

CONJURING

*Prestidigitation, Legerdemain,
& Other Unique Entertainments*

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Conn-tents

Introduction & Dedication	4
Flush Brush	5
After-Afterburn	10
Joints	12
Coin Spectacle	15
Plausible Presentations	18
One	21
Rab-Bit	26
This Little Pinky	27
Dante's Sandwich	30
As the World Returns	34
Thoughts on the Yates Divination	37

Preface

An open thanks to all the *giants*:
Your *shoulders* are comfy.

Introduction

I openly applaud the magic within these pages. I can humbly do so, because (for the most part) the magical moments aren't mine to claim. I'm simply offering variants; alterations & enhancements to existing material. Note: this isn't trick-of-the-month-rehash. The magic within has spent years in development. Each effect has an adornment that's worth recording (an enhanced sequence, a unique method, etc.) I'll identify these embellishments when we come to them.

You may consider using these routines verbatim. While that's fine, I suggest otherwise. Much like I've done, you should re-construct these routines with your own rationalizations, favorite maneuvers, etc. My notions for a good routine are just that; mine. I'm not being egocentric; I just think it's unlikely that my ideas will be right for you. Your challenge is to discover why.

Concerning provenance; I've done my best to credit everything & everyone appropriately. If I've misrepresented an effect, please forgive me, my errors are completely unintentional. If you're unfamiliar with any of the references, I suggest you correct that quandary. It would serve you well to obtain, research any and/or all of the books (etc.) mentioned within. That being said, I'll segue to the dedication...

Dedication

Too My Giants
&
Their Giants

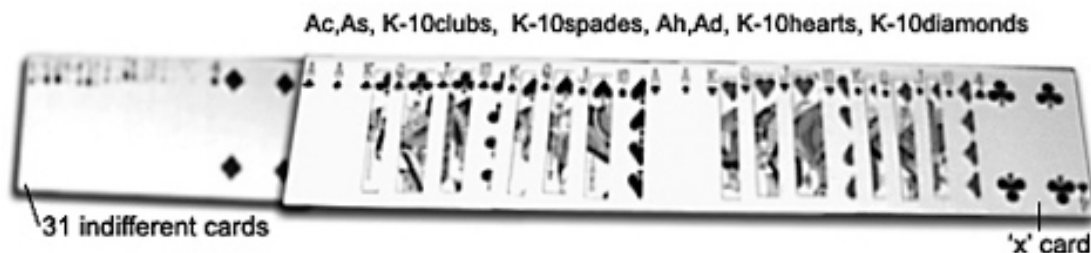
Flush Brush

Flush Brush is an *artistic display of card manipulation*: the *palette* is mixed, a pasteboard *paintbrush* is created and the four royal flushes are *painted* onto your *canvas*.

I've returned to this effect several times (this is version 2.1.) My inspiration was Chris Kenner's "Paint by Numbers" (from his outstanding book: "Out of Control".) The initial variant was published in "Tricks of My Trade –The Magic of Doug Conn" (Paul Cummins, FASDIU press.) The goal with this current method is to begin with the deck facing the same direction; no reversed cards in the set-up. This makes the pack user friendly for preceding effects.

Set-up:

Remove all the Aces, Kings, Queens, Jacks and Tens (the 20 cards that make up the four royal flushes.) Stack the face down deck, from the top to bottom, as follows: The top 31 cards are indifferent; the next 20 cards are the royal flush cards. Place them in the following order: **Ac, As, Kc, Qc, Jc, 10c, Kc, Qc, Jc, 10c, Ah, Ad, Kh, Qh, Jh, 10h, Kd, Qd, Jd, 10d** (the ace of clubs is the 32nd card from the top, the ten of diamonds is the 51st.) Put an indifferent card at the face of the pack and you're ready to begin. The picture below shows the stack:



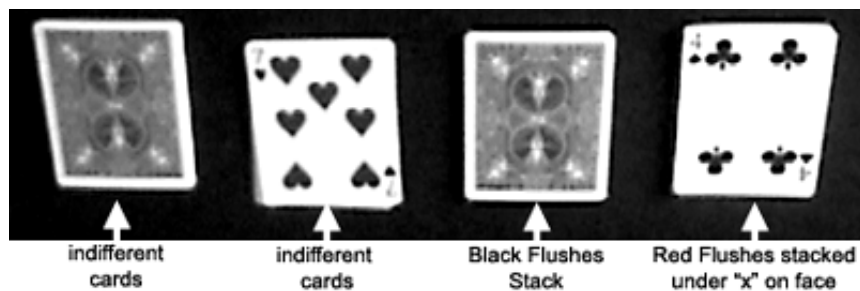
Method:

A false shuffle is an appropriate start. The top 31 cards are not stacked, so there's plenty of room for blind shuffles (Top stock Hindu, Overhand / Jog, etc.) While shuffling the deck, introduce the concept of ***"card magic as an art."***

Turn the pack face-up and remove the first 11 cards (the red flush cards plus the indifferent card.) You'll want to conceal the identities of these cards, so, necktie the deck slightly as you remove them. Square the packet and table it in a face-up pile.

Spread off the next 10 pasteboards (the black royal flush cards) and table them face down to the left of the first pile (again, keep the identities concealed.) Take about ½ of the remaining talon and table them face-up to the left of the 2nd pile. The remainder of the pack is placed face-down to the left of everything. The following picture shows the starting position from the performers view.

Situ:



“We begin by mixing the palette”

Shuffle the two leftmost packets together (these are the indifferent cards.) For once in your life, you’re honestly mixing face-up and face-down cards together. Let your audience appreciate this scenario.

Note: In the next phase, you’ll be using a false shuffle (Triumph or Zarrow) so, try and make this real shuffle mimic the false mix (or vice-versa.) Note #2: It’s best to end with a face-down card on top.

Now, using the *Zarrow* Shuffle or Vernon’s *Triumph* shuffle, the two (stacked) rightmost packets are apparently mixed face-up and face-down. Upon completing the bogus shuffle, the flush stacks are face to face beneath a (face-up) X card.

Re: Zarrow / Triumph

I feel both these moves are common knowledge and there is no need to explain them. If you’re a beginning student, I suggest consulting Giobbi’s “Card College” or “Stars of Magic” (for Vernon’s original *Triumph* description.) If you prefer video instruction, check out Herb Zarrow’s DVD on the Zarrow shuffle. For *Triumph*, consult Mike Ammar’s *Easy to Master Card Miracles*, Vol. 1.

You’ll now apparently shuffle the 31 (honestly mixed cards) into the smaller pack. In reality you execute another false shuffle: again shuffling beneath the original ‘x’ card. This will leave the (now, face-to face) flush stacks undisturbed at the bottom of the pack.

Situ: The top 32 cards are truly mixed face-up and down.

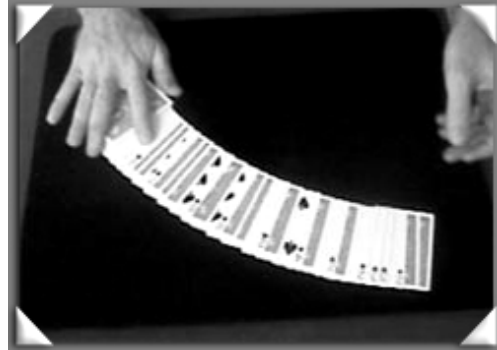
The face-to-face flush stacks bring up the rear as follows:

Face-down: Ac, As, Kc, Qc, Jc, 10c, Ks, Qs, Js, 10s

then face-up; 10d, Jd, Qd, Kd, 10h, Jh, Qh, Kh, Ad, Ah

To display the mixed condition: spread the pack from hand to hand showing a convincing mix of face-up and face-down cards. Only spread about 2/3 the pack, if you spread too deep into the pack, a long run of face-down cards will show.

Turn the pack over and ribbon spread the rearmost 25-30 cards. Keep the top portion of the pack in a (very) tight spread. The audience will see a mess. The following pictures show the two displays:



As you pick up and close the spread, manage to obtain a little finger break under the ace of clubs (20 from the bottom.) Or, if you're good at estimating, you can simply cut at 20 for the next phase.

You now create your ***"pasteboard paintbrush."*** Cut the pack at the break (the 20 stacked flush cards) and faro-weave this portion into the larger portion (a *straddle weave* with the stacked cards on the inside.) Do not push the packets flush; leave them extended for about $\frac{3}{4}$ of their length.

Pinch the inner end of the elongated deck (holding the larger portion.) The stack is out jogged. This is your *pasteboard paintbrush*. For 1000 more words, see the picture below:



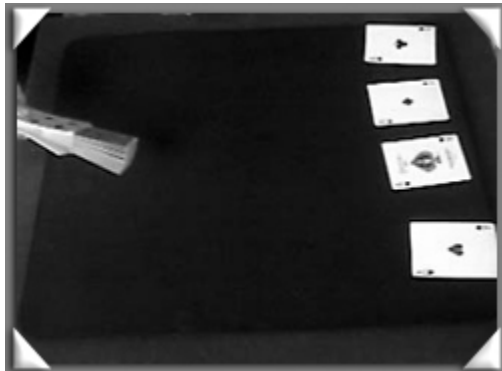
State that the close-up pad will be your ***"canvas."*** Turn it over to expose the rubber backing and lay the pad, rubber side up, lengthwise in front of you.

