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To Daniel Cros, for giving magic a touch of class.

FOREWORD

by Daryl

Paul Harris is a man whose mind has mastered two worlds. On one hand, Paul is a professional, close-up entertainer who is always looking for ways to squeeze every possible ounce of entertainment value out of the classic effects. Then there is the part of Paul I like to call "Heavywork P. H. — The Magician's Magician." Heavywork P. H. is the creator of some of the most original effects and methods that the art of magic has ever seen!

Fortunately, because Paul performs for "real people" at industrial trade shows and other demanding spots (as opposed to some magicians who only perform in their minds or their mirrors), Paul has been able to find where the "novelty" and the "commercial" lines cross. The effects at this crosspoint are what Paul shares with us through his excellent books.

Thank you, Paul.

FOREWORD

by Mary Martinez

When Chuck at age twelve announced that he *HAD* to be a *MAGICIAN*, I yelled, "What?" in sheer disbelief. Not too long after Chuck's childish announcement, I must have fallen into some kind of spell because before I could rub my eyes and ask dazedly, "What happened?", I found myself behind the counter of a magic shop. There were magicians all around me showing each other tricks. That was over ten years ago and, although I can't swear to it, I believe some of them have never left the premises since.

When Chuck reached the ripe age of seventeen, we packed up our entire stock-in-trade of tricks and went to Honolulu to be dealers at our very first magic convention. Now I had no idea of what was in store for us, and really — somebody should have prepared me a little. For a non-magician like me, it was, well — unique.

After the first frenzy of buying had passed and the dust settled a bit, I became aware that certain individuals began to appear and reappear at our booth somewhat more often than the others. In particular, I found myself confronting a slim youth of about Chuck's age who favored me with a shy but somehow mysterious smile whenever my eye happened to meet with his. Moreover, I could almost hear his mind going clickety, clickety, click behind a shock of rather unruly light brown hair. The discomfiting thought occurred to me that I had only seen that certain expression before in the eyes of neighborhood cats who were deciding whether or not to move in and cast their lot with us.

Yes, you're right — that was Mr. Seventeen-Year-Old Paul Harris. That convention marked the beginning of a friendship that has seen some ups and a fair share of downs. While he never did exactly move in, he has frequently cast his lot with us. Also, there have been times when a sudden brainstorm has caused Paul to appear at our door at some unlikely hour and I have surrendered my bed to spend

the rest of the night tucked down on the living room couch. I've never complained (much) because I always know that something interesting is brewing and I can never wait to find out what it is.

At the outset of our meeting there was a common bond among us — very little worldly goods and the prospect of an enduring struggle. However, Paul had a head full of talent and extraordinarily nimble fingers to put his creativity into action. And Chuck had a vision of capturing Paul's untapped magic potential in writing. So Paul wrote the books and Chuck published them.

Now where do I fit into this picture? Well, among other ways, as a sort of mother hen to these two young men who never cease to amaze me, amuse me - and, yes, sometimes even aggravate me. They're more mature now, but still not very old, and it is hard to believe that Paul has contributed so much to magic in such a few years.

Paul presently lives in Las Vegas. Sometimes between books and lecturing around the world, he visits us in San Diego. He always announces upon arrival, eyeing me sternly as though suspecting me of some hidden trickery of my own, that he is tired and wants to do absolutely no performing. "Well, why tell me, Paul?", I always ask offhandedly. Then invariably I find an urgent reason why it is necessary for him to show up at Magicians' World (our retail magic shop), usually when it's heavily populated with rabid, hard-core Paul Harris fans. He comes in looking wary, but I chat innocently about anything unrelated to magic while offering him the seat behind the counter where the close-up mat customarily rests. There just happens to be a freshly-opened deck of Paul's favorite brand of cards beside it. Before Paul realizes how it happened, his hand unconsciously reaches for the deck and he is warming up. Soon Paul's books are being snatched from the shelves and there is an avalanche of, "Will you autograph this for me, please?"

It is with pride and much affection that I write these words about Paul upon the launching of this, his crowning achievement among his



other brain children. If Chuck were peering over my shoulder, he would heartily agree as I conclude with, "Well done, Paul, well done! And, by the way, Paul — it's your turn to sleep on the sofa."

NOTE: As you go through this book, remember:

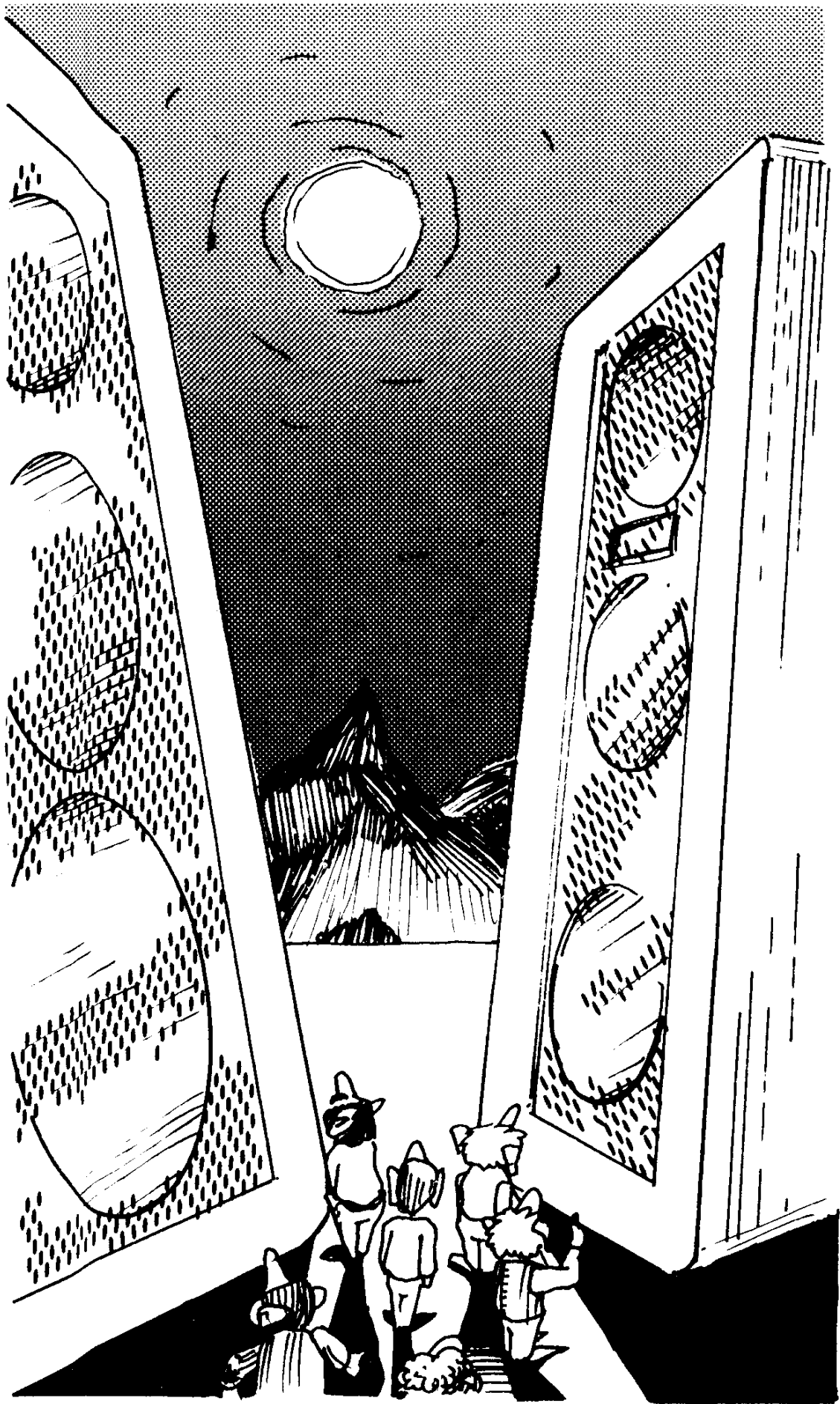
A.V. stands for audience view

P.V. stands for performer's view

S.V. stands for side view

TV. stands for top view

B.V. stands for bottom view



Double Decker

Big Tony (AKA Tony Korfman) currently manages the "Gold Strike Inn Casino and Escort Service" in Boulder City, Nevada near Hoover Dam. In the short time Big Tony's been in charge he's managed to double its number of customers by the deceptively simple practice of putting mirrors on the walls.

"Big's" business career started small when he first began selling stale doughnuts to midgets for use as toilet seats. From there he took a shot at show biz by performing the world's first pickpocket act *without* the aid of audience participation. Big Tony was able to accomplish this remarkable feat by cleverly stealing his own watch — then acting amazed when he discovered it missing.

From this point on it was only a matter of time before Big Tony tried his hand at magic. After trying his hand he then progressed to the more interesting parts of his anatomy.

Tony realized that he couldn't come up with one damn idea worth publishing ("Hoover Dam" had already been done). So Big Tony turned to little Paul and said, "Paul, if you want me to pick up the check for this meal, you'll mention me in your next book." Of course, I could not be bought so cheap. Being a shrewd business man, I insisted that Tony pay for the toothpicks as well!

EFFECT — The close-up pro slides a *red* deck out of a *blue* card case. "Must have been a mix-up at the factory," mutters the magician. The close-up artist's cultured tastes are, of course, offended by this blatant lack of color coordination. But being a real trooper he bravely continues: A card is selected and returned to the red pack. Suddenly the performer stops the trick, peers inside the card case and claims that he can see the missing blue deck crammed inside the card case "way back in the corner." Apparently some over-eager employee at the card factory stuffed *two* decks into the card case instead of the traditionally accepted *one* deck.

To set matters straight, the performer places the *red deck* into the card case and then immediately slides out a *blue deck* from the same case! The card case is examined by a spectator, but not a trace of the red deck can be found. "It takes a trained eye to locate a deck when it's crammed way back inside the card case like that," explains the magician. The original trick is continued.

The blue deck (which now matches the blue case) is riffled and the previously selected card is revealed to be on top. The performer cautions the audience to "hold their applause" because, technically, he has not yet found the same card selected by the spectator. "The performer's card has a *blue* back, while the spectator's original selection had a *red* back. In order to set things straight, the performer slides the *blue* backed card into the obviously empty case and immediately removes the matching *red* backed selection. The *empty* case and the cards can then either be handed out for examination, or sold as souvenirs — depending upon the performer's popularity.

PREPARATION A - Place a blue backed card face up into an empty blue card case. Fold the *entire* flap into the card case so that it covers the card (Figure 1). Note that the two side flaps are folded *in*.

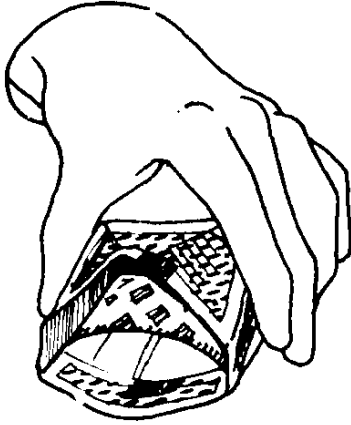


Fig.1

PREPARATION B - Place a red backed card (say the seven of clubs) face down on top of a blue backed deck. Locate and discard the matching blue backed seven of clubs.

PREPARATION C — Place the deck into the card case so that the red backed card is visible through the half moon cutout. This leaves the face of the deck positioned against the folded-in flap. This simple setup is kept in your pocket until the magic groupies surrounding your close-up pad demand a performance!

PERFORMANCE:

STEP I — Hold the case by its sides from above using your right fingers, with the half-moon cutout on the *underside* of the case. Pull the deck halfway out of the card case with your left fingers. Release your left-hand grip as your right hand (which keeps the protruding pack in position by applying pressure to the sides of the case) tilts up to expose the "red" deck coming out of the blue card case (Figure 2).

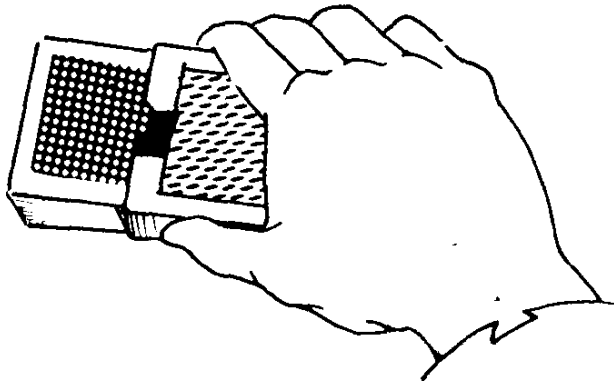


Fig. 2 P.V.

Comment that there's something not quite right about the deck. Tilt the case back down to its original position so that the face card of the protruding deck is on top.

Grasp the end of the deck from below by its sides with your left fingers and remove the card case with your right fingers. Insert your left second and third fingers into the case and pull out the flap (Figure 3).

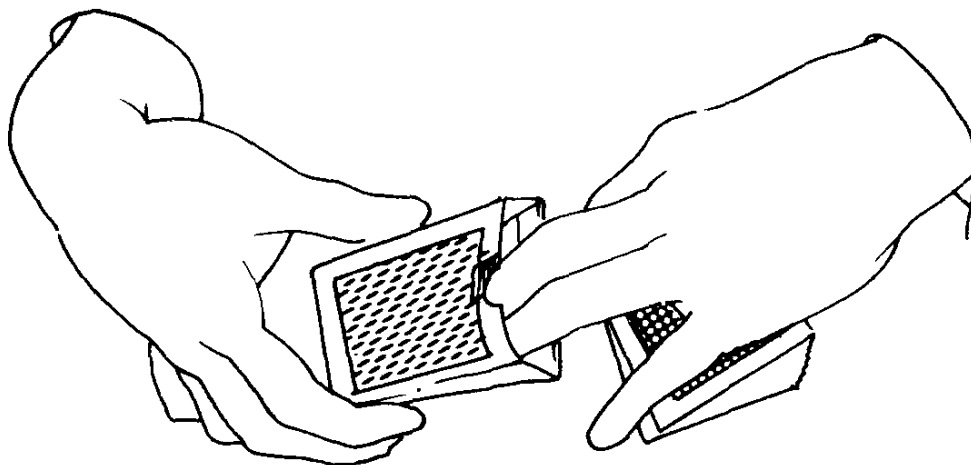


Fig. 3

Your right hand then tables the case (which conceals an extra blue backed card held against the "roof" of the case thanks to the two folded inside flaps).

STEP II ~ The face-up deck in the left hand is in a natural position for a "Hindu Shuffle." Grasp the bottom end of the deck by its sides from above with your right fingers and thumb as your left fingers strip a few cards off the face of the deck. The stripped off cards are immediately dropped from the left fingers and onto the palm-up left hand. Repeat the above actions by stripping off another small packet. Flash the back of the right-hand cards to the audience revealing a red back (Figure 4).

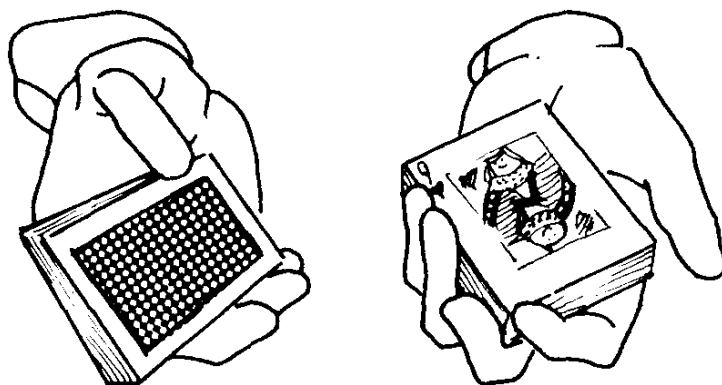


Fig.4 A.V.

Continue the Hindu Shuffle until you've gone through about *half* the deck and flashed the red backs three or four times. As you show the red backs, comment that someone made a mistake and put the wrong deck into the card case. Even though the deck and its case are not color-coordinated, you'll still attempt a trick.

At this point you continue the Hindu Shuffle *without* flashing the red back as you request a spectator to say stop (in preparation for a force). When you've stopped, place the packet that remains in your right fingers upjogged onto the face of the left-hand packet. Spread the upjogged cards into your right hand, leaving only the seven of clubs (the force card) upjogged on the face of the left-hand packet (Figure 5).

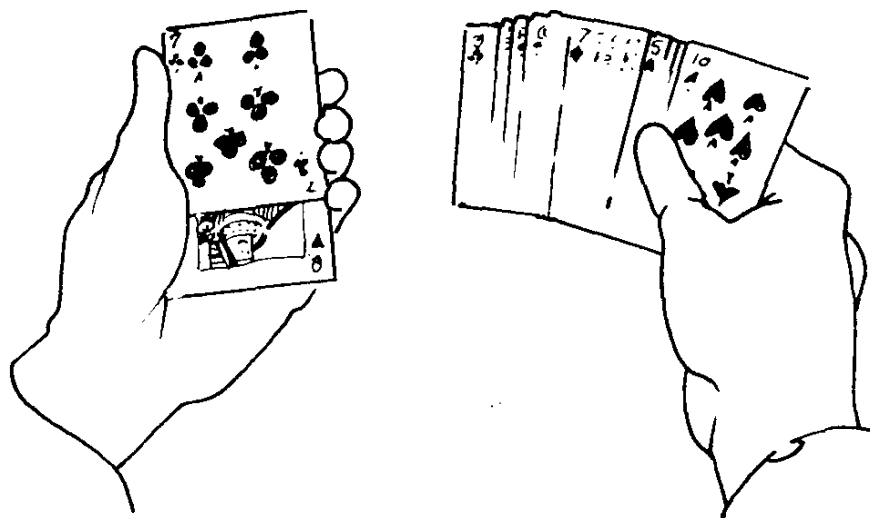


Fig. 5 P.V.

Place the face-up cards from your right hand square onto the left-hand face-up cards. Remove the protruding seven with your right fingers, flash the back of the card, then place it square on the face of the pack. The spectator has "freely" selected the seven of clubs. As the seven is placed onto the pack, obtain a break below it with your left little finger.

STEP III — Cut off the back third of the pack with your right fingers and place it onto the face of the deck (burying the seven). Cut to the break with your right fingers and thumb and turn your right palm up as your right forefinger points to the face of the "cut to" card on the left-hand packet. This action gives the

audience a flash of the red back as you point out that "any one of the cards could have been selected — a jack, nine," etc. Replace the right-hand packet face up onto the left-hand packet retaining a left little finger break. Double undercut the red backed seven to the back of the pack. Turn the pack face down in your left hand.

STEP IV — Pretend to see something inside the card case and say, "Now I see what the problem is — someone accidentally placed *two* decks in the same case. The original blue deck is crammed down way back in a corner." As you talk, pick up the case in your right hand and peer inside. Note how your right thumb and forefinger grip the sides of the case to prevent exposing the concealed card (Figure 6).

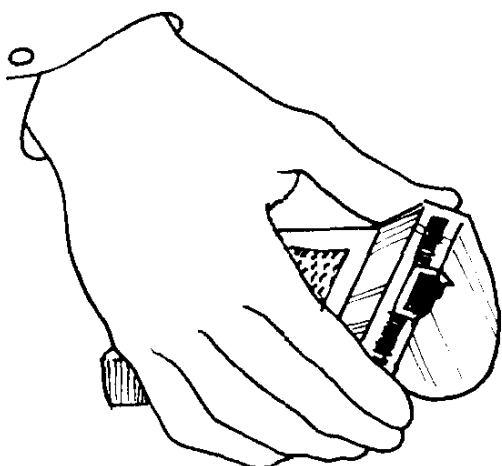


Fig.6 A.V.

It's just a simple matter of exchanging decks. Slowly slide the face-down "red" deck into the case (the deck goes *below* the concealed card). As soon as the deck is square in the case, remove the face-down deck (along with the extra card) with your left fingers. Your right hand tables the case with its open

mouth pointing to the left. You have visibly exchanged the red deck for the blue deck that was "crammed in the corner." Spread the blue deck between your hands (making sure not to expose the red backed card second from the top) as you comment, "Now I can finish this trick in style."

STEP V — Riffle the deck and execute a double left, turning the top two cards face up onto the deck as one. The face-up double should be injogged (Figure 7).



Fig. 7 A.V.

Then say, "Although I've found the seven of clubs, technically I haven't located *your* card because this one has a blue back while the seven you originally selected had a red back." As you say "blue back," turn the double face down showing its blue back. The double is replaced injogged as it is turned down.

Turn your left-hand palm down — which leaves the deck face up. Grasp the right end of the deck with your right thumb on top and your fingers below. The sides of the injogged double are lightly gripped between the tip of the left little finger and the base of the thumb (Figure 8).

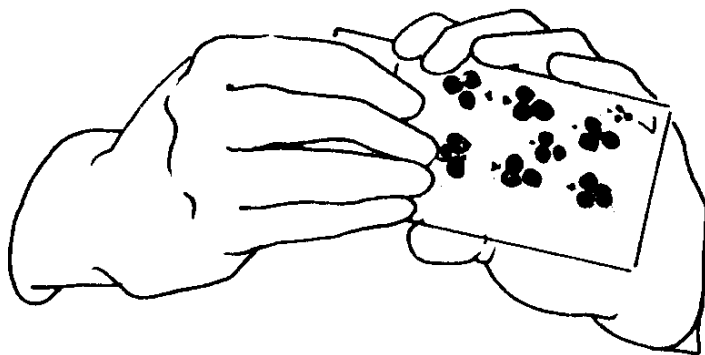


Fig. 8 **B.V.**

As your right hand removes the deck from the left, the right fingers secretly slide the top card of the double square with the right end of the pack - leaving the single face-up seven in the left hand and the deck in your right. Without pausing, table the deck face down to your right. Allow the pack to spread slightly showing all blue backs.

STEP VI - "To make you really believe in magic, I'll have to exchange this blue backed seven for the other seven you chose from the red backed deck." Follow through with your statement by picking the card case up from above with your right fingers while your left hand places the face-up seven into the case. Turn the case over by turning your right hand palm up and remove the face-down red backed seven from the case with your left fingers. The "Double Decker" exchange has been completed!



