

# 13

by R. Paul Wilson

Layout and Illustrations by RFA Productions

With thanks to Pete McCabe, Jason England, Lee Asher and William Goodwin

**A ConCam Production**

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# Foreword

A few years ago I was working in Las Vegas, and Bob Kohler asked if I had ever met R. Paul Wilson. I had not. Bob immediately rushed me to his house, where Paul was staying, and put the two of us at the kitchen table. Several hours later, I had a great new friend in magic.

The items in this piece of work are examples of Paul's thoughtful approach to magic. You are given the details necessary to understand the concept and performance of each effect. I already have a place for "The Back Four".

As I write this, Paul and I are working together as Technical Advisors on the movie "Shade", for RKO Pictures. It's been a source of personal pleasure to watch as Paul not only did his job, but also delighted everyone from Sylvester Stallone on down with his superb range of magic.

If you ever have the chance to see Paul work, I strongly advise you to do so. A good time will be had.

Earl Nelson, June, 2002

# Uprising

Whilst spreading an ordinary, shuffled, deck between the hands a selection mysteriously rises out of the spread. If desired, the three matching cards can be instantly produced to end with four of a kind.

This is a very simple but deceptive card rise from a fanned deck. It is a direct variation of Gordon Bruce's Emerging Card, which was published in Opus Magazine as part of an excellent "Remember and Forget" trick. I released another variation, "Emergence", on my video, "Knock 'Em Dead" and in my notes "Crash Course In Brain Surgery".

I showed this handling to several extremely knowledgeable magicians before deciding to release it. I was, and am, shocked that this had not been invented before.

You need a deck in reasonably good condition. Have a card selected and glimpse it by your favorite means. There are many ways to do this. You can even force the card if you like. The following glimpse has been in my repertoire for many years. I rarely teach it because Magicians often dismiss it after they learn how it works. In actual fact it is a beautifully deceptive ruse which shrewd performers will instantly add to their arsenal.

Shuffle the deck and spread it face down between your hands, inviting someone to point to any card (not to remove it, just point). When they do, outjog the card by half its length (fig 1.), asking if they would like to change their mind.

You are about to perform a glimpse that I have used for over ten years. I never,

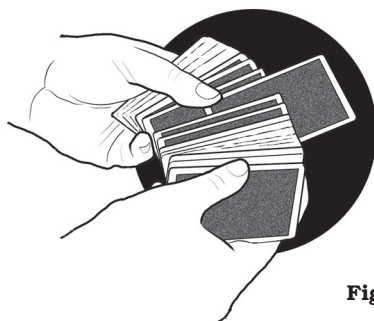


Fig. 1

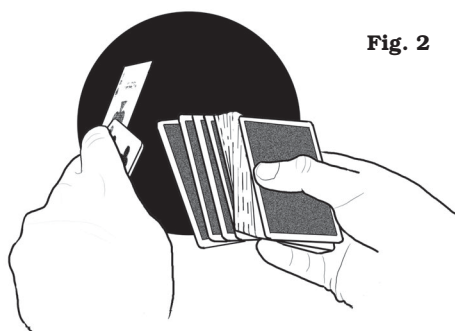


Fig. 2

ever, get called on this move. It flies by everyone, including magicians because it relies on a natural, relaxed action to see the card. Credit goes to Bill Goodwin, who published the idea in MAGIC Magazine ("Hofzinser Under Cover") in March '96). It is based on an excellent peek by Edward Marlo (see Revolutionary Card Technique). As you show the card, you will see it at exactly the same time as the audience. This will not be perceived thanks to two important elements: the naturalness of the action and the inherent misdirection it provides.

Begin by breaking the spread at the selection, so the outjogged card is on top of the left half (all cards remain spread), supported by the left thumb. Rotate the left hand at the wrist so that the cards are raised to a vertical position. It is important to turn the wrist a little past vertical so that as you glance down over the top of the card you can *just* see its index (fig 2.). An important point here. This turn of the wrist is a quick, yet casual, motion. You need to learn exactly where to stop so you can see the card. If you turn too slowly, the audience will have seen the card before you, which simply won't be deceptive – you need to be looking at the same time. Also, if you have to turn *then* adjust so you can see the card then the move will not fly.

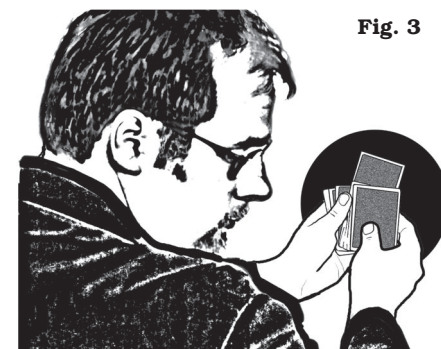


Fig. 3

Fig. 4



out to be shuffled.

When the deck is returned, quickly run through the cards, faces towards you, and centralize the selection so it is anywhere near the middle of the deck.

Once it is in the middle, spread through again, ensuring only you can see the faces. The cards are spread from the left hand into the right. What you must do is create a spread where the only card not held by your left or right hands is the selection.

To do this, spread until you see the selection in the middle. The right hand must be holding all of the cards above the selection in a semi-fanned condition whilst the left hand holds all the cards below the selection, also semi-fanned (fig 4.). Also, it is important that the left fingers press lightly on the card directly below the selection while the right fingers control the card directly above (also fig 4.).

The card is maintained in position by the cards above and below but is free to move with the correct motivation. Secretly place the tip of the left thumb at the lower end of the visible

Once you know the card, the right hand cards are raised to meet the left and the deck is re-formed with the upjogged card in the center. As this is done, the card is adjusted and your head turns so it is impossible for you to see the card (fig 3.). Square the card with the deck and hand it

Fig. 5



part of the selection (fig 5.). Slowly begin pushing upwards with the thumb. From the front, this gives an excellent illusion of the card rising out of the spread. Allow the card to rise about half its width and then stop.

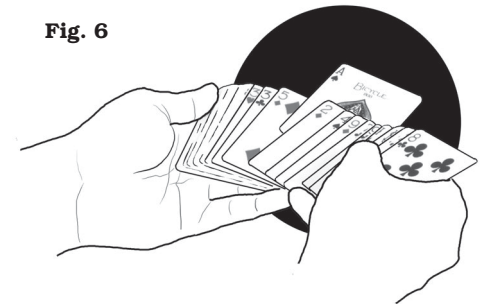
You now lower the fan so the card can be seen. At this instant your left thumb will move to the side of the deck under cover of the larger motion (fig 6.).

This is an excellent production of a card to begin a few card effects. If you wish to continue with another trick that uses four of a kind, the following might be of interest.

Cull four of a kind and force one of these using the classic force before returning the other three to the top (a perfect use for the classic pass). Palm these three cards off and hand the deck to the spectator, inviting them to replace their card anywhere they like and shuffle.

This approach will even fool knowledgeable magicians if the palm is not detected. Take back the deck and add the palmed cards to the top as you turn the deck face up. Now you know that the only card of your chosen value (the four of a kind you culled earlier) NOT amongst the top three is their selection. Locate and centralize it, keeping the other three on top, and continue as described. When you're done, you may now produce the three mates in any manner you please, apparently from a well-shuffled deck.

Fig. 6



# Threadbare

If you are anything like me, you are probably terrified of using invisible thread in the real world. Lighting is an issue, audience control is an issue and, most importantly, the resilience of the thread is an issue. Then, even if everything works – thread is often the obvious solution. Many excellent solutions exist for the floating bill – among them, Michael Ammar’s handling is one of the best. This effect, however, is a result of the aforementioned fears and was designed to be performed in close up settings whilst surrounded. You need to be standing at a table with people either side of you.

You will need an ITR reel, pinned inside the left side of your jacket, behind the breast pocket. Take a spool of brightly colored thread (orange is fine) and peel away the sticker at one end of the spool, exposing the hole in the center. Fill this hole with “Blue-Tac”, leaving a little space at the top. Take the end of the invisible thread and push it into the space and onto the “Blue-Tac”. Now take another small bit of “Blue-Tac” and push that into the space, trapping the invisible thread under it. Ensure this is flush with the top of the spool and press the sticker back into place. Note that you may wish to tear the sticker so the invisible thread is not trapped under it – I leave that up to you. If there is a hole in the sticker too (exposing the center), here is a trick I worked out: find a pen with a flat end and a small dimple. The pen must fit the center of the spool. Once the “Blue-Tac” is in place. Press it into the center of the spool with the end of the pen. This will mould it so it’s flat with a small nipple. It looks like molded plastic rather than soft putty.

Place the spool in the left inside pocket, under the ITR. You will also need a small pair of sharp scissors.

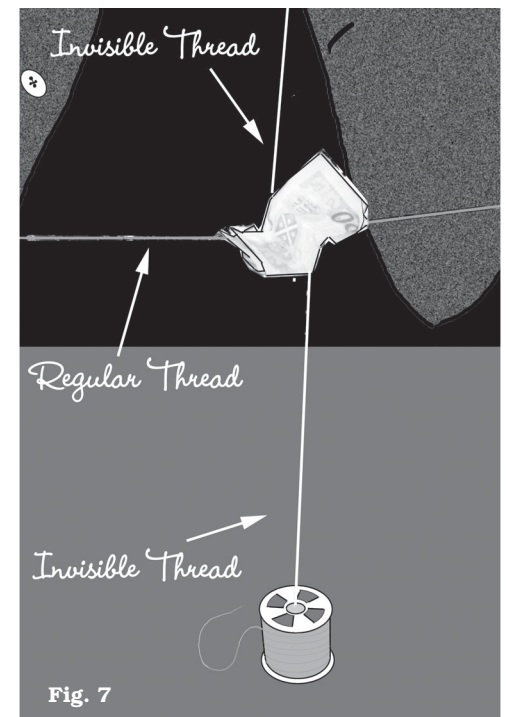
To begin, borrow any denomination of bill from a spectator. Ensure the bill is quite crisp, so it will hold its shape when rolled into a ball.

Remove the spool from your pocket, taking care not to break the ITR thread. The thread from the ITR will move freely in and out of the reel. Hold the spool with the right hand at the end with the invisible thread projecting. Using the left hand, unwind enough thread to be comfortably held across the table by two spectators at either side. Have the spectator on your left cut the thread with the scissors but keep holding the thread in the left hand.

The right hand now tables the spool about an arm’s length away and directly in front of you. The ITR-thread end of the spool should be uppermost. The ITR thread is now stretched from the inside of your jacket to the spool on the table.

You must take care not to hit the thread or the spool may move suddenly. When you do touch the thread, the pressure must be applied away from you so the ITR thread comes out of the reel.

You now take the orange thread and hand one end to a spectator on your left and the other to one sitting opposite on the right. This thread must be held over the ITR thread. Once each spectator has their end held firmly and the thread is loosely stretched between



(in other words, not too tight), pinch the point on the thread over the ITR thread and lower it to meet the invisible thread.

Now roll the bill into a ball around both threads. This will take some experimenting since you must ensure that the visible thread projects out the sides, which are pointing towards the spectators, whilst the ITR thread projects from the ends pointed toward you and the spool (fig 7.).

Coach the spectators to hold the thread at the correct level, so the ITR thread is not raised or lowered too much.

