

NEW
Stars of **MAGIC**

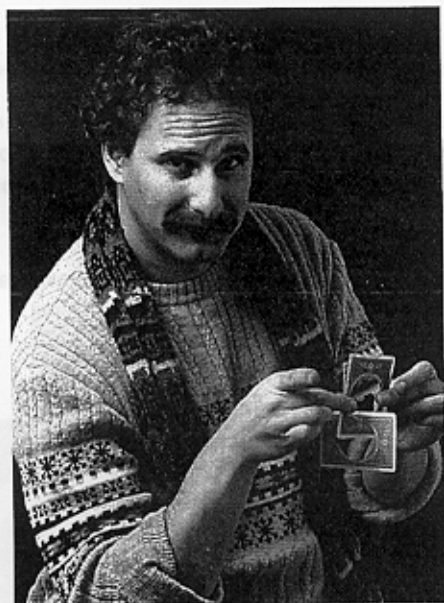
presents

THE IMMACULATE CONNECTION

by PAUL HARRIS

Photos by PJJP STUDIOS

Edited by ADAM FLEISCHER



The centers of three borrowed playing cards are ripped out—shaping them into “Cardboard Donuts.” These Cardboard Donuts link together, unlink, then link again.

The first link just “happens.” The Donuts are held at the finger tips . . . there’s a slight flicker . . . and they’re suddenly linked. The unlink is achieved by blowing. The actual “wind force” creates this beautiful hands-off penetration. The second link tops the previous penetrations when a Cardboard Donut instantly links as it is lifted up off the table.

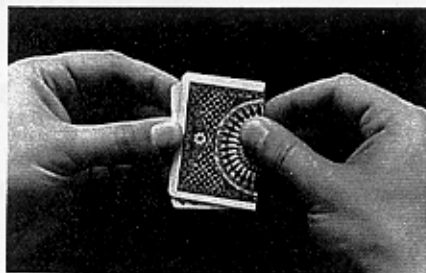
These three Close-Up, full-view penetrations are real honest-to-God free and hanging links—not pseudo, quasi, or pretend links!

The Close-Up Kinda Guy

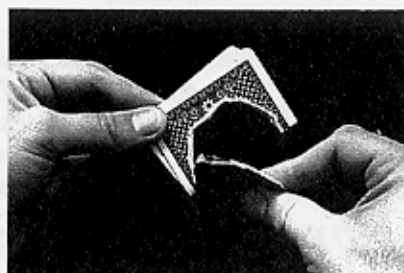
then proceeds to make mincemeat out of the spectators’ minds when he disconnects the linked donuts by ripping out their sides, handing the damaged donuts out for examination . . . where their ripped-out sides are then discovered to be completely restored!

Paul Harris’ IMMACULATE CONNECTION can be presented completely impromptu with any borrowed cards. Nothing is added or taken away. There are no gimmicks, palming, lapping, or heavy fudge-o moves.

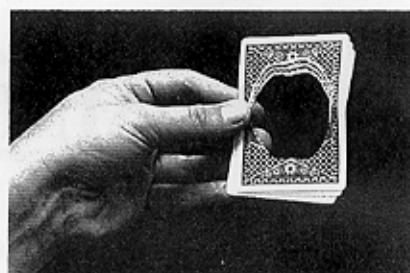
Paul Harris started it all in 1977 when he created "Cardboard Connection"—then the World's Only Linking Card Routine. From 1977 to 1982 other magicians published and marketed over a dozen variations of Paul's original effect. Paul Harris started it all in 1977. *Paul Harris ends it today!*



No. 1



No. 2



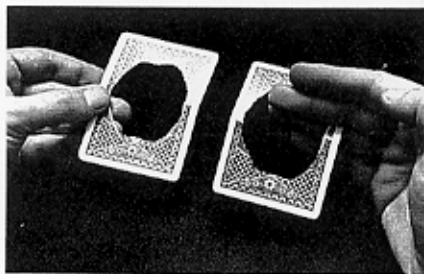
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The First Link

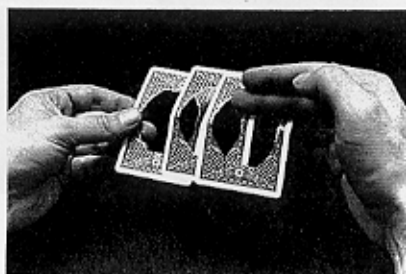
1. Openly remove the two of spades, the two of clubs, and the king of hearts from the deck. Arrange them into a face-down packet, from the top down; king of hearts, two of clubs, two of spades. (Any three cards can be used as long as two of them are the same value and color.) Fold the three-card packet in half as in *Photo 1*, so that a small portion of the two of spades index corner shows.

2. Tear out the centers of the three cards as in *Photo 2*.

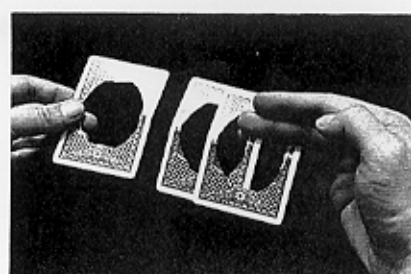
3. Unfold the packet and hold it face down between your left thumb and index finger at the center left crease. See *Photo 3*.