England's Penetration

Don England is a smooth-as-silk, slick-as-waxed-paper, professional close-up performer — a *thinking* performer who truly cares about elevating sleight-of-hand magic to its highest artistic level.

Don's genuine regard for the art is manifested in the following "Don England Effect" — an unencumbered, audience-preferred effect that takes you one step closer to what close-up magic is really all about.

EFFECT — A coin visibly penetrates a playing card into a spectator's outstretched palm! This effect can be performed on its own or in conjunction with any other routine incorporating coins and cards.

SET-UP - A face-down playing card and a half dollar (or quarter) should be on the table. A second half dollar is finger palmed in the right hand.

PERFORMANCE:

STEP 1 — Pick the card up with your left fingers and transfer it to your right hand, concealing the finger-palmed coin (Figure 1).

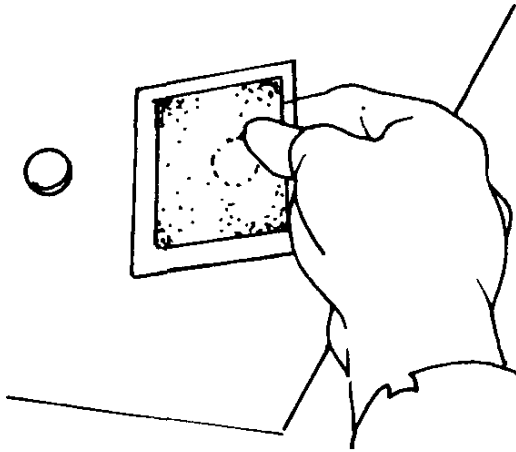


Fig. 1 P.V.

Position your right forefinger on top of the card, directly above the concealed coin, then extend your right fingers as in Figure 2.

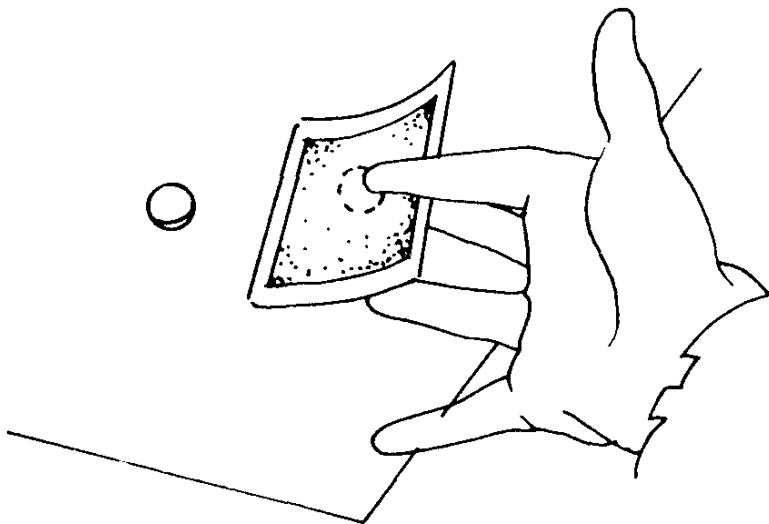


Fig. 2 P.V.

The coin is now clipped beneath the card between the right first and second fingers. This extended position is a natural way of showing your hand to be "empty."

STEP II - Scoop the tabled coin onto the back of the card by pressing the card onto the table directly to the coin's right (Figure 3).

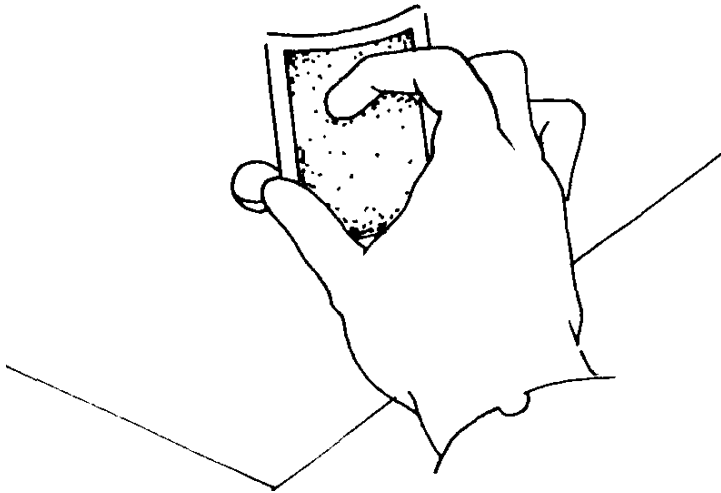


Fig. 3 P.V.

From this position your right thumb slides the coin onto the card (Figure 4).

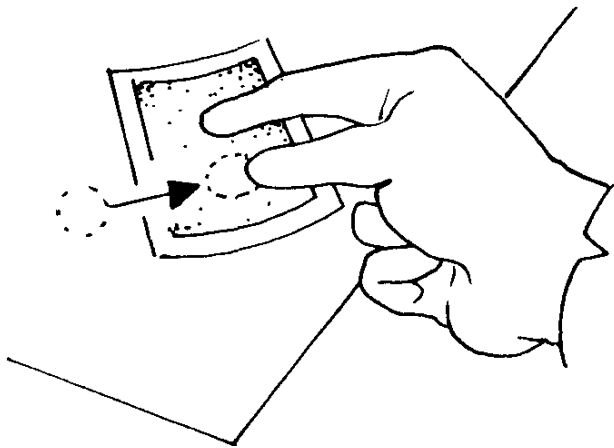


Fig. 4 P.V.

Return your right forefinger to the face of the card (Figure 5).

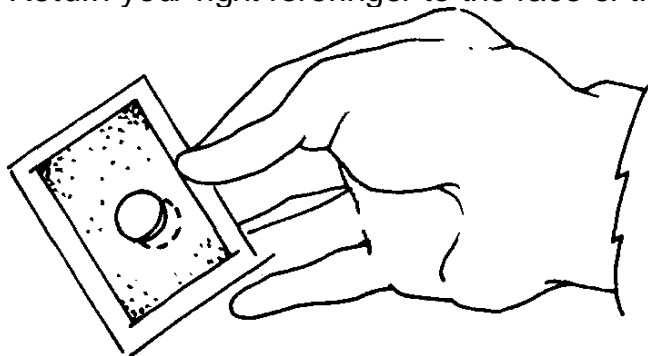


Fig. 5 P.V.

STEP III — Request a spectator to hold her hand out palm up. *Apparently* dump the visible coin into her hand; *actually* your right thumb presses this coin against the card as your right hand turns palm down, allowing the previously concealed coin to fall into her hand in its place (Figure 6).

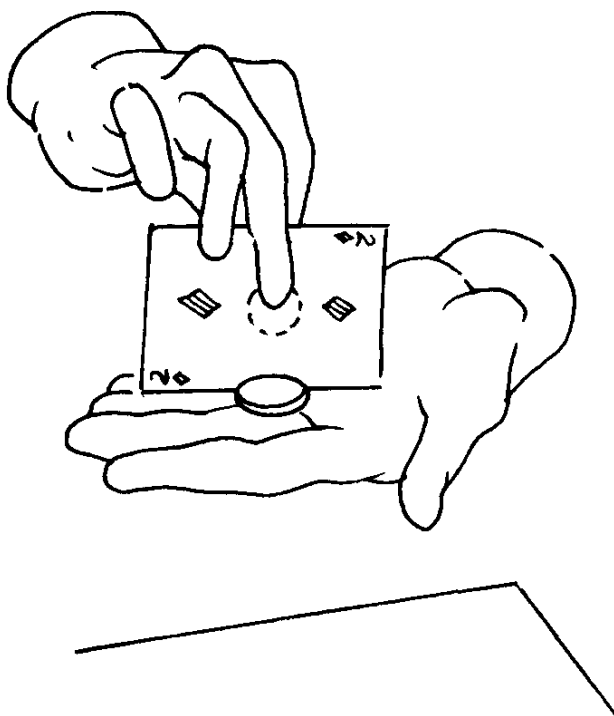


Fig.6 P.V.

STEP IV — Transfer the new face-up card to your left finger tips, which grasp it from the left side, thumb on top and fingers below (Figure 7).

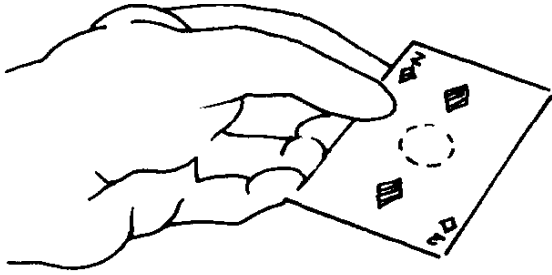


Fig. 7 P.V.

The concealed coin beneath the card is held at the very ends of the finger tips. The left thumb is near the edge of the card in order to expose as much of the card's face as possible. Hold the card about two inches above the spectator's hand. Use your right first and second fingers to pick up the coin from the spectator's palm — positioning the coin in "pinch vanish" position about one-half inch above the card (Figure 8)..

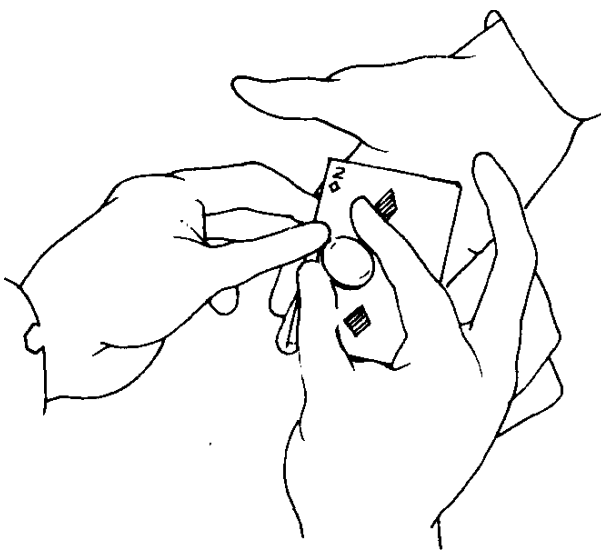


FIG.8 P.V.

The coin is held by its sides between your right thumb and forefinger. You are now in position for the standard "pinch vanish" move.

STEP V — Squeeze the coin between your right thumb and forefinger, allowing it to snap against the card as it is pinched flat between the touching tips of the right thumb and forefinger. The coin is now concealed from the spectator's view from above (Figure 9).

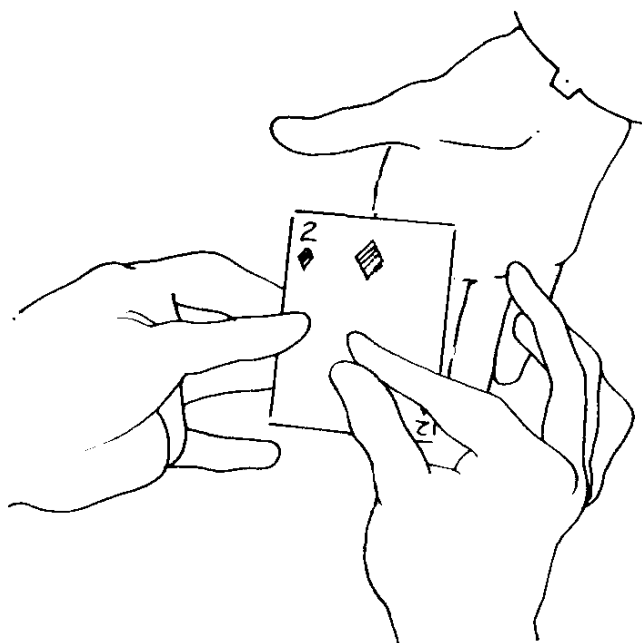
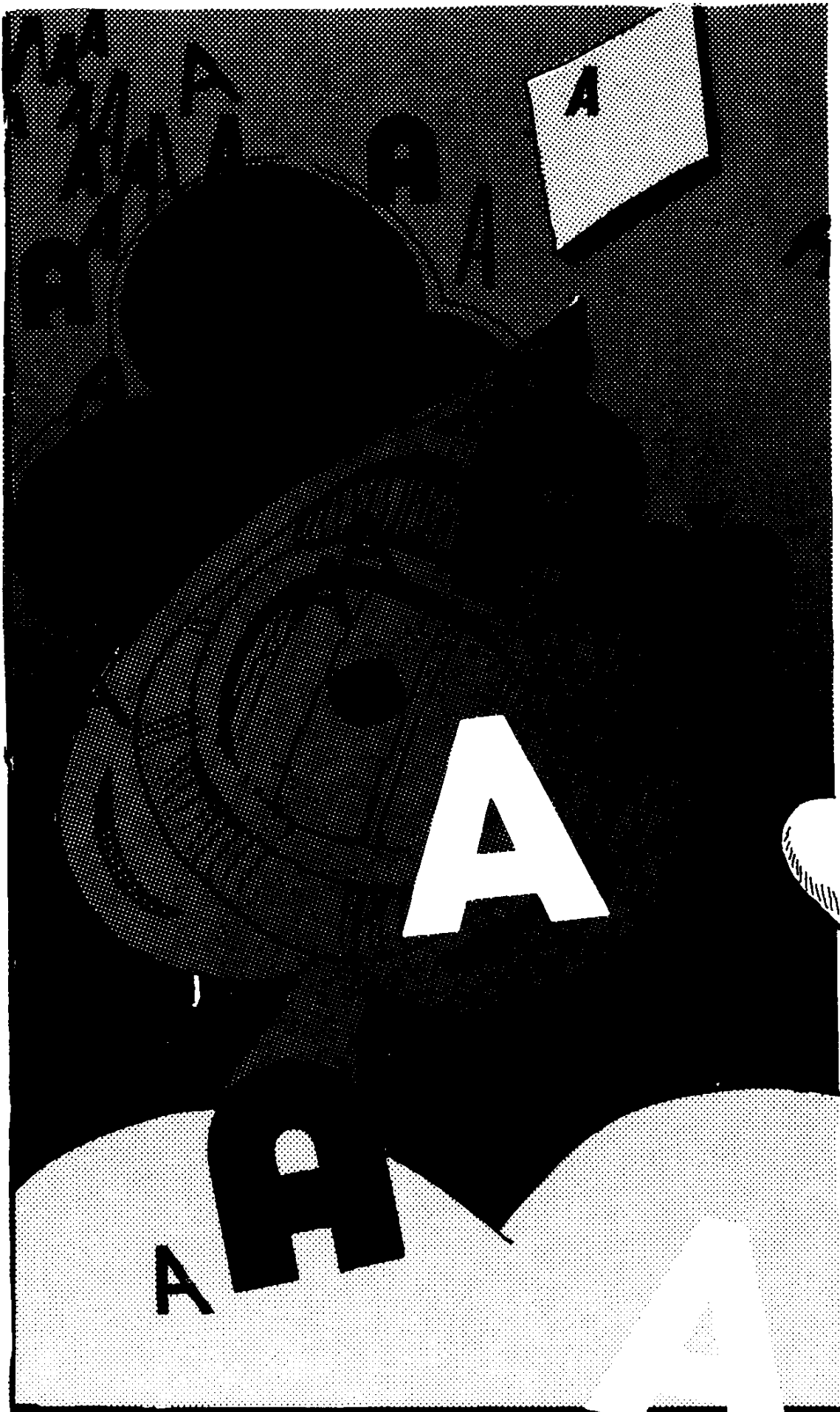


Fig. 9 P.V.

At the same instant the "pinch vanish" is executed, allow the extra coin concealed below the card to drop onto the spectator's palm. A more impressive visible penetration would be hard to find! Undercover of the surprise, finger palm or classic palm the right-hand coin. Ditch this extra coin as you remove or replace a prop. Personally, I prefer to load this coin into the deck undercover of replacing the single card — in preparation for "The Safe Cracker."





Fantasy Aces

by Paul & Daryl

It was once said that Daryl had more talent, charm, and personality than the entire staff of the "M.U.M" Magazine. This may only be an ugly rumor, but the fact of the matter is, Daryl does have a lot to be grateful for.

Daryl's lucky break occurred during his childhood when he was offered a once-in-a-lifetime opportunity to purchase a unique deck of cards. "This deck," explained the sunburned salesman with the pointed ears, "has been specially trained to go out in the world and earn a living for you. These talented cards will bring you fame, fortune, and all the women you can cram into a thumb tip." Bright-eyed little Daryl was about to break into his magic rabbit piggy bank, when the demonic stranger with the smouldering pitchfork continued, "To obtain this rare piece of merchandise, I merely require your signature on this document—along with your heart, your soul, and fifteen years of your life.

Even as a small child Daryl knew a good deal when he saw one. Without hesitation he signed the contract.

It's now fifteen years later and Daryl has paid the price. His total dedication to the art of performing and developing commercial close-up magic has earned him the respect, admiration, and sometimes the envy, of professional close-up entertainers around the world.

The three routines that follow are the result of a creative team effort between Daryl and myself. We had originally planned to collaborate on more than three routines, but became sidetracked during our efforts to pry Daryl's girl friend out of his thumb tip.

EFFECT — A close-up fantasy where four aces seem to appear right out of thin air. The first ace dives out of the deck and onto the table. As the deck is put aside, a second ace appears behind the first. This ace openly splits into two more aces. As these two cards are being turned face up, the fourth and final ace visibly materializes on the table.

PERFORMANCE:

STEP I — The four aces are positioned at the face of the deck which is held face down in your left hand. A left little finger break is obtained above three cards at the deck's face. Grasp the deck by its ends from above with your right hand. As your right hand removes the deck, use your right forefinger to pivot the upper half of the deck into your left hand (Figure 1).

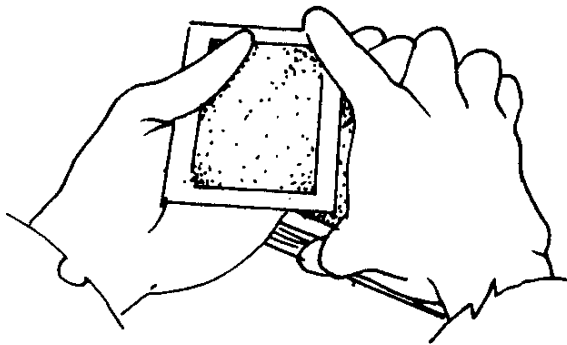


Fig. 1 P.V.

Your right thumb retains the three-card break. Position the right-hand cards directly above the left-hand cards (Figure 2).

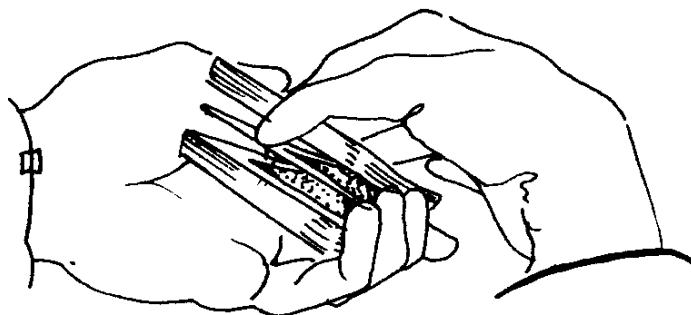


Fig. 2 P.V.

From in front, the deck will appear to be squared. The back end of the deck, and the three cards below the break, are still separated from the left-hand portion of the pack. You are now in position to produce the first ace.

STEP II - Casually slide the upper half of the deck to the right. When the upper packet arrives near the right side of the lower packet (Figure 3), allow the left side of the upper packet's face card to press against the second, third, and little finger tips of the left hand (Figure 4).

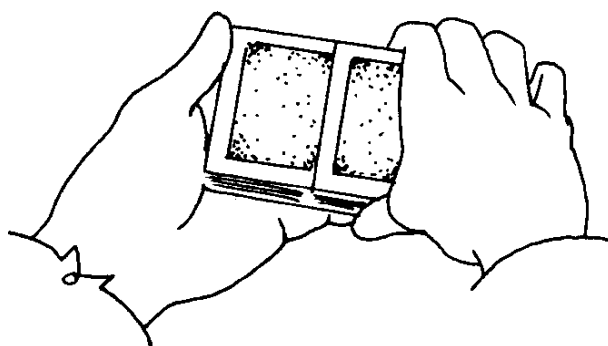


Fig. 3 P.V.

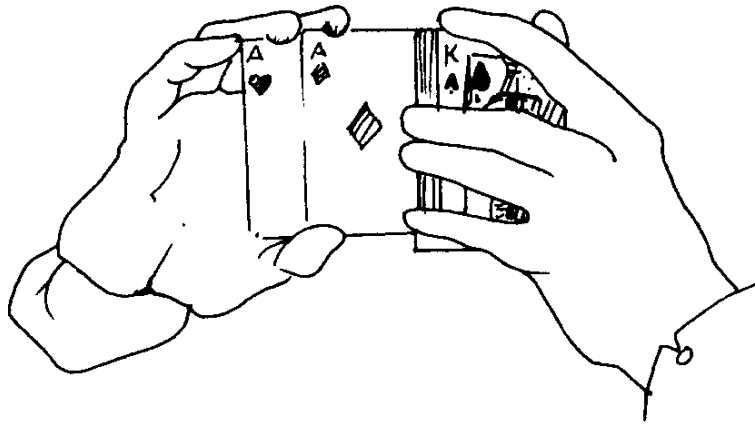


Fig. 4 B.V.

As your left finger tips come in contact with the card, press your right-hand packet *straight* down onto the table, causing the card against the left finger tips to quickly revolve to the right — landing face up on the table (Figures 5, 6, and 7).

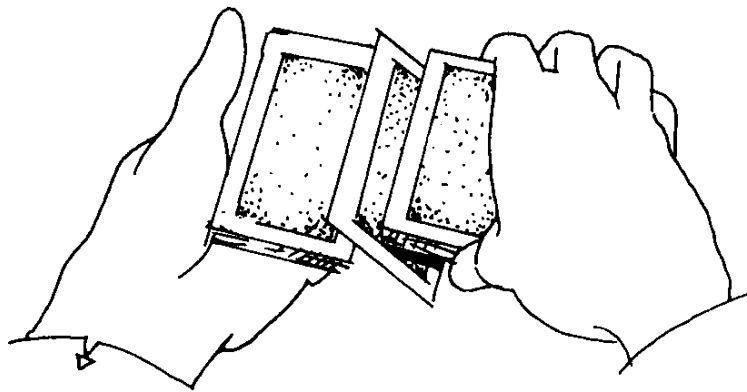


Fig. 5 P.V.

