

GEN III

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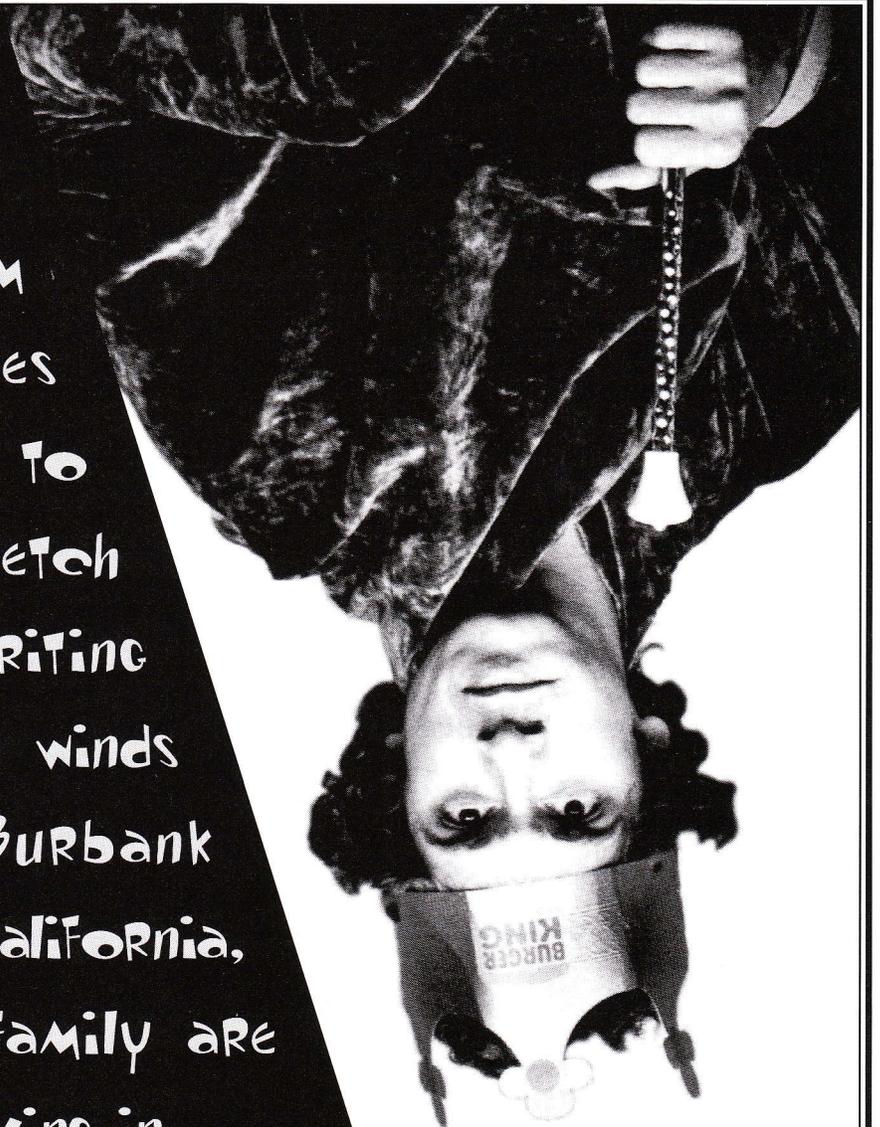
*David Regal
and his interesting friends.*

So, it's basically
The typical story
of a nice guy from
New York who goes
from card tricks to
improvisational sketch
comedy, starts writing
for television, and winds
up moving to Burbank
in sunny Southern California,
where he and his family are

living in

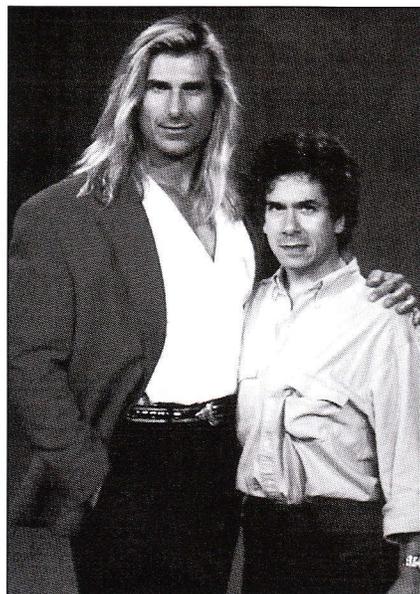
Regal Splendor

Now he's on the cover of
GENII ≠ Amy Stevens finds out why.



"I became the first magician in history to perform Daryl's Hot Shot Cut on national television while wearing a nun's habit. My mother was so proud . . ."

AMAZEMENT GETS OLD. Many finger flickers who pile on stupefaction like shovels of snow melt in the memory of an audience. They get upstaged by their own tricks and can't transcend their venue. But David Regal is different. Not only can he easily fool lay people and gleefully torture magicians, he effortlessly etches his persona onto the collective consciousness. He is much more than a human Pez dispenser of knuckle-busting miracles on demand. His wit draws on a reservoir that straddles the arc from Paleozoic to sci-fi. His comedic repartee has a syncopated beat that tickles the audience's sensibilities. Forged on the hotbed of improvisational theater, Regal can, in a split second, make up a song that has verses that rhyme and end with a punchline. If music isn't your bag, he can instantly invent a movie on genres, directors or the members of SAG. From suggestions of occupation and



With Fabio, who starred in a game show created by David entitled *It's Not About Sex*. (David is the one on the right.)

attitude, he will spin a yarn about happy-go-lucky gynecologists and still give them latitude.