Explain that this is how most levitations work – a secret piece of thread that no one can see (indicate the orange thread).

Take the scissors and say that you can even prove there is no thread by “snipping here” and pretend to cut some thread above the bill. Say “...and here” and snip under the bill.

Be very careful not to make contact with the ITR thread during any of this.

Continue snipping in front of and behind the bill. Thanks to the angle of the ITR thread, you can easily do this without moving the thread at all.

Finally turn slightly to the left and cut the right side of the orange thread, as close to the bill as possible, saying “the only place I can’t cut is here...”

The thread the spectator is holding will fall away but the bill will be suspended in mid air, apparently held by one thread. Allow this to register, then cut the other side away saying “...or here”.

Now the bill will settle in mid air as you say “but this is just impossible”. Pause for a beat then take the bill in your hands, unravel it and hand it out for examination. Replace the spool in your inside left jacket pocket and you are ready to repeat the effect any time.



# 1002.5 Aces

**F**our Aces are shown and one selected. Three odd cards are placed onto the selected Ace before the other three vanish one at a time. You can guess the rest...

I have had a lot of requests to release this trick over the years. I have been reluctant to do so because, to me, it is little more than a personal handling of Alex Elmsley's 1002nd Aces (*The Collected Works Of Alex Elmsley, Volume One – page 213*). Mr. Elmsley's routine is a classic example of good construction. I have expanded on this slightly by adding a few convincers to throw off the wise guys. I offer this handling as an alternative approach only. If you are not familiar with Elmsley's original, I highly recommend it and would like to thank Alex for granting permission to publish the following version here.

To begin, remove the four aces and place them face up on top. As you do this, obtain a pinky break beneath the top seven cards (four face up aces and three face down cards).

Take the top Ace and hand it to a spectator asking them to "examine it". Take it back and table it face down. Repeat with the next two Aces. Encourage the spectator to table each card face down on top of the last after it has been checked. Do not allow them to take the last Ace. Instead, offer it but as they reach for it, drop it face down onto the pile.

Immediately take the deck in the right hand, top palming the three cards above the break as you do. The right hand then holds the deck in Biddle grip as the left reaches for the Aces. At this moment, look at the spectator who will, almost certainly, want to check that last Ace.

Allow them to do so. Once they have checked, have them replace the Ace on the pile as the deck is passed back to the left hand. The right hand now picks up the four Aces, adding the three cards to the top. All seven cards are dropped onto the deck but

the left thumb immediately pushes four cards to the right. With the right hand and the left finger tips and thumb (remember the left hand is still holding the deck), mix up these four cards but ensure that the lowermost card moves to a position second from the top (this is the only Ace).

Deal these four cards out in a row so that the top card is nearest the spectator, the Ace is next followed by the remaining two.

Casually shuffle the cards, retaining top stock, as you ask the spectator to point to any card on the table. Here we lose the advantage of the Elmsley effect. In a way this is a huge step backwards but believe me when I say that what follows will fool people VERY badly if performed well.

You are about to perform a magician's force. The chances are very good that they will immediately point to the actual Ace, thanks to its position. If they do not I handle the force this way:

"Do you want to switch it for another one?" If yes, continue with the force procedure unless they switch for the Ace. If No (or they switch for one of the other odd cards), simply set that card aside and say "one more". Whatever they choose always stress they can switch if for another one but do so before you do anything with it!

Take the second card they choose and place it beside the first. If this is the Ace, separate the two selections and ask them to pick one up. Illustrate by picking up the remaining two. If they did not pick the Ace, do this with the remaining two cards.

If they pick up the Ace, ask them to hold onto it as you drop the two cards you picked up onto the remaining one. If they pick up the other card, extend your right hand and have them

drop it onto the cards you picked up. Place these cards aside, slightly spread.

You should get the idea by now. I cannot stress enough how important it is to stress that they can change their mind on each selection. The truth is that you really want them to hit the Ace but, if they don't, you make sure it all seems as fair as possible.

Now spread through the face down pack and out jog three random cards at different positions in the deck – one near the top, one about twenty down and one about forty down. Close the spread and take a break under the top three cards. If you like, you can raise the hands and spread the outjogged cards slightly to show they are random values.

Ask your spectator if they know which ace they selected. If they say they don't, invite them to hazard a guess. Whatever their answer, have them turn over the selected Ace. All of this will cover the following move, which is performed at the instant the Ace is being turned over.

Under this misdirection, the three outjogged cards will be switched using Larry Jennings' *"Optical Add On"*. I feel this sleight has been over-looked because of its open nature. It is fully described in Larry's book, *The Classic Magic Of Larry Jennings*. Briefly, the right hand moves palm-down over the deck so that it can pivot the outjogged cards to the right, hinging against the left second finger which is holding the deck. The cards twist to the right and up directly to the right of the deck. The cards are immediately placed on top of the deck.

The add-on occurs as the right second finger is just about to make contact with the left long edge of the outjogged cards. The right thumb contacts the inner right corner of the three card packet above the break and slides these forward, under the right hand, so they are roughly square with the outjogged cards.

With the correct timing, this move is completely imperceptible. Deal the top three cards face down onto their face up Ace and have them place their hand on top.

Thanks to the forcing procedure used earlier, the spectator will be absolutely convinced that the other three Aces are the cards you placed aside after they selected the Ace under their hand.

All that is left is to lose the "Aces" in the deck and show they have vanished.

Take the first card and insert it face down into the face down deck, around the middle. Fan the cards and flash the face of the fan for barely a second saying "look – the first one vanishes".

Take the second and place it on the face of the deck. I like to make it look as if I am placing it above the face card as a feint. Show the face of the deck – the second one vanishes.

For the last card, place it on top of the deck and perform a rub-away vanish (*Expert Card Technique* – *"The Rub-a-Dub Vanish"*).

Finally, for magicians or wise guys I like to pretend to palm something very badly from the top of the deck before setting the deck aside. As I approach the cards under their hand I show the hand completely empty and ask them to turn the cards over themselves.

A lot of people often want to examine the deck so-when placing it aside-set it down close to the audience so they can check it out.

# Through 3

Three ordinary coins penetrate a table one at a time before making the journey as a group. This is a simple, practical routine for the real world.

What follows is a coins-through-table routine using just three coins. It is designed for performance on a hard surface, but you will need a folded napkin, which is placed on your right (I use the standard paper napkins provided by most restaurants). During this routine, after each coin passes through the table it is placed aside onto the napkin. This may be performed seated or standing.

Introduce the three coins, showing them one at a time as you place them at the right fingertips, fanned slightly. It is important that the coin fanned to the left is against the fingers and the thumb (fig 8.) holds the coin to the right.

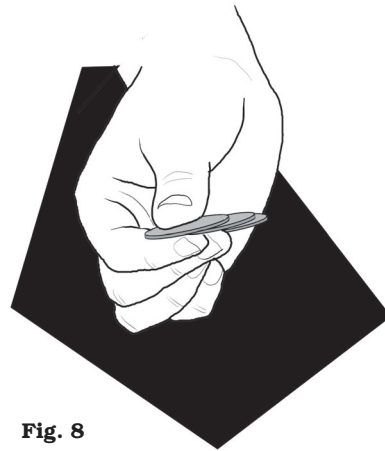
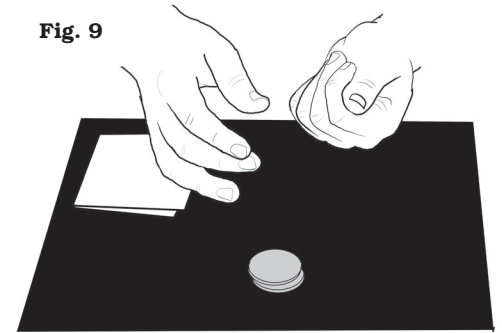


Fig. 8

Show your left hand empty and move it under the table. You now indicate a point on the table in front of you and apparently drop all three coins onto that spot. In fact only two are allowed to fall, the left-most coin against your fingers slides into right finger palm. There is an important turning action of the wrist that facilitates this palm. The coins are held fanned with the right palm pointing upwards. The hand turns at the wrist so the fan will be pointing towards the table. At the mid-point of this action, a slight relaxation of the grip on the left-most coin allows it to slip easily into finger palm. The fingers curl slightly to receive it and the thumb releases it's grip on the other two coins, which fall to the table: one of the coins has vanished.

Important point: Once the coins fall, the right hand relaxes but remains palm down with the coin resting on the curled fingers.

Fig. 9

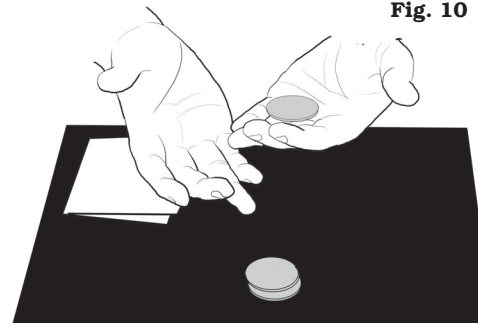


The left hand now comes from under the table, closed in a loose fist. As attention is drawn towards this hand, the right hand classic palms its coin, ready for a muscle pass. You will apparently tip the first coin out of the left hand into the waiting right. In actual fact, you are going shoot the coin into the left hand *as the fingers open*.

The left hand approaches the right, which begins to turn palm up. The right fingers are relaxed and curled slightly, exactly as they were after the coins were dropped a moment ago and, because you should be turned towards your left as the left hand returns, the back of the right hand is nearest the audience as it revolves palm up. The left hand is slightly above the right and directly to its left, with the left palm tilted to the right and the left fingers closed loosely over it (fig 9.). The right hand will now muscle pass it's coin by squeezing the edges of the coin sharply with the muscles used to palm it, so that the coin

pops off the muscle at the base of the thumb. The coin will shoot towards the left hand. The left fingers open at the instant the coin leaves the right fingers and the coin lands squarely on the left palm (fig 10.).

Fig. 10



Thanks to the muscle pass, the coin hits the left palm but because of the misdirection of the left fingers opening, it seems as though it was always there.

The right hand continues to turn until it is palm up, and the left continues moving until it is over the right hand, where the coin is allowed to fall onto the hand beneath.

The first coin has passed through the table. As you address the audience, pretend to pass the coin to the left hand, secretly retaining it in right finger palm. The right hand now picks up the two coins on the table as the left apparently places the first coin aside, onto the napkin. The audience attention must be on the right hand as this happens since the left has nothing to leave there. This false placement must be performed naturally and without pause. Once the left has acted out this little deception it moves to receive the two coins from the right hand.

The right hand drops the two coins into the left as you say “two to go”. You will apparently throw them back to the right but in fact only one is allowed to fall into the right hand, the other being palmed in left finger palm. Show two coins now in the right hand. Apparently you just showed two coins very cleanly.

The left hand moves under the table as the right closes into a fist above the “weak spot” in the table. One of the coins in the right hand is instantly classic palmed.