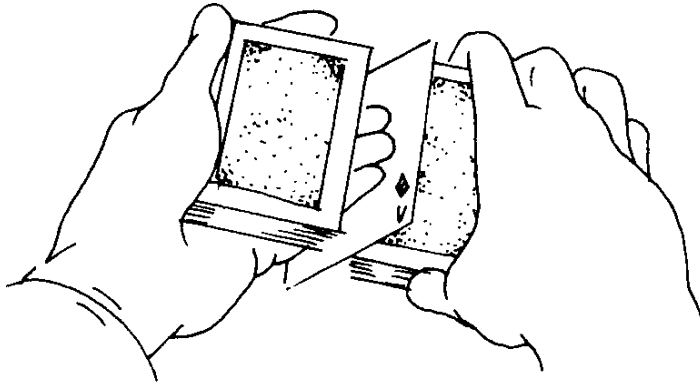


Fig. 6 P.V.

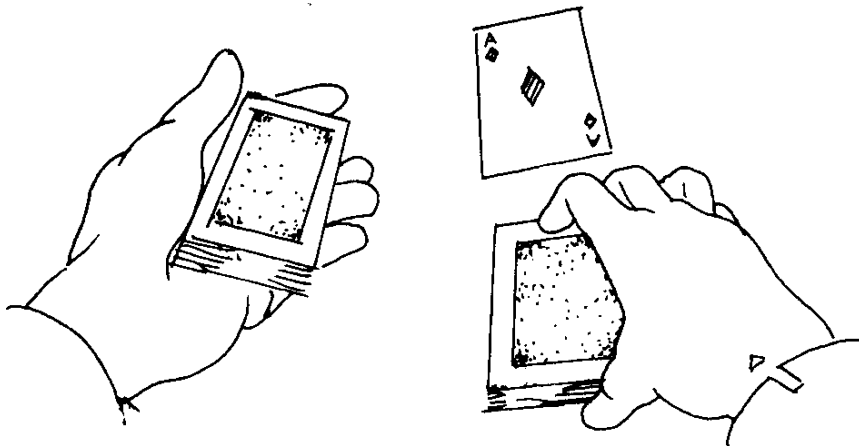


Fig. 7 P.V.

The effect should be as if you merely tabled part of the deck as an ace instantly appears on the table. Your right fingers *retain* the grip on the *tabled* packet.

STEP III — Turn your left hand palm down (still holding its packet) and push the tabled ace up and to the right with your left finger tips. As your left arm momentarily conceals the tabled packet, leave the two cards from below the right thumb break on the table, as your right hand moves the rest of its packet forward — away from the double card (Figures 8 and 9).

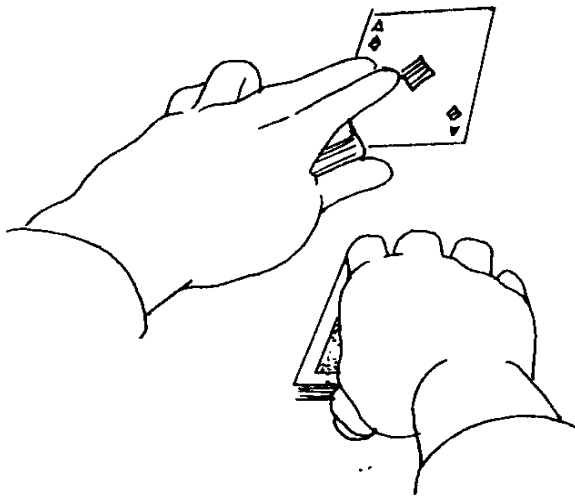


Fig. 8 P.V.

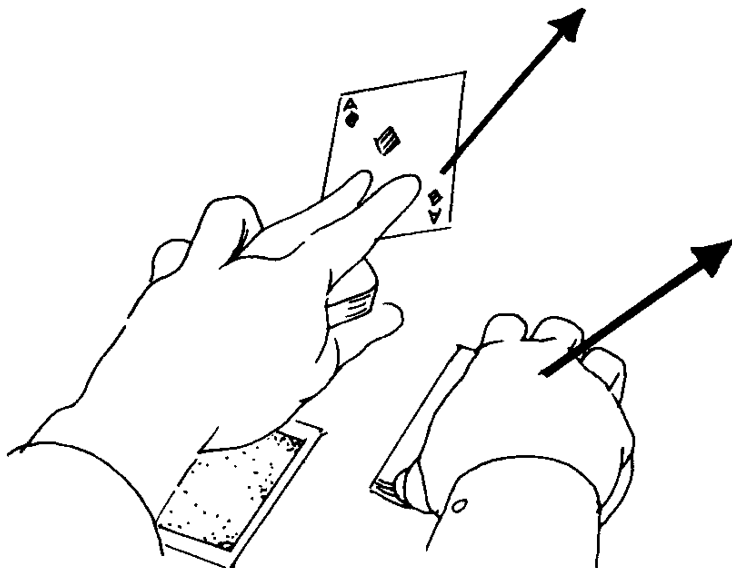


Fig. 9 P.V.

The misdirection of moving the first ace forward gives you just enough cover to "produce" this second ace. After both hands have moved forward (during the natural action of moving the face-up ace forward), bring your hands back toward yourself, directing the audience's attention to the face-down double (Figure 10).

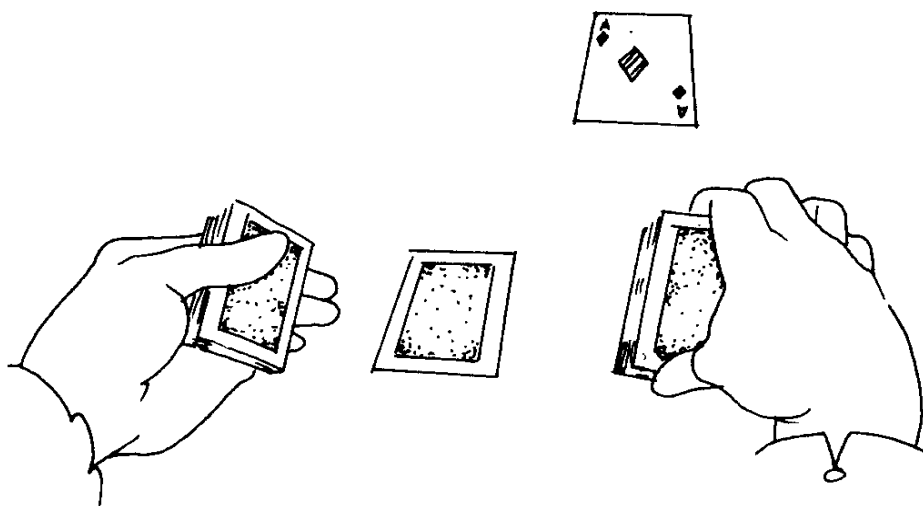


Fig. 10 P.V.

STEP IV — In a continuing action, side steal the card positioned at the face of the right-hand packet into the right palm as the right-hand cards are placed square onto the left-hand packet (Figures 11 and 12).

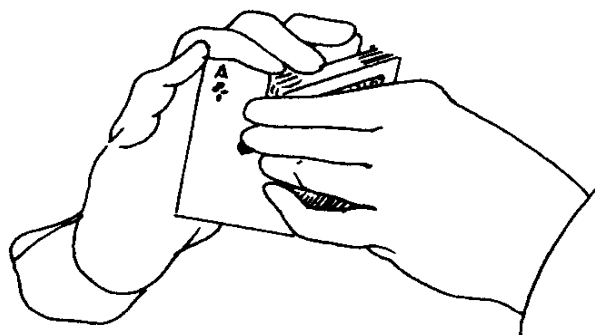


Fig. 11 B.V.

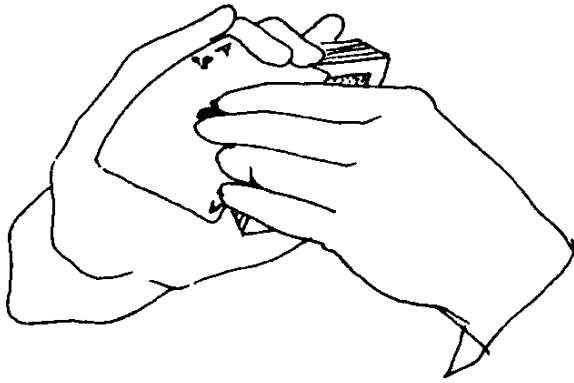


Fig. 12 B.V.

The easiest way to execute the side steal is to allow the card to pivot off of your right little finger tip (positioned at the extreme upper right corner of the deck) as the left finger tips slide the card into your right palm. The left fingers do not move. They simply press up against the upper packet as it is moved to the right onto the lower packet. The left hand tables the deck to the left.

STEP V — An ace is now palmed in your right hand. A face-up ace is on the table in front of two face-down aces which appear as one face-down card. Cross your right hand under your left hand, the tabled double centered between them (Figure 13).

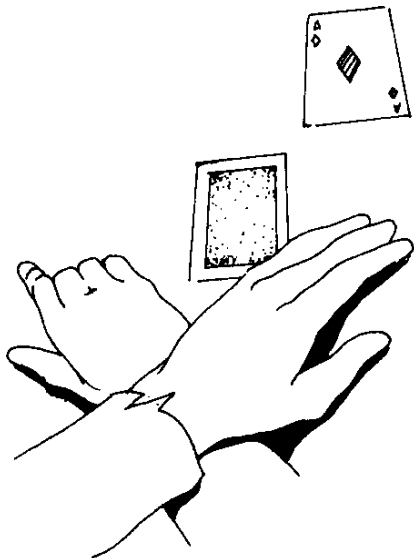


Fig. 13 P.V.

As you quickly uncross your hands, slide the top card of the double to the right with your right finger tips as your left finger tips slide the remaining card to the left (Figures 14 and 15).

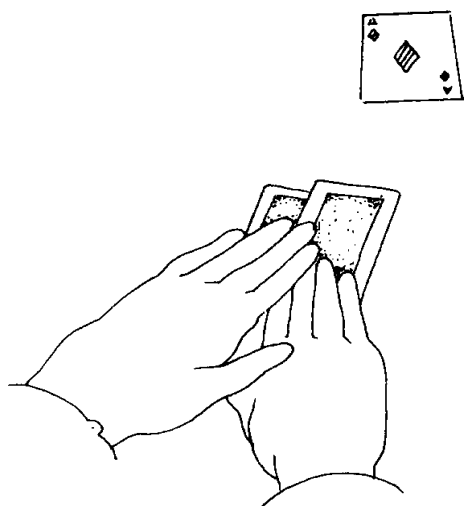


Fig. 14 P.V.

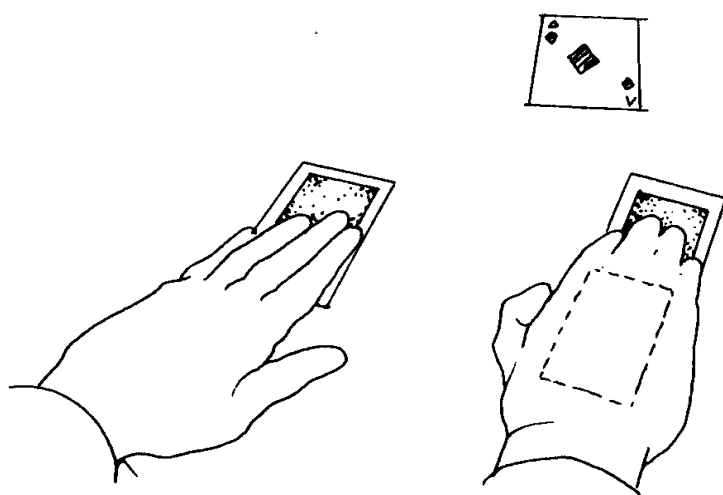


Fig. 15 P.V.

If the uncrossing of the hands is done with a sharp, quick action, the single card will appear to instantaneously split into two. The audience should not actually see the two cards slide apart. They should see one card, and then a moment later, two cards.

STEP VI — In a continuing action (the *entire* routine should be performed without pause in a "continuing action") once again cross your right hand under your left hand (Figure 16) directly

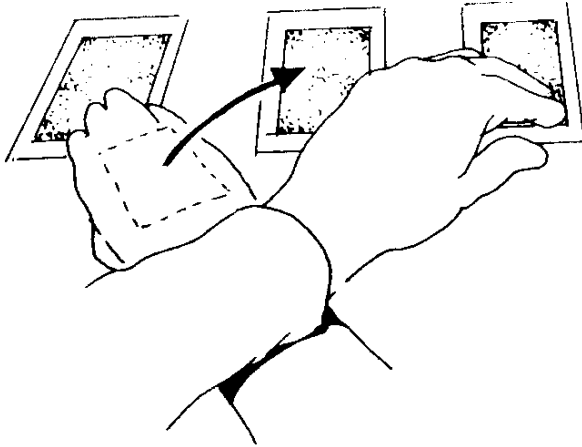


Fig. 16 P.V.

As the two hands cross, allow the right-hand palmed card to drop onto the table between the other two tabled cards. Without stopping, turn the two end cards over face up with your crossed hands (Figure 17).

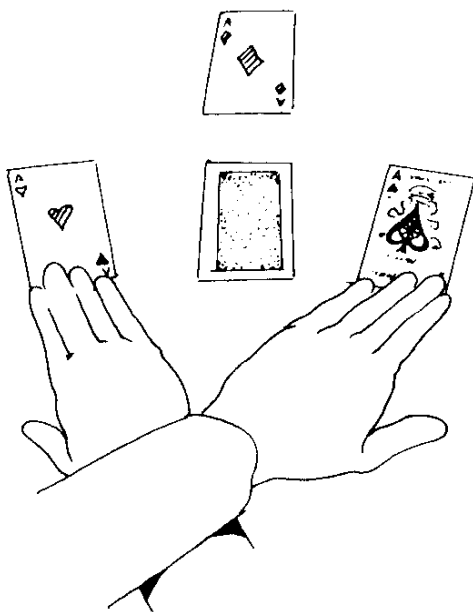


Fig. 17 P.V.

Uncross your hands and complete the routine by turning over the center face-down ace face up with your right fingers (Figure 18).

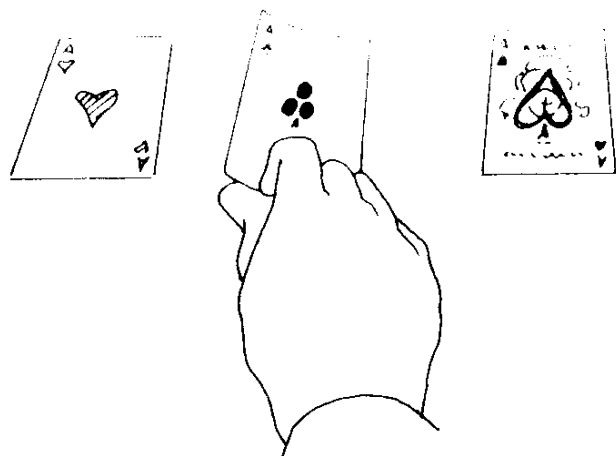


Fig. 18 P.V.

NOTE — When Daniel Cros performs this routine he substitutes a top palm for the side steal as follows: Change the initial set-up by placing one ace on top of the deck and three aces at its face. In step four instead of replacing the right-hand packet onto the left-hand packet, place the right-hand packet *below* the left-hand packet, leaving an ace on top of the deck. Now you can top palm the card as the deck is tabled.





Flap Jacks

by Paul & Daryl

"Flap Jacks" is such a fun routine that we had originally intended to market it to the general public as "TV Magic Flap Jacks," but there would have been problems:

- High school students would sneak out of class and hide in the bathroom for secret sessions of "Flap Jacks in the John."
- Women's Lib would stage a protest demanding that the title of "Flap Jacks" be changed to "Flap Persons".
- Karl Fulves would claim that "Flap Jacks" is just a rip-off of an old idea from an unpublished manuscript currently being written by a Swahili witch doctor who recently passed away thirty years ago.

Special thanks to Steve Blencoe of Santa Cruz for his major contribution to "Flap Jacks' " success. Steve Blencoe is an inventive close-up worker best known for his creative "baloney sandwich" effects.

PREVIEW — *(Ed. Note: This works best with a poker size deck.)*
We'll cut through the red tape of presentation and technique so that you can experience the forbidden pleasures of flap jacking right away. *Do not* flip through the next few pages to see what happens — it'll spoil the surprise!

You'll need a quarter or fifty cent piece, the four jacks, a deck of cards, and the card case.

Place the card case, with its flap closed, onto the table. Place one of the jacks face up square on top of the case. Position another jack face down onto the first jack so that its front end overlaps the outer end of the case (Figure 1).

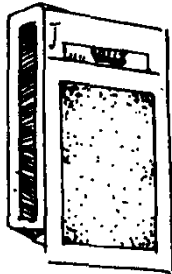


Fig. 1 P.V.

The distance that the face-down jack overlaps the card case is *critical*. The distance should be just a little *less* than the depth of the card case. If, at the conclusion of the effect, your jacks do not "flap" properly, then the distance of your overlap was incorrect.

Place the third jack face down onto the card case so that its right side overlaps the right side of the case and position the remaining jack so that its left side overlaps the case's left side (Figure 2).



Fig. 2 P.V.

Once again, the overlapped distance of the three jacks should be just a little less than the width of the card case.

Place your coin onto the center of the jacks (Figure 3).

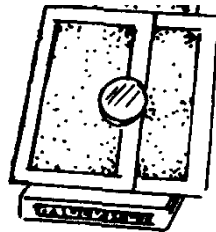


Fig. 3 T.V.

Now divide the deck into three equal packets and lean them against the right, left, and front edge of the three overlapped jacks (Figure 4).

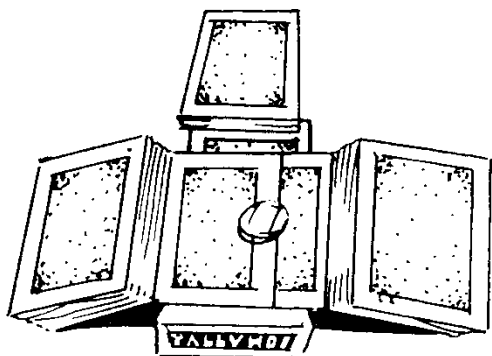


Fig.4T.V.

Note that the three packets are *not* leaning against the case — but are positioned on the white borders of the overlapped jacks. Now for the fun part. Use your right thumb and forefinger to tilt the coin up on edge *without* losing its contact with the cards (Figure 5).

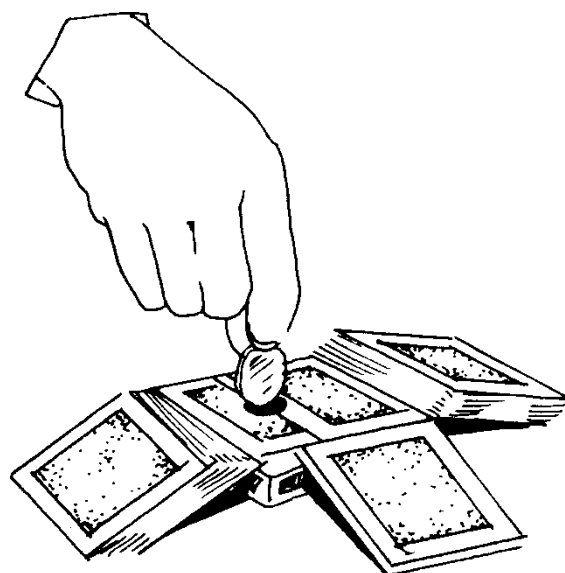


Fig. 5 A.V.

Take a deep breath, hold it, then move the coin up away from the card case.

If at this point you are not jumping up and down in excitement, rubbing your tired old eyes in shocked disbelief as you stare down at four face-up flap jacks (Figure 6), then something isn't right in the world.

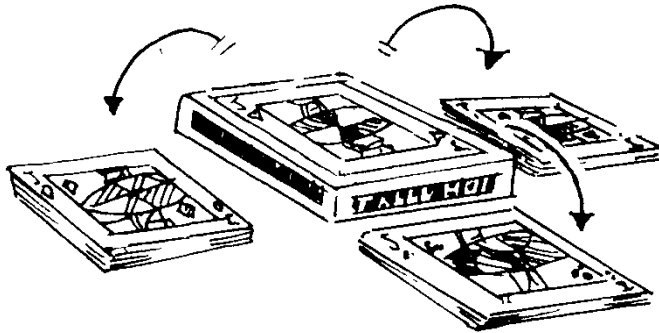


Fig. 6 A.V.

Even if it did work, you have my permission to go back to the beginning and do it all over again. After entertaining yourself in this fashion for six or seven hours, move on to "Performance" so that you can learn how to entertain your audience, as well as yourself, with "Flap Jacks."

PERFORMANCE:

STEP I — The four jacks are face down on top of the deck which is held face down in your left hand. Spread the deck between your hands and upjog the fourth, fifth, sixth, and seventh card from the top. As you close the spread, obtain a left little finger break below the top three cards of the deck. Use your right fingers to place the upjogged cards face up square onto the deck.

STEP II — Execute the Braue addition under cover of displaying the top four cards as follows: Grasp the seven card packet above the break by its ends with your right fingers. Slide the top card of the packet to the left with your left thumb as the packet levers this card face down onto the deck. Continue by levering the second card of the packet face down onto the deck — followed by the third card which is also levered face down onto the deck. As this third card is turned down, drop the remainder of the right-hand packet onto the deck as a single face-up jack. Spread this face-up jack and the three face-down cards below it (which are also jacks) into your right hand. Place the face-up jack square on top of the card case, and complete the rest of the "Flap Jacks" sequence as described under "Preview."

PRESENTATION NOTE - If you've got the nerve, you might give the following patter approach a shot:

Tell your novelty-starved audience that you've learned a great recipe for a new taste sensation known as "Cardboard Flap Jacks." The special ingredients (consisting of three indifferent cards and one jack) are carefully mixed on top of the portable stove, which bears a suspicious resemblance to your card case. The flap jack batter is then covered by a small lid, the approximate size of a fifty cent piece.