With the palette, the canvas and the brush prepared, you are ready to create ***"the picture."*** To paint the first ace, brush the outer/stacked section across the outer left corner of the pad. With the correct pressure, a face-up ace should cling to the pad. The rubber backing creates friction that holds the card in place.

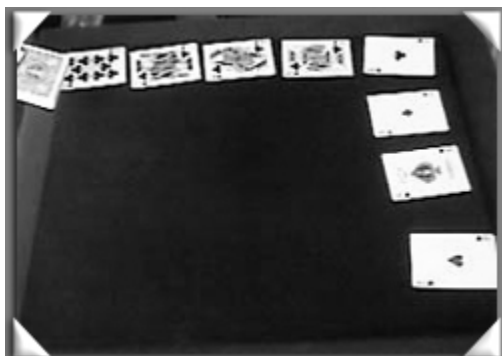
It truly looks like you're painting an ace onto the pad. Check the following picture, which shows the move in action.



After a brief pause, the three remaining aces are produced. Turn your hand over (revolving the deck) and 'paint' a second ace next to the first. Again, turn over the deck and brush another ace onto the pad. Repeat the procedure to produce the last ace. You end up with the following picture:



You continue by producing/painting the four royal flushes. To do this, simply repeat the painting sequence used to produce the aces. However, you will paint four cards with each swipe. Each stroke is started below the appropriate ace. The picture below shows the situation after painting the first flush. FYI: I like to paint the first run of flush cards one at a time, pausing briefly after each card.



Turn your hand (and the deck) over and repeat the painting procedure below the 2nd ace. I like to paint this flush slowly, yet, without pause. One swipe = four cards.

Turn over your hand (& the pack) and repeat the brushing procedure below the next ace. Repeat to produce the last flush. Pick up the pack between each stroke. When you are finished painting, you should have exhausted the out jogged cards & your masterpiece will look something like the picture below. Your final step is to accept the gracious applause.



Final Notes:

Yes, the remainder of the deck is a mess. Don't sweat it: no one will care; normal folks don't expect a Triumph style finish. If you wish to end with a corrected pack, check the version in "Tricks of My Trade" (fyi: Chris Kenner's "Paint By Numbers" also has a clean finish.)

Ring in the stacked pack:

You can switch in the "cooler" as while retrieving your close-up pad. Simply leave the deck in your case as you grab the stacked deck and your pad / canvas.

As the top 31 cards are not stacked, consider using them in a prior effect.

If you have an internet connection, I have an online demonstration here:
<http://www.dougconn.com/multimedia.htm>

I hope you'll enjoy this effect... it's one of my favorites. With a little practice, I think you'll find "Flush Brush" is a memorable effect that will become one of your most requested pieces.

After-Afterburn

You open a small wallet and remove your business card. Suddenly, the card bursts into flames! After a second or two, the flames die out and the card is revealed to be in perfect shape.

A flaming / restored business... cool stuff! That said; a big thank you goes to Jim Pace. This offering is an alternative to his *Afterburn* gimmick (hence the title.) Pace's *Afterburn* is a fun prop, but, from a workers standpoint, there are a few drawbacks: It relies on glow-plug ignition (glow plugs are my kryptonite) and it has to be reset each time you wish to produce a card (with flash cotton, another expense.) My simple version is not as subtle but no one seems to care.

READ THIS: This could be dangerous **Try this effect at your own risk!** (If you get hurt & try to sue me, you won't get very much: I have 3 kids and I perform close-up for a living.) So, **BE CAREFUL!** Repeat: **Try this at your own risk.**

Materials: A business card wallet (I use a "packet trick" wallet.) A small lighter, Lighter fluid, (Black) duct tape and some business cards. Unfortunately, this effect won't work with all cards (homemade/pc cards, plastic cards, etc.) Best case scenario is that you have normal 'card stock.' To test one, pour some lighter fluid into a cup and dip the end of your card into the fluid... the fluid should soak up into the card (if not, you're pooched.) Now, wait a moment, allowing the fluid to dry a bit (check for ink runs.) To test your card, set fire to the damp portion (be careful!) Ideally, only the fluid will burn and your card will be left unharmed.

Gaffing the wallet:

Affix the lighter to the inside of the wallet. I use the black duct tape for this. The striking wheel should be rightmost. Keep the top inch of the lighter free of the tape (you want to be able to strike the ignition.) If you're using a plastic packet trick wallet, a piece of cardboard (or extra cards) behind the plastic divider / lighter will provide extra support. The gaffed wallet is pictured below:



Set-up:

Squirt some lighter fluid into a bowl. Take a stack of 5-10 cards and dip the short ends into the fluid. The cards will begin to absorb the fluid, let it absorb about ½ the way up the cards. Then, put the wet cards into the wallet, opposite the lighter. Because the cards are beneath plastic, they will stay damp and ready for use (for an hour or two.)

Performance:

Introduce the wallet and open it with the gimmick / innards facing you. Remove a biz-card and wedge the lower (dry) corner behind the top of the lighter.

The left hand pinches the inner-bottom corner of the card (which should be fuel-free.) Be careful here, if the card is turned the wrong way, you have a very good chance of getting burned.

Use your right hand to ignite the lighter (I do this with my forefinger; the right thumb pushes upward, bracing the bottom of the lighter.) The flame from the lighter will set fire to the fluid on the card. When igniting the card, I usually say something like: *"These cards just came from the factory; they're still a bit wet. But, they come with a built in drying system."* (It's at this point, I strike the lighter.)



Remove the burning card with your left hand. The bottom (dry) ½ of the card is safe to handle. The card will burn for a few seconds and then go out. At the worst, the card will only be slightly singed. It's quite a sight.

To remove the evidence; while the card is burning, put the gaffed wallet in your pocket. If you have the foresight to place a regular biz-card-wallet in the same pocket, you are in position to offer a wallet for examination (in case anyone should ask.)

Joints

This is my variant of Daryl's "Elbow, Knee and Neck". I learned Daryl's routine at a lecture back in the mid 80's (it was published years later in "Spectacle", L&L.) I liked the effect, but not the construction; the 'pop up' move in particular. After years of tinkering with the routine, I've altered the overall effect; making it a 3 coin vanish and reproduction (as opposed to a 3 coin transition.) The coins *vanish* one at a time and are then *reproduced* at the elbow, knee and neck.

Prologue: When I have the opportunity to secretly classic palm 3 coins, I like to magically produce them one at a time. Here's brief description:

Begin with the three coins classic palmed in the right hand.

Show the left hand empty. The right hand pretends to grab a small piece of "dust" (or whatever you deem appropriate) and places it on the left palm. Make a fist with the hand and rub the back of the left fist with your right fingers. As you do so, secretly drop one of the palmed coins through the thumbhole (this is the L-Homme Masque Load, which you'll find fully described in Bobo's "*Modern Coin Magic*.") Move the left hand forward, pause for a moment and then open it to reveal the coin.

With the visible coin resting on your open left palm, you'll now appear to split the coin in two: As your right fingertips grasp the coin, the right hand releases one of its palmed coins onto the tips of your left fingers (the back of your right hand hides this action.) Pinch the visible coin on your palm and drag it across the coin you just dropped and immediately push the new coin to your left fingertips. It should appear as though you've split the coin in two (a Bernard Billis idea.)

Set both coins on the table or use a spectator's hand.

Produce the third coin using my 'Particle Press' move, pretending to pick a small bit of silver off the two existing coins, then pushing the bits together, molding them into a solid coin ('Particle Press' can be found in '*Tricks of My Trade- The Magic of Doug Conn*' p. 21.)

If you're not familiar with this technique, any other coin production may be used (pull it from a kid's ear if you're feeling lazy.)

The 3 coins vanish:

Display the three coins in your right hand. Prepare to classic palm one of them (I use the David Roth's technique for 'palming one of a group.') Now, apparently throw them into your left hand, secretly retaining one in right hand classic palm.

After a pause, open your left hand to show just two coins. Take one in each hand and display them at the fingertips. Use the Malini subtlety to disguise the R.H classic palmed coin (the right thumb base hides the palmed coin.)

Now, perform the following clink pass; the right hand executes the mechanics of “A Simple Vanish” (Bobo) classic palming the right hand’s coin as you apparently place it into the left. This action will cause the coin to clink against its neighbor hidden in right classic palm. Your audience will assume this sound to be two coins clinking in the left hand. Close the left hand and move it away.

Pause for effect... Then, open your left hand, showing just one coin.

Transfer the coin to your right hand: I do this with a finger roll off the left knuckles, catching the coin on the right fingertips (disguising the classic palmed coins with the thumb base / Malini subtlety.) A coin roll is a good way to skirt around an otherwise unmotivated transfer..

Now, execute your favorite retention pass; pretending to put the remaining coin in your left hand. I often use Buckley’s ‘Bounce Vanish’ (Principles & Deceptions.) Yup, you can do the bounce vanish with coins hidden in classic palm.

If I’m wearing a tie, I’ll often use my ‘Fit to be Tied’ (also described in “*Tricks of My Trade*”) it’s basically a retention vanish into necktie. Regardless of what vanish you choose to use, the coin should end up hidden in right hand finger palm while your audience assumes it to be in the left hand.

