

**FREE  
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**Coming Together Again  
Rubber Twins**



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# **FREE BH DIGITAL SAMPLER**

## **AN INTRODUCTION**

**It's great to be able to bring you this little sample of our Digital Downloads. It is our aim to demonstrate that our eBooks are well designed and presented, and that they contain good, solid material. (Material that is drawn from almost 30 years of professional experience.) The BackStory Project (this is the digitization of Ben Harris' entire output back to 1979) is well under way, the following manuscripts having been prepared during the Project's first 4 months:**

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**CrossRoads**

**Singapore Lecture Notes**

**Oil and Water Delux**

**Fandango/Fandazzle**

**Bands of Gold**

**PSI Stealth**

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**Ben Harris (2009)**



**FROM BANDS OF GOLD**



# **Bands of Gold**

## **RUBBER TWINS**

I've always liked the notion of performing a mini version of a fully fledged illusion at the close-up table. In my first book, **FOR CLOSE-UP MAGICIANS' EYES ONLY!** I presented **SUPER SLICE**. This was a tiny version of the "Sawing A Lady In Half" plot. Here's another version, but with elastic bands.

### **EFFECT:**

The performer snaps a small rubber band width-wise around his deck. One card is withdrawn from under the band and the edge of the card is now pressed against one edge of the rubber band. It penetrates and the performer continues to push the card through. However, when he reaches the other edge on the far side of the deck, he meets resistance. With one final push, the cutting card visually melts through the remaining strand of band!

**Has the band been cut in half?**

**No—it is now found to have been severed into TWO HALF-SIZED BANDS! Both are complete and unharmed in any manner. Everything is clean and can be examined!**

### **ADVANCE PREPARATION:**

**Slip a size #12 band around half of the deck at a position of approximately three quarters of an inch from one end. DIAGRAM #35. Drop the other half of the deck on top of this and place the assembled deck into your card case.**

**Snap another size #12 band around the case and you are ready to entertain.**

35



36



37



38



39



40



# **Bands of Gold**

## **TO PERFORM:**

**Remove the band from around the case and drop it to the table. Now slide the deck from the case and hold it as in DIAGRAM #36, with the left thumb and second finger covering the edges of the second band.**

**Pull down with your left little finger to secure a break between the halves (easy due to the band), as your right hand picks up the visible band from the table.**

**Snap this visible band around the right fingers and thumb and appear to simply slip the band over the end of the deck nearest you. In fact, you'll be executing the same placement that you did in SLEIGHT OF BAND, only this time the band is placed width-wise. In other words, the right hand moves in from the rear allowing the lower strand of band to enter the break, DIAGRAM #37. The band is then moved over the left inner corner of the deck as in DIAGRAM #38 and then released. It appears as if you've simply encircled the inner end of the deck. In order to conceal "the work" you need to keep your wrist twisted so that the DIRTY EDGE of the deck is PARTIALLY towards the floor. Or, position your audience slightly to your left.**

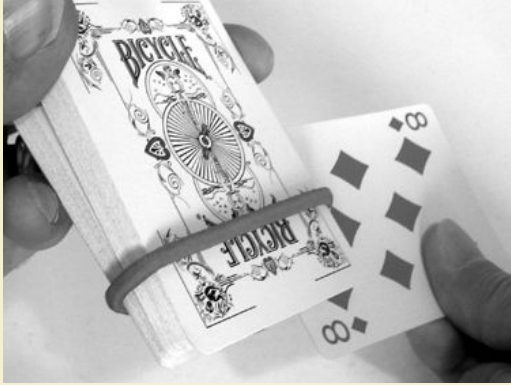
**Push downwards with your left thumb to gently bevel the deck as in DIAGRAM #39.**

**Now, pull the top card of the deck free with your right hand, DIAGRAM #40. It is this card that you will use to apparently penetrate the band.**