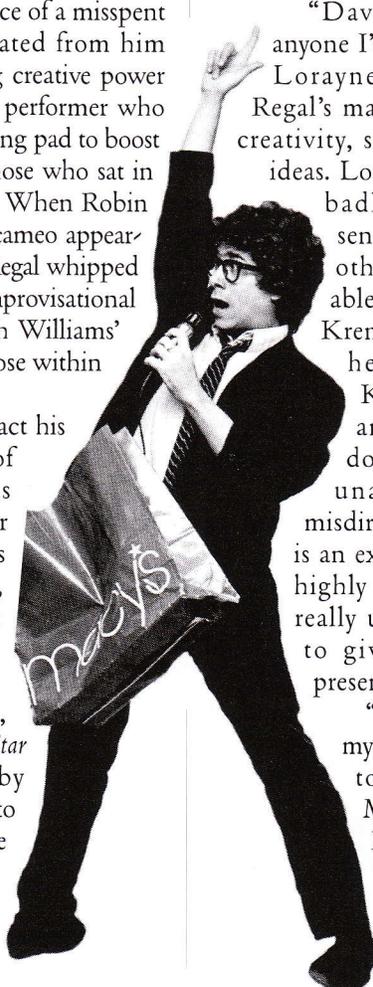
Regal claims these skills are not difficult to master; it just takes rehearsal. For six years he was a principal performer and writer with New York's Chicago City Limits, giving more than 2,000 performances with the troupe, which gained the distinction of being the most successful comedy group in New York.

In the historic Janhus theater, where the group performed, Regal shone. His daring feats of mentalism made accomplices out of cast and crew while employing uncanny methods that were clearly evidence of a misspent youth. Heat that radiated from him suggested a percolating creative power wedded to an intrepid performer who used venue as a launching pad to boost into the awareness of those who sat in the dark and watched. When Robin Williams would make cameo appearances with the troupe, Regal whipped up his own cyclonic improvisational wind and together with Williams' gale force blew away those within the path of the storm.

How does this impact his magic? In the realm of conjuring, Regal has visibility as an inventor of diabolical effects available commercially, some through Meir Yedid, or as seen in Harry Lorayne's *Apocalypse* magazine, and in Regal's book *Star Quality* written by Lorayne. He performs to rave reviews at the Magic Castle in the Close-Up room and is scheduled to return in September.



The cast of Chicago City Limits. David recalls, "We went from 'Where's the rent?' to being the most successful comedy group in New York." (The reader will note that Mr. Regal has managed to maneuver himself to the front of the group pose.)



"David was better than anyone I'd seen in a while," says Lorayne, who characterizes Regal's magic as the synthesis of creativity, subtlety, and powerful ideas. Lorayne recalls being very badly fooled by Regal, a sentiment often shared by other highly knowledgeable magicians such as Ken Krenzel. "I respect the way he does magic," says Krenzel. "It's offbeat and leads the audience down a path in a quiet, unassuming way. It's misdirection at its best. David is an extremely innovative and highly creative magician. He really utilizes dramatic skills to give a highly original presentation," says Krenzel.

"There's only one trick in my current act that belongs to someone else," says Meir Yedid. "It's David Regal's Prophecy Pack. It's one of the finest tricks I perform and one of the best routines I've ever marketed."

The Prophecy Pack still gives its inventor a kick because it combines a couple of very simple principles to create a deep fooler. "I'm proud whenever someone whose work I admire tells me a trick of mine is in his repertoire. Paul Daniels did my effect on one of his television specials. That was particularly gratifying," says Regal, who is finishing a new book, *Enjoyable Magic*.

Performing enjoyable magic on television is commonplace to Regal, who currently is story editor for *The Wild Thornberrys*, a cutting-edge animated show featuring actors Tim Curry, Lacey Chabert, Michael Jeter and Flea from the Red Hot Chili Peppers as voices. It is produced by Klasky/Csupo studio and scheduled to air during prime time next year on Nickelodeon.

"I generally seem to be able to infuse whatever I'm doing with magic. While I was writing on *The George Wendt Show*, due to necessity, I became the first magician in history to perform Daryl's Hot Shot Cut on national television while wearing a nun's habit. My mother was so proud," recounts Regal.

In a more serious vein, Regal produced the series *Mind Over Matter* for the interactive television company ACTV. "I had Harry Lorayne host the show, which dealt with real people and their unique accomplishments. I was ecstatic when I convinced Harry to recreate his legendary nightclub memory act, which he hadn't per-



The human cast members of *Virtuality*, the interactive children's show that David created for GTE. The fellow in the vest is J. D. Roth, who both starred and produced. (The reader will note that Mr. Regal has managed to maneuver himself into the front of the group pose.)

formed in about 20 years. He packed a New York theater, didn't miss a beat and tore the roof off the place. I shot the act in its entirety and used it as segments in the shows," says Regal. In the 20 episodes Regal used Jeff McBride, Darwin Ortiz, Eugene Burger, Jerry Andrus, Meir Yedid, Charles Reynolds and others. They weren't always introduced as magicians—more as people who happened to do incredible things, like gambling exposés or optical illusions.

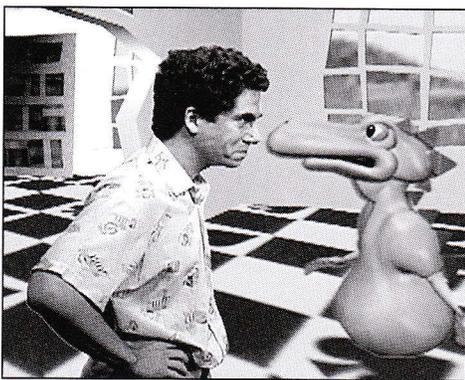
"When it comes to interactive work, putting together a product design and production plan are exactly the same as working out a sound method for a magic trick. As Sol Stone, the expert coin worker, likes to say, 'You don't want to labor like an elephant to give birth to a mouse.' At ACTV, they once spent 26 hours to shoot 15 minutes of interactive blackjack. They hired me as director of programming after I worked out a way to shoot an hour of interactive blackjack in a single workday," recounts Regal.