Pause for effect... patter... then

Open your left hand, showing the last coin has vanished.

Situ: Two coins are hidden in right hand classic palm, one in r-hand finger palm.

The reproduction (elbow, knee & neck)

Reach behind your right knee and produce the finger-palmed coin (simply push it to your fingertips behind the knee.) Casually toss the coin into your left hand and begin a coin roll (across the knuckles of your left hand.)

Secretly release one of the classic palmed coins onto your right fingertips (fingertip rest.) You should release the coin as the left hand is directing attention with the ‘coin roll / steeplechase’ flourish.

Now, execute a shuttle pass, apparently placing the left hand coin into the right. Shuttle pass = turning the left hand palm down, finger palming the left hand coin while bringing the right hand coin (from fingertip rest) into view. During this transfer, take care not to expose the coin hidden in right hand classic palm (again, the Malini subtlety used.)

Direct attention to your right elbow and produce the left hand coin from behind it. As you produce the coin, your right arm bends at the elbow and the right hand casually moves behind your neck. While producing the coin (from left finger palm, at your right elbow) you secretly deposit the right hand's coin (the one that isn't classic palmed) onto the back of your neck. As the right hand moves back into view, move the coin from classic palm up to your right fingertips. You can now cleanly show one coin in each hand (as it should be.) Take a moment and display the coins, cleanly showing that there are only two coins in play. After a brief display, put both coins into your right hand.

To finish, show the left hand empty and produce the third coin from behind your neck.

Side note: If you enjoy this routine (and don't mind a gaff) be sure to check out the next offering which features a transition, followed by vanish and reproduction (an "Elbow, Knee and Neck" with repeat.)

*"One learns by doing a thing;
for though you think you know it,
you have no certainty until you try."*
-- Sophocles, Greek dramatist

Coin Spectacle

Three coins invisibly travel to various parts of the body (Elbow, Knee and Neck.) The illusion is then repeated. The first effect is seen as a direct transition, while the follow-up is viewed as vanish & reproduction. The two effects that inspired this routine (Daryl's "Body Coins" and Geoff Latta's "From an Elfin Hoard") both can be found in "*Spectacle*" (Minch, L & L) hence the title "Coin Spectacle."

You'll need: Three Coins and a Matching expanded shell.

Begin with the coins loosely held in the right hand. The shelled coin is lowermost. Prepare to classic palm one of the regular coins. I suggest David Roth's method for palming one of a group ("Expert Coin Magic", Kaufman.) Secretly deliver the coin into right hand classic palm. Then, apparently lay the three coins on your left hand, un-nesting the shell as you do so, leaving a spread of three visible coins. The shell should be in the center. A coin resides hidden in right hand classic palm.

Side note: With proper presentation, your audience should not be concerned about the coins... until now.

Display the coins and prepare your people for the magic. Then, close the left hand nesting the shell in the process.

Note; the ensuing sequence will be easier if the left hand's coins are separated within the closed fist. You can achieve this position by applying pressure to the uppermost coin with the left pinky, then turning the hand, allowing the shelled coin to slide forward (a Geoff Latta concept.) This leaves the second coin low in the hand, in position for *Han Ping Chien*. (The *Han Ping Chien* move can be found in Bobo's New "Modern Coin Magic.")

Direct all attention to your left elbow. Move your right hand (with hidden classic palmed coin) toward the joint. While in motion, drop the right coin to fingertip rest and subsequently produce the coin from behind the left elbow. A nice touch here is to tug at your clothing as you produce the coin; this directs all attention to the elbow (exactly where you need it.)

As you produce the coin, discretely move the left hand behind the neck. While your audience is misdirected by the right hand's production, secretly deposit the shelled coin behind your neck (shell away from the flesh.) Your right finger and thumb handle this task.

Display the right hand coin, and then execute *Han Ping Chien* (apparently tossing the right hand coin to the table, but keeping it palmed and letting a coin from the left hand fall out.)

Situ: One coin is palmed in right hand. A coin is on the table. The shelled coin is hidden behind your neck.

Continue by producing the right hand's coin from behind the knee. Set the coin alongside the first (duplicating your previous H.P.C. actions.)

Display your hands completely empty. Then, finish phase one by producing the shell from behind your neck. Do not pick up the regular coin, just produce up the gaff & leave the real coin on your neck. Note: you'll need to revolve the shell 180° before bringing it into view.

Phase two - The Repeat

Lay the three coins to the table, overlapping one another, with the shell in the center. Don't forget, there is a coin hidden behind your neck, sudden movements are a no-no. Trust me here: "*Coin from shirt*" is a pain in the arse.

Ask your audience if they'd like to see it again; they always say yes.

Pick up the uppermost (normal) coin and vanish it as you see fit: I like to use John Carney's "Fingertip Coin Vanish" (from "The Magic of Michael Ammar", L&L Publishing) any technique that leaves the coin in right hand classic palm is fine.

Now, reach for the tabled coins with the right hand (which has a coin classic palmed.) As you apparently pick up the second coin, secretly nest the shell over/onto the tabled coin. Then bring the palmed coin into view at the fingertips. Your audience will assume you've simply picked up a coin.

Situ: A coin is openly displayed in your right hand. The nested shelled coin is on the table. A coin is still hidden behind your neck.

You'll now pretend to place the two remaining coins in your left hand, secretly executing a clink pass instead (leaving audio and visual confirmation that two coins are in the hand.) I use the method described on page 14 of Bobo's Modern Coin Magic. You'll be dealing with a shelled coin, so it's a bit tricky, but with a little care, it poses no problem. Here are the basics: Pretend to place the regular coin into your left hand (ala Bobo's "Simple Vanish".) The coin ends in right hand classic palm (any classic palm vanish will work.) Continue by picking up the shelled coin at your fingertips and thumb, with the back of your hand towards the audience (& keeping the classic palmed coin hidden... wheee!) Now, move your right hand towards the left, slightly open the left hand and simultaneously release the classic palmed coin. Allow the coin to bounce off the shelled coin and then fall into the left fist (clinking in the process) your audience will assume that sound to be the second coin hitting the first coin (that supposedly rests in the left fist.) Immediately close your left hand.

Under appropriate misdirection, situate the shelled coin into right hand classic palm (do this as you pull up your left sleeve, or use some other action to conceal the muscle movements while palming the coin.)

Now, reach into the closed left hand and remove the single coin (your audience assumes there are two within.) Then, pretend to vanish the left hand's imaginary coin. Be sure to keep the right hand's (classic palmed) coin hidden. Once again, the Malini subtlety can be put to good use here.

Now, vanish the last coin. I leave the method to you (note: you'll have to avoid the coin hidden in right hand classic palm.) There are many options; a simple French drop would work. I often use my "Fit to Be Tied" vanish (described in *'Tricks of My Trade- The Magic of Doug Conn.'*) If nothing else, a good retention vanish will suffice.

Situ: Two coins are hidden in the right hand: the shelled coin in classic palm, the other in finger palm. Your audience assumes the coins have vanished.

Indicate the coins have traveled again...

Then reach for the left elbow with the right hand. Produce the finger palmed coin from said elbow. Drop the coin into the left hand.

Reach behind the right knee and produce the classic palmed / shelled coin (as one.) Place the nested pair onto the coin in the left hand.

Show your right hand to be unmistakably empty and then reach behind the neck and produce the last coin.

If you want to end clean, palm off the shell and go to your pocket for a purse to place the coins in (or for another prop for your next effect, etc.) while in the pocket, leave the gaff behind.

Plausible Presentations

For the studious magi, I've filled the following pages with dense text full of presumptuous speculation... The topic at hand is **Plausible Presentations**. Here's the theory: **It's possible to increase impact by decreasing impossibility**. Likewise, **you can make an effect more believable by revealing a (false) method**. These thoughts may go against the grain (isn't magic supposed to be miraculously, impossible?) But, if you keep an open mind, you may find it's possible to break a few rules and still come away with a strong performance piece.

To employ **Plausible Presentations**, you create conviction by presenting the magic as a conceivable occurrence. Instead of *woofle dust* and *magic words*, you offer something your audience can relate to (and believe in.) For instance, when vanishing a coin, I never say "*the coin has vanished into thin air!*" Instead, I may proclaim to "*shrink the coin until it's too small to see*". Vanishing is impossible. Shrinking is plausible, but still amazing.

Before continuing, I should mention these thoughts are related to Rick Johnson's "Too Perfect Theory" (from Jon Racherbaumer's "Hierophant" magazine.) Another relation is Tamariz' theory of "False Solutions" (as seen in "The Magic Way.") I recommend you research the works of both men. I also recommend you question their reasoning (much like you should be questioning mine) Alright, I'm wading into the *deep end*. Let's move onto the subject matter...

I think the best way to examine the concept is through some real-world models:

For example: **Scientific explanation** provides a wonderful premise for a plausible presentation. There are an astounding number of options for using this vehicle: *Magnetism*, *Cloning*, *Static &/or Electricity* are just a few that come to mind. For example, when doing a levitation, you might imply you're "*controlling magnetic fields*." For *multiplication* effects (sponge ball split / coin productions, etc) you could mention "*cloning*." Transition or transpositions may involve a "*time travel theorem*" (speed of light, etc.) Note: these ideas popped out of my head and into the word processor as fast as I could type. This should demonstrate the ease of use with which you can apply this strategy.

