, placing the cigarette back to rest position. "No, not yet. Give me just a little slack, please."

This is the moment of truth! As you ask for slack, do *exactly* the ac-

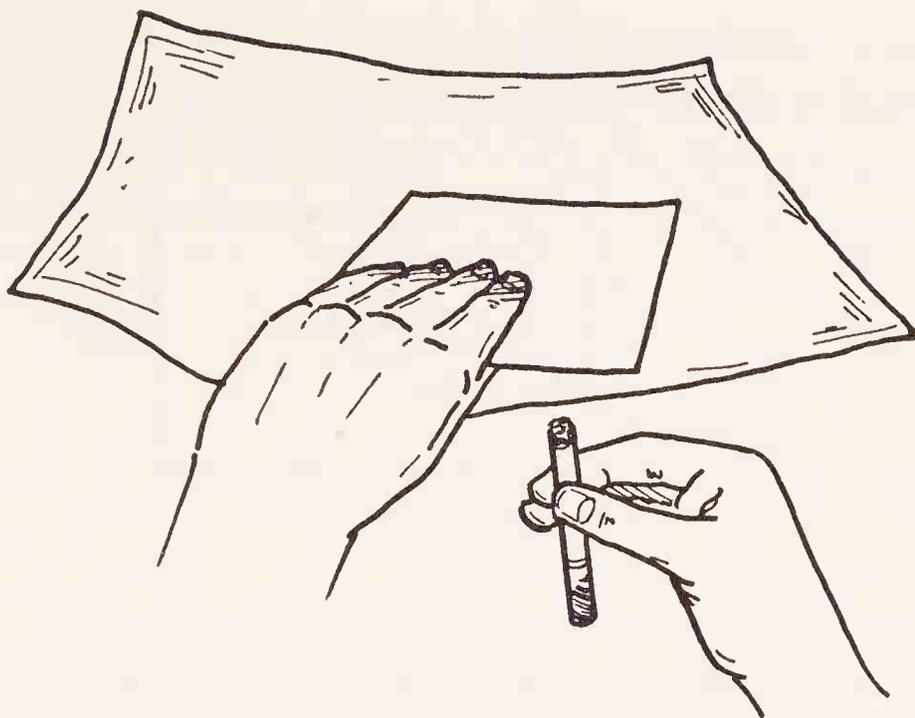


FIG. 203

tions you've been doing: Bend, turn the paper down, take the cigarette under the handkerchief. But this time, *don't* take the cigarette!

Your audience is accustomed to the actions by now. And, if your timing is right, their attention is on the handkerchief because you've just asked for slack, and because your eyes and your attention are directed to the handkerchief's center. You never look at your right hand.

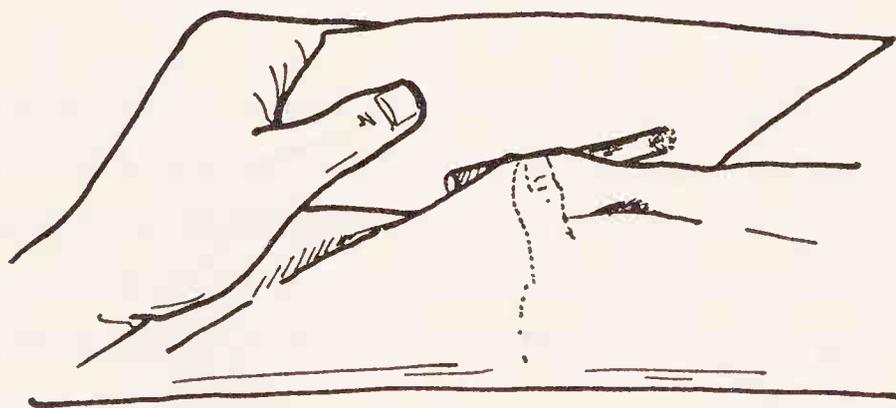


FIG. 204

As soon as your right hand is under the handkerchief, and as you say "Yes, that's good," grasp the unlighted cigarette end through the handkerchief with your right thumb and fingertips. (See fig. 204 for an exposed view.) The lighted end will almost automatically contact the underside of the paper and start burning through it.

As it burns through and as you say "Look, look, it's working!" your

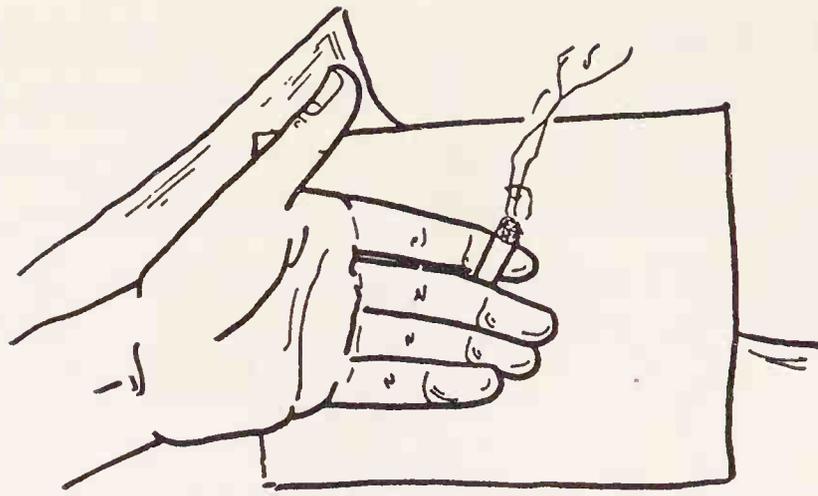


FIG. 205

right fingers start tilting the cigarette upward, to perpendicular, and you release the paper with your left hand. Grasp the cigarette near its center with your left fingers (see fig. 205). Pause. Then pull it up, through and clear of the paper. It is a *perfect* illusion of the cigarette burning through both the handkerchief and the paper.

Put aside the cigarette. Lift one corner of the paper, pretend to look beneath it, and act a bit perturbed. (This is for comedy, and can be omitted.) Put your right hand under the paper, onto the center area of the handkerchief, as you remove and discard the paper with your left hand. Lightly rub the “burned” area of the handkerchief with your right fingers, then remove them as you say “You see, you can hardly see the hole!”

Afterthoughts: You’ll have to practice, learn, and perform this before you realize how strong an effect it is. The timing of the turning of the paper and the supposed retaking of the cigarette with your right hand is, obviously, the key to the routine. Do *not* make a “thing” out of it—no fancy gestures. You *must* use casual actions, just as when you actually take the cigarette.

I’ve always done it just as described: two feints and the “move” as I ask for slack. If you do it without the feints, you’re taking a big risk.

One thing you have to watch for: Be sure that no sparks are on the paper as the cigarette burns through. They can, conceivably, burn the handkerchief. This rarely happens, but it can’t hurt to blow on the hole before you release the paper.

You can, of course, omit the lead-in, the old gag with the coin. That’s up to you.

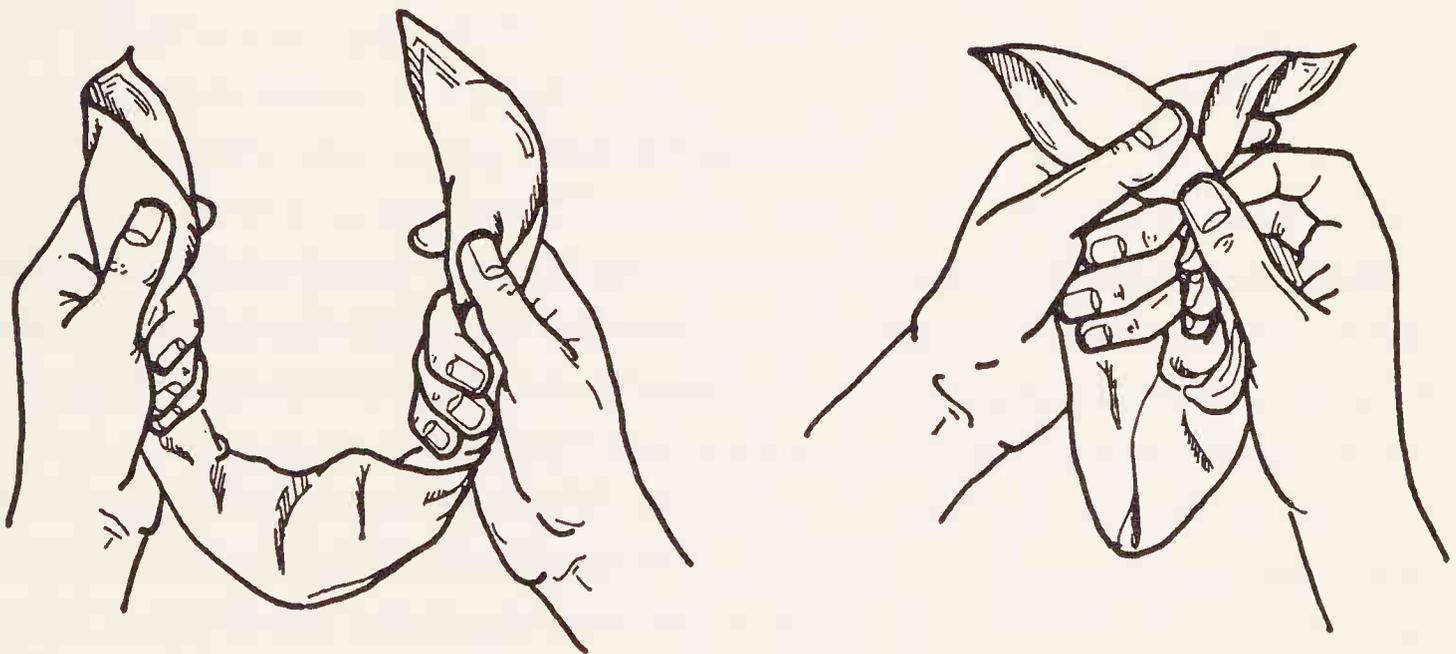
Finally, the same actions can be, and have been, used to “penetrate” a pen knife, or a pen or pencil, through a handkerchief—or through a man’s jacket! But I use the idea only for the cigarette penetration.

This is one routine I urge you to perfect. It’s a stunner, a perfect fooler!

Not a Knot!

Knots make up a magic category all by themselves: handkerchief, silk, and rope knots; vanishing, appearing, and transferring knots. You should know this vanishing-knot method because you can use it at almost any time, and also because you can use it as an effective handkerchief- or silk-through-wrist stunt. The very nature of the beast makes it difficult to describe in print, much more difficult than the manipulation itself. Just follow along with a handkerchief in hand.

Grasp two diagonal corners of a man’s handkerchief and twirl it so that it becomes more like a rope. Hold it near (not *at*) the ends (as in fig. 206). Place the right end over the left end, into the area of the fork of your left thumb, forming a loop (see fig. 207).

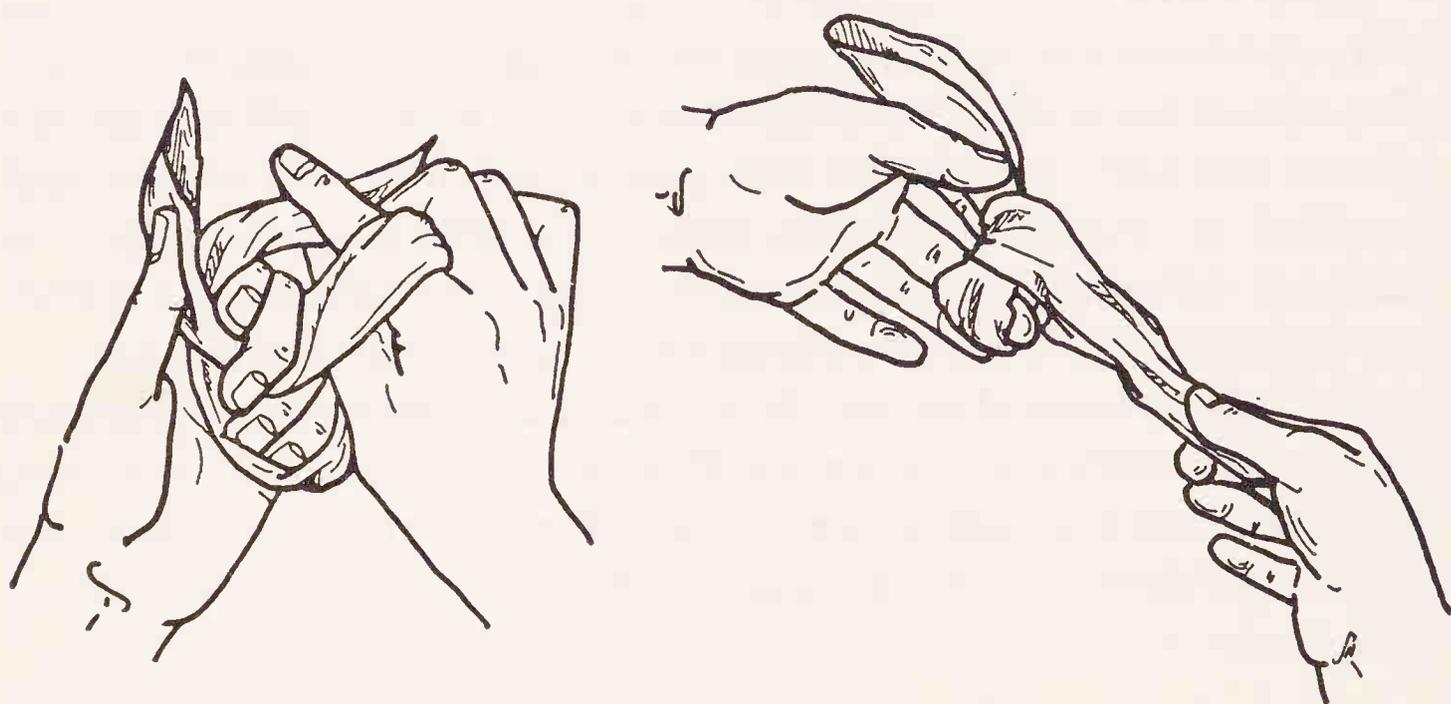


FIGS. 206 & 207

Without releasing either end, move only your right thumb and forefinger *into* the loop. Your other right fingers continue to grip the hand-

kerchief. Your hand twists slightly down and then away from you, to allow your thumb and forefinger to move into the loop.

Grasp the original left end of the handkerchief (it is now on the right, the *lower*, end) with your right thumb and forefinger. As you do this, open your left second finger. It almost automatically moves up to join your left first finger (see fig. 208). Note that your left first and second fingers are resting on the original right-hand end. (When you're more familiar with this, you'll see that these fingers move onto the right end as you originally place it onto the left end, in the fork of the thumb area.)



FIGS. 208 & 209

Now, start pulling the end your right fingers grasped through the loop, toward you. This is the key. Your left second finger applies a bit of pressure on the part of the handkerchief on which it rests, holding it back. Actually, it forms its own loop (see fig. 209).

As you tighten the knot, it will "catch" that left-second-finger loop. As it does, remove your left second finger. It's the catching of that loop that forms the "knot." It takes some timing, and a bit of "feel." You can't remove your left second finger too soon, or no knot will form. You can't leave it there too long, or it will look strange. It's removed just as the knot is almost fully formed, and tightened.

Show the knot (see fig. 210). Then blow on it as you pull the ends apart. It will simply evaporate!

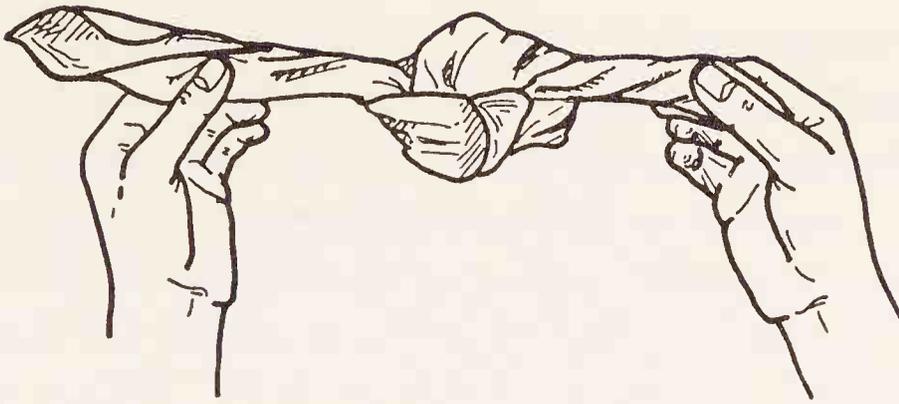


FIG. 210

Afterthoughts: As I said, it's easy to do, but difficult to describe. All you're really doing is forming a "slip knot." I've tried to break it into steps for you, but of course, it must be done in one fluid continuous movement—no pauses. It takes only a second or so.

Once you have learned the steps, practice doing it until you don't have to think about it. Then try the "through-the-wrist" effect. A regular handkerchief may be just a bit too short for this. A "silk," such as those sold in magic stores or worn in a man's breast pocket, or a woman's scarf will work better.

Tie the silk around a spectator's wrist. Look back at Figure 206 and visualize someone's arm within the loop. Tie the knot (working above his wrist) as explained. Try to make the hidden loop fall at the left of the person's wrist, so that it's basically out of sight. (The folds of cloth should cover it, anyway.)

When you've made the knot, you still have an end in each hand. Make another (real) knot—this is tricky; follow it carefully—by moving your right hand (and its end) to the left, in front (toward you) of your left hand, then down and back to the right, under your spectator's wrist, and back up again, at the right (your right) of his wrist.

I know that sounds complicated. It isn't. Just try it once. All you're doing is wrapping the right end around his wrist, moving counterclockwise. It must be done just as described (see fig. 211). Now tie the two ends into a regular square knot (on top of his wrist).

Pull up on this knot (after your pause and buildup), and the silk appears to come up *through* his wrist! It looks terrific because there's *still* a knot in the silk (the regular square knot).