No. 4



No. 5



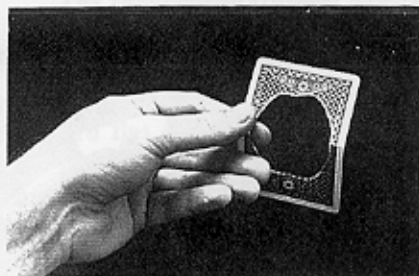
No. 6

4. Push the top card over to the right, placing it deep between your right middle and ring fingers. See *Photo 4*. Note that this card is clipped between the two fingers *above* the crease.

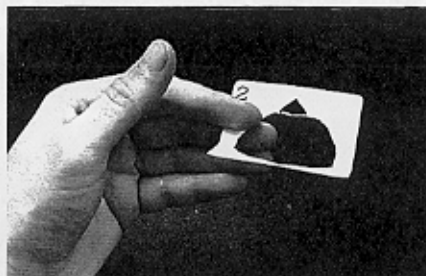
5. Slide the second card from the top over between your right middle and ring fingers, below the card already in the right hand. See *Photo 5*. Note that the second card is now held at the right fingertips (above its right crease) while the "top" card is positioned further "back" (to the right) between the fingers.

6. Move the left hand away with the bottom card. See *Photo 6*. The left hand now holds the two of spades. The right middle and ring fingers are clipping the king of hearts and the two of clubs.

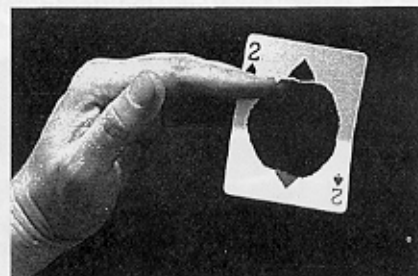
7-9. Turn the card in the left hand face up so that it's held by its left side between your left index and middle fingers just above the left crease. See *Photos 7, 8, and 9*.



No. 7

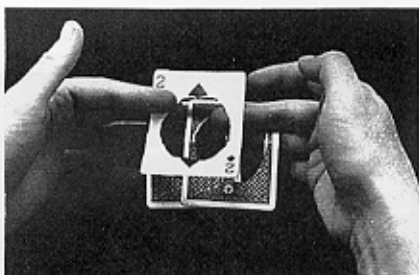


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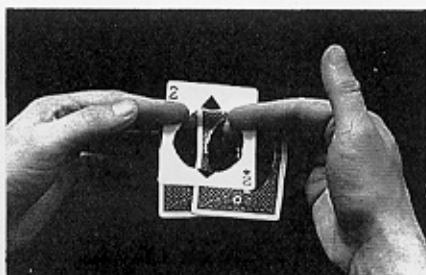


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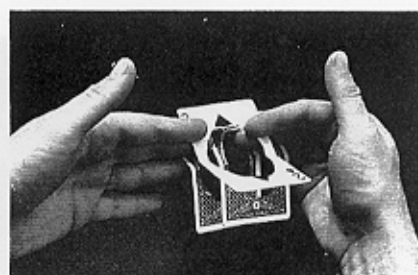
10. Position the face-up two of spades directly over the top of the face-down two of clubs (the bottom right hand card). See *Photo 10*.



No. 10



No. 11



No. 12

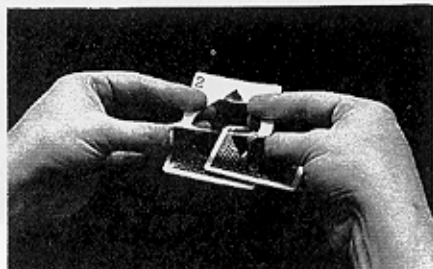
11. Clip the right side of the face-up card between your right index and middle fingertips, a bit above the crease. See *Photo 11*.

12. Clip the left side of the bottom card between your left middle and ring fingertips, above the crease. See *Photo 12*.

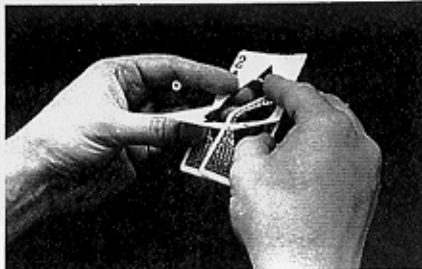
13. Duck both thumbs under the face-up card as in *Photo 13*. Note that the right thumb is resting on the bottom card on *your* side of the crease (about half an inch away from the crease), while your left thumb is in a similar position on the left side of the bottom card.

14. This locked position enables your first and second fingers to press the two creases of the face-up card directly onto the two creases of the face-down card. See *Photo 14*.

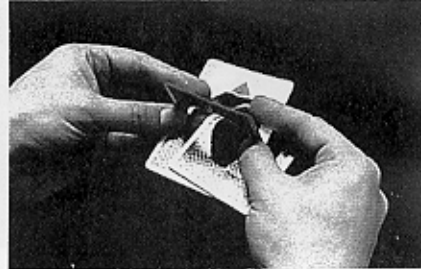
15. Push up slightly on your end of the face-up card with your thumbs. See *Photo 15*.



No. 13



No. 14



No. 15

16. Push down slightly on the outer end of the bottom card with your second fingers. See *Photo 16*. Notice how the face-up card on top starts to fold up into a "V" while the bottom card starts to form an inverted "V."

