

Tarbell Treasures And More

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Scrabble!

The performer spreads a small, (12") opaque cloth on the table.

" Do you know what this is?", he asks. The audience will state that it is a cloth.

" WRONG-O! What you are looking at is a doorway into another dimension. The SCRABBLE DIMENSION!"

In an effort to demonstrate his claim, the performer displays a scrabble tile. The tile is placed in the DEAD center of the cloth. One at a time the corners are folded over the tile until it is covered. A spectator is asked to feel that the tile is still there, which it is.

"What happens in the 'scrabble dimension' is that the tiles are actually SWALLOWED up and disappear!", and as he says that, the performer unfolds the cloth, flicking it out in front of him. The tile vanishes!

The performer allows half of the cloth to rest on the table again as he says, "The other day I asked someone if they knew where the tile went and they said 'I don't know'. They were right!"

The performer flicks the cloth out again to show the words "I Don't Know" have appeared on the cloth. They are actually bonded to the fabric!

Method:

This is based on "Vanishing coin in handkerchief" from volume one, lesson four, page 88 of the "Tarbell Course In Magic".

Here I have applied the basic vanish to an object OTHER than a coin, and given it a bit of a routine.

The rear side of the cloth has the appropriate words written on it. The cloth should be thick enough to prevent this from showing through.

After doing the vanish as it was described, (the tile is secretly stuck to the back right corner with wax) you then allow the front half of the cloth to touch the table.

When you get to the line "I Don't know", let your hands, holding the rear two corners, come forward and pick up the FRONT tow corners. At this time you let go of the rear two corners. The rear (printed) side of the cloth will now be exposed and the tile will be hanging behind the cloth from one corner.

ENJOY!

"NEPO EMASES"

based on "The Misers Dream"; page 99

Lesson 23; Magic With Coins

effect: Coins appear at your fingertips and are tossed in a pail.

<Soft strains of Arabian Music is heard. The magicienne enters wearing a turban, carrying a small pail.>

"I would like to take everyone back in time...just for a little while, to the times of the Arabian Nights."

<The music gets a bit louder, for a few seconds, then trails off into soft strains.>

"I would like to tell you the story of...Ali Baba. He was a poor wood cutter in Persia. One day while chopping wood, he discovered the secret cavern of the 40 thieves. It was a secluded place in the forest, filled with the thieves' stolen riches."

"The cavern was protected by a door. Ah, but it wasn't any ordinary door, no, it was a door that had a magic spell placed upon it by an old sorcerer. Only those who knew what the magic words were, could enter."

<Introduce pail> "This pail, that I brought with me, was found inside the cavern. It too has a special spell. A spell to make coins appear. Only those who know the magic words can make coins appear in this pail. Watch. NEPO EMASES!"

<A clink of a coin is heard. Show the coin. Go to someone in the audience and show them the coin. Give it to them and have them drop it back in the pail.>

"Wave your hand over the pail."

<You say the words.> "NEPO EMASES!"

<another coin clinks in the pail. Go to another kid and have them hold the pail.>

"Watch! NEPO EMASES!"

<Produce a coin from midair and drop it in the pail.>

"Kids, help me say the magic words on the count of 3.

1....2....3....NEPO EMASES!"

<Gently touch the kids nose and let a cascade of coins fall into the bucket.>

Of SPICE And Men

It was at a recent dinner party, that several well acquainted friends were locked in an embroiled debate. On one side we had the 'believers', those who claimed that paranormal occurrences DID happen, and frequently. On the other side, rest those who KNEW that things of this nature were pure BUNK!

"If you believe in this faulderal, let's see you prove it!", one of the skeptics spouted.

Just then, a rather mysterious fellow entered. He wasn't terribly tall, nor terribly good looking. His hair was full, dark and combed straight back. Small hints of grey crept into his mane as proof of his life long strain. His temples were somewhat sunken, and his brow was ever raised in doubting impertinence.

The stranger spoke, " My name is Stark. I couldn't help but hear your argument and I wish to offer a bit of proof for the floundering cause of belief!.....gather round."

The other patrons of the restaurant had left during our debate. We had the hall for the balance of the night, and figured nothing could distract us.

We all sat round a table with this mysterious 'Stark' sitting across from us.

This unusual man had one of the skeptics remove a package of sugar from the table. He examined it and handed it to Stark.

Stark neatly tore the package open and offered an unusual demonstration.

Several member's of the group were asked to taste small quantities of the sugar....It WAS sugar.

Stark then had one of the most adamant of the Skeptics open his hand, and the entire contents of the packet was dumped in his palm.

The skeptic, a man named Ron if I recall, quickly closed his fist around the pile of sugar.

Stark reached over, lightly touching Ron's fist, and then tossed the empty packet on the table.

Stark placed both of his hands on Ron's fist, and began to mumble what I would call nonsense words.

Obviously these words meant something to the sugar!

Ron claimed that he could feel movement within his hand, only slight however.

Stark instructed Ron to open his palm. The sugar was still there, at least that is what we all thought.

We were told to TASTE the sugar and, to EVERYONE'S amazement, the sugar had become a pile of SALT! Stark had actually transformed the sugar to another substance!

We rose to accuse Stark of trickery, but the door was shutting behind him as he left..... Alas, we may never know the truth!

Arcanum:

Well, ye knows from whence the method came, what doth yall think!?

Naturally this used a thumb tip!

The salt was secretly concealed within the tip which was secreted behind the packet of sugar. When the first tastes were allowed, they were taken right from the packet. When the sugar was supposedly dumped, the packet was pinched allowing the salt to flow from the thumb tip.

As Stark leaned forward to touch Ron's fist, he let his hand drop to his side and he dumped the sugar onto the floor.

The rest is simply presentation, but oh how important it is!

ENJOY!

Tarbell Treasures 1

"The Genii & The Checker"

based on Lesson 4; page 90; Coin Through Hank

effect: A checker disappears, reappears and melts through a see-through scarf.

In the end both the checker and scarf vanish.

"People say that seeing is believing. Sometimes though, seeing isn't believing---believing is seeing. I'd like to show you something that your going to have a hard time believing...using this see-through scarf and checker."

<The magicienne displays a 26¢ see through scarf and a single checker. Hand both out for examination.>

"Check out the scarf and checker."

<Get both items back. Direct yourself to the person who examined the checker.>

"When you were looking at this checker, I don't know if you noticed this crown imprint on it."

<Show it so everybody can see.>

"A strange thing happens, with one rub of the crown. It activates its magical properties. An invisible Crown Genii surrounds it, like an aura. This Genii protects the checker from trouble and keeps it safe. If I were to try and capture it..."

<Do French drop.>

"...the Genii would make it disappear and then make it reappear, somewhere else."

<Show checker has vanished and produce it in the air, at the finger tips. Reintroduce the scarf.>

"If we take this scarf and place the checker in the center...trapping it..."

<Have a spectator hold the checker in the scarf, emphasizing that it's really in there. Take it back and flip the scarf over to show the checker.>

"It's in there. One rub of the crown, and..."

<The spectator rubs the crown. Quickly flip over the scarf (secret move) now coin is behind scarf. Twist the scarf so the checker appears to be trapped. Ask spectator to hold out their hand. Hold scarf on the other side of the twist, so that the checker is facing down. The checker automatically drops in the spectators hand when the twist unwinds.>

"...the Genii would have it melt right through the scarf. If too many people rub the crown."

<Have several people rub the checker>

"The magical properties over activate"

<Do another French drop. Show the checker has vanished.>

"Making the checker disappear forever."

<With checker palmed in hand, casually reach to get silk pull. Ditch checker.>

"Gee, I guess we don't need the scarf anymore."

<Poke the scarf in the pull, gently let the pull snap back in your jacket or coat. Gesture that the scarf is gone.>

"Ashes To Ashes & Dust to Dust"

based, loosely on Lesson 6: The Thumb Tip

effect: A ring is borrowed. It's crushed to glitter and reappears in your key case.

"Does anyone have a finger ring I may borrow?"

<Have two thumb tips in your pocket, one filled with silver glitter, and the other one with gold glitter. Depending on whether or not someone hands you a gold tone ring or a silver tone ring, put on the thumb tip with the appropriate glitter.>

"Wow, that's a very nice ring."

<Admire the ring in the non-thumb tip hand.>

"You know what this ring looks like? It looks like the same ring that Superman gave Lois Lane. I love those Superman movies! Do you remember when Superman took a piece of coal..."

<Using Ring Flight, put the ring in the hand without the thumb tip.>

"...and put it in his hands and squeezed it..."

<Bring other hand, over to cover ring cupping it. Slowly ease thumb tip into hand, slightly moving hands to hide thumb movement. Bring thumb back outside with fingers.>

"...and changed it into a diamond!"

<Slip thumb tip back on and slowly open hands letting glitter dust sprinkle out of hands showing them empty.>

"Geesh, I'm sorry!"

<Look disappointed. Play with glitter dust. Pick up envelope..

"You know I hear that jewelers can do wonders. They ought to be able to just melt that right back for you. ,Smile> No no, I'm just kidding."

<Take envelope and toss it on the floor>

"I'm so sorry. I'll pay for it."

<Ditch thumb tip in pocket, feel around for wallet>

"I seem to have forgotten my wallet, the only thing I have on me are my car keys."

<Reach to get key case--ring flight. Flick the keys out. Try and let them notice the ring.>

"Why lookie there. It looks like a ring. Does that ring look familiar?"