Another feasible fabrication is **Super-human Skills**. This vehicle comes in many forms; *Super-strength*, *ESP*, *Memory*, etc. One example of such applied power (lightning calculations) is the Magic Square. This demonstration of quasi-super-mathematics is a time-proven audience favorite. Memory demonstrations are also well received. These skills (mathematics / memory, etc) aren't really *impossible*, but in performance, with a pre-disposed belief that you're doing *magic*; it will be experienced as such.

Ideally you can **make the moment visual**. One example of a believable, visual, super-human skill occurs in George Sand's rope routine; when he cuts the rope with his fingertips. There's a similar occurrence in Daryl's routine; when he "plucks" off a small length of rope. Normal mortals shouldn't be able to do these things, but both are feasible and astonishing to witness.

Psychic Abilities / ESP provide a perfect paradigm. People are ready, willing and able to believe in paranormal powers (Hence the popularity of cold readers like Jon Edwards - *"The Other Side"*.) This is a deep topic and it can be used in many ways. When I do mental magic, its most often tongue in cheek (*lessoning the impossibility*.) On the opposite end of the spectrum, you can present psychic effects as straightforward-believable moments. Either way, you can't go wrong.

Myths & Legends provide interesting models. This is pushing the envelope (considering things that are plausible) but, with the right performer such enigmas are conceivable. An example: When doing "Spellbound" you might use an "Alchemy" theme. Or, when restoring something, prattle about the "Phoenix" being reborn. A related category is **Witchcraft**. I think witchcraft is plausible and thought you should consider it. This is a subject I know little about, so I'll say no more than that.

Another method of enhancing your exhibitions is by **combining other art forms** with the magic. There are many possibilities for using this framework: **Sculpture, Music, Mime & Juggling**, just to name a few. To see how I apply an artistic-plausible-presentation to a card trick, check out "Flush Brush" (the first effect in these notes.) Another paradigm is: **Origami**. My favorite piece origami magic is Howard Lyons *Mismade bill* (using Jim Lewis' M.O.) Mike Close has a superb treatment in "Workers #2" (Mike Close has MANY superb Origami-Magic effects if you have an interest in the subject, every one of the 'Workers' series should be studied.)

False Expose' is one of the strongest ways to employ a plausible premise. While this contrivance is often used in *sucker effects*, when used without the 'sucker punch' the rewards are ten-fold. A wonderful example of **False Expose** occurs in the "Invisible Palm" routine: You discuss palming/concealing cards and then you proceed to invisibly, yet visually, do it (the audience reaction to this trick is off the chart; if you're not familiar with this effect, ask your local card guru to enlighten you.) Gene Anderson's presentation for his newspaper tear provides another case in point. He says: *"I pretend to tear the paper... It sounds like I tear the paper..."* (& then the paper is flash-restored.)

Another related, stratagem is: **"A magician taught me"** (the '6 Card Repeat' for example.) When telling a tale of how a magician taught you, it's nearly impossible for an audience to focus on method. (Providing your demeanor is also plausible... A statement which may hold more weight than this entire essay.)

Well, that's the 'short list.' I could continue rambling (I originally had 5 pages of examples: *Fumbling, Magician in Trouble, Exposing, Etc.*) If you agree with the concept, you should explore and discover presentations of your own. It's always better to formulate & act upon proprietary perceptions. Once you understand the concept, you'll find it to be very flexible.

We'll conclude this *dissertation* with a look at my plausible presentation for the vanish of a single coin.... **A Plausible Coin Vanish:**

A walking liberty in hand, I introduce the effect as follows: ***"It's an old silver coin... a very soft metal."*** While making these comments, I begin a coin roll (hand to hand, across the knuckles.) I comment: ***"This makes friction... Friction makes heat... & Heat makes silver pliable.... When it gets hot enough, you can bend the coin."*** At this point, I do the bending coin gag (described on p.22.) ***"If you know how... and I do... You can squeeze the coin until, it's impossible to see."*** I use John Carney's "Fingertip Coin Vanish" to make the coin fade away (any decent retention pass will do.) Carney's technique is nice because it fits the premise. If you're going to use a retention pass, squeeze the receiving hand tightly (really squeeze hard, as though it meant something.)

So, there you have it; the coin is gone, yet I never ask my spectators to suppose the coin has vanished (*vanished? nah, that's impossible.*) Instead, I've requested them to acknowledge the coin has been *heated, bent* and *shrunk*. When presented with conviction, this plausible presentation is completely believable.

Note: In this single moment you'll find many of the above concepts in action. The *scientific-superhuman* fabrication is combined with *visual convincers* and I'm also delivering a *false expose*. Consider this a 'lesson'; don't limit yourself to just one technique, layer it up.

FYI: My full one coin flurry/routine is examined next. Many of the above strategies are applied throughout ... check it out.

Before leaving, here's an additional benefit: **when your audience believes an effect to be plausible, they won't spend energy trying to deduce a secret / method** (a rare thing.) If you've read this far, you've just made it to the secret-bonus-round (re-read the last sentence to claim your gift.)

I'm not suggesting your entire act revolve around this ideal (though it could.) If you only use the concept once or twice, I assure you the momentum created by the believable moments will spill over into your "real" magic. With some reflection, you'll probably realize that you're already using many of these concepts. I imagine these are some of your strongest effects... yes?

ONE

A Synergistic Sequence with a Single Coin...

The one-coin *flurry* is a powerful, practical effect. With just one coin (a prop that's always available) you can create the magical sensations of: *Vanish, Production, Penetration, Transformation, Transition* and more. The magic is visible and visual. Large groups can see it, yet, it's perfect for one or two people. Plus it uses little, if any, table space. What more could you ask from an effect? In my opinion, competence with a single coin is a necessity.

Over the next few pages, I'll describe my handling of the one coin flurry. I employ a dozen different techniques. Most of the moves are basic, some are advanced & some esoteric. I'll briefly describe the goal of each sleight. After the basic routine, you'll find a section with thoughts and variations. For further study, a bibliography is included.

Props:

One coin and a purse frame (a purse without a bag.) The purse-frame is optional; see the end-notes for thoughts on performing impromptu and/or with other coin effects.

Set-up:

Begin with the purse frame in your left pocket and the coin in your right.

The Routine:

Place both hands into their respective pockets. Your left hand exits the pocket and introduces the purse frame. Meanwhile, your right hand finger-palms the coin inside the pocket, it then exits a second or two after the left hand.

Introduce the bag-less purse, and magically produce the palmed coin from within. There are many ways you can go about this. I prefer to use my *Purse'n'I Production*; a jumping shuttle pass through the opening of the frame. This is described in detail on p. 81 of "Tricks of My Trade – The Magic of Doug Conn" (Cummins, FASDIU press.)

For those without that book, here's a simple method: Begin with the coin hidden in finger palm. Introduce the purse frame and hold it in the same hand that hides the finger palmed coin. Use your empty hand to open the frame, then reach inside the opening and remove the finger palmed coin from within; simply pulling the coin from the palm, through the aperture of the frame.

Open the frame beyond its normal hinging point, so that it will lie flat, and set the empty frame on the table. It will resemble an "O" or a "□" (depending on your framework.)

After producing the coin, I say: ***“It’s a silver coin... a very soft metal”*** Do a few *coin rolls* (rolling the coin across the knuckles of your fingers) as you proclaim ***“this creates friction, which heats up the coin & when the coin becomes hot, it becomes pliable.”***

Now, do the bending coin gag / optical illusion; holding the coin pinched between your thumb and fingertips. Your hands are palm up with most of the coin exposed. To create the illusion of the coin bending; keep your fingertips stiff and slowly move your hands up and down, bending at the wrist. With the right conviction, this creates a perfect illusion that you’re able to flex the solid coin; you’d be surprised how many people actually believe the coin is bending, Of course it helps if you believe it too.

Continue; ***“When it gets hot enough, I can squeeze it, and hide it in the bagless purse.”***

Once again, pretend to squeeze the coin into a small / invisible state. I use John Carney’s *Fingertip Coin Vanish* (twisting the coin between your fingertips, while secreting the coin into classic palm; the coin simply seems to melt away.) Carney’s excellent vanish is described in detail within “The Magic of Mike Ammar.” Any technique that leaves the coin hidden in classic palm will suffice (“A Coin Vanish” the retention pass described in Bobo’s book works wonderfully.)

Pause for a moment, and then reproduce the coin. I use the *Particle Press* production (any production will suffice.) *Particle Press* = Sliding the hidden coin beneath the fingertips while apparently molding the coin back to its original form. The Particle Press maneuver ends with the hands in prayer position, the coin emerging from the tips of the fingers (for a detailed explanation of this production, consult: p.21 “Tricks of My Trade” Cummins, FASDIU press.) As the coin emerges from the fingertips, you foreshadow the climax by letting it fall inside the open / tabled purse frame. While doing so, I say ***“if you reverse the friction, you can make the coin big again.”***

FYI: The initial series of vanishes and productions are designed to focus on the purse frame, foreshadowing the climax (the coin will magically appear within the frame to climax the routine.)