17. Slide your thumbs and middle fingers together, so that the top and bottom cards are pinched together at their creases. *Photo 17*.

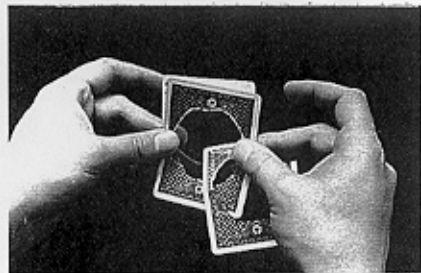
18. Squeeze your thumbs and middle fingers together while removing your first and ring fingers, so that the top and bottom cards continue to fold into a "V" shape until both cards fold flat in half. As the two cards fold flat, move away your other fingers so that the two folded cards are only held between your thumbs and middle fingers. *Photo 18*.



No. 16

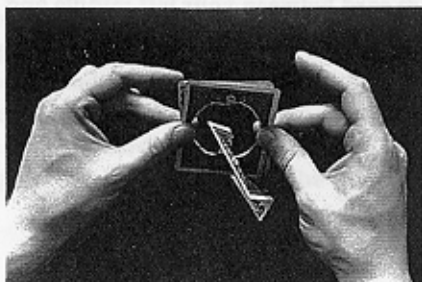


No. 17



No. 18

19. Allow the single unfolded card, which is still clipped between your right second and third fingers, to drop onto the lower folded card. *Photo 19*. Hot damn! You have just linked one card to two cards. Take a break.



No. 19

Your fingers should feel pretty cramped by now. It's taken a lot of time to learn an action that lasts five seconds in actual performance. Pick up the cards and practice this first link a few times. Once you have it cooking, add the few fine points described next.

Fine Points of First Link

The three cards are held parallel with the table until the face-up card is clipped between the right fingers. At this point, raise the packet to eye level so that the face-up card is toward you—with the faces of the other two cards toward the audience. Keep the "top" and "bottom" cards as flat (unfolded) as possible until the link phase is actually started. The lower end of the bottom card (two of clubs) should be pressed between your thumbs and little fingers. This keeps the card flat and gives more stability to the link handling.

As you start to squeeze the sides of the top and bottom cards together for the link, tilt your hands slightly down towards the audience. The configuration of the cards will make it appear as though the three-card packet is being turned end over end, while, in fact, two of the cards are being secretly folded. Practice so that you can execute this secret fold in a smooth and easy fashion. The faster the two cards are folded, the greater the illusion of the two *unfolded* cards. Remember—the slight downward tilt of the hands as the fold starts conceals the action.

From this point on, the two pinched together folded cards will be referred to as "the fake." The creases on the two folded cards will be referred to as the "broken ends."

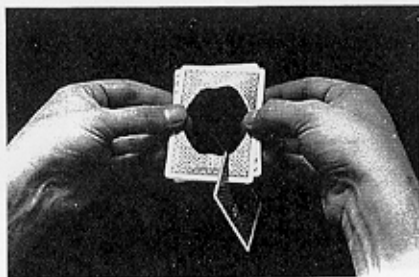
For a condensed version of The Immaculate Connection, skip on ahead to "The Tear", step 44, otherwise continue to step 20 for the entire sequence.

The Blow-Through Penetration

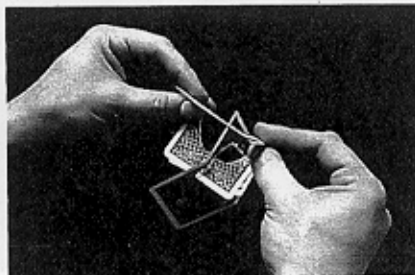
Get back into linked position, *Photo 19*. Make sure the fake is held between your thumbs and middle fingers only. Look at *Photo 27*. This is where we're going.

20. Look at *Photo 19*. This is where we're at. Tilt your hands down so that the backs of your hands are towards the table. *Photo 20*.

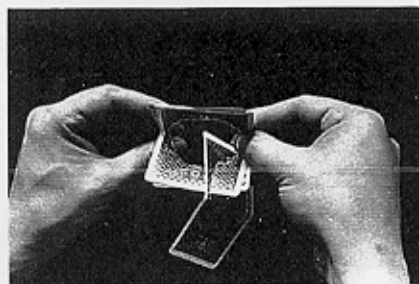
21. Use your index fingers to tilt the outer end of the fake up towards yourself forming an "L" with the fake. See *Photo 21*. Note that the broken ends of the tilted-up card pivot against your middle fingertips.



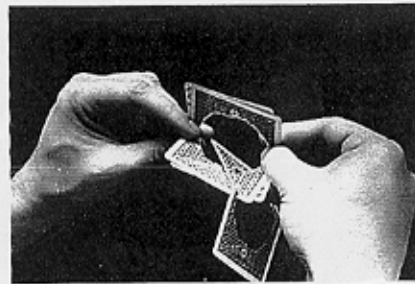
No. 20



No. 21



No. 22



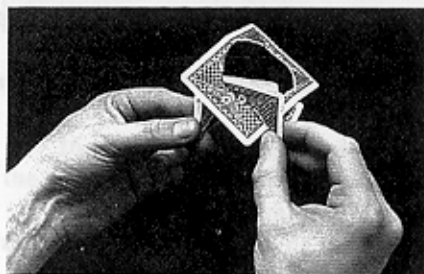
No. 23

22-23. Keep constant pressure from both your middle fingertips against the broken ends. Move your left thumb down to the position shown in *Photo 22*, beneath the left side of the inner half. Move your left index fingertip on top of the inner end as in *Photo 23*. Tilt your hands slightly so that the fake is in a true "V" formation. Note that the broken ends (still pressed against the middle fingertips) are now toward the table.