<Unclip it.>

"Is that your ring? Thank you so much."

Tarbell Treasures 3

"Flossophy"

based on "Kellar's Cut and Restored Cord"
Lesson 7; Impromptu Tricks; page 145

effect: A piece of dental floss is torn to pieces and restores itself to one long piece.

"As a magicienne people always want me to perform some sort of little miracle, to prove that I really am a magicienne. I really love doing magic, but sometimes people pressure you for that "instant miracle" and it's usually at the goofiest times.

I remember one time, when I went camping with a group of my friends, deep in the woods of East Troy. We slept outside in platform tents and the only running water that we had was from an old rustic pump. As I struggled to brush my teeth, toothbrush in mouth my friend asked to see one of those instant miracle. Never one to let opportunity go to waste, I picked up my dental floss, and proceeded to tear off small sections of floss."

<Grab the piece, making sure to conceal the knotted floss. Tear off 5 to 6 strands.>

"Watch, I said, as I gathered all but one of the strands in my hand and rolled them into a little ball."

<Take the ball and grip it between two fingers, while pretending to adhere it to the other strand. Show the ball of floss stuck to the strand. Gently blow, restore the floss to one long piece. Hand out for examination, ditch the ball of floss in pocket or ground.>

"With my toothbrush still in my mouth, my friends looked at me in amazement. For they and you have just seen an instant miracle."

method:

Like the original torn and restored thread this is handled in the same way.

Note: using the waxed kind of floss works the best.

The set up: From a floss container, with a closable lid, unroll at least a foot of floss. Begin loosely coiling it around your two fingers. Stop when you get about an inch and a half from the end, which is still attached.

Start balling up the coiling and wrap floss around it so it looks like a tight knot. This floss ball has to look like the other ends of floss your going to twirl into a ball. Tuck the floss knot in the inside of the floss container. Leave an end sticking out. When you open the container act natural like your picking up the stand of floss, actually grab the knot and conceal it between your thumb and first finger. Tear off a small section, and continue to do that 6 more times.

Strip the other strands out still holding on to the floss knot. Twirl the loose ends into a ball. Grip the ball of loose ends between your fingers, but pretend to stick it on the single strand of floss. Show the ball floss on the single strand. Blow, and slowly pull apart gently letting the ends untangle.

Tarbell Treasures 4

"An Unusual Prediction"

based on "The Numbers on the Arm"; Lesson 9; Math Mysteries; page 189

effect: A card that is selected appears written on the magicienne's forearm.

"Mind reading and Palm reading.... ..did you ever stop to realize that those two art forms are connected by something."

"Really they are.

Mind reading <point to head>

and palm reading <point to palm>

Mind reading <point to head and follow down to shoulder, down forearm>

and palm reading" <point to palm>

"Those two art forms are connected by...your forearm." <roll up sleeve>

"Tonight, I thought that we would try something that has never been tried before...forearm reading."

"It's a little like mind reading...Sir I'm going to attempt to read your mind. Aha! 20 and no. I just answered two questions he was thinking of. He asked how old I was and if I was a real Princess."

"And it's a little like palm reading. You sir, have you ever had your palm read?" <playfully slap it>

<Take his hand and look like your reading it> "Hmmm...it says here that you have the secret desire to date a magicienne." <smile>

"Your forearm, like mind reading can read a thought, and like palm reading can predict the future. Tonight we are going to test the ability that my forearm has in predicting a future event."

<Take out a deck of cards and shuffle them.>

"I'm going to have this gentleman here select a card. <force the K of clubs.>

Ok I'm going to turn around and I'd like you to mentally get an image of the card in your mind. In fact take this piece of paper and write the name of the card down. I want you to really mentally lock in that card. Take the paper, fold it in quarters and set it in this ash tray. Carefully set it on fire and let it burn. Let me know when everything is done."

"Let's review what's just taken place. A card was selected and hidden, I have no way of knowing what that card is. You wrote the name of the card on a piece of paper and burned which brings us to ash. Using my forearm, and a little of this ash, let's see what my forearm will reveal."

<Reveal the king of clubs written on your arm.>

Tip: Make sure that you have extra ash in the tray.

The Ring Of Doom

"How many of you have read the "Hobbit" Series by J.R.R. Tolkien?", asks the performer as he places a small velvet pouch on the table.

"You may recall that there was an elfish ring that figured heavily in the series. It was the charge of one of the hobbits to take that ring, and cast it deep into the cracks of a volcano destroying it.

The ring, you see, was far from normal! It actually had a mind of its own. IN FACT, it controlled who found it, and who lost it.....

It just so happens that I have such a ring!"

With that bit of background set, the performer removes a small, simple ring from within the pouch. He offers it to a spectator to examine, but cautions him not to wear it lest he fall under the ring's spell.

The performer tries to demonstrate just HOW the ring can control who 'owns' it at any given time.

The performer places it on his finger, but it is much too large, and so slides off when his hand is tilted.

"If the ring wished to stay with me however, it would become too tight to remove! But if it does not wish to remain on my hand there is little I can do to stop it."

To demonstrate, the performer slides the ring on his finger and TRAPS it there with a rubber band. Each finger has the rubber band looped around the tip, thus imprisoning the ring on the performer's hand.

The performer tilts his hand over the pouch.

Passing his free hand over the ring for a moment, the ring drops softly upon the pouch!

"Likewise, If I wanted to keep the ring off, I could not stop it if it wanted me to carry it!"

The performer places the ring on the tip of his finger, ABOVE the rubber band. His hand passes over the ring for a moment, and it instantly penetrates the rubber band and rests on his finger.

The performer removes the rubber band, and then slides the ring off his hand.

The rubber band is set aside and the ring carefully held at his finger tips.

"I know that you doubt what I say. You probably believe that you could easily put this ring on your finger, and that is true. IF THE RING WISHED YOU TO!

I have served this ring for many years and it has NO DESIRE for a new follower. Please TRY to put your finger through the ring!"

The spectator will try, and get the SHOCK OF HIS LIFE when he finds that the ring is now SOLID!!!!

Yes, that's right, the center of the ring is now completely solid!

Method:

This is based on "The penetrating ring" from volume 1 lesson #7 of the Tarbell course. The only real addition is the kicker ending.

You will need two simple band style rings that are too big for your finger and easily slide off. One of them is filled either with solder, glue, epoxy, clay, or fiberglass resin. You can paint this with silver or gold paint to match the ring.

The solid ring is concealed under the pouch. When you place the rubber band aside, move the pouch, and steal the solid ring. Any simple switch can be used to switch the two rings. A shuttle pass, Downs pass, modified french drop, whatever you please. Then, hold the ring at your finger tips so the spectator looks at the edge and can't see the solid center. Watch his face when he tries to insert his finger!

ENJOY!

Tarbell Treasures 5

"Red Marks The Card"

based on "The Hindu Color Changing Deck"; Lesson 10; Effective Card Mysteries ; page 208 and "The Thoughtful Joker"; Lesson 12; Metal Card Mysteries; page 241

effect: A deck of red backed cards is taken out of a card case. A card is selected and returned to the deck. The rest of the cards change to a blue back, except for one the selected card. As you put the deck back in it's case you reveal the the case has shrunk in size, making it impossible to put the deck in it.

<Take out a deck of "red" backed cards. Flip them face up and shuffle them Hindu style>

"What I have here is a red back deck of cards. I'm going to shuffle through the deck, in something called the Hindu shuffle. I want you to stop me somewhere in the deck."

<Hindu shuffle until they signal you to stop.>

"Stop! Right there. Ok."

<Out-jog the card>

"I would like you to take that card and remember it."

<Shuffle deck with sort of a sideways overhand shuffle with faces towards audience.>

"Would you remember that card if you saw it again? Yes?"

<Card can be signed at this time.>

"Great, then push it anywhere into the deck."

<They do.>

"I'll give it a little shuffle."

<Hindu shuffle with faces towards audience.>

"We need two other cards to help us find your card. The two jokers."

<With the deck face up, extract the jokers, show back red.>

"The jokers are considered by most to be the wisest cards of them all. In the olden days, the fools (show jokers) of the court were many times considered to be the wisest and most sensitive men. Kind of like the Alan Alda's of playing cards. Ha, ha."

<Ribbon spread the deck face up.>

"The jokers are going to let me know in some subtle way what your card is."

<Scan the jokers, face up, over the top of the deck, making a beeping noise. When you get to the end of the deck, flip over the joker cards--face down and continue scanning the deck>

"Do you know what just happened? No? These two jokers just marked your card in some subtle way, so I could easily recognize it at a glance from the other cards. Let me show you..."

<Square two jokers and flip the entire ribbon spread deck over, to reveal that there is only one card in the entire deck that is red.>

"And your card is..."

<Push card forward and reveal it's the 3 of diamonds.>

"But that's not the amazing part of this trick. The amazing part is how these big cards... (pick up card case) ...fit into this little box!"

<The card case has transformed itself into a small card case. Try and shove the cards into the small box.>

method:

You need two red jokers, and a red backed indifferent card (a card that just doesn't care--ha, ha). This will be your force card. You also need a deck of blue backed cards, minus the two jokers and the matching force card.

Also needed is a card box that is gimmicked or one off the market that I believe is called the shrinking card case.

To start, put your force card on top then the red joker, 51 blue backed cards, and the final red joker on the bottom.