"When ACTV moved away from entertainment programming, I decided to take a shot and move to L.A. My first job was writing material for a female impersonator. I wasn't sure it was the best career track. What's next? More female impersonators and then maybe, someday, a real woman?," he asks.

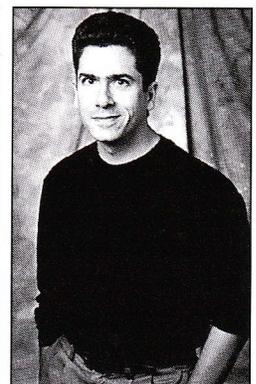
Regal has written, performed and produced shows for CBS, Nickelodeon, MainStreet Interactive, USA Network and ACTV. He draws the following similarities between his occupations of comedy, writing, and magic. "When putting together a magic trick, I do the same thing I do when writing a script. I try my best to see the unfolding events from the eyes of the viewer. This may sound simple, but it's not always easy to do well. A magician can fall in love with a move that can cloud his vision, just as a writer can fall in love with a line," he says.

And so the hallowed job of an editor surfaces. In that spirit, Regal offers the following advice to both budding magicians and aspiring comedians: "It's common for people on stage to talk the *most* when they have the *least* to say. If you have nothing to communicate—don't speak. For some magicians, 'patter' just means a continuous flow of words."

Magic has been a continuous passion in Regal's life since he was 12 years old and would take the trolley into downtown Boston, to Little Jack Horner's Joke Shop. Carl Bertolino, one of the proprietors, did a psychological force on him. He flashed the ace of hearts while riffing the deck, then asked Regal to name a card. Of course, he named the ace of hearts and when Bertolino produced it, Regal was living in a new world.



Confronting his alter-ego, Sparky—a computer generated character for *Virtuality* done in real-time animation. In the shows, David also did Sparky's voice.



They say the camera never lies. If that's so, then which of these photographs depicts the real David Regal? You be the judge.

After graduating from Emerson college, alma mater to Jay Leno and Norman Lear, Regal managed the New York Magic Towne House, a performance club then owned by Dick Brooks and Dorothy Dietrich, who purchased it from Wesley James. It was there he met and formed lasting friendships with magicians Meir Yedid, Peter Kougasian, and Eric DeCamps, who Regal claims is "a phenomenal close-up worker despite the handicap of his personality."

Every Saturday afternoon, magicians would gather at Reuben's restaurant. "It's an unbelievable mix of people who more often than not have nothing in common but a deck of cards," says Regal. "You'll see Ace Greenberg—Donald Trump's money man—next to a security guard who makes five bucks an hour. In the back of the restaurant, everyone is equal. The 'resident guys' included Harry Loryane, Ken Krenzel, Sol Stone, Bob McAllister, Oscar Weigle, Lenny Greenfader, Meir Yedid, Wesley James and many more. All shared the same spirit of magic. They loved to fool, be fooled, teach, learn and bust any sorry bozo who happened to flash."

Regal was able to rub shoulders with many men who inspired him, not least of whom was Harry Lorayne. "Close-Up Card Magic gave me and many others a real sense of excitement for learning and performing magic. That's Harry's gift as a writer. As a performer, Harry can sell an effect like no one else. You're fascinated and ready to applaud before he's even started," says Regal. "After several years Harry wrote *Star Quality*, a collection of my favorite original tricks. By then I'd read all of Harry's books, and to have my favorite author in magic write a book about me was and is a profound delight."

When asked what was the best thing that ever happened to him as a magician, Regal reveals an integral part of his character. "Meeting Leslie, my wife. I met her in a bar and ended up doing card tricks for her—she liked them then. Nothing would stop me. I even remembered tricks from *Royal Road to Card Magic*," he recalls.

"David's a sensitive guy. His family is the ultimate to him. He's a great

interactive show *Virtuality* which he wrote and produced. At age six, Samantha could aptly execute a cross-cut force with a jumbo deck. From early on Jake was shamelessly paraded about performing feats of mentalism.

"Jake was always very bright," says Regal. "He taught himself to read at the age of four, slept with a world atlas, you get the idea. When he was only three he knew the name of every card in the deck. This is a great weapon. He's this tiny little kid. You barely think he can talk. But he knows all the cards. So we had this trick. Whenever someone came over to the house, I'd say, 'Jake can read minds. Want to see it?' They'd freely pick a card, I'd control it to the bottom, then reverse fan the cards to Jake and tell him to hazard a guess.

"He'd say, in his little voice, 'It's red... it's a heart... it's the five of hearts.'

"People would plotz. I did it dozens of times at home with Jake and visitors from all nations, then decided to bring him down to Reuben's on a Saturday and show some of the guys. A card was selected. I controlled it. I fanned the cards to Jake. 'The ten of diamonds!'

"I was informed it was not the selection. I figured I screwed up the control, so I launched into the trick again, from the top. 'The three of clubs!' The assembled group sadly shook their heads. They didn't want to upset my little boy. I, however, knew I could not have missed the control a second time. I slowly turned and looked at my three-year-old son. He was pink, grinning ear to ear and cackling like the devil."