This is enhanced by a repetition or two. Let the spectator clench the

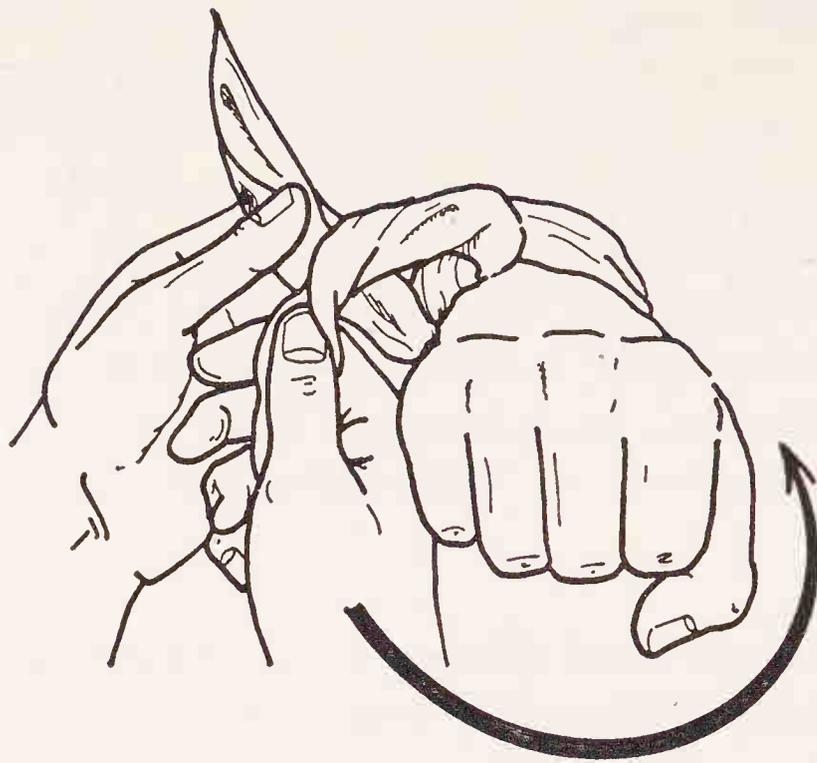


FIG. 211

fingers of both hands together the next time you do it, to “prove” that you’re not slipping the silk off his hand.

It’s a beautiful illusion!

Three Times and Out

This routine can be done with any item that can be finger palmed. You can use crumpled bills, sugar cubes, matches, crumpled pieces of a paper napkin, or coins. I usually do it with four pieces of cigarette. I break two non-filter cigarettes in half; if only filter-tipped cigarettes are available, I break off the filters first. (I’ll occasionally use the filters for the routine.) I’ll explain the routine as done with cigarette pieces. Whatever you use, only three of the four pieces are seen by the audience; you need one extra that your audience doesn’t know about.

Display the three pieces on the table. The extra one is finger palmed (or just hidden in the slightly curled fingers) in your right hand. With your right thumb and forefinger, pick up one, toss it (short downward toss, as for the Basic Coin Switch) into your left hand, counting, “one.” Close your left fingers as you catch the piece.

Pick up another one, toss it into your left hand, but drop the hidden piece in with it. Count “two.” This is the basis of the routine: the secret

adding of the extra item. It's easy enough; just open your right fingers so that the hidden piece falls with the visible one. Your left fingers close over them immediately. The secret is not to break the rhythm. It must look exactly as it did when you tossed the first one.

"Two in this hand. And the third [pick up the last tabled piece with your right hand; let the hand be seen empty as you display this piece] I'll put in my pocket." Place it into your pocket; pretend to leave it there, but really finger palm it. Your attention is on your left hand by now.

"How many pieces do I have here?" Your spectators should answer "two." "No, no, you're not watching. I have three!" Dump the three pieces onto the table. "I'll do it again. Here's one, two, pieces. The third goes into my pocket."

Suit action to words and do exactly as before. You can vary a bit here by dropping the extra piece with the first piece instead of with the second. That way, you can let your right hand be seen otherwise empty as you place the second piece into your left hand.

You have to be careful not to expose two in your left hand when there's supposed to be only one, as you drop in the piece at the count of two. The safest way is *not* to open your left hand as you place that visible second one. Place it at the thumb opening of your loose fist, and let it slide in.

All right, pretend to place the third (visible) one into your pocket, but bring it out in a Finger Palm, as before. "Now, how many do I have?" (Indicate your left fist.) Again, the answer is "two." "No, no! I still have three!" Dump the contents of your left hand. "Look, I'll do it again, but you'd better watch more carefully this time."

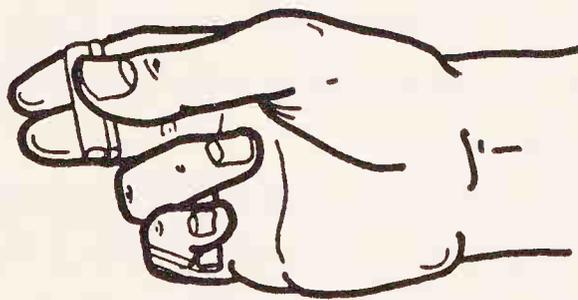


FIG. 212

Pick up *two* pieces. They're held, together, at your right fingertips. The extra piece is hidden in your curled third and fourth fingers (see fig. 212). This time, place the two visible pieces into your left hand as

you say, "Remember—two pieces here." Of course, you drop the extra piece along with them. "And the third, into my pocket."

This time, really leave the piece in your pocket. "How many do I have?" Again, the answer is "two," but you show that there are three. "I don't know what to do with you. I'll give you one last chance. Look—two here, and the third in my pocket."

This is the finale, and it's a stunner. Hold two together just as in Figure 212. The difference is that you have no hidden extra piece this time. As you say "Two here," pretend to place them into your left hand. No problem: Your right fingers cover them, and you do the pretended placement just as you would for one of the coin vanishes.

As you reach for the third (tabled) piece, these two fall into your curled second, third, and fourth fingers, leaving thumb and forefinger free. Pick up the tabled piece between thumb and forefinger. When you place it into your pocket, leave *all* the pieces there!

"Okay, how many do I have?" Again, the answer is "two." "This time, you're *really* way off. I have none!" Show your left hand—empty!

Afterthoughts: Wherever I've used "piece" in the patter, change it to "coin, match, bill, cube"—whatever you're using. If you use coins, you'll have to take a little extra care; you'll have to watch out for clinking at the wrong times.

I've put this together so that it all builds up to, and sets up for, the ending. That's why I place two pieces together into my left hand the third time: to prepare the spectator for the action the last time.

You can, if you'd rather, do it only twice before going into the ending. That up to you. I usually do it three times, and then "out." Quite often, by the third time, your spectator will answer "three" when you ask how many you have in your left hand. He's *expecting* three now, even though he's seen you place only two there. That's fine. It leads you perfectly into the ending.

There are two areas to practice. One is the securing of the extra piece before you start. No problem, of course; but if that piece is suspected, you'll ruin the routine's effectiveness. The other area is the dropping of the hidden extra piece into your left hand. Work on that until you can do it without fidgeting, without hesitation. It should look the same as when you *really* place only one into your left hand.

The applause this routine elicits makes it well worth the practice.

Sgt. Elastec and the Clip Artists

I don't use "story" patter too often. Occasionally, however, it fits a particular routine like the proverbial glove. (Two good examples are *This Guy and the Drinker* and *King of the Card Sharps*.) This "cute" little trick can be called only that—a cute little trick (credited, without the rubber band, to Bill Bowman). It's not really magic, although when you do it after performing some other "miracles," it will be considered so.

Ordinarily it would fall into the puzzle category, because it's really self-working; present it with the story and it's a complete "circle of entertainment." I'll teach you the story (which should be presented tongue in cheek) and the mechanics at the same time. You need a dollar (or any denomination) bill, a thin rubber band, and two regular paper clips.

Fold the bill lengthwise. Crease the fold, and hold it horizontally, the crease upward and the two single long edges downward. (This will clear up for you as you read on and check the illustrations.) As you do this, start the story. "Sgt. Elastec was a famous detective. He specialized in catching bank robbers." Fold the left third of the folded bill inward, toward you. Pick up the rubber band.

"This [the band] is Sgt. Elastec. He was after two clip artists, two notorious bank robbers. He had a tip that they would hit a certain bank that day. He decided to hide out in the bank. This bill represents the bank, of course." Place the band over, and into, the folded third of the bill. "The clip artists were pretty clever. They managed to lock him in the room." Place one clip onto the bill, clipping the band inside the fold. (See fig. 213, to see the situation at this point.) The clip is over to the

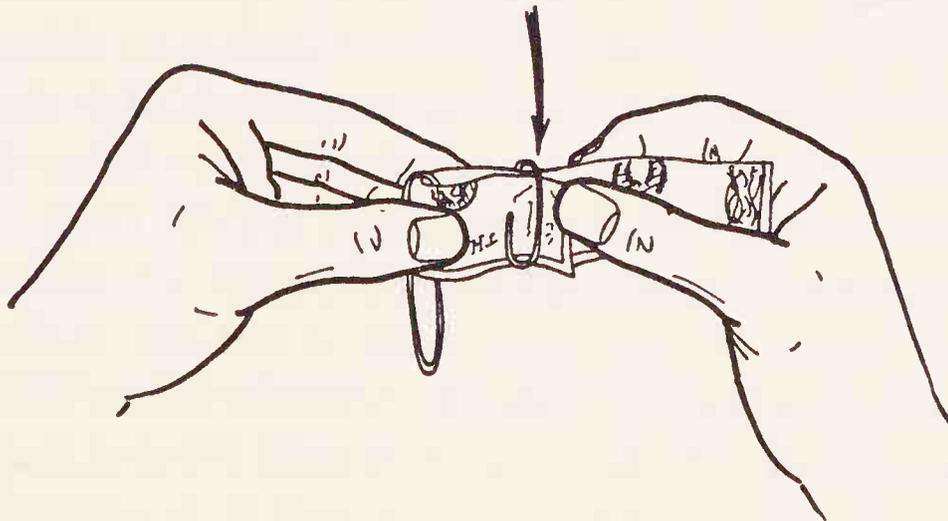


FIG. 213

right; near, but not *at*, the original left end of the bill. The long part of the clip is toward you (which is the way it will be if you clip it naturally).

“To make sure that Sgt. Elastec couldn’t escape, the other clip artist locked the only other door.” Fold the right end of the bill outward and to the left, and place the other clip over the two outside folds, toward the left (see fig. 214).

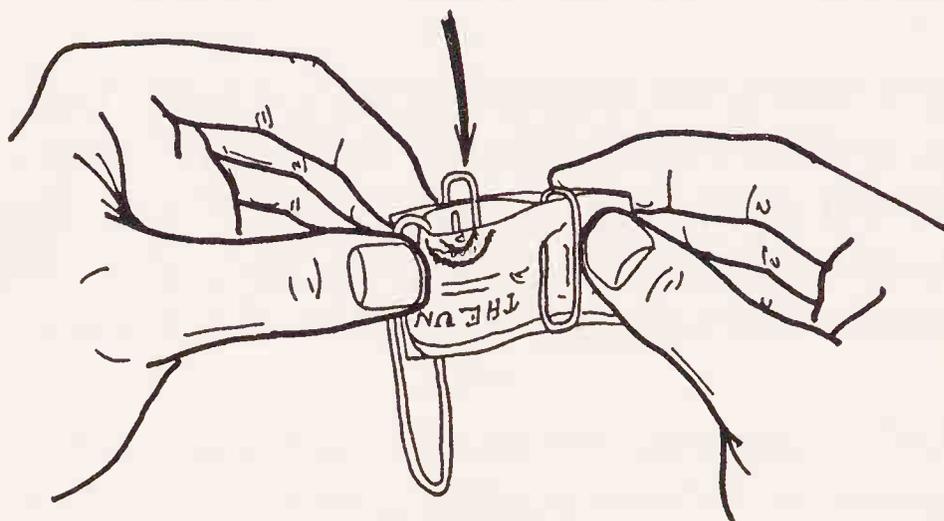


FIG. 214

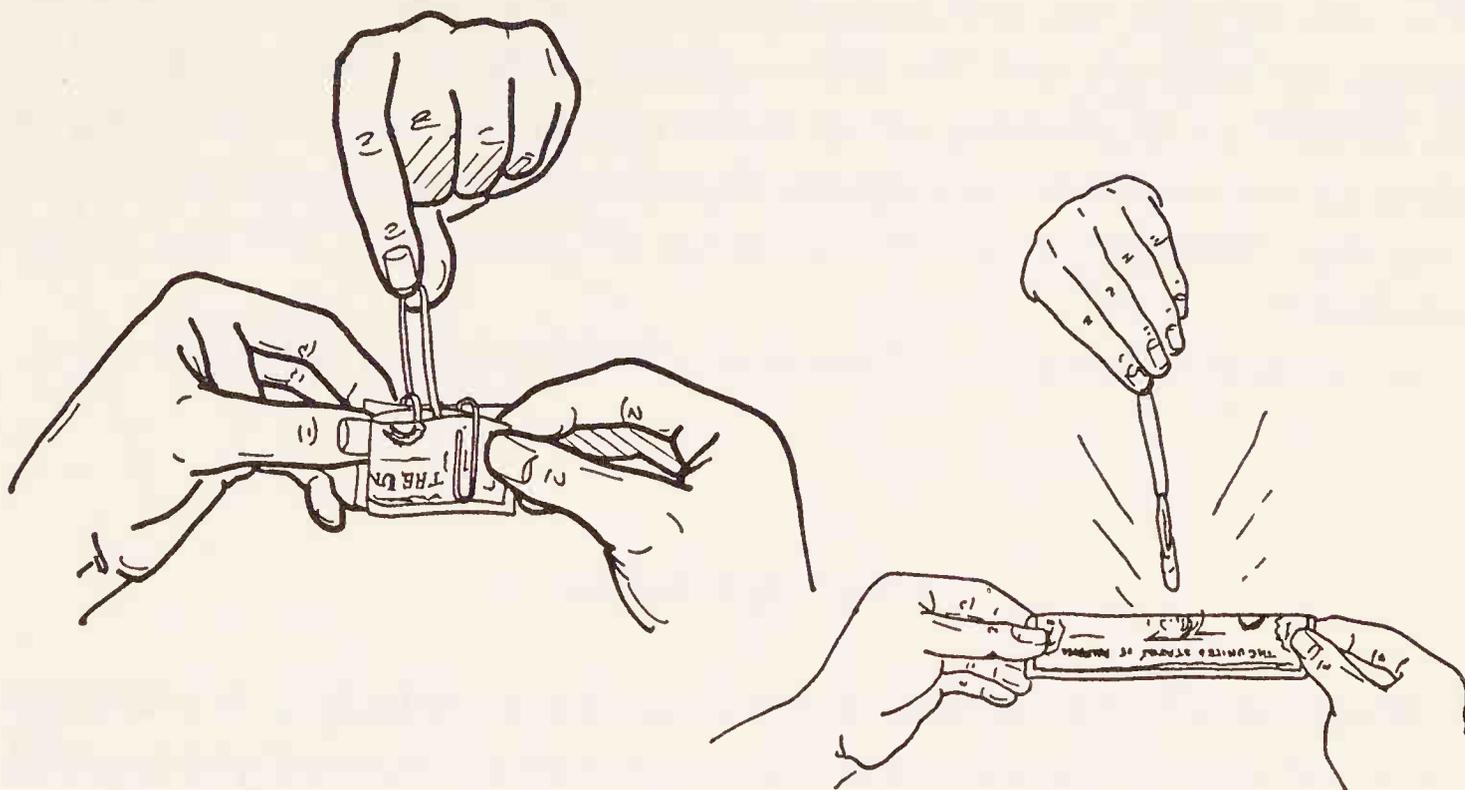
To make sure you’re in correct position, check that the clip closest to you is on the two inner folds, to the right, and the clip farthest from you is on the two outer folds, toward the left. The rubber band is all the way to the left, inside the fold. Check the illustrations. Stress the fact that Sgt. Elastec and the two clip artists are separated; they aren’t touching one another.

“It seemed as if the sergeant had had it. But, you see, he happened to be a magician. He needs a little help; you’ll have to hold on to him for a moment.” As you talk, your left fingers move the band away from you, over the outer left single end of the bill. Grasp that single end with your left fingers. (This is all done in one movement.) Lift the top of the band upward with your right fingers and ask the spectator to hold it tightly with his thumb and forefinger. With your right thumb and fingers, grasp the inner right single end of the bill (see fig. 215).

The band is around the two outer folds of the bill, at the left. Had you not moved the band away from you, over that outer left end, as explained, it would be around only the inner fold. I’ll explain my reasoning in the Afterthoughts.

“Now, watch. Sgt. Elastec is about to do two things by magic. He’ll

escape from the bank and capture the clip artists at the same time. Don't let go of him; hold tight. Watch now. One, two, three!"



FIGS. 215 & 216

On the count of three, pull your hands sharply apart, pulling the single ends and straightening the bill. In other words, snap open the bill. The two clips will automatically link themselves, and one of them will link on to the rubber band! And the bill will be *outside* the band (see fig. 216). The spectator is left holding a linked chain of band and clips!

"There you are! Not only did Sgt. Elastec magically appear outside the bank, but he had the two clips artists handcuffed to himself. Case closed!"

Afterthoughts: If you follow my instructions carefully, the linking will occur automatically. Study the illustrations; note the position of the clips and the band at each stage; check the position of the bill, to make sure you're following correctly—and you can't go wrong.

There are no sleights involved, so you can give all your attention to the presentation. You'll get some gasps with it! I've given you the basis of the story. Change it to fit your timing, your pace, and your personality.

Moving the band over the outer left, single end just before the spectator grasps it assures that the bill will be outside the band at the end. You don't have to do it that way. You can let your spectator grasp the band as is. The bill will then be inside the band when you snap it open.

There are two ways to handle that: One is to add to your closing line, "Sgt. Elastec had the bank *surrounded*"; or, as soon as you snap open the bill, release one end and pull it out of the band. Immediately re-grasp the released end. The bill is outside the band. Since all attention is focused on the linking—that is the core of the effect—I assure you that no one will notice the releasing and regrasping. It's instantaneous anyway. However, you're much better off learning it just as I've described it.

If you don't learn and perform this, you're making a mistake!

From 1 to 10

Talk about quick tricks—this one takes only as long as it takes you to count quickly from 1 to 10! There is one secret move, if you can call it that; but what fools your audience is the beat, the rhythm, of your count. It can be done with almost any two items that can be picked up easily and that fit comfortably into your hands. You can use a pair of dice, two rolled up (crumpled) dollar bills, two sugar cubes, and so on.

I've always presented this as follows: I either wait until someone asks, "How do you do those tricks?" or I bring up the subject myself: "I'm always asked how I do these tricks. Well, the truth is that all that's necessary is the ability to count from one to ten. That's all. If you can count from one to ten, you can perform magic. Here, I'll show you."

By this time, you've placed two crumpled dollar bills (or what have you) onto the table in front of you; they're about six inches apart. Your patter consists entirely of a fairly rapid, and rhythmic, count from 1 to 10. As you say each number, a particular action is done with one of your hands. I'll break it down for you by number.