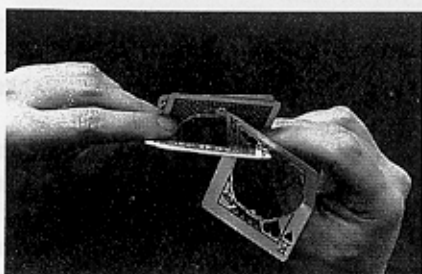
24. Pinch the two left broken ends together between your left thumb and left middle fingertip. See *Photo 24* (an "exposed" view). Your left index finger stays sandwiched inside the V, keeping the V from folding flat. As the two left broken ends are squeezed together, slightly raise your left index finger so that your left thumb and middle fingertip can get a good grip on the two left broken ends. Your right middle fingertip still supports and "covers" the two right broken ends.

25. Press your left index finger down against your left thumb. The pressure will cause the inner *right* broken end (the one on "your" side) to press against the outer right end. Nudge the single linked card with your right thumb as in *Photo 25*, so that it hangs from the right side of the V. The *constant* pressure from your left index finger and thumb keeps the right broken ends pressed against each other—preventing the hanging card from falling through.

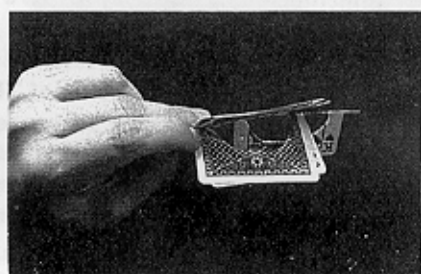
26. Move your right middle fingertip down a tiny bit away from the right ends. If you feel the hanging card start to drop through, put your right middle fingertip back up against the right broken ends. Then produce greater pressure on the right broken ends by sliding your left index finger more over to the left of its white border. See *Photo 26* (right hand removed for clarity). Pressure applied at this point will "lock" the two broken right ends against each other.



No. 24

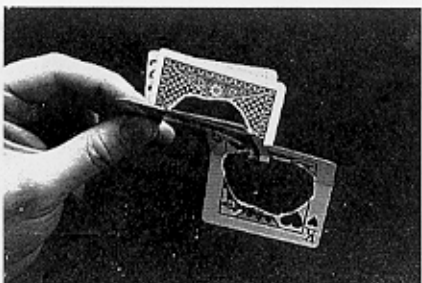


No. 25



No. 26

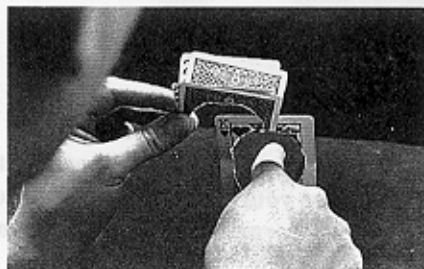
27. Move your right hand (and middle fingertip) away from the cards—letting the linked card hang free. *Photo 27*.



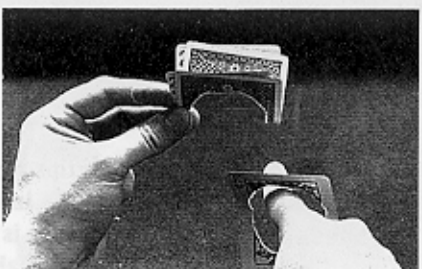
No. 27

28-30. Stick your right index finger through the center of the hanging card (*Photo 28*), being sure not to touch any part of the card. Blow a strong sharp puff of air through the top of the "V" directly onto the top of the hanging card. If you blow with enough force, the hanging card will unlink itself and drop onto your extended index finger. See *Photo 29*. Allow the fingered card to slide face down onto the table so that one of its long sides is toward you, as in *Photo 30*.

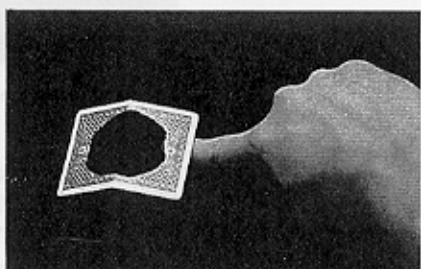
Take a break, shake out your hands, then take a look at the following few fine points.



No. 28



No. 29



No. 30

Fine Points of Blow Through Penetration

Get the fake back into V formation as in *Photo 27*. For the V to be properly deceptive, the inner broken end must be a little higher up than the outer broken end. This overlap conceals the right broken ends from the front, and gives you an added margin of safety in case the ends shift during the "Blow Through" penetration. Ideally, the right broken end should spring into this position as the right middle fingertip is removed from the broken ends (Step 26). But, chances are that at first it might do just the opposite, the inner broken end extending beyond the outer broken end. The inner broken end can easily be adjusted to its proper position with your right thumb and a little "pressure" help from your left index finger and thumb. You'll find yourself making this adjustment automatically as the V is formed after a bit of practice.

