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# HOW MAGIC WORKS



DAVID WILLIAMSON

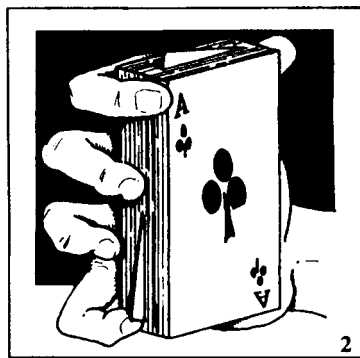
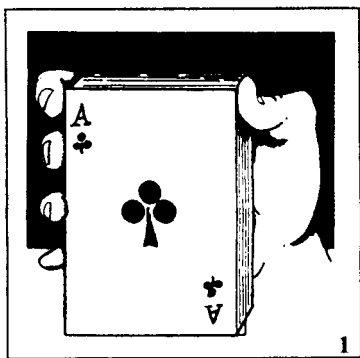
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# THE RISING CARDS

I first read this impromptu method for the rising cards several years ago in the British publication *Pabular* credited to the great Fred Robinson. I immediately created this routine that gives the illusion of three thought of cards being squeezed out of the top of the deck in three different ways. The method for the rise is basically the same, but the handling and routining are original.

To begin, have a card secretly reversed second from the bottom. Have a card peeked at from around the bottom third of the deck. Hold a break above the selection and double-cut it to the top. The reversed card is now about one-third from the top.

Have a second card peeked and hold a break with the little finger. While holding the deck in both hands, down-jog the peeked card by kicking it to the right with the third finger. For the third selection, force the card directly above the jogged card, the second card acting as a short card.



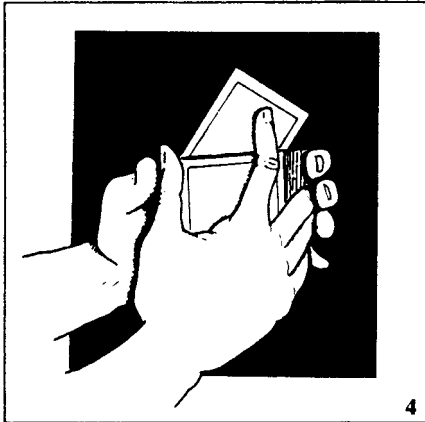
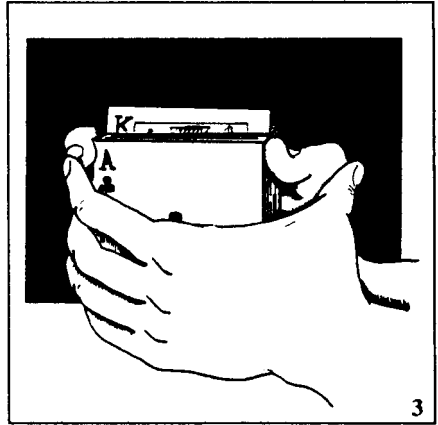
Hold the deck in the right hand with all four fingers held together along the side and the thumb at the top edge, opposite the index finger. The deck is actually held loosely by the index finger and thumb of the right hand, with the other fingers resting lightly along the side (Figure 1). Stand with your left side toward the audience, holding the deck at chest level. The face card should be toward the audience. Bring up the left thumb to help hold the deck. The left thumb rests on the right thumb, and the left index finger rests on the right second finger. The left second finger rests on the right third finger. The back of the left hand should be toward the audience, and the fingers should be close together.

Actually squeeze the side of the deck once or twice, making the cards bend. Pretend to give the deck a third big squeeze, and under cover of the left hand, put the right little finger under the bottom corner of the down-jogged card. Kick the card out slightly away from you (Figure 2, left hand removed). Continue by pushing the jogged corner up the side of the

deck until the card rises half its length (Figure 3).

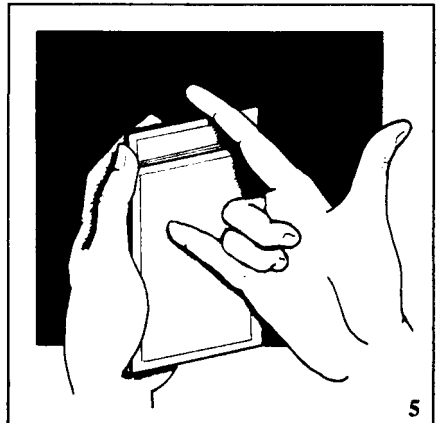
When it has risen as far as it can, give the deck one final squeeze, bending the cards again. Under the cover of the squeeze, secretly move the right little finger back to its resting position. Remove the left hand and cleanly display the deck on all sides, providing the card was actually squeezed from the center.

Place the deck in left-hand dealing position. While removing the risen card, lift up on the right side, creating a break along the edge of



the deck. Hold the break with the left little finger. Toss the selection face up onto the table. Repeat actions to make the card above the break rise half its length. When this card has completed its rise, pretend it is stuck, giving the deck a couple of real squeezes. Reach up with the left hand and grab the top edges of the card to wiggle it loose. This action will cover the entire deck and allow the right index finger to slip behind the risen card. Simultaneously, the second finger moves up to occupy the space left by the index finger, and the third finger occupies the space left by the second finger.

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Secure a break under the reverse card and squeeze it up half its length. Apologize for the mistake and promise to correct it. Hold the right hand like a gun and bring the index finger down on the reversed card, pushing it flush into the deck. Immediately extend the little finger, contacting the back of the selected card (Figure 5). Raise the right hand again, bringing the selected card with it. The selection apparently reversed itself and popped back out of the center of the deck!



## KUNG FU QUARTER

This is my reworking of Mike Ammar's Pencil-through-Quarter routine from his *Command Performance* series. Please refer to his description for detailed points on handling and psychology.

Hold the pencil in the right hand as for writing, with the gimmicked coin clipped between the middle and third fingers of the right hand. The gimmick side is facing up. Take the borrowed coin face up along the middle joints of the left second and third fingers. The hands are joined with the left index finger scissored out of the way. The right hand, with index finger curled and still holding the pencil, places its middle finger along the left middle finger. This places the gimmicked quarter out of sight, directly under the left fingers and the borrowed coin. Both hands are casually opened, and a view is given of the empty palms.

At this point, you perform a variation of Bob Elliot's fantastic "Flip Switch," which appeared in *Apocalypse*. The right thumb pushes the far edge of the borrowed coin against the right middle finger. This coin is lifted and carried away as the gimmicked coin is dragged out of hiding by the same motion. It turns over as it comes from under the left hand to land tails up in the exact spot that the borrowed coin occupied. It appears as if you just turned over the coin.