Little Jake had found the perfect moment to improvise a surprise ending. Regal's son had learned more than a card trick from his father. ♦



Q: What do you get if you cross a man who once posed for a publicity photo as a flasher with a cartoon series on the top-rated cable network for children? A: Down the line, probably a lawsuit. For now, the GENII is glad that David was able to take time out of his busy schedule to put together the fine trick section on the pages that follow.

father and takes incredible care and concern over the well-being and education of his children," says Eric DeCamps. One has to wonder, however, what kind of education Jake, ten, and Samantha, seven, are receiving at the hands of a father whose idea of a real job is providing the voice of "Sparky," a 3-D animated dragon for the GTE

Logical Assembly

By David Regal

This unusual, direct ace assembly can be presented impromptu. The nerve it takes to perform is repaid with a feeling of satisfaction upon its completion.

Effect: An ace assembly that occurs a bit sooner than expected.

Needed: A deck of cards

1. Spread through the face-up deck, openly outjogging the four aces. As you close the spread, procure a left pinky break under the third card from its face.

2. Strip out the aces and place them on the face of the deck, contriving to arrange them in red-black-black-red order. The left pinky now has a break under seven cards.

3. Display the aces to the audience by spreading them off the deck in a fan (Figure 1). When you spread the last ace do a block push-off of all the cards over the break and turn all seven cards face

down onto the face-up deck. Catch a left pinky break under the block of seven cards as they are turned over.

4. Immediately deal the top three cards face down in a left to right horizontal row in front of you. These cards will be indifferent cards—the audience thinks they are aces.

5. On the fourth card, the left hand “neckties” as the right hand deals a face-up red ace to the table. Adjust the cards into a typical T-Formation, the exception being that the “leader ace” is face

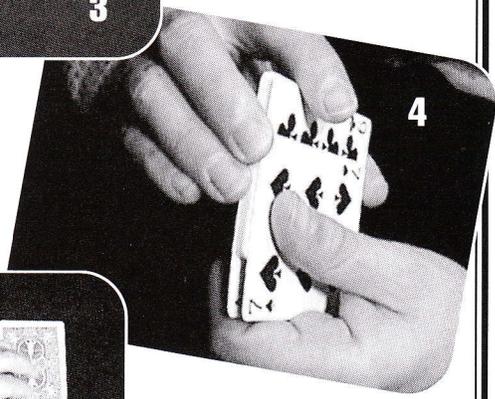
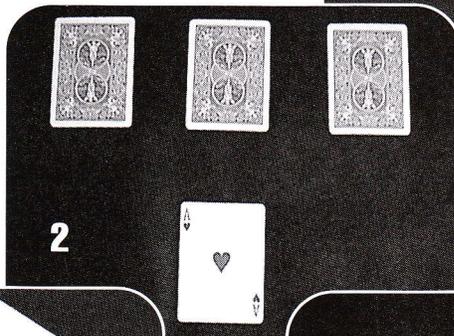
up, and no indifferent cards are laid on it (Figure 2).

6. The left hand turns palm down; the pinky pushes in, slightly sidejogging the three aces (see Figure 3). They are jogged toward the performer, so the situation cannot be seen by the audience.

7. The left thumb is placed on the back of the deck as the now face-down deck is held at the left fingertips. The right hand grasps the deck in Biddle position. The back of the right hand hides the injogged corner of the aces (Figure 4).

8. The left hand comes over to square the sides of the deck. Using this action as cover, the left fingers pull down on the three jogged aces to procure a pinky break. The deck is now held in left hand dealing position.

9. Push over three cards with the left thumb. The right hand picks up these cards in Biddle Grip, turns palm up to flash the faces to the audience, then turns palm down again. Square the three cards onto the deck, allowing the bottommost card to secretly fall back onto the deck. Place the squared packet of cards (only two) onto the face down “ace” at far right.



10. Repeat Step 9 twice, adding cards onto the middle and left “aces.”

11. The right hand takes the deck in Biddle Grip, the right thumb taking over the break. Tell the spectator to hold his hands out, palms down. As he does this the left hand comes over the left pile and pushes it closer to the spectator using only the thumb at the inner edge of the packet. The left hand then pushes the center pile closer to the spectator. The fun happens when you get to the third pile...

12. While pushing the first two piles forward, your body has leaned in (toward the spectator) imperceptibly. The right hand, holding the deck, has moved closer to the tabled face-up ace. As the left hand pushes the right packet of cards closer to the spectator, the right hand finds its way directly over the tabled red ace. The right hand lowers, contacts the red ace and drops the three face-up aces onto it (Figure 5). Be fearless! The left hand’s pushing of the pile provides strong misdirection, and the left arm aids in obscuring view of the dirty work.

Look only at the piles being pushed forward—pay no attention to the leader pile. The moment the aces are dropped, the right hand moves naturally back toward the body and tables the deck to the side, so as not to intrude on the “stage picture” to come.

Do not concern yourself with the following:

- a) *A different red ace is now visible.*
- b) *There is a pile of aces where a single card once was.*
- c) *The pile of aces will not be perfectly aligned.*

13. Continue to give the spectator instructions, telling him to wave his hands over the three piles.

14. Clap your hands, then extend a finger and spread the aces—looking at the face-up pile for the first time—as you announce, “It’s happened.” Immediately go over to the face-down packets and dramatically flip them face up, showing nine indifferent cards and no aces!

The end procedure—showing the leader packet first—is the reverse of most ace assemblies, but it works well in context. ♦

Found Money

By David Regal

I recently produced a series of magic “teach-ins” for children, for use with GTE’s interactive *MainStreet* system. While evaluating tricks for inclusion, I considered teaching the “two in the hand—one in the pocket” principle.