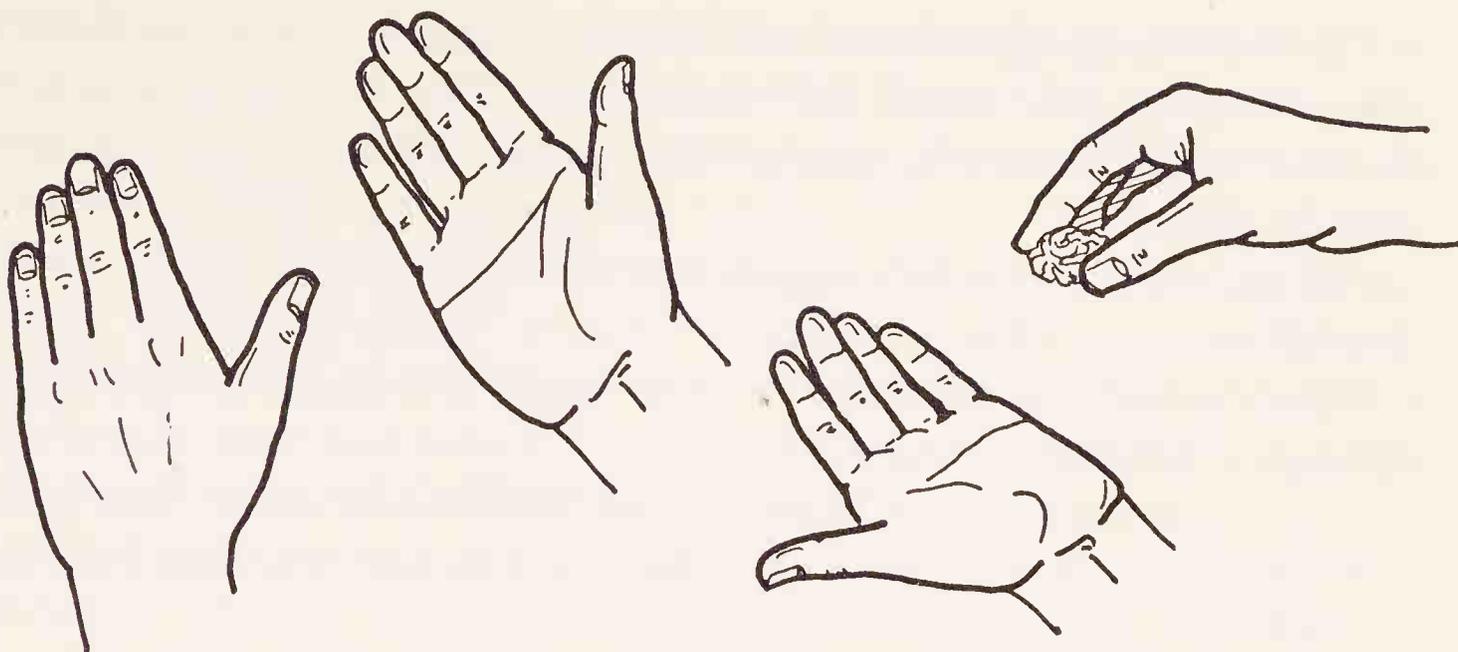
"One"—place your open right hand, palm down, onto the bill to your right; your hand should touch the bill lightly.

"Two"—place your left hand onto the bill to your left in the same way; your right hand doesn't move.

"Three"—turn your right hand over so that its back rests on the bill; the hand is palm up; your left hand doesn't move (see fig. 217).

"Four"—turn your left hand over onto its bill in the same way; your right hand doesn't move; both hands are now palm up.

"Five"—lift off your right hand, turn it over, and pick up its bill with your thumb and fingertips. Don't lift it far off the tabletop, only about



FIGS. 217 & 218

two inches. All the action stays right in the area. Your left hand doesn't move (see fig. 218).

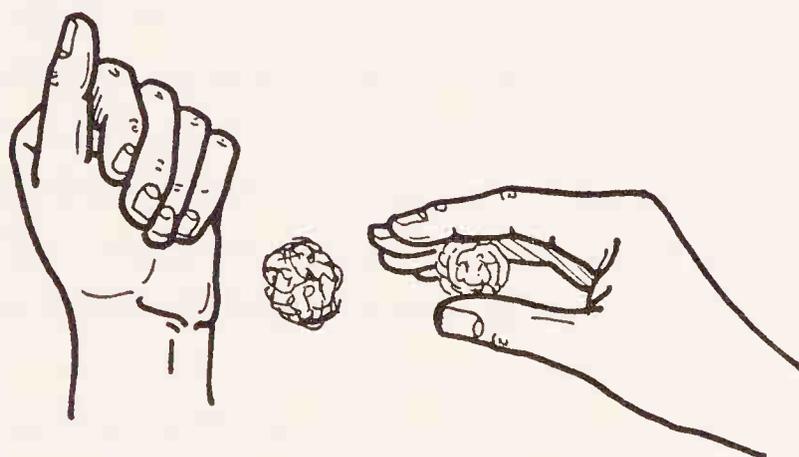


FIG. 219

"Six"—here's where the one piece of dirty work comes in: Move your right hand, and the bill, to your palm-up left hand. Pretend to place the bill into your left hand. Your left hand closes as if taking the bill, of course, and moves off its bill, only a bit upward and to the left (see fig. 219).

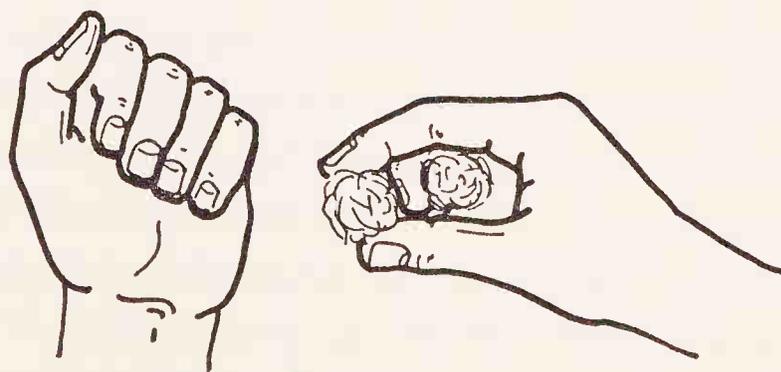


FIG. 220

“Seven”—your right thumb and forefinger pick up the bill at the left, the one your left hand just uncovered. The hidden bill, almost automatically, is held by your closed second, third, and fourth fingers (see fig. 220).

“Eight”—turn both fists fingers up. Your right hand closes over the two bills as you do this.

“Nine”—here, slow down a bit. Say “nine” a bit more slowly, as you open your left hand to show it empty.

“Ten”—open your right hand, and let the two bills roll off your palm, onto the table. Pause. “That’s all there is to it: just counting from one to ten!”

Afterthoughts: Do not make a move out of the pretended placement of the bill into your left hand at step 6. The rhythm must not be broken at that point. And, it’s the rhythm that fools, not how beautifully you do the pretended placement. If you’ve practiced the coin vanishes, this shouldn’t be any problem for you. Besides the rhythm, the closing and movement of your left hand, the moment’s attention on it, provide ample misdirection.

I don’t think the pretended placement will cause you any trouble; it’s the rhythm that will take some practice. At first, you’ll get confused. Keep at it until it becomes familiar. It will become second nature to you before you know it.

It’s surprising how much this quick routine will impress an audience. You won’t realize *how* much until you’ve learned and performed it.

And yes, this is another of the few effects that *can* be repeated.

French Fries

Of all the countless magical effects, including close-up, platform, and stage magic, I can think of perhaps three in which the magician actually does what he says he’s doing! All magic is based on lies! When you do a Double Lift and act as if it’s the top card, that’s a lie. When you say, or intimate, that you’re putting a coin into your left hand, but you really retain it in your right hand, you’re lying.

Well, okay, it’s all in the interest of entertainment. I mention this

here because what I'm about to describe is not really an effect; it's more of a "stunt." Yet, laymen *think* it's a trick; the response it receives has always amazed me. The point is, it's one of the few where you *really* do exactly what you say you're going to do!

It's not the kind of feat that you can perform on the spur of the moment, because you need a paper drinking straw and a raw potato. That's all you need, and when these are available, you *can* do the stunt under any circumstances. I'll explain the "how" first; then I'll describe the simple presentation I've used for years.

Use a *paper* straw, not one of the new plastic straws. Using a plastic straw would take away the *impossibility* of it, and some are too soft to work properly. When I do it, and if there are enough straws available, I always bend one between the fingers of one hand, and then casually tear it into pieces—just to show how soft, and easy to bend it is. (This is difficult with a plastic straw; it won't tear!)

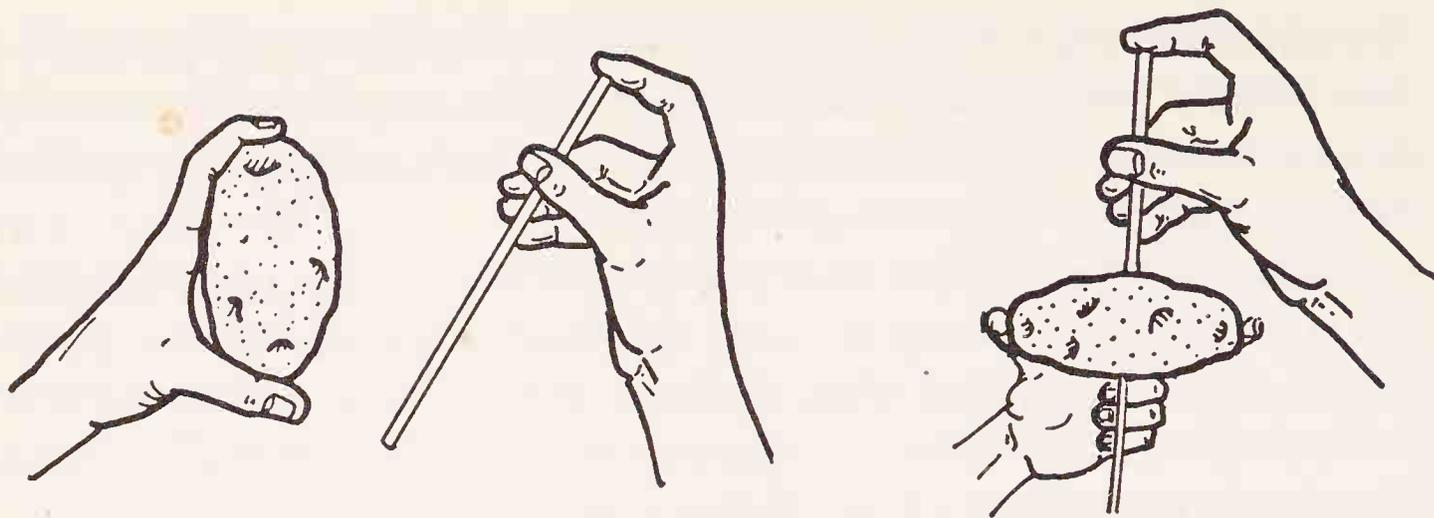
Hold the potato in your left hand. Get a good, firm grip on it, keeping your fingers away from the bottom. The best way is to keep your thumb at the inner narrow end and your forefinger around the outer end. The other fingers lend support beneath the potato. Your second finger is near your forefinger; your third and fourth fingers are curled into your palm. The one thing to watch out for is an "eye" (a knot) in the potato. These are hard and *may* bend the straw. Keep a clear area upward.

Hold the straw in your right hand, near the upper end, thumb on one side, forefingertip over the opening, fingers on the other side. (See fig. 221 for both grips.)

Hold the potato in front of you at about waist level. Raise your right hand, and the straw, up to about your right shoulder, or a bit higher. Now, with all your strength and with as much speed as possible (it's the speed that's important, not the strength), ram the straw *straight* down through the potato!

Yes—that's all there is to it. The straw will really go completely through the potato! The one problem you may have at first is that it will penetrate only partway. That's because you aren't using follow-through. By "follow-through" I mean that you mustn't stop as soon as you feel the straw enter the potato. Here's the correct *mental* attitude: Fix your eyes at a point a few inches—say, four or five—below the potato, as if you could see right through it. Then, try to reach *that* point with the straw. That's really the key to it: *Use follow-through.*

So, you see, you really do what you say you'll do. There is no lie in-



FIGS. 221 & 222

volved. The presentation I use *does* contain a few lies. I explain that I've learned the secret of pushing a straw through a potato. (First lie: It's certainly not a "push." I use that word so that later, anyone who tries to push will never be able to do it.)

Another lie: "The secret is to create a vacuum in the straw by removing all the inside air." I place the far end of the straw into my mouth (as if I'm drawing out the air), but I touch only the outside of it with my lips. I make sure not to touch the end with my tongue, and that my lips are dry. This is a lie by action. If the end of the straw is wet, the paper softens and it will never work. Anyone trying it later will usually wet the end.

When I remove the straw, I indicate my forefingertip, covering the upper opening. "You must never remove that finger because the air will rush back in." (Obvious silliness! You'll be surprised at how many people will believe you.) "And I've got to move quickly, before the air comes in through the other end."

Ram the straw through. Display it (see fig. 222).

Afterthoughts: There is nothing more I can tell you about this. You'll have to try it to believe it yourself. It's the same principle that forces a fragile straw (from a broom) to penetrate a solid tree trunk in a hurricane. It's the speed, the *velocity*, that does it. (Also, for this effect, *confidence* and follow-through certainly help.) When you try it, you'll see that it will help if your left hand moves upward to *meet* the straw as you thrust downward.

After I display it, as in the last figure, I hand it out for examination. The spectators can see that there's nothing fake about it. I then pull

out the straw. There's a clean hole completely through the potato. I force out the piece inside the straw (or tear the straw) to show the perfectly cylindrical piece of potato. "That's the best way I know to make French fries!!"

You can, if you like, ram two straws, one after another, through the potato, one straw at right angles with the other.

Everything Goes!

There are few *perfect* magic routines. Nearly every one has at least one "illogicality" that has to be covered or made logical by your presentation. This is a perfect magic routine. When done properly, there are no illogical actions; it flows fluidly from start to finish. Each move is perfectly covered—the entire routine is a lesson in misdirection—and the magic seems to happen all by itself.

I included this some years ago when I wrote the final volume of a seven-volume course on magic for professional and advanced-amateur magicians. (I credited the basic routine to Harry Crawford.) I've changed it and added to it since then, and this is the version I use now.

You must be wearing a jacket—one with regular left and right outer side pockets. The pockets are what's necessary. You could use your left and right trouser pockets if you weren't wearing a jacket, but I wouldn't suggest it—at least, not until you've practiced enough to make it look natural when using those pockets, as you'll see. If your jacket pockets have flaps, tuck them in to assure easy access.

You'll need a pencil or pen and a piece of paper, any piece of paper—a page from a small notebook, a matchbook cover, or a piece torn from a newspaper or paper bag. Any piece of paper that will fold to approximately an inch or an inch and a half will do. You must be standing, facing your spectator.

Fold the piece of paper once or twice; you don't have to be neat about it. "This is quite a magical pencil [or pen]; it can write any color: blue, red, green—you name it. Go ahead, name any color." If he names green, print G-R-E-E-N on the paper! This is an old, and not particularly good, gag, but it gets you into the routine.

"It is a magic pencil, really. Watch!" Here again is an old method for

the vanish of a pencil, pen, or cigarette. Most magicians deposit it behind the right ear, and that's okay. A better way is to use the shirt collar, as I'll explain in a moment. It doesn't much matter, since you'll be partially *exposing* this first vanish anyway! (This bit of exposure is all right because, as the routine continues, you'll be showing that you can *really* make things disappear without your ear or your collar.)

The vanish is done during the count of three. Lift your right hand (holding the pencil) up to about the level of your right ear, and a bit past it. Without a pause, come down rapidly, hitting the paper with the pencil. Count "one" on the downward stroke. Come up and down, hitting the paper, counting "two." Come up again, but this time slip the pencil into your collar just behind, and below, your right ear (see fig. 223). Leave the pencil there!

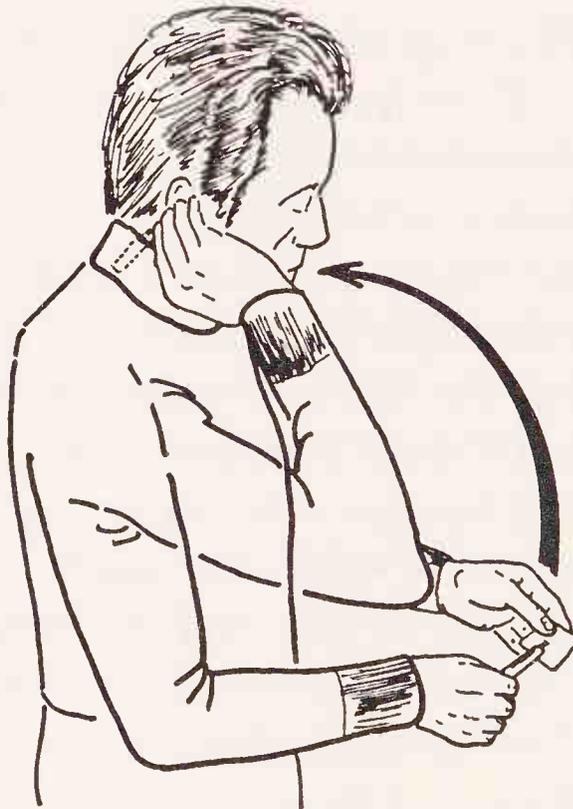


FIG. 223

Without a pause, come down, hitting the paper with your fingers. The movement and the sound are *exactly the same* as for the first two counts. As you hit the paper, count "three." I do this entire routine as if I'm as surprised at the vanishes as is the spectator. I start the acting at this point. I stare at my empty right hand, looking and acting surprised. This, incidentally, is a stunning vanish, *if* your timing is right.

The key point, of course, is the slipping of the pencil between your neck and collar. One or two tries will show you that when you hold the

pencil lightly between your thumb and first and second fingers, near the point and from underneath (almost in writing position), the back end of the pencil will glide under your collar. It's really easy.

The timing of the count is a bit more difficult, but nothing that some practice won't take care of. Keep in mind that it's the *rhythm* that fools. You can do it slowly or rapidly, but your beat—the rhythm—must not be broken. There is no pause at all when you come up after the count of two, and it's important that you count on the downward strokes.

All right, you look surprised for a moment as you rhetorically ask, "What happened to the pencil?" Pause. "I don't want to kid you. It's right here." This is said with a smile, as you turn to your left in order to show the pencil protruding from your collar. Your right hand comes up to point to it.

Your left side is out of the spectator's line of vision, because you've made sure to turn your body just enough to accomplish this. Your left arm is naturally bent. It is at *this* moment, the moment during which you show the pencil in your collar—that you drop the piece of paper into your left jacket pocket! This must be a smooth action; no fidgeting. One or two attempts and you'll automatically have your left hand at proper position. The action is not only out of sight, but all attention is on your collar.

Take the pencil out of your collar as you turn to the front, bringing your hands together as if to write again. "What the—! Now where's the paper?" Pause. "Oh, I know; you think I put it in my collar over here, don't you?" As you say this, turn your body slightly to the right. Indicate your collar (left side of neck) with your left hand. At this moment, drop the pencil into your right jacket pocket! "No, no; not this time."