Clip the borrowed coin between the second and third fingers. After showing the coin and pencil, the right hand shifts the coin into a sideways left hand "Spellbound" position. At this point I usually make some quiet comment about my kung fu studies then shout "HA" in a very loud voice, simultaneously shoving the pencil through the hole in the quarter for two-thirds of its length.

The right hand releases its grip on the pencil and re-grips it on the other side of the coin, near the point. Let go of the quarter with the left hand and grasp the pencil at the lower end just above the right fingers.

For the final switch, the right hand (with the borrowed coin still clipped between the second and third fingers) grasps the pencil above the quarter. At the same time, revolve the pencil half a turn with the left thumb so the flap is on the top side of the pencil. Both quarters are now momentarily hidden from view. Reach up with the left hand and grasp the finger-clipped quarter. With the right hand, smoothly draw the pencil up and away from the borrowed quarter. As the pencil is drawn away, it should keep contact with the borrowed quarter for its entire length. This creates the illusion that the pencil is being pulled out of the quarter. The gimmicked coin is still being hidden by the right fingers. Hand the borrowed quarter back to the owner to end.

Because of the half rotation of the pencil, if the right thumb pushes on the edge of the quarter so that it lodges between the second and third fingers, the pencil can be drawn out from underneath with the left hand, and the spring door will shut on the underside of the third finger. This will clip the coin to that finger with no noise.

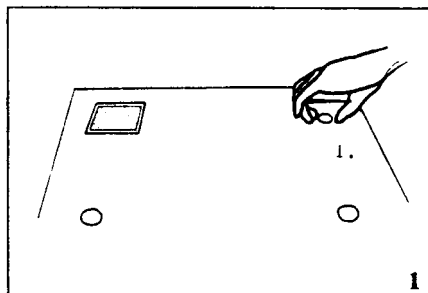


## REVERSE MATRIX

(Reprinted from *Encore II*)

Paul Gertner caused quite a stir with his original reverse matrix, and several variations have appeared. This is my effort to make the effect as direct as possible. Only one extra coin is needed.

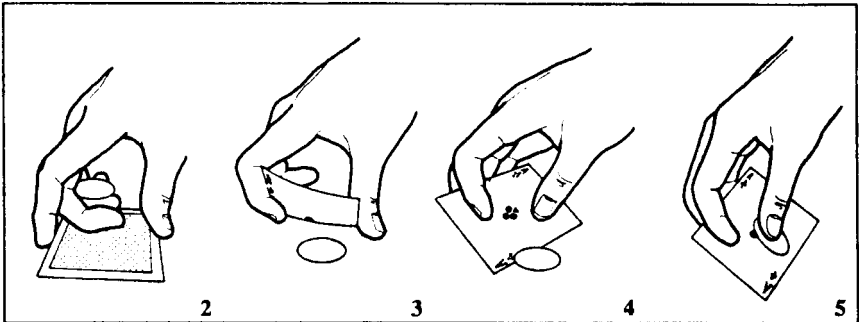
Begin by having a coin classic palmed in the right hand. The four coins are placed at the four corners of the mat (or space in which you are performing), and the four cards are openly displayed. Take the four cards into the left hand as in Figure 1. Notice that the cards are deep in the hand so that the left thumb and fingers are easily able to reach underneath the card to pick up a coin.



The left hand goes over the upper right hand coin, and the right thumb slides the top card off from the packet to cover that coin. The left hand moves to the lower right corner to repeat this action, but as the right thumb slides the top card off the packet, the left thumb and middle finger pick up the coin at that position. Moving to the upper left position, the left hand deposits the coin it picked up as the next card is pulled off.

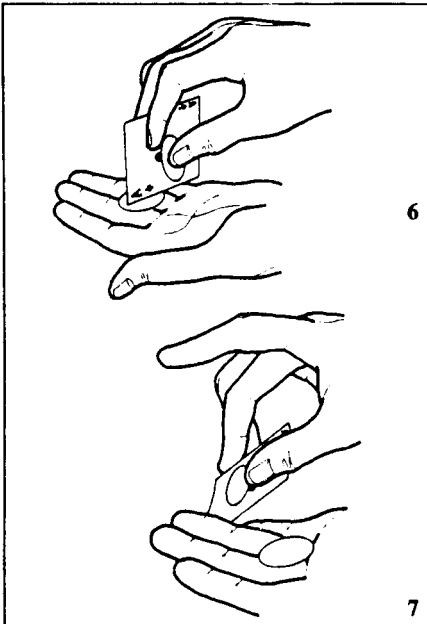
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There are now two coins under the upper left card. The opening sequence is concluded as the last card is openly dropped on the last coin. This is one of the leading moves that has become standard with the matrix effect.



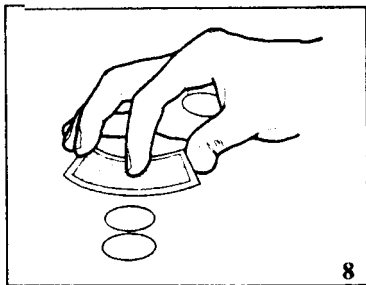
At this point, you will need to learn the basic move used in this routine. Paul Gertner called it the “scoop” in his original routine, so I will do the same. Drop the palmed coin to the finger tips of the right hand. Figures 2, 3, and 4 show how the thumb and index finger turn the card over onto the coin in the finger palm. This causes the coin under the card to come into view. The right thumb helps the card scoop up the visible coin to place it into the opposite hand.

However, as Figures 5, 6, and 7 show, the coin that was originally finger palmed is allowed to drop into the left hand, while the right thumb retains the coin, which is at the face of the card. The left hand displays the coin as the right hand sets down the card with coin underneath. This is a beautifully effective move because of the natural flow behind it. It is first performed in this routine with the coin in the lower left- hand position.

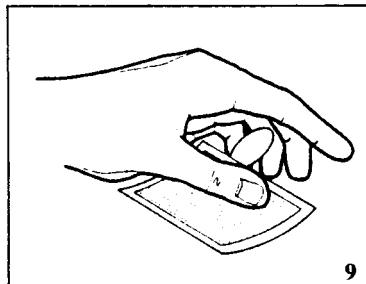


- 6 Perform any coin pass that retains the coin in the right- hand classic palm position and reveal the disappearance of the first coin. The right hand picks up the card in the upper left position to reveal the two coins underneath. However, contrary to most routines, you do not load the extra coin under the card. Keep the coin classic palmed but bend the card as you reveal the coins (Figure 8).