The right hand opens and one coin falls to the table. The left hand again returns from below the table as the right withdraws to end above the napkin (fig 11.). The left hand opens to show

Fig. 11

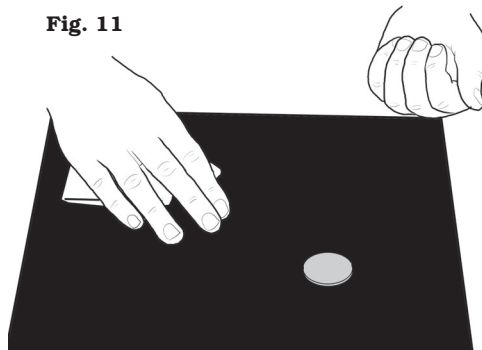
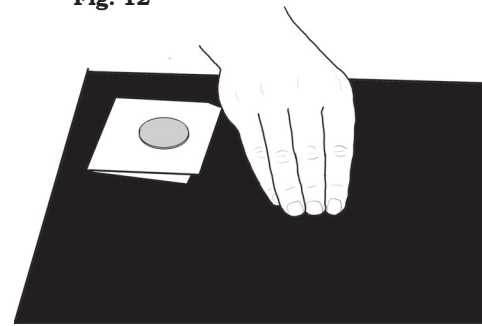


Fig. 12



the second coin as the right allows the palmed coin to fall silently onto the folded napkin beneath.

As soon as the coin is deposited on the napkin, the right hand moves to the left and turns palm up to receive the second coin and place it onto the napkin

beside the “first” coin.

As this is done, the left hand picks up the remaining coin, ready for a false transfer into the right hand. This may be any false transfer you already know – a “French Drop” is perfect.

Apparently take the coin in the right hand whilst secretly retaining it in the left. The left hand now moves under the table as the right moves to the “weak spot” on the table.

Important point: when taking the coin with the right hand, pretend as though it is held against the fingers by the right thumb as in fig. 12.

You will now perform one of my favorite old coin tricks. With the right hand, pretend to tap the coin against the table (fig 12.)

while the left hand matches these actions by tapping the coin it holds against the underside. The illusion is perfect. You take a coin and tap it on the table!

Now you flatten the right fingers onto the table, as if pressing the coin flatly against the table surface. To match this action, the real coin is pressed flat against the underside by the left

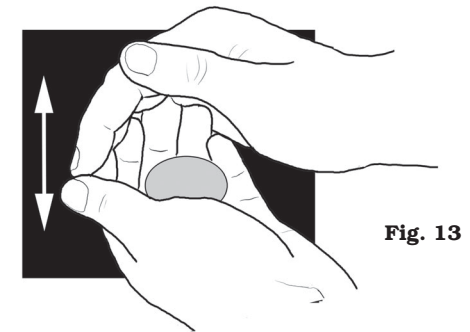


Fig. 13

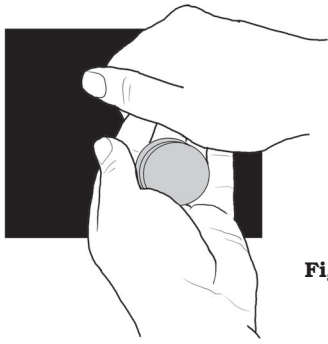


Fig. 14

hand, producing a loud click as it snaps up onto the table. Rub gently with the right hand, slowly opening the fingers and lifting the hand away. Produce the last coin from under the table and pass it to the right hand, as before.

For the final sequence, the right hand will throw all three coins into the left and pull up the left sleeve. Now all three are passed into the right hand but secretly retained in the left. You may use any standard vanish for this but I like to use the following maneuver. With the coins resting at the base of the left fingers, as if ready for finger palm, the right hand comes over (fig 13.). Both hands now hop up slightly, causing the coins to jump up against the right palm. The coins will immediately fall back onto the left fingers, which immediately curl inward to palm the coins in finger palm. As soon as the coins touch the right hand it pretends to take the coins by closing its fingers around the left hand (fig 14.). The right thumb remains against the side of the right hand but the fingers actually curl around the left fingers. The right then moves away. There is a feeling of hugging the left fingers as the right hand retires that is difficult to convey in print. Study the illustrations and try this a few times and you will soon see what I mean. As soon as the right hand has apparently taken the coins, the left hand pulls up the right sleeve.

Another important element of this vanish is timing. Not too fast and not too slow. The sound of the coins falling back into the left finger palm will direct the audience to the right hand when this is performed correctly.

Finally, the left hand returns to its position below the table and the right, balled into a loose fist and apparently holding all three coins give a quick shake so the coins can be clearly heard inside.

The coins are not in the right hand, of course but are still heard thanks to the left thumb, which lifts up the coins a little and lets them fall back against the left fingers. Do this and you'll understand how both hands should co-ordinate their actions for the illusion to work.

Slap the right hand down onto the table top, opening the fingers out as you do so. Simultaneously slap all three coins against the underside and then let them fall onto the left hand. All three coins have passed through.

That's actually the end of the routine, but sometimes, for magicians, I might add the following:

Once all three have penetrated, the left hand comes out from under the table. In actual fact the coins are secretly left in your lap. The right hand now goes under the table and grabs the coins. Perform the shake illusion once more (with opposite hands) and force the coins through the table as before. This is completely unnecessary for lay people, but will definitely catch out your fellow magicians...



# Thief of Hearts

The very heart of a selected card magically travels from one spectator's hand to another, leaving the couple with a romantic memento.

This is the type of effect I reserve for the right couple. It is not only effective but also memorable, leaving them both with a memento they will keep.

You need a deck of cards. Begin by removing the five of hearts and tearing a heart shape out of the center. When using Bicycle cards, I fold the card in half length-ways, pinching it at the handlebars of the two riders. It is important not to leave a crease in the card after this so do not press the fold further. From one of the handlebars, I tear up a bit, then out, stopping at the three thin white lines that form the inner border, then tear down, diagonally to meet the lower handlebars. Because of the fold I am tearing through two layers. It is important to tear the heart so the center pip of the five is aligned with the tear (so the heart is not upside down). The result can be seen in fig 15.

Now, flatten the card with the heart torn out and place it on top of the deck. On top of this place any Ace. Place the deck in its box and place it into your pocket, along with the torn heart.

To perform, reach into your pocket and finger palm the heart as you remove the box. Take the deck out and table it face down. Place the box aside, with the heart underneath.

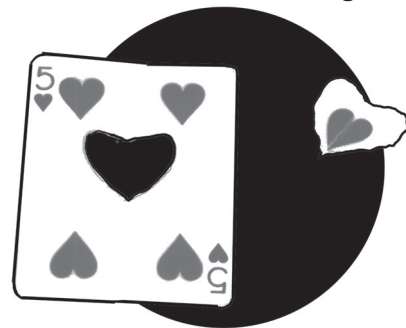


Fig. 15

Pick up the deck and give it a shuffle, controlling top stock. Now turn the deck face up and run through. As you come to an Ace, remove it and table it face up. Repeat for the first three aces you find. Continue spreading, being sure not to expose more than the index of each card as you push them into the right hand with the left thumb. Eventually, you find the last Ace is on top. Table this beside the other three.

Because the torn out portion is in the center of the card, you can freely show the index without exposing the tear. Positioning the Ace on top also means that all attention will be on that card when it is seen.

You must now re-take the face up deck in the left hand without exposing the top card (the torn five of hearts). To do this I turn my left hand palm down and take the deck from above, the face is now against my left palm. I then relax the left hand in this position, resting it against the table. As soon as the deck is taken, the right hand moves to the aces and pushes the two reds to the left and the blacks to the right. The red Aces should be slightly fanned so they can both be picked up together. As this is done, the left little finger obtains a break under the torn card on top of the deck.

Now the left hand will reach forward and lower the face up deck onto the two face up red aces. The left fingers and thumb pick up the Aces, adding them to the deck.

The left hand can now move to the card box and lift the long edge closest to you, taking care not to let the torn heart underneath be seen. The right hand simultaneously picks up the black Aces and slides these under the box and on top of the torn-out heart. The box is then released and allowed to sit on top of the black aces.

Revolve the left hand palm up. It now has a break under the top three cards.

The right hand will now lift the top three cards together in Biddle grip. The left thumb draws the uppermost card to the left and back onto the deck. The right hand then lowers back onto the deck as if picking that card back up. In fact it picks up nothing before moving to the table and dropping the two cards. The right forefinger spreads these slightly.

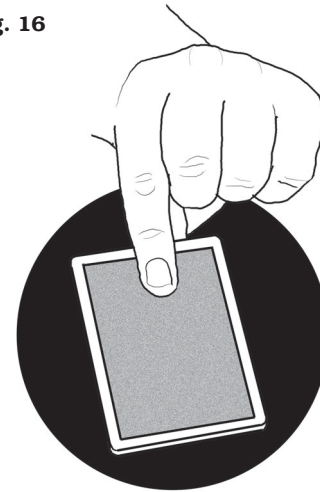
The position now is this: An Ace and the five are tabled face down. Two black Aces are face up under the card box (crosswise) and the torn heart is under the box. The remaining Ace is on top of the deck. The above procedure takes less than a minute – you are simply removing the aces and positioning them for the next trick.

Force the Ace on the lady using a riffle force. Do not let her see the card but take it and fairly drop it onto the two face down cards on the table. Set the deck aside, pick up the three card packet and cut the top card to the bottom. It is important that you make this cut openly but do not let them see how many cards you cut. State “this goes between these two Aces” as you cut.

Spread the three cards to the right (without exposing the tear) and ask them to remember their card. They will protest that they never saw their card. Apologize and raise the spread so they can note the card between the Aces. This force is remarkably effective. You not only force the Five but you let them see the entire back of the card in the process – making the tear all the more surprising when it appears.

You will now openly reverse the Five between the two Aces. Holding the spread in the left hand, faces towards the audience, the right hand takes the card nearest you, turns it over and replaces it. The left hand now lowers so the face up Ace is seen on top. The cards are still spread but the tear now concealed by the top Ace. The right hand takes the spread so the left can now reverse the lowermost Ace and replace it into position too.

Fig. 16



You are now showing two face up Aces with a face down card in between. It is important to maintain the spread and conceal the tear on both sides as this is done. Do this once with cards in hand and you will see that that the audience never sees anything other than the edge of the selection (though you will see the tear when you reverse the first Ace). You may quickly flash the face of the selection by revolving the spread before squaring it.

Have the Lady hold the three cards (Aces face down) between the first finger and thumb at the inner end (fig 16.)

Pick up the box that's on top of the black Aces and set it aside as the left hand picks up the Aces AND the torn heart underneath. Take the top Ace into the right hand and replace it under the left Ace, placing the torn heart between these cards. Hand them to the second spectator to hold in a similar way to the first.

Make a magical gesture between the packets and ask each spectator to rub their finger and thumb together slightly. As they do this, the cards between the Aces will begin to work their way out, aided by the rubbing action of the cards around them and gravity. They will see that the card has something missing and will then see that the missing piece has somehow traveled to the other packet.

It is important to illustrate the rubbing action for the audience. Basically it is a forward and back motion of the left thumbtip and fingertip. Like rolling paper between your fingers.

The five of hearts is not the only card with a heart pip in its center. Any such card may be substituted.

This is a terrific effect for couples and is one of the routines I love to perform around Valentine's Day. If you want to get booked at a Restaurant – go in two weeks before a special day like Easter, Valentines or Mother's Day and show them that you can do something unique like the above effect. The manager will be able to relate better to what you are selling.