As this tasty treat is warming up, three stacks of "paper plates" are neatly arranged around the stove in preparation for the impromptu banquet. To complete your demonstration of cardboard cookery lift the lid off the stove, allowing the flap jack feast to serve itself!



The Safe Cracker

by Paul & Daryl

One of the toughest things about coin magic is the embarrassing "clink" that results whenever two or more coins are produced or vanished. A pack of cards will be content to sit there and quietly square itself; coins will almost always "clink."

You really don't have much choice. Either face the humiliation of working with sponge coins, or supply earmuffs to the members of your audience.

Then one day I woke up with a huge smile on my face — not because I'd gone to bed with a coat hanger in my mouth, but because I'd finally hit upon a solution to the noisy "clink" problem. "Eliminate the extra coins and you eliminate the problem." Yes, that's right. Simply use one coin! (Right now you're probably kicking yourself wondering, "Why didn't / think of that?")

Using this intellectual breakthrough as a starting point, it's a mere hop skip and a jump to develop a routine using one coin which creates the illusion of working with *three coins*. If you could then make those three non-existent coins mysteriously vanish, you'd have stumbled upon a new principle in coin magic cleverly disguised as "The Safe Cracker."

EFFECT AND PRESENTATION - The performer explains that he has purchased a specially designed safe that has been constructed to look *exactly* like a deck of cards. This innovative security system enables the close-up entertainer to fool both his audience and nearby safe crackers at the same time.

The "safe in a pack" is displayed. It appears to be nothing more than a slightly worn pack of cards. But when a secret combination is dialed on an invisible combination lock, the "safe" is opened and a genuine half dollar is revealed! A second secret combination is dialed on the deck's invisible combination lock and a second coin is produced. This strange sequence is repeated one last time, leaving the performer with three coins and an empty safe.

The three coins are put back into the disguised safe. The invisible dial is then removed — making the safe impossible to open. When the permanently sealed safe is handed out for examination, the audience is unable to locate even one coin — all three half dollars have completely vanished!

PERFORMANCE:

STEP I — Before starting, load a half dollar into the deck a third of the way down from the top. Hold the face-down deck in your left hand as your right fingers "dial the secret numbers on the invisible combination lock." Grasp the deck from above by its ends with your right fingers. Press your right forefinger against the top of the deck.

Use your right thumb to bend up the packet at the inner end of the deck directly above the concealed coin. Riffle two cards off the face of this upper packet with your right thumb, allowing the two cards to rest on the tip of the left little finger.

Retain a break above these two cards with your right thumb as your right hand lifts off the upper packet, along with the two-card break, as in Figure 1. The "safe" has been opened, revealing a coin on top of the left-hand packet.

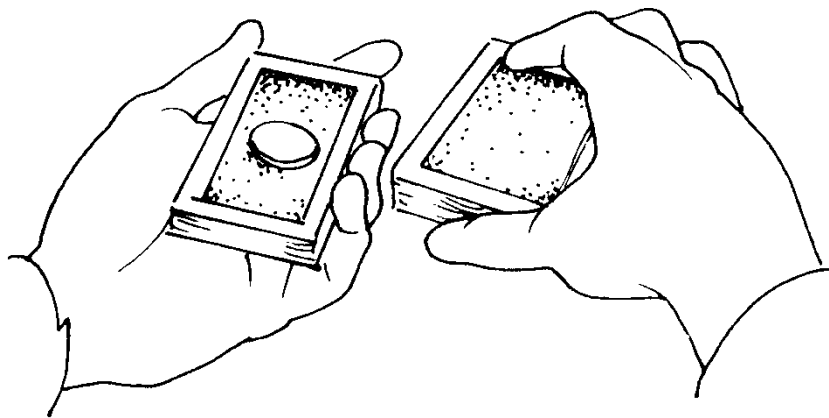


Fig. 1 P.V.

STEP II — The following actions will appear *exactly* as if the coin and the card below it were removed with the right-hand packet and placed on the table: Position the right-hand packet directly onto the left-hand packet — still retaining a break (Figure 2).

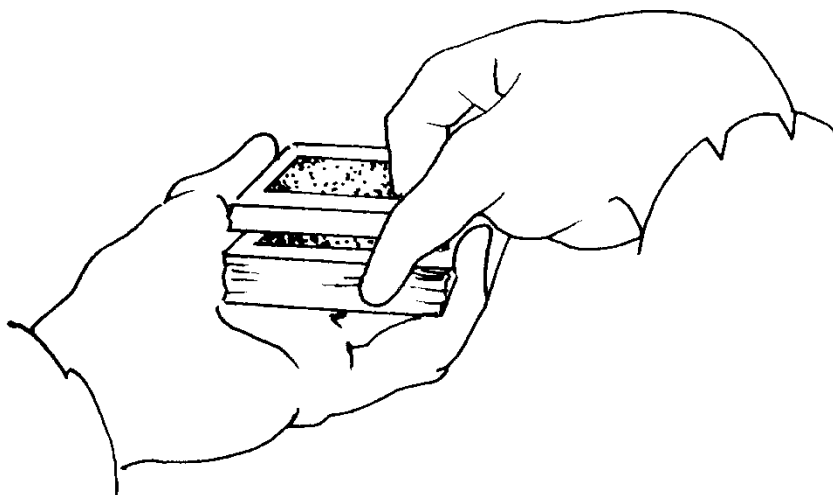


Fig. 2 P.V.

Without a pause, add the two cards from below the break onto the lower packet as the upper packet is slid about half an inch to the right (Figure 3).

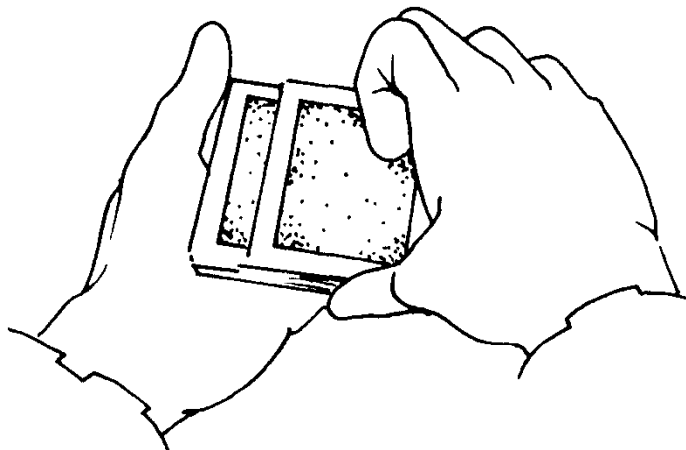


Fig. 3 P.V.

Use your right thumb to pry up the new top card of the lower packet, pressing it against the face of the upper packet. Continue by lifting the upper packet, along with its sidejogged card, off of the lower packet (Figure 4) and onto the table.

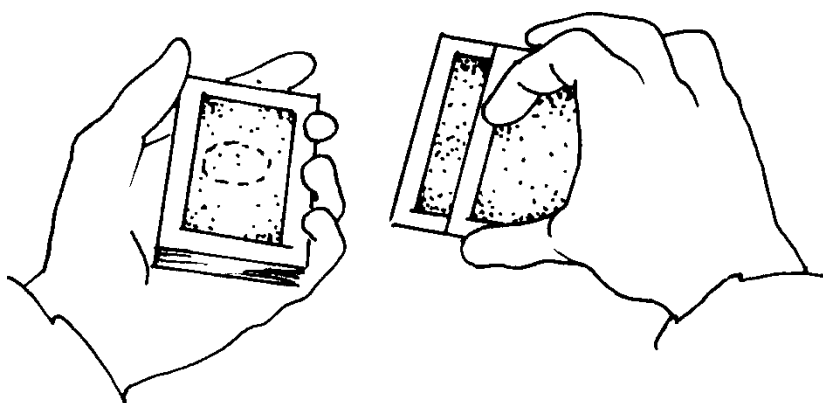


Fig. 4 P.V.

The audience will believe that the coin is on top of the sidejogged card at the face of the tabled packet. The coin is actually concealed beneath a single card on top of your left-hand packet.

STEP III — Undercover of displaying a "secret combination" card, the concealed coin will be repositioned deeper into the deck: Tilt your left hand down to the right until you feel the side of the coin against the inside of your left fingers. Grasp this packet from above by its ends with your right fingers. (Curl the tip of your right forefinger on top. Lift up the upper third of the packet at the inner end with your right thumb.)

Slide the upper packet a quarter of an inch to the left — enabling your left second or third finger to press the concealed coin against the top of the lower packet (Figure 5).

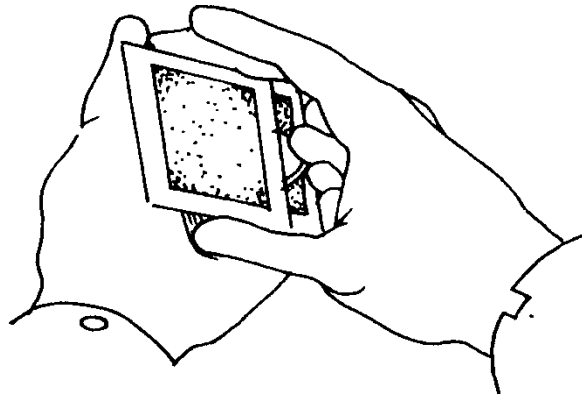


Fig. 5 P.V.

Keep the right-hand packet on the same plane as the left-hand packet as both packets are turned face up (Figures 6 and 7).

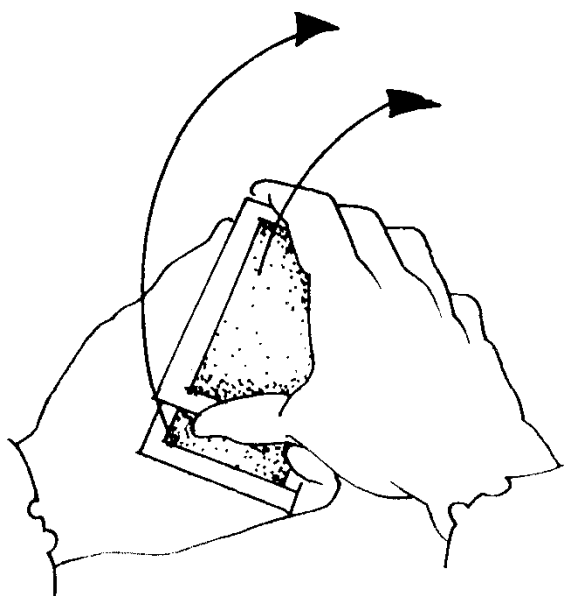


Fig. 6 P.V.

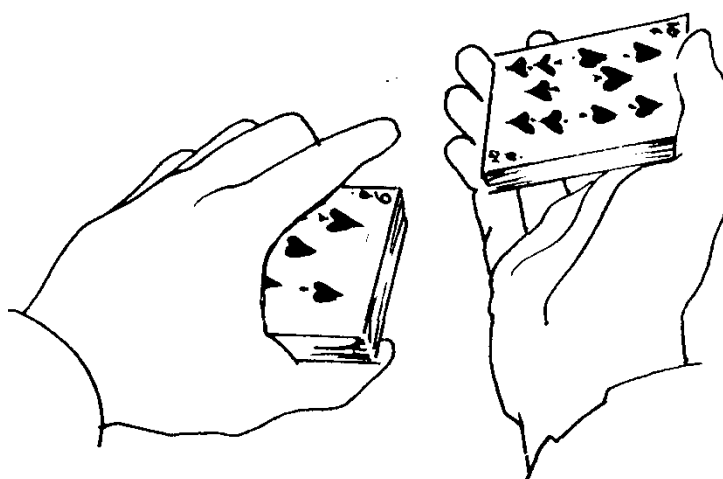


Fig. 7 P.V.

The right-hand packet is disengaged from the coin as it pulls away from the left and revolves to the right. The left-hand packet comes away with the concealed coin pressed against its back as the left hand turns palm down, turning the packet face up. To the audience you've merely cut the cards in order to display the "secret combination card" at the face of the right-hand packet.

STEP IV — Reassemble the pack by turning your right hand palm down and your left hand palm up, reversing the same actions you used in cutting the cards. The right-hand packet goes on top of the left-hand packet; the coin remains concealed a third of the way down in the deck.

STEP V Repeat step one, starting at the point where you "grasp the deck from above by its ends with your right fingers." This enables you to produce a second coin. Continue to the point in step two where your right hand lifts the upper packet, along with its sidejogged laid. I am here place the right hand packet square onto the tabled packet, as in F figure 8.

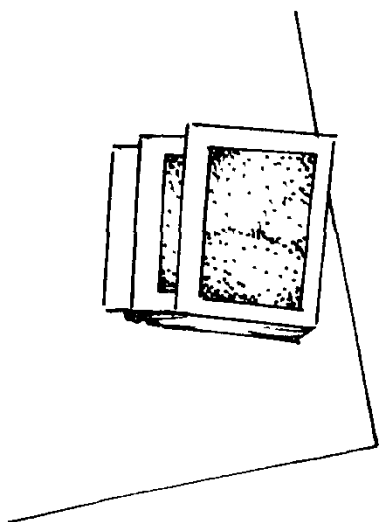


Fig. 8 P.V.

STEP VI — Reposition the coin concealed second from the top as you cut to another "secret combination" card, as described in step three. As you display your second "secret combination" card comment, "The big problem is that anyone can discover the secret combination by cutting the cards. To get my money he then dials the proper combination and opens the safe."

Match actions to words as you cut the deck to reveal coin number three. Pretend to remove this coin and the card below with your right-hand packet as you've done twice before, placing the right-hand packet and its sidejogged card square onto the tabled portion of the deck (Figure 9).

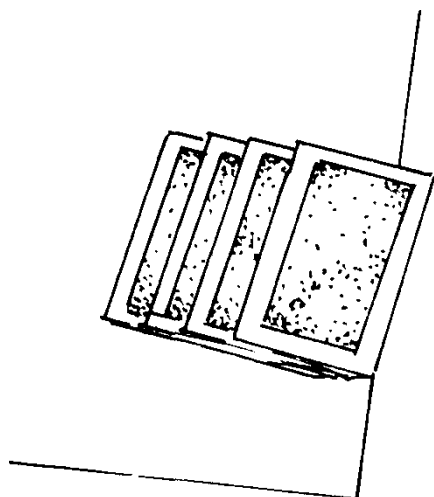


Fig. 9 P.V.

STEP VII — The audience has seen you open your safe three times to reveal three coins. All three were then placed on the table covered by their respective packets. One coin is actually concealed below the top card of the face-down left-hand packet. The coin will be stolen from this packet undercover of transferring the cards to your right hand as follows: Place your left thumb onto the face of the packet and lever the cards up onto their right side (Figure 10).

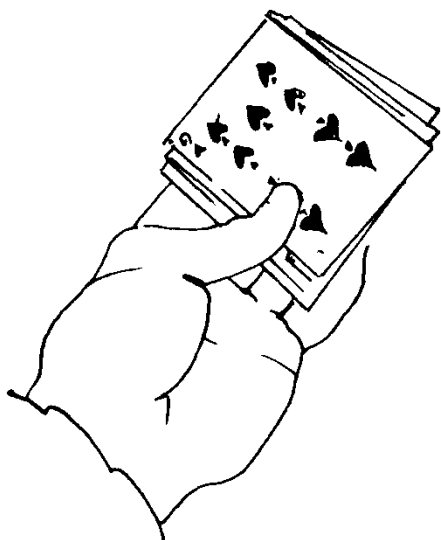


Fig. 10 P.V.

Continue by turning the packet face up, enabling your right fingers to grasp the upper right corner of the cards. Your thumb is at the face of the pack, your fingers are at the back. As you begin to remove the packet with your right fingers, tilt the cards up so that only the lower left corner of the packet is in contact with your left hand, at the base of your left fingers (Figure 11).



Fig. 11 P.V.

In a continuing action remove the packet with your right fingers as your left hand turns palm down, secretly retaining the coin in its curled fingers. This hand casually drops to your side as your right fingers place their cards square onto the remaining tabled portion of the deck.

STEP VIII — To make it impossible for safe crackers to open your safe, openly remove the "invisible combination lock" from on top of the deck and transfer "it" to your left hand. Place this handful of nothing, along with the finger-palmed coin, into a convenient pocket.

Slowly square the sidejogged cards (which marked the position of the "three" coins) with the rest of the deck. Execute a few clumsy cuts and shuffles, as though you were attempting to

hide the three coins. Gradually smooth out your shuffles and cuts — then conclude with a flourish (one hand fans, spring the cards through the air, ribbon spread turnovers, etc.) compelling your audience to grab for the deck, in search of the missing coins!





The Dream Boat Dazzler

by Chris Hampton

When I first discovered that Chris Hampton's professional name was "The Dream Boat Dazzler," I asked myself, "How much can a guy make impressing boats?" Boy, did I feel dumb when Chris explained that he's a full time professional magician and only impresses boats as a hobby.

Chris then told me about a fiendishly clever coin creation that exceeded my own wildest close-up fantasies! — an idea that made my whole body smile, instantly transforming me into a walking happy face! Chris promised me that if I wiped that silly grin off my body he'd contribute his origination to this book.

To bring things up-to-date: Chris Hampton, The Dream Boat Dazzler, is currently performing an extremely bold "vanishing deck" effect on board the "Queen Mary." As for myself, I'm still trying to figure out how to smile without wrinkling my pants.

EFFECT — This is an honest to God miracle finale for your favorite "coins through the table" routine. One last coin is about to go through the table. *Both* of the performer's hands are in full view on *top* of the table. A *spectator* holds an ordinary glass *under* the table. As the last coin penetrates the table top, the spectator *hears* and *feels* the coin drop into her glass!

PREPARATION — This routine requires bravado, showmanship, exquisite timing AND a crazy gimmick. The gimmick consists of a special paddle that will, during the course of the routine, be placed in a strategic position under the table. At the proper moment the coin on the paddle will be dumped into the glass held by the spectator. I'll get to the presentation details presently, but first the paddle.

After experimenting with various items, I've found the following method to be the easiest for constructing the gimmick. Buy a kitchen spatula that has a flat surface extending out straight from the handle (the longer the handle, the better). If the working end of the spatula is nearly flat (in other words, if it will hold a half dollar comfortably without falling off), proceed as follows: Lay the spatula down in front of you, handle facing you. Now get a playing card or two, some scissors and some glue. Cut the cards into thin one-quarter inch strips. Cut six strips that are the width of the far end (Figure 1) and three for the length.

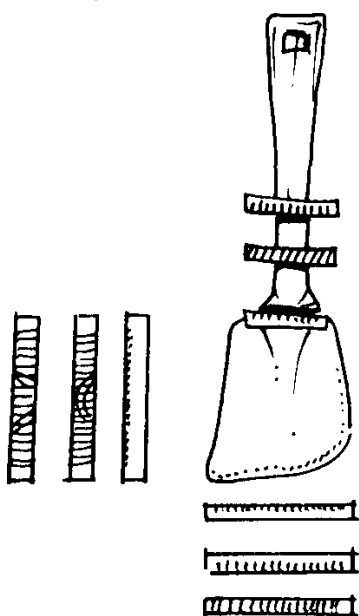


Fig. 1

Now, one layer at a time, paste the strips on: a strip border on the top, a strip down the right side, and a strip across the width nearest you. This may seem silly, but during the routine it will

keep the coin from falling prematurely, thus allowing more maneuverability.

Now, on the handle, roll a paper towel around until it becomes a circular handle about 1 1/2 inches in diameter, then wrap masking tape around the paper towels to seal it. This is to facilitate the handling, which will be done entirely by your *knees*. Sit at a table and put the handle between your knees with the spatula portion pointing outward, and the side with the borders facing up (Figure 2).

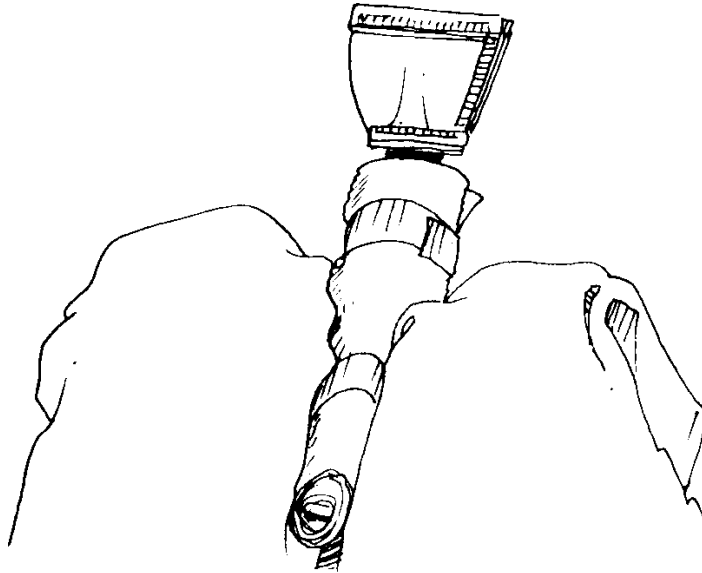


Fig. 2

You will find now that by moving your left knee down a little and your right knee up a bit, the spatula will turn over enough to allow a half dollar to fall off. Practice setting a coin on the paddle and using your knees to drop it. (It helps if you move your legs up and have only your toes touching the floor.)

Once you've mastered that simple feat, read on ...

PERFORMANCE - When you're ready for the last coin, bring the glass up and set it in front of the spectator. Casually drop your right hand beneath the table and position the paddle (which was previously placed on the chair) between your legs. Direct a spectator to place both hands around the glass (Figure 3) and place it beneath the table.

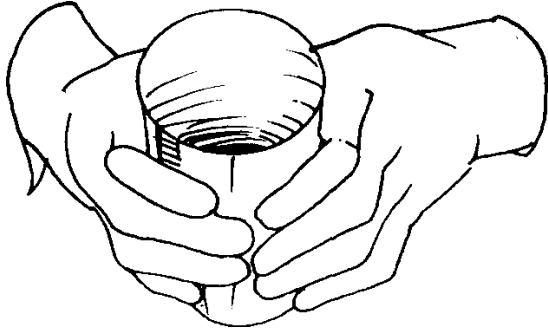


Fig. 3

Your hands go below the table to position the glass. Explain that the glass must be positioned directly beneath the last coin. As your thumbs hold the sides of the paddle, guide the spectator's glass directly beneath the spatula end (Figure 4).