The problem: the ending. It had to be both easy enough for a beginner to perform, and a definitive conclusion to the effect. I came up with the following... then opted not to teach it to kids, as I liked it too much. Maybe you will, too.

Needed: Three one-dollar bills and three twenty-dollar bills.

The Set-Up: Crumple the three twenties into small balls. Make sure no numerals are visible when the bills are rolled. Place them into your right pants pocket. Crush the three dollar bills into small balls, then unfold them, giving them a crumpled appearance. Place one into your left pants pocket, and the other two in any easy-to-access location (other pockets, your wallet, etc.).



1. Remove and display two of the dollar bills (leave the one in the left pants pocket). Allow the audience to handle the bills as you comment on their appearance. Pick up a bill and crush it into a small ball, making sure that the “1” index is visible when the ball is formed (as in Figure 1). Place the bill on the table. Explain that the bills are “found money”—cash found under sofa cushions and inside car seats. Crumple the second bill in the same manner as the first.

2. Mention that you often find money in clothes when they come back from the dry cleaner, and place both hands into their respective pockets. The right hand fingerpalms a twenty-dollar bill as the left hand comes out with the last dollar. Both hands now work together to crush the final dollar into a ball with the index showing, as with the first two. Do not flash the fingerpalmed twenty. All three dollar bills are on the table in front of you.

3. You will now perform “two in the hand—one in the pocket” with a difference: You will be switching all three bills during the process. The right hand picks up a dollar and tosses it into the left hand. The right hand picks up a second dollar and tosses it into the left hand—at the same time releasing the fingerpalmed twenty. The left hand closes into a fist. The right hand picks up the last dollar on the

table and openly puts it into the right pants pocket—actually shoving it up into the often used “secret space” at the top of the pocket, toward the front. Leave the right hand in the pocket.

4. Patter to the effect that you never have to go to the bank, because money appears faster than you can spend it.

Focus on your left hand as you squeeze all three bills out of your hand and onto the table. While attention is on your left hand, the right hand dips further down into the pocket, fingerpalms a twenty and emerges from the pocket.

5. You will now repeat steps #3 and #4 twice, making sure each time that the bill that goes to the pocket is a dollar—and not a twenty. This is the reason that you left the “i” index visible when you made the dollars into small balls.

After the left hand squeezes three bills onto the table, locate a dollar by looking for the index. (If it’s not visible at first glance, you can pick up the bills as you patter to get a closer look).

When you find a dollar, make sure it is not one of the bills tossed into the left hand. It must be the “one to the pocket,” and shoved into the upper pocket area with the other one dollar bill(s).

6. By following the actions as outlined, after the effect occurs three times, the bills on the table will all be twenties! You are miles ahead of the audience. Patter to the effect that:

- a) You have to use magic when it comes to larger purchases.
- b) You’d like to show the audience how Donald Trump performs the same trick.
- c) Your dry cleaner is a magician.

7. Snap your fingers, then unfold each bill, displaying the twenties. The routine is over.

Naturally, you can build the final climax by having each bill of a successively higher denomination or ending with three hundreds. ♦

HALO AGAIN, ROYALLY

By Harry Lorayne

(We’ll let Harry describe this in his own words.)

Honestly, I wouldn’t give this away for anyone else but David, because he’s a good friend. Good friends are hard to find.

What this is, is an extension of my own HaLo Again. I’ve used HaLo Again as an opener for many years. I originally taught it in *Rim Shots*, where I first “gave away” the basic HaLo (Bottom Slip) Cut. The effect is also taught on my video tape.

The original quick effect is that of cleanly cutting to the four aces from a shuffled deck. This is, as I said, an extension of the same effect, with a “kicker.”

Now, I don’t ordinarily like to re-teach what I’ve already taught in one of my books, but I’ll do that here with the HaLo Cut, just to keep this complete “unto itself.”

Set the deck as follows, from top down: aces of diamonds, clubs and hearts (in any order), then 5H, 10S, JS, QS, AS. You’re ready.

Shuffle, keeping the nine vital cards on top. (Basic Overhand Jog Shuffle is fine: Undercut about half the deck, injog the first card you run, and shuffle off. Form break at injog, shuffle to break, throw on top. I told you, I want to keep this complete.)

Flip the deck face up and do one or two center Hindu Shuffles. Then, do my HaLo Cut with the face-up





deck, “kick” cutting only about a quarter of the deck into your left hand.

Here’s that brief explanation of the HaLo Cut: Your hands approach each other as your right hand starts the kick cut (Figure 1).

As your palm-up left hand takes that “kicked” top block, the base of your left forefinger contacts the outer left corner area of the rear card of the deck (an ace; see Figure 2).

That rear card slides out and goes along with the kicked portion. (Figure 3 shows a stop-action freeze.) Your left hand turns palm down and places (sort of “smacks”) that quarter-deck portion face down onto the table.

Repeat exactly, kick cutting an approximate third of the remaining face-up deck proper into your left hand. This portion is tabled face down to the right of the first portion. There’s an ace on top of each.

Now, you could simply repeat the HaLo Cut with the remaining half deck to leave you with two more portions. I do *not* do it that way.

I do an Overhand Shuffle starting with a “slip;” i.e., take the face and rear cards at the same time, as the start of the shuffle (Figure 4). Ask your spectator to say “stop.” Whenever he does (you can’t shuffle into the rear seven cards, obviously, because that’s part of your set-up), table the left-hand portion face down to the right of the first two, and the remaining right-hand portion to the right end of the tabled row.



