

MEIR YEDID
FINGER
FANTASIES
EXPANDED EDITION

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INTRODUCTION

This book serves as a compilation of the finger magic I created, popularized or introduced to the magic fraternity. It includes the now out of print books: *Finger Fantasies*, *Finger Secrets* and the *Twisting Arm Illusion*. I also added some of the routines I contributed to various books and magazines throughout the years and some new stuff. I tried to keep the original text intact, as much as possible, letting you experience the original descriptions and intent.

All of these routines have been audience tested countless times and almost all are or at one time have been part of my performing repertoire. Many have been performed on my television appearances, live shows and at intimate gatherings.

One of the most frequent questions I get asked is how and why I decided to do finger magic?

I basically consider myself to be a *card guy* with a passion for finger magic or more generally impromptu magic using only body parts. The interest evolved.

As a child I toyed with finger tricks, as we all did. As I started getting serious with my magic and developing a repertoire of routines that I always carried with me to entertain friends, I started to play around with some finger magic.

In my mind a pivotal moment happened one day in the mid 1970s when a few magicians who were visiting Tannen's magic shop in New York City were talking about Derek Dingle whom they saw perform the night before. One of the magicians mentioned that all his layman friends talked about on the way back to the hotel was the finger

trick Derek did, and how these people just saw one of the best card and coin sleight-of-hand experts in the world and all they remembered was a silly finger trick.

This conversation stuck with me as I started to seriously consider developing an entire act, that I could do impromptu, which used only my hands. If you ask the magicians that used to hang around New York City, at the weekly Saturday afternoon gatherings, they will tell you that every week I would come back doing different weird finger things until trial and error jelled into my *Finger Fantasies* act. But around New York none of the magicians really cared, they've seen me work this to death and it was just a novelty — so what! The kid can make his fingers disappear.

In 1980 I went to Las Vegas, for the first time, to attend the third *Desert Close-Up Magic Seminar* and the first event of the convention was an opportunity for the attendees to go in front of the audience and do a short show. I decided to give it a shot. I performed two quick card routines to polite applause and then went into my finger routine.

What happened next was unbelievable. As soon as the pinkie vanished there was a gasp, followed by a thunderous sound and all of a sudden they started applauding and did not stop until the end of the routine where I got a partial standing ovation. All of a sudden people wanted to talk to me and hang out.

By the time I got back to New York the following week word had already spread about this New Yorker who made his fingers disappear — nobody actually remembered my name or had a clue how to pronounce it so they were phoning their friends to find out if they knew who I was. And the rest is history.

I was now recognized as the *finger guy* by magicians and that inspired me to work on other routines with hands

and fingers. My original *Finger Fantasies* act turned out to be the most important thing I ever did. It opened doors, got me bookings, led to numerous television appearances and allowed me to travel all over the world.

But the single most interesting thing about finger magic is that it is memorable. Audiences will remember you when you do magic using your hands — so even if I do a one hour show and only five minutes of it will be with my hands — inevitably that will be what they remember and that will be what will get them to book me again or recommend me to their friends.

Within these pages are all of the routines that I use. All you have to do is learn them, try them and you will be surprised at the reactions you will get. You don't have to learn everything. Just try one simple sequence, gag or trick in front of an audience or some friends and see the reaction you get — you too will be hooked.

In addition to the business opportunities these routines afforded me, perhaps their greatest impact has been on my personal life; all of my relationships and friendships have started in some way with finger magic.

I hope you play with these routines and customize some of them to your personality. I also hope that you will be able to use them to your advantage, both in magic and in life.

Meir Yedid
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