Many people have explored the idea of making a hole appear in a card including Gordon Bean, Phil Goldstein, Shigeo Futagawa and Larry West. The main influence for me, however, was Matt Schulien's classic effect where the corner of a selected card appears in a glass (a showstopper in the hands of Eugene Burger).



# Gone Wishin'

Three coins materialize from an empty purse then vanish again only to be found where they didn't seemingly come from!

Years ago I toyed with a vanish of three coins that caught a lot of people by surprise. One of the reasons for this was its unusual construction. I revisited the effect recently, routining it into something I could use by adding a purse and some extra coins. The entire effect is a bluff, as you will soon see.

You need five half dollars and a matching expanded shell. I use liberty halves and a shell manufactured by Todd Lassen, the maestro of coin gaffery. You will also need a small coin purse big enough for the halves but not too big – don't give them too much room to move around.

Place three coins into the purse and close it. Palm the remaining two coins in right finger palm, with the shell nested on the coin furthest from your fingers so that the shell is trapped between the two coins. Care must be taken when finger palming these coins not to allow the coin inside the shell to fall.

Begin by introducing the purse, pinched by its right edge (frame uppermost) between the right first and second fingers and thumb. The right fingers must grip the coins firmly through the material of the purse, to stop them from moving or making any sound.

Shake the purse as if confirming its emptiness. There is a certain way to do this: a casual shake with an air of resignation. This is done as you begin the presentation. The purse is of interest to the audience but it is important that you act as if has little to do with the coming effect.

"Have you ever had one of those days where you had to rob Peter to pay Paul? A cash flow crisis? In the red? In Scotland we refer to days like that as 'brassic'"

Fig. 17



As you say this, tilt the clasp of the purse towards you and open it, pushing the frame apart so the mouth of the purse is towards you. You can clearly see the three coins inside (gripped through the purse by the right fingers and thumb) but the audience must not.

"On day's like these, there's no use getting depressed. With a little imagination you can be as rich as you want to be..."

Pretend to tip something into the left hand, closing the hand around the imaginary money. Keeping the other fingers closed, the left first finger and thumb close the purse.

The left hand now pretends to slap some money on the table and spread the coins to the left. The hand raises to show nothing there and then takes the purse, being careful not to allow the coins inside to talk, and sets the purse off to the left.

"Some of you may be having a little difficulty following this, so let me help you out – here's the first coin"

Reach down to the table as if picking up a coin between the

Fig. 18

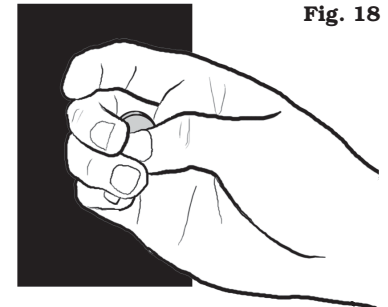


Fig. 19



right first finger and thumb, keeping the two coins and shell hidden in finger palm (fig 17.). Pretend to pick up the imaginary coin and raise the hand, turning it so it is palm towards you. This last action covers the right thumb as it moves to the coins in finger palm (fig 18.).

the left of the other two. All three are tabled in this spread condition so the uppermost coin (the third one produced) is still to the left and the shell is in the middle (fig 19.).

“Whilst an imagination is a good thing, I soon discovered that it wasn’t very practical...”

Pick up the coin on the left between the right first finger and thumb and take it in the left hand, directly into finger palm (fig 20.).

The left hand then moves to your lips and, with a blow, the finger and thumb separate, turning the palm towards the audience. The coin is concealed behind the curled second, third and fourth fingers (this is Ramsay’s subtlety).

Allow the left hand to relax as the right moves to take the second coin (the shell). It is very important that the right hand is not seen to be empty before you go for the second coin. Cover both coins with your fingers, allowing the back of the thumb (under cover of the closed fingers) to contact the top of the shell. The right thumb moves to the right, nesting the shell over the coin beneath, then raises as if holding a coin and repeats the actions just performed by the left hand. This time you can open the whole hand but do so quickly so they know the coin is completely gone but do not make a big deal out of this show – don’t overplay it.

Now the right hand picks up the last coin (and shell) and places them into the waiting left hand, directly into finger palm on top of the coin already there. Take care to do this silently. Take the coin but subtly act as if you retained it in the right hand. Pretend to throw the coin up into the air and relax the left hand, lowering it, palm up with the fingers curled lightly around the coins. This is another use of the Ramsay subtlety.

The left hand now picks up the purse and the right moves to open it. As it does so, open the right hand completely showing there are no coins in that hand. Open the purse and allow the

Now bring the imaginary coin up to your lips and blow sharply as the right hand moves away and the right thumb simultaneously pushes the first coin (and shell) into view, ending between the first finger and thumb. This is a simple but startling production.

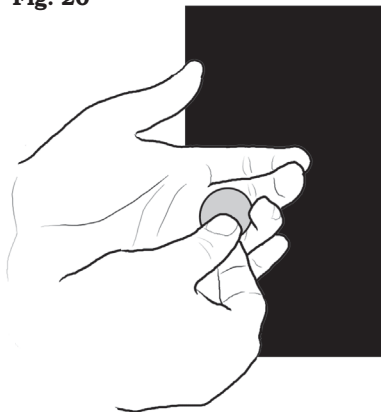
Place the coin into left hand “French Drop” position to display it, held by it’s edge (if you do not already know this rudimentary coin vanish then you should not be reading this routine!). Make sure the coin inside the shell does not fall as you grip this coin.

The right hand now repeats the pick up of a second coin, blowing it into existence. As the audience watches the second coin appear, the coin inside the shell is allowed to fall onto the left fingers to be palmed.

Place the first coin (now just a shell) into the right hand, in front of the second coin and fanned to its left. These two coins are held by the right first finger (in front) and thumb (behind).

The left hand now produces a third coin in exactly the same way as the first two and places it to

Fig. 20



three coins inside to drop to the table. Take care at all times not to flash the palmed coins.

Finally, pick up the three coins and throw them together into the left hand, onto the palmed coins and place everything into the purse.

Finally, here is a break down of the audience's thinking process when watching this effect:

First coin gone – must be in the other hand. Other hand picks up second coin and that vanishes too – hand is completely empty! Third coin stolen back into right hand but later turns out to be gone too. All three are in purse but there was nothing there before! Wow, this guy has too much time on his hands...



# Fl-Ash

A piece of magic paper reveals a chosen card when ignited on the back of a joker. As a side effect of this little piece of arson, the joker transforms into the selected card.

This effect is my take on a principle invented by Michael Sibbernsen (see *“Knowledge From Fire” – Enigmas*, 1997), which was shown to me by Nathan Kranzo. It is a variation on the classic “Changing Card” effect. On it’s own; this effect is one of the finest possible with a deck of cards. Here, the effect is strengthened by the use of Sibbernsen’s principle, which allows a prediction to be read from the ashes of a piece of flash paper before the audience is shown the change.

To prepare, obtain some flash paper and cut it into small pieces, about 2” by 1.5”. Take a glue stick or, if you can find one, a glue-pen, and write the index of a card on a piece of flash paper. You must use white or clear glue, and you have to write a reverse or mirror image of the actual index. Some indexes are easier than others—an eight, for example, is about as easy as it gets, as is an Ace. Make the drawing fill the paper. Allow this to dry and you’re ready. All you need is a red deck (the ash doesn’t show up well on a blue deck) with a joker.

Begin by removing the joker and placing it face up on the table, or in someone’s hand. As you locate the joker, control the card you have predicted so that it is ready to force via your favorite method (a classic force is perfect but any convincing force will do). Also, take the piece of flash paper and lay it beside the card. You also need some matches – I place these off to the side *before* the trick.

Force the card, make sure everyone sees it and have it replaced in the deck. Secretly control it to the top (I use the Pass).

Holding the deck face down in the left hand, pick up the joker and show it. Explain that the piece of paper can be used to

reveal the thought-of card (I always say “thought-of” rather than “selected”).

As attention moves to the paper, say “I also have some matches – they are very important”. At this moment, the audience will follow your gaze as you look for the matches. In fact they will probably help you themselves. This is when you execute a top change, switching the Joker for the selection. As you find the matches (or someone finds them for you), replace the Joker (actually the selection) face down on the table and set the deck aside.

Holding the matches in the left hand, the right picks up the paper (keeping it glue-side down) and places it onto the back of the tabled card. Take care not to press the glue down onto the card, simply lay the paper onto it. Now strike a match and light the paper.

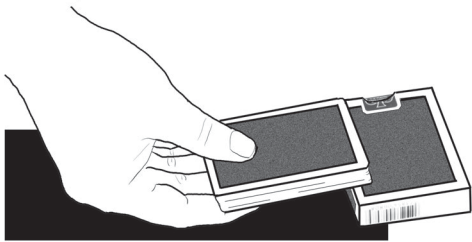
The flash paper will instantly burn away but the paper above the glue will remain, blackened, like ashes. It appears as if the ashes have revealed their thoughts. This is a powerful moment and people will react strongly. Often they pick up the card to look closely at the ashes. This leaves the card in their hand when you point out that the heat has had a strange effect on the face of the joker. When they see that the Joker has also transformed into their card the effect is quite staggering.

If you use a type of glue that remains tacky when dry (i.e. “repositionable”), the ashes will be sticky *after* the paper has burned. This makes a number of effects possible. Please note that you must always be careful when using flash paper. A theater technician recently told me that “pyro” *experts* treat flash paper with great care and respect; make sure you do the same.

# Hovercraft

**A**ny borrowed deck of cards is caused to defy gravity under the noses of your audience. To end, the floating pack of cards is handed out for immediate examination. There is nothing to find.

Fig. 21



The secret to this is very simple and is based on the marketed effect “Hover” by the ingenious Angelo Carbone. Whilst this version is a fine effect I highly recommend using Carbone’s original method which allows for a startling opening and a very fair proving sequence. If you were to perform *this*

version immediately after “Hover” it would allow you to apparently repeat the effect. Unfortunately, “Hovercraft” does *not* permit you to prove there is nothing under the deck and the deck needs to be placed in position rather than the box pulled away. The advantage is that you end *completely clean*.

For this you need a fingertip. Not the hard, Vernet style tips but the softer, more pliable plastic type. This begins on the right second finger.

If you have just performed “Hover”, secretly steal the gimmick from that effect and leave it in your pocket as you have the deck examined - then the box.

Take the deck and hold it with thumb on top and fingers underneath at the short end of the deck. The deck is near the tips of the fingers so that the tip is JUST under the deck. Place the box on the floor (or a low table - the audience should be looking straight down on this) and lay the opposite short end

on the edge of the box so that only about half a centimeter of the deck’s edge is resting on the box. Your right fingers are currently under the deck (fig 21.).

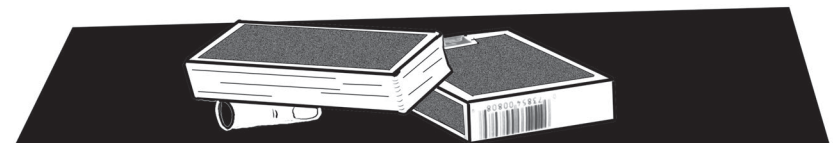
By squeezing the edge of the tip with the right first and third fingers, the right second finger can withdraw from the tip slightly. Now allow the deck to settle on the tip and ensure it is secure before taking the right hand away completely. The deck is now apparently balancing in mid-air.