“Once you understand the concept, you can do all kinds of neat things.”

Pick up the coin and pretend to drop it in your right hand, executing a *Finger Palm / Shuttle Vanish*. David Roth coined this move *The Half Shuttle Pass*, you’ll find it described on page 11 of *Expert Coin Magic*. The move can also be found on his *Expert Coin Magic Made Easy* video #1. Any technique that leaves the coin hidden in the left hand will suffice.

“You can shoot it up the sleeve...”

Massage the imaginary coin at your right fingertips and then pretend to shoot it up your right sleeve. After a brief pause, the left hand produces the palmed coin from behind your right elbow. Now transfer the coin to the right hand. I suggest using a finger roll off the left knuckles, letting the coin drop into the right hand (this is a good way to skirt around an otherwise unmotivated transfer.)

“Or down, around the knee.”

Execute another false transfer, pretending to place the coin into the left hand. I use the *Bounce Vanish* at this point (my 2nd choice would be Roth’s palm down fingertip retention pass.) Pretend to shoot the imaginary coin up the left sleeve and around the body, end by producing the coin from behind your right knee.

“I can even hide it in my tie.”

If I’m wearing a tie, I’ll now do my “Fit to be Tied” sequence (a retention vanish / reproduction into a necktie; also described in the “Tricks of My Trade” book.)

You now hoodwink your audience with Marlo’s *Spider Vanish*; really placing the coin into your hand but pretending to sneak it out. The coin hides in right hand classic (or thumb) palm as you pretend to make it vanish. Your audience should be suspicious of bad technique, thinking the coin is hidden in your (purposely) cramped left hand. This is a wonderful addition to a one coin flurry. After the coin has vanished a few times, your audience may begin to second guess your moves (that you’re not really putting the coin where you say you are.)

“Sometimes, it even goes up your sleeve...” Reach towards a spectator’s sleeve with your (cramped) left hand, pretending to produce the coin from their clothing. Act (believe) as though you’ve grabbed the coin and are holding it at your fingertips. While all eyes are on these actions, your right hand discretely drops to the table and releases the palmed coin into the purse frame.

Technical Note: This is a surefire technique for directing attention. If / when you reach into a spectator’s personal space, all eyes will turn to that action... your other hand can be busy with whatever task you see fit (in this case, dropping the palmed coin into the tabled purse frame.) For future reference, I’ll refer to this as the *misdirection placement*.

At this point, I execute a false-false transfer (of the coin that doesn’t exist) pretending to take the non-existent coin into my right hand. This provides an extra convincer (and some time delay before the revelation of the coin lying in the purse frame.) Now is a good time to take a step away from the tabled frame/coin.

To finish, toss the imaginary coin into the air and follow the path of the invisible coin... eventually directing your audience to the tabled purse frame where they should be quite surprised to discover the coin’s reappearance.

This concludes the basic routine, though, I often include a 'nonchalant' moment, using my *Purse'n'l vanish*; apparently placing the coin into the bagless purse (classic palming it instead.) For more info on the *Purse'n'l vanish*, check p.79 of "Tricks of My Trade." Note: this minor effect is not meant to be treated like a miracle... just an offhand magic happenstance. In some cases, if you underplay (ignore) the effect, it can/will appear more magical to your audience.

Thoughts

Presentation:

I never ask my audience to believe the coin actually vanishes. Instead, I give semi-plausible explanations as to what is happening (shrinking the coin, shooting it up the sleeve, etc.) I like to use this stratagem whenever possible. Rather than asking an audience to believe the *impossible*, I settle for the *semi-plausible*. If you're able to deliver a presentation that an audience finds believable, then you'll find their minds will follow your direction with ease (this technique is described in the essay that prefaces this routine.)

Motion:

Always remember to move your clean hand first. This is good-basic magic theory (the eyes follow a moving object.) When hiding / palming an object; always move the opposite hand a beat before the guilty hand. I suggest incorporating this important stratagem as often as you can.

Jazz:

I'll add and/or remove parts of this routine as needed (be it due to: bad angles, my attire, table, props, frame of mind, etc.) I believe an audience can tell when you're *jazzing it up* (your non-verbal language subconsciously conveys it.) Your spectators sense this, building even more excitement and interest in your magic.

Another Big finish:

For those that like to produce jumbo coins as a climax to a coin *flurry*; when the coin re-appears (in the previously empty spot) as the audience reacts, it's a perfect opportunity to steal a jumbo coin. Produce the jumbo coin as you see fit

Other Routine Ideas

There are many ways to utilize the one coin flurry. When I'm without my purse-frame, I'll probably be doing one of the following:

Impromptu:

When working impromptu (borrowing a coin, etc.) Ask a spectator to point to a spot on the table. Say something clever like "*that'll be our magic spot... It takes*

about 45 seconds to activate it. Lemme show you something interesting while we wait..." Perform the flurry, climaxing with the coin re-appearing in the chosen spot.

Within a Multi-coin Routine:

The flurry can be used as an opener (or a closer) to a multi-coin routine. An example: Begin with your coins lying in a row on the table. Ask a spectator to point to one. Pick up the chosen coin and execute a one coin flurry, climaxing with the coin re-appearing in the chosen/blank spot, just like in the *Purse'n'l routine*, but using the chosen spot (in the row) as the place for the coin to re-appear. This idea kicks some serious brain. I've found this to be a VERY useful stratagem... In fact, I use the above idea as often as the purse routine.

Bibliography & Resources:

There are many resources for one coin ideas and routines. Here's a few;
"Bobo's Modern Coin Magic" has a wonderful selection of routines using a single coin (at the end of the book.) Mike Ammar has a nice one coin flurry w/ jumbo coin production on his "Easy to Master Money Miracles" (DVD Vol. #2.) If you perform seated, Slydini's work on the one coin routine is required reading. His sequences are beautiful and devilishly deceptive. Check: "The Best of Slydini and More" (Fulves, D. Robbins) David Roth has some superb thoughts on using a single coin. Consult his book and/or videos: "Expert Coin Magic" (Kaufman) &/or "Expert Coin Magic Made Easy" (9 volumes on video A-1 Multimedia.) Below is a list of the maneuvers I use and where I learned them:

Bobo's Modern Coin Magic Bobo

Classic Palm

Finger Palm

Coin Roll

Retention Pass (A Coin Vanish)

Principles and Deceptions, Buckley

Bounce Vanish

David Roth's Expert Coin Magic, Kaufman

Half Shuttle Pass

Magic of Michael Ammar, Ammar,

Carney's Fingertip Coin Vanish

100% Sankey, Kaufman

Jumping Shuttle Pass

Tricks of My Trade – The Magic of Doug Conn, Cummins

Purse'n'l Vanish and Production

Particle Press

Fit to Be Tied

Rab-Bit

You produce “a small hare” (sponge rabbit) from a spectator’s shoulder. The sponge bunny magically jumps around your body and then... it vanishes... and returns to its original hiding place: The spectator removes the bunny from their shoulder.

Needed: You’ll need two ‘flat’ sponge rabbits, the 3-d variety is risky to use for this effect. I like to use the little yellow (Adams) rabbits. They pack small in your pocket and people still think they’re cute. Trust me, I’ve tried many forms of bunnies, people don’t care what kind you use (they love em all... like it or not... I’ve grown to hate the trick, but I do it for *‘the peeps’*.)

Set-up: Palm both rabbits in your right hand; use a thumb palm for one of the rabbits and a finger palm for the other.

Method: Direct your attention to someone’s shoulder as you remark “excuse me; you have a small *hare*” (they will assume your talking about a *‘hair’*.) Reach for their shoulder and secretly deposit the finger-palmed bunny upon their shoulder as you produce the thumb palmed rabbit.

The ‘hare / hair’ line always elicits a good chuckle (providing good direction.)

Note: For maximum angle protection, use a spec on your right. That will keep the rest of the audience from seeing the secreted rabbit. (Though, in general, I don’t worry about others seeing the bunny sitting on the spectator’s shoulder... some do, some don’t. Both appreciate it for different reasons.)

So, there’s a visible bunny in your hand and a (secret) bunny on their shoulder.

This is a good moment for a few jokes (time delay) “*Sit... Stay... Lie Down*” (blow on rabbit, to knock it over, etc.)

Now, vanish the sponge hare. Any (decent) technique will suffice.

Afterward, direct attention to your spectator’s shoulder where they should be quite surprised to (re)discover the bunny.

Proceed as you see fit. I use this as a lead-in to a regular sponge bunny routine: Splitting the “hares” would be the next effect, followed by a hand to hand transition and a baby bunny climax. I also incorporate “Spongology” (“Tricks of My Trade”) into the routine.

This Little Pinky

I believe the pinky count is one of cardopia's most under explored sleights. This dissertation will examine a few uses for the move (and hopefully inspire others to do the same.) Darwin Ortiz was my inspiration. You'll find his dissertation in "*Darwin Ortiz at the Card Table*."

What's the pinky count?