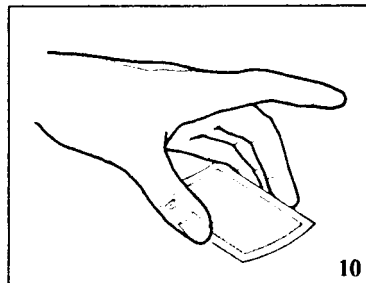
- 7 Once again perform the scoop, this time with the upper right coin. Perform a coin pass that leaves the coin in the left-hand finger palm and reveal that the second coin



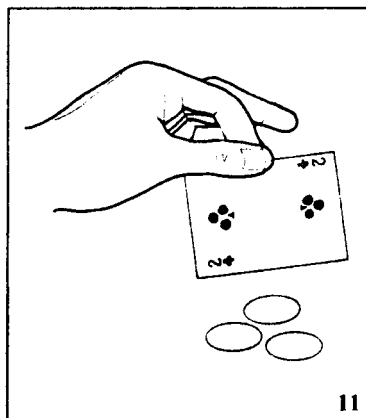
is gone. Figures 9, 10, and 11 show a loading sequence that was first printed in the beautiful Earl Nelson book *Variations*. The coin is worked to the tips of the left fingers, which approach the front of the slightly bowed card. In the process of snapping the card up to reveal the coins, the coin is slipped under the front edge of the card. Figures 9 and 10 in particular should make the move clear. It's not a difficult move, but you must try not to feel guilty as you do it. It should be the psychologically correct time to do a move, because the coin has apparently already traveled.



Now you have to steal back one of the three coins from the upper left position. The beauty of this routine may lie in the fact that one single coin is used for so much. The right hand picks up and shows three coins. Timing is important here. Place the first and second cards down as the left hand begins to cover them with the card.

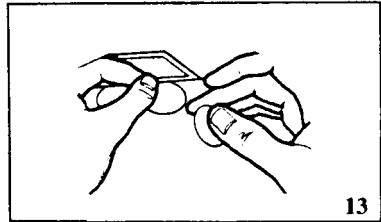
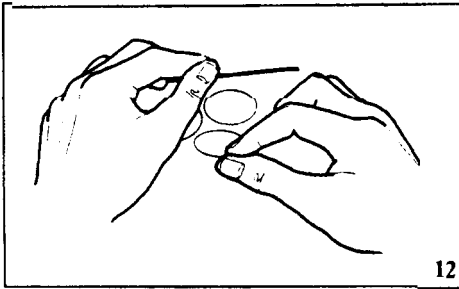


As the third coin is being placed down, the card now blocks them from view. Figures 12 and 13 show how the third coin is clicked against the other two, and while under cover of the playing card, it is drawn back into the right fingers: Think of it as a table click pass. This move goes by unnoticed because it is not suspected that you would steal a coin away at this stage of the routine.



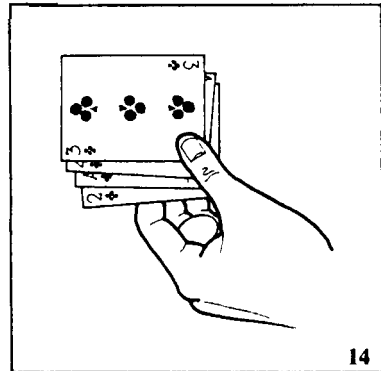
This coin is palmed in the right hand as a magic wave is made over the card in the lower right position. Lift the card to show that the last coin has vanished. Pause a beat for the reaction, and as you do so, load the coin from the right hand underneath the card as you replace it in the lower right position.

The left hand comes to the upper left position to remove the card, apparently to reveal the fourth coin. Actually, perform the standard pick-up move to show only one coin. Pause an instant then pick up the lower left card to show that the coin has returned. Place this card into the left hand, covering the coin picked up an instant ago and then immediately reveal that the third and fourth coins



have returned to their positions.

Each card is placed into the left hand as it is picked up. After all four coins are revealed, the hands gesture as the extra coin slides into the left-hand finger palm from between the cards (Figure 14). Drop the cards to the table, and you are clean.



-Michael Ammar



## A LITTLE SPOON BENDING

(Reprinted from *Opus* )

This spoon bending routine has never been published and was not performed in his lecture and yet is probably the most "magical" trick that David does. His main reason for not publishing it before is that he says it contains nothing new — all the moves are well known and he has just combined them together into one routine. There are, however, certainly plenty of "Williamson" touches in the trick to merit its publication, and we are grateful that David was prepared to release it to *Opus*. \*Of course all credit goes to the incredible Dr. Saw a of Japan for creating the original effect many years ago. (D.W.)

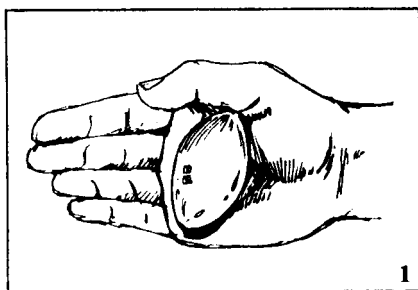


The whole effect is over in about thirty seconds, in which time several separate magic effects occur: A spoon is magically bent; it is then bent again and magically restored; finally, the bowl of the spoon is twisted and turned and returned to its original condition.

You will need a spoon and a matching bowl of a spoon cut off at the bottom of the stem. The size of the spoon is not important, although the bigger the better. The only restraint is that you have to be able to physically bend the spoon with your fingers and no other leverage.

It is to be noted that David always performs this routine while standing up. He is a tall man, and the misdirection at the start requires spectators to shift their eyes quite a distance from his hands to his face, giving him all the time he requires to perform the first “move.”

In addition, David uses his height to put considerable force into supposedly bending the spoon at the second stage of the routine. Following on from the actual bending of the spoon in the first stage, the spectators are convinced that the spoon is really bent.