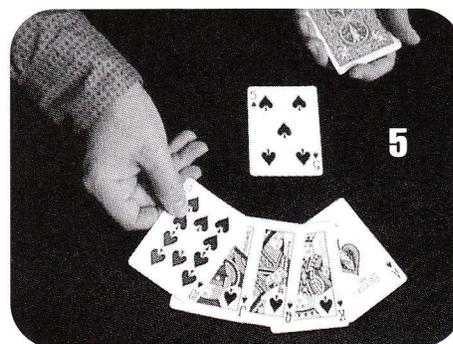
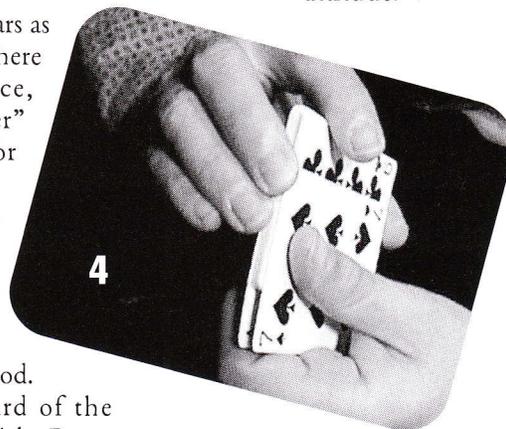
The point is that it appears as if the *spectator* decides where to cut. In my experience, many people “remember” making that decision for *each* cut.

Turn up the top card of each tabled packet, moving from left to right. You’ll turn up three aces. Pause to let this register— it’s pretty good.

Turn up the top card of the last packet with a flourish. But, it’s not the expected ace of spades, it’s the *five* of spades!

Another pause, then say, “Well, this is an indicator card... It indicates that I goofed!” (Good for a chuckle.)

Continue by saying, “No, it really is an indicator card. Look—it’s a five. One, two, three, four, five.”



Slide the five of spades off to the side, pick up the right-end packet, and deal a card at a time off its top onto the table, as you count to five. Turn up the fifth card. It’s the ace of spades. Should get a gasp.

There’s more. Explain, “I like to take advantage of everything... This is why nobody wants to play cards with me!”

Turn up the four face-down counted cards, one at a time. You’ll turn up the king of spades; overlap it onto the ace of spades. Continue overlapping the queen, jack and ten of spades, to end! (Refer to Figure 5.)

Afterthoughts: Well, there you have it. Obviously, you can use any five-spot. I like to use the five of spades for the “all spade” look.

You know, I didn’t want to give away HaLo Again, originally. I feel the same way about this “extension” already. Hate to give it away. But, what the heck... for David!

It really is awfully good—in my obviously biased opinion. Supply your own presentation/patter/attitude. ♦

FOR MARLO

By David Regal

I met Ed Marlo only once. It was a dinner for two that turned into a five-hour magic session. Prior to our dinner, while in my hotel room, I worked out the following “traveling card” effect—I wanted to put together something for the occasion. It is a packet effect I still enjoy performing. Its method is interesting: When an odd card is added to Hamman’s Underground Transposition, an effect can be created in which the odd card is caused to magically transport instead of the packets.

If you think the method is too bold, you’re wrong! You will nail people with this.

Needed: A deck of cards. There is no set-up.

1. Remove the four queens and the four deuces from the deck. Table the deck face down.

2. Arrange the four queens in red-black-black-red order, and table them face up. Arrange the deuces in red-black-red-black order from the face, and table them face up as well.

3. Have a card freely selected from the remainder of the deck, and place the deck aside. The selection may be signed across its face. (It’s all right if the card is seen by the magician). It is not returned to the deck. Only these nine cards are used for the duration of the effect.

Comment, “We all have personalities. Cards are no different.”

4. As the card is signed hold the fan of deuces face up in the left hand and the fan of queens face up in the right.

Inquire, “Which do you think are more powerful: the sad and lowly deuces, or [suddenly emphatic] the queens—the vixens of the pack?”

The queens are placed on top of the deuces. Close the combined fan into the left hand, picking up a left fourth finger break over the bottom three cards (deuces).

Continue, “Yes, you’re right—the queens! No one really knows the reason for this, we only know it’s so. Let’s try a little demonstration of this fact.”

5. You will now perform the Veeseer Switch. The packet is taken in Biddle Grip by the right hand. As the packet is transferred to the right hand, the left thumb peels the top queen into the left palm, at the same time peeling the three cards under the break onto the left palm. The three stolen cards (deuces) are hidden by the first queen. (Refer to Figure 1.)



Many people shy away from this switch because of the thickness of the packet in the left hand at this point. There is nothing to worry about if:

a) The cards are tilted to face the audience, and

b) The hands are kept in motion—not hurried motion.

In addition, make it a point to be talking to the audience during this stage of the switch—do not look at your hands.

6. The left fourth finger continues to maintain a break above the three stolen cards as the left thumb peels the next two queens into the left hand.

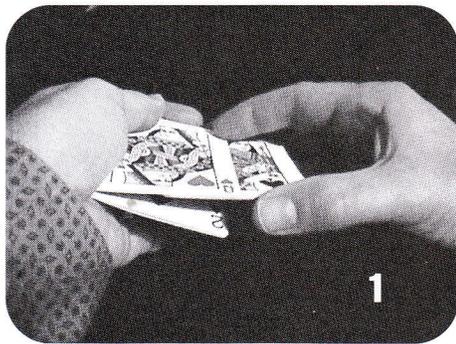
You are left with a double in the right hand. It is placed flush onto the left hand packet as the left hand immediately peels the fourth queen off while all the cards above the left fourth finger break are stolen back into the right hand.