As you say this last, turn to the front and bring your hands toward each other. Finish the remark looking directly at the spectator. Now, look down as if to continue the routine. The pencil is gone; both hands are empty! "Oh, the heck with it; I can't do this trick!" That's the end!

Afterthoughts: The timing of the vanish of the pencil at the end is exactly the same as that of the vanish of the folded paper. Each vanish is nearly instantaneous; in each case, it must be accomplished during the moment in which you're indicating your collar. Don't allow any extra pauses; don't point to your collar longer than it would ordinarily take to indicate your collar.

Do you see what I meant when I told you that this is both a perfect routine and a lesson in misdirection? The exposure of the "collar bit" for the first vanish is a perfect "red herring." Your spectator mentally sighs with relief; he hasn't seen real magic after all. Then, bang!—he *does* see some real magic: an inexplicable disappearance of the paper. "But wait," he thinks, "he must have put it in his collar, like the pencil." Another short mental sigh of relief. Very short, because you show him it isn't there. He's a bit stunned. What a *perfect* moment to get rid of the pencil!

The turns of your body are not only slight but perfectly natural. How else would you indicate the collar area behind and below the ear? Each vanish is on the off-beat, perfectly hidden and perfectly misdirected.

Practice this routine. It's a gasper!

Four to Go

Usually, the Classic Palm is the first sleight a beginner in coin magic is taught (see fig. 224). I haven't taught it to you. I don't intend to. If you're an advanced amateur, you already know it. If you're a beginner, I believe it is too difficult a sleight to bother with now. The Finger Palm more than serves the purpose. If your interest in magic continues, you will be practicing the Classic Palm, and other advanced sleights, soon enough.

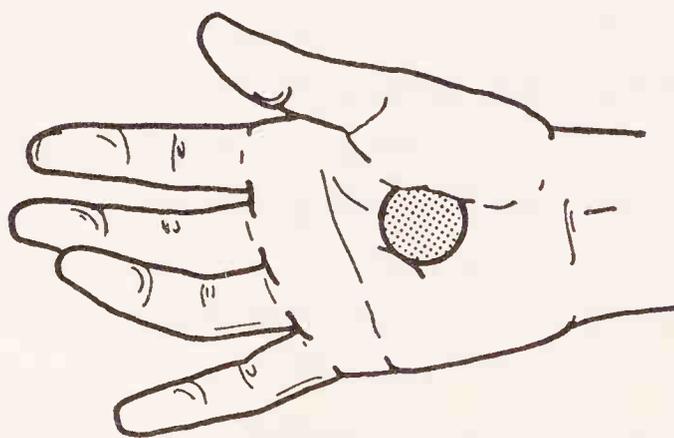


FIG. 224

The difficulty of the Classic Coin Palm is not in *keeping* the coin in palm position but in getting it there. It is ordinarily done with the

fingers only; no other leverage is used. And it is done, usually, as you pretend to place the coin into your left hand. For that, the Finger Palm is as good or *better*.

I mention all this now because I want to teach you a classic, almost standard, table routine for which you must use the Classic Palm. But here it is not used for a coin; it is used for bulkier objects. That makes it much easier. And you will have the leverage of the tabletop to assist you; that makes it even easier. Each time you palm an object, it is necessary to keep it in that position for only a split second. That makes it a snap.

This is a perfect "after-dinner" routine. You must be sitting at a table with your spectators opposite you. I've always performed it either with sugar cubes, crumpled-up dollar bills, or bottle caps, all of which are particularly easy to palm. You need *five* of the item you're using; the audience is aware of only four. If you're using dollar bills, have one prepared (crumpled into a tight ball) in your right jacket pocket. If you're using sugar cubes or bottle caps, it's simple enough to get one secretly onto your lap long before you intend to go into the routine.

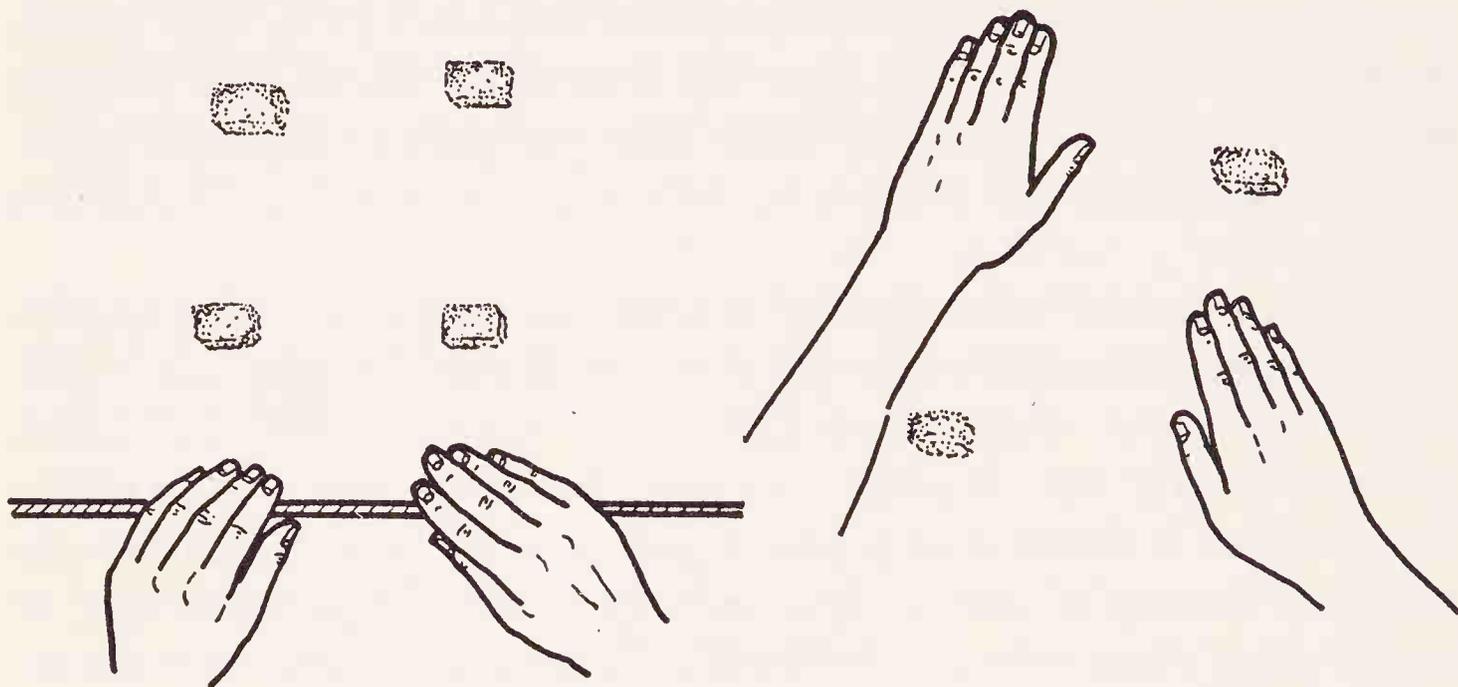
I'll explain this as if you were using sugar cubes. Place four of them onto the table, in square formation. As you do this with your left hand, and/or as you talk after they're placed, you have plenty of time to palm the extra cube in your right hand. (If you're using crumpled bills, palm the extra one while your spectators are helping you crumple.) For the routine itself, you'll have the tabletop for leverage; for the extra cube, use your thigh (if the cube is on your lap) or your body (if it's in your pocket).

Let me explain what I mean by "leverage." In this case, I'm referring to something solid to press against in order to get the cube into palm position. Refer back to Figure 224; note that the item is held in place between the fleshy thumb part of the palm and the fleshy little-finger part of the palm. This is the area closer to the wrist than to the fingers.

If you press your palm against the cube, at the correct position, and contract your hand just a bit, you'll find that you can hold the cube in palm position. Yes—some experimenting, to find the correct position for you, and some practice are necessary. Practice placing your hand flat onto a tabled cube and picking it up in palm position, quickly. Practice doing it with either hand. After you've practiced, try the routine.

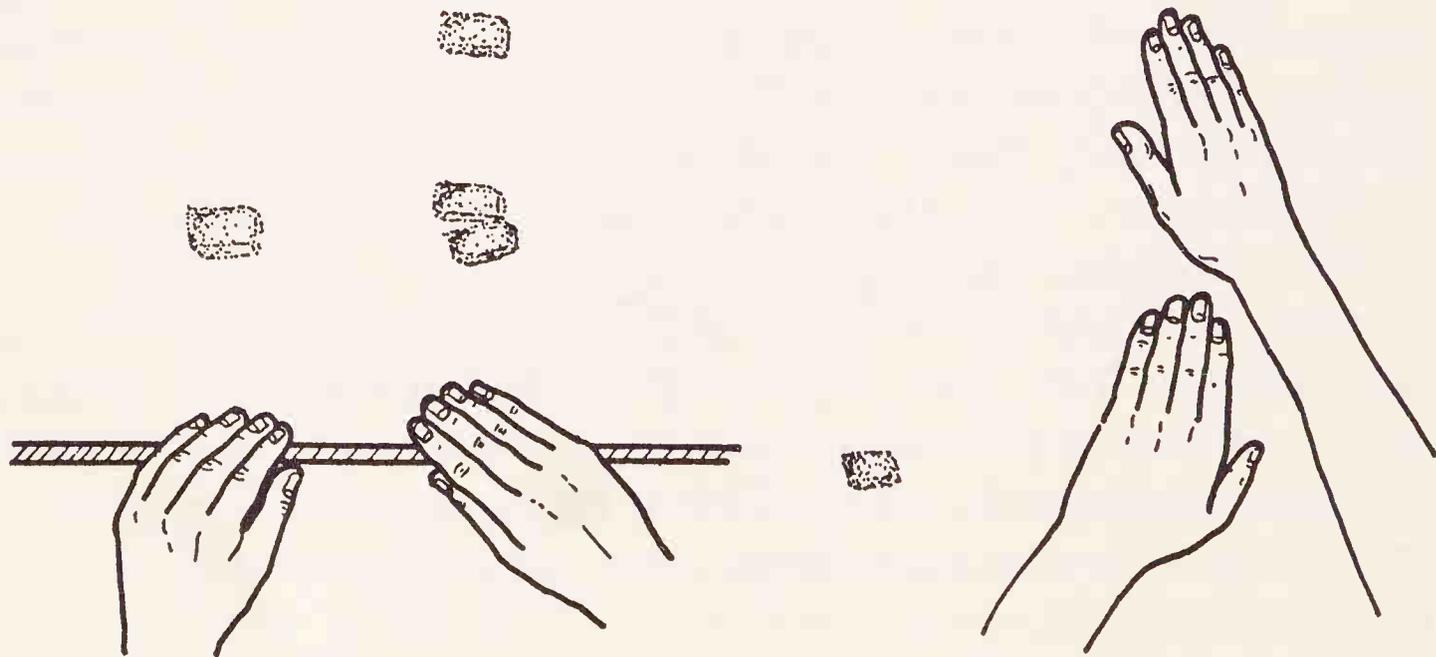
Secretly palm the extra cube. (After some more practice, you'll prob-

ably prefer to have the extra cube already palmed as you place the four visible ones into square formation.) As you patter about the four cubes, your hands are in rest position, fingers touching the table, at the table's edge (see fig. 225).



FIGS. 225 & 226

Place your left hand onto the cube at the upper left and your right hand (with the palmed cube) onto the cube at the lower right (see fig. 226). Release (silently, simply place it to the table, then arch your hand slightly up and away from it) the palmed cube, and palm the upper left cube. "If I cover these, a strange thing happens. One cube joins the other." Move both hands back to rest position (see fig. 227).



FIGS. 227 & 228

Almost immediately, place your *left* hand onto the two cubes at the lower right, and your right hand onto the one at the upper right (see fig. 228). Release the palmed cube and palm the upper right cube with your right hand. "When I cover these, another cube magically travels." Move your hands back to rest position for only a moment.

Place your left hand over the one cube at the lower left, and your right hand over the three cubes. Palm the one cube with your left hand, and release the palmed cube with your right hand. "And finally, the last cube travels." As you say this, move your hands to rest position. As soon as they reach that position, simply relax your left hand, letting the palmed cube fall to your lap. All attention, of course (including yours), is on the group of four cubes. You're clean!

Afterthoughts: Your hands automatically move back to rest position each time you show that a cube has traveled. They hardly pause there at all. Once you start the routine, you should go right through to the end without any pauses or hesitations. Your audience should not have time to think—just enough time to let the magic register.

Because you've moved to rest position each time, it's natural to do it at the end. The lapping of the extra cube is just about automatic. As soon as it's gone, you should do any action that *naturally* shows your hands empty—like picking up the four cubes and moving them to a different position on the table.

The patter I've suggested is explanatory only, and that's all that's necessary. Use whatever you like. You may even want to try it in complete silence, or saying just the word "watch" before each magical transfer.

You can, of course, cover the corners in a different sequence than I've suggested. Be careful not to get yourself all twisted up. I've done it as explained for over thirty years. When I started doing it, I worked it out so that I wouldn't have to cross my arms at any time during the routine, and so that the last cube palmed would be one nearer the table edge. You might as well take advantage of the time and work I put into it, and do it just as explained.

Sugar cubes are easy to handle and palm, but, as I've said, so are crumpled-up bills and bottle caps. Bottle caps should be placed on the table with their openings (ridges) up. The ridges make them very easy to grasp in palm position. Crumpled-up bills are also easy to palm; the rough paper almost clings in palm position. Try it and see.

It goes without saying that you must never perform any routine that

involves lapping with spectators behind you, or at any position that would expose the lapping. Be aware of angles of vision at all times.

The Mystic Saltshaker

This routine is probably old enough to be new to most laymen. It can be done with an empty glass or a saltshaker, whichever is handy at the moment. You also need a paper napkin (a cloth napkin will also do) and a coin. Since all these items are usually available at the dinner table, it's a perfect after-dinner trick.

When ready to perform (you have to be seated at the table with your audience opposite you), display a coin, yours or borrowed. Place it onto the table in front of you. Place a saltshaker (or glass) on top of the coin. Open the napkin and place it over the saltshaker, molding it down and around the shaker. The napkin should take the shape of the shaker at its center, while the sides lie on the table (see fig. 229).

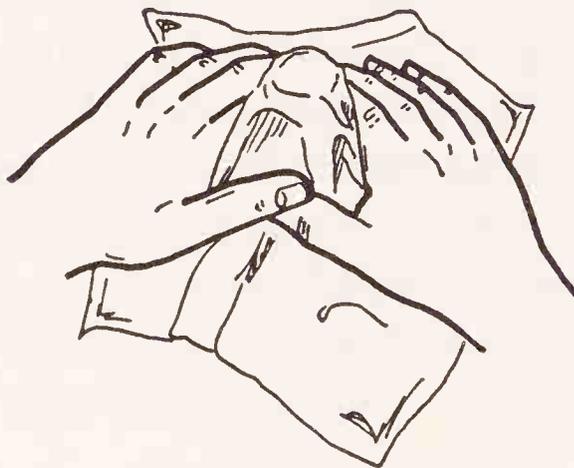


FIG. 229

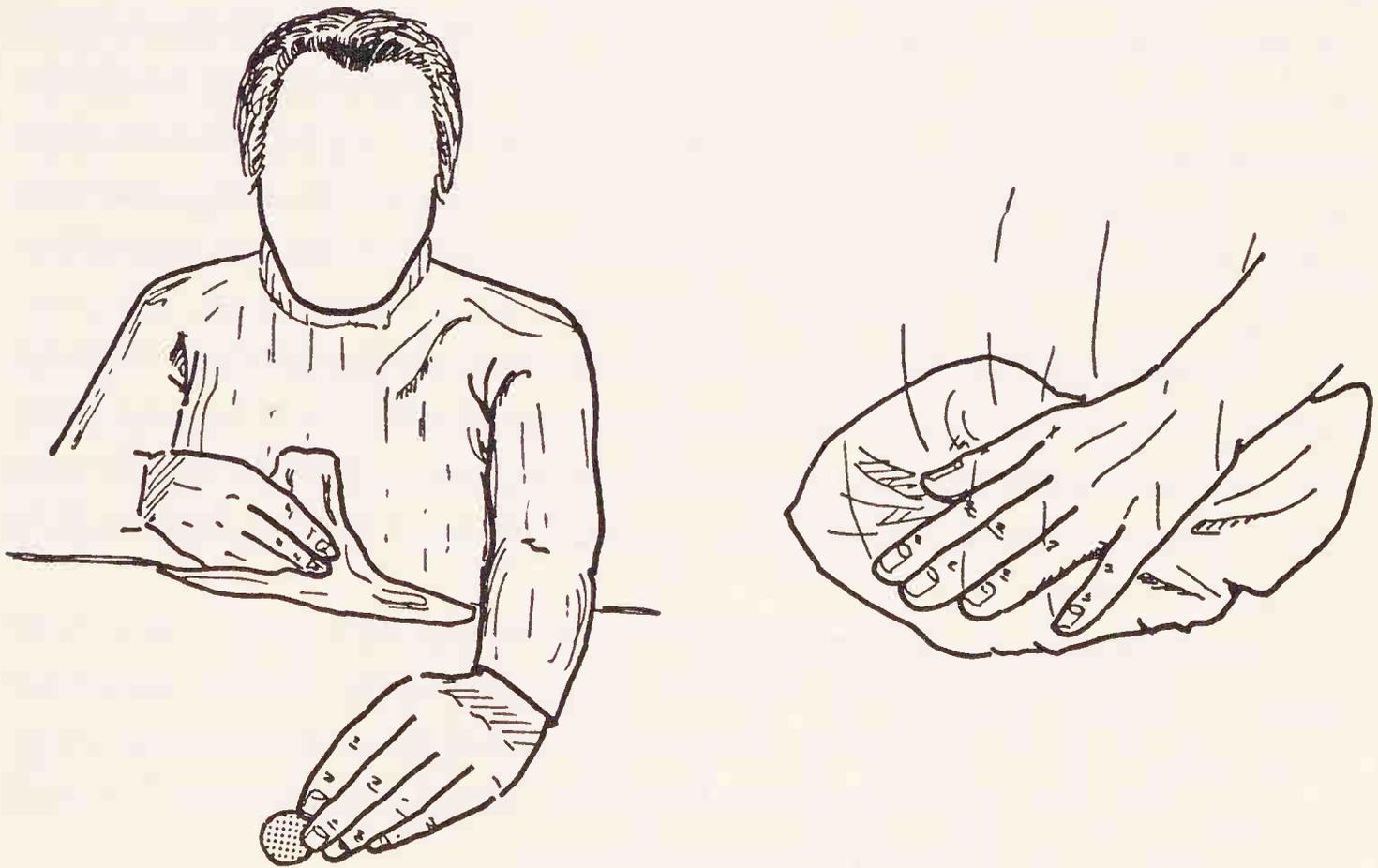
A paper napkin will almost automatically mold around the shaker, taking its shape (this is the key to the effect, as you'll see). A cloth napkin may have to be molded a bit tighter. Your right hand, holding the shaker through the paper or cloth, maintains the shape, as shown in Figure 229.