You can Hindu shuffle, face up, keeping a break. Then re hindu shuffle, so the cards are in the original order (two cards on top one on the bottom). While shuffling you can even show the red backs by showing the bottom card of the packet, which is the top card of the deck.

With the deck in it's original order, Hindu shuffle the cards with the spectator stopping you somewhere in the deck. When they say stop, place the cards you were shuffling half way on the deck. Freeze. Flip the whole thing over. The illusion created is a deck of red backed cards.

Peel the top card, closer to your spectator out a little and have them take it. This should be your force card. They can sign the card. Square up the cards so a red back is on top. Have your spectator insert their card anywhere in the deck. Turn the entire packet over, face up. Extract the two jokers being careful not to expose the bottom of the deck. Ribbon spread the cards, face up. Flip the ribbon spread over to reveal one red backed card amongst the blue backed cards.

Mind Over Math

Based on "Spirit Mathematician", chapter 9, volume 1, pg 184.

The performer has been amazing everyone with his demonstrations of mind bending. The discussion turns to how everyone really has mental powers they aren't aware of. To prove his point, the performer hands a spectator a pad and a pencil. The spectator is asked to clear his mind, and look into the future. He is then told to write down ANY two digit number that is higher than 30 but less than 50.

The spectator does as instructed, letting no one, including the performer, see what he wrote. The number is torn off the pad and kept with the "swami spectator."

The performer now goes around the room asking spectators to call out single digits. This continue until the performer has amassed a long list of numbers. The list is then handed to another spectator with a calculator and he is told to total the list of numbers.

Let us say that the list totals 47....AMAZINGLY, the SWAMI SPECTATOR'S PREDICTION MATCHES!

Method:

You already know the source, look it up.

I have added one or two refinements... First, the spectator writes the prediction which apparently prevents the performer from forcing a number on the audience. Thanks to a bit of carbon paper however, the performer KNOWS what number the spectator predicted and now forces that number as described in Volume 1!

One other addition I would suggest is this:

I have a pretty bad mind when it is under pressure. In other words, I wouldn't trust myself to keep a running total of the called numbers, and then insert the correct number in the empty space.

Rather I would use a GRID SYSTEM! On a small index card make a grid five wide and 10 down.

Now, Let is say that the swami spectator's number is 47. You make an X in the 47th Box.

Now, as each of the spectators call out a number, you simply mark a line through the boxes equal to the selected digit. When you are 9 or less of the TARGET box, you insert the 'adjustment number' needed to bring the total to 47, and you're all set.

ENJOY!

Tarbell Treasures 6

"Just Passin Thru"

based on "The Thread Principle of Rope, Coat and Rings"
Lesson 16; The Rope and Tape Principle ; page 330

effect: A piece of rope passes through a spectators body.

"When I was younger, I always loved watching magicians perform big illusions. One of my favorites was sawing through woman. They would take this big, huge, solid saw and pass it right through the woman's middle. Well ever since then, I have always been fascinated at how a solid could penetrate a solid, without causing harm to either object. I really wanted to do this trick, but being a kid, I wasn't allowed to use, much less, touch a real saw, so I had to improvise and find something else. That's when I stumble across this....rope!"

<Take out piece of rope.>

"At eight, with a piece of rope and a little imagination, you could do anything. You could make the fastest bow..."

<Do fast bow tie. Try to undo it by tugging on it. Look in frustration, like you can't do it. Direct yourself to an audience member.>

"Could you undo that for me."

<As you toss the rope to an audience member, casually steal a rope square gimmick from your pocket. Get the rope back.>

"Thanks!"

<With the gimmick, casually palmed in your hand, naturally thread the rope through the square without the audience knowing.>

"Now you have to use your imagination on this one. I learned this in Girl Scouts. It's the squarest knot you'll ever see."

<Tie a real half knot and toss the square out of your hands, It'll look like you just tied a square knot. Let square dangle from rope. Drop one end, so your holding rope from one hand.>

"This is the slipperiest slip knot."

<Slip square off and toss it in the air, put it in your pocket. Put the rope away and get out 2 ropes specially prepared. Display like 2 ordinary pieces of rope.>

"Now imagine if you will, these 2 pieces of rope are a saw blade."
<Comically run finger across ropes, checking to see that they are sharp. Remember to keep one hand covering the joint.>

"Oooh! That's sharp! We'll need two people to help. Our gentleman will be my lovely assistant! I'll put the ropes behind you, and tie them up front, so you don't change your mind."

<Tie opposite ends together, so ropes crisscross in front of the guy. Direct yourself to the other volunteer.>

"If you would take this end I'll take the other and on the count of 3 we'll both pull forward, hopefully passing the ropes through this kind victim...I mean volunteer. Without causing harm to either one. Especially the rope."

<Direct yourself to the volunteer.>

"Rest assured, you are in no danger. However, you might hear a popping noise. Don't be alarmed, that's just the rope going through your spinal cord. It won't hurt a bit. Trust me. I'm a magicienne! (smile) Remain perfectly still. The slightest move from you could throw off the balance of everything. Ready? 1...2..3...pull!"

<Ropes should pull through the guy.>

"How do you feel? (guy says fine) Really? I feel with my hands. Any rope burns? Gee that would be might hard to explain to your girlfriend. You might want to refrain from bowing for the next hour to two. Thank you both for helping me.

method:

Place two pieces of rope together. Tie them in the middle with thread. Tie opposite ends together, in front of guy. A gentle tug should break the thread, creating the illusion of the ropes passing through the guy.

TTT

The Tarot Thought!

Preamble: I should explain something.... I don't like most card tricks! (Normally I also wouldn't use the "T" word, but it fits in this instance. Certain card effects are super and entertaining, but too many books are bogged down with gratuitous card JUNK! It was with the reason, when I came to FIVE ENTIRE CHAPTERS devoted to Card tricks, (In the Tarbell course, of course) I felt that I would be too hard pressed to find a single effect in each chapter that had enough merit to warrant reworking it.

I picked a single effect from the entire group of five, and it is from chapter 12, 'Mental Card Mysteries.' The very first effect: Twin Soul Card Prediction. -----

The performer lights a candle and dims the lights. A young lady and gentleman are asked to come forth and sit before his table. A deck of Tarot cards is spread on the table and the spectators are asked to join hands.

Before anything else happens, the performer produces a small folded packet of parchment, sealed with a blob of wax. The performer explains that the parchment contains a sacred symbol of knowledge, it is said that if a person meditates on this symbol, the future can be revealed. He goes on to explain that he did just that, and wrote something in the center of the symbol pertaining to the young lady.

The performer now places a pad of parchment before the lady, (Each sheet of which is embossed with a fancy symbol.) and asks her to write any number between 1 and 76. The performer need not be aware of the number.

The lady now counts down that many cards from the top of the deck. She looks at the card which corresponds with the number she picked. She may jot it down if she chooses. The rest of the cards are then placed atop her card, burying it in the deck.

The performer now takes the pad of 'sacred symbols' and asks the man to gaze into the center. The performer looks at the Tarot cards for a moment, in an effort to make a decision, and then cuts them several times.

The performer takes the pad and writes something concerning the gent. This piece is folded like the sealed slip, and they are set aside, together.

The woman now hands her sheet of paper to the man. He is told to also count down the same number she selected, and look at that card. He then jots his card below hers.

The performer now places the cards aside and takes the slip of paper from the spectator. It reads something like, "22, Four of wands, Death".

The performer comments that he was not going to try and divulge any information about the number, but rather the identity of the cards and what they mean.

He takes the two predictions. First he opens the one made in full view, the unsealed prediction.

It reads "I predict our unfortunate male spectator shall select the "Death" card. But fear not, it indicate CHANGE nothing more than that!"

Next, the SEALED prediction is torn open, and inside it reads.." Our young lady is indeed fortunate...#1, she avoided the Death card...#2 She will pick the 4 of wands, a fortunate card indeed!"

The spectator's should be most amazed!

As a follow up, the performer can show just how magical these papers are by tearing one to bits, crumpling it in a ball, holding it over the candle flame, and then unrolling it to show it is fully restored.

Method:

This is EXACTLY the same as the Al baker routine with one exception. You must arrange to get the Death card on top of the deck before you begin.

My only real addition, but one that I think adds a LOT to the impact, is the sealed prediction. It PROVES that 'one ahead' could not be used. The first

prediction (Which is really the prediction about the MAN.) appears to be sealed, but in reality, the seal is made as a separate piece. It is held in place with magician's wax. (A little bit goes a long way.)

When the performer writes the second prediction, he writes the prediction of the ladies card (located via the Baker method) and folds it exactly like the sealed paper slip.

At the end, when both papers are being handled, slip the seal off the first prediction paper, and onto the second. When you open the sealed prediction (which psychologically should be last.) hold one side of the seal against one flap of the paper. Be sure to tear the paper as if it were really sealed with sealing wax.

The follow-up mentioned kills two birds with one stone as it is based on chapter 15, 'Restoring torn papers' and uses the basic torn laundry ticket principle.

You can have pads of the 4" square parchment symbols printed fairly cheaply. These can be used for a multitude of other effects using the center tear or the like.

ENJOY!

Tarbell Treasures 7

"Spirit Mover"

based on "The Fade-Away Double Knot"; page 368

"The Educated Knot"; page 376

"The Sympathetic Silks" page 378

Lesson 18; Knotty Silks

effect: A scarf knot mysteriously unties itself. Two knots jump from one set of 3 scarfs to another.