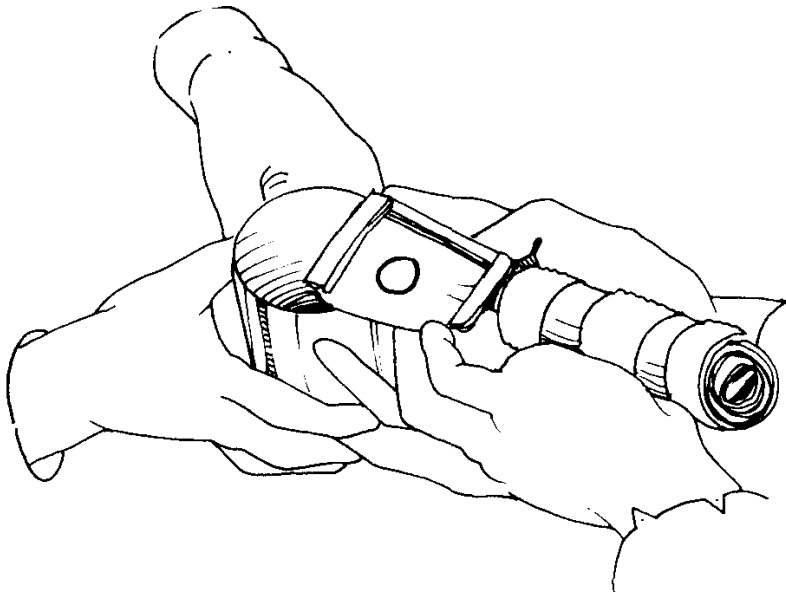


Fig. 4

Caution the spectator to hold the glass still — as you place your own hands back onto the table.

Pick up the remaining coin and execute a pass in preparation for the penetration. At the moment of "penetration," twist the paddle with your knees, causing the coin to fall into the spectator's glass (Figure 5).

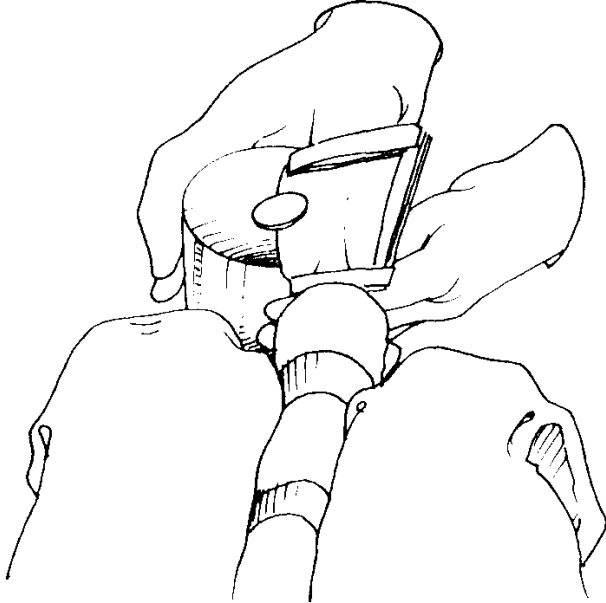
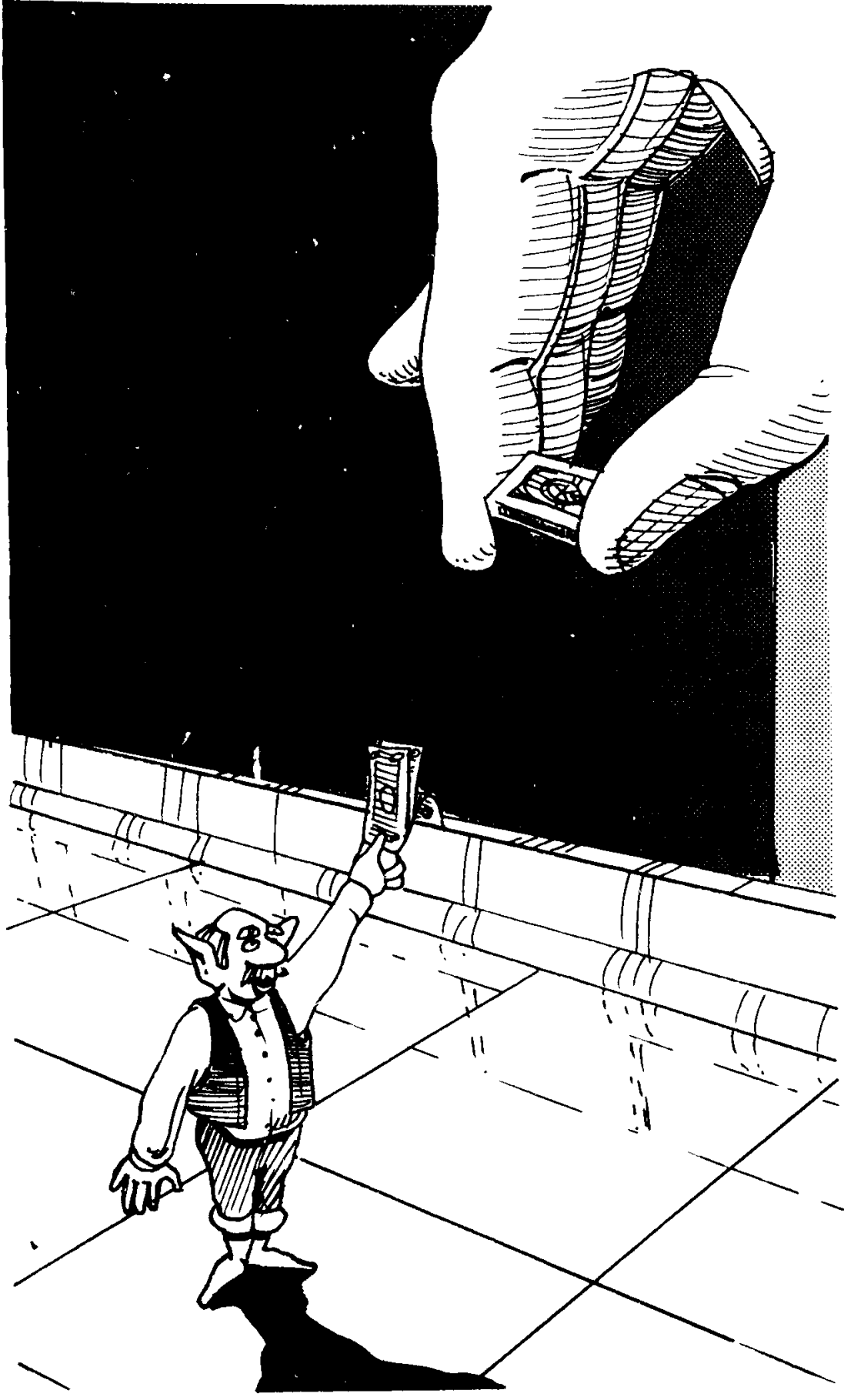


Fig. 5

Immediately lift your knees as high as possible so the spectator doesn't accidentally hit the paddle with her hand. You won't have to hold this position long because the spectator will instantly bring the glass back up to check its contents.

Undercover of the surprise, ditch the extra coin and quietly slip the paddle back into your pocket. You can now stand up in case the spectator should want to check under the table.



Discount Deck

At the age of nine, when I first embarked upon my career as a close-up entertainer, I did not have the money to purchase a complete deck of cards. My practice sessions were limited to routines that could be performed with just the four of diamonds — a birthday present given to me by my mother.

All the other kids on the block had their very own complete pack of cards. Whenever they'd get together for a game of "Close-up Workers and Spectators," I was always the one stuck with playing the part of a sponge ball.

But while the other kids would struggle for hours and hours attempting to learn basic card techniques, I, with my *single card* "discount deck," could already execute a flawless false shuffle, fake cut, bottom deal, middle deal, second deal, a one hundred percent successful classic force, and a perfect faro. I could memorize the order of the entire deck in no time flat — and whenever a selected card was lost, I always knew where to find it.

Now that I've reached a station in life where I can purchase entire packs of cards with carefree abandon, I now feel it my duty to pass the money saving secrets of the "Discount Deck" on down to the new generation of close-up entertainers.

PERFORMANCE:

STEP I — (Present the routine as an effect using a "one card deck.") Before starting, secretly get a peek at the top card (we'll assume its the ace of clubs).

Hold the complete deck face down in your left hand. Obtain a left little finger break below the top two cards of the deck. Execute a double lift, turning the top two cards face up onto the deck as one. The double should be jogged to the right of the deck (Figure 1).

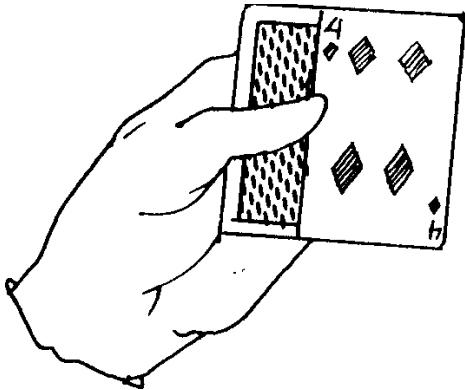


Fig. 1 T.V.

Remove the face-up double (let's call it the four of diamonds) from the deck by grasping it from its right side between your right thumb on top and fingers below.

Stand up (if you're not already) and position yourself so that a spectator stands next to you on your right.

Explain to your audience that to prevent anyone from seeing the cards, the "deck" will be handed to the spectator behind her back. Place your right hand, with its double card, behind the spectator's back. As soon as your right hand is out of view, slide the back card of the double forward with your fingers (Figure 2), placing the back card into the spectator's hand.

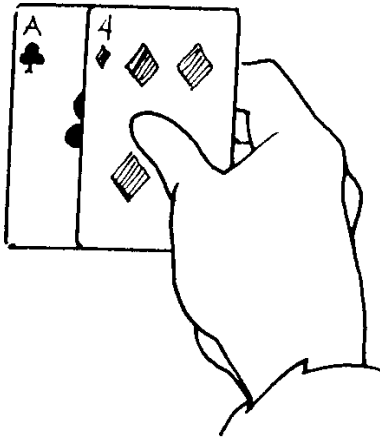


Fig. 2

As you begin to step away from the spectator, allow your right hand to swing down behind your back, where the four of diamonds is quietly placed face down onto the left-hand deck. There is no chance of accidentally flashing the stolen four, since you are standing right next to the spectator when your right hand goes behind your back.

Looy has developed the perfect misdirection for loading the four back onto the real deck: Tell the spectator to place both hands behind her back in order to shuffle the "deck." As you give these directions, actually place both of *your* hands behind your back as a visual demonstration. Step away from the spectator as you perform these actions, then casually table the deck.

STEP II — Your spectator has no reason to believe that she is holding anything other than the four of diamonds. As far as she is concerned, the whole thing has been a joke.

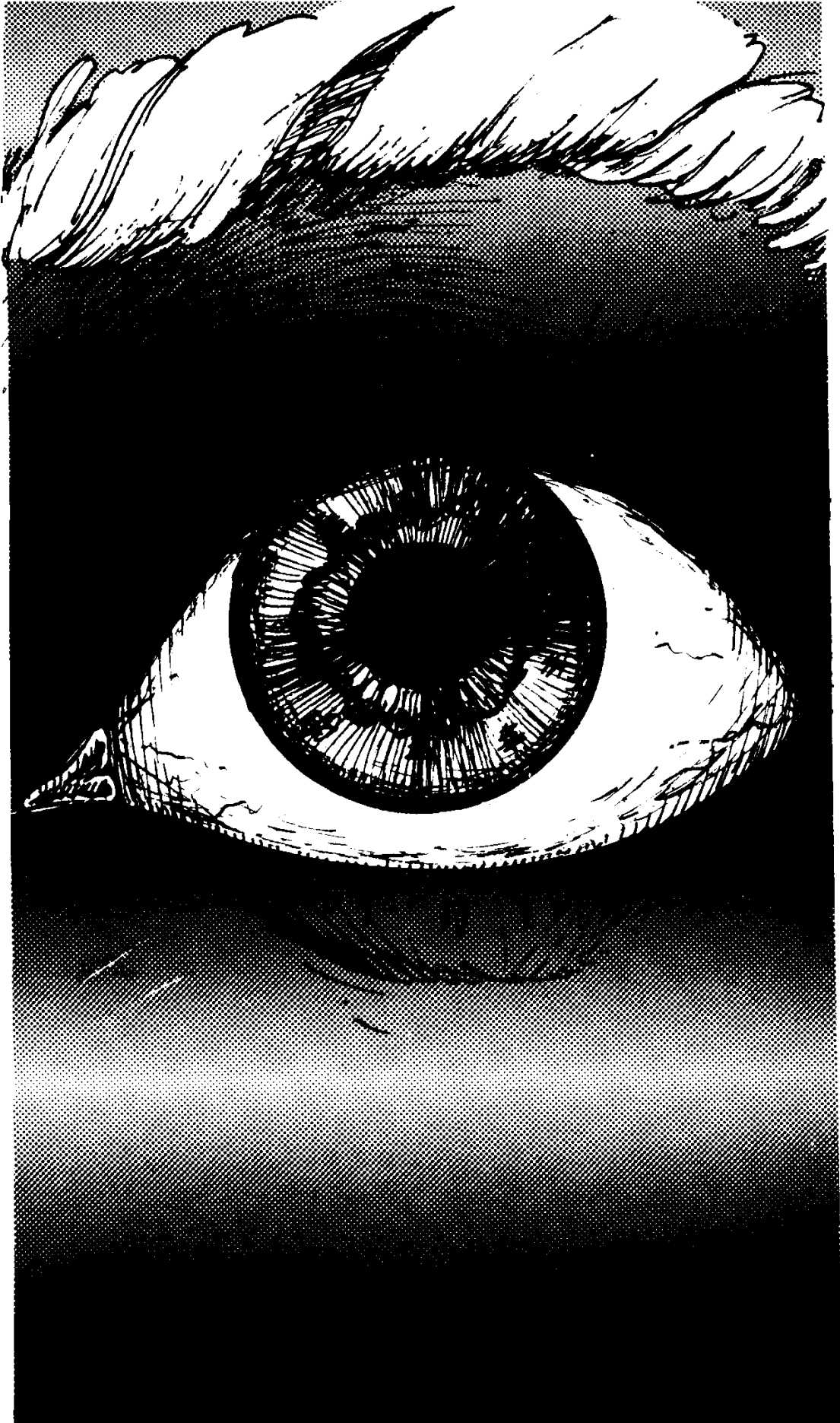
Direct your spectator to keep the "shuffled *deck*" *behind* her back. You will now attempt to guess the identity of the top card of her deck. Concentrate for a moment, then announce that it's the four of diamonds. Direct her to re-shuffle the deck so

that a "different" card will be on top. This time announce the identity of her top card as the ace of clubs (the card you had previously peeked at).

Tell the spectator to remove the "deck" from behind her back to verify your statement. Place the card back into the real deck to complete the effect.

NOTE — I personally follow up by forcing the four of diamonds on the same spectator, then bringing out two face cards from the pack in preparation for "The Jack Puzzle" from *Close-up Fantasies Book II*.





Million Dollar Mind Reader

by Paul Lackey

The "Million Dollar Mind Reader" is the type of effect that could get you elected as Absolute Ruler over the superstitious peasants of a small banana republic.

When Paul Lackey presented this effect during his recent tour of Central America, he was made an honorary member in the prestigious "Monarch of the Month Club." After a few weeks of dictating around, Paul was forced to return to the states for medical treatment. Rumor has it that Paul's hands became severely chafed as a result of having to clap them together every time the services of a harem girl were required.

Despite this painful disability Paul was still able to outline the basic principles of the "Million Dollar Mind Reader" for this book — a near-perfect, hands-off approach to mind reading that could easily be mistaken for the real thing.

EFFECT — While the performer's back is turned, he directs a spectator to write down the name of any person that means something special to her. The name can be written on the paper in any position and at any angle. The spectator is then directed to write down any other name she can think of, in any position and at any angle on the paper.

This is continued until a list of about ten different names has been compiled. Up to this point the *only* person who can see what's being written down is the spectator. The spectator can, in fact, be alone in another room during the entire process.

The performer retrieves the paper and concentrates on the names. He then stares into the spectator's eyes and concentrates. The performer calls out one name. The spectator's mouth drops open. It's the one name she cares about — the very first name she had written on the paper!

METHOD — The secret of identifying the proper name all depends upon the first stroke of the pen:

VERSION #1:

Deposit a bit of organic oil on the palm of your right hand by rubbing your forefinger on the bridge of your nose. As you hand a pen to your spectator, transfer a thin coat of oil onto the point of the pen (Figure 1).

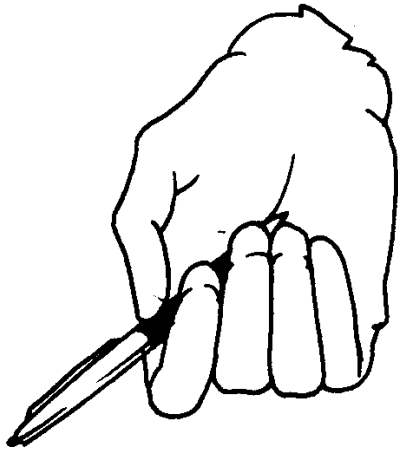


Fig. 1 A.V.

When the spectator writes the first name there will be an *a/most* imperceptible blot or skip at the very start of the first stroke. The clue will appear as anything from a slight fuzziness to a

definite gap. The sharpness of the "tell" depends upon how hard the pen is pressed, the kind of ink used, the type of paper, etc. With a little practice, you'll be able to pinpoint the proper name every time.

VERSION #2:

The following is for those occasions when a spectator uses her own pen and you have no chance to "oil up." When a pen has not been used for a few minutes the ink on its tip will have dried. As a result the first stroke will be slightly different — just enough for you to detect which word was written first.

VERSION #3:

This is a real nice blend of version # 1 and version # 2. Start off by performing the effect with a borrowed pen, as in version #2. After the names have been written, take the pen from the spectator and use it as a pointer, tapping each name with the back of the pen to receive "psychic vibrations." You are now in a perfect position to oil the pen point as in version #1 (see Figure 1). You can repeat the effect indefinitely, secretly re-oiling the pen every time you tap the names.

The "Million Dollar Mind Reader" is one of those rare effects that can be repeated over and over again. The more times you do it, the more incredible it seems to your audience.

VERSION #4:

The "Sherlock Holmes" method is the master technique for performing the effect with *any* writing instrument — pen, pencil, crayon, etc. The theory behind this was pointed out to me by Gil E. Gilly who, like Paul Lackey, is a professional mentalist.

There is *always* a slight difference when a person first begins to write. When you place the point of a pen or pencil against a paper, you are not sure exactly how your writing instrument will perform. Experience has taught you that sometimes a pen will skip, sometimes no ink will come out, sometimes too much

ink will come out, etc. Various other subconscious "worries" apply to all writing instruments. As a result, when you first start to write, you'll tend to hesitate and apply extra pressure as you write the first few letters of a word.

One other psychological "tell" results when the spectator writes the name of someone she cares about. There's a tendency to write this name much more carefully than the others. It's up to you to detect the difference. Happy hunting!





Biological Vanish

Each one of us should strive to put a little bit of ourselves into every routine that we perform.

-- The Unknown Close-up Worker

EFFECT — A small rubber ball transforms itself into your left little finger.

PREPARATION — Cut a square out of a pink rubber eraser and trim its edges to produce a small ball of the size shown in Figure 1.



Fig.1

PERFORMANCE - Secretely position the tip of your left little finger against the tip of your left forefinger (Figure 2).

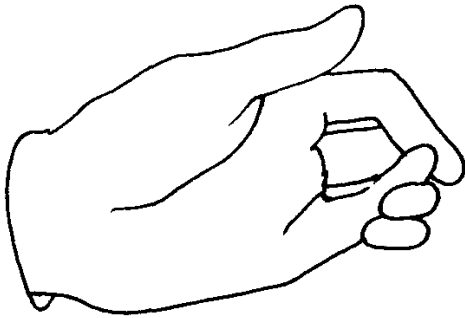


Fig. 2 P.V.