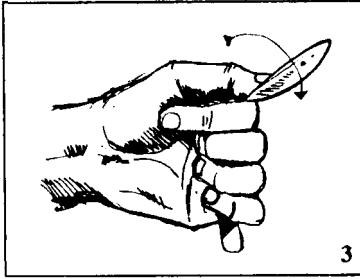


Begin with the bowl thumb-clipped in the right hand, with the bowl facing inward and the broken part of the spoon actually clipped (Figure 1). The left hand holds the whole spoon between the thumb and forefinger at the bottom of the stem. The stem is pointing

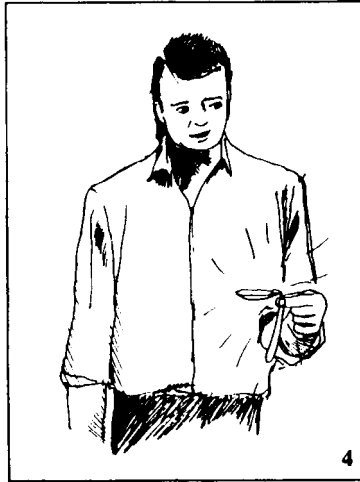


downward, the bowl upward. The bowl is facing toward you. Draw attention to the spoon and ask if anyone has heard of Uri Geller. Say that there are people who believe that the power of the mind can actually bend spoons. As you say this the right hand, with the bowl concealed, is pointed to your head (Figure 2). You bring your eyes up to look the spectators directly in their eyes. The misdirection is perfect as all attention is drawn to your face, away from the left hand holding the spoon.

The fingers of the left hand, gripping the stem, curl into a fist, and the thumb moves up to the bowl and pushes it away from you (Figure 3). This will require considerable force — the secret is not to be afraid to bend the spoon (precisely what you are going to do!).

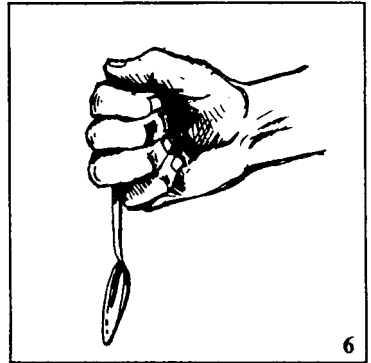
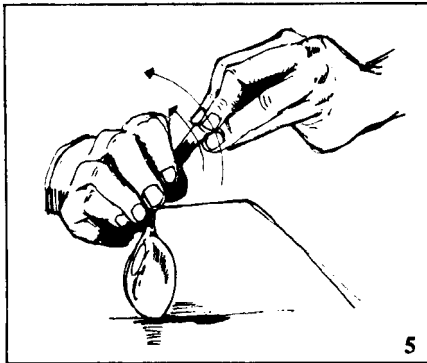


As soon as the spoon is bent, the fingers uncurl, and the spoon is once again held between the left-hand forefinger. It may not be obvious at once to the spectators facing the front that the spoon is bent— so slowly twist the spoon counterclockwise between the finger and thumb to show it is bent (Figure 4).

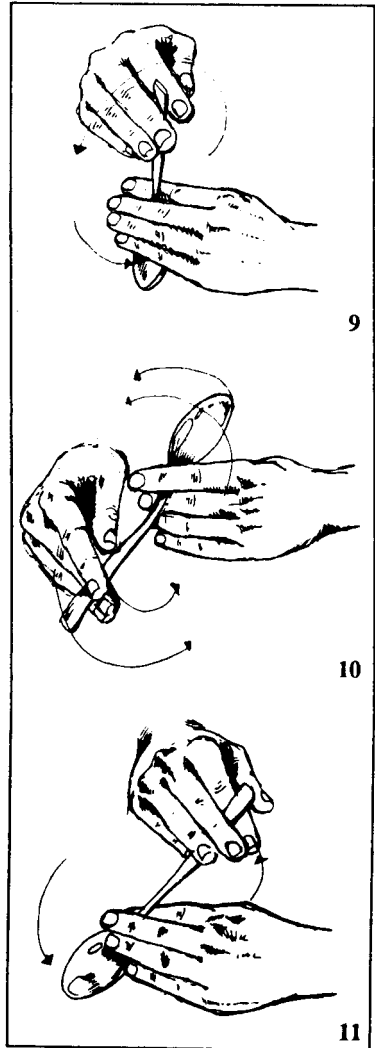
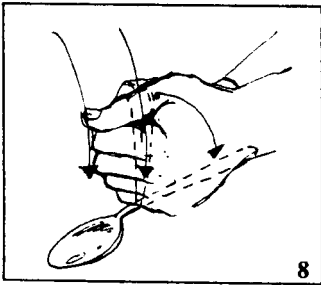
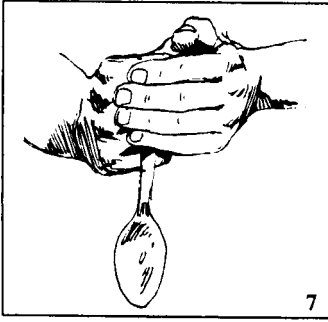


The next stage requires you to straighten the spoon. Still holding the spoon with the left hand, place the tip of the bowl on the table. The right hand comes over just in front of the left hand at the bend of the spoon — the forefinger on top, the thumb underneath the stem. The left hand moves to the top of the stem of the spoon, palm downward. Push downward with the right hand and pull up with the left hand so that the spoon is now straight (Figure 5).

The right hand lets go of the spoon and regrips it at the top of the stem. The thumb contacts at the top of the stem while the first, second, and third fingers rest for a moment on top of the left-hand fingers. The little finger is placed underneath the stem of the spoon. The left hand comes away (leaving the spoon held in the right hand as in Figure 6).



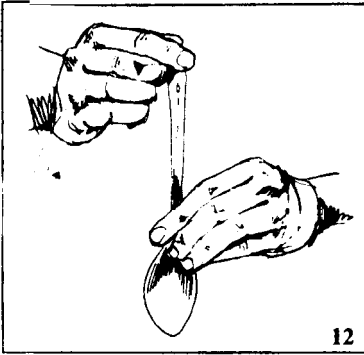
The left hand moves on top of the right-hand fingers (in standard fake spoon bending position — Figure 7). As the hands push downward, pretending to bend the spoon, the stem simply goes down onto the table. The illusion is assisted by the thumb of the left hand pushing forward as pretense is made that the spoon is bent (Figure 8).



Having done this, the left hand moves down to cover the whole bowl with the left fingers: However, the left-hand forefinger moves behind the spoon. Simultaneously, the right-hand forefinger moves behind the spoon, and the little finger moves to the front. The right hand now moves forward and down while the left hand moves backward and up, swiveling the spoon between the respective first and second fingers (Figures 9-11).