In short: While holding a deck in dealing grip, the tip of your little finger extends above the lower right corner of the pack and applies downward pressure; Meanwhile, your thumb applies force against the outer left / opposite corner. This creates downward tension on the deck. Now, with the proper touch, you can release cards one at a time off the tip of the pinky. That's the pinky count. It's easier said than done, but with a bit of practice, you'll find I serviceable move with a multitude of uses. At the very least it's quite handy for obtaining breaks under a small # of cards (for double lifts, small packets switches, TILT, etc.)

Note: If you have internet access, I have a (free) online video tutorial available on my website, check it out: www.dougconn.com/classroom.htm

C(o)u(n)t(t)ing the Aces

Effect: The Cardician cuts to the aces

Why another 'magi-cuts-the-aces' routine? Check out these conditions; the deck is fairly shuffled (by the magician; but the shuffles are fair, or is that *faro*?) Prior to the effect, the aces are shown to be widely distributed throughout the pack. If desired, the deck can be checked for '*work*' (crimps, nicks, short cards, etc.) there is none.

Set-up: The four Aces are on top of the deck. Give the deck three 'out' faro shuffles. This can be done openly or secretly. The aces will then be: 1st, 9th, 17th & 25th (exactly where you'll cut to produce them.) You'll do that with the pinky count.

Note: I *preset* by doing two of the faros beforehand and then the final one in performance (often using Tamariz '*Evil Ruse*' from "*Sonata*.") Sometimes I'll preface the faro with a few false shuffles, etc. After the audience is convinced the deck has been mixed, allow someone to give the deck a straight cut.

Turn the deck face up and spread the pack from hand to hand, showing the deck to be shuffled and the aces to be fairly distributed throughout. When you reach the fourth/lowermost ace, obtain a break beneath it. Then, execute a turnover pass at the break (which brings your stack to the top of the face-down deck.)

If desired, you can do the above steps prior to performance time and simply begin at this point with a false shuffle or two.

As you introduce the effect, secretly pinky count eight cards. Cut (and table) the cards above the pinky break.

Repeat the above procedure twice more, leaving three piles of cards on the table (an ace atop of each.) Note: as you place the cards on the table, leave some packets square, some messy; this is to conceal the similar thickness of each packet. Another procedure for screening the packet size is to hand the various parcels to your spectators (a superb procedure for walk-around 'workers'.)

The last ace rests on top of the talon. Cut-off and table as many cards as you'd like (10-15 is good.)

Finish by turning over the top card of each packet, revealing the four aces.

Note: If you'd like to make the 1st packet a tad thicker (to conceal the similar thickness of the packets) then you can use a quick 'milk/build shuffle' to add cards beneath the uppermost ace. When I do this, I shuffle 4 cards into the stack (so, the first pinky count will be at twelve.)

Alternate Presentations:

Cutting the aces as a Prediction:

I'll often force the last ace upon a spec (instead of cutting to it.) A riffle/slip force works fine. This amplifies the effect by giving the impression that you were able to predict (and produce) the mates of a (future) chosen card.

Cutting the Royal Flush:

You can use the same procedure to produce a royal flush; Cutting to the four positions (where the flush cards are) then forcing the last card (from the remaining packet.) I'm confident interested card men can work out the details.

Here's another idea: **Spelling the Aces**

Effect: As the card-man spells the suits (*club, diamond, etc.*) he deals one card for each letter. An ace of relative suit appears at the end of each spell. To finish, a gag leaves everyone with a smile.

Four Aces lie on the table. For this explanation, let's say they're in **CHaSeD** order; **C**lubs, **H**earts, **S**pades & **D**iamonds (if the cards are face-up the Diamond is the face card.) The remainder of the deck is face down in "pinky count grip."

Cut off about 1/3 of the deck and table it. Place the ace of diamonds face down onto the tabled portion. Then, pinky count four cards and drop them onto it (your audience should assume you've simply cut and buried the ace.)

Note: To try and make it seem like this packet is larger than it actually is, I'll often use a riffle force procedure (without the force) by riffling the right thumb down the outer corner until about 10 cards have passed. I then grab the block of four (above the break) as the thumb releases the gap, the fingers cover the front disguising the thickness. So, it appears as though I've grabbed about a dozen cards, when in fact, it's just four.

Repeat this procedure with the ace of Spades; placing it face down onto the tabled talon, pinky counting four cards, then burying the ace. Do the same with the ace of Hearts. The ace of clubs follows a similar procedure, but only 3 cards are pinky counted and cut.

After burying the last ace, place the remainder of the cards into right hand 'Biddle' grip (with faces toward the palm: as though you were about to begin an overhand shuffle... which you are.) Pick up the tabled portion (into the left hand) and begin shuffling the right hand's talon onto the left hand's cards; in-jog the first card of the shuffle. Shuffle off, obtain break above your injog, and then shuffle the cards above the break to the bottom of the pack. This brings your stack to the top of the pack.

Explain you'll find the aces with a magic "*spell*." Spell the word "*Club*" as you deal one card to the table for each letter. Turn over the last card to show the ace of clubs. Then, spell the word "*Heart*" again dealing one card to the table for each letter, the last card is turned over to show the ace of hearts. Repeat with the *Spade*.

Draw attention to the three aces that have been produced. Then remark "that leaves the ace of...." Let your spectators answer this question: "*Diamonds*." You say "*right*" & then spell the word '*r.i.g.h.t.*' dealing one card to the table for each letter... the last card will be the ace of Diamonds (FYI: The "*right*" *bit* was borrowed from a Mullica spelling routine.)

Open index The subject of an 'open' card index has been discussed in recent works on the memorized &/or stacked decks... but there's little to no mention of the pinky count. Think about it: By using a stacked deck with the pinky count, you can 'easily' gain complete control of any card within seconds (to make this effective, you'll need the ability to count up to 26 cards.) If you can count 3 cards per second, then, within 9 seconds, you can place any card into a palm position, or, any other position for that matter. If you combine a *stacked deck* with a *pinky count*, *sidesteal* / *palm* & / or a *pass* (and perhaps a *crimp* or a little *estimation*) you have access to miracle class card magic. Use this information as you see fit.

Dante's Sandwich

This synergistic sandwich sequence is a combination of: Alex Elmsley's *Point of Departure* and Bro. John Hamman's *Signed Card*.

Effect:

- A *mystery card* is introduced and set aside, it remains in full view
- The deck is shuffled and a card is selected.
- Two jokers magically capture the chosen card.
- A second 'capture' occurs... and then...
- The selection suddenly vanishes from between the jokers (using Elmsley's 'Prayer Vanish'... reason enough to do this trick.)
- In a surprise finish; the original *mystery card* (which has been in full view all along) is revealed to be the selection.

Needed: a double-faced joker and two jokers that match the deck you're using (the face of both jokers must be identical.) I'll be describing the effect as though your gaffed joker has a five of spades on its back (this is a standard double facer.)

Set-up: Discard the five of spades from your pack. You won't need it and it could cause problems later. Distribute the three jokers throughout the deck. Note; the joker side of the gaff should face the same direction as the rest of your pack. For easy identification; you may want to place a small mark (pencil dot) on its face.

Performance:

Introduce the deck, remove one of the normal jokers & table it face-down / sight-unseen. I handle this with a bit of flair by having the joker set to go on top of the face-down pack. As I introduce the "mystery card", I do a Benzais' spin/slip cut, apparently spinning a random card from the center of the pack.

Explain you'll be using two "assistants." Turn the pack face-up and openly remove the two remaining jokers (one gaffed / one normal.) Table the pair face-up; gaffed card uppermost.

This next moment is a highlight (for me anyway.) You're going to immediately force a specific card from a spectator shuffled deck. Note to creative types; The following M.O. has potential beyond its use here.

Offer the deck to a spectator for shuffling.

After the pack has been mixed, drop the face-up jokers onto the top of the face-down pack. They should be oriented the same direction and the gaffed card should still be uppermost.

Secretly pass (classic, riffle, etc.) the gaffed joker to the bottom of the pack.

You'll now force the five of spades (the gaffed side of the joker, now showing on the face of the pack.) John Bannon's *Minus One force* will be the Modus Operandi. Begin by beveling the lower portion of the pack to the left. Simultaneously; push the lowermost (gaffed) card to the right, side jogged beneath the pack. The fingers and thumb of the right hand (which is holding the deck in Biddle grip) support the card from beneath. Now, riffle down the side of the pack with your left thumb. As you riffle, ask someone to say stop and then break the pack at that point. Your right fingertips maintain pressure on the lowermost gaffed card as your left hand moves away with the lower section. Square the uppermost portion, aligning the gaff/force card with the rest of the cards. Show the face of this packet to the spectator and have them make a note of the card (this will be the gaffed side of the five of spades.)

After the selection has been noted, close the pack, maintaining a break below the gaff. Then, use a Sidesteal to shift the selected/gaffed card back to the top of the pack (atop the other face-up joker) everything appears copasetic.

Note: An alternative to the above procedure is to leave the joker on top of the pack and execute a bluff style force (for example: on page 4 of "When Creators Collide" you'll find a force of Richard Sanders that works well here. The force procedure is also described on Jay Sankey's "*Sanketized*")

Before continuing, you must secretly sandwich an 'x' card between the jokers. First, obtain a break beneath the top 3 cards (2 jokers and an 'x' card.) You can use the pinky count for this, or just casually spread the three uppermost cards, then re-square, obtaining a break below the third card from the top. Pick up the trio and use your left thumb to pull the uppermost (gaffed) joker to the left. Keep the lower pair (joker and the 'x' card) squared as one. Move the uppermost gaff from top to bottom, leaving it side jogged to the left. Keep the uppermost double squared, your audience assumes you've just removed the two jokers from the top of the pack.