Your patter, during the second or two that it takes to do this, is to the effect that you've just learned a new way to make a coin disappear. With your right hand (which does not loosen its grip throughout), lift the napkin and the shaker, displaying the coin again. All your atten-

tion is on the coin, and your right hand moves back, toward the table edge, when you lift it off the coin. This is the *feint*. Your audience must become accustomed to this movement, which is a completely natural one.

Replace the napkin/shaker onto the coin. Do it with a bit of a bang, a less-than-subtle reminder that there's a saltshaker under the napkin. Pause for a moment. "I think the coin has disappeared!"

Lift the napkin/shaker as before. "Nope, not yet. Let me try again." Go through the supposed coin vanish again. This time, when your right hand moves back to display the coin, move it just past the table edge and relax your fingers, *allowing the shaker to fall to your lap!* This can't be seen, for two reasons: One, the napkin *doesn't change*—it maintains the shape of the shaker; and, two, all attention is on the coin.



FIGS. 230 & 231

Although it isn't necessary, what I usually do is reach for the coin with my left hand as my right hand moves back. I turn over the coin, saying, "I think it's supposed to be head side [or tail side] up." It's at this moment that I lap the shaker (see fig. 230). It's perfect misdirection.

The instant you release it, move your right hand forward, away from the table edge. Hold the napkin exactly as you've been doing throughout (don't squeeze it, of course). "Now, I think I can do it." Place the napkin over the coin again (your audience has no reason to doubt that the shaker is still under it; they can see it).

Pause for a beat. Say, "Watch!"—and smack your open left hand straight down on the napkin! The napkin, of course, crumbles (see fig. 231). Lift it; the coin is still there. "I'm sorry, I can't make that coin disappear; I think I need some more practice!"

Afterthoughts: I have actually heard gasps—and occasionally screams—as I slammed my hand down on the napkin (and shaker, so far as the audience is concerned)!

I end (reproduce the shaker) in one of two ways. Most often, if I'm wearing a jacket, I'll get the shaker into my left inside jacket pocket. It's easy. During the excitement, just at the end, drop your right hand onto your lap. Grasp the shaker and, bending your arm at the elbow only, bring it up under your jacket to the pocket, and drop it in. Immediately, your right hand moves back down again, bending your arm at the elbow only. (Bending only at the elbow makes the movement invisible.)

I used to bring the shaker up to *near* the pocket, then come right out with it, pretending to take it from the pocket. I still end that way occasionally (particularly when I use a drinking glass). It's all according to circumstances. But I've found it to be much more effective to drop it in and leave it there.

I usually stand up at this point. (This is for the one person who may *think* he knows what I did!) I wait for someone to ask, "What happened to the saltshaker?" (Someone always does!) As I show both hands empty, I say, "Oh, the saltshaker. I've had that in here all the time!" I reach in and bring it out just as I end the sentence.

That's one way to end. Another is to remain seated and wait for the inevitable question. Then, reach under the table with one hand, grasping the shaker on the way. Reach to about where you smacked the table, then bring the shaker into view, as you say, "Oh, I hit it so hard, it went right through the table!"

The presentation in the text is the one I've always used; that is, ignoring the fact that the shaker is gone as I talk about my inability to vanish the coin. You can, if you like, end this way: The last time you

place the napkin back onto the coin, say, "I'm having too much trouble with the coin. So, I'll do some magic with the saltshaker. Watch!" Then end, using the "through-the-table" comment.

The Ring-String Thing

For years, I always carried a long shoelace in my pocket just so I could perform this effect. (Stewart James-Harlan Tarbell.) Any long piece of string—a string with some "body"—will suffice. To perform the routine, you should be seated at a table. Besides the string, you need a man's handkerchief and a finger ring, both of which may be borrowed. The ring should definitely be borrowed.

Let the string be examined and then place it on the table, parallel to the table edge in front of you. Place the borrowed ring near the center of the string, not quite touching it, or let a spectator do it. Stress the fact that the ring is *not* on the string; be sure everyone is aware of that; let your spectators check as much as they like.

As you place the handkerchief flat over the center of the string, and over the ring, patter to the effect that you've heard that there are some people who can cause solids to pass through solids. You've been practicing, and you think you've discovered the secret. Of course, you can't allow anyone to see; the secret must be kept—that's the reason for the handkerchief.

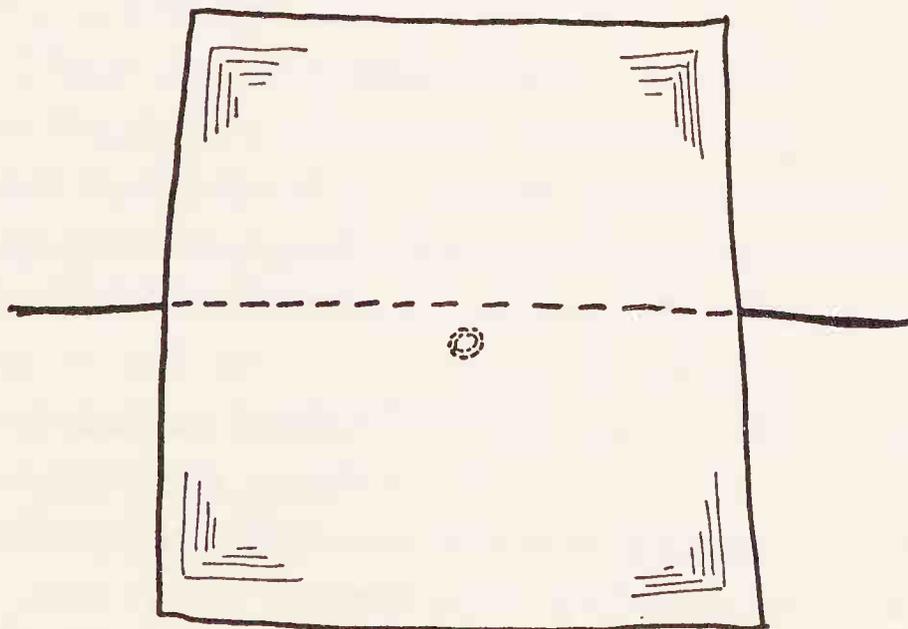


FIG. 232

The string must be long enough so that three or four inches of each end protrude from the left and right sides of the handkerchief (see fig. 232). "The only way I could possibly get that ring onto the string would be to thread one end of the string through it." Look at a spectator to your left. "Would you please put a finger on that end? Now, I can't thread that end through the ring. Don't let go until I tell you to."

Look at a spectator to your right. "There's only this one end remaining; would you put a finger on that. Now there's no way, no way known to mortals, to get that ring onto the string." Pause, to let this sink in. "Just in case you think I've already done something sneaky, let me show you that the ring is still off the string." Lift the upper part of the handkerchief toward you so that everyone can see that this is so. Replace the handkerchief.

Place both hands under the handkerchief at the side nearest you. The handkerchief must cover your hands throughout; that's why a good-sized man's handkerchief is necessary. Look at each of your assistants and remind him that he must not let go of his end until you're done, until you tell him to. As you talk, you start doing your dirty work under cover of the handkerchief.

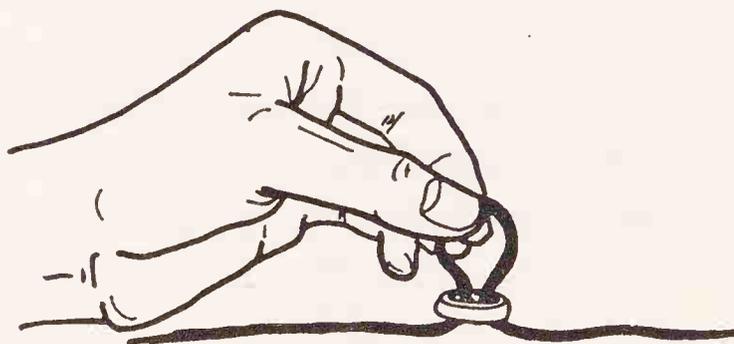


FIG. 233

The first step can be done without looking. Place the ring directly (and flat) onto the string. Pull a bight (loop) of string upward through the ring. (See fig. 233. I've removed the handkerchief in this and in the next few illustrations, for clarity.)

You need pull the loop through only about an inch to an inch and a half. Now you have to see what you're doing, so squiggle down in your seat and bend a bit so that you can see under the handkerchief. (With some practice, you'll soon do it all by feel.)

Form an upward loop, or bight, just to the right of the ring (see fig.

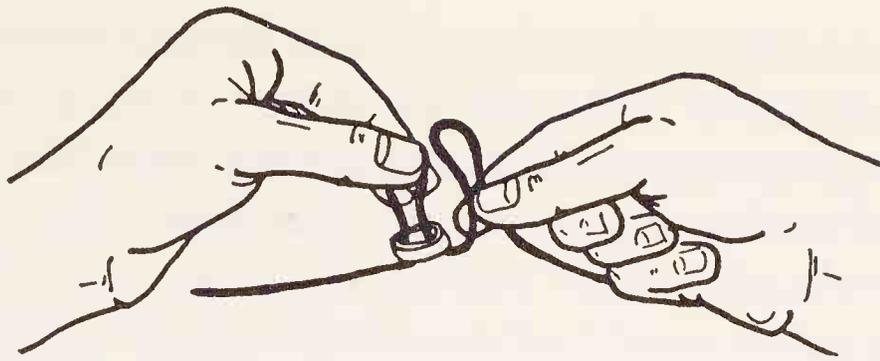


FIG. 234

234). At this point, you'll usually have to ask for a bit of slack. Do so, but stress again that they must not let go of the ends.

Tie the two loops into a single tight knot. If you consider each loop as a single strand of string, this becomes clearer. All you're doing is the first knot you ordinarily tie in your shoelace before making the bow (see fig. 235). The knot must be pulled tight against the side of the ring.

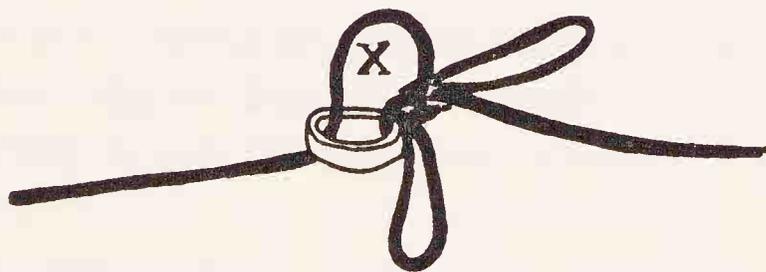


FIG. 235

The string to the left of the knot runs beneath the left side of the ring. Reach in and pull up (through the ring) a small loop. (Look at the X in fig. 235.) Place your left first or second fingertip through this loop and press your finger to the tabletop. Your fingertip will be where the X is in the last illustration.

Now, lean back and remove your right hand from under the handkerchief. Move it to the right end and grasp that end in front of your helper's fingers, as you say, "I'm done; you can let go now." Look at the spectator at your left as you finish the sentence. They both release the ends.

As soon as they do, with your right hand, *smoothly* and steadily, pull the string to your right, and upward—clearing the handkerchief. If you *jerk* out the string, you may undo the knot. Your left fingertip re-

mains pressed to the table as you do this, so that the left half of the string rides freely over it. Be sure not to let the string catch under this finger. If that happens, again, you'll undo the knot. What's happening, of course, is that the ring is being threaded *as you remove the string* from under the handkerchief! (See fig. 236, to see the string riding over your fingertip and to see the action of removing the string.)

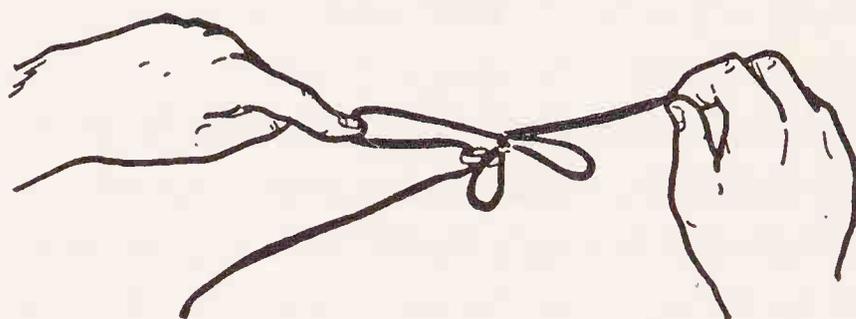
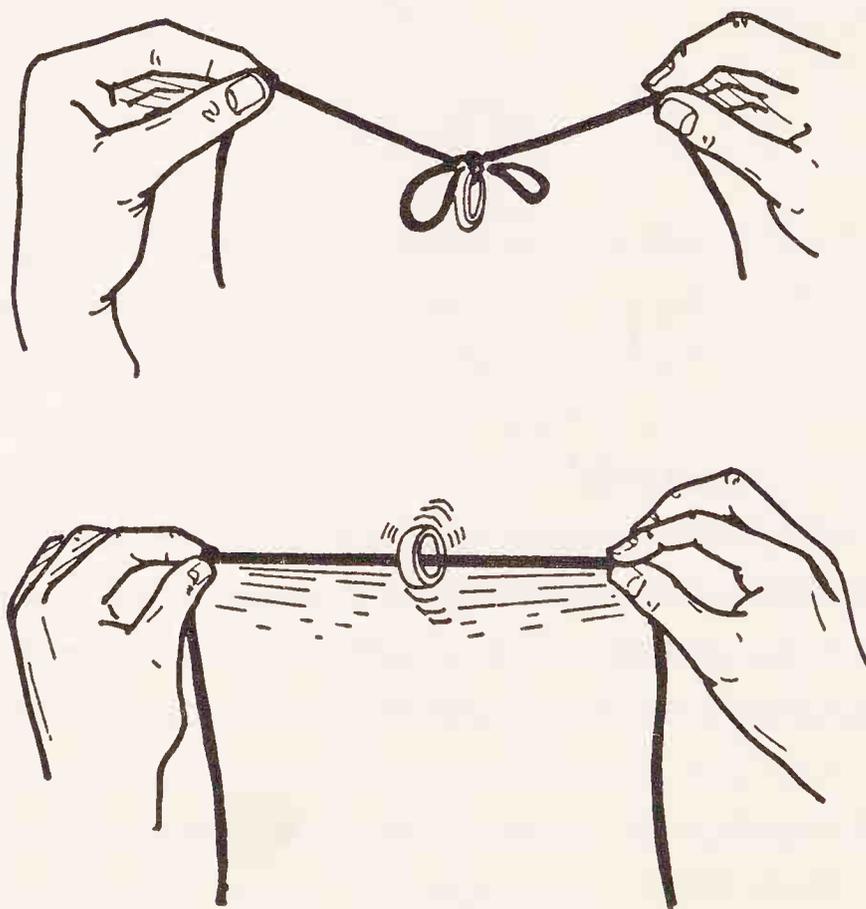


FIG. 236

With your left fingers, grasp the string about three or four inches below the ring. Move your right fingers to about three or four inches to the right of the ring. Display the ring and the knot (see fig. 237). Don't pull on the string. You don't want to undo the knot prematurely.



FIGS. 237 & 238

“Of course, you’re wondering what all the fuss is about. I could simply have tied the knot *around* the ring. But, look!” Pull your hands apart sharply, undoing the knot, and causing the ring to spin *on* the string (see fig. 238). Place the threaded ring onto the table so that all can be examined.

Afterthoughts: A minimum of practice is needed to tie the knot without fumbling. Not that it matters that much; nobody can see what you’re doing, anyway. But practice will show you just how tight the knot must be pulled. There is a knack involved in tightening it against the ring so that it doesn’t undo as you pull out the string. The *type* of string you use can be important. Experiment a bit. Don’t give up if the knot opens the first few times you practice it.

Most important, of course, is the withdrawing of the string from under the handkerchief. *Don’t* make a flourish of it. It should be a casual action. Remember, so far as your audience is concerned, you’re done *before* you remove it. You’ve *told* them so! I’ve always made it a point to be looking at the spectator at my left, just finishing my sentence about letting go of the ends, *as* I withdraw the string with my right hand. I don’t even look at it; I lend it no importance!

The slight delay before you pull open the knot is a bit of a “sucker” gag. There’s some doubt as to whether the ring is on the string or not. It also serves as time misdirection. The audience will forget just when the handkerchief was removed! I’ve heard people describe this to friends after seeing me do it. It couldn’t possibly be done the way they described it! They’d swear that *they* lifted the handkerchief; the ends were *never* released, and so on. This is one of the principles of magic that I’ve always taken advantage of. I know that people often are not fooled by what they see or don’t see *but by what they think they see!*

Ashes to Ashes

In magic, there is one disappointment to which you’ll have to become accustomed: Occasionally, you’ll perform a routine that contains a couple of sophisticated sleights which have taken you weeks to perfect and it will evoke a lukewarm response. On the other hand, you may perform an easy effect that contains no sleights and receive a fantastic re-

sponse. Don't let it bother you. Just remember, your audience is not supposed to *know* that any sleights are being done. A sleight is a *secret* move.

This is one of those simple routines that require no sleights but that usually receive a fantastic response—if you perform it well, of course. There's one simple, secret "piece of business" involved; the rest is all presentation.

At a moment when attention is not directly on you, lick the tip of your right second finger; just wet it slightly. Within the next moment or two, dip it into some ashes in the nearest ashtray. If you're a smoker, do it as you put out, or flick the ashes off, your cigarette. Because your fingertip is wet (just *damp* will suffice), ashes will cling to it.

Now, bide your time. Do *not* go into this routine immediately after getting the ashes on your fingertip. After a few moments, when you feel the time is ripe, when you can get attention, ask your audience if they'd like to join in an experiment that you learned while traveling in the Himalayas many years ago. (Use any opening line to get attention; if you're a young person, omit the "many years ago"!)

Ask one spectator to act as a committee of one. (I usually ask a woman to assist me.) "Would you please hold your hands, palms down, in front of you." Here comes the one "piece of business." Pause for just a beat; then *casually*, and gently, lift his hands a little higher. "Ah, that's better. Please close your hands."