Now take the deck in the same way, the right second finger going back into the tip, and reposition it so that a corner of the deck (as little of the corner as possible) is on the box. Slide the tip to the opposite corner and ensure it is fully concealed under the deck (fig 22., exposed view). Make sure that the deck is balanced between the tip underneath and the box supports the corner. If it is, remove your hands and the deck is suspended in the air once more.

To end say “I bet you want to look under the deck” they always say yes. Grasp the outer corner, with thumb on top, fingers underneath, the right second finger going into the tip. Tip the deck over onto the floor and show your hands apparently empty (the tip is on your finger).

Similar uses for the false tip have been published by Hippie Toralles and Karell Fox, both in *Apocalypse*. My favorite use of a false tip can be found in *The New Magic Of Japan* in a routine called simply “Dice Assembly” by Toyohisa Saikawa.

Fig. 22



# The Back Four (Pithleavis Aces Mk II)

**F**our aces are lost in four different parts of the deck before being found again, each in a different manner. Instantly. Behind your back.

This, I think, is a new(ish) plot in magic. Lose four aces in the deck then find all four instantly. It's not mine, Jack Birnman had a wonderful method (see *The Birnman Revelation*) in John Bannon's *Impossibilia*. Richard Gambol's *Blooming Aces* and Lee Asher's *Ambitious Explosion* could also qualify. This handling is a little different in that the aces are seen to be lost at the outset and then re-appear. Remove four aces from the deck, transferring them to the face as you find each one. Take these aces, and the three cards directly beneath (secretly), into the right hand Biddle grip as the left hand flips the deck face down. Peel the upper most ace face up onto the deck, holding a break under it. Take this back under the right hand cards. Take the next ace in the same way but the right thumb and fingers lift about twenty cards off the deck as the thumb peels the ace onto it. It appears as if you peeled it onto the top but in fact you are centralising it. Apparently take this card back under the right packet. In actual fact you mime this action as you really replace the twenty or so cards onto the deck, losing the ace. This is a Marlo technique. Probably.

The third card is taken in the same way as the first and taken back under the right hand packet, with a thumb break to keep it apart from the rest of the cards above. The fourth ace is not peeled off but merely shown and named. Place the packet onto the deck for a moment, the left pinkie taking over the right thumb break. Raise the front of the deck so the top cannot

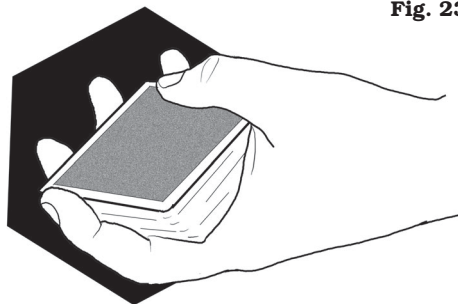


Fig. 23

be seen. The right hand then pushes everything above the break forward, re-grips at the front of the packet and turns it all face down onto the deck. Ensure no one sees the face up ace you leave on the deck as you do this. Once done you are set to lose the aces.

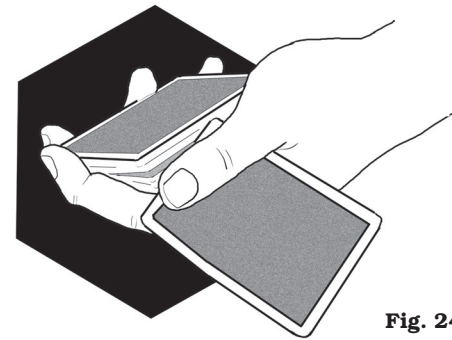


Fig. 24

Take the top card and open a break about eight cards from the bottom of the deck with the left thumb. Apparently insert the right hand card into the break. In actual fact the card goes straight to the bottom, the left thumb losing the break as the card approaches. Square it into the deck and insert the next three cards into different parts of the deck, each one above the last. Take care not to expose the reversed aces as this is done.

You are now ready to produce all four Aces. Offered here is a method I developed after performing Pithleavis Aces for several years. It is important that you learn the following move:

Holding the face down deck in left hand straddle, move the left thumb tip down to meet the short edge of the top card nearest you (fig 23.)

Making contact as close to the edge of the card as necessary, slide the thumb out to the outer left corner, taking the top card along for the ride (fig 24.).

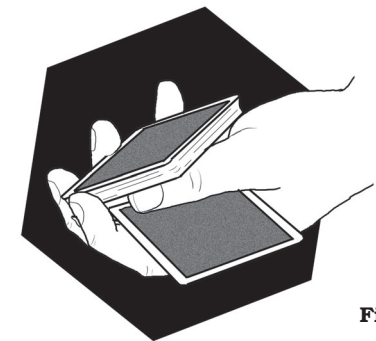


Fig. 25

The thumb now runs down the edge of the deck until it reaches the halfway point. Here, the thumb pulls down a little to form a break and then slides into it. At all times, the thumb must also hold the card against the edge of the deck so it is carried into the break when it is formed (fig 25.). The card is then squared with the sides of the deck but left outjogged by two thirds of it's length.

After a while, your muscles will become accustomed to this action and it will start to feel easier. The fun part is you need to learn how to do this behind your back!

What made this trick far stronger was the addition of the behind your back production. Once the Aces are set, hold the deck in the left hand and say "I propose to find all four Aces not only with one hand but...behind my back". Move your left hand behind the back and perform the move, leaving the card outjogged in the centre as you say "and to make it more impressive I'll do it in less than five seconds!" By the time you said the last sentence, the move will be complete. Bring the deck back into view so the new condition can be seen.

You now have an ace face up on top, deal that to the table. Remove the outjogged card, another ace. Turn the deck face up, another ace on the face. Spread the cards to locate the reversed card. Voila! All four aces at once.

To reveal the aces the easy way (not behind the back): Pick up a break at the back of the deck with the right thumb and slip cut the top card into the centre of the deck, outjogged, replacing the upper portion back onto the deck. That's it.



# A New Wave

Three coins vanish from the right hand then appear in the left hand.

Whilst filming a video with Lee Asher, our friend Nathan Kranzo (who was also the camera man, technical director and officially the most “chill” man on set) contributed an excellent three coin vanish production and vanish.

Nate’s routine used a shell. What follows is an ungaffed version of Nate’s effect using completely different techniques that I developed about a decade ago.

You need three soft coins (well-worn silver half-dollars are perfect).

Begin by palming the coins in Geoff Latta’s application of Roth’s Curl palm, using the left second finger to hide the coins, which are gripped by their edge. This is an uncomfortable palm to begin with but it gives a convincing impression of the hand being empty from

the front, even with the fingers apart (fig 26.).

Reach up with the left hand, allowing it to be seen empty (the three coins hidden by the second finger).

The left first finger and thumb are pinched together as if plucking an invisible coin from the ether.

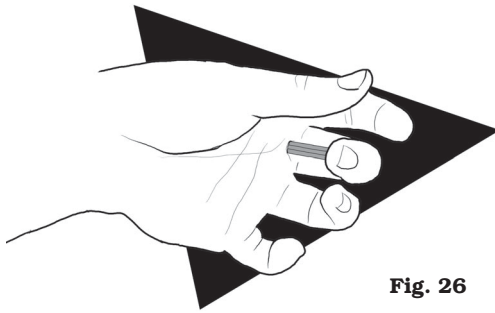


Fig. 26

The right hand now comes up to chest level, relaxed but open and clearly empty.

The left approaches the right and the left fingers come together as the right second finger and thumb pinch the palmed stack. The stack remains in Curl Palm but the right thumb supports it as the second finger extracts the lowermost coin. The other two remain in left curl palm. You are pretending to place the invisible coin into the right hand where it pops into existence.

The left hand withdraws so the coin can now be seen at right fingertips. The left hand now repeats the action of plucking an invisible coin from the air in front of you and approaches the right hand once more.

The visible right hand coin is at the fingertips, held by the thumb and second finger. The left hand tilts downward slightly so that the two coin stack in curl palm goes on top of the coin already in the right hand. This means that the right thumb can then hold these in place (fig 27.). The right thumb then draws downward, pulling the coin directly underneath the thumb downward behind the other two. The left hand withdraws again and two coins are now seen – the third is hidden behind them, supported by the right thumb. Note that the pad of the first finger contacts the visible side of the second coin to hold it in place. I call this position the fan concealment; we will use it again in a moment.

To produce the third coin, the left hand once again pretends to pluck an invisible coin out of thin air. This time it approaches

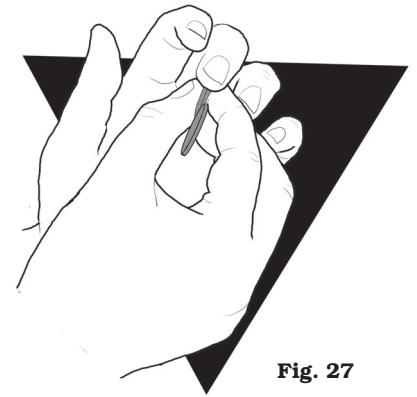


Fig. 27

the right hand from below (the right raising slightly to accommodate) with fingers spread wide. The right hand moves to meet the left and, as they come together, the right thumb moves the coin under it upwards and into view, forming a fan of three coins. It is important for the left first finger and thumb to grip the edge of the lowermost coin in the fan for this to be truly deceptive. Performed correctly it seems as though the third coin just pops into existence as it touches, and is placed in *front* of, the other two. The fan of three coins is now displayed.

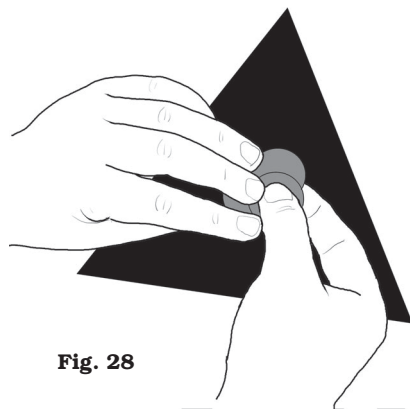


Fig. 28

You will now proceed to vanish each coin whilst displayed at the right fingertips. To do this, each vanish is done under the cover of a wave from side to side. Remember: a wave is a side-to-side action, not a shake. Practice will teach you that the slower you can do this the better the effect.

The coins are in the right hand, in the same position as they were after the production sequence. Perform the wave. The right thumb now slowly slides the first

coin back into the fan concealment, hidden behind the two in front.

Stop the wave and let the audience see only two coins left. You will now perform my “Mickey Mouse Coin Move”, a way to show both sides of a two coin fan while secretly hiding a third coin.

The third coin is currently behind the other two. The audience sees only two but you see three. The left hand comes up and turns thumb downward and palm towards the audience. The left fingers now conceal the lowermost coin (the coin furthest away from you) so *you cannot see it* (fig 28.). The fingers have been opened slightly to show the position of the hidden coin.