Take the duo (trio) into your right hand and wave the cards over the deck. As you do so, spread the pair, exposing the reversed 'x' card in the middle. Openly transfer the uppermost joker to the bottom (the face-down 'x' card moving to the top) and as you ask the spectator for the name of their selection, square the packet. Execute a double turnover (push off, buckle, etc) to show the five of spades. This completes phase #1

Sidenote: If you'd like to be extra impressive, you can have the (gaffed) card signed at this point. (You could have it signed earlier, but it's somewhat cumbersome to sign a card stuck in middle of the pack; especially if it's gaffed.)

You'll have to decide whether the effect warrants the destruction of a gaff. Sometimes I do it... sometimes I don't.

Turn the double face-down and deal the uppermost 'x' card onto the table. Two face-up jokers remain in your left hand, everything appears copasetic.

Subsequently shuffle the 'x' card into the pack; your audience will assume the selection has been lost again (let them do the shuffling for extra fun.)

Display the two jokers and discreetly shift the top (gaffed) joker to the bottom. Then, reverse this gaffed card with a half pass. Or, if you're feeling lazy, simply put the cards under the table and reverse it while there. Proper presentation is required for this cop-out, for example: "I'm going to make it more challenging by placing the deck beneath the table, away from the jokers."

The selection will now re-appear between the jokers, only to vanish again in an instant.

Execute an E.Y.E. count, showing two as three. (Briefly; pull one card, then switch that one for the gaff, then count the last card) the audience will see: Joker – selection - Joker. After the count, you may pull back the top joker, exposing the "selection" (actually a facedown joker.) Now, square the packet.

If conditions are favorable, you can use the Paul Harris triple click / sound subtlety (if you're not familiar with this strategy, you're embarrassing yourself by not owning and studying the works of Paul Harris.) For the sake of inspiration, I won't say exactly what this is, get the books and look it up. Hint: Paul uses this ruse in his *Las Vegas Leaper* routine.

Situ Check: The uppermost card is a face-up joker and the card beneath it is the gaff (the selection faces upward, the same direction as the uppermost joker.) Your audience assumes three cards are in your hand. This ends phase #2.

The routine continues with the selected card vanishing from 'between' the jokers. This effect is accomplished with the Elmsley 'Prayer Vanish' which can be found in Volume 2 of *"The Collected Works of Alex Elmsley"* (Minch / Hermetic press look for 'Economy Class Departure' p.126.) Here's a brief description of the technique: Lay the left hand's packet, in an open palming position, with the cards lying parallel to your hand. Your right hand then moves to completely cover the cards (and left hand.) Both hands then move to a vertical position (as though you were praying.) Twist the left hand, clockwise, just a bit (an inch or so) & while in this position; each hand secretes a card into a secure palm position. Turn your hands palm down, away from each other. Pause for a moment, and then drop the two cards from your palm to the table. Two jokers will fall face-up to the table (the leftmost card is the gaff with the joker uppermost.) The selection has vanished.

Show your hands empty allowing your audience to appreciate the fact that there are only two (single) pasteboards on the table.

You'll bring the trick to it's conclusion by revealing the card you originally set aside is the selected card. Credit goes to local cardsharp Jason Comeaux whose method (which used a double facer in conjunction with four kings) provided the inspiration for this phase.

Hofsinzer's Wild Card move will be used to affect the switch: Pick up a joker in each hand, the gaff card should be in your right, joker side uppermost. Your hands are palm up, with the card(s) held by the thumb from above and fingers below. Approach the tabled mystery card with the right hand's card and use the gaff to scoop it up. At *mid-scoop*, turn the right hand over, revolving the pair, bringing the selection (side of the gaff) into view. There is a minor discrepancy here; the 'scooping' joker is face-up – it should be face-down. Don't sweat it... relish it (add mustard even.) Lay the selection on the joker in the left hand. Then to complete the final display, place the other joker on top, sandwiching the selection between the jokers. Display briefly, then, allow the selection to drop out to the table. Set the jokers near the spectators; if they wish to examine anything, it will be the pair of jokers.

*"The difficulty lies,
not in the new ideas,
but in escaping the old ones"*

--John Maynard Keynes

As The World Re-Turns

As the World Re-Turns is a variation of Paul Curry's *Out of This World* (a spectator deals a pack into reds/blacks.) This is my second attempt at finessing Curry's effect; my initial variant was published in the August 1997 "Linking Ring."

In this rendition, the spectators shuffle the deck before dealing and I've divided the dealing between two people; this reduces dealing time and gives two spectators a hands-on experience. I've also eliminated Curry's red/black 'indicator card' switch.

Set-up / Prologue;

Begin with the deck stacked so the top 13 cards are red, the next 13 cards are black, then, another 13 red, followed by 13 black.

Cut the deck exactly in half; 26 cards in each pile (color check for an easy split.)

Now, when you (or a spectator) give the pack a riffle shuffle, it will end up in stacked position; the top ½ red, the bottom ½ black. Sometimes you'll have a few cards mixed in the center, but for our purposes, that doesn't matter. You're now ready to begin...

Method:

You'll need two cooperative spectators. I'll refer to your helpers as though they were seated to your left and right.

Invite the spectator on your right to cut off a third of the pack. This person will be receiving all red cards (keep them from noticing this; it puts a damper on the effect.)

Remove a third of the deck for yourself (sometimes I have a spec do this for me.) This packet will consist of (approximately.) ½ red, ½ black. Give the remaining cards (all black) to a spec on your left.

Instruct everyone to shuffle their cards and you do the same. When the shuffling is complete, the packets are tabled (to prevent sneak-peeking.)

Situ: Spec on left has all black cards; Spec on right has all red (Mnemonic: **Red** is on **R**ight.) Performer has a mixture of black and red.

Pick up your parcel and remove a pair of red cards and pair of black cards. As you do so spread them face-up to (subtly) show a mix.

Table a red and a black card, face-up, in front of each spectator. The red card of each pair should be rightmost (from your perspective.) Explain that, these will be the 'indicator cards.'

Now, fan your packet so that you (and only you) can see the faces. Address the spectator on your right (who has all the red cards.) Up-jog / remove a red card, then hold the card face down and ask the spec if he thinks it's red or black. Table the f-d card on top of the 'indicator card' chosen by the spectator.

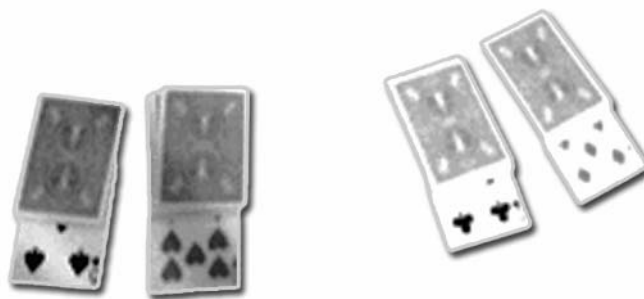
Repeat this process (removing only red cards) until all the red cards from your stock are exhausted. If needed, induce the spectator to deal even piles. If they are ornery, switch effects and do something else.

Turn to the spectator who possesses all black cards and repeat the previous procedure, dealing the (all black) cards onto their tabled indicators.

Once your cards are exhausted, instruct your helpers to pick up their piles (which they've previously shuffled.) They will now intuitively deal their cards. Your prior actions have formed the model and your spectators will have no problem understanding their task. Your job is to make sure no-one looks at the cards they're dealing.

Of course, the spectator on your right will be dealing red onto red and the spec on your left is dealing black onto black. They deal until their packets are exhausted and all the cards have been tabled.

Tidy the packets, squaring the face-down cards, leaving the indicator cards up-jogged under each packet. See the picture below for a performers view:



Turn to the spec on your right. Pick up the rightmost packet, but leave the face-up indicator card on the table. Slowly and dramatically deal these (red) cards face-up onto the (red) indicator card. Apparently, the spec has accomplished the task at hand.

Now, address the spec on your left. Pick up the leftmost packet, leaving the face-up black indicator card on the table. Dramatically deal the black cards, face-up onto the (black) indicator card. So far so good (and in your specs mind, the effect is over.)

Two packets remain face-down on the table. The face-up indicator cards beneath each pile are incorrect. We'll fix this with a bit of confusion:

Remove the face-up red indicator from beneath its packet and place it with the, face-up, red pile. Do the same with the black indicator, placing it with the dealt pile of black mates.

Pick up one of the facedown packets. Spread cards towards yourself, as though you were checking for mistakes. Do not let the audience see the faces. Pick up the second packet and spread through it. Smile as though everything is as expected. Use your free hand to tidy and move the tabled piles... These actions create a time delay (so your audience does not remember which piles were where.)

You should still be holding a packet of cards. Deal these cards onto their respective pile. Pick up the pace as you deal... slow at first, then faster and faster.

