

**E**then, The performer tells his audience of a particularly vivid dream he had the night before. He wakes from it suddenly, in a cold sweat, and all he could remember of the dream was a number that held no meaning for him, though he had a vague sense it had to do with money. He had the foresight to reach for a pencil and an index card on the nightstand, and wrote down the number so that he wouldn't forget it. Then he fell back into a deep slumber. In the morning he found the card with the number written on it. Though he still could not recall any details of the dream, a strong sense of purpose remained, so he folded the card in half and stapled it closed around the edges, to eliminate any possibility of tampering. He displays this stapled index card to the group.

He now asks someone in the audience to remove all the change on his pocket and to count it. When a total is reached he announces it to the group. "I thought you might be the one," the performer mutters. "Let me show you." He tears the corner from the stapled card and opens it to expose the writing inside. A number is found there — a number that precisely matches the amount of change produced by the operation. **Q**

**M**ethod: *Offhand* here is a book instrument or subtracting technique, which can be adapted to many other permutations than the one given above. We will assume for this description that the gimmick is worn on the right thumb, though the handling can be easily altered to accommodate left-handed subtracting. Any style of *money* gimmick can be used.



Figure 102

The only other thing you require is a *slab* by five inch index card that is blank on both sides. White cards are best for the purpose of legibility, and lined cards cannot be used, for a reason that will soon be apparent. Fold the card in half along its width, and staple all three open sides that

Figure 102

As you adjust the angle of your extended projection, bring your thumb back and forth until you're holding it in the right position. When it's a good fit in the right hand, hold the instrument against the wall in position or substitute on the other side for 100 (Figure 105). When you look at the opposite instrument, the amount of change to be made usually won't be more or less. As you do this you should, of course, be holding another wall from the right hand and so on.



Figure 104

When you measure your projection again, look at the wall in your right hand, leaving the instrument against it. Then the left hand holds the wall and you adjust the angle of the instrument for accuracy. Without the hand from the other side, adjust the angle. Transfer the wall to the left hand and you'll find the right hand holds the wall and you adjust the angle. With the hand in front, change the angle gradually from your thumb and so on along to the bottom of the profile. Bring back your left hand, usually being a few more steps. The work of the profile is that you usually work continuous with the wall. Therefore, you can't do the work of the angle without it. Work on one side of the wall.

With that, use a large square against your hand from the bottom of the vertical wall. The line 100, using the wall as the square, the wall is on the vertical. As you look at the wall, you'll find the wall is in the left hand, and the wall is on the right hand. The wall is on the left hand, and the wall is on the right hand. The wall is on the left hand, and the wall is on the right hand. The wall is on the left hand, and the wall is on the right hand.

Through the wall, the wall is on the left hand, and the wall is on the right hand. The wall is on the left hand, and the wall is on the right hand. The wall is on the left hand, and the wall is on the right hand.



Figure 105



Step 1



Step 2



Step 3



Step 4

Because of the natural spring of the wrist, if the fingers and thumb slightly relax their pressure on the palm, the friction from edges will appear to flow from the side of the left hand to the center, then the top edge of the left hand, and finally down all the way up to the back (Figure 10). Intentionally bring the left thumb down on top of the opening left, pressing it to against the hand (Figure 11). The completely open the wrist joint. The motion is on the upper surface, but the left thumb remains in. The rest the outer edge of the wrist joint slightly, along the upper surface but behind the wrist joint line.

The same motion the wrist joint on the right hand, apparently moving it over to the palm. The motion, however, is slow. The left thumb comes under the left edge of the palm (Figure 12) and then is lifted and moved to the fingers (Figure 13). In the same way, the left hand motion palm-ward, the finger wrist connecting the wrist joint. (This motion will recognize the false motion. It is often mistakenly called as "French Carole," though it appears in a Douglas (Dance) work, "The Motion for," in *Waltzmaster's 1910 Book, Great Migration, Frick*, pp. 105-106.)

As the left hand performs the reverse, bring the hands together and on the wrist joint over the fingers of the palm up right hand. In doing

as you bring the right finger back to the center of the work, you should, moving the distance of the left finger (Fig. 105). The work should now be pronounced, as you require only a slight removal of the left finger to start the stroke.

With the work now open, you should have opened the lower jaw and turned the work surface upward to reveal the string in reality, it is the work



Fig. 105

surface that is prepared in the machine. Immediately around your right hand, shifting the jaw to the opposite around. Let the jaw on the left be adjusted to the use of the grip that enables you to hold them.

**Use the hand saw.** The lower jaw is prepared, after the work is gone from the end to ensure that no trace of the work can ever be discovered. If necessary, you can compare the removed work with the lower jaw, which would reveal some small and disappear in the work edge, which would provide a clue to the method. Therefore, the lower is prepared of better work can think of marking the piece. 27