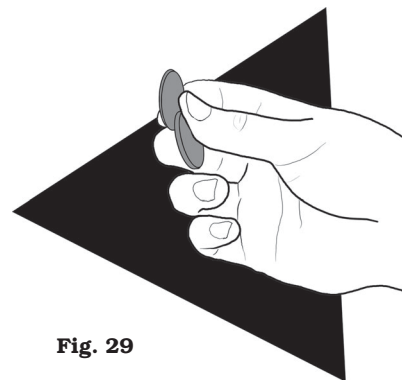


Fig. 29

The right now holds two coins in a vertical fan, the lowermost coin is closest to you and the uppermost nearer the audience. The uppermost coin is held between the tips of the first finger and thumb. The pad of the thumb also contacts the upper edge of the other coin, holding it in place. The other three fingers are pulled back from the fan of coins.

To make the second coin vanish, the right second finger extends to meet the front side of the lowermost coin (fig 29.) as you are performing the wave action. The coin is then pushed back and up so it becomes horizontal against the lower edge of the right thumb. The right second then continues to draw in towards the palm until the coin is now horizontal and hidden from the front by the second finger (fig 30. exposed view).

Note that the second finger must be careful to draw the coin back and press up against the thumb to conceal the coin's edge. I invented this vanish around 1990 and used it as part of a false transfer. It is based on a move found in Gary Kurtz' superb routine “*Trio*”.

Once this coin is hidden from yourself, the left hand now revolves, apparently showing the other side of the fan. Again, only two coins are seen.

The left thumb is now in contact with the hidden coin. The two visible coins are taken, still fanned, by the right hand whilst the third coin is drawn into finger palm by the left thumb.

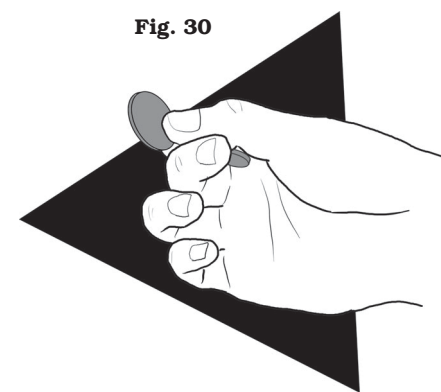


Fig. 30

After the second wave, only one coin is seen. You may turn to the right as if looking for the coin, allowing more of the palm to be seen. Do this briefly before taking the visible coin in the left hand and pulling up the left sleeve. This is a natural action performed during a brief pause in the routine. As it is done, the coin taken by the left hand is silently finger palmed on top of the coin already there. The right then pretends to take the coin back from the left but really pushes its coin to the fingertips. The left hand now pulls up the right sleeve.

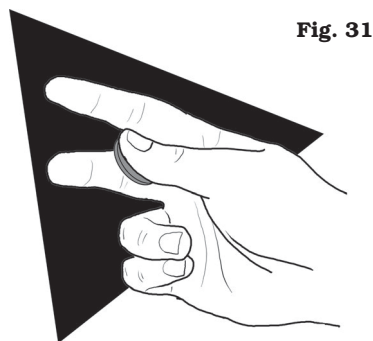


Fig. 31

We go back to the early nineties for another vanish of mine. The “Titian Vanish” was the start of a series of techniques I developed after learning the edge grip in the mid-eighties. Edge grip interested me but I felt it was not completely practical. Titian sacrifices some of the visual benefits of edge grip in favor of a more versatile grip. The Titian palm will seem, at first, to be nothing new – a coin (or coins) is clipped at the base of the first and second fingers. The way this position is used, how it is achieved and how the benefits it allows are exploited is what I refer to as “Titian Palm”.

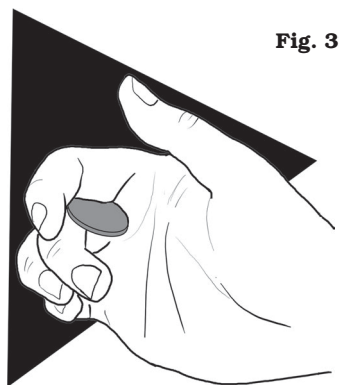


Fig. 32

The third vanish begins with the last coin held at the fingertips, between the first finger and thumb of the right hand. The second, third and fourth fingers are curled loosely towards the palm. The hand waves from side to side once again and the vanish is accomplished as follows:

As the right hand is moving towards the left, the second finger straightens, along side the first finger, and the thumb pushes the coin onto this finger’s middle

phalange, releasing it from the tip of the first finger. You may need to pull the coin in a little with the first finger and thumb to accomplish this. If you try it a few times it will become second nature very quickly.

The right thumb now presses the coin against the middle joint of the second finger. As the wave to the left continues, the thumb pushes the coin back towards the crotch of the first and second finger (fig 31.).

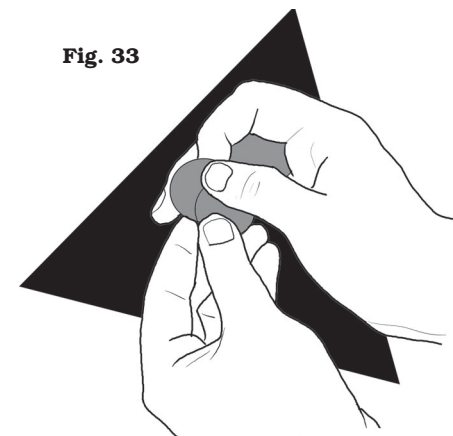


Fig. 33

Once the coin is at the base of the fingers, it is clipped there by holding the fingers together. In order to conceal the coin from most angles, the fingers are lightly curled around the coin (fig 32.). This is what I refer to as Titian Palm (*Chaos Theories*, 1994).

The wave continues and stops when the hand is to your right. The thumb is extended away from the fingers and the fingers are relaxed but curled slightly. Note that the third and fourth fingers may be separated and pulled back a little more than the first and second. The audience can see into the palm: the third coin has gone.

At this moment I now look down in a slightly exaggerated manner, as if looking on the floor for the coin. This sometimes gets a laugh but, more importantly, it draws the audience away from the right hand, which relaxes by your side, the coin still in Titian palm.

Now that the coins have all vanished from the right hand, you will produce them from the left. The following sequence happens at a quicker, more “matter of fact” pace than the first two.

The left hand raises, palm towards the audience, fingers curled inward (Ramsay subtlety) and pretends to grab something from mid air. The left hand now waves and produces a coin by pushing it out of finger palm to the left fingertips with the thumb. This coin is now taken by the right hand, at the tips of the thumb, first and second fingers. The coin in Titian palm is behind it. Hold the coins this way and you will see that the Titian palmed coin, when level with the floor, is completely hidden.

Produce the second coin in the same way as the first, bringing the remaining coin in left finger palm into view.

This time the right hand places its coin onto the left's. In actual fact, the coin in the left will be concealed by both of the coins in the right.



Fig. 34

The right hand approaches the left and places the coin at its fingertips in front of and to the left of, the coin in the left hand. As soon as the coin is taken by the left fingertips, the palmed coin comes down and is also added to the fan (fig 33.) to the right and in front of the coin just placed there.

The result is that, after apparently adding the first coin to the second, the second coin is actually behind the two coins from the right hand in fan concealment position.

The audience sees two coins in the left hand. Show the right clearly empty then perform the Mickey Mouse move, taking the fan into the right hand and turning it over saying "just two" and showing the left hand empty. Reverse the Mickey Mouse actions to replace the fan back into the left hand. The coins are where they started but you just proved both hands empty and that you only have two coins.

The third coin is ready to be pushed into view by the left thumb. I do this as I bring the coins up to my lips and blow. I blow on the coin furthest to the right but, as I approach my mouth with the coins, the thumb pushes the hidden coin to the left. The third coin therefore appears at the left of the fan but the cover of the coins moving to your lips and the fact I blow on the coin at the right of the fan, gives the audience the impression that the coin appears at the right of the fan.

You may finish here if you please but I often like to end as I began: with nothing. Take the coins in the right hand for a second then drop them straight into the left finger palm. It takes a while to get the knack of dropping three coins into a comfortable palm but it's worth the effort. As soon as the coins are palmed, both hands lower then the left pretends to toss the coins up into the air. Both hands relax as you look up into the air to see where the coins have gone (fig 34.). The coins are hidden in left finger palm but the audience will suspect the right hand. Be sure to let it be seen empty as you go to your pocket with the left and retrieve your mini Chop Cup...

# Punch too

Seemingly losing his senses the magician appears to ruin his own trick from the very outset. Allowing him to continue, the audience waits to see how he gets out of this situation only to find he is able to make everything right with a snap of the fingers...

Larry Jennings' "Sucker Punch" from his videos "Thoughts On Cards" is exactly the kind of trick I love to do. Unfortunately I felt the handling and construction did not, in this case, suit my approach. What follows is a different handling for LJ's trick. The effect is slightly different too. The trick is not incredibly difficult but it does need you to think on your feet a little, as you will see.

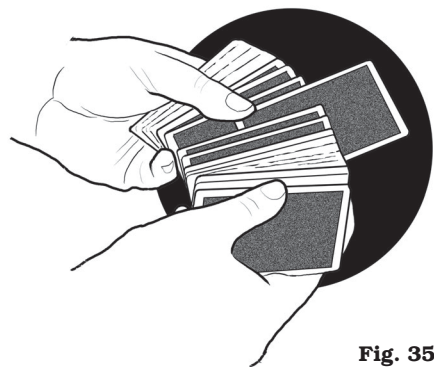


Fig. 35

You need a deck of 52 cards, no jokers. Cull the Aces to the top and you are ready to begin.

Begin by false shuffling, retaining the Aces on top, then spread the face down deck between your hands. Invite someone to touch any card. When they do, outjog it by just over half its length (fig 35) and perform the glimpse described in Uprising.

Ensure that the entire audience knows the card (this is very important in a sucker effect) before pushing it square. False shuffle, retaining top stock.

Now you must think on your feet. You are going to tell the audience that you will remove four of a kind. In fact you will

remove the four cards of the *selected value*. If they chose a three, you need to remove the four threes. You must do this as if you always use these four cards and stress, without making it too obvious, that you will use these four cards to find their selection. From the very start they will think you blew the whole trick. Your job, if you choose to accept it, is to do all of this with a straight face and, most importantly, without allowing them to blow the whole thing by telling you! Don't worry though, most people are happy to give you as much rope as you need to hang yourself.

The other important part of this is the reason you give for using this particular value. Why use threes? Why use sixes? I have several stock reasons that I am not going to reveal here for several reasons. One is that I personalize most of my reasons so they won't apply to you. Mostly, I think it will be fun for you to work out your own. If you are truly stumped, simply run quickly through the deck and remove them as if there's nothing unusual about using four Nines ("a lot of people call the Nine of Diamonds the Curse Of Scotland but my family believe that Nine is a lucky number for the Scots so..."). You may, if you wish, write twelve scripts-one for each value.

Remove the four of a kind. For the purposes of this explanation we'll assume it's the four Nines. Table these in a small face up spread in red/black order so that the selection is second from the face (top) of the spread.

False shuffle retaining top stock and explain that your four lucky Nines will help you to locate their selection but first you need to rely on a little bit of luck. Spread the face down deck between your hands, inviting someone to call "stop" three times. Each time they do, outjog the card they stop at and continue spreading. Time this so the three outjogged cards are evenly spread (one near top, one near middle and one close to the bottom). Close the spread, obtaining a break under the top four cards (the Aces).