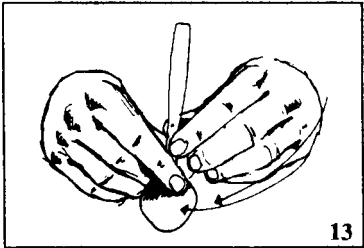
Having reached the position where the bowl is pointing upward, just hold the spoon with the thumbs and forefingers — the left hand at the top (just below the bowl) and the right hand at the bottom. Twist the spoon between the fingers and thumb to show it is restored and straight, ending with the bowl facing you. The right hand swings the top of the stem upward until the bowl is pointing downward (Figure 12).

Let the right hand drop to the side and let the thumb-clipped spoon fall into the finger palm in the right hand with the bowl facing outward. The left hand is lowered so that the spoon is parallel to the floor. Bring the hands together so that the stem is placed between the first and



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second fingers of the right hand (Figure 13). With this action, the fake comes into view while the genuine bowl is hidden underneath the right-hand fingers.

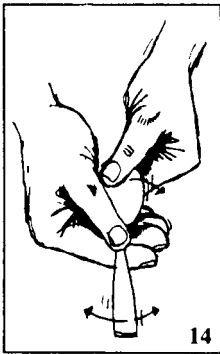


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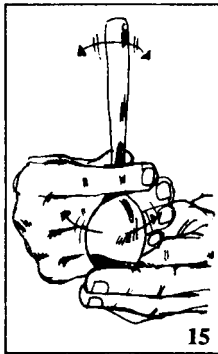
The right-hand thumb is held over the join between the gimmick and the stem of the genuine spoon. The left hand goes to the gimmicked bowl and grasps it between the thumb and first finger (Figure 14). The second finger goes under the right-hand fingers and contacts the genuine bowl (Figure 15).

The illusion is now created that the spoon is as it should be by moving it from side to side. While the left-hand thumb and forefinger swivel the gimmicked bowl backward and forward a little, the left-hand second finger, by pressing upward on the bowl, swivels the genuine spoon to match.

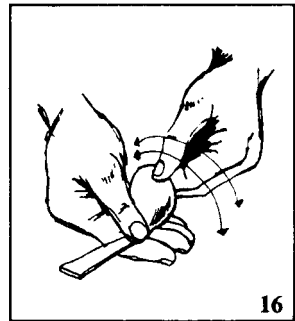
Up to this stage, it is possible that the audience may at least think they can follow what has happened. However, they are now about to witness a totally unbelievable piece of magic as the bowl of the



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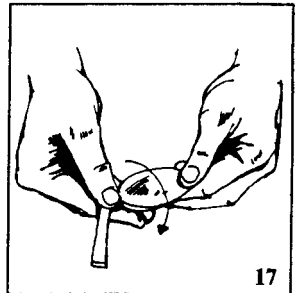
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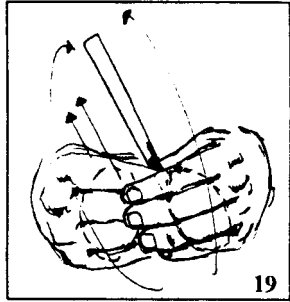
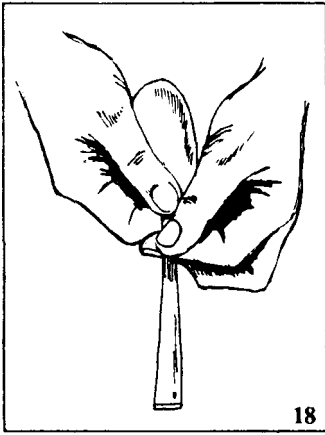
spoon really is bent and twisted. To achieve this, the left hand moves the gimmick with the thumb and forefinger at right angles to the stem and gives it a couple of twists around three hundred sixty degrees (Figures 16 and 17). David does not advise "breaking off" the bowl as this is "too much": The illusion is meant to be that the bowl bends and twists, not breaks.

Before the audience have a chance to question their own judgment, the gimmick is then moved back in line with the

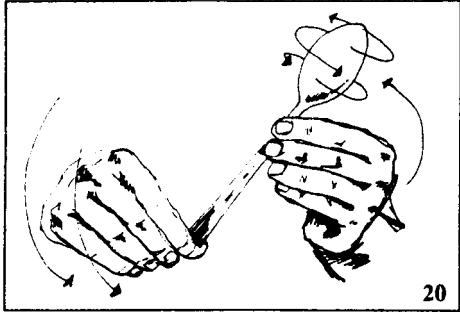


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stem (Figure 14). The left-hand thumb and forefinger let go of the bowl and take hold of the bottom of the stem just above the right forefinger and thumb (Figure 18).



The remaining left-hand fingers straighten, covering the genuine bowl. Both hands rotate inward (Figure 19), and as soon as the fake is out of view, the right-hand fingers curl inward, taking the gimmick into the finger palm. With the gimmick out of view, the left-hand fingers can also curl inward to reveal the genuine bowl.



Both right- and left-hand forefingers and thumbs give the spoon a couple of twists. The left hand releases its grip and regrips the stem in the same position but with the palm facing the audience. The right hand lets go, and the left hand is in a position to rotate the spoon one hundred eighty degrees. The right hand regrips the top of the stem (Figure 20), and both fingers and thumbs twist the spoon a few times. The right hand drops to the side, taking the gimmick with it, as the left hand casually replaces the spoon on the table.

-Ian Keable-Elliott

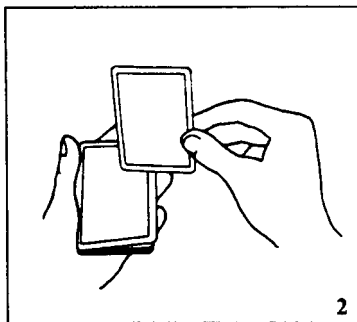
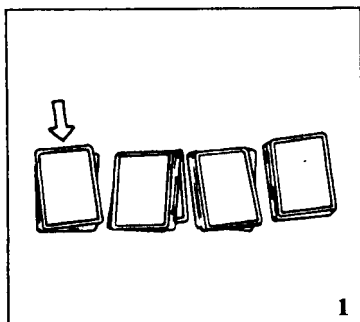


# SPECTATOR CUTS THE KINGS

( Reprinted from *THE MINOTAUR* )

Just about everybody does at least one four ace trick, so David came up with this trick in which a spectator cuts to the four kings (I wonder why someone didn't think of it sooner). All you have to do to prepare is to secretly place the four kings face down on top of your deck. With that out of the way, you are ready to perform.

Begin by doing any false shuffles, cuts, or anything else you deem necessary to convince the spectator that the cards are well mixed. Don't get carried away; make sure the kings remain on top of the deck.