This is a Halloween Trick

"Halloween...it's the time when ghosts and spirits walk and roam the night and strange happenings occur. It's also a time where reality and fantasy come together and unite for one night, and that night just so happens to be tonight...Halloween!"

"Strange unfamiliar presences fill the air. Some good and some not so good. Most of the time they are good natured and a little playful. Let me show you what I mean."

<Introduce a green 11" silk handkerchief from your pocket. Do educated knot. Put scarf back in your pocket.>

"The little rascles!"

"These spirits I'm talking of are invisible. They are flying through the air at top, super sonic speed. Now being a magicienne, I'm more perceptive to see things that other people normally don't . Let me try to catch one..."

<Now really act and pretend to catch this invisible flying spirit. Make several attempts before your successful. Hold it in your hands as if you were holding a guinea pig.>

"They don't mind being held, really, they don't. As long as you don't tweek their noses."

<Pretend to tweek it's nose. A hidden bird warbler, in your mouth, makes a great sound effect. Pretend as if the spirit got away.>

"Apparently they don't like that. I'll just let it fly around the room here, with it's friends."

"When you think of Halloween you usually think of Jack O Lanterns or pumpkins and its colors of orange and black."

<introduce two plastic pumpkins and set them on the table. Show your audience, 3 scarfs, two black and an orange that they are loose.>

"I will place the 3 untied scarfs in this pumpkin."

<Show pumpkin empty. Place scarfs inside of it>

Now the remaining 3 scarfs <2 orange and one black> we will tie together with 2 knots.

<Tie the 3 together with the fade away double knot>

"I'll place these in this pumpkin over here."

<place several feet away from first one. Place 3 tied <really untied> scarfs in it. Get ready to do the most incredible magic move. Stop short of what you are doing.>

"Spirits Spirits, do your stuff! Now watch..."

<look at one pumpkin then the other. Take scarfs out to show the ones that were tied are now loose and the loose ones are tied>

"Halloween is full of strange happenings believe it or knot!"

method:

Not much to explain here. This is just your basic sympathetic silks routine. The educated knot is a cute little touch. There is another method of accomplishing this using a reel, but unless your experienced in reel magic, stick to the thread version.

NOTE: A silk is a magicians term. When presenting something to an audience call the silk a scarf or a handkerchief.

The End Of The Rainbow!

Near St. Patrick's day, the performer introduces this charming routine as follows:

"How many of you have heard of leprechauns? Well, Leprechauns are little people- from the stories and legends of Ireland. These little men were no taller than the tallest blade of clover, but they were very clever, and very strong. Now I don' mean strong like with muscle, I mean strong with MAGIC.

Leprechauns all had little pots of gold, and it was said that you could find them at the end of the rainbow. Now, I'd like to show you some of that leprechaun magic, but first i need to get a young gent to play our leprechaun, how about you, yes, you look like a little irishman!

Every leprechaun needs a 3 cornered hat."

A hat is placed on the boys head. You may inject whatever favorite hat bits you like.

The performer continues weaving his merry tail.

"Now, this is a rainbow, sort of anyway.", says the performer a he holds up a multi colored silk. " and as always, it leads to a pot of gold!" The performer can produce a pot of cold Via a table steal at this point, or simply pull the cloth up, and have the pot attached to one corner.

The performer invites two more children out of the audience to show everyone what happens when a leprechaun's gold is found by unsuspecting mortals.

"Even if a human discovers a secret pot of leprechaun gold, he will probably never be able to get it home. Leprechauns can use their magic to get it back, no matter how well a human might think he has the gold trapped.

For instance, I'll thread these two ropes through the holes in the pot of gold. In one side, and out the other. Now each of you hold onto one end, just let the pot of gold touch the floor between you.

Now, to be doubly sure that the gold can't get away from you, I'll even tie an extra knot in the rope, trapping the pot of gold nice and tight!

I'll bet you think that NOTHING could get the pot off the rope, but I'll bet you our leprechaun can...watch!"

The performer drops the rainbow cloth over the pot of gold, and tells the leprechaun to put his hand under the pot of gold. The two children on each side are told to pull the ropes tight, and height into the air so the leprechaun can't possibly untie the ropes...

"But watch, as the leprechaun magic works, and the pot of gold drops free into the little magic man's hands!"

With that, the performer gives a tug on the ropes near the center, and the pot falls into the waiting hands of the leprechaun.

Once again magic has triumphed over the feeble powers of humanity.

METHOD:

It is the rope and tape principle, plain and simple. The little embellishments add much, and help make the effect more entertaining. I would not advise trying this unless you re VERY GOOD at working with children, and giving them instructions that they can follow. Otherwise you could be faced with chaos on the stage, with you at the center!

ENJOY!

Tarbell Treasures 8

"Sands and Snails and Sunburned Whales"

based on "Wand From Pocket"; page 51

Lesson 21; Magic With Wands

effect: A wand appears from a tiny coin purse. A scarf disappears from your fist and reappears in a kids sleeve.

"Has anyone seen my magic wand? I seem to have misplaced it."

<Pretend to look around.>

"It's about this big" <show a foot long with hands. feel around your pockets.>

"Ah, here it is!" <Take out coin purse. Take wand out of purse.>

"My magic wand!" <Present it with a ta-da fashion.>

"Did you know it's one of the traditional symbols of the magician. Would you like to help me? What's your name? Would you like to hold onto my powerful magic wand?"

<Make it sound like that would be the coolest thing in the world to do. Hand the wand to your volunteer like it's the most powerful possession in the world.>

"Be very careful with it. It's loaded with magical power. Hold on to it with both hands. Now that you have my wand, your capable of doing most anything. Lets try to make something disappear!"

<Pull out a tiny scarf from your pocket. REALLY poke it into your fist, nothing funny.>

"Gently tap my hand and watch..."

<Open your hand to reveal the silk is still there. Act puzzled.>

"HmMMM. Oh I know, we forgot to say the magic disappearing words. OF SANDS & SNAILS & SUNBURNED WHALES--DISAPPEAR!"

<Poke scarf into fist--this time into a thumb tip.>

"Okay, gently tap my hand and say OF SANDS & SNAILS & SUN-BURNED WHALES--DISAPPEAR!"

<Gingerly open hand to reveal that the scarf vanished.>

"Making things disappear...that's the easy part. The hard part is bringing it back. <Take wand back from kid.> Watch. <Wiggle fingers over the kids hand and ask...>

"Did you feel anything?" <Pull scarf out of kids sleeve.>

method:

The silk scarf vanishes ala a thumb tip. It's best if the kids wearing a tee shirt. In one fluid motion, poke thumb tip up sleeve and hold it with the other hand, pull out scarf. Push thumb tip on the other thumb as your letting go of the shirt sleeve.

A Fool And His Gold

The performer exhibits a small glass, a black cloth, a square of gold 'Lame', and a chunk of pure nugget gold!

A spectator is asked to examine all of the objects and participate in a small demonstration.

"What you are about to see is a demonstration of a little known principle. Many of you might have heard, probably in high school physics class, that everything is made up of energy. The amount and type of energy indicates what that object is, and what it looks like.

This glass will act as an insulator, to keep my willing volunteer from being electrocuted. Hello there, you are my lucky volunteer!

Please place your hand out in front of you, palm up.

Now, I'm going to take this gold nugget and drop it in the glass. This black cloth will cover the mouth of the glass, and prevent any other energy from escaping out the top."

The performer's actions suit his words, and he places the nugget into the glass, covering it with the black cloth.

He shakes the glass so everyone can hear the nugget rattling around, and then places it in the spectator's hand. As an extra measure of security, the performer places a rubber band around the mouth of the glass, securing the cloth over the opening.

Now he displays an interesting machine...It consists of a small box with a crank, and two wires. Each wire terminates in a long pin like lead.

The performer rolls the ball of gold 'Lame' in his hand. He places one of the leads into his clenched fist, and he pushes the other through the cloth, and into the glass.

Now he has the spectator turn the crank a bit.

After a moment or so, the performer explains what has just taken place:
"The spectator has used this energy transformer to mutated each of the respective energies at the end of the leads, and cause them to transform into the other...ALLOW ME TO SHOW YOU THE RESULT!"

The performer opens his clenched fist, out falls the gold nugget!

Now, he takes the glass away from the spectator and removes the rubber band. When the black cloth is pulled aside, everyone will see the gold lame' cloth is now within the glass!

"Now, you may be wondering what happens if the two objects used have NOTHING in common. These two were the same color and metallic in nature. HOWEVER, Let us say I were to use a bit of COAL and a gold lame' cloth..."

The performer now displays a lump of coal. He presses one of the leads into a pre-drilled hole in the coal. He takes the Lame' square and pushes it in to his other fist. He turns the crank for a moment, and then opens his hand to show the gold lame' cloth is now covered is black sooty stains and chunks of black rock.

"And now you see how all matter is made up of energy.!"

Method:

This is based on the 'Egg and Silk' from Chapter 17 of Tarbell volume 1.

I have suggested using a small (Shot glass size) straight sided glass, and small squares of Lame' and gold, rather than an egg and silk.

When sitting, it is also possible to GREATLY simplify the handling and make this less conspicuous.

When the gold is stolen out of the glass, drop that hand to your lap to get the rubber band. Temporarily ditch the nugget.

When you are ready to vanish the lame' cloth, steal the nugget and do the basic cloth switch as described in volume 1.

Drop your hand, and ditch the cloth as you get the machine and insert the leads. You appear to stick the 'lead' into the glass (Through the cloth) by using a variation of the old sleight of sticking a cigarette up your nose.