These three outjogged cards will now be stripped out and placed on top. In actual fact you will perform Larry Jennings' *Optical*

*Add-On* (see *The Classic Magic Of Larry Jennings* or page 1 for a brief description) so the Aces end up on top of the deck.

Pick up the four Nines and hold them in a face-up spread. Now push the top three face-down cards off the deck, one at a time, inter-weaving them between the face up Nines. Get a break under the top card of the deck as the third card is inserted.

Once the Aces are inserted this way, square the right hand packet against the deck, secretly adding the top card (the fourth Ace) to the bottom of the packet. Hold the packet in right hand Biddle grip and place the deck aside, face down (you will need it again in a moment).

You will now display the condition of the right hand packet by counting it into the left hand. The left hand will approach the right hand packet and draw cards one at a time to the left with the left thumb onto the left palm. As this is done, the left pinky will continually take breaks between cards being drawn off. When the left hand packet approaches the right to take another card, the cards already in the left hand will naturally come under the right packet. Cards above the break will be stolen back under the right packet as the next card is drawn to the left.

The procedure is as follows (Nines are face up, Aces are face down). Draw the first card, a nine, into the left hand. Draw the next card, an Ace, onto that nine but keep a break under it. This Ace is stolen under the right packet as the next Nine is apparently pulled on top of it. Take care not to expose the fact that a card is missing as the third card is pulled off. A break is taken under the second Nine which is also stolen under the right packet as the next Ace is pulled onto the packet. Again a break is taken and again this Ace is replaced under the right packet as the third Nine is taken. No break necessary this time and the card remains in the left hand as the third Ace is pulled onto the left packet. The remaining cards in the right hand are then placed on top of the left packet.

This shows three face down cards between four Nines. The next action is not strictly logical but always flies (probably because they already think you've blown the whole trick). The right hand lifts about half of the deck as the left turns palm down to deposit its packet in the middle of the deck as you say "I will now isolate these cards in the center of the deck so I can't possibly manipulate them". Place the left-hand packet *face down* onto the lower half of the deck and replace the upper half with the right hand. Square the deck.

Now it's all over. You have completed the method but the effect is yet to take place. To the audience it was all over when you removed the four Nines. Here's what I say at this point:

"Remember, I have three chances to find your card. If your card is one of those three, something magical will happen. As soon as you name your card, the other two will completely vanish; leaving just one trapped between the other four. What was your card?"

If you have any acting ability, now is the time. When they name that card I simply look defeated. I ask someone else if it really was a Nine. They confirm this and I usually just laugh. The number of times I hear "I can't wait to see you get out of this one!" is frightening. Snap your fingers over the deck saying, "If I had any sense I would have used the four Aces". Ribbon spread the deck to show four Aces face up in the middle with a face down card in the center. Remove it and show that it is the selected Nine.

*Second edition rethink!* The following revision grew out of a discussion with Tomas Blomberg – seems bleedin' obvious but sometimes you can't see the wood for the big leafy things. When counting the cards into the left hand from biddle grip, take a pinky break under the second card; count the third and fourth into the left hand then steal all three under the right hand packet as the fifth is pulled into the left hand by the left thumb. Pull the sixth and seventh cards on and drop the final card (actually a block of cards) onto the packet and continue as described. Much easier.

# Box-witch

A move with countless possibilities: baffling predictions of thought of cards, spectators cut to the four aces and cards transpose in a baffling manner. Performed openly, this sleight can even produce stunning color changes.

This is a utility move that allows you to switch a card sitting on top of your card box for one in your palm. I will begin by describing the basic move before suggesting several applications.

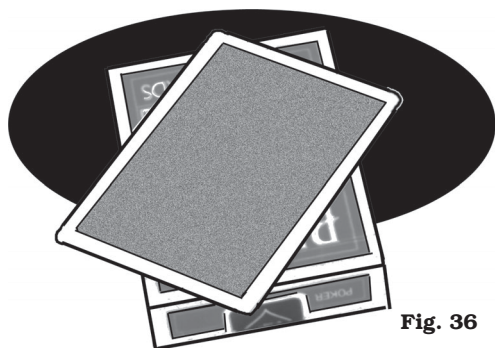
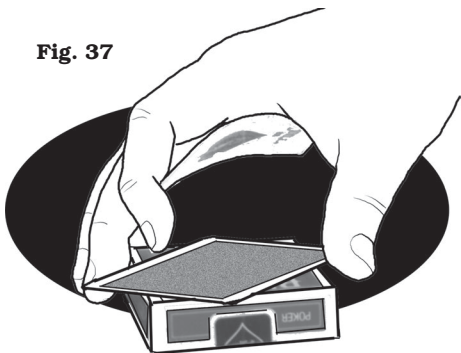


Fig. 36

Setting the "out" card:

Set the box in front of you but slightly to the right. It is also important to angle a long edge of the box towards you slightly. The card to be switched out is placed face down on top of the box at a forty-five degree angle (fig 36.).

Fig. 37



Switching for the "in" card:

Palm a card face down in the right hand. Approach the box from above, at right angles to the box itself, thumb approaching the inner long edge, fingers the outer. Note that the index finger is curled inwards

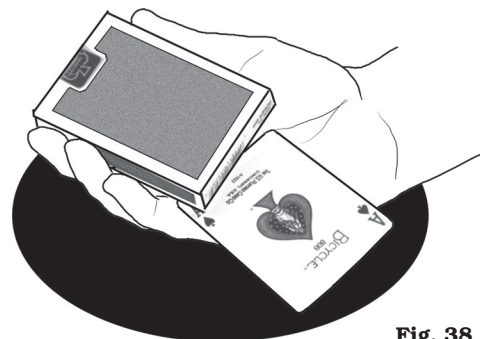


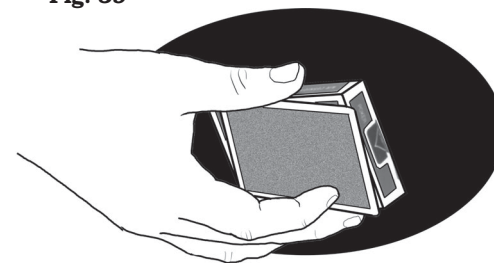
Fig. 38

slightly so it ends in contact with the top of the box, and the card (fig 37.).

Next the right hand will grasp the box, lift it and turn palm up, releasing the palmed card, which will land face up on the table. As soon as the right thumb and fingers grip the box, the fingers and thumb also apply pressure to the sides of the card on top, causing it to swivel square with the box (fig. 37 and 39).

When the right hand revolves palm up, the "out" card is now concealed from the audience by the box and their attention drawn to the falling card (fig 38.). The "out" card is held in place by the tip of the forefinger.

Fig. 39



The idea is to pretend to pick up the box and turn it over, allowing the card to fall to the table, face up (or face down if necessary). I prefer to do this with an air of openness as if this was the fairest way to show the card (of course it is not but this could be said about many moves in magic).

This is the basic switch. Cleaning up is not so easy but can be accomplished with a little bit of gall. The "out" card can be gambler's copped or palmed and added straight to the deck. If the deck is face up in your hands the box can be set on the deck and then removed, leaving the "out" card on the face (if

the face card matched the “out” card, all the better). This may also be done with a face down deck if you use a double-backed card as the “out” card.

The above move may be performed with cards face up or face down. It may be performed as a color change or as a switch. It can switch one card or several. I have included a few ideas that may interest you.

Place a joker face down on the box. Have any card named, palm it out of the deck and perform the move to show that it was the card you set aside earlier (this is an excellent use for a memorized deck).

After showing this to Juan Tamariz, Juan suggested sticking a folded bill in the box so it protrudes from under the flap. Present the effect as a pseudo bet. When they name the card, palm it face up into the palm (a side slip is best) and perform the move as you pretend you were wrong, saying “Sorry, I thought you were going to name the...” and say the card they DID name. Act as if you are about to give them the money but, when they confirm their card, have them turn over the card on the table (which would have landed face down after the move). Another idea along these lines is to say you will use two predictions in order to give yourself a better chance. Place a card in the box and one on top. The one on top is an odd card (there’s always a chance they will name that card!) and the one inside is a Joker but draw a speech balloon (like the comic strips) coming from the joker saying “Your card is on top of the card box!” Again palm the named card face up and continue as normal.

The card on top of the box may also be produced from the box using the now famous Schulien technique of pushing your thumb into the box and drawing it out as the fingers pull out the card from underneath. This illusion is perfect. The effect with the joker inside of the box can end clean if you only *pretend* to put a prediction in the box and place the joker (face down) on top. Perform Box-witch and then remove the Joker from inside (Marlo’s box production). Show what he (the Joker) says and then reveal the card on the table – you’re clean.

Another application is a transposition. Have a card named and place it on top of the box. Have another named and pretend not to find it – palm it face down into the right hand. Say “that’s strange, it’s not here – I think we just made a quantum leap to another universe. In this universe it was your card that was named first [indicating the second person as you execute the move] and your card was in the card box all along!” finishing with Marlo’s box production.

Yet another idea for a card-to-glass type of effect: Have a card selected and secretly load it onto the box (ready for the move!) as you have a second selected. Control the second to the top as a third is chosen and control that to the bottom. Indicate the card on the box as you top palm AND bottom palm the other two selections and place the deck aside. Perform the move to show the first card as the left hand loads its card under a glass. Perform Marlo’s box production and then reveal the third card under the glass.

Finally, place the four Aces on top of the deck with an odd card on top of all. The order is X,A,A,A,A and the balance of the deck. False shuffle. Have the deck cut into four packets and, one at a time, lift off the top card of each packet and place it onto the card box, the four cards should be loosely squared. Pick up the packet with the Aces on top and get a break beneath them. Take the packet in the right hand, maintaining the break with the right thumb and lower it onto each packet, gathering the deck. Place all into the right hand and top palm the four Aces. Turn the deck face up in the left hand (one handed) as the right goes to make the move, showing four Aces. The box is immediately placed onto the deck, the left hand takes all, revolves palm down and places it aside.

# Blin-Pen

Any denomination of bill can be borrowed and signed. A piece is torn off and caused to vanish, only to appear inside the pen itself. Extremely clean and straight forward, this professional routine even resets itself at the end.

The bill in pen effect has found favor with many magicians. I am a particular fan of John Carney's approach and used it as a starting point for the following routine. I hit upon this method with a little help from one of the world's largest computer companies. When they took over a company I was working for, their new employees were presented with a small gift pack containing, amongst other things, an embossed pen. Working for this company was absolutely unbearable and I soon found myself heading to Europe for another firm. Whilst there, I discovered that the Pen might be the answer to a problem I was having with the Bill to Pen effect.

To perform this you will need to locate a pen that answers the following description: It must not be too thin. The one I use is quite thick with a rubber grip near the point. It must be opaque. The internal ink cartridge must be thin. The pen should unscrew near the middle but slightly closer to the point of the pen.

You will also need a small piece of metal tube, about one cm long and just wide enough to fit over the ink cartridge. Plastic is okay too – for a long time I simply cut up straws to make these pieces. I found the metal tubing in a model shop.

Get a bill (whatever denomination you plan to use) and tear off about a quarter of the bill from one end, tearing along the width of the bill. Tear straight down, you are not tearing off a corner – you are tearing off the *end*.