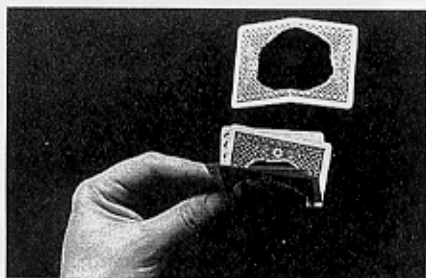
After you stick your index finger through the center of the hanging card, freeze all movement of your hands and cards just before the "Blow Through." This "stop-action" focuses all attention on the linked card and points out that the linked card is actually blown through and *not* pulled down by your index finger.

The Table Link

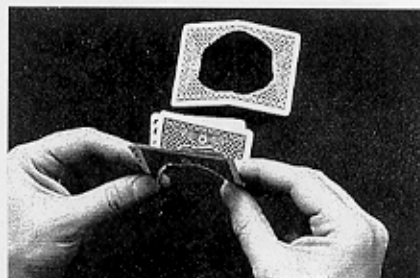
31. Work through the first link and the blow through penetration so that you follow the flow of action to the end of the sequence. You should be holding the fake by its left side in your left fingers in V formation. *Photo 31*.

32. Grasp the right side of the V with your right fingers in the same fashion as the left side is held by the left fingers—*Photo 32*.

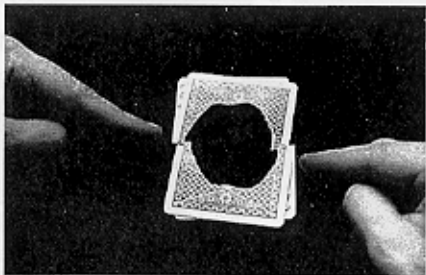
33. You are going to be unfolding the V so that it's broken ends are oppositely overlapped as in *Photo 33* (an exposed view of the "V" flattened out and fingers removed). Before you start unfolding, make sure the right inner broken end is still "higher up" than the outer broken end it's pressed against. If it has shifted, then adjust it with your right thumb.



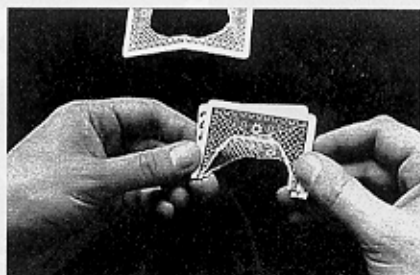
No. 31



No. 32



No. 33

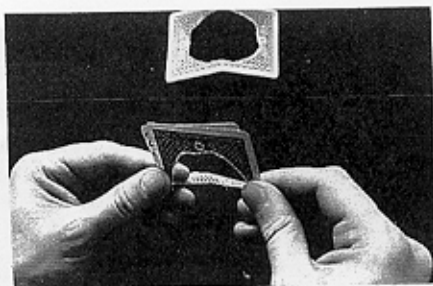


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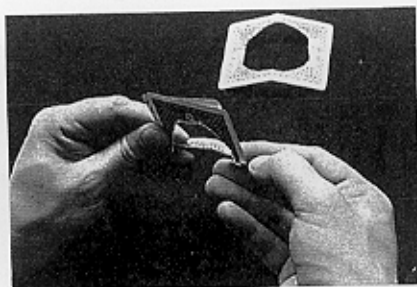
34. Slide the left inner broken end (the end your left thumb is pressing against) down with your left thumb. The two ends should look like the exposed view in *Photo 34* (the thumbs have been moved for clarity). Positioning the broken ends should be done entirely by feel. When the right end is properly positioned, you'll be able to feel the edge of the outer right broken end against your right thumbtip. When the left ends are properly positioned, you'll be able to feel the edge of the inner left broken end against the tip of your left middle finger. The overlap is very slight. As long as you can feel the difference, you've got enough overlap.

35-38. Unfold the V keeping the broken ends pressed against each other so that when the V flattens out, the broken ends oppositely overlap as in *Photo 33* (hands removed for clarity). *Photos 35-37* show the action here. *Photo 35* shows the action of the "move" half way complete. *Photo 36* is an exposed view of *Photo 35*. *Photo 37* shows the action completed. With practice, you'll be able to grasp the right side of the V, automatically making the broken end adjustments by "feel," and then snapping the V out flat so that the overlapped ends stay in proper position. When first learning this, I found that if I started the unfolding action with the right fingers first (still keeping pressure on the left broken ends) the flattening of the V feels more "controlled."

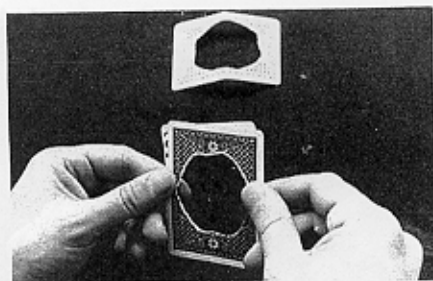
You're now going to link the left side of the fake to the outer long side of the face-down tabled card. Hold the fake directly over the tabled card. Release your left hand grip. See *Photo 38*. The exposed "key" on the left side of the fake will appear to be just a crease from the audience's perspective. Remember—the outer left edge is overlapped above the inner left edge of the key. There is *no gap*. This key is only exposed for a moment while in constant motion. Trust me—the key will *not* be noticed.