After the switch, you will still have to get the lame' cloth into the glass.

The easiest way to do this is to have a SECOND lame' cloth, rolled in a tight ball. In this way you can handle and load it much easier.

Continue as in the original routine.

The follow up uses a simple switch.

The 'coal soiled' cloth is wrapped around a thumb tip. The good cloth is pushed into the thumb tip and stolen away, leaving the soiled hank in place.

ENJOY!

Tarbell Treasures 9

"The Gentleman and the Coin"

based on "Coin Thru Saucer"; page 96
Lesson 22; Double Paper Mysteries

effect: A coin passes through a saucer.

"A few months ago, I was doing a show up at the County Fair. Two shows everyday for a whole week."

"I noticed that at every show, this 'gentleman' would come and watch. He was an older looking man, very debonair! He looked as though he just walked out of an old photograph from the mid 1800s. He fit in, but yet he didn't."

"At the end of every show, I'd see him standing towards the back of the audience by an old oak tree. As I took my final bow, for the evenings performance, I would glance up to see that he was smiling. He would then nod to me as if showing his approval for the days show."

"Thinking at first that he was a fellow magician, after each show, I would rush to where the oak tree was, in front. However, by the time I got there, the gentleman was never there."

"Well, this little game (so to speak) went on for the entire week of the fair. By the time I got to the tree, the gentleman just seemed to mysteriously vanish."

"The last day at the fair was a foggy one. As I was packing up my magic, from the last show of the long week, I felt the eerie presence of being watched. As I turned around, I was startled to see, standing there, looking down upon me, the gentleman."

"He spoke with a distinguished voice, when he said, 'Pardon me Mistress Julie...'
It's you, I uttered."

"He smiled and acknowledged my comment. He said, 'I have watch you for sometime. You are very skilled in what you do. You seem to have an unprecedented aptitude that very few in your profession have.' As I thanked

him for his kind words, he reached down into his pocket and took out, what seemed to be a piece of paper that was folded into a small packet."

"I have carried this around for sometime", he said. "and I would like for you to have this."

"As he handed the paper packet to me, he mentioned that it possessed an unusual quality. As I thanked him with my outstretched hand, implying a handshake, he took my hand and gently kissed the back of it--just like a gentleman would in the golden age of chivalry. As he walked away, he just sort of mysteriously disappeared into the nights fog."

"After he was gone, I looked down at the folded paper he so mysteriously bestowed to me. As I unfolded the folds of the paper, there in the middle lie a coin."

"As I had wondered why he had given me a coin wrapped in paper, I had remembered that he had said it possessed an unusual quality. I thought at first it might be a disappearing coin,"

<Place coin in hand make a fist squeezing. Open hand to reveal it's still there.>

"but it wasn't."

"I couldn't figure out, what it did, if anything. An unusual quality I thought...the only time I had heard that phrase, was when I saw this great illusionist, as a little Julie. It was a trick with a coin and a saucer and glass. Could it be? Well, it was worth a try."

<Fold coin in paper, letting it slide out the bottom before completing the last fold. Coin should be in finger tip palm position. Casually pick up a saucer and place the paper packet on top and secretly press coin into wax, that is on the bottom of the saucer. Place whole thing atop a glass tumbler.>

"And now a little heat."

<Light a match holding it near the paper, getting closer and closer until the paper bursts into flames. One of two things will happen. A-- the paper burning on the plate will have a little heat transfer through the saucer which will make the wax soft, thus allowing the coin to drop in the glass. Or B--If

this doesn't happen, the paper will burn and the coin will still be stuck to the bottom of the plate. As you take the plate off the class, pull it towards you so the coin will hit the edge of the glass and clink it in. Depending on where the paper is placed on top, will determine whether or not the coin will fall in. At any rate once the coin falls in the glass, take the saucer off the glass and tip the glass to get the coin out.>

"As for that gentleman I never did see him again. I think of him from time to time, wondering why of all people he chose me to give this coin to. One thing for sure, whatever his reasons were, I'm glass he did."

method:
coin thru saucer.

Good Golly! Great Graphite!

"What you are about to see is an optical illusion, using several EVERY-DAY objects. A pencil for instance.

The pencil was invented MANY years ago, it consists of a simple shaft of graphite encased within a rod of wood.

Now, this part may have a familiar RING to it...." Performer takes off his ring and gestures in a broad, exaggerated laugh gesture.

"I will innocuously drop the ring onto the pencil. Now my friends, I am sure you have heard of the new super conductor 'Mag-Lev' trains. This is a simple model of such a device. In the MAG LEV train, cobalt magnets are cooled using liquid hydrogen, and when cold enough, they actually levitate. The graphite in the pencil acts with the metal of the ring VERY MUCH like a cobalt magnet! All I have to do is cool it."

The performer reaches with his free hand, and takes an ice cube from a spectator's drink. Looking back at the disgusted spectator.... "Don't worry. I always wash my hands before I eat. Now that I washed them." The performer feigns picking his nose.

"Now, witness the wonders of MAGNETIC LEVITATION. As the ring cools, it will slowly...Yes, there it goes.... It will SLOWLY start to climb UP the pencil!"

The ring begins to run up the pencil. When it reaches the top, the performer removes it and slips it back on his finger, dropping the rest of the ice cube back in the spectator's glass. The good natured spectator is bought a new drink, compliments of the performer!

The performer takes a small square of tissue and starts to wrap the pencil.

"The super conductors of the trains need to be WELL INSULATED, and they are only good for so long. After they have been used a while, they just sort of wear out, and disappear!"

With that line, the performer tears the wrapping in half, and crumbles it in a ball. The pencil vanishes!

"Gee, I guess this is another instance where life imitates art."

METHOD:

These are from VOLUME 2, lesson 21, "Magic with wands", of the "Tarbell Course in Magic."

FIRST, let me say that I have NOT lost all taste! This is written for those performing in a comedy club atmosphere or the like. If doing this at a family show, I would STRONGLY ADVISE dropping the tasteless parts of this routine!

The pencil is made like a P & L wand. The yellow paper is easy to get from an art supply store, and since pencils DO come in many colors, you can get away with another color if you must.

The ring up pencil is accomplished by a bit of INVISIBLE thread. This will allow you to do this close-up, and perhaps even fool a few of those who are familiar with the old ring up wand trick.

Enjoy!

Tarbell Treasures 11

"Hazardous To Your Health"

based on "The Dollar Bill In The Cigarette"; page 146

Lesson 24; Cigarette Magic

effect: A cigarette floats out of a pack.

"You know what one of my pet peeves is? Smoking. I hate smoking. It's a terrible habit of both young and old. A friend of mine tried to quit smoking. She tried every single program out there to quit. The funniest one was this."

<Show rubber band. In your best announcers voice>

"For only 4 payments of \$19.95 you get this...the smokers bracelet! Put it on your wrist..."

<do that>

"...and whenever you feel the urge to smoke, just snap the bracelet"

<do that>

"and a shooting pinging sensation, lets you know not to smoke."

<In normal voice>

"She was snapping the smokers bracelet so much, it didn't break her smoking habits, it broke her wrists! Of course that didn't deter her as she learned to smoke with her toes."

"I often thought of devising a program that would make people stop smoking by inter grading magic. Would you like to see it?"

<take out a pack of cigarettes>

"Watch!"

<Mysteriously one cigarette rises from the pack. It continues to rise completely out of the pack. The cigarette floats without any visible support. Let the cigarette float down to your hand and put it in your pocket.>

"Now comes the scary part."

<Let a spectator take another cigarette from the pack.>

"Smokers take note." <Show a \$20 bill and vanish it via a thumb tip.> "Each time you light up one of these..." <Gesture to the cigarette the spectator is holding, ditch the thumb tip. Pull up sleeves and openly break it in two to reveal a \$20 inside.>

"You could be saving one of these."

method:

The set up is basically like Cardini's Floating Cigarette. Attach a piece of thread (invisible) to a pin. Inset the pin in the filter tip part of the cigarette. Tie the other end of the thread to a shirt button as an anchor. In making the cigarette rise from the pack, hold the pack with one hand, and use your other hand to make it rise. The thread line should go over the top of your thumb. This hand acts as tension.

Specially prepare one cigarette as described in the 'dollar bill in the cigarette'. Glue all the other cigarettes together. Place the one with the \$20 in the pack but out jog it a bit, making it easy for the spectator to grab. When you tear the cigarette, make sure that you do it in the right place, as to not tear the bill.

The Pentacle Of HATE!

"It is time to experience the world of REAL magic! Up to this point we have dealt with illusion, sleight of hand and trickery, but no more! We shall journey to the dark side of the powers of the earth and heavens around us." The performer introduces the following bit of arcane magic with those few words.

The drapes are drawn, and the lights dimmed. The performer places a 'lunch box' size wooden chest on the table.

The performer cautions all present to remain silent, as he begins a small demonstration of an ancient talisman.

"What I am about to do is to demonstrate the amazing powers of a talisman known as the "Pentacle of Hate". It is a coin sized disk of gold, said to be a most caustic and penetrating force for bad wishes."

The performer opens the box, and removes a fancy crystal chalice. The chalice has a band of gold near the top, and appears quite old.

A small mounted candle also emerges from the box, as does a small parcel of paper.

"I can not unwrap this paper until the candle has been lit.

This candle is, you see, a light force; a force of good! When this candle is lit, it can secure the Pentacle Of Hate, and keep its powers at bay."