Wrap this around the metal tubing and glue it into place. There is no need to wrap it all, just enough to cover the tube. If your

tube is too thin, however, it will fall too far into the lower part of the pen (towards the point). In that case, an extra wrap of the bill is okay to thicken the gaff. This will all become clear as you read the description. It is important to use strong glue; this gaff will be permanent.

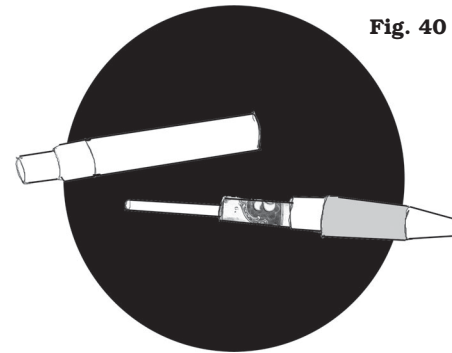


Fig. 40

Note: If you happen to live in the United States, this gaff will work with ANY denomination. Lucky you!

Unscrew the pen, which will split into two halves. I will refer to the half with the button at the end as the upper half. The half with the opening for the point to come out will be the lower half. When unscrewing the pen the lower half is always pointed slightly downward and the upper half lifted away. This will ensure that the ink cartridge remains in the lower half while the upper half will be empty.

Slide the gaff onto the ink cartridge until it meets the lower half. What you need is for the tube to go into the lower half but protrude for at least half its length (fig 40.). Screw on the upper half and you are ready.

Next, I want to describe how to secretly roll up a piece of the bill. This move will take a little practice to develop the knack. Tear off the end of the bill, starting the tear about an inch from the end of the bill and rip straight down. This will give you a rectangular piece of paper with three sharp edges and one rough (torn) edge.

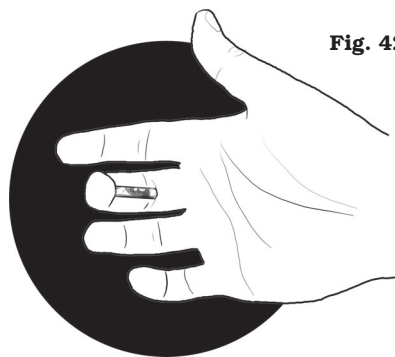
Hold this piece with both hands grasping the short ends, with the torn edge uppermost. The tip of the right thumb contacts the very edge of the short end in its hand. Note also that more of this end of the paper is behind the right fingers whilst the other end is held at left fingertips.

Fig. 41



The right thumb will press forward and down (against the pads of the right fingers). This will squash the end of the bill into the smallest possible fold while the forward motion forces the paper to roll between thumb and fingertips (fig 41.). Once the roll has started, slide the thumb back so the very tip of the thumb is against the roll. When repositioning the thumb, take care not to let the bill unravel.

Fig. 42



To continue, the left and right hands come together as though folding the piece in half. As this happens, the thumb pushes forward, rolling the bill to its halfway point. The left hand now releases and the right briefly displays the front of the bill (fig 42.) as you say “fold once...”. The left and right hands apparently fold again

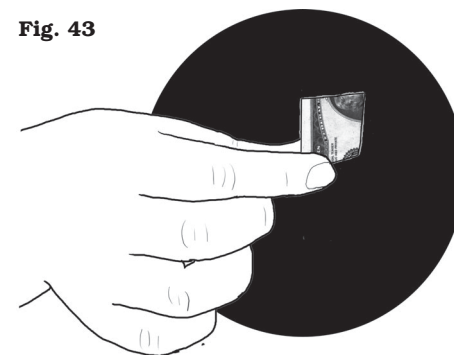
but the bill is now completely rolled up behind the left and right fingers. The roll is then grasped by the left fingers, which push it against the middle phalange of the right middle finger. The finger curls at its two joints, gripping the small roll by the its ends, which are pressed against the flesh of the finger tip and the third phalange (fig 43.). The final action is a fake take by the left hand. Remember that gripping the rolled up piece was completely shielded by the right and left fingers. All of

this took about two seconds to complete. Once the piece is palmed, lower the right hand into the left and then drop the left as if receiving something from the right. The left fingers close, pretending to hold a folded up piece of bill.

The small piece of rolled paper is now palmed. If you hold your hand as displayed in the illustration you will notice that the hand appears completely empty from the front. The pen can (and will) be held between the right first finger and thumb.

Now we have our pen ready and we know how to secretly roll up and then palm the end of a bill; we’re ready to begin.

Fig. 43



I try and use the pen in a previous effect, if possible. It doesn’t matter too much but I think it’s better if it’s in play for as long as possible.

Begin by asking for a bill. In the United States, any denomination will do, as the color of the paper is the same for all and the rolled up piece in the pen is indistinguishable from other values. If you are in the UK or Europe, you will need to ask for a bill of the denomination you have prepared. Please note that several pens do not take up much space if you want to have an “index” of pens – simply remove the pen with the correct denomination.

Hand the pen to whoever donates a bill and ask them to sign it across the face (either side). Once signed, take back the bill and look at the signature. If it is short and centralized, simply tear off either end of the bill (same size as described earlier). If the signature is placed close enough to one end for part of the signature to be on the torn off piece then tear off that end. You could coach the spectator to sign the bill so part of the signature will be torn off but I prefer to concentrate on the effect and make everything as fair as possible – no constrictions.

Hand the larger piece to the spectator. You now ask them to fold their piece in half, illustrating this by apparently folding yours. In actual fact you perform the first phase of the secret rolling action. Ask them to fold it in half again and complete the rolling then tell them hold their piece in their hand as you false transfer and palm the bill.

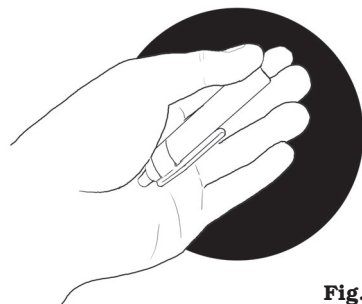


Fig. 44

Pick up the pen with the right hand first finger and thumb and allow the audience to see the right palm – the second finger curled inwards to both hold

and conceal the bill. Hand them the pen and ask them to wave the pen over your hand then their hand – like using a magic wand. Relax the right hand but keep your left hand raised and closed around the imaginary bill.

Tell them that the small piece is attracted to the big piece and will jump from your hand into theirs if the “magic is strong enough”.

Once they have waived the pen around, open your hand to show that your piece has vanished. When they open their hand and find that it's not there, act confused and ask them to unfold their bill to see if it's inside.

Now say something like “You know, I think you might have waved the wand too hard...” Pick up the pen and take it between the left and right hand – the pointed end is in the right hand, the button end is in the left.



Fig. 45

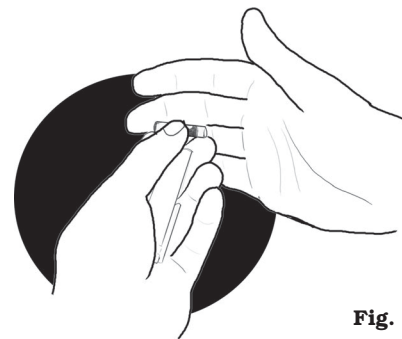


Fig. 46

Holding the pen with the right, unscrew the upper half of the pen with the left hand and pull the long upper end away. As this is done, raise the right hand end up a little so it is at a forty five degree angle to the floor, point downwards. The audience will see a piece of

bill rolled around the ink cartridge. As this is being shown, hold the upper end behind the left fingers with the left thumb (fig 44.).

The piece of “bill” will now be removed from the lower part of the pen. As this is done, the ink cartridge will secretly be fed straight back into the upper end. When the tips of the left fingers reach the bill they grip it and remove it from the lower half, extracting the ink cartridge from the upper half once more. This positions the fake bill directly over the mouth of the upper end, which is concealed behind the fingers.

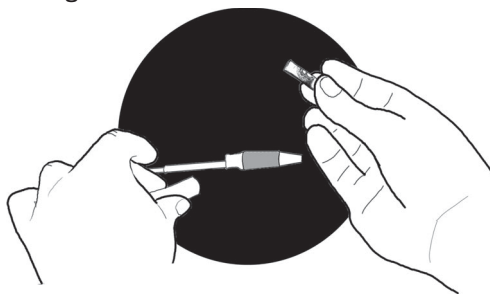
Let me clarify an important point here. Whilst you do not want the audience to see the upper half of the pen, it is very important to understand that is not being palmed or hidden. You are merely concealing its position in relation to the rolled up bill.

The right hand places the lower half on the table and moves to take the rolled up piece from the left hand. As it approaches the rolled up piece it goes out of sight for just a second. At this moment the palmed piece in the right hand is directly above the fake (fig 45.).

To apparently take the rolled up piece but actually switch in the palmed piece, release pressure on the fake with the left fingertips, allowing it to fall into the upper half. The left fingers now grip the palmed piece for just a second as the right second finger releases it (fig 46). The right second finger tip and the right thumb tip contact the ends of the piece but the thumb

pushes it's end towards the left hand and slides towards the left second finger, causing the piece to swivel to a position *matching that of the fake **before** it was ditched in the upper end.*

Fig. 47



The right hand now grips the piece by one end, pinched between the second finger and thumb. Open the fingers of the right hand so the bill can be clearly seen and casually place the upper end of the pen on the table, beside the other half (fig 47.).

Clearly show both hands empty as you unroll the piece of bill. Have the spectator verify that it matches their bill and the effect is complete. Pick up the two halves of the pen and screw them together. The fake will naturally be threaded back onto the ink cartridge and everything is reset for the next show.

Since writing the first edition I have learned that the best type of pen for this is called a “Chubber” pen and is sold by companies who make promotional materials. This means you can have your details printed on the pen and even give it away (stealing the gaff first, of course) if required. I’m sure most of these companies will send you a sample for a couple of dollars.



# And Finally...

Since thirteen is sometime thought to be an unlucky number, I have decided to include a bonus item (despite the fact that, counting the effects given in Boxwitch there are actually seventeen items!). For a bit of fun, I have scrambled the steps so they are out of order. Not to worry, though, they are still numbered although the numbers won't make a lot of sense until you work out the following clue:

Abbreviated facts in a place conjurors keep secret.

**8:**Repeat the deal and show the Ace, setting the top card of the deck for Tilt as the Ace is being shown. Insert the Ace face up into the break.**3:**Openly run through any face up shuffled deck until you find an Ace near the middle.**1:**Turn the double down and insert the top card into the middle from the rear of the deck (simulating Tilt). Deal the top card again.**9:**Once the effect has been realised, immediately return the card to the deck and stick it into the middle, outjogged, and spread the deck to show there are no duplicate cards.**5:**Deal the top card as you say this, getting a break under the new top card as you deal. Pick up the dealt card and replace it onto the deck saying "how did that look?". Claim that you just dealt the middle card then perform a double turnover to prove it.**9:**Now second deal the Ace onto the table, but do not let go with the right hand.**3:**Perform a turnover pass at the break as the deck is turned face down.**8:**The Ace is now second from the top. Talk about dealing cards from the middle saying that an elite group of people are able to deal a card out of the middle as though it came from the top.**2:**Point this card out and name it as you close the spread, catching a break one card beneath that Ace.**4:**Now show it cleanly as the Ace. Perform a top change and insert the card back into the deck in the same way.