The illusion is that the four queens have simply been peeled into the left hand, leaving the four deuces in the right hand, in Biddle Grip. In actuality, the “queen” pile is composed of a queen, followed by three deuces, and the “deuce” pile is composed of a deuce followed by three queens. All cards are face up.

7. The left hand tables the “queen” pile face up. The right hand snaps the “deuce” pile into a face down fan. Take the selection and place it face up into the center of the fan, outjogged for half its length. Close the fan and tilt the packet toward the audience, flashing the back of the selection and the face of the only deuce in the packet. Tilt the packet back face down and slowly push the outjogged card flush. Emphasize that the selection is being placed in with the deuces.

Explain, “All you have to remember is that your card is being placed among the lowly deuces. Where is your card? That’s right—with the lowly deuces.”

8. Hold the packet at its inner right corner by the right hand, thumb on top, first and second fingers underneath. To “lock in” the situation in the



minds of the spectators, pinch/peel the top (face-down) card of the packet into the palm-up left hand with the left thumb and fingertips. Follow this with the next card, then take the face up selection on top of both.

The right hand tilts the face of the two-card packet it holds toward the spectator for a moment, then turns the two cards face down, spreads them slightly (as shown in Figure 2), and drops them onto the selection.

Don't worry about showing the same deuce repeatedly—and don't leave out the spreading of the two cards in the right hand before dropping them—it appears as if you are displaying more deuces! I know this makes no logical sense, but if you do this sequence in front of a mirror you will see that it is true.

You've just re-formed the five-card packet. This face down "deuce" pile is squared and tabled.

9. Pick up the "queen" packet, flip it face down and fan it. Point out that there are only four cards.

As this is said, the right hand takes the top two face down cards of the packet, leaving the bottom two cards in the left hand. The thumbs of both hands "wiggle" the top cards of the two they hold, emphasizing that only four cards are being held.

The right hand returns its cards underneath those held by the left hand, thus reversing the original placement of the cards.

10. The "queen" pile is placed into deep dealing position in the left hand. The right hand picks up the "deuce" pile and maneuvers it into deep dealing position in the right hand.

Proclaim, "The packets may come close—but they never touch!"

In your most mysterious manner, slowly cross your arms in front of your body. Keep your eyes focused straight ahead. The packets should clearly pass each other but never touch. Turn the hands palm down and slowly uncross your arms. Table the (now face-up) packets. You have just swindled the entire audience—the queens are where the deuces should be and vice versa.



The slow crossing/uncrossing of the arms and the focus on the packets' proximity to one another perfectly masks the discrepancy.

(From here on in, when I talk about the "deuce" or "queen" pile, I'm referring to the pile that now appears to contain the deuces or queens.)

Ask, "Now your card was where...? That's right, with the lowly deuces. Did the cards touch? No. Nevertheless, if we look at the deuces your card is nowhere in sight."

11. Pick up the "deuce" pile and Elmsley Count it, showing four deuces (an appropriate number of red and black deuces will be seen). Flip the pile over, "wiggle" the top and bottom pair as before, and table the cards (do not readjust their order).

I like to build the suspense here. Hold the "queen" packet face up in the palm-up left hand, the left thumb at the left side of the packet, and the left fingers at the right edge. The right first and second fingers drag the top two queens inward in a stepped condition. This exposes a face-down card in the center of the queens.

As an option, the right fingers can reach underneath the left-hand packet, and drag the bottom queen outward for about an inch.

A bit of the next card, a deuce, can also be allowed to show, as the top part of the curve of the small numeral "2" above its corner pip looks almost exactly like the top of a letter "Q" in the index corner of a queen (as shown in Figure 3).

After this display, square the packet, flip it over and snap it into a fan, displaying the selection centered. Remove the selection and toss it to the spectator.

Clean-up: Square the right-hand packet and flip it face up in the left hand. Elmsley Count the queens in an off-hand manner, then turn them face down and drop them onto the tabled "deuces."



If desired, you can now use

the top card to

scoop the packet into the left hand, thus transferring the top card to the bottom. Now, if the packet is turned face up, the queens and deuces will be segregated.

Try this effect using two decks with contrasting backs. The queens and twos come from one deck, the selection from another. It's very effective. ♦

SPOT REMOVER

By David Regal

A favorite of mine is the Sack dice routine that appeared in Bruce Elliott's *Classic Secrets of Magic* (also in *The Phoenix*). This used the Paddle Move in conjunction with two dice to produce a series of effects. I put together a finish that is extremely visual, using only one die. It can be performed on its own, or as part of any routine involving a die.

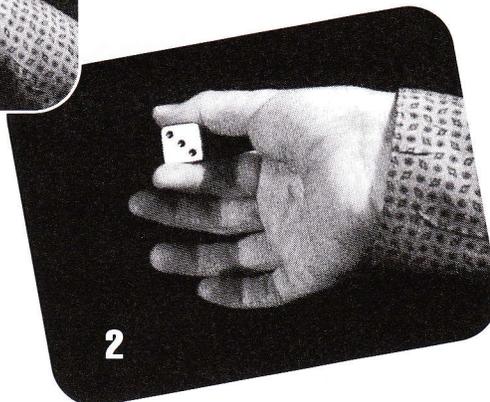
1. Turn slightly to the right. Hold the die in the right hand between the thumb and first finger. The 5 should face the spectators, the 4 should face the thumb and the 3 should be under the index finger (as shown in Figure 1). Notice that the palm faces to the right.



2. Explain that the two sides of a die always total seven. Show the 5, then turn the hand palm up to display the 2. Turn the hand back palm down, showing the 5 again.