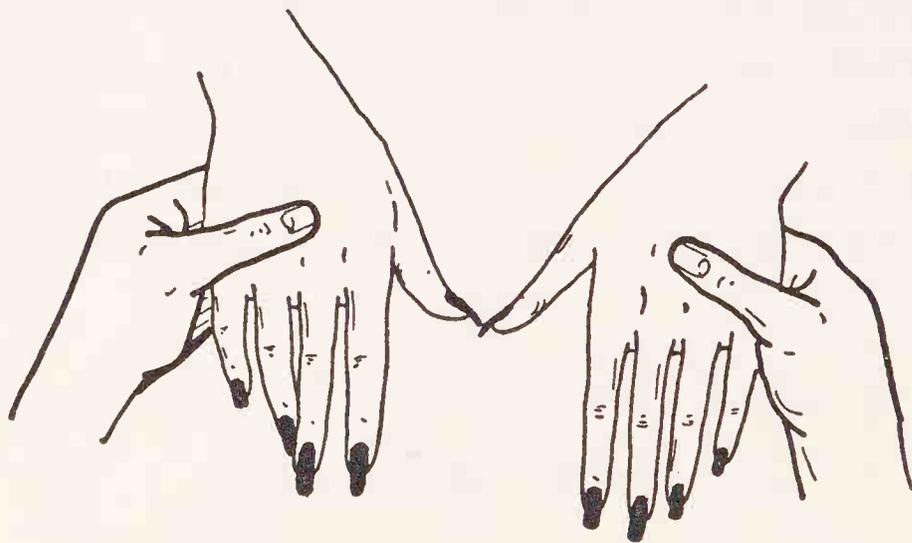


FIG. 239

When you casually lift his hands, the entire trick is done. You gently take each of his hands with your thumb on its back and your fingers

underneath, touching his palms. Make sure that your right second fingertip touches up against his (left) palm. (See fig. 239 for your view.) Only the gentlest touch is necessary. Some of the ashes have been transferred to his palm.

Your spectator has just closed his hands into fists. "That's fine; please don't open them until I tell you to." As you talk, casually back away from him. "This is only an experiment. I can't guarantee results; but I'm willing to try, if you are. Are you? Fine. Would you consider yourself a courageous person? Well, we'll see. This experiment will prove it one way or the other. [Say this, no matter what the answer.] But please, don't worry; I promise I won't hurt you."

The patter serves two purposes: the buildup, of course; and it also allows some time to elapse. Continue: "I haven't touched you at all, nor do I intend to. It is not necessary for me to touch you during this experiment." (All a lie, of course; you *have* touched him. It's amazing that during all the years I've never been called on it. If the lifting of his hands was a fast, *casual* action, it's been forgotten, believe me.)

"Would you please indicate one of your hands. Take your time, then indicate one. Don't open it, just indicate it." As you say this, *look* at his left hand. I guarantee that most of the time, that's the hand that will be indicated. If it is, fine; tell him to place the other hand behind his back, out of the way.

If he indicates his right hand, it doesn't matter at all. Say, "Are you sure? You can change your mind, if you like." If he does change his mind, fine. If not: "All right, place that hand behind your back." You see, you never said what the choice was for! Had you said, "*Select* the hand you want me to use," you'd be in trouble. But all you asked was for him to *indicate* one hand. Just act as if whichever hand had been indicated would have been taken out of the way! "All right, this is the hand [his left] we'll use."

Some time ago, in France, a magician friend performed this for my wife. He used the phrase "*La main du coeur*" (hand of the heart). It seems this is a popular expression in France; the left hand is the "hand of the heart" because it's closer to the heart. I've used this in my patter ever since.

"I'm glad you chose that hand because the French consider the left hand the hand of the heart. Now, I will not touch you. Remember that; it's important. I have not come near you, and I will not touch you." Note that earlier you referred to "touching" in the past tense; now it's

referred to in the future tense—all part of the psychology, the suggestion.

Use your own lighted cigarette, or take one from a spectator. Tap off any excess ash. “Don’t worry, I won’t hurt you.” This is said as you bring the cigarette above his closed hand, about six inches above. Tap it lightly, so that a few ashes fall downward. Some will land on the back of his hand. If none do, if none come off the cigarette, simply act as if they did.

“Ah, you see, you *are* courageous. You didn’t flinch at all.” (Or, “You only flinched a little bit”—according to circumstances.) Put down the cigarette. Blow the ashes off his hand.

“Now, for the experiment which, incidentally, I cannot explain. I only know that it sometimes works. It seems that ashes invisibly float in the air for a few moments.” With one hand, pantomime catching floating ashes, and tossing them toward his closed hand. Do it only once or twice. “There, I’ve caught some! I’m trying to throw them *into* your hand. By golly, I think it’s worked. I’m sure of it! Open your hand.”

He does, and there are the ashes—smack in the middle of his palm!

Afterthoughts: This is a classic piece of magic—if it’s presented as described. I don’t mean that you’re to use my exact words. Use your own. It’s the *idea*, the presentation, that’s important. Do it right, and people will talk about it for years, swearing, incidentally, that you *never touched* your spectator. (The truth is that you do *not* touch him once the experiment starts, so far as your audience is concerned. Casually lifting his hands is *preparing* to start, and just isn’t noticed.)

I’ve pointed out the areas of suggestion and psychology in the text. I suggest you go over them carefully. After some experimentation, you’ll know just how much to wet your finger, how gently to lift your spectator’s hands, and so on. (Always lift *both* his hands, incidentally.)

And, finally, as you talk during the effect, you have ample time to rub your right fingertips together, so that any excess ash simply falls off your second fingertip.

Pick your time and try this. You’ll love it, and so will your audiences!

(Special thanks to my dear friend Albert Charra for most of this presentation.)

Magic Breath

You can do miracles at the dinner table if you learn to use your lap as a *servante* (a hidden bag or container used by some stage magicians to vanish, produce, or switch items). This particular little miracle utilizes your lap in that way. It makes use of two moves that I taught you in the coin section, plus—and most important—*timing*.

This can be done only at a table and only at one where paper napkins are being used. You have to obtain one of the napkins unobtrusively, crumple it into a tight ball, and leave it on your lap. You have plenty of time during dinner to do this. (Think ahead!)

When ready to perform, take one of the visible napkins and slowly and obviously tear it to pieces. Crumple the pieces into a tight ball. The following sequence must be followed carefully.

Hold the ball at your right fingertips, displaying it. Your right elbow should be resting on the table. You're in a natural position, holding the ball of pieces, and talking about it. Talk about the fact (?) that magicians have been attempting to tear and restore paper for years. (Although it is an axiom in magic that you shouldn't tell your audience what you're going to do before you do it, there *are* exceptions. This is one of them.)

As you talk, your left hand falls naturally to your lap. Keep talking. Grasp the lapped napkin ball in your naturally curled left fingers.

Extend the right-hand ball of pieces toward a spectator (opposite you) to your right. "Perhaps if you blow on these pieces for me . . ." Let him blow on the pieces. Place the ball onto the table, right at the table edge. "Well, it doesn't look as if that helped any."

It's *as* your right hand moves back to the table edge that you bring your left hand up and rest it on the table, back of the hand to the audience.

Here comes the switch. Look directly into the eyes of the spectator who just blew and say, "I guess you don't have magic breath!" (Any such remark will do.) As you say this, pretend to pick up the tabled ball of pieces and place it into your left hand.

What you actually do is lap the ball of pieces exactly as I taught you for the penetration of the third coin in the Coins-Through-the-Table Classic. (Refer back to fig. 157.) Pretend to place the (nonexistent) ball into your left hand. Simply turn your left hand palm up just as your

right fingers “place” the ball. If your timing is right, the illusion is perfect, although no one should really be staring at your hands at this point. (This is what I taught you in the Finger Palm for the reproduction of a coin.)

Remember, this is done as you make a remark directly to the first spectator. *Without a pause*, as a *continuation* of that remark, extend your left hand toward a spectator to your left (opposite you) as you say, “Would you try it for me? Just blow on the pieces.”

The trick is done. Make any remark about this spectator’s, having “magic breath,” and/or snap your fingers, and slowly open the paper ball to show the napkin completely restored!

Afterthoughts: Learn this, and you’ve learned one of the basic principles of timing and misdirection.

The switch isn’t difficult; it’s the timing that will take practice, and it’s the timing that will fool your audience. In action, your left hand comes up (out of your lap) as your right hand is moving toward the table edge, after the first spectator’s “blow.” All attention is on your right hand and, therefore, *away from* your left hand.

For the switch itself, you must be making a remark to the first spectator when it starts (the lap), and to the second spectator when it ends (the “placing” into your left hand). In appearance, you’ve placed the ball of pieces from right to left hand because you intend to let a spectator on your left blow on it.

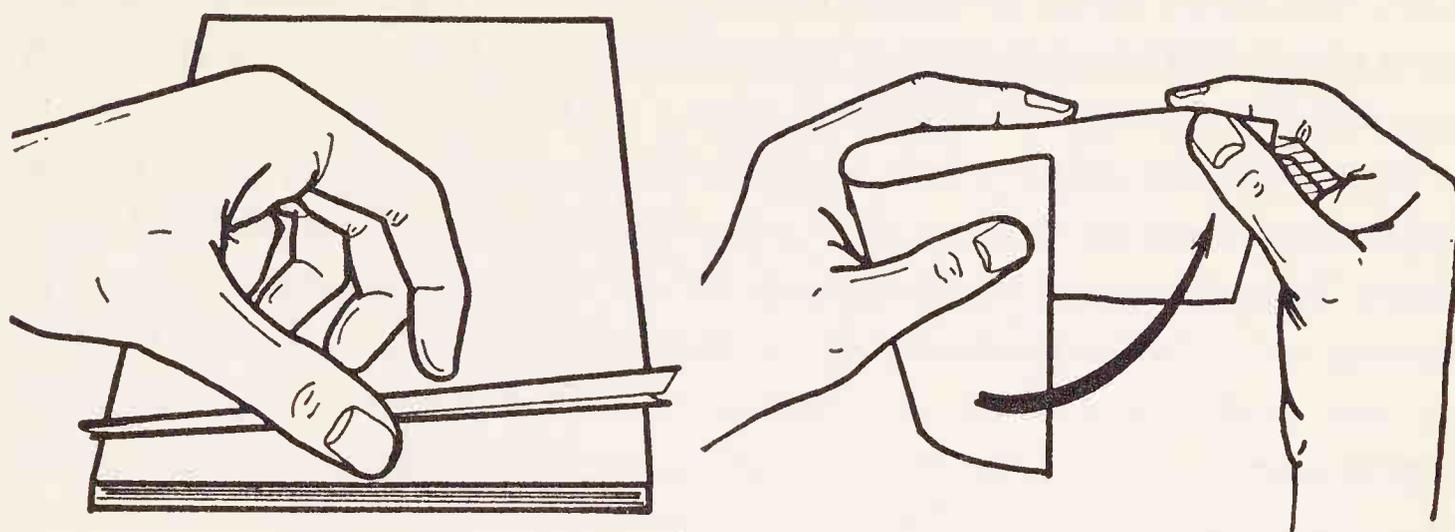
Work on it; you’ll be glad you did!

Another Paper Tear

Books can be, and have been, written on methods for tearing, then magically restoring, a sheet of paper. All the good (and a lot of bad) methods require some preparation: pasting, folding, etc. This one, like the preceding method, does not.

Of course, there has to be a pad of paper available. The size of the paper is immaterial; just don’t go to extremes—not too large and not too small. A 5½” by 8½” notepad will do just fine.

When ready to perform, tear a sheet of paper from the pad. That’s what it looks like; what you actually do is tear off *two* sheets. Simple



FIGS. 240 & 241

enough: Just lift one sheet, then another, with your thumbtip, as if you were doing a Double Lift with cards (see fig. 240).

Try not to call attention to the pad at this moment. No one knows you intend to do a trick, as yet. After you tear off the two sheets, hold them firmly, so that they don't spread or separate. *Then* announce that you have an experiment to demonstrate. Don't hold the sheet(s) of paper stationary; move it slightly as you talk. This is to make it impossible to tell that you're holding more than one sheet.

"I'd like to tear this exactly in half." Now, hold the sheets stationary and fold them in half, folding the left end inward onto the right end (see fig. 241). Crease the center fold sharply with your fingernail, then open the fold you originally folded, but open *only a single sheet*. Tear this half at the crease (see fig. 242).

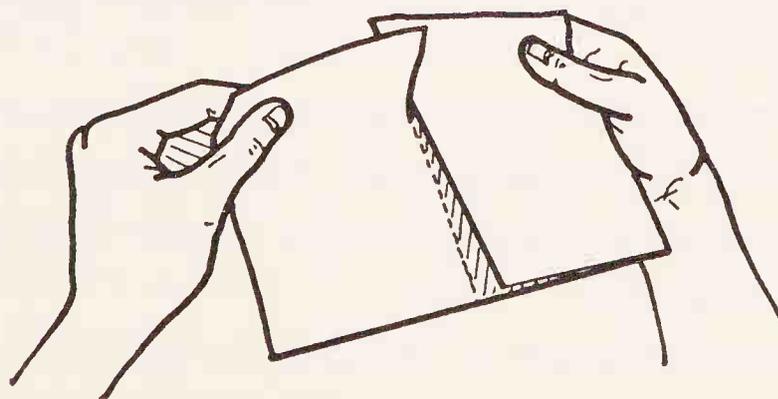


FIG. 242

The illusion is perfect, because you're *really* tearing the sheet in half. The extra sheet is safely hidden behind the right-hand half of the torn sheet. It's so perfect an illusion that it gets better as you repeat it, as you keep tearing the visible sheet.

Place the left-hand piece, the one you just tore off, in front of the right-hand half (that is, on the audience side, away from you). Place it flush. Turn these a quarter turn to the left (always keep the rectangle horizontal—the longer sides at top and bottom; you'll see what I mean as you continue and as you look at the illustrations), and say that you'll tear it again. Fold the left side inward, exactly as before. Crease the fold. Then open only the *two* thicknesses (see fig. 243).

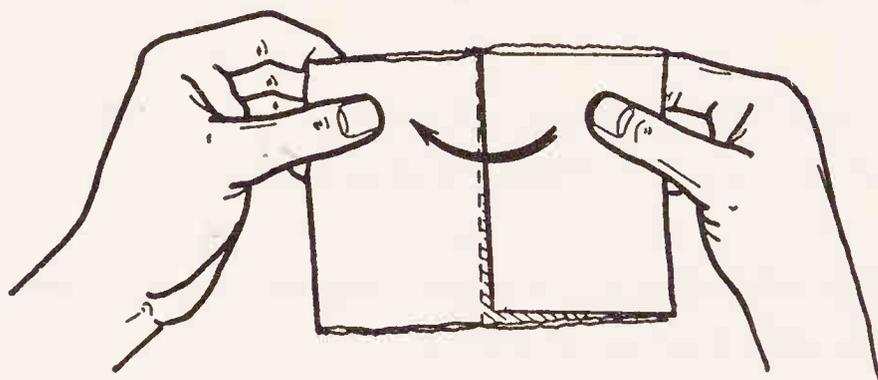


FIG. 243

What you're doing is folding the torn pieces together with the hidden sheet each time, and leaving *only* the hidden sheet folded on the inside. Tear off the left-hand side (two thicknesses) at the crease. Place these in front of the right-hand half. Repeat exactly; this time you'll open out four thicknesses. Tear them at the crease.

Continue (one or two more tears, according to the size of the sheet you started with) until you have a small packet of torn(?) paper. The torn pieces are in front (toward the audience); the folded, *untorn* sheet is at the rear. The packet is at your right fingertips, fingers at front, thumbtip at rear.

To end the effect, you must get rid of the torn pieces. The best way is the easiest. Fold the packet once more, but this time fold the *right* side *outward* so that the torn pieces go to the inside. Then, open the inside fold of the untorn sheet.

What you've accomplished is to turn the packet, so that the torn pieces (folded smaller) are now behind the untorn sheet. Grasp the entire packet with your right fingers; hold the torn pieces with your right

thumb, as your left fingers lift the untorn packet upward. (See fig. 244 for a rear view.)

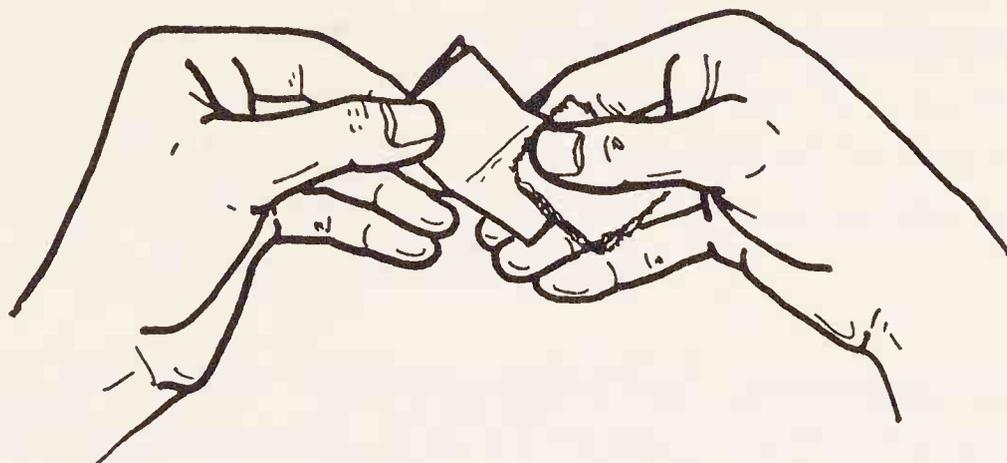


FIG. 244

Remove your left hand, and pause for a beat. Now, take the visible packet (untorn sheet) with your left hand. The torn pieces remain in your right hand, hidden by your fingers.

Move your left hand slightly to the left and upward; all your attention is on the packet of pieces (?) it holds. (This is the same misdirection used for the coin vanishes.) Meanwhile, keep your right hand stationary for a moment, then go into your inside left jacket pocket (or any convenient pocket) for your magic dust, wand, or whatever. Leave the pieces, and come out with the magic whatever!

Tap, or wave, or sprinkle the pieces. It's all buildup now. When you think you've "milked" it enough, with your fingertips only, slowly open the sheet of paper—to show it restored!

Afterthoughts: After you try this once, you'll see how pretty an effect it is. The steal of the torn-pieces packet will clear up for you after a try or two. And, after you play with it awhile, you'll probably come up with other ways to steal those pieces. It's easy enough to do as you're squaring them, or folding them. What I described is what I use.

Only experience will teach you to tear the paper easily. You may have to adjust your grip each time to start the tear at the top, then move your hands down to continue tearing. The important point, of course, is to keep the untorn paper *flush* behind the torn pieces. Each time you tear, pause with your hands separated, so that it's obvious that you've *really* torn the paper.