Pick up the (remaining) tabled packet and quickly fan them, showing all the same color. Drop these cards with their tabled color-mates.

The final revelations are first slow, then faster, then an instant full display;

1..... 2... 3!

In my experience this is the best way to pace the climax.

I prefer to simply be quiet at this point, letting the audience determine and react to the effect.

*"It's important not to indicate.
People don't try to show their feelings;
they try to hide them."*

-- Robert De Niro, actor

Yates' Four-Object Divination

Yates' Four Object Divination was originally published within "*Minds in Close-up*" (Goodlife, 1954.) I found it in Martin Gardner's *Mathematics, Magic and Mystery* (Dover, 1956.) Here's the basic plot: Four objects are introduced; any four objects may be used. They're arranged in a row and one of the objects is chosen. The magician averts his gaze (turns his back, or is blindfolded) and the items are switched at will. Without sight of the objects, the performer locates the chosen item.

While self working, the method reads like algebraic mess. In fact, I suggest you skip the initial method/description and go right to my "**Presentations for the Yates Divination.**" See if anything wets your appetite. If so, come back here...

After describing Yates' divination system, we'll examine some interesting plots and procedures; I've extended the switching process and concocted a few presentation strategies.

Method:

Four objects are arranged in a row Yates used matches, you can use just about anything (more on this later.) I suggest you obtain four objects and walk through this procedure. 3 pennies and a quarter would make a good practice set. A piece of paper with a "row" marked 1,2,3 & 4 would also be helpful. Put the four objects on the paper, one in each block. As you follow the upcoming instructions, use the grid to 'visualize' the method.

Each object occupies a space that you designate as 1, 2, 3 and 4. Note: The audience is unaware of the values; the positions/numbers are for your use only.

One of the objects is chosen (If you're using my prior suggestion, put the quarter in the chosen spot and follow it through-out the following.)

Silently **note the position of the selected object**, and then avert your gaze (by turning your back, wearing a blindfold, etc.) Now, ask a spectator to make an exchange; switching the chosen object with one that neighbors it.

Side note: It's best to begin with the chosen object in position #2 or #3. This will strengthen the effect since the first switch can go either way; left or right. If the object lies at an end of the row, the effect's opening gambit is substantially weakened (as there is only one exchange/ that can be made.) If an object lies on the end of a row and you wish to subtly position it at 2nd or 3rd, you can do so by explaining the switch process, openly exchanging the selected object with one next to it, positioning the object at 2nd or 3rd.

After the first exchange, **instruct your spectator to make two more switches** (each time switching the chosen object with one next to it.) As the spectator tells you nothing about the moves, it would seem the chosen object might occupy any position. But this is not the case; **if an object's original location was #2 or #4 then it will end at positions #1 or #3.** Conversely, **if the starting position was #1 or #3, it will end at #2 or #4.** This result is always obtained if an odd number of switches are made.

If you'd like, you can use an even number of switches. In this case, the selected object will end at an even position if it starts from an even position (or an odd # if it starts from an odd #.) With the even / odd rules entrenched into memory; you can allow a spectator to freely designate how many switches are made. The number of switches is irrelevant; you simply need to keep track of whether there were an even or odd number of exchanges. In my opinion, three switches are enough to convince an audience that the object's position is unknown to you. If you feel otherwise, you now have the tools to make the adjustments (*fyi: Yates used five switches.*)

After the initial exchanges, **you'll direct the spectator in the removal of three objects leaving the chosen object as the remaining item.** This is done as follows:

If, after the opening sequence, the object's final position is known to be #1 or #3, you ask them to remove the object at position #4. You can do this by waving the proper hand, saying, *"Please take away the object at this end."* **Likewise, if the object's position is known to be #2 or #4, then you eliminate the item at position #1.**

After this is done, **ask them to make one more switch with the selected object** (again switching it with an adjacent item.) This final switch will always place the selected item in the center of the row of three. Your work is almost done, simply direct the removal of the two outermost items, so only the chosen object is remaining. Reveal it with panache.

That's the 'basics' of the Yates Divination, now for a **few thoughts...**

My first addition is technical; we'll then cover some presentation strategies.

You can enhance the mystery by eliminating the objects one at a time; with a switch being made after each elimination. This flows better than eliminating a single object, then two at once (as Yates's suggests.) Here's how I've changed the elimination procedure:

We'll pick up after the first object has been removed and the 2nd switch has been made (which means the selected object now occupies the center position.) Direct the spectator to remove an object (from either side of the selection.)

Remember where that leaves the chosen item (in relation to the other.) Since you are directing the action, this should pose no problem.

You can now allow the spectator to switch again (and again and again if desired.) As there are only two objects, and you know the position of both, it is a simple procedure to follow the chosen object. This may sound confusing, but in practice, its simple.

Now, to finish, eliminate the last item leaving the chosen item on the table.

That's the bare bones and using those, there's plenty of room for presentational byplay. Read on...

Presentations for the Yates Divination

People as Objects

This notion was the springboard for my exploration of Yates' divination. I'll explain the basic idea first and then we'll investigate some alternate procedures / presentations.

Line up four spectators and stand with your back to the quartet. Choose someone to be the *subject* (#2 or #3 ideally) then turn your back to the volunteers. Instruct the selected person to switch places with someone next to them, and then switch again and again (as in the Yates procedure.) Using the basic M.O. you're able to divine the (position of the) chosen person.

This versatile idea can be used in many ways. For example:

Hide and Seek provides a wonderful emotional hook. This presentation makes for a perfect impromptu trick, or, it can be used as a full blown stage effect. Propose a game of "mental hide and seek" line up four people and chose someone to be "it" (I use the old '*eenie-meanine-mynie-mo*' rhyme ending on the 2nd or 3rd spectator & then employ that person as the one who is '*it*.') Now, using the Yates procedure, instruct the selected person to 'hide' by shuffling (switching) with the other gamers... You're able to divine where the selected person is.

After thinking about *people as objects*, I made the creative leap to:

People Passing Objects

Instead of people switching places, you can have four people pass an object from person to person. Here's a few ideas:

Hot Potato: Four people pass an object from person to person (while your back is turned away from the action.) You divine who is left holding the item (you could do worse for an impromptu trick at a barbeque party!)

You can enhance the drama by performing a **Bank Night** routine. Place some money in the hands of a spectator and while your back is turned, have them pass / switch it from person to person. You deduce where the money is. Note: This can be used as in conjunction with many burnt bill routines, etc.

There are plenty of options for prediction/variations in conjunction with the People passing objects. Here's another:

Ultra Mental Divination: Line up four people and toss an Invisible/Ultra Mental Deck to the row. Turn your back (noting the position of who caught the pack) then perform the Yates effect; deducing / revealing who is left holding the deck. Instruct that person to name a card; then use the Ultra Mental (or Brainwave) pack to reveal the reversed selection.

Misc. ideas for Yates divination:

4 Card Monte: Explain that you're so accomplished at 3 card monte, you play it with four cards... and you can win without looking. Line up 3 red spot cards and a red queen. Turn your back and have the spec do the mixing. Use Yates procedure to find 'money card' (Queen.)

4 Shell Game: In a related idea: you propose to make the old three shell game a bit more challenging, you line up four shells (these can be actual walnut shells, or, in an impromptu situation, opaque cups.) A spectator places the pea (or any object) beneath one of the shells. By following the Yates switching procedure, you're able to divine under which container the object resides.

4 Card Divination: A row of four cards is dealt face-down to the table. While your back is turned, a volunteer turns one of the cards face-up. This card is switched among the face down cards (ala Yates.) You then divine / eliminate the face-down cards and climax by naming the face-up, selected card. To do this, you'll need a stack of four cards in a known order. The cards are dealt face down to the table. Have a spectator place his hand atop one of the cards. Because you know the order of the four cards, you'll know the card they've selected. (This idea comes from Marlo's *Invisible Toss*; Unexpected Card Book.) Turn your back, and then instruct the spectator to turn their selection face-up. Have them switch the face-up card with one of the face down cards adjacent to it (continue as in the normal Yates procedure.) Eliminate the face-down cards, and then climax by naming the selection.

Monopoly: Monopoly game pieces provide a fun vehicle for the Yates divination; lay four of the property cards in a row and place the small car token on one of the deeds. Instruct someone to move/drive the car from one property to the next... You're able to divine on which property the car lands.

Blindfolded Most of these effects can be done blindfolded. If you can see down the bridge of your nose (an old ruse described in many text') then you can see which object is where (you would do this before turning your back to the action.) Ergo: The spectators can arrange the objects in any order they desire before beginning the effect. This strengthens the effect on many levels.

Over the phone: Many of the ideas cited in these notes can be performed over a phone. Here's an example: You'll need four people present at the house you're calling. Use the person on the phone as the 'object' & have them line up with three other people. Deduce / Direct their position, then follow the "Hide & Seek" procedure (described earlier, see "People as Objects.")

I really like the *Yates Divination* and I feel I've only scratched the surface of its possibilities. Give it a run through and you'll see how easy it is to use this interesting bit of magi-mathematics. Get creative and have fun!

"To be able to practice five things everywhere under heaven constitutes perfect virtue. They are: generosity of soul, sincerity, gravity, earnestness, and kindness."

-- Confucius, Chinese philosopher