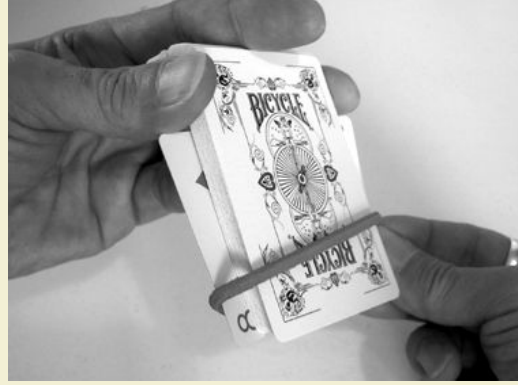
**Turn the card face up and tap it against the lower long end of the deck. Note that this end of the deck is facing the floor. Appear to encounter some resistance, and then smoothly push the card into the deck immediately below the band. DIAGRAM #41. It is easy and almost automatic to do this by feel alone.**

**Move the cutting card to the left for about half an inch to insure that it does not gag or catch on the loop of band that runs over the short edge of the deck.**

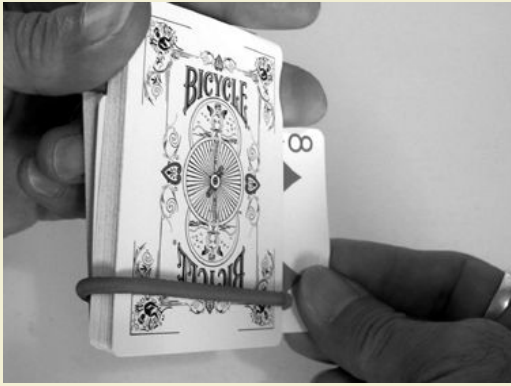
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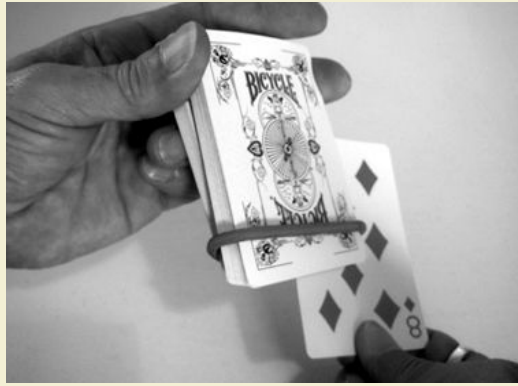
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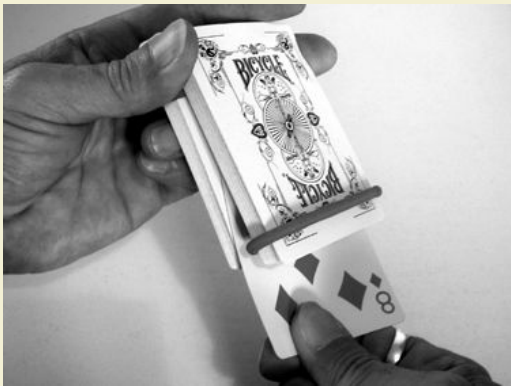
43



44



45



46



# **Bands of Gold**

**Continue to push the cutting card through the deck until you reach the other long edge closest to you. Continue to push the card further, so that the band stretches to show visual resistance, DIAGRAM #42.**

**Pause to allow this 'visual' to register and then pull the card half way out of the deck as in DIAGRAM #43.**

**Release the card and then openly turn it a quarter turn as in DIAGRAM #44. In this position, firmly grasp the card with the right fingers and move it smoothly up and apparently through the second edge of the band. DIAGRAMS #45 & #46.**

**It appears as if you really have severed the band. The band will stay put and 'slink' around the top block due to its elastic nature. It is automatic.**

**Table the cutting card as you now prepare to show the two band climax.**

**Curl your left forefinger over the front of the deck, DIAGRAM #47. With a smooth wrist action, flop the top half of the deck forward into the right hand as in DIAGRAM #48. The left forefinger acts as the pivot point.**

**Now flip the left hand packet over sideways and drop it onto the right hand half as in DIAGRAM #49.**

**Grasp the two layered unit from the left side with the left fingers and remove the two bands one at a time to show that the first band has been magically severed into RUBBER TWINS!**



47



48



49

**FROM SINGAPORE  
LECTURE NOTES**



# *Singapore*

# BEN HARRIS

## Lecture Notes

(Pyramid Cards, cont'd)...