The idea can be, and has been, used with cards. Do a Double Lift,

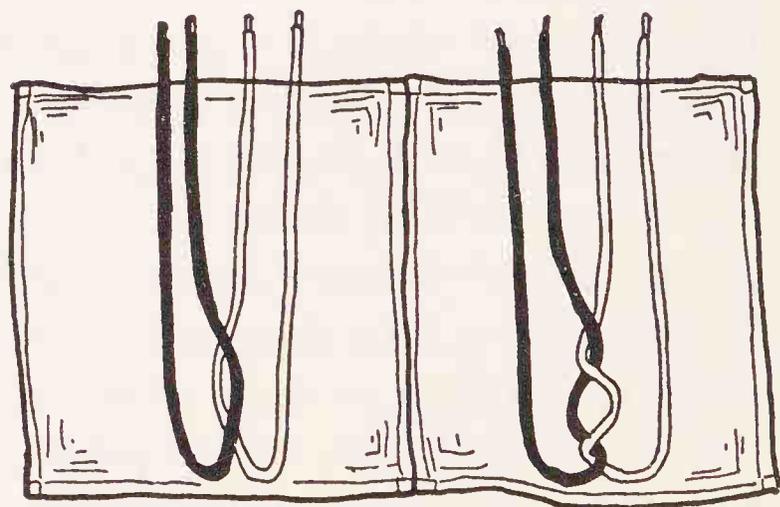
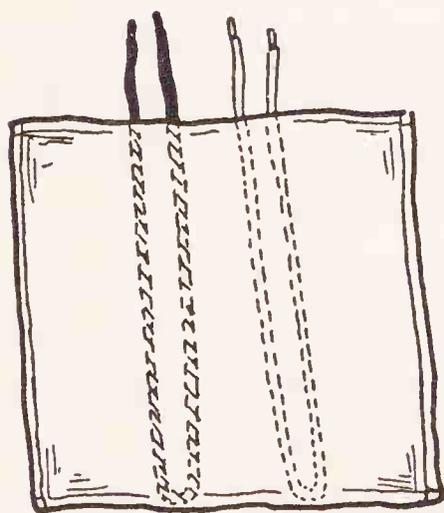
show the card, then hold it face toward you. You can appear to be tearing the shown card into quarters, while really tearing an indifferent card. (Just thought I'd mention this in passing; you may want to try to work out a routine using the idea.)

Ultra Bind

This is an impromptu "solid-through-solid" effect that's hard to top. (The basic idea has been in print by Jack Avis and Paul Curry, among others.) It's done with two long shoelaces, or two lengths of string. Shoelaces are better, because they're easier to obtain in contrasting colors. One long black and one long white shoelace would be just right. There is, of course, a secret move involved, but that's no problem. It's done almost at your leisure, and out of sight of the audience. It's the presentation, the timing, that needs practice.

I'll teach you two ways to present the effect (a third way is mentioned in the Afterthoughts). One requires a man's handkerchief (for cover); the other one is done behind your neck. You'll have to decide which you'd rather perform.

When you're seated at a table, place the two laces in front of you exactly as shown in Figure 245. The ends are toward your audience; the bights (center loops) are toward you. Stress the fact that the laces are *separated*. Place the handkerchief, opened flat, over the two laces so that the ends protrude; the bights are just covered.



FIGS. 245 & 246

“Remember, the laces are separated.” Lift the handkerchief once to show this, then replace it. “So long as those ends are in full view, there’s no way to interlock these loops without cutting. Except if you can do magic. Watch!” Place your hands under the handkerchief, at the side nearest you. Here’s what you do under the handkerchief: Place one side of the bight of one lace over the one side of the other lace. Give them one twist. (See fig. 246, which shows step one, on the left, and the result of the twist, on the right.)

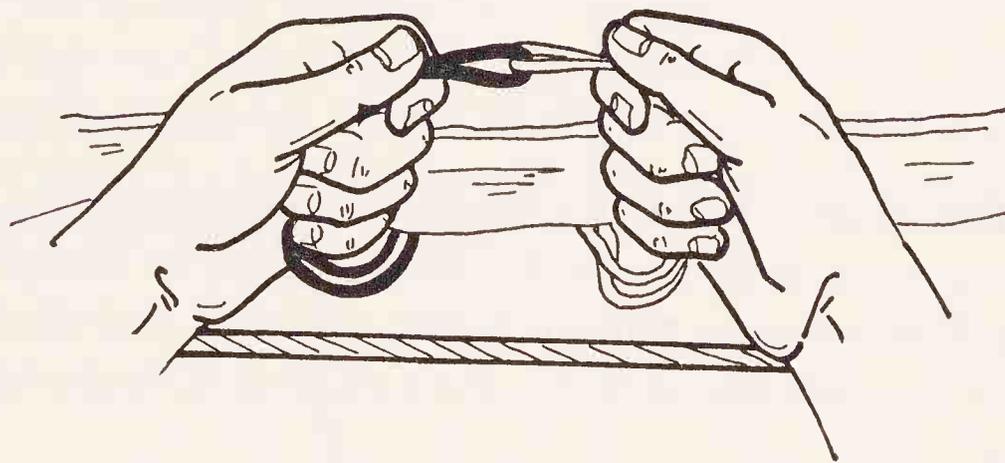


FIG. 247

Grasp both laces beneath the top twist, pull them taut, and lift slightly upward so that the handkerchief moves downward and only the upper twist is exposed. (See fig. 247 for an exposed rear view—your view.)

What your audience sees from the front is that the two laces are interlocked! “There you have it; I’m done.” Pause for a beat. Your attitude is that the effect is over. And it is, so far as your audience is concerned. The four ends of the laces have never gone out of sight, and you’ve interlocked the laces—an impossibility!

To end, simply lift the laces upward without releasing your grip. They come up off the table and out from under the handkerchief. The hidden twist will automatically undo itself and straighten out as you lift upward. You can help this along by moving your hands slightly outward (apart) as you lift. Pause for effect (see fig. 248).

That’s all there is to it. It’s a simple idea, easy to do—and a fooler.

When presenting this effect as just explained, you can squiggle down in your chair in order to see what you’re doing. To do it behind your neck takes a little more practice because you have to do it all by feel.

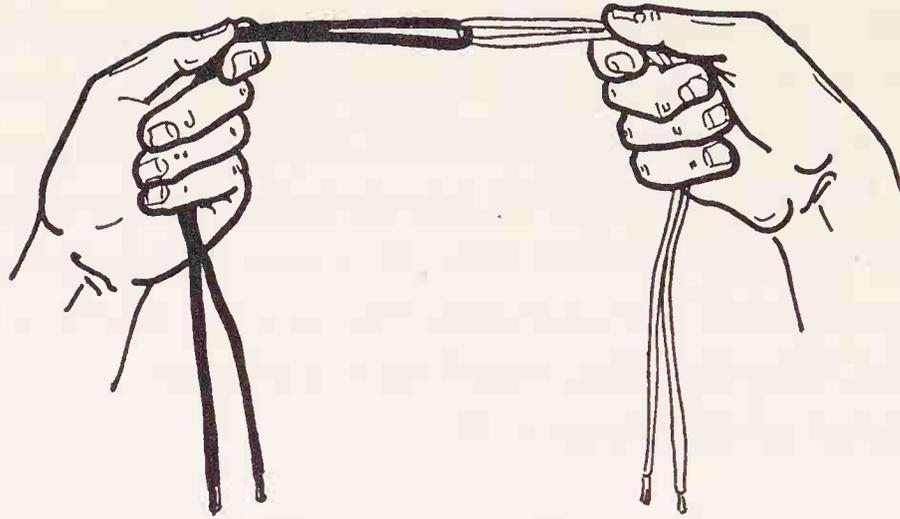
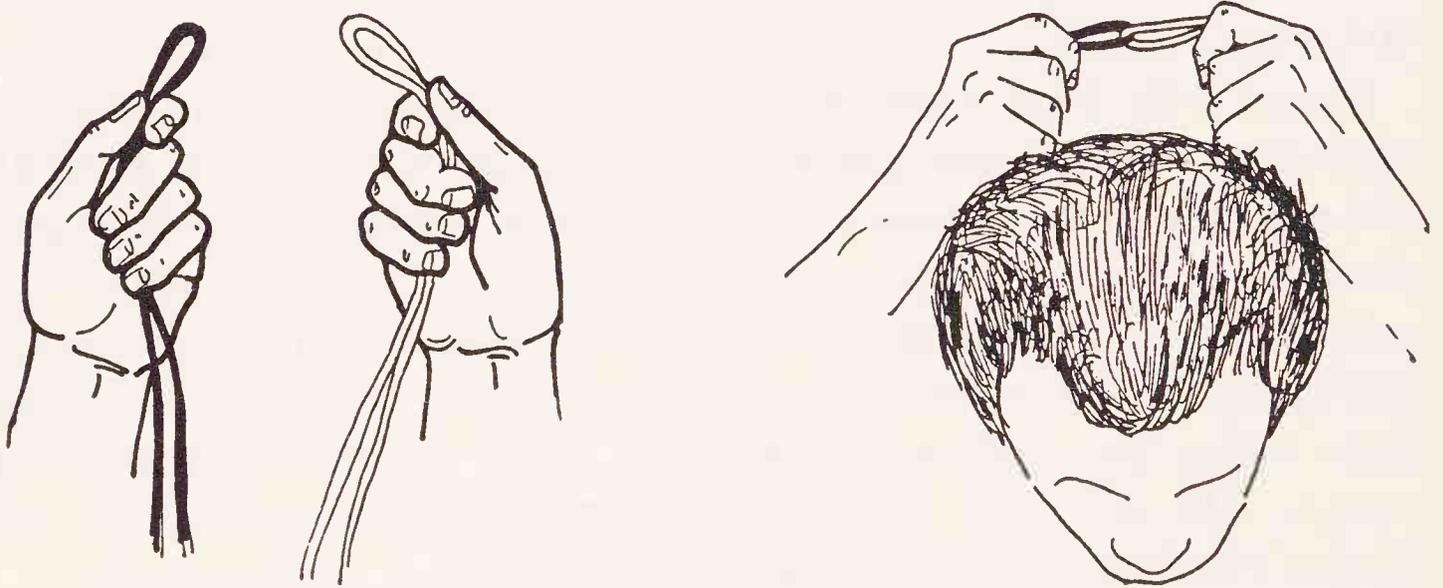


FIG. 248

Hold one lace in each hand, just beneath the bight (see fig. 249). Place them behind your neck. Do the twisting, exactly as explained, behind your neck. You're facing your audience, of course, so this can't be seen. The ends of the laces hang down, over your shoulders and in front of you—in full view.



FIGS. 249 & 250

When the twisting is done, grasp the laces as explained, and lift them up over your head and to the front just a bit. The interlocking can be seen, but the hidden twist remains hidden behind your head (see fig. 250). You mustn't lift the laces too high, of course, or the hidden twist might come into view.

Pause for a second; the magic has occurred. Then move the laces for-

ward, toward your audience, to display their interlocked condition. This automatically untwists the hidden twist (your head does it for you). The laces move along the sides of your neck until they clear (and untwist).

Afterthoughts: At first, the twisting may seem confusing. Just try it once or twice; it's really quite simple. All you're doing is wrapping the right side of the left string and the left side of the right string around each other—once. Study the illustrations; they're self-explanatory.

If the strings are long enough, you can do the on-the-table version without the handkerchief. Drape the bights over the table edge. Ask a spectator to place his hand (or hands) onto the ends and to hold them that way until you tell him to let go.

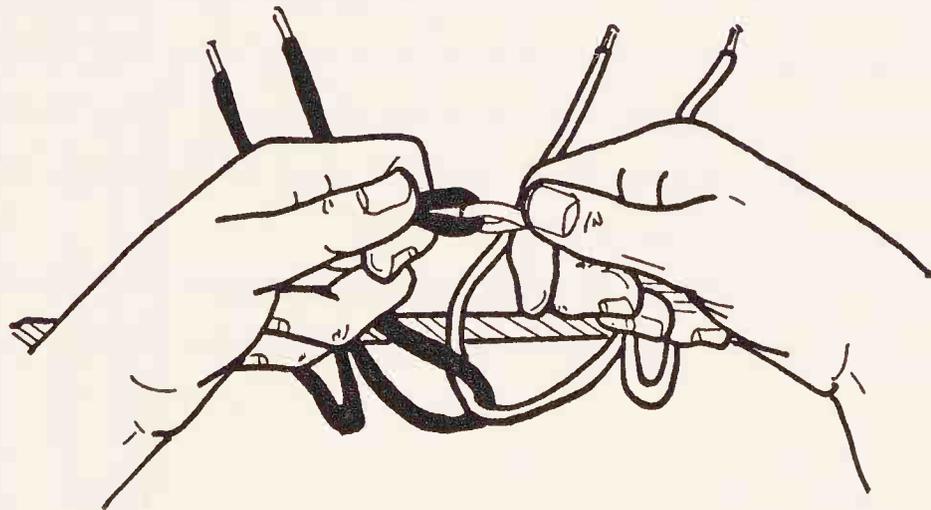


FIG. 251

Do the twisting, out of sight, below the table edge. Don't allow anyone behind you, of course. Grasp under the upper twist, as explained, and lift that twist up and above the table edge by twisting your hands up and out. The little-finger sides of your hands should rest on the table. The hidden twist is hidden by the tabletop. (See fig. 251 for a rear view.) Pause—the trick is done. Tell your spectator to release the ends, and lift the strings up and forward to end the effect—just as you would lift them up from under the handkerchief.

Try all three presentations, then decide which one is best for you. Actually, you should know them all, and use the one that fits the particular circumstances.

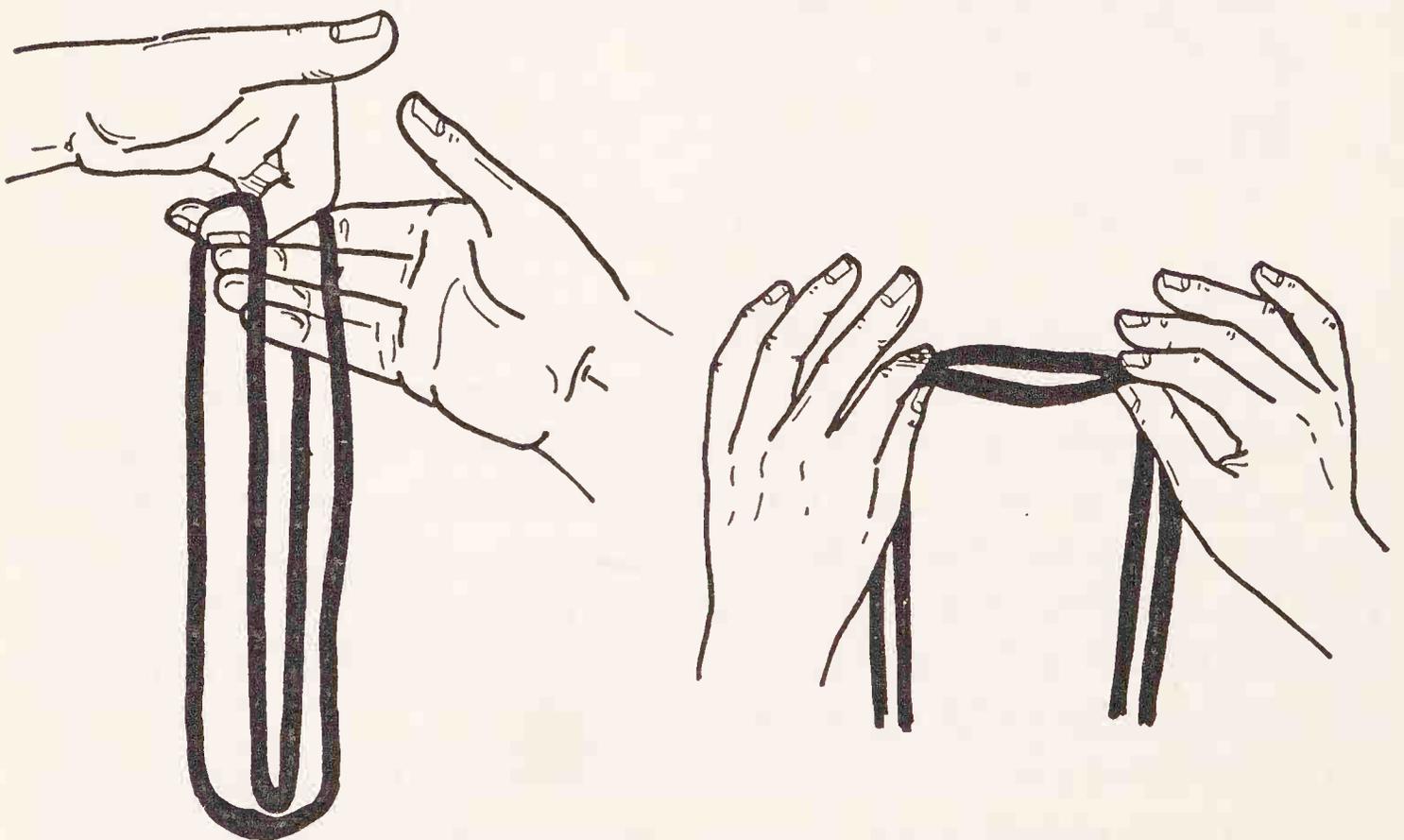
Tongue in Cheek

This is probably the first method I ever learned for a "cut and restored" rope effect. I never used it with rope; I used it with string. It's a "tongue-in-cheek" presentation of restoring a cut string with your teeth!

You'll need a piece of string that will form about a two-foot loop when the ends are tied. You can tie the ends in front of your audience, or have them already tied. In either case, ask them to consider it one continuous loop of string; the knot is ignored.

Display the loop by draping one end of it over the fingers of each hand; that is, place the four fingers of each hand into the loops (ends). The knot should be in your right hand to keep it out of the way. Bring your hands together and place the left-hand loop onto the right fingers, to join the right-hand loop. The most natural way to do this is to turn your left hand a half turn inward (toward you) as your hands approach each other. Then drop the left loop onto the right fingers. (See fig. 252, which shows the situation just before the left-hand loop is transferred.) You've doubled the string.