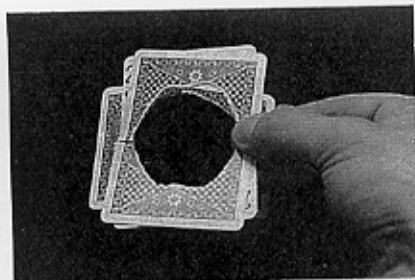
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No. 36

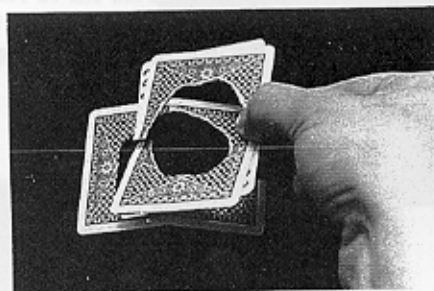


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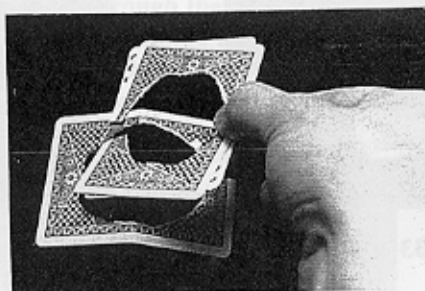


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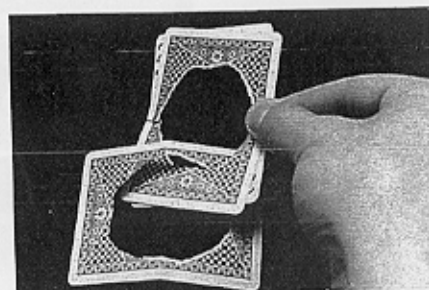
39-41. Press the fake down and forward until the left key passes through the tabled card. *Photos 39, 40 and 41.*



No. 39



No. 40

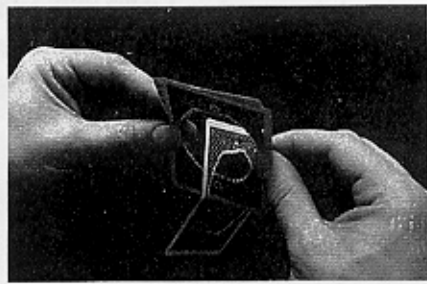


No. 41

42-43. As soon as the cards link, regrip the left broken ends with your left fingers—*Photo 42*. Then continue the action by raising the linked card up off the table—*Photo 43*.



No. 42



No. 43

Fine Points of Table Link

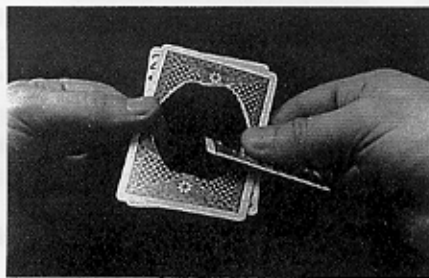
Make extra sure before you move into the link that the outer left corner of the fake is pressed against the outer side of the tabled card. This position is essential to the smooth opening of the key. The table link must be performed on a non-skid surface like a close-up pad, otherwise the fake will often push the tabled card forward and not give the key enough resistance to open. One last tip: lightly pressing up against the right rear side of the fake from below with your right ring fingertip will help make this a sure-fire link by making the bottom-most inner left edge of the key into a sort of "shovel" to pick up the tabled card.

The Tear

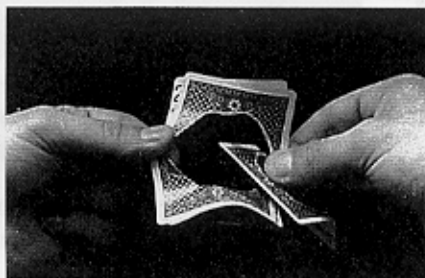
44. Tilt the fake so that the linked card rests against your right thumb. See *Photo 44*.

45. Pull out on the sides of the fake "stretching" the hole in preparation for "tearing" the card (this action will "unkey" the overlapped ends). *Photo 45*.

46. Pretend to tear the right side of the card by snapping the outer right broken end down with your right thumb and forefinger, allowing the linked card to fall to the table. *Photo 46*.



No. 44



No. 45



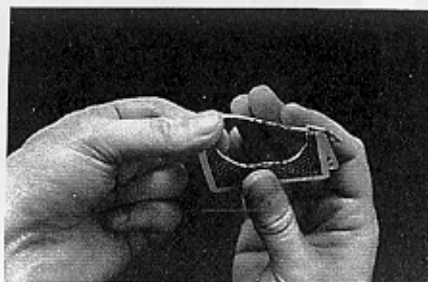
No. 46

47. Grasp the fake from *below* by its ends, with your right hand thumb at the inner end, fingers at the outer end. *Photo 47* is a top view.

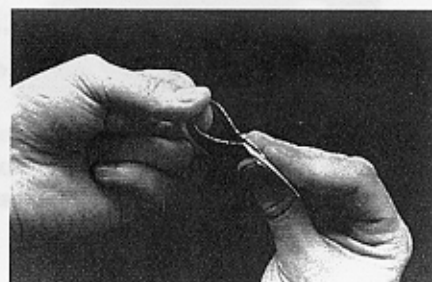
48-49. Maintain a firm grip with your left thumb and index finger on the left side of the fake as your right fingers and thumb pull the ends of the fake down and together. *Photos 48 and 49*. Note how the curved left side creates the illusion of a "solid" left side.