The performer lights the candle, and then unwraps the paper bundle. The small square of parchment opens out to reveal an inscription of some sort, and a small tarnished, rough gold disk...THE PENTACLE OF HATE!

"I shall require someone to participate in this experiment.. a lady perhaps.."

A lady is selected, and asked to mark the pentacle. The pentacle is safely and fairly wrapped within the square of weathered parchment. A small, thin, clear glass plate is introduced. The folded pack of paper is placed on top of this plate, and the lit candle is then placed atop the paper pack. This is all then placed on top of the crystal chalice.

"The talisman can not work its spell when the candle of good forces is lit, and once extinguished, the talisman can not escape upward due to the candle's presence. It can, however, go down.....and go down it shall, if everyone here clears their minds, save for this lady. I ask you to try and think of some bad thought. I know it is unpleasant, but most certainly you can conjure one up. The moment you are ready, simply say 'Hate', and I shall extinguish the candle."

There is a pause, and a slight breeze of cold night air. The young lady takes a deep breath, swallows and whispers..."hate." With that, the performer gently blows out the flame, and a "CLINK" is heard. The talisman glitters as it lands within the chalice, having passes THROUGH THE PLATE!

"Now, had it not been for the fact that this chalice is enchanted, the talisman might have continued it's trip through, and then it would have been free to unleash some bit of evil energy on a hapless victim. Let me re-light the candle so that we may examine it further."

The performer lights the candle, and lifts the plate. The lady checks her mark to make certain it is indeed the same talisman.

The performer then takes the chalice, tilts the coin into his hand, and lowers his hand toward the flame. The candle is raised, and as it nears his hand a ball of fire rises forth. The performer tilts out a pile of gold dust.

"If I was not familiar with the power of this talisman, I would say it might finally be gone for good. Alas, it shall return one day, I am certain!"

The performer then gathers up the dust in the parchment, and puts it away.

Method:

This is based on the "Coin Through The Saucer", from Tarbell volume 2, lesson 22, Pg 96. In my version, the saucer is clear, and only one 'coin' is used.

The base of the candle is a strong magnet, and the talisman must also be magnetic.

The candle is lit, and the talisman wrapped, and allowed to slip out a slit in the parchment. The talisman (a doctored magnetic disc, or magnetic coin obtainable from magic shops.) is palmed. The clear saucer is placed on the

hand concealing the coin, and the folded paper is placed on top of this. The coin will be hidden under the plate, concealed by the folded paper.

The candle is placed on top of the whole thing, thus adhering the talisman to the underside of the plate. The plate is then placed atop the chalice.

To cause the penetration, you must be subtle, and have good timing. When the spectator says "Hate", you should have your hand near the candle. Lower your head, and blow the candle out. At the same time, grasp the holder, and tip the candle toward yourself. This will break contact with the talisman, and cause it to fall. It all happens quite neatly.

As the spectator is examining the mark, steal a small ball of flash paper, containing a teaspoon or so of gold glitter, or brass filings. (A trip to a 'key cutter' will provide you with TONS of gold colored dust.)

Grab the chalice near the top with your right hand (Assuming your left hand holds the secreted flashpaper.), but grab it upside down. Your palm will be toward the audience, thumb LOWER MOST.

You raise the glass, tilting it toward you, at the same time raising your left hand as if to catch the coin.

The audience will see and hear coin slide down the chalice, they will see your left hand close as if it had caught it, but in fact the coin remains in the right hand.

The right hand immediately goes down and picks up the re-lit candle, covering its funny palming stance quite nicely.

The moment you touch the candle to the flashpaper, let it go, and stand back.

Naturally, you want to use the SMALLEST AMOUNT of flash paper possible, and make sure no one is near you, and that you are not near any flammable substances.

That's about all there is to my routine for this effect.

I'd like to talk for a moment about the Double Paper principle around which this lesson of 'Tarbell' focuses.

I do not recall ever seeing any performer use a double paper cone in any way. Granted there are many flashier ways to produce or vanish a silk, but how many of them look so innocent? I would really hope that a good number of you will take the time to try and develop some really GOOD magic that uses this principle, and share it with all of us.

I suppose that this Double Paper cone concept would be considered old fashioned to the average audience, but there must be some way to tie it in to the modern day era. The paper chains so popular at Christmas could easily be produced from a cone of Christmas wrapping paper at a children's show. Would it be well received? I can't be sure, but it might be worth a try.

Also, while I have your attention let me explain something else about this series and the concept and theory of it all.

I believe that EVERYONE out there can develop there own COMPLETELY original magic material. The main blockade is that so few have TRIED! I hope that by getting you to re-work some old fashioned, time tested magic; you will spark your own creativity, and from there develop your own COMPLETELY original items.

I am by no means the most creative person in magicdom today, there are many others. I do try to keep my mind active at all times, and to avoid stagnation. I hope that this series will help YOU to do the same, especially if this creative process is new to you. I also hope that a few of the great magical minds will put pen to paper as well, and share one of your favorite bits from the Tarbell course. Perhaps you will be inspired to create a new miracle to share with all of us.

ENJOY!

Tarbell Treasures 12

"From The Beyond with Madame deLamond"

based on "Tommy Dowd's Rising Cards"; page 265

Lesson 27; Rising Cards

effect: A card is selected and lost in the deck. The deck is placed in a glass and another glass is placed (held) on top. Mysteriously one card rises, backwards in the deck. It is the chosen card.

"Death. It's one of life's mysteries. No one quite understands it, but we try the best to accept it. I've always wondered when someone dies, if they could come back, by some means, to communicate with the living."

"The late, great Harry Houdini during the later part of his life, devoted much time to trying to contact his deceased mother, however he never succeeded in doing so. Tonight, I would like to try a little experiment of sorts. It is said that having objects around from the deceased, that you are trying to reach, often aids in them to make contact."

"I have with me..."

<present the audience with an old fashioned ornate box. Take out the contents.>

"...two glasses from a magician. Her name was Madame Cora deLamond and she was popular in the late 1800s. She was from New Zealand and a well educated woman in all the aspects of magic. With a deck of cards in her hands, she could do extraordinary feats, that one thought would never be possible."

<take out deck of cards>

"Using these two glasses, to focus our energies in and this deck of cards. Let's see if she'll come back to play. Now many of you sitting here, perhaps are a bit skeptical of what I'm proposing. That's okay. You should be skeptical, but all I ask is that you briefly abandon your beliefs and take a short journey with me into the unknown."

<Shuffle the deck>

"Could you please select a card."

<Fan out the deck and have them freely pick one card.>

"Don't show me the card. I would like you to look at it and show it around. Everyone concentrate on that card."

<Get the card back and control it to the top.>

"Your card is not on top... <do a double lift and show the "top" card. Leave card face up and turn the deck over> "Or on the bottom of the deck."

<Peel the card from the bottom off, leaving the selected card face up>

"It's somewhere in the middle. The cards go in a glass and the other one goes on top, isolating the deck.

<The selected card should be facing you.>

"Let's see if Madame de Lamond can sense our call, to her, to find the selected card?"

<Nothing happens. Slowly a card begins to rise with the back to the audience, within the glasses.>

"LOOK!"

<It comes slowly out the deck until it wedges in the glass above it.>

"A card has mysteriously risen from the deck."

<Take the glass on top, and turn it right side up--still leaving the back to the audience.>

"Could it be? The selected card? What was the name of your card?"

<They say what the card is and slowly turn the glass to reveal their card.>

method:

A bottomless glass/plastic tumbler and a regular tumbler are what makes this work.

The deck of cards needs to fit with width and length wise in the glass.

A card is freely selected and returned to the deck. It could be signed. It is controlled to the top. Double lift, to reveal the top card is not the selected one. Turn the whole deck over and using the card that you just showed, point to the bottom card, revealing that it also is not the selected card.

The selected card is now face down with the other cards face up. Not flashing the bottom card, insert the deck into the glass with no bottom. Take care not to flash. The selected card should be towards you.

Hold the regular tumbler on top, so that the mouths of the two touch. The third finger of the hand that has the bottomless tumbler should secretly slip through the bottom. Slowly that finger edges the selected card up.

As the selected card edges up, it binds against the edges of the upper tumbler. Set that tumbler, still with the face towards you on the table. Get rid of the bottomless by placing it back in the box.

Reveal the selected card.

The Transportation Chamber

You might recall last month I reminded you that when re-creating the material from Tarbell, it was not necessary to use the same materials etc. This is a perfect example. Lesson 23 is about coin magic, but you won't see a coin anywhere in this routine....ONWARD!

The performer begins by doing some assorted magic using a black rubber ball. The ball may be bounced, vanished or what have you. If you are skilled with any of the 'topit' vanishes, you now will have a wonderfully powerful adjunct to that routine. If you currently do "Stratospheres", a few alterations and it can also make an interesting lead in to this effect.

"I suppose you wonder just how I am able to make these balls change places and vanish and re-appear. Well, it is primarily due to a fantastic new type of 'molecular breakdown technology'.... Allow me to demonstrate."

The performer displays a clear round tube, contained within which is a black ball. A second tube is shown to be empty.

"Notice if you will that this container is empty, while this one contains a black rubber ball. Each of these chambers is actually a molecular breakdown module. If conditions are right, I can actually cause the ball to be broken down into individual atoms, transmitted through the air, and then re-assembled here."