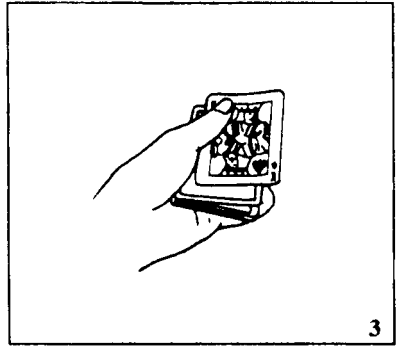


Hold the deck from above in your right hand in Biddle position, your fingers at the outer narrow end of the deck, your thumb at the inner narrow end. Explain to the spectator that you would like him to cut the deck into approximately four equal piles. Demonstrate what he is to do as follows: Using only your right hand, leave approximately the bottom quarter of the deck in a pile to your right and form a second pile. Continuing to your left, leave a third pile consisting of the bottom half of the portion of the deck remaining in your right hand, and complete the cutting sequence by placing the portion of the deck remaining in your right hand to the left of the previous three piles.

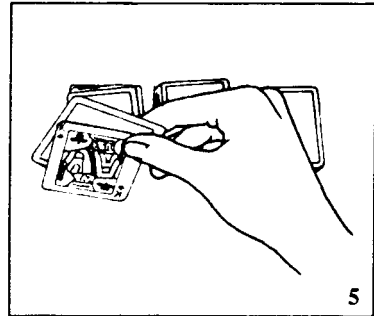
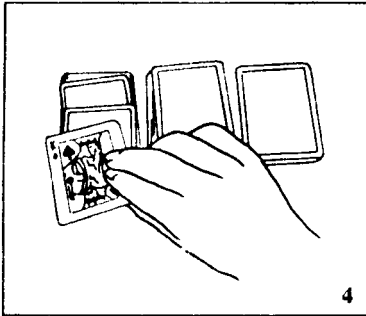
You should now have four piles of cards in a row on the table, each pile consisting of approximately one quarter of the deck, the leftmost pile having the four kings on top (Figure 1). Reassemble the deck so that the four kings are still on top. Hand it to the spectator and have him cut it as you have just demonstrated. Once again, the kings should be on top of the leftmost pile.

It's now time to see how good a "cutter" the spectator is. Pick up the leftmost pile with your right hand, holding it in dealing position. Push off the top card to the right with your left thumb, and take it between your thumb and index and middle fingers of your palm-up right hand. Flick the outer corner of this card with your left thumb as you say, "Let's see how you did."

Turn your right hand so that the card, a king, faces the spectator. Take a peek at it yourself and say, "Not quite an ace, but pretty good." While showing the king to the spectator, get a left little finger break under the top card of the portion in your left hand (Figure 2). Now turn your right hand palm up (thus turning the king face down), and flip the king face up on top of the cards in your left hand as if it was the page of a book, all the while maintaining your left finger break (Figure 3).



Each of the remaining three kings will be revealed using the following sequence of actions. Pick up the face up king and the face down card directly beneath it (also a king) from above with your right hand as if the two cards were one card (the reason for the little finger break).

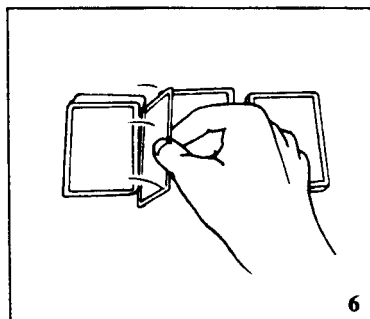


Your right thumb should be at the inner end of the two cards, your right middle finger at the outer ends, and your right index finger should be pressing down lightly at the center of the two cards, causing them to bow slightly.

Move the two cards directly to the leftmost pile on the table. Allow the outer ends of the two cards to snap off your right middle finger as one card onto the pile, so that the outer ends of the two cards roughly align with the outer end of the pile. Without pausing, injog the face up king for about half its length by sliding your right index finger inward, while your right thumb maintains contact with the inner end of the face down king below (Figure

4). As you injog the king, get a left little finger break under the top card of the portion in your left hand.

Now move your right hand inward, lift the two cards, and turn your right hand palm up (Figure 5 depicts the situation halfway through the turn). This will turn the two cards over. Say something catchy like “Ooh, you’ve done this before,” as the second king comes into view. It should appear to the spectator as if you merely picked up the face up king together with the top card of the pile and turned them over to reveal the second king. Place the second king on top of the cards in your left hand and then flip the face down king (the first one revealed) face up on the leftmost pile on the table as if it was the page of a book (Figure 6).



This sequence of actions should flow smoothly without pause. Repeat the sequence twice more without hesitation using the middle and rightmost piles on the table to reveal the third and fourth kings. To give the revelation of the last king a little different look, as you place the two cards on the rightmost pile, simultaneously place the cards remaining in your left hand on the table to the left of the other three piles. Now, injog the king on the rightmost pile, turn the two cards over, and place the face up king in your left hand. Conclude by placing the king in your left hand on the leftmost pile as your right hand flips the face down king it holds face up on the rightmost pile.

As if you need to be told, say something like “Look — that’s wonderful,” upon revealing the third king and “I’ve never seen anything like it before,” as the fourth king comes into view.

Horning in: There is a very slight knack in getting this to flow smoothly, but it should come to you after only a couple of tries. The mechanics actually aren’t that difficult. I think it’s more the timing that will keep it from flowing for you initially. However, when done smoothly and without hesitation, the revelation of the kings is both pretty and magical looking. Who knows? This could start a deluge of four king tricks.

*-Marv Leventhal*



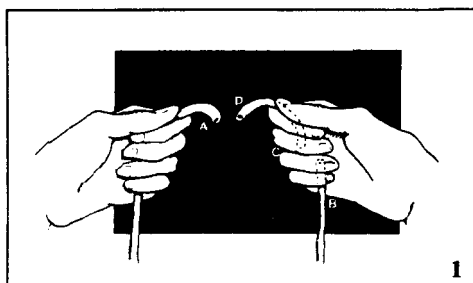


# HOPE ON A ROPE

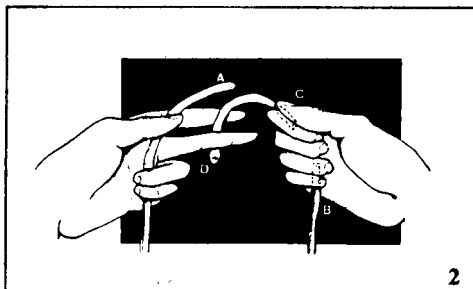
BY  
Bruce Allen

Bruce has put a lot of thought and reworking into this effect. What was once just a nice series of moves is now a full-fledged piece of magical entertainment. I use this routine all the time because it's very powerful.