Display the rubber ball on the palm of your right hand. Pretend to pick up the ball between your left fingers and thumb, but actually "pick up" the tip of your left little finger *disguised* as the ball! (Figure 3)

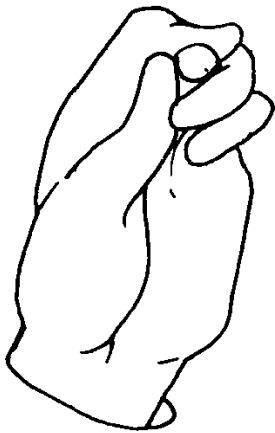
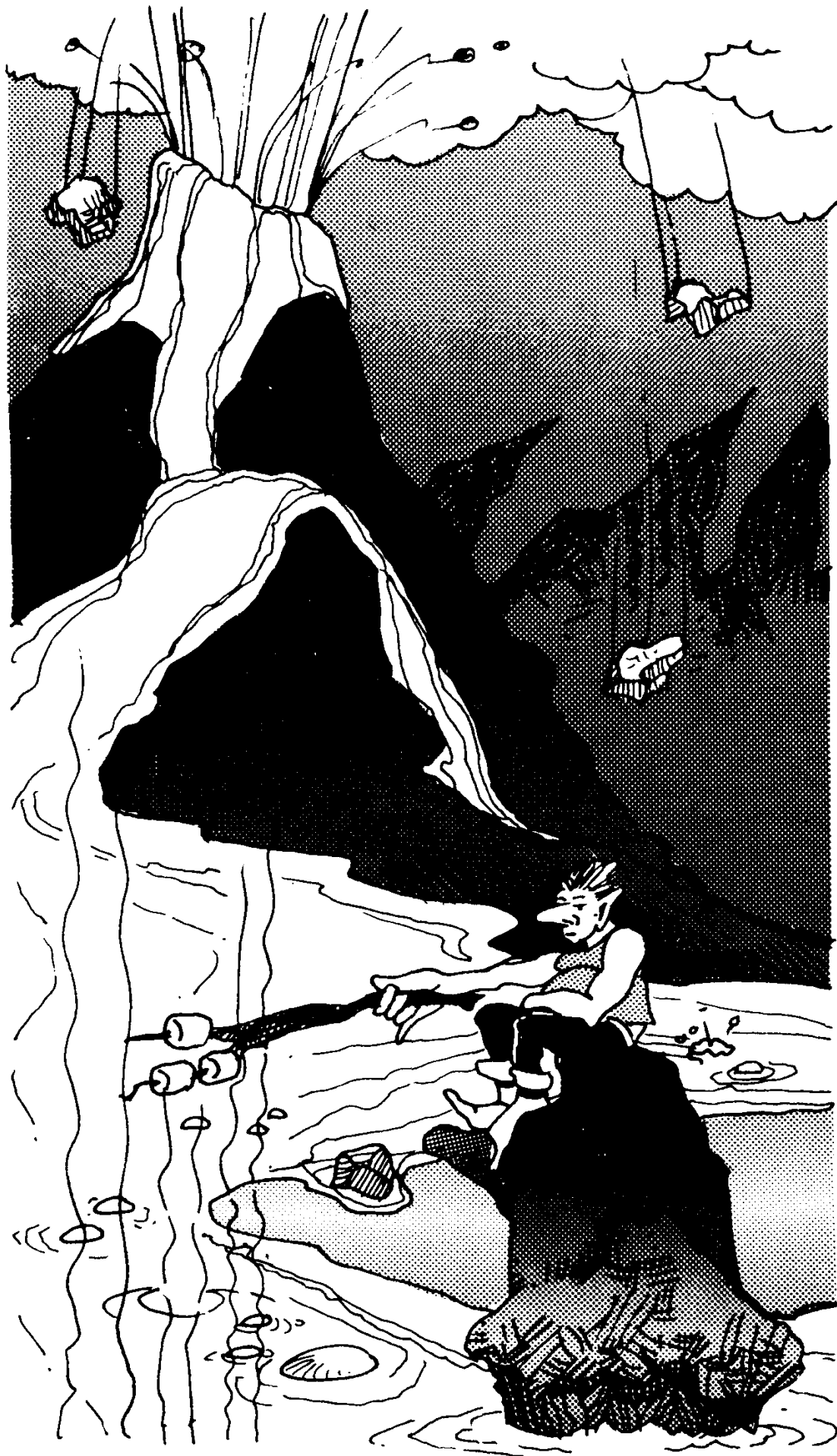


Fig. 3 A.V.



Turn your right hand down, retaining the real ball in a finger palm.

Hand the biological ball to a high-strung spectator, then sit back and enjoy the fun as she discovers that you gave her the finger instead.



Overkill

by Ackerman, Emberg & Marlo

The part of the human brain that governs rational thought is methodically dissected piece by piece until nothing remains but a wafer thin wall of credibility. This final wall of restraint is then ruthlessly shattered by a single fatal thrust— delivered by the cruelly calculating minds of Ackerman, Emberg, and Marlo.

EFFECT#1:

A spectator cuts off a packet of cards to obtain a secret number. The spectator locates the card at her secret number and merely thinks of it. The performer reads the spectator's mind and reveals the "thought of" card to be the seven of hearts!

EFFECT #2:

To rule out pure luck, the performer had previously written the name of a card on the card case flap. The spectator reads the prediction, "You thought of the seven of hearts!"

EFFECT#3

The rest of the deck is spread face down on the table revealing one card with a different back design. The stranger card is turned up — it's the seven of hearts!

EFFECT#4

The spectator's packet of cards cut off from the deck at the beginning is turned face up. The face card of the packet is also the *seven of hearts* — "Overkill!"

PREPARATION— Position a stranger card (a card from another deck of contrasting back design) in the twenty-first position from the top of the deck. The card that matches the stranger (let's say the seven of hearts) should be face down on top of the deck. Complete your preparation by writing "You thought of the seven of hearts" inside the card case flap.

PERFORMANCE:

STEP I — Direct a spectator to cut a small packet of cards off the top of the deck (between ten and fifteen cards). If you see that the spectator has cut off more than twenty cards, have her drop a few back onto the deck "to make the routine go a little quicker." As soon as the packet has been cut off, direct the spectator to count the cards by *quietly* dealing them face down onto the table, one on top of the other. Turn your back during the counting process, keeping the spectator's number of cards a secret.

STEP II — Announce that you'll try to deal out at least as many cards as the spectator did. Deal the top twenty cards face up onto the table, overlapping from *left to right*. After you've dealt out the first few cards, gradually raise the front end of the packet so that by the time you reach the stranger card the top of the packet will be out of view (Figure 1).

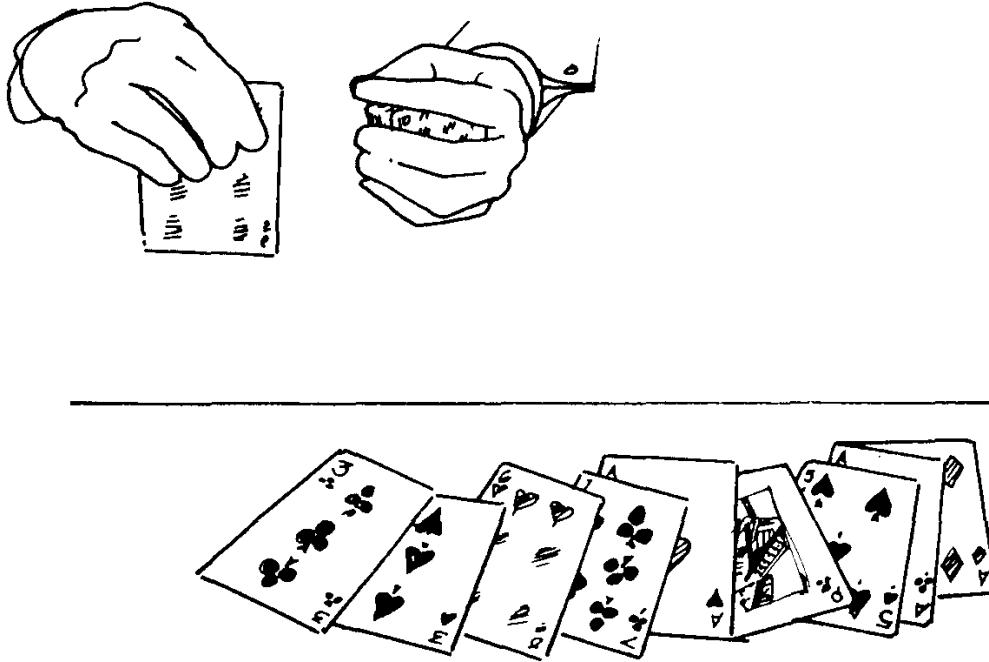


Fig. 1 A.V.

Take care not to expose the back of the stranger as it is dealt. After dealing this card, casually allow the packet to level out as you continue to deal the rest of the top twenty cards.

STEP III — Count along the row of cards out loud, tapping them with your finger from *right to left* as you tell the spectator to remember the card at her secret number (her "number" being the number of cards in her packet).

Square the twenty cards and drop them face down onto the rest of the deck (the spectator still has her packet face down on the table).

Stare into the spectator's eyes, and with all the showmanship you can muster, reveal the name of the card she has been thinking of as the seven of hearts. (The "thought of" card will *always* be the one that started out positioned twenty-first from the top.)

STEP IV — To prove that your demonstration of telepathy wasn't just a lucky guess, direct your spectator to read the card case flap ("You thought of the seven of hearts").

STEP V — To take this experiment one step further — ruling out all possibility of coincidence — spread the deck face down, exposing the stranger card. When turned face up it is seen to be the seven of hearts — the only card of a different back design in the entire deck.

STEP VI — You now step over the boundaries of good taste and decency, completing your final mind-destroying demonstration of "Overkill."

Instruct your spectator to turn her packet of cards face up, revealing another seven of hearts! Say that not only did you predict the card at her number, but that she herself insisted on cutting to that very card!







Sliding Ink

I once contemplated buying every little "Ma and Pa" corner grocery in the entire world. I could then amuse my friends by explaining how I had "cornered the corner market market."

It also occurred to me that I'd have almost as much fun by purchasing all the ink manufacturers in the world, enabling me to start a corporation called "Ink Inc."

I could then bankrupt both enterprises by merging them into a single venture known as the "Misery Loves Co."

Unfortunately, none of these novel ideas could be presented impromptu with a borrowed deck of cards — which is why the following routine was created.

(Ed. Note: The above attempt at humor receives the Chuck Martinez "Worst Introduction of the Book" award.)

EFFECT— A spectator marks her initials on the back of a "Teflon coated" card. The performer then openly slides the mark off of the card's non-stick surface, tosses it into the air, then skillfully catches the mark on the back of another card! The misplaced initials are then *visibly* transferred back onto the original selection, which is returned to the spectator for examination.

PERFORMANCE:

STEP 1 — Direct a spectator to draw a small design (or sign her initials) on the center of a selected card's back. While the spectator is occupied, palm the top card of the deck into your right palm. Have the spectator place her marked card face down on top of the face-down deck which is held in your left hand.

STEP II — Pretend to slide the ink mark off of the card toward yourself with your right fingers, as the palmed card is secretly added to the top of the deck (Figures 1, 2 and 3).

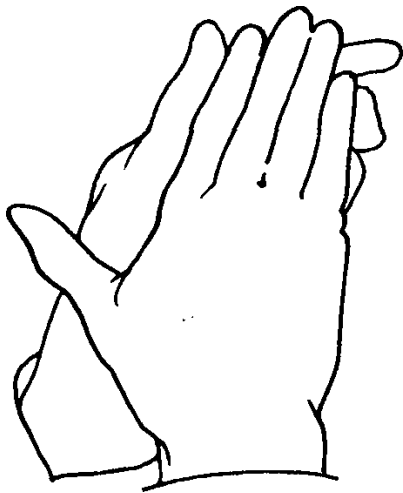


Fig. 1 P.V.

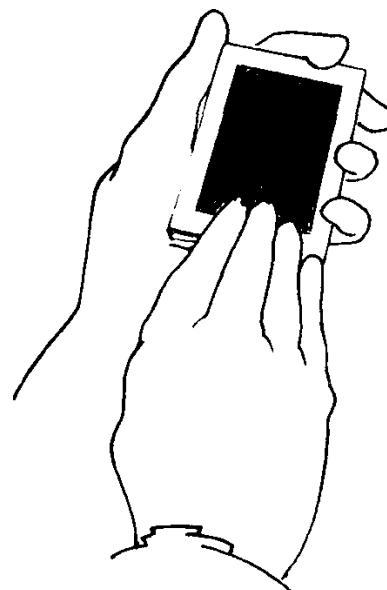


Fig. 2 P.V.

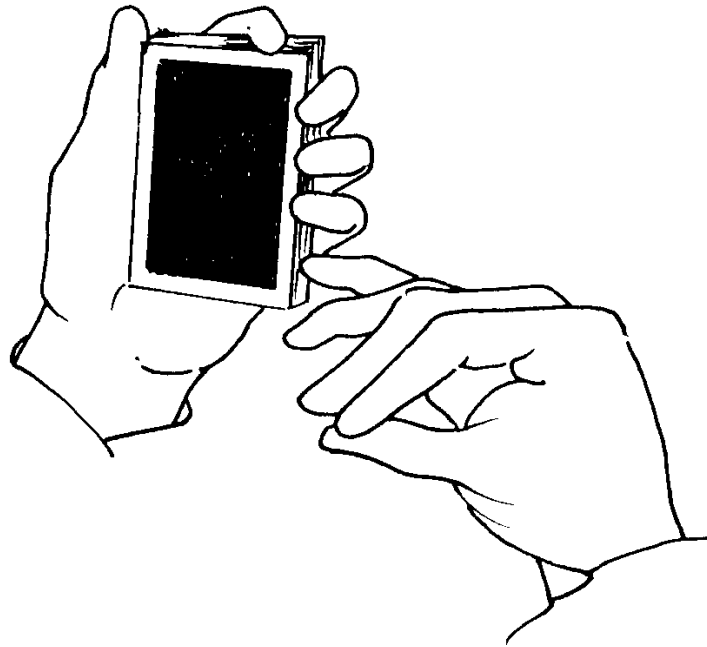


Fig. 3 P.V.

The illusion of removing the mark is perfect.

STEP III - The ink mark is now "held" at the tips of your right fingers. Toss the "mark" into the air, follow its flight with your eyes, then catch "it" in the deck by executing a one-handed Charlier cut (Figure 4).

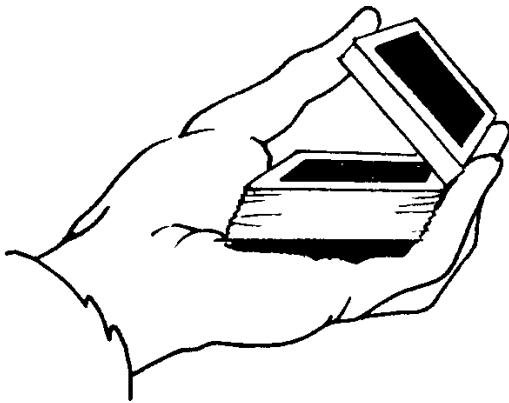


Fig. 4 P.V.

As the returning mark is caught, complete the cut, trapping it in the center of the deck (Figure 5).

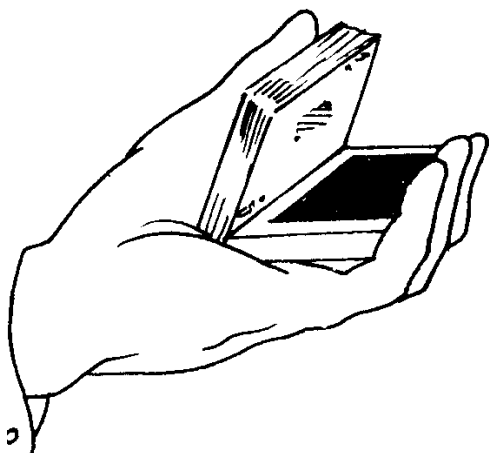


Fig. 5 P.V.

Your audience should not be aware that a complete cut was performed — only that the center of the deck was opened and then closed.

STEP IV — Spread the face-down deck between your hands until the marked card is located. Obtain a left little finger break below the top two cards of the left-hand packet. Square the upper half of the spread that is above the marked card and table it face down to your right. The marked card remains on top of the left-hand packet. Square this packet and retain the break.

STEP V — Double lift the top two cards of the left-hand packet (easy because of the break) and display the face of the indifferent card, revealing the mark to have flown from the selected card to the back of another card. (You could change the handling so the card displayed is a *second* selection, but I personally don't feel it's worth the trouble.)

Turn the double face down, injogged on top of the deck (Figure 6).

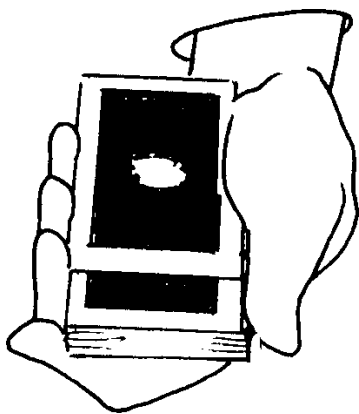


Fig.6 A.V.

Grasp the face-down double at its lower right corner between your right finger tips, removing the double from the deck (Figure 7).

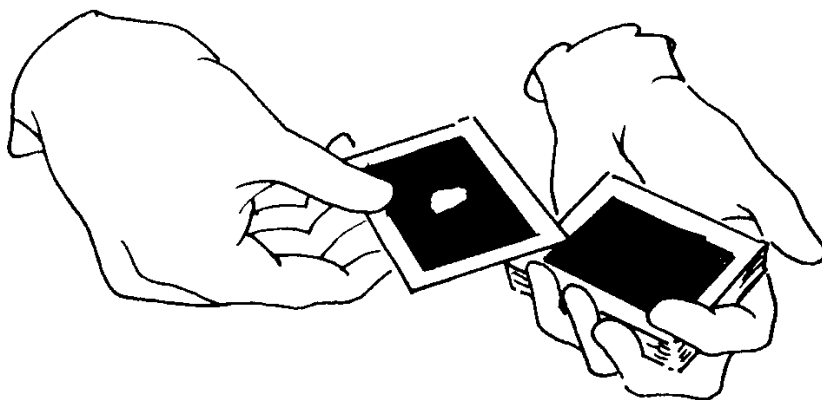


Fig. 7 A.V.

STEP VI — You will now visibly slide the mark back onto the selected card as follows: Your right hand remains *dead still* as your left fingers do all the work. Position the top of the left-hand packet directly below the marked double, left thumb on top of the mark (Figure 8).

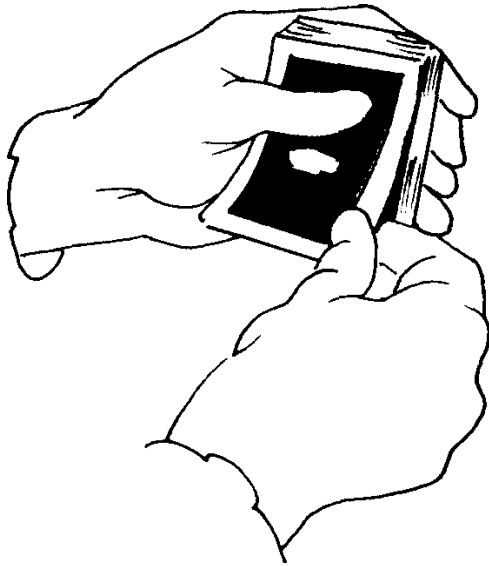


Fig. 8 P.V.

Turn your left hand palm down as your left thumb attempts to slide the mark onto the top card of the packet. Your left thumb snaps the right-hand card as it comes off the card's upper left corner (Figures 9 and 10).

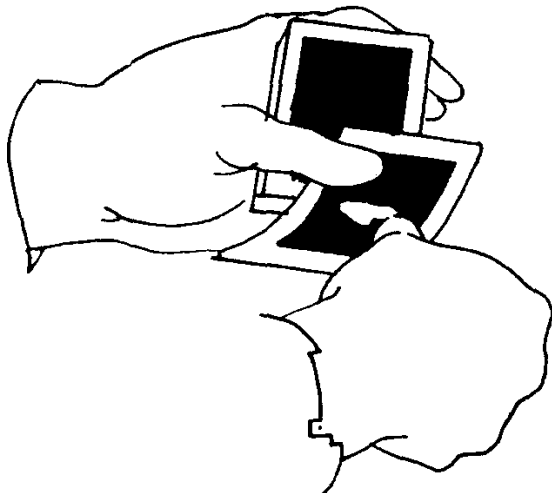


Fig. 9 P.V.

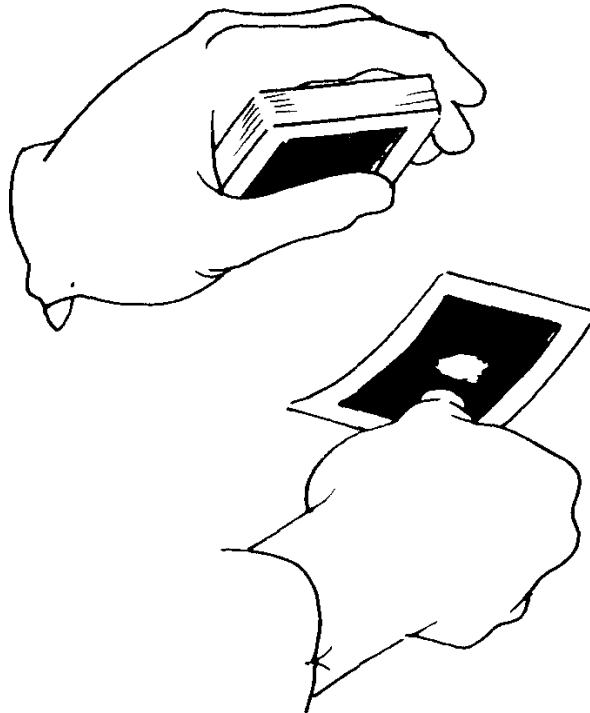


Fig. 10 P.V.

turn your left hand palm up and repeat the sliding attempt a second time — producing a second snap as your left thumb slides off the upper left corner of the marked card.

Your third attempt to slide off the mark will follow the same actions as the first two, with the major difference being the top marked card is slid square onto the deck (Figure 11).