In an effort to demonstrate, the performer cautiously covers each of the containers with a small opaque lid. The lid is only an inch or so thick, and allows a clear unobstructed view into the container.

He holds the containers, one in each hand, far away from his body.

"Now whatever you do, DON'T TAKE YOUR EYES OFF OF THE CONTAINERS!"

There is a flash of light, and in an instant, the ball has vanished from the one container, and traveled to the other! It happens that quickly, and that neatly!

The performer then uncovers the containers, setting the lid aside.

"Now, the ball has traveled from one container to the other.

Normally, I'd have the ball hidden under my table in one of the containers." (The performer places the ball under his table.) "And have the other container hidden up my sleeve. All I have to do is activate the machine, and the ball could appear right here in my hand."

The performer sets the lids on the table, and drops the ball back into the container.

"The only problem comes if I try to transmit the ball too many times. I already sent this ball back and forth a few times, and if I do it one more time, something really bad might happen. I'll show you what I mean!"

The performer quickly caps the containers, raises them, FLASH! Suddenly, the ball is gone from the one container, and the other container explodes with a giant black spring snake!

METHOD:

Naturally, I intend this more for a child audience, as it has a rather absurd theme.

In Lesson 23 you will find an illusion in which coins pass from glass to glass. The method is basically that ONE coin is tethered to a thread, and is lowered and lifted from one of the glasses. This item works about the same.

The balls are SPONGE rubber, but an effort should be made to suggest they are HARD rubber.

The ball visible at the start has a thread running through it. The bottom end of the thread attaches to a disk which rests in the bottom of the container. A small metal spring clip protrude up into the ball. The thread comes from this disk, through the ball, up through a hole in the LID, and then is tied to your table.

If the lid is placed on the container, a simple upward pull will cause the thread to pull the disk and ball up. When the small spring clip pushes through the hole in the lid, this ball will remain locked in the upward position.

The ball that rematerializes in the other container is hidden in the other lid, held by a simple pin catch. Another disk with a wire loop is used here, and this goes through the duplicate ball, up and through the lid. A small pin is pulled at the moment a 'fism flash' is set off.

The two actions take place at the same time, and cause the instant switch.

After the switch, you take the lids off, and set them under your table. At this point you release the catch on the tethered ball, so it pops free.

Later, when you place the free ball behind the table, you ditch it, coming out with the tethered one. You will have to keep the disk behind your hand out of sight, but this is simple. When the tethered ball is dropped into the container, the disk is loaded in with it, so that it is once again set for the vanish. This time of course, it is vanishing from the different container. SAME LID, different container.

When you cover the empty container for the second transportation, you use a THIRD LID. This third lid is loaded with a spring snake, fixed to a simple pull pin similar to the re-appearing ball. The snake appearance is quite a surprising one.

If you do not wish to bother with the Fism Flash, you can accomplish the FIRST switch with a flash paper flash, set off by a candle. You could also just use a quick forward and back motion, though this will be somewhat less visually exciting.

Either way, when you then do the SECOND transformation, wrap each container with a prismatic piece of plastic, as a 'safety shield'. Then, uncover the one to show the ball has vanished, and then appear to have trouble getting the other lid off. (You'll actually have to hold it down!) When you finally do pry the lid off, the snake will shoot out to your surprise.

You could JUST use the idea of the wrap around plastic screens, and turn this into a drawn out kiddy audience participation routine. First claim to have made the spheres change places, then, without showing them, make them change back, etc. The usually kid type routines.

ENJOY!

Tarbell Treasures 13

"Chucky The Magical Chicken"

based on "The Egg Bag"; page 277

Lesson 28; Egg Magic

effect: An egg appears and disappears in a bag.

"When you see magician's on TV, they always say that you can do magic at home, with ordinary objects. This afternoon, I would like to show everyone how to do magic with an ordinary object."

"Would you like to help me?"<direct yourself to a small child in the audience>

"You look like a smart egg! What's your name? Are you ready to help me with some eggstrodinary magic? Eggsellent! This is going to be so egg-siting!"

<show the inside of the bag is empty. Turn it right side out>

"I'll make a magical pass over the bag and you reach inside and take it out. That's right ladies and gentlemen (the kids name) and I are going to show everyone here how to do magic with an ordinary object that everyone has at home."

<kid takes out the rubber chicken. Do a double take>

"Wait a minute. I wanted to do a magic trick with an ordinary object that everyone has at home. I don't think you have one of these at home unless you live on a farm or are a comedian." <reach into the back and pull out the egg>

"Here it is...an egg! Don't worry it's not a real egg. It's a wooden egg. It was laid by a decoy." <take the rubber chicken>

"This is Chucky...Chucky the Magical Chicken!" <give the chicken back to the kid--the kid will probably hold on to it's neck>

"Don't kill him, just hold on to him." <Take the egg bag>

"What I'm going to do is put the egg down inside the bag. What I need you to do is say the magical word abracadabra...in chicken language! That was fantastic! Yes that's right the egg has disappeared!" <upon saying this hold the bag open so the kid confirms it's gone. The kid will see the egg and no doubt let you know.>

"Oops! I think that i might have forgotten a step." <mime review what you just did>

"I know what happened, Chucky the Magical Chicken forgot to help us. Let's try this again." <put egg in bag>

"Let's say the magical words and this time wave Chucky over the bag." <look inside the bag>

"Yup, it's gone, not to make it come back--that's the hard part. Just a wave and a snap and the egg is back in the bag!" <take egg out of bag>

"What's the matter...didn't you like that? What's that? didn't show you it was gone? Really? Let try it again. I take the egg and put it in the bag." <really put it into the bag, but pretend to put it under your arm by making a most notable gesture>

"We'll say the magic words and you'll wave Chucky over the bag." <turn the bag inside out>

"GONE! See I told you we'd make it disappear! And no one knows where the egg is." <The kids should be saying that it is under your arm. Raise other arm. The kids should be shouting that it's the other arm.>

"Who ever thinks that it is under my arm, raise your hand." <You raise that arm>

"The egg has disappeared from this bag and has reappeared right here inside my pocket." <slap pocket> "Uh, oh!" <make a look on your face like you just broke an egg inside your pocket. Take out a single rubber fried egg.> "Gee it looks like the yolk is on me!" <toss the egg in your table>

"Wave Chucky over the bag." <she does> "Reach in and take out that egg" <she does> "That's magic!"

method:

This is the basic egg bag routine, with a few added touches. The production of the rubber chicken in the beginning and the fake fried egg in your pocket.

A cute magic routine only for small children

The Human Pencil Sharpener

"The other day I was strolling along the carnival midway, and in the distance I heard a strange ballyhoo. It called to me, longingly, like a seductive young lady...(Adopting a whispered tone.) I could hear the sensual voice staying something..... likethis...

LADIES AND GENTLEMEN! GATHER 'ROUND AND WITNESS THE ONE, THE ONLY HUMAN PENCIL SHARPENER!

I was kind of taken in by this alluring title, and paid my few cents to go in the grubby little booth. What I saw made my skin crawl, and my flesh boil! But enough of this fun stuff.

After the display I talked to this odd fellow with pencil chips on his mouth, and he showed me his remarkable art. It really was little more than chewing the lead and wood down to a point for the hickish onlookers.

I thought I might take this idea, and go one step further, or perhaps I should say ONE STEP BACKWARD!"

The performer places an electrical pencil sharpener on the table, and displays a long pencil. He places the point of the pencil in the opening, and proceeds to sharpen away the majority of the pencil.

The performer holds up a small stub of pencil.

The top of the sharpener is opened, and shavings emptied into the performer's fist.

With a devilish smile, the performer opens his mouth, and consumes the shavings. CHEW CHEW CHEW!

The performer then places the point of the pencil in his mouth, and begins to contort and twist his face. As he does this, he slowly pulls the pencil from his mouth.

As he contorts and pulls, the spectators will note a startling metamorphosis taking place. The sharpened pencil stub is GROWING! The performer is

actually re-attaching the molecules of pencil dust to the structure of the pencil itself!

At the end, the performer's mouth is empty, and the pencil is restored to its full length.

If sitting, the performer can then take the entire pencil and vanish it up his nose!

Method: This is based on the old cigarette routine of pushing a fag in your mouth or up your nose. You will need a sharpened round pencil, with the eraser and metal part removed. From a small piece of brass tubing, make a duplicate 'eraser' that can slide up and down the length of the pencil.

The sharpener is gimmicked by removing the blade from the sharpening device. When the pencil is inserted, the motor will spin and make noise, but the pencil will not be sharpened. By slowly allowing the pencil to slide behind your hand, pushing the fake eraser down on the shank, you will create the illusion of sharpening the pencil.

You now appear to eat the shavings which are really shredded chewing gum.

You place the point (Which should be coated so as not to ingest lead repeatedly.) in your mouth, and by allowing the eraser to slide back up the shank of the pencil, it will appear to be restored.

You can then check the gum if you wish you show your mouth empty.

The ending of shoving it up your nose is the old lapping move.

You hold the pencil in both hands, fingers touching. When the backs of your hands are flipped toward the audience, the pencil is out of view. Your hands should be touching the edge of the table, and thus the pencil is allowed to drop into your lap. Raise your hands up to your nose, apparently still concealing the pencil, and make a snorting noise as you apparently ram it up your nose.

An alternate vanish appears in Volume 7 of Tarbell, and is called 'Ear It Is'. This is a simple misdirection item that would allow this to be a bit longer routine.