A piece of rope approximately three feet long and another piece six inches long are needed. Also, two matching rings four inches in diameter are required. One of them is a key ring with a gap; the other is solid. Begin with the solid ring and the short rope in the right jacket pocket and the key ring in the left jacket pocket.

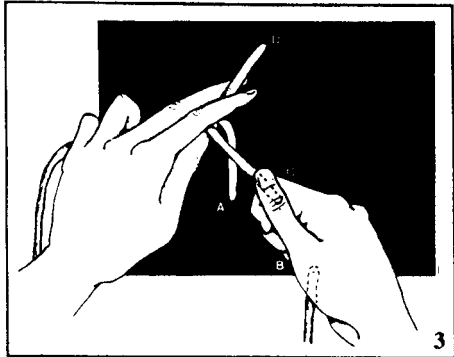


Display the long rope and give the audience a demonstration in solid through solid by tying a false knot in the center and letting it dissolve. Holding one end of the rope with the right little finger, reach into the right pocket and grasp the short rope so that it extends out the top of the hand. Bring the ring out of the pocket and let it be examined as you talk about the demonstration.

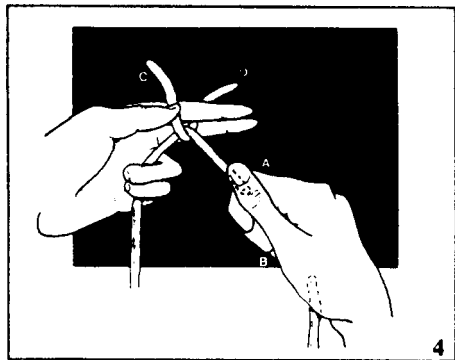


Hold the rope as in Figure 1. Hold the tip of the long rope with the third and fourth fingers of the right hand (End B). The short rope is held with the index finger and thumb of the right hand (End C). The opposite end of the long rope is held in the left hand (End A). The opposite end of the short rope is protruding from the top of the right fist (End D).

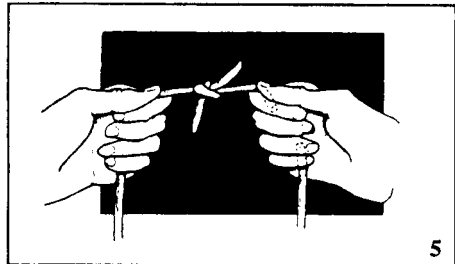
Thread End A through the ring, allowing the ring to fall to the center of the rope. Tie a false sliding knot as follows: Bring the hands together and clip End D between the left index and second fingers (Figure 2). Rotate the left wrist so that the hand turns palm down. As this is done, pinch the two ropes together with the left thumb where they intersect (Figure 3). As the left hand turns palm up, let go of End C with the right hand and quickly re-grip End A in the same position (Figure 4). Now simply tie the short rope around the long rope (Figure 5).



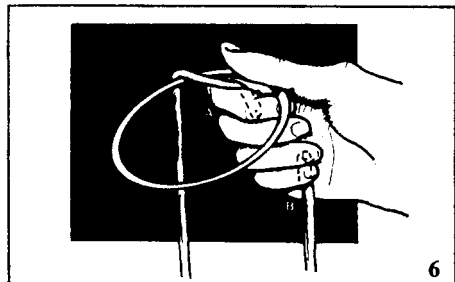
With the left hand, slide the knot to the center of the long rope. This gives the illusion that you are pulling the rope through your right hand. Grasp the bottom of the ring with the left index finger and thumb and slide it up to the right hand. As it reaches the top, rotate the left wrist inward so the ring will rest on top of the right index finger and hold it in place with the right thumb (Figure 6). Reach through the ring with the left fingers and grasp the rope, pulling it through the ring until the halfway point is reached.

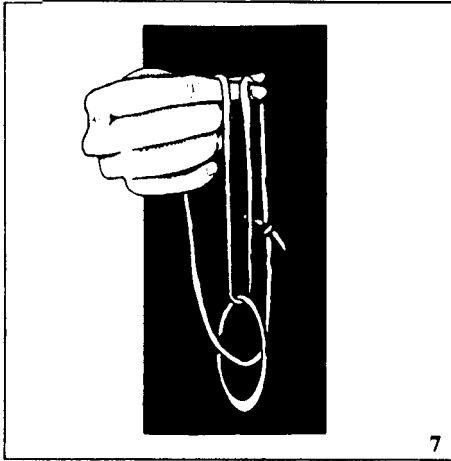


Simultaneously, release the ring and allow it to slip through the space in the rope. Actually the right thumb will move End A over the top of the ring and re-grip it as the ring falls. Take the loop of rope from the left hand with the right index finger and thumb (Figure 7). By doing the preceding sequence, it appears to the audience that you simply double the rope through the ring.



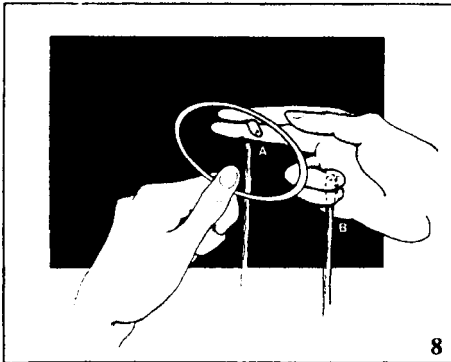
Ask a spectator to grasp the ring. When he does, drop the loop held by the right index finger and thumb. (This frees the ring.) That is the first penetration. You will now apparently toss the ring at the rope, causing them to link in mid-air.





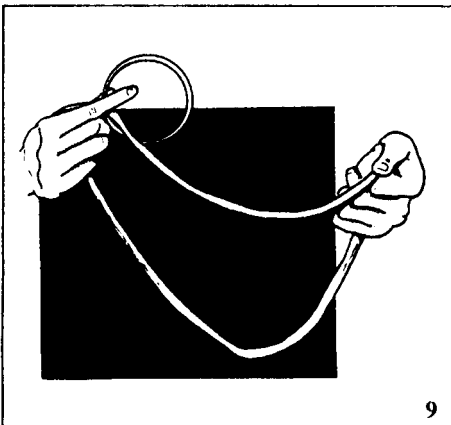
Clip End A between the right index and second fingers. Secretly re-link the ring on the rope by grasping the ring with the right hand, allowing End A to go through the ring (Figure 8). Close the second, third, and fourth fingers around Ends A and B while holding the ring with the index finger and thumb.