A second version, eliminates the 'crimp'. Control the selection to the bottom of the deck. Then, give the deck one riffle shuffle.

Now band the deck as in the first method and follow along carefully. Table the deck face-down and lengthwise in front of you. With the left hand, cut the top 1/3 of the deck to the left. Move it so that it clears the balance of the deck and comes to rest jogged for half its length under the remaining cards.

Now, cut half of the new top packet to the right and move it so that it clears the balance of the cards and is placed under the remainder, butted up against the first packet that you shifted. The position is now the same as in DIAGRAM 1 of the 1st method. Follow along as per the first version from here.

### COMING TOGETHER AGAIN.

This present version is a re-working of Gene Castillon's method from ALMANAC. It is based on the SADOWITZ plot from ALTERNATIVE CARD MAGIC. I've developed a preferred opening handling and added a 'repeat' phase that 'sets' the actual plot before the otherwise unexpected blow-off.

Set the following ten cards atop the deck. (The top card is the QD.)

QD, QC, AS, QS, AD, JD, AH, AC, JH, JS.

When ready to perform, thumb the ten cards off the deck into the right hand. Do this without tipping the exact amount of cards. Announce an effect with 8 cards as you spread the ten cards holding the last 3 cards as one. Close the fan and then count off 5 cards as 4 into your right hand. Do this by counting the first 3 cards one at a time onto each other, and follow up with a two card push off on the last card[s]. Place the apparent 4 card packet face-down onto the table. Flip the remaining block of cards face-up and perform a quick Elmsley Count to display 4 JACKS. Turn the packet face-down and lay the cards out into a square formation as shown. The last card, the double, goes at 'D'.

A B  
C D

Pick up the previously tabled packet, turn it face-up and do another Elmsley Count to display QUEENS. Flip the packet down and lay the cards one-at-a-time onto those already tabled, the last pair going as if one onto the pair at 'D'.

# *Singapore*

# BEN HARRIS

## Lecture Notes

(Coming Together Again, cont'd)...

As if to drive home the apparent pairing off of cards, pick up the two [really four] cards at 'D'. Keep them square and flip them face-up.

Using a 'Hit' technique, displace the top two cards, as if one card, to the bottom of the packet. You have shown a Jack and a Queen so all looks as it should. Now square and turn the packet face-down. With your right hand, pick up the pair at 'C'. Turn them face-up and fan to show their paired state. Do not reverse their order. Place them face-down onto the previously shown packet in the left hand.

Ask a spectator if he'd like Jacks or Queens. If he says "Jacks", flip the left hand packet face-up and Elmsley Count as you comment, "That leaves me with Queens". If he says "Queens", Elmsley Count to show Queens. Either way, it appears as if you've worked it his way.

Now for the repeat aspect. After the Elmsley Count, fan the apparent four cards in a face-down state. Really hold the last three cards together as one. As you now square the spread, secure a pinky break above the bottom three card block. Square and execute a slip cut, slipping the two centre cards out as the thumb holds back the top card. Place the stripped pair to the bottom. This should appear to be a casual cut. Flip the packet face-up and again Elmsley Count to show the four opposite cards. [If you had Queens the first time, you'll have Jacks this time].

After a brief pause to allow the transposition to sink in, flip the remaining tabled cards over to reveal ACES. Comment that it's a real "ACE OF A TRICK!"

## **OIL & WATER DELUX.**

Many people have been asking me to get this into print. It is an effective and very streamlined handling for the OIL & WATER PLOT.

I claim no originality for any of the moves. I've just gathered and linked together what I believe to be a very pleasing series of actions.

Firstly, remove 4 reds and 4 blacks from the deck. Go for 6's, 8's and 9's. This helps to conceal things during the Elmsley Counts.

Place the 4 blacks face-up to the right and the 4 reds face-up to the left. Explain the plot and then take one red placing it face-up between the two piles. Onto this place a black. Continue until all 8 cards are used up. Flip the packet over and then execute the



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