3. The left thumb and finger come over to the die and pretend to pluck off the center spot as the right hand performs the Paddle Move: The right hand turns palm up as before, but as the hand is turned the right first finger and thumb revolve the die so the 3 faces the spectators instead of the 2 (Figure 2). The move is done as the hand turns over, and is invisible.

During the right hand's actions, the left hand pretends to slap the "spot" it holds onto the center of the 2—turning it into a 3. The patter follows the actions: "There's a five here and a two here—the sides always total seven—but if I grab a spot I can make the two a three..."

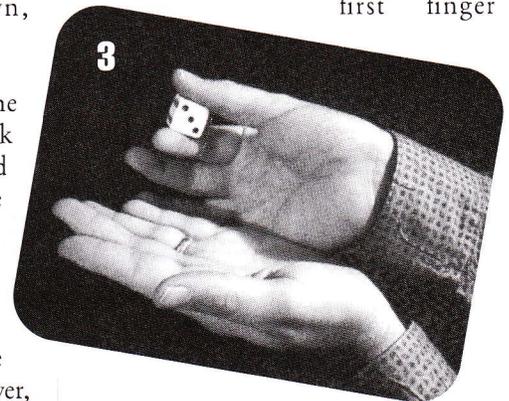


4. Turn the hand back so the palm faces right once more, but do not perform the Paddle Move. A 4 will show. Continue, "leaving a four over here."

5. Turn the right hand palm up; do not do the Paddle Move. You are displaying the 3 once again, and your fingers are in a perfect position to reverse the Paddle Move.

Bring the palm-up left hand next to the right hand (Figure 3). Say, "Watch the three. I think I'll knock off a spot..."

6. The right hand knocks against the left. Two things happen simultaneously: The left hand closes, as if it's caught a spot, and the right thumb and first finger





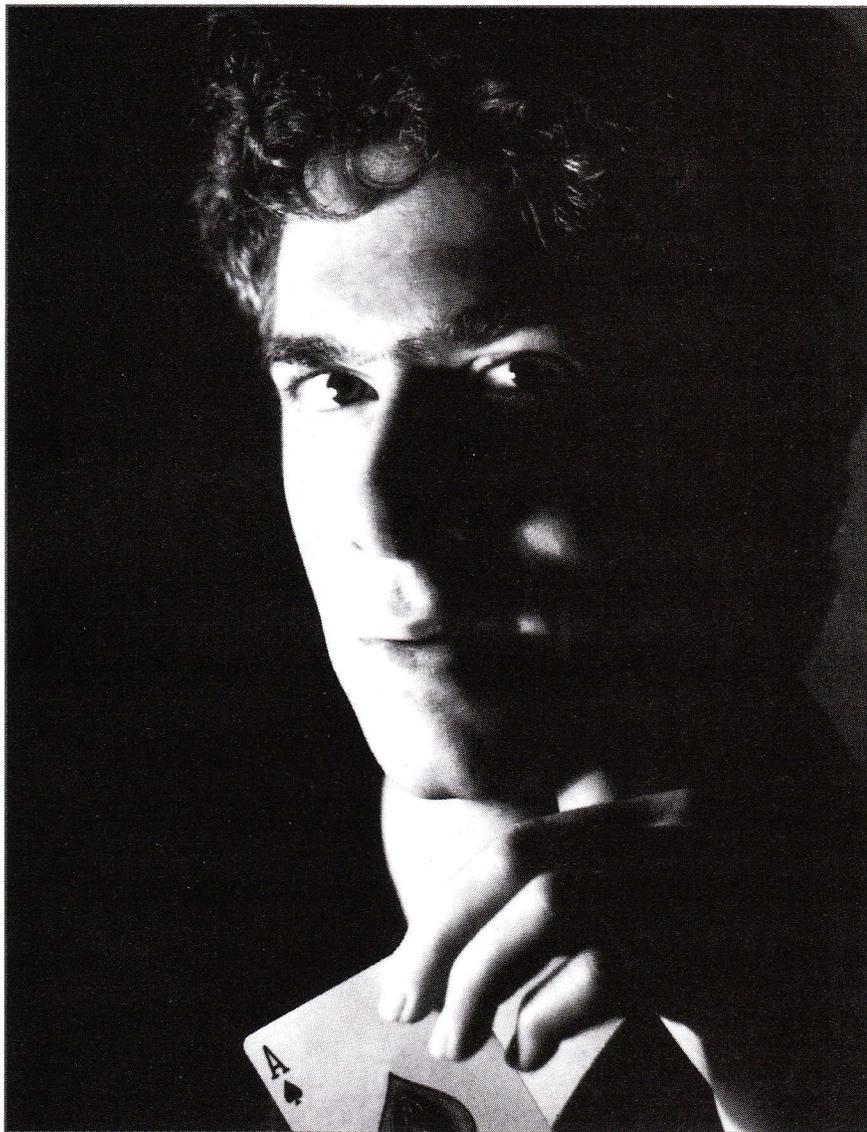
spectators as the right first finger and thumb do the Paddle Move. (You are no longer angled to the right.) The 4 will be displayed; your left hand apparently holds a spot in its fist (Figure 4). "...and turn the *four* into a *five*!"

8. The left hand sharply tosses its "spot" at the die as the right thumb and first finger quickly perform the reverse of the Paddle Move. Again, this is a visual sequence in which the "spot" apparently flies from the left hand onto the center of the 4, turning it into a 5 (see Figure 5).

The sequence is fast, magical, and uses a common prop. I find many occasions to use it. ♦

quickly do the reverse of the Paddle Move, causing the 3 to instantly change into a 2 (Figure 3a). This sequence is very visual—it's as if the spot has popped off and flown into the left hand.

7. The right hand turns palm down and moves under the noses of the



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