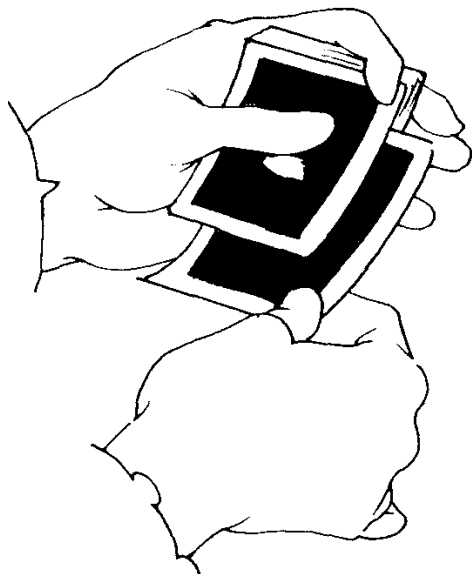


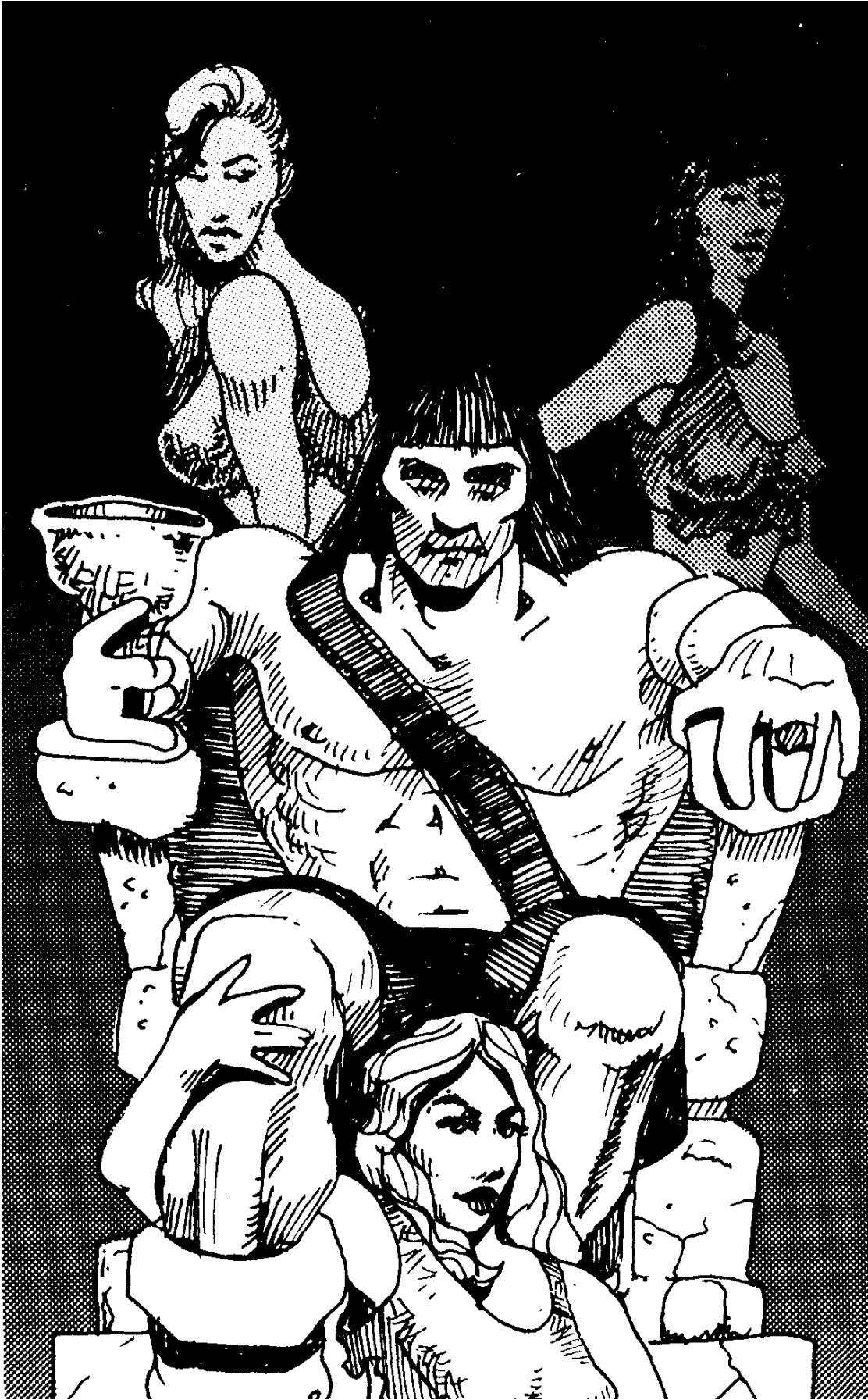
Fig. 11 P.V.

This sequence is performed in three quick strokes. The first time nothing happens, the second time nothing happens, but on the third attempt your left thumb succeeds in sliding the mark off the right-hand card and onto the left-hand packet.

STEP VII — Display the face of the card in your right hand to be the same indifferent card that the audience had seen to be marked just a moment ago. Drop this card face down onto the tabled packet. Deal off the marked card from the left-hand packet and let your audience discover that the mark is now permanently affixed to the original selection. Assemble the deck by dropping your left-hand packet onto the tabled packet, completing the routine.

NOTE — Instead of sliding off the mark from a double, an open top change can be used instead: Perform a double, revealing the mark to have landed on an indifferent card. Turn the double down and push the top single card off into the right fingers. Obtain a left little finger break below the new top card of the left-hand packet. Use the exact same actions described with the double as your left thumb attempts to slide off the mark. On the third attempt, execute an open top change by sliding the tips of your right first and second fingers into the break. Relax your right thumb pressure, allowing your left thumb to snap the marked card onto the packet — leaving the original indifferent card in the right fingers.





Traveling Triumph

(An Effect That's Really "Going Places")

The main ingredients from Vernon's classic "triumph" concept have been chopped up, put through a meat grinder, then blended with a generous portion of Hamburger Helper.

The strange mixture now in front of me is either a card trick you can eat with a fork, or a tasteful "Close-up Fantasy" designed to give hungry minds some refreshing food for thought.

EFFECT — The deck is cut into three stacks. Two of the stacks are face up. One stack is face down.

The face-down cards are shuffled into one of the face-up packets.

When the combined face-up/face-down packet is spread, the face-down cards are revealed to have vanished.

Where did they go?

The remaining face-up packet is spread. Interlaced between the face-up cards are the missing face-down cards, the face-down cards having jumped from the first face-up packet across the table to the second face-up packet- a veritable "Traveling Triumph."



But there's more!

At the routine's beginning, one of the face-down cards had been remembered by the audience.

The remembered card is not amongst the face-up cards spread upon the table's left side.

The remembered card is not amongst the face-up cards spread upon the table's right side.

Ergo: The remembered card must still be amongst the face-down cards of the right-hand spread.

Wrong!

The face-down cards have all been turned face up and the remembered card isn't there either.

Where did the remembered card go?

The entire deck is gathered together and spread face down on the table. In the center of that spread is the face-up remembered card.

The End

PERFORMANCE:

STEP 1 — The following actions will secretly reverse the upper quarter of the deck beneath the top card, undercover of toying with the pack: Execute a double lift, turning the top two cards face up onto the face-down deck as one. Grasp the deck from above by its ends with your right fingers. Slide the upper quarter of the pack to the right, while your left thumb slides the top face-up card onto the left-hand packet (Figure 1).

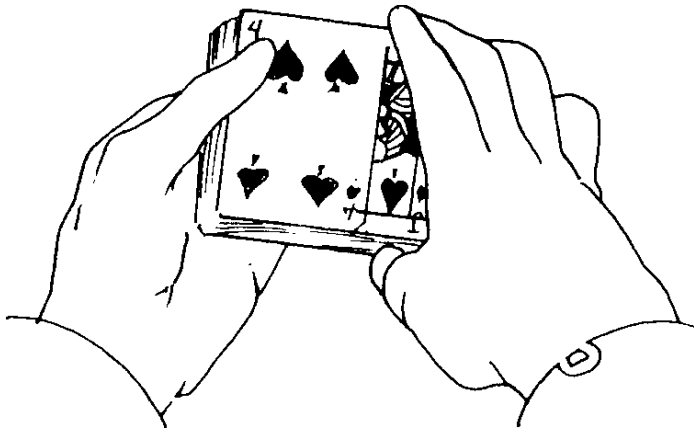


Fig. 1 P.V.

Obtain a left little finger break below this card. Place your right-hand packet, which is apparently face up, square onto the left-hand portion of the deck. Use your right fingers to turn the packet of cards from above the break face down onto the deck. This will leave you with one-quarter of the deck face up beneath the top face-down card.

STEP II — Place the deck face down onto the table in preparation for a riffle shuffle. Cut off the upper half of the pack and table it to the left of the lower half. Riffle shuffle the cards together as evenly as possible, making sure that the top face-down cards of both halves end up on top. Take care not to expose the face-up cards of the left-hand half during the shuffle. Square the cards and hold them face down in your left hand. You should now have at least two face-down cards on top of the deck, followed by half the deck in an interlaced face-up/ face-down condition, and the remaining half of the deck face down.

STEP III — Grasp the deck from above by its ends with your right fingers. Riffle up from the back with your right thumb to locate the *lowest* back-to-back pair of cards (Figure 2).

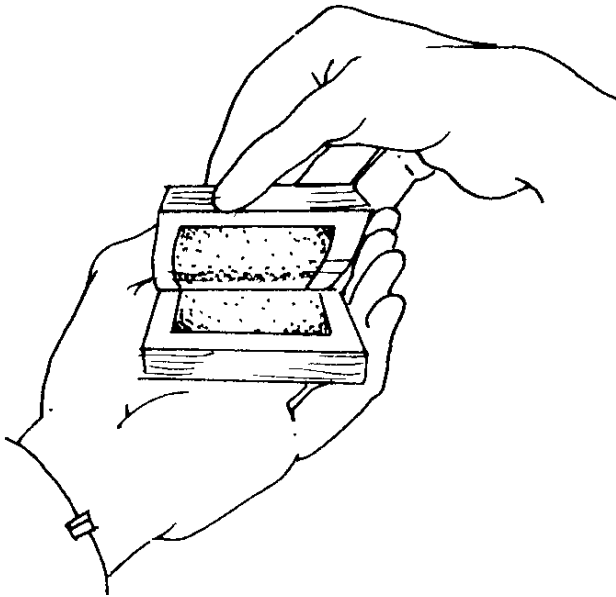


Fig. 2 P.V.

Retain a break between the two back-to-back cards with your left little finger.

Continue riffling up with your right thumb and remove a single face-down card from the top of the deck. Place this card face down onto the table to your left. In a continuing action, cut off about half the cards above the break — checking first to make sure you're cutting to a *face-down card* — place this packet square onto the single face-down card on the table. Without a pause cut off all the cards above the break and place them square onto the tabled packet. Cut off three more small packets of cards (totaling not more than half the remaining cards in your hand) onto the table to the right of the first packet, stacking them into a second *single* packet (Figure 3).

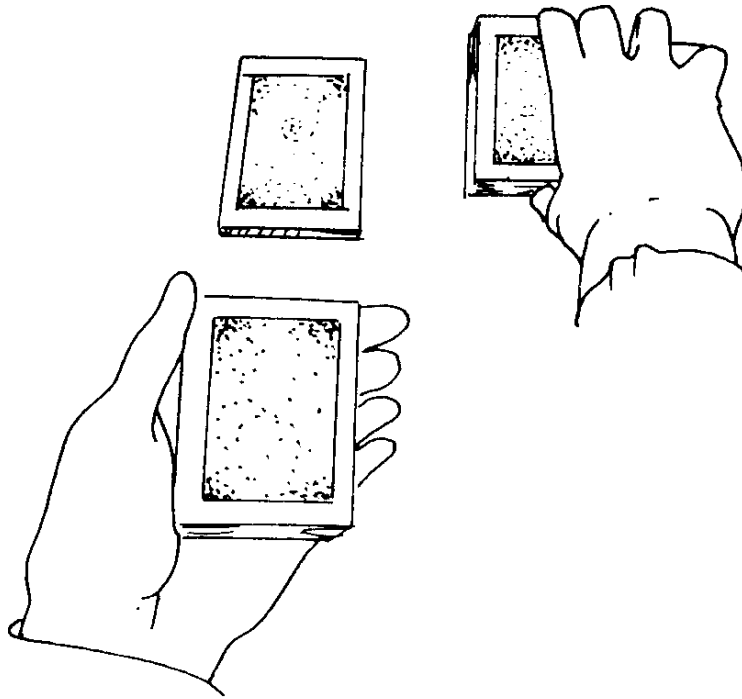


Fig. 3 P.V.

Repeat with the remaining cards in your left hand, making a third stack of cards to the right of the other two tabled packets.

The audience has seen you convert a shuffled deck into three face-down tabled packets. When the applause dies down, notice that the two packets to the right consist of face-down cards. The packet on the left consists of interlaced face-up/ face-down cards. At least one card on top of this packet and one card at the face of this packet is face down. (Try not to move your lips as you review these facts.)

STEP IV — Pick up the center packet and hold it face up in your left hand. As you call attention to the card at the packet's face (let's say the jack of diamonds), obtain a left little finger break below *two* cards from the face of the packet. You will now execute the Braue reversal — secretly reversing two cards at the face of the packet undercover of turning the packet face down as follows:

Grasp the face-up packet from above by its ends with your right fingers. Your right thumb retains the two-card break. Cut off *half* the cards from the back of the packet with your left

fingers. Place these cut-off cards face down square onto the face of the right-hand packet. In a continuing action cut off the remaining cards from below the break with your left fingers and turn them face down onto the face-down cards in your right hand. Casually spread the top two-thirds of this packet, showing "all" the cards to be face down. Square the spread and hold the face-down packet in your left hand.

STEP V - With the packet still held in your left hand, use both hands to grasp the two tabled packets from above by their sides (Figure 4).

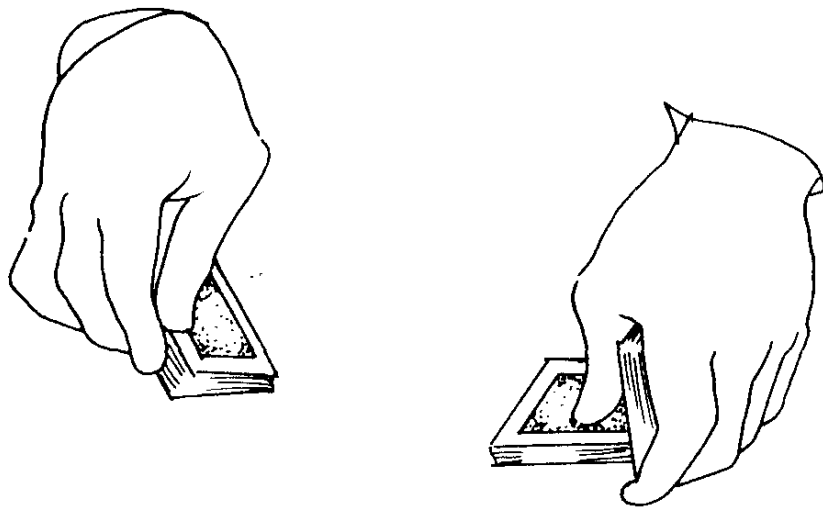


Fig. 4 A.V.

Being careful not to expose the reversed cards in the left-hand packet, turn the two packets over towards yourself face up onto the table (Figure 5).

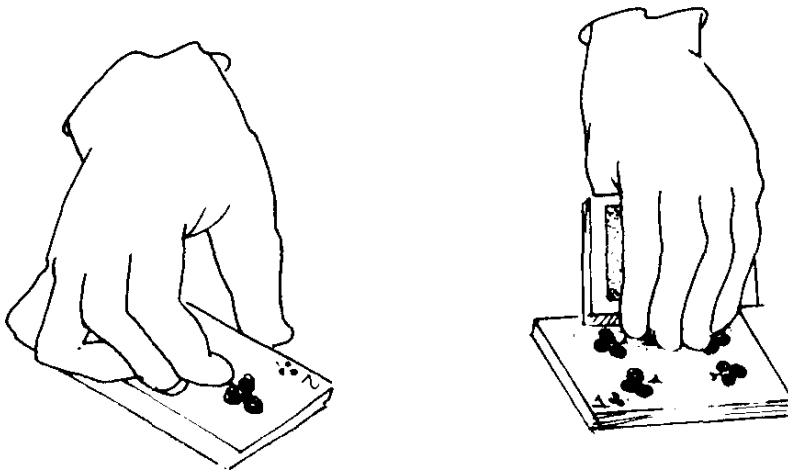


Fig. 5 A.V.

As soon as these two face-up packets are being tabled, set the "face-down" packet still in your left hand onto the table between them (Figure 6).

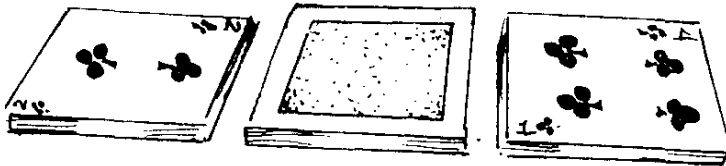


Fig. 6 A.V.

The center packet should now be face up with two face-down cards on top of it. The misdirection of turning the two end packets face up covers the secret reversal of the center packet. You have just committed a subtlety.

STEP VI — Adjust the center packet and the packet on the right end in preparation for a tabled riffle shuffle. As the two packets are shuffled together, make sure the face-up card on top of the right-hand packet goes between the two face-down cards on top of the left hand's center packet (Figure 7).

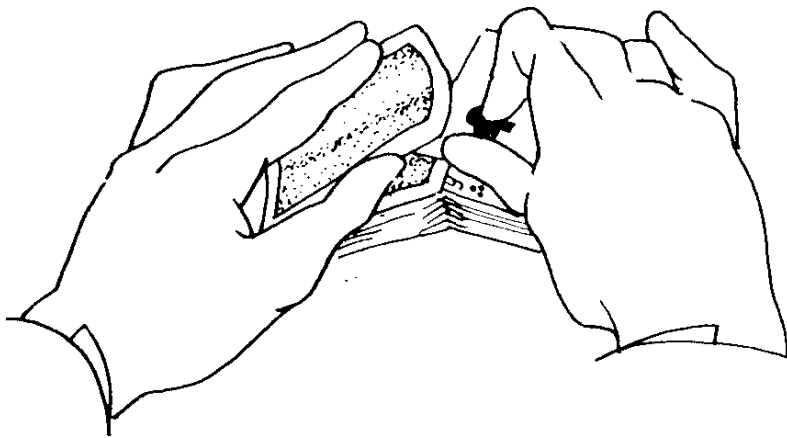


Fig. 7 P.V.

As the two packets are pushed together, allow the top three or four cards to spread, allowing your audience to see that the face-down cards really are being shuffled into the face-up cards (Figure 8).

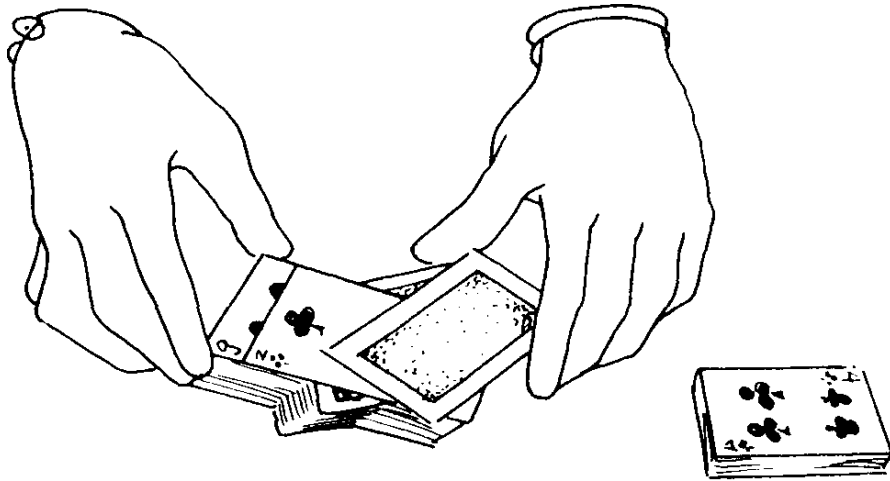


Fig. 8

STEP VII — Hold this shuffled packet in your left hand. As you casually spread the top three cards (displaying their face-up/ face-down condition), obtain a left little finger break below the top three cards of the packet. Square the cards. Use your right fingers to remove the top face-down card and place it face down on top of the tabled "face-up" packet. Grasp the left hand's packet from above by its ends with your right fingers. As the packet is removed from your left hand, your right thumb and fingers move the two cards above the break, as one card, a quarter of an inch to the right (Figure 9).

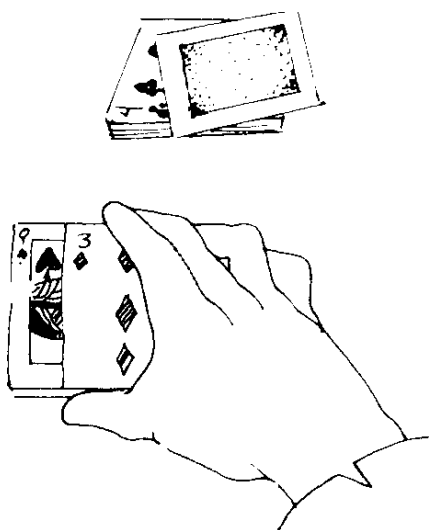


Fig. 9 P.V.

With your right hand make a wide face-up spread of the packet onto the right-hand side of the table. Thanks to the sidejogged double, the one face-down card will remain concealed.

As soon as the face-up packet is spread, spread through it with your left forefinger (starting below the double, pushing the individual cards to the right) (Figure 10) in order to conclusively show that "every single face-down card has vanished."

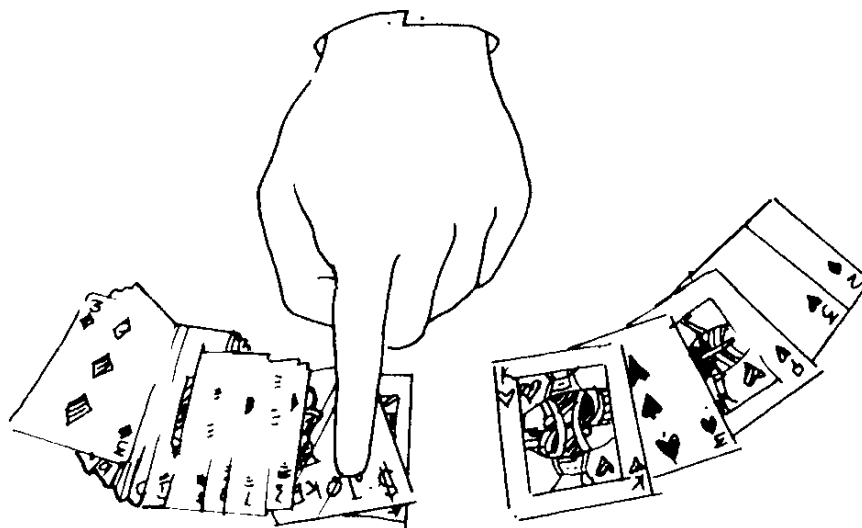


Fig. 10 A.V.

This re-spreading of the cards will tighten up the spread, effectively camouflaging the double card on top. Make a wide spread of the left-hand packet, revealing that the face-down cards have traveled across.

STEP VIII — Openly remove all of the face-up cards from the left-hand spread — one at a time or in bunches — and drop them face up onto the right end of the right-hand spread. The jack of diamonds is not present among any of the face-up cards, so obviously it must be among the remaining face-down cards on the left.