No. 47



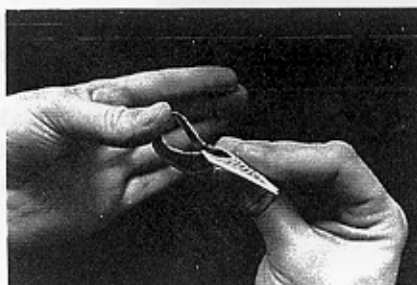
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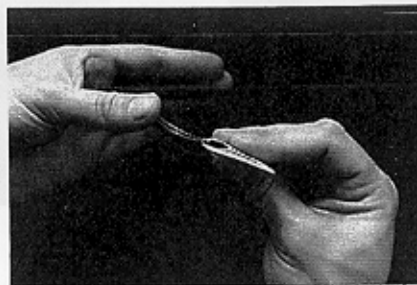
No. 49

50-51. Press down on the left broken ends with your left thumb as you slide out your left forefinger. See *Photo 50*. Then relax your left thumb pressure so that the curved left broken end flattens together as in *Photo 51*. Keep your left thumb pressed against the left broken ends.

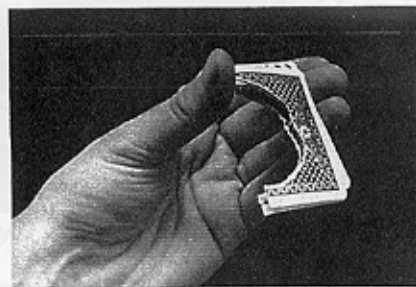
52. Move your left second and third fingertips up against the "bottom" left side of the packet, so that the packet is comfortably held between your left thumb on top and your left second and third fingers from below. *Photo 52*.



No. 50



No. 51

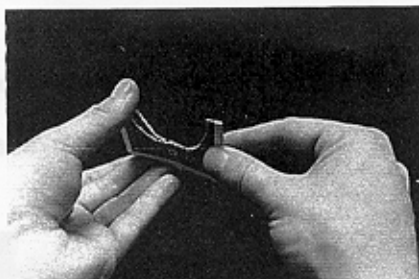


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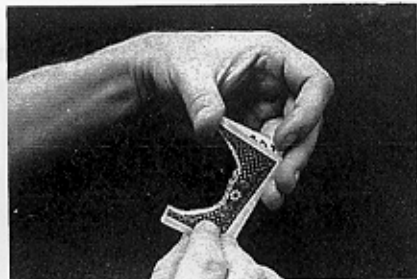
53. Grasp the right side of the packet between your right thumb at the back and index and middle fingers at the front. *Photo 53*.

54. Press your left index fingertip against the exposed corner on the front left side of the packet. *Photo 54*.

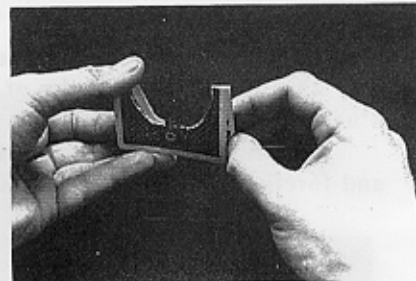
55. Press your right thumbtip against the "back" exposed index corner from the back right side of the packet. *Photo 55*.



No. 53



No. 54

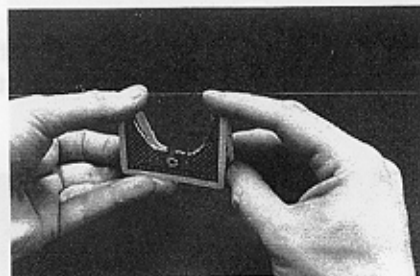


No. 55

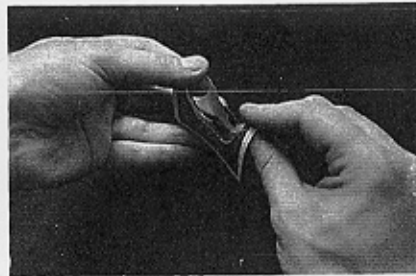
56. Press your right index fingertip down onto the top of the right broken ends. *Photo 56*.

57. Move your right thumb and left index finger up along their index corners, into each card's fold, causing the front and back half of the folded cards to move. *Photo 57*.

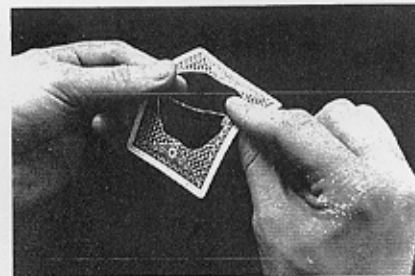
58. Pinch the back card at its right crease between your right thumb and index finger and pinch the front card at its left crease between your left thumb and index finger. *Photo 58*.