Pick up the knotted end of the rope in the left hand and hold the rope horizontally (Figure 9). Toss the ring toward the rope, giving the illusion that it is caught in mid-air. Still holding the rope, bring the right hand to the left hand and untie the knot.



Grasp End C between the right index finger and thumb, simultaneously taking End A in the left hand and letting the ring fall to the center of the rope. The rope is now untied, and you are back in starting position. The next sequence will allow you to remove the ring with the short piece secretly looped through it.

Grasp End A with the right index finger and thumb. Take the ring with the left fingers and drop End A. The long rope held by the right hand will hang straight down through the ring. Slide the ring up the rope to the right hand and allow End D of the short rope to go inside the ring (Figure 10). Extend the right index finger underneath the ring and draw End D into the fist beside End C. The right hand will be holding the ring, and the short piece will be folded in half over it. At the same time, the left hand slides down the rope to the center and pulls the rope free from the right hand.



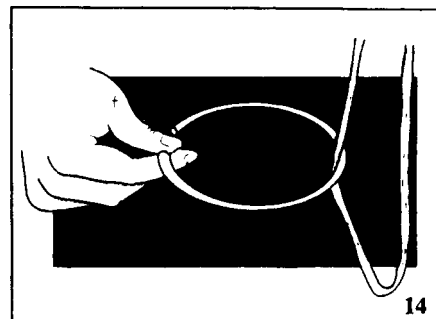
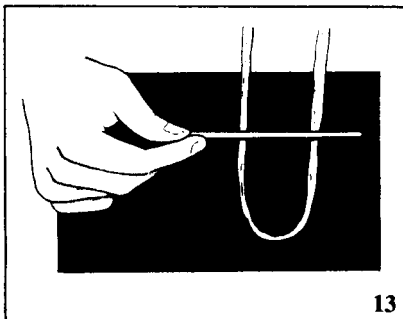
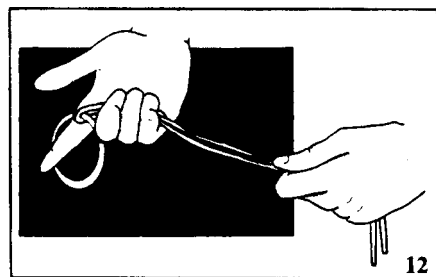
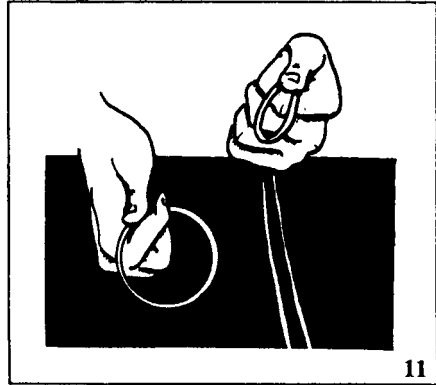
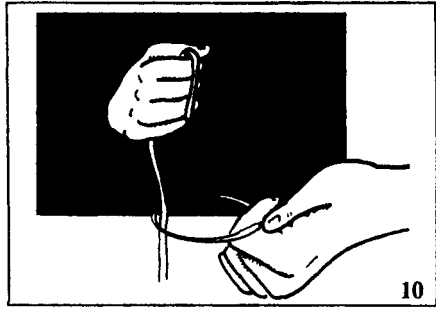
The rope should now be emphasized by bringing it forward and slightly dropping the right hand. The rope is regripped with a three inch loop extending up from the left fist (Figure 11). It now appears that

you instantly link the ring onto the loop of rope.

This is done by quickly bringing the hands together and gripping the exposed loop with the right fingers. At the same time, pull the rope forward through the left hand and show the short rope looped around the ring (Figure 12). When done smoothly, the illusion is quite startling.

Now drop the ends from the left hand and place the contents of the right hand into the right side jacket pocket. Tie Ends A and B together and slowly pull the rope from the pocket to end.

For a kicker ending, nonchalantly remove the key ring from the pocket, hiding the gap with the right fingers. The long rope will be knotted together in a loop. Hold this rope from above with the left hand, and holding the ring horizontally, slowly bring it up from underneath so that the rope enters the ring (Figure 13). At the halfway point, move the ring to the right, letting one rope secretly slip through the opening (Figure 14). Drop the rope with the left hand so that it falls onto the ring. Now take a bow!



# EASY ACES

This age old method for performing the classic four ace trick is still a fooler. This handling emphasizes the nonchalant attitude of the performer and the ease of action that should be conveyed to the audience. The handling is so clean that a speedy delivery is not necessary. Please refer to *Modern Magic* for Professor Hoffmann's original description.

The easiest way to present this is to begin with the aces face down on top of a faced deck. That is a deck which has been prepared by turning the bottom half face up.

If performing impromptu, run through a shuffled deck and remove the four aces. You will want to turn the bottom half of the deck face up so that the two halves are face to face. To do this, perform a half pass or use Ken Krenzel's Mechanical Reverse as you turn the deck face down.

Hold the faced deck in the left hand dealing position and hold the four aces in a face up fan with the right hand. Slowly flip the first three aces face down on top of the deck. Toss the final ace off to the left side of the table. At the same time, casually set the deck on the table, turning it over in the process. Without skipping a beat, take the top card of the tabled deck (an indifferent card) and toss it to the right of the face up ace. Toss the next two cards from the top of the deck to the right of the first two.

Now continue to deal cards from the top of the tabled deck with the right fingers. If standing, I usually put my left hand in my pocket as I deal in a relaxed manner. Deal about three cards on top of each of the three face down cards. It doesn't matter if you don't make perfect piles. In fact, it adds to the effect if you deal sloppily.

Ask the spectator to cover the last ace. As you're talking, reach over with your right hand and turn the ace face down. At the same time, pick up the deck with the palm down left hand and secretly turn it over as the hand casually turns face up. Now thumb the top three cards (the aces) onto the face down ace. Then allow him to cover the pile with his hand.

Turn the twelve indifferent cards over as if you are searching for the aces. Act surprised that they are gone and ask your helper if his ace has vanished as well. While he is turning up aces, place the deck on to the pile of face up discards. Later you can spread through the deck to the point where face-to-face cards meet and right the deck without suspicion.