Remove the face-down cards, one or two at a time. Turn them face up and then drop them onto the end of the expanding right-hand spread.

Continue removing these cards until just one face-down card remains. "The odds are over two-to-one that this last face-down card is the jack of diamonds," you speculate. Turn this last card face up. It's an indifferent card — the jack of diamonds has completely vanished!

Use the face-up card to scoop up the face-up tabled spread. Square the cards, pause for dramatic effect, then re-spread them face down onto the table and there, face up in the center of the face-down spread, is the missing jack of diamonds, peacefully staring up into the eyes of your bewildered audience.

PRESENTATION — Looy suggests presenting this routine as a "shuffling test" — administered by Las Vegas casinos to all dealers applying for jobs.

A remembered card is to be "the test card" used for checking up on the dealer's control of individual cards.

The face-up/face-down shuffle is a way of checking up on the accuracy of the dealer's shuffle.

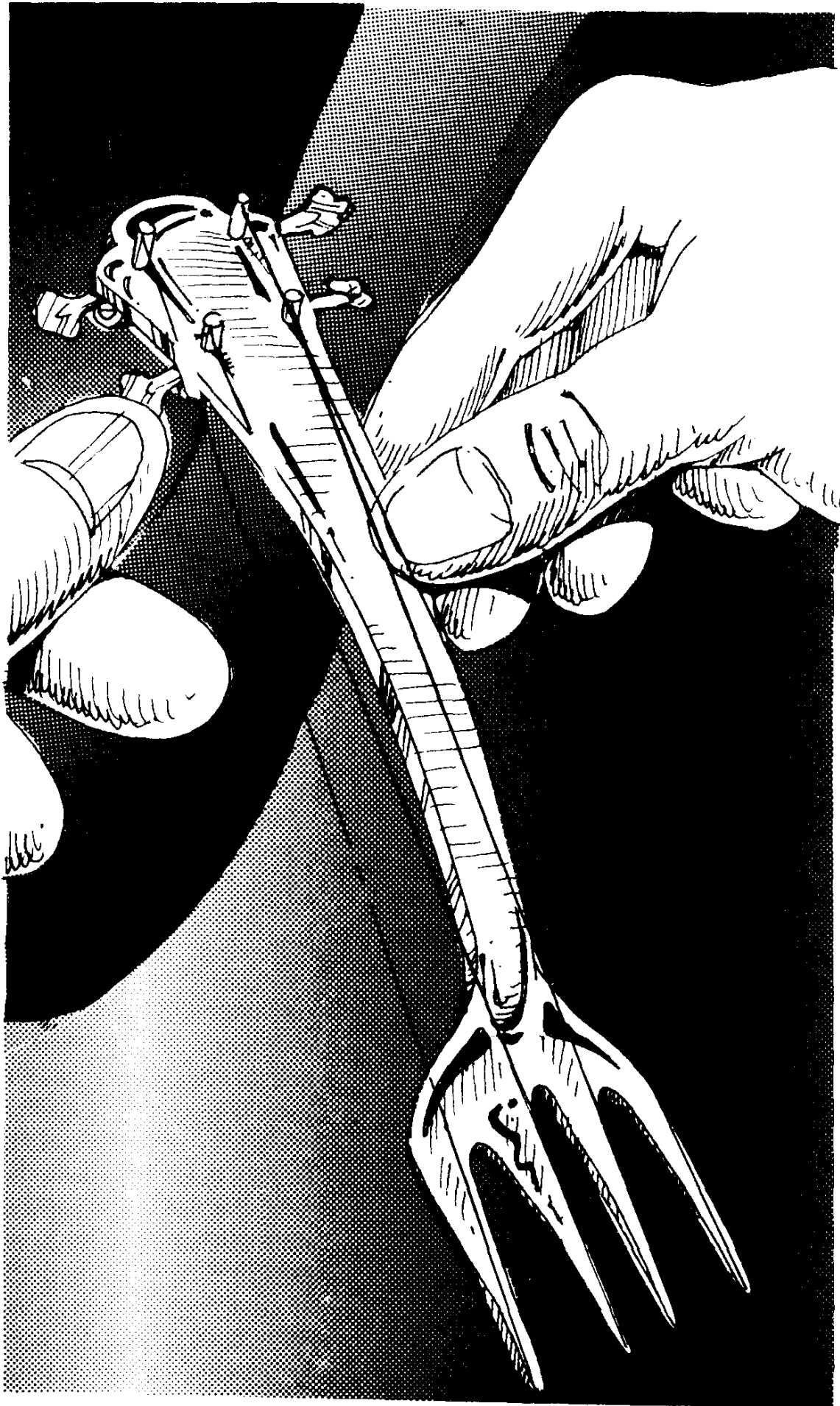
A point is lost for every face-down card not properly interlaced. You create a mistake by "accidentally" dropping one card onto the other packet.

You discover that the mistake is bigger than you thought when the packet is spread to check the accuracy of your shuffle — you've "misplaced" every single face-down card.

After the missing face-down cards have been discovered in the wrong packet, you realize that the "test card" is missing.

"Where is the test card? I haven't the 'Vegas' idea."

Spread the deck, reveal the card, then say something appropriately witty to bring the routine to a close.



Tuning Fork

The ever-versatile close-up entertainer takes on the role of "Mr. Science." (Oh, boy!). Today Mr. Science demonstrates how to construct a tuning fork out of an ordinary deck of cards.

After a few moments of scientific shuffling, sliding, and twisting of the cards, our doctor of deception has rearranged the deck into something that bears a close resemblance to Mickey Mouse's head. "This ingenious device," proclaims Mr. Science, "is a cardboard tuning fork. By pressing the proper sequence of buttons on the control panel (a face-up card on the 'tuning fork'), a series of delicate vibrations will attune themselves to the good vibes of a single card. This card will then react by actually vibrating itself right out of the deck! A boon to close-up workers and lonely women everywhere!"

Outraged cries of "bolderdash and bull fudgies" are heard from members of the audience. But in a moment the audience grows quiet — something strange has started to happen.

While the performer's fingers are in full view, a single card slowly emerges from one side of the pack. This self-propelled card then mysteriously straightens itself, continues to rise, then finally stops.

A brave spectator removes the forked card, turns it face up, and reveals it to be a previous selection. Mr. Science has done it again!

Well folks, that's it until next week when Mr. Science demonstrates how to construct your very own home entertainment center using a tub of jello, a jar of peanut butter, and your nextdoor neighbor's wife . . .

PERFORMANCE:

STEP I - The Shuffle

Cut off just less than two-thirds of the deck in preparation for Marlo's Incomplete Faro. For those of you who just walked in, an incomplete faro *is not* "KingTut with something missing." An incomplete faro simply means that the two sections of a divided pack are interwoven to form an extended deck, as in Figure 1.

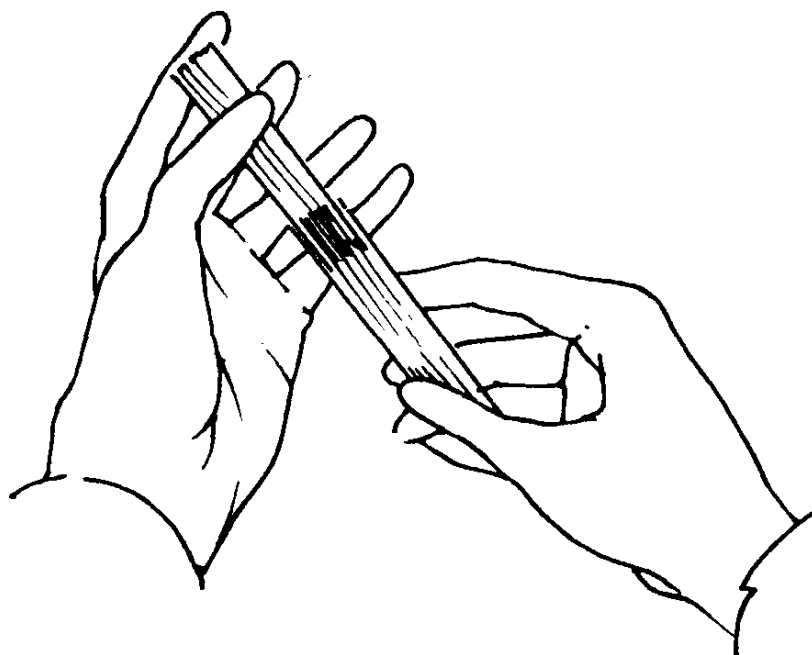


Fig. 1 S.V.

Note that the smaller portion *goes into* the larger portion, leaving four or five cards above and below the extended packet. If you don't know how or don't want to do a faro shuffle, then you can openly upjog every other card in the deck (except for four or five cards on the top and bottom).

STEP II -The Peek

Hold the extended deck in a face-down, left-hand dealing position. Tilt the palm of your left hand toward yourself, positioning the face of the cards toward the audience (Figure 2).

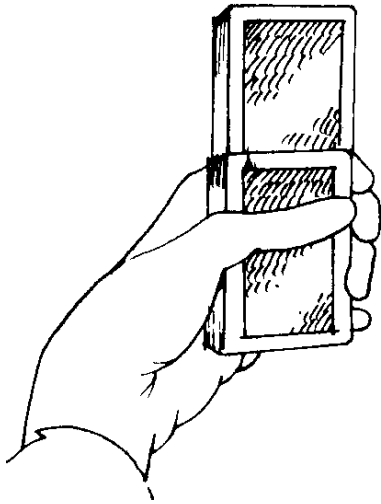


Fig. 2 P.V.

Riffle the upper right index corner of the extended packet as you request a spectator to say "stop." Try to time the riffle so that you are stopped in the top third of the extended packet. It's no big deal if you miss. This position just makes the final display a bit more effective. As your spectator peeks at the stopped-at card, continue to pull the packet toward yourself *just enough* to form a break in the lower packet (Figure 3).

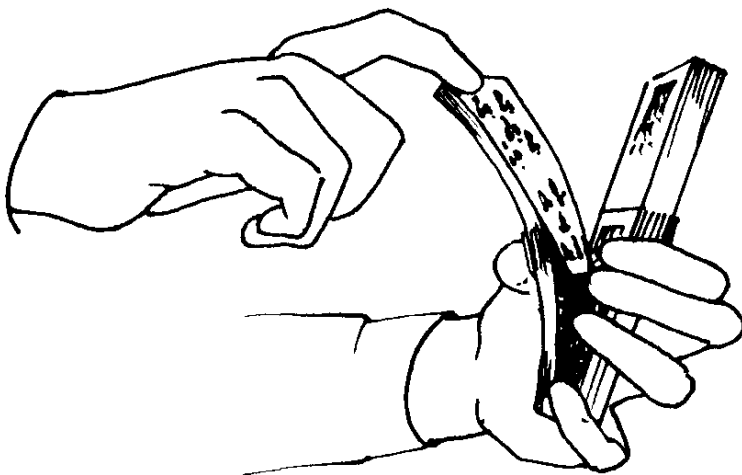


Fig. 3 S.V.

Retain the break in the lower packet with your left little finger as your right forefinger releases the upper packet.

Lightly riffle the end of the extended packet with your right forefinger, proving that everything is "okay."

STEP III — Assembling the Tuning Fork

Using your right hand, divide the extended packet into a "V" formation by twisting the top half to the left and the bottom half to the right. Try *not* to make the division at the section where the peeked card is. Ideally, you want the peeked card to end up in the center of the left-hand "fork" (Figure 4).

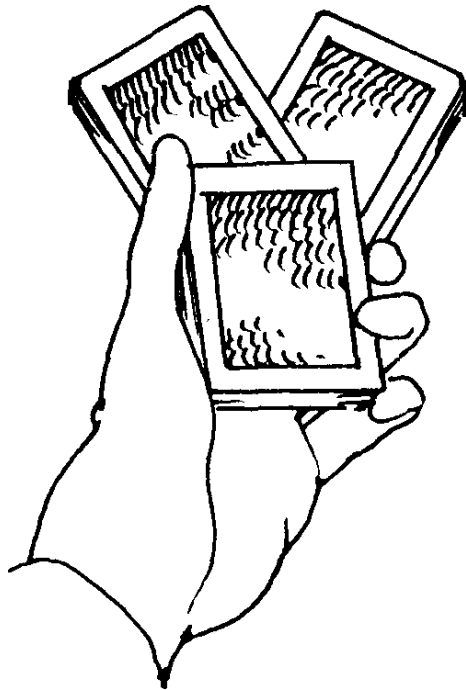


Fig. 4 P.V.

It's important that the angle of the two forks are positioned as in Figure 4. If they are tilted too far off to one side, or too close together, the effectiveness of the rise will be diluted. A left little finger break is still retained in the lower packet.

STEP IV - The Control Panel

Use your right fingers to turn the top card of the lower packet face up as you explain that this card is the control panel (Figure 5).

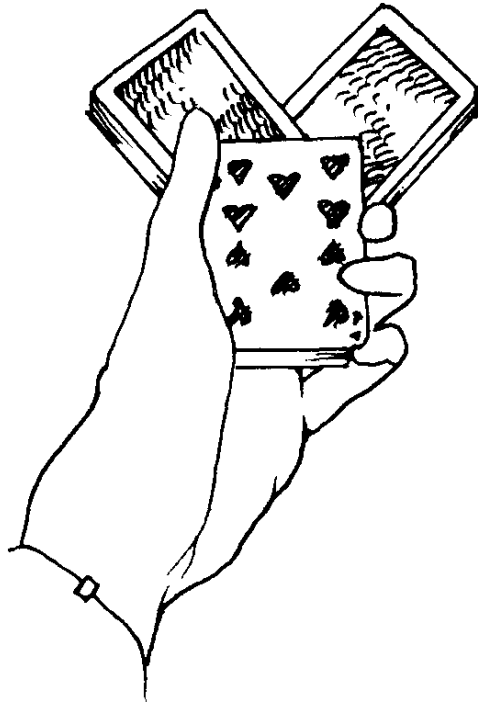


Fig. 5 P.V.

Undercover of extending the control panel's "handle", your right thumb and forefinger will secretly position the card above the break so that it butts against the inner end of the pecked-at card as follows: Insert your right forefinger into the break at the lower right corner as you place your right thumb onto the lower right corner of the face-up control panel card (Figure 6).

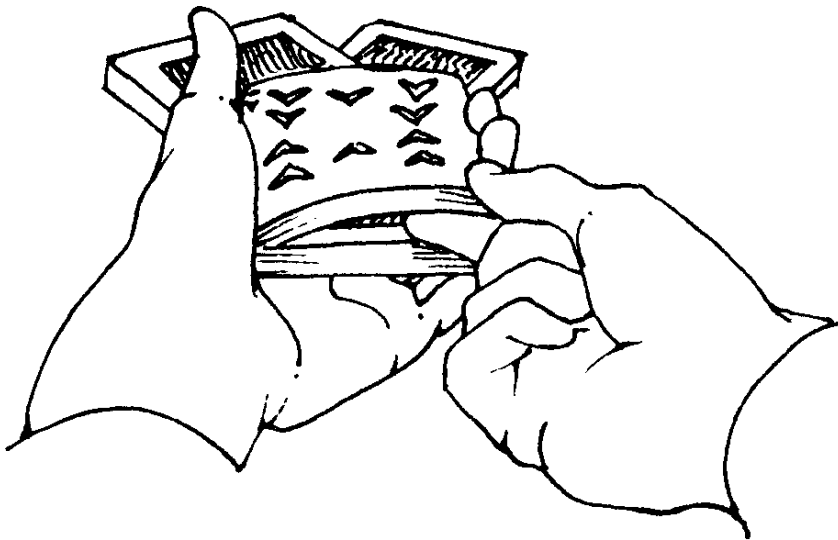


Fig. 6 P.V.

The side of your right forefinger is pressed against the side of your left little finger to conceal the break. This position leaves the cards above the break pinched between your right thumb and forefinger.

Slide the card from above your forefinger and the face-up card from below the right thumb *as one unit* about a quarter of an inch toward yourself (Figure 7).

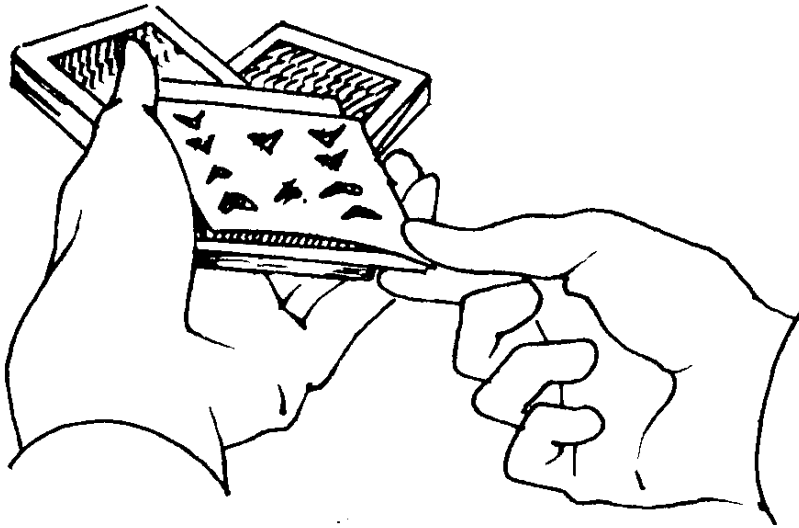


Fig. 7 P.V.

As these two cards are pulled back, allow the break to close. Pull these two cards back another inch and a half as your left thumb spreads back a few of the cards from under the face-up card (Figure 8).

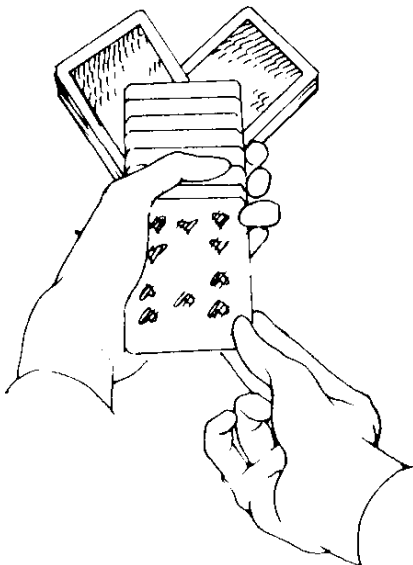
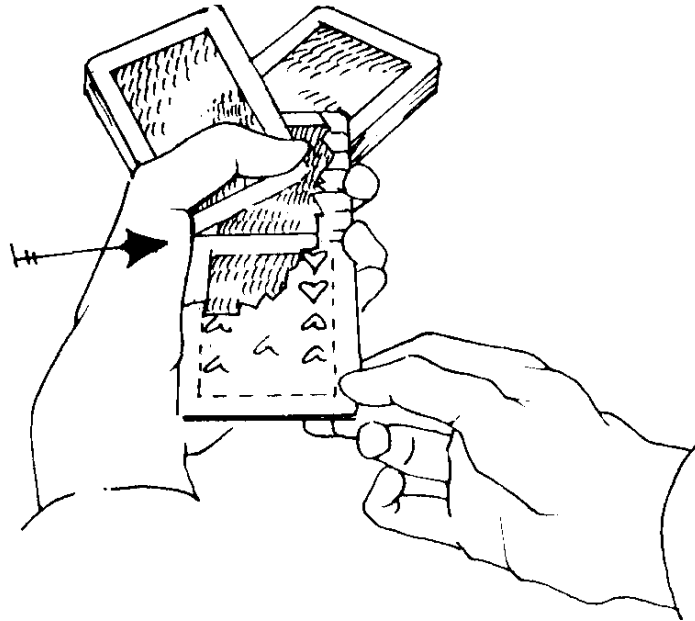


Fig. 8 P.V.

At this point the concealed injogged card should be completely *disengaged* from the inner end of the extended packet (Figure 9 — X-ray view).

Fig. 9 P.V.



STEP V - The Rise

Under cover of adjusting the control panel, use your right forefinger to push the concealed card forward until you feel its front end come in contact with the inner end of the card in front of it (the peeked - at card) (Figure 10).



Fig. 10 P.V.

If you push the card and meet no resistance, that means you've either gone above or below the peeked card. If this happens, use your right forefinger to slide the card back, then try again. A slight change of pressure in your left-hand grip should do the trick.

Stroke the inner end of the face-up control panel card with your right thumb to "start the vibrations." Your right forefinger takes advantage of this action by *slowly* pushing the concealed card a *short* distance into the deck. This will cause a face-down card to start rising out of the left "fork," as in Figure 10.

After this initial rise, release your right thumb and forefinger grip and re-grip the control panel once again, in the same position (as though you're pressing and releasing a control button), and continue the open stroking/secret pushing procedure. This re-gripping prevents your right forefinger from having to suspiciously extend itself. Continue to release and re-grip the control panel until the rising card has achieved its full height (Figure 11). —

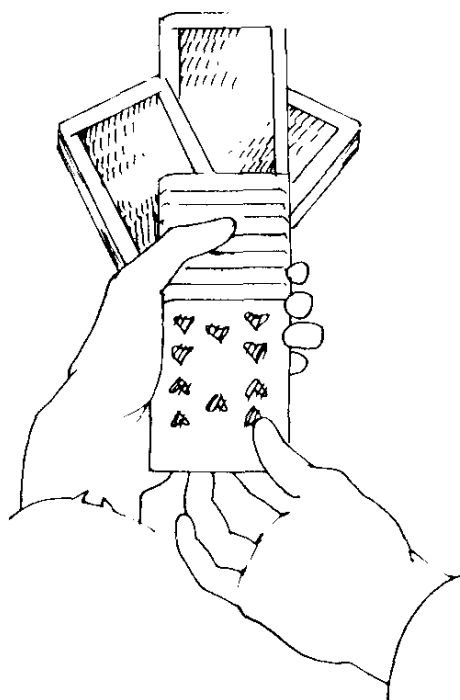


Fig. 11 P.V.

Direct a spectator to remove the card (after cautioning her that the card might still be vibrating) and reveal it to be the peeked - at selection. After just a few trial runs you'll be able to convince



astrology buffs and Uri Geller fans that the tuning fork really is some kind of vibration powered gismo that levitates a card every time you rub a spot on its control panel!
Convert your "tuning fork" back into a deck in preparation for your next experiment.