No. 56



No. 57

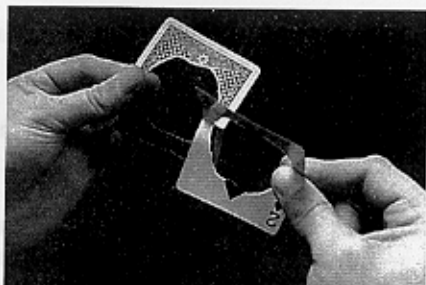


No. 58

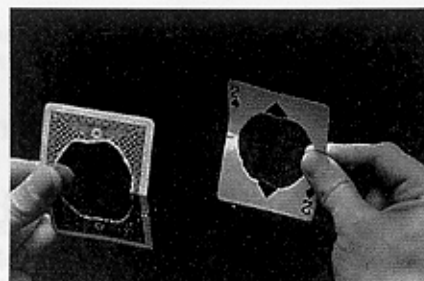
59. Squeeze your thumbs and index fingers tightly together to flatten out the cards. *Photo 59.*

60. Slide the right card to the right and forward, so that it passes in front of the left hand card to make it appear as though the two cards separated from a face-to-face position. *Photo 60.*

Toss the restored cards out for examination and take a well deserved "Immaculate Connection" bow! Practice the entire sequence until you bleed. Put on some Band-aids. Then practice until the Band-aids wear out! Good luck.



No. 59



No. 60

Preferred Presentation
By Looy Simonoff and P.H.

I'm going to use three cards to demonstrate three of the newest techniques for marking cards. The first technique is called the "Gambler's Crimp," the method for putting a "teeny, tiny" bend in the cards so that no one but the gambler can see (fold packet in half). Of course you need special glasses to actually see this mark; you'll have to trust me. The second technique for marking cards is called the "Invisible Notch," a method for putting a "teeny, tiny" notch in the cards that no one but the gambler can see (tear out centers). Of course, since it's invisible the mark is impossible to see. It works on the braille system—you have to feel the difference. The third and most impressive technique for marking cards is called the "Las Vegas Link," where you actually mark the cards with each other by linking them together. The only problem with this technique is that it is impossible to do. However, if it were possible it might look like this (Do First Link). To erase the mark you simply stick your finger through one card and blow (Blow Through Presentation). Like I said before, this technique is impossible because everyone knows you can't link cards together (Tabled Link). Since this is not an illusion, a hologram, or a chocolate card, the only way to get them apart is to use the infamous "Mark of Destruction" (Fake Tear), freeing the linked card and ruining it as a souvenir. Now the only way to repair your souvenir is to use a bold bluff called the "Unmark" (Fold cards for restoration). Using this technique you can bluff nine out of ten people into believing that they can't see the tear (Restore cards and hand out for examination—one to a customer).

Disconnected Thoughts

Lead into The Immaculate Connection with The Bizarre Twist from *Intimate Secrets*. Position the off-color card on top of the packet so that you can link the odd card to the pair.

Don't give the spectators a chance to accidentally stumble onto the secret. After the spectators have examined the cards enough to see there are no keys, take the cards back and tuck them safely away into a pocket where they can be recycled for your next performance. Or tear the three card packet in half-proving that no holograms or chocolate cards were used to achieve the effect.

Have three cards signed for a picking-up-girls presentation where the "guy" card is picked up by two "girl" cards (or whatever social combination amuses you). Inappropriate double and single combinations will become painfully apparent.

Retired, almost-famous magician Paul Betz gets credit for inspiring the diagonal index corner developed by his protegee Dana Betz. Dana has also come up with a four card connection where he links two cards to the fake, has a spectator magically pull one off, rips the double to release the other card, and then goes directly into the restoration.

I first came up with the basic theory of a fake consisting of two folded cards during my initial linking card experiments in 1977. At first I discarded this approach as unworkable. Some time later at a Tannen's Jubilee, a young magician showed me two cards folded together into a "fake" position and asked me if this was a good approach for linking cards. I said no, and explained why I had originally discarded the idea. The magician pretended to agree with me, tore up his cards, and never spoke to me again. I've obviously re-thought my position on the merits of a two card fake—and owe a big apology along with a thank you and a half to the unsung hero who motivated me to attack The Immaculate Connection from a new angle.

Derek Dingle performs The Immaculate Connection with three business cards. The same sequence can also be performed by tearing out the centers of the torn-out centers.

Looy contributed the final elegant handling of the "flash" unfold for the restoration, without which you'd of had to fumble through my original "let's just get out of this mess" handling.

*Janet "do anything to get published" Harris helped work out a presentation about a Close-Up Kinda Guy who deposits \$10,000 into a bank to open a C.D. (Cash Deposit) account and discovers that he had mistakenly purchased three C.D.'s (Cardboard Donuts). The concerned banker demonstrates how valuable the C.D.'s are: They link to each other to create their very own carrying case—saving the expense of purchasing additional luggage. The C.D.'s automatically unlink, saving the expense of hiring an over-priced professional to unlink them for you. And they can instantly relink, disguising themselves as a pair and a half of cardboard cufflinks, which prevents them from being stolen by a Cardboard Donut Thief—saving the owner \$10,000 in replacement costs. The angry Close-Up Kinda Guy rips out the sides of the donuts and demands his money back. The banker refuses. He can't take back damaged donuts. The Close-Up Kinda Guy magically mends the donuts and gives them away to his audience as souvenirs or something.

*Avoid asking your little sister for help in creating classics of magic.

We hope you enjoyed the "Immaculate Connection". Don't miss Paul Harris' new book:
"Close-Up Kinda Guy"

. Grab it while it's hot! \$28.50 at the Louis Tannen Company.



Immaculate Connection