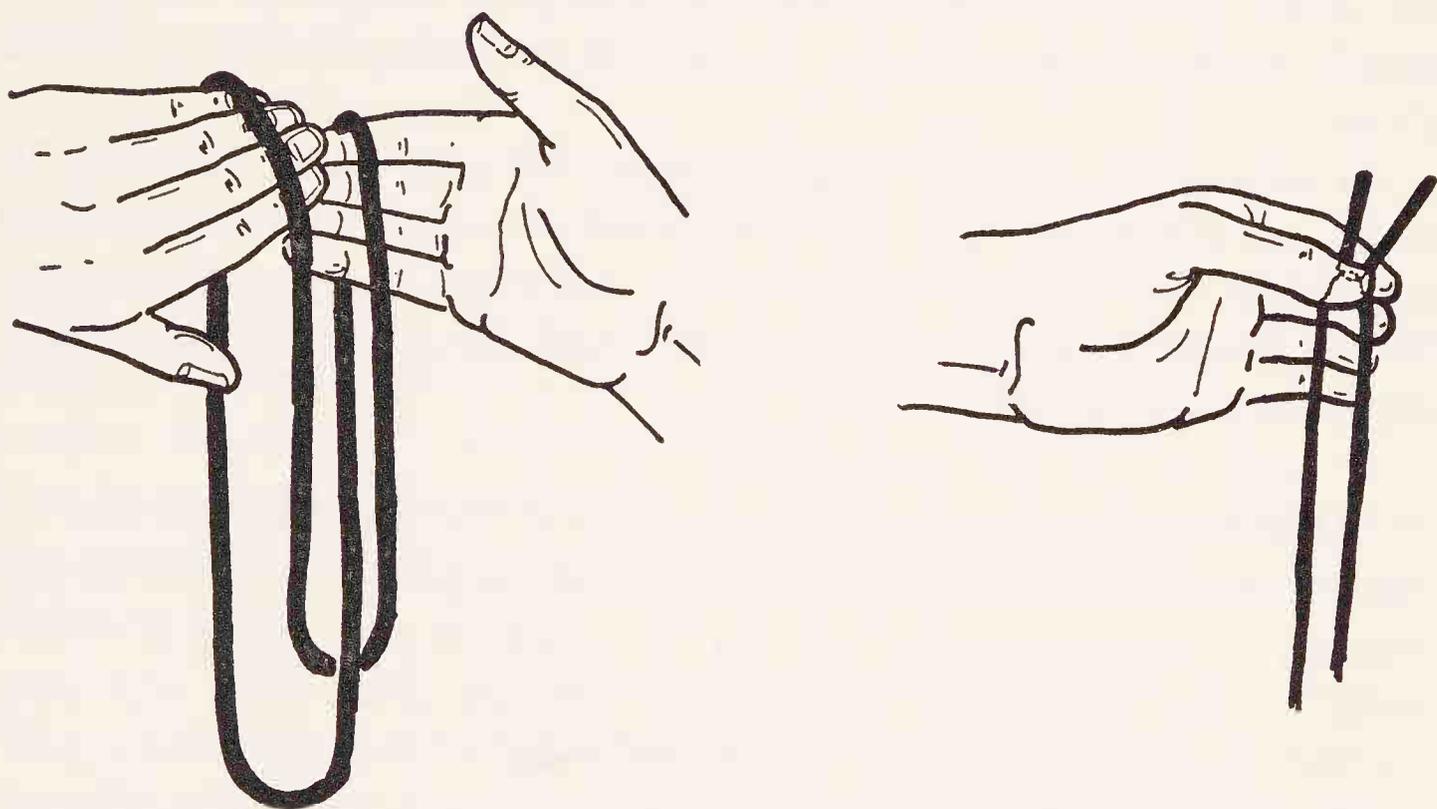
Grasp the two strands to the left of your right hand with your left hand. Hold both hands up, two strands between them, ready for cut-



FIGS. 252 & 253

ting (see fig. 253). "In a moment, I'll ask you to cut the string, as I hold it like this." If those two strands were cut now, the string would really be cut into two equal lengths. But this is the feint.

Let the loop drape open as you ask your spectator to pick up the scissors. Get the loop of string onto both hands, in starting position, exactly as before. Bring your hands together, turning your left hand inward, also as before. But this time turn you left hand just a bit more (inward). In other words, give it an extra half twist, giving it one *full* revolution. (See fig. 254, to see the approximate position of the left hand, this time. Note the slight difference between the position now and during the feint.)



FIGS. 254 & 255

To your audience, you're doing the same thing; it *looks* exactly the same. Do it casually, without calling attention to it. You're simply doubling the string, as you did before.

Although it looks the same, there is one important difference: Toward the left, the string will be looped over itself! Move your left hand to the left, grasping the double string, just as before. Hold the double string up for cutting, also as before. To your spectator, it looks exactly as in Figure 253; the looped area is completely hidden by your left thumbtip and forefingertip.

Let the spectator cut the double string between your hands. Let go

with your right hand. You're holding, in your left hand, what looks *exactly* like two lengths of string. The looped area is, of course, hidden by your left thumb and forefingertips (see fig. 255). In reality, you're holding one long piece (doubled) with a short piece at the top. It's the ends of that short piece that your audience sees. The illusion is perfect.

As you casually show all sides of the string, say, "I've never tried this, but I've heard that it's possible to join two ends of a string with your teeth. Sounds ridiculous, I know; but I'd like to try it. Watch!"

With your left hand only, place the upper ends into your mouth. Grasp one hanging end in each hand, spreading apart the strings. Slide the string (short slides) back and forth in your mouth. As you do, free the short piece (from the long piece) with your tongue. It will take a couple of tries before you get the knack of freeing that short, extra piece.

As soon as you do, your tongue pushes it to your cheek, behind your teeth, out of the way. Say, "I think it's done." Gently snap the center of the string out of your mouth. You're holding a completely restored length of string between your hands! "And, you can hardly see where those ends are joined!"

Afterthoughts: You'll have to try this a few times before you see what a beautifully effective piece of skulduggery it is. Practice the looping of the string until you can do it without paying any attention to it. It may take a few moments to free the short piece with your tongue, but that's all right. It *should* take a bit of time to join the ends!

The part of the string that was in your mouth will be damp, which is fine. It adds to the illusion.

The presentation is "tongue in cheek," but to your audience there's no other explanation than that you really joined the ends with your teeth.

The extra piece of string is out of the way, so that you can talk without sounding as if you have marbles in your mouth. Get rid of it at the first opportunity—unseen, of course.

And That's Real Magic

As long as I'm on the subject of "cut and restored" string, this is one of the comparatively new innovations in magic. There are many ways

to use the principle, but they all take prior preparation. I want to teach you the basic idea only. If the proper kind of string is lying about (or if you have a piece in your pocket), the preparation takes a few seconds.

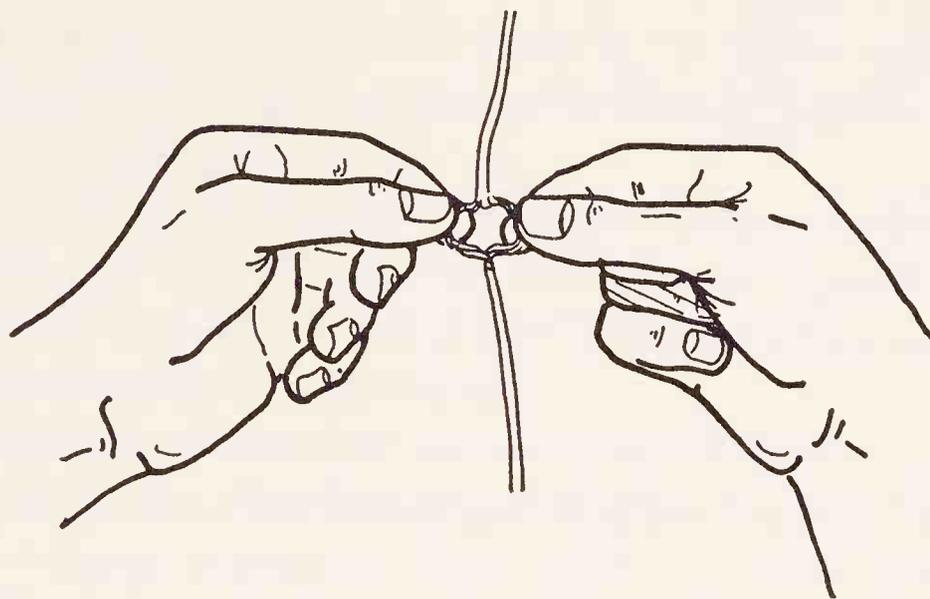


FIG. 256

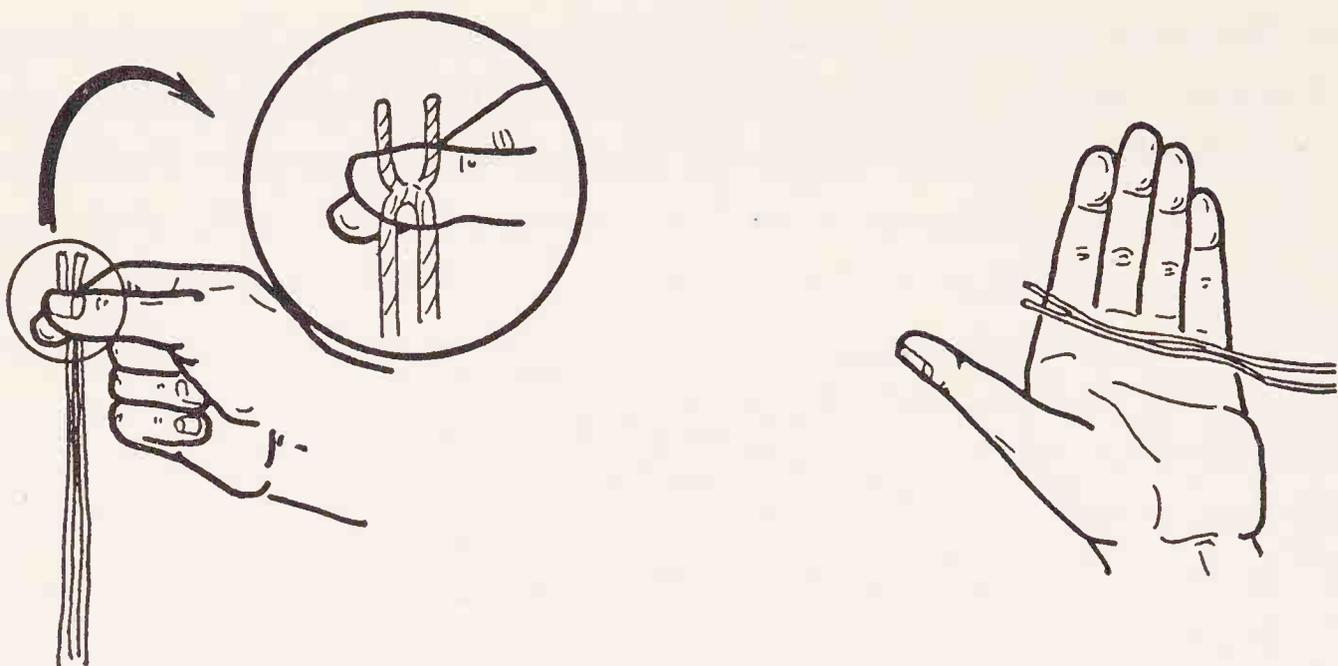
The proper kind of string is the soft white cotton string (or twine) that's made up of perhaps a dozen separate strands twisted around one another. It's the most commonly used kind of string. Working with your fingernails at the center of a length of such string, you'll find that it's easy to split it at the center of its width. Just pull the sides apart, as in Figure 256.

Let go of the pulled-apart sides, and each will start to twist back into shape. Help them out. Twist each one (just roll it between thumbtip and forefingertip) in the direction of the natural twist. Then push them upward so that they look like two ends of a cut string. Each "end" should be just about an inch to an inch and a half long. (See fig. 257. The thumb is transparent in the insert so you can see the way the string looks.)

If you hold the double string, between the thumbtip and the forefingertip of one hand, just at the juncture of the "twist" (as in fig. 257), it will look exactly as if you're holding two pieces of string—from *any* angle! You're ready to present a great little fooler.

Display the string, holding it as explained. "I've cut this piece of string into two equal lengths. I'd like you to hold one end in each hand." If you have two spectators, let each hold an end.

There's a subtlety I've used for years just at this point. As you talk, casually drop the two(?) pieces of string across the palm of your open hand, as in Figure 258. Unless this is closely examined (which, of



FIGS. 257 & 258

course, you wouldn't allow, nor is there any reason for it), so far as your spectators are concerned, you're handling two pieces of string. The casualness, the openness, of the action is what makes it strong.

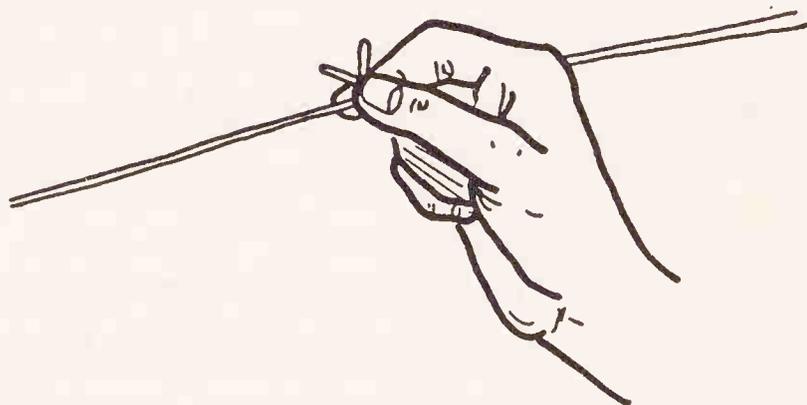


FIG. 259

Pick up the string at the juncture. Hand the lower ends, one at a time, to the spectator(s) (see fig. 259).

"When I tell you to, please pull on the ends. Watch!" Close your fingers over the upper ends. Say, "Pull," and gently rub the "twist" area. The strands of the string will go *right back to their original state!*

Slowly open your hand, palm toward your audience so that there's no doubt that it's empty, showing a completely restored, single length of string. "And *that's* real magic!"

Afterthoughts: This is as effective a piece of magic as you'll ever

find. You're left clean, and there are no clues. Find the right kind of string, and try it. You'll love it!

If you're a bit nervous about dropping the string onto your palm, as I described in the text, just leave it out. The effect is just as magical without it. Sooner or later, you'll want to try it, and once you get away with it, you'll start doing it so casually that no one will notice. It will register subliminally, however.

One way to drop the string in absolute safety is to drape it over your palm so that the "twist" area lies over the thumb side of your palm. That way, the twist is just out of sight. It *must* be done casually, with no fidgeting, in order to be effective.

Don't forget to rub the twist area at the end. Rub it between thumb-tip and forefingertip, after opening your other fingers. This looks magical, and also serves a purpose. If any of the strands don't go completely back into place, the rubbing will take care of it.

LAST WORD

In no way do I mean to imply that I originated all the ideas in this book. The handlings and presentations are mainly my own, but most magic effects are built upon ideas that go back perhaps hundreds of years. They've been built upon by magicians over the years, each adding, changing, molding, making them better effects. That's the essence of progress. If I've touched on an idea that originated with a contemporary, and have given no personal credit, I've done so inadvertently, and I hereby offer my apologies.

Nor do I want you to think that I've touched on every area of close-up magic. That would be impossible to do *properly* in one book. In cards, I haven't discussed fanning, faro shuffles, complete setups, and much more. Nor have I mentioned sponge balls, thimbles, dice, cigarette manipulations, cups and balls, and other complete categories. Perhaps I will in my next magic book!

I've tried to teach you the basics with which to improvise; from them you can make up your own effects and routines. One of my books "for the trade" is *Rim Shots*. I used that title because it is reminiscent of jazz music. The heart of jazz is improvisation—"blow it as you feel it." The same is true of close-up magic.

That's why I didn't spend much time telling you which effect should follow which. This is called "routining." All it really is, is common sense. The only way I could teach it is *personally*. I'd have to know which effects you like, and which you do well.

Magic effects fall into only a few categories: vanishes, appearances, changes, penetrations (solid through solid), predictions, mind-reading, etc. The basic rule in establishing a good routine is to follow an effect with another in the same category. If you perform Coin Through Handkerchief, it would make sense to follow it with, perhaps, the Asbestos Handkerchief, which is another "penetration" effect. You could then, logically, lead into the Coins-Through-the-Table Classic. Or, do the coin effect, then Pen Through Handkerchief, then the silk-through-wrist effect in Not a Knot! The Jumping Coin is a perfect lead-in to Four Coins Across, and so forth. Any one effect can lead you along many different pathways.

A particular remark between effects can help "mold" a routine. For example, you can start with a few quick tricks, then say, "I've been testing your eyesight; you're not doing so well! Let me test your powers of observation." And go into Color-Changing Aces. "Well, you've also failed in the observation department. I'll give you one more chance; I'll test your memory, but I'll make it easy. Try to remember that the ace of spades is the leader ace." Go into One-at-a-Time Aces—and you've *routined* some magic.

The best advice I can give you is that it's a "feel." Perform a couple of "attention grabbers," a few of your favorites, then go by audience reaction. A spectator's remark can often remind you of an effect. If someone says, "Boy, I'd hate to play cards with you"—what a perfect lead-in to King of the Card Sharps!

Be careful not to cultivate a "wise-guy" attitude. Your audience will be offended by a "see what I can do and you can't" approach. You'll fool people, but they won't *like* you! Perform with assurance, certainly; but not with arrogance.

Similar reasoning should prevail when you deal with other magicians. Don't ever think you know it all. You don't, and never will! Just because you see a magician doing a sleight you're familiar with doesn't mean you know his routine, or how he utilizes that sleight. Listen and look; you may learn something!

Exposing another magician never helps you. If a performer does a Double Lift, and you blurt out, "Yeah, I know that; you turned two cards," you've hurt yourself more than you've hurt him.

Close-up, sleight-of-hand magic is frustrating in one sense. You can't demonstrate the secret sleights that you've practiced and that

you do so well. You can, and should, demonstrate only the end result. Remember, the less your spectators know about the sleights, the more magical the effect. They should always be left with the thought, "But he never *did* anything!"—meaning they think it happened *by magic*. In this case, *less is more!*

"Less is more" is not a bad axiom to follow where length of performance is concerned. The cliché "leave them wanting more" definitely applies to close-up magic. You want to save some "goodies" for next time. And, more important, if you do too much, your audience *won't remember* all the effects; you'll have wasted them.

Here's a rule to follow: If, when performing, you hear someone say to someone else, "Did you see that new TV show last night?" or, "I'll see you in your office tomorrow"—any remark that doesn't pertain to your performance—finish the effect you're doing, then *stop!* I learned a long time ago not to *force* my talent on others. It's a waste of time and effort!

I can make you aware of some of these aspects of entertaining, but only experience will lock them in for you. The more you perform, the more you'll learn, and the *better* you'll perform.

Well, now you *are* on your own. I'd like to spend some more time with you, but besides running out of space, I do follow my own rules: "less is more" and "don't force the entertainment"! I don't want to overstay my welcome.

Anyway, now that you've read quickly through the book—exclaiming "Aha! So *that's* how it's done!" over the tricks—go back and learn not how they're *done* but how to *do* them!

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(Continued from front flap)

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HARRY LORAYNE, the nation's foremost memory training specialist, is the author of many books on the subject. He is a frequent guest on the national TV talk shows.

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