The above effect is short, and requires the little story set-up, and some additional libretto to be used as a good commercial routine, but should be well received.

ENJOY!

Tarbell Treasures 14

"Sealed With A Kiss"

based on "20th Century Silks"; page 327

Lesson 30; Handkerchief Magic

effect: 2 scarfs of the same color are tied together. Another scarf of a different color vanishes and reappears tied between the scarfs of the same color.

"How would you like to help me with some Magic?" <ask a little girl>

"First would you hold onto this boy scarf. Do you know how you can tell it's a boy scarf? Because if you hold it up to the light you can see it's....BLUE! That's right. Boy scarfs are blue and girl scarfs are pink."

<Show two pink scarfs> "Here are two girl scarfs."

<tie them together. Roll the tied ends up a little and put them in a glass on the table, letting the free ends dangle out of the glass.>

"Now comes the magic part of this. I'm going to make the blue scarf IN-VISIBLE!"

<Using a hank pull, poke the blue scarf into your hand. When you open your hand, pretend that the scarf is still there only invisible. Hand this invisible scarf to your assistant>

"Hold on to this invisible scarf" <pretend that she dropped it> "don't drop it "

<pretend to pick it up and hand it to her>

"Toss the scarf..." <she does> "...on the count of three."

<pick up the scarf and hand it to her>

"On the count of three, toss the scarf at the blue scarfs, and blow it a kiss. Ready? One...two...three." <she does>

"Let's see if the blue scarfs made it's journey to the pink ones?"

<Grab a corner of one of the blue scarfs and whip it out of the glass. The blue scarf is seen tied in between the pink ones. In the middle of the blue scarf is a lips sticker. Peel off sticker and stick to your assistants cheek>

"I believe these are yours."

Ghost Cards!

"I would like to enlist the help of a strong minded young lady. Not just any lady will do, I must have a lady with latent psychic abilities.

There is such a lady here tonight, I sense that she has been aware of her extraordinary intuition several times in the past.

She is most likely becoming aware that I am speaking of her... Her pulse is quickening, and she is becoming more alert. I am speaking of YOU!", Says the performer singling out a young lady near the front of the audience.

The lady comes to the small stage, and her help is enlisted for a most dramatic presentation.

The performer places a charred old wooden chest on his table.

"This chest is all that remains of a long dead Tarot reader's home. It is said that a glass containing oil shattered, and the lamp caught fire to the whole house.

It is believed that the elderly lady placed her most prized possessions within this oversized music box. She was probably trying to flee, when she was overcome by the fire.

This box, and the contents therein, are the only things that survived the blaze."

The performer opens the chest, which measures about 1' X 1' X 9" high. A light 'music box like' tune begins to play over the PA.

From within the box, the performer removes the deceased psychic's time stained possessions. First, a fancy cut crystal tumbler, complete with fancy antique dust; then, a pack of aged tarot cards.

The glass is examined by the lady, and then returned to the chest.

"It seems to me that if indeed the lady had placed ALL her valuables within this chest, when she passed on, some of HER would be transferred to her possessions as well. Let us see if she is indeed with us."

The performer has the spectator select any of the Tarot cards, which she may show to the audience. The lady is asked to sit near the front of the stage, and the lights may be dimmed somewhat.

The performer gets the glass from the chest, and holds it in his left fist.

The deck is placed into the glass.

The performer holds the glass out toward the audience as he intones, "We summon you to us. May the owner of these sacred objects seek them out..... Oh poor unfortunate soul, lost in torment and despair, please give us a sign that you are here..... Raise this lady's card from the chalice!

Yes. Something is happening....something. It's the DEATH CARD! Madame, was your card Death? NO! I was afraid something like this might happen. Her soul is filled with too much anguish and it is manifesting itself!"

Suddenly, the performer yells, "THE FLAMES ARE AROUND ME!"

The top edge of the chest erupts in fire! Immediately following that, the glass explodes as cards and glass flies all over the stage!

"Thank goodness! She has left us. Perhaps her final destruction of these objects has released her troubled spirit. Wait, what's this? A card impaled by a shard of the shattered glass! It seems to be BLEEDING!

Was your card the FOOL? It was!? Yes, I think her troubled soul is free. Thank you for your help, and please keep this card as a remembrance of what has happened here today."

METHOD:

This is a rising card with one or two extra bits tossed it to make it SUPERIOR, and playable for today's audience. The key to doing any material of this type, is to do it SERIOUSLY, and for the right type of audience. This is a routine that requires DRAMATIC FLARE to be properly received. So if your name is "Ditzy The Magic Clown", you'll want to stay away from this. (By the way, if there really IS someone by that name, I apologize! I made the name up, as far as I know!)

You need the chest, TWO acrylic glasses that look like cut crystal, and TWO tarot decks.

'Glass one' and 'deck one' are unprepared.

'Glass two' is cut apart into pieces. Only the FRONT HALF, of the TOP 3rd, and the BOTTOM 3rd of the glass are left in one piece. You will have to attach two metal or plastic clips to these so that you can clip the pieces between the lower and top two fingers of your left hand. When you've done this, it should LOOK like you are holding a single normal glass, with your left hand wrapped around it.

The second deck is gimmicked with a thread so 'Death' can rise from it, and the back card is a duplicate of "The Fool" with a shard of GLASS through it. It is smeared with red enamel to resemble blood.

You will also require a pre-recorded tape that ends with the sound of breaking glass. You must learn to recognize the moment the glass will be heard and synchronize your actions to suit.

The fire, if you desire to use it, is a simple lighter soaked wick, stapled to the top edge of the chest. Be sure to FIRE PROOF the box, or better yet use a metal one made to look like charred wood. As a final precaution, have an extinguisher and damp cloth on hand.

The ignition comes when you light a lighter from behind the lid. You could, of course, opt for an electric ignition, it's up to you.

A SAFER alternative is to have some FLASH PAPER taped to the edge of the lid. This will produce a QUICK blinding flash, and you won't have to worry about the flammable solids. This is probably the BEST method for the fire!

In performance: You show the normal glass and then put it back. You display the deck, and force "The Fool". You sit the spectator near the front edge of the stage, so that she can't see into the box etc.

Your left hand goes into the chest, and clips the fake pieces. The bottom of the glass has several extra pieces of cut acrylic in it.

Your right hand dips down behind the chest, and you then bring both hands up together as the deck is apparently placed in the glass.

In reality you have dumped the normal pack, and switched it for the thread gimmicked pack. As you bring your left hand up, you just slide the gimmicked deck into the gimmicked glass, and the audience will see it as simply placing the deck in the glass.

When you reach the proper cue in the music, start the card rising. Make your comments. Scream about the fire, and trigger the fire.

When triggering the fire, your right hand is just naturally behind the chest, and you aren't drawing attention to the chest, you are looking at the cards, with everyone else. When the fire erupts from the chest lid, you spin toward it in shock, and your right hand is naturally drawn away from the 'dirty work'.

A second after that is when the glass breaking should be audible on the tape. Turn your left hand over and open your fingers. The result is that the pieces will be seen falling in mid air, thus creating quite a realistic breaking illusion.

DO NOT throw the pieces UP in the air, just tip your hand and let them all fall downward. This prevents anyone from getting hit with a flying fragment of plastic.

The rest is just PURE showmanship.

ENJOY!

Tarbell Treasures 15

"The Princess & The Wizard"

based on "Tannen's Ring, knot & Rope"; page 344

Lesson 31; Rope Magic

effect: A ring vanished from a handkerchief and reappears on a ribbon.

"I would like to tell you the story of a Princess...who had a very special gold ring. This gold ring she always had tied onto a purple ribbon which she wore around her neck."

<Display the purple ribbon with the gold ring around your neck>

"One day the Princess went for a walk in the kingdoms garden. As she was walking she spotted the Wizard walking along the old stone path. The Princess ran up to him as she loved magic and the mysterious way the wizard was."

"He was quiet and rarely spoke, but when he did his voice was very calming and deep. As the Princess approached him, she was surprised when he spoke and asked to see her treasured gold ring. She watched in amazement, for what she was about to see next was something amazing."

<Untie the ring from the ribbon and invite someone from the audience to hold the ring. Introduce a handkerchief and show it both sides. Take the ring back and place it under the handkerchief, doing the secret move (see method)>

<Hand the handkerchief back to the audience member and have them hold onto it and the ring, trapped inside it. With the ring palmed (in the crotch of the right thumb) stroke the ribbon a few times, while secretly threading it through the ring so the audience doesn't notice.>

<Bring the ribbon down the back of your hand, then up in front of the end and clip it between first and second fingers. Lightly with your foot, step on the end of the ribbon dangling so it is vertical and taut. With a flowing motion, grab a corner of the hand and pull it out of your helpers hands, and past the ribbon. Your hand goes through the end, with fingers still holding onto the ends. A knot forms with the ring tied inside it. Make sure to keep the ribbon taught by moving your hand upwards slightly.>

"The Wizard gave the Princess back her ring..."

<tie the ends together and put it back around your neck>

"... and continue to walk on....leaving the Princess with a little bit of magic!"

Method:

A handkerchief with a secret pocket, in one of the corners, with a duplicate ring, of that your using, permanently sewn in.

When you take the ring back from your helper, hold hank in the center, with non ring hand. Take ring and place it under hank and as you do, grasp the corner with the secret pocket with the ring, and grasp it with your other hand. Palm the other ring between the fleshy part of your thumb and 1st fingers. Hand the hank to your helper making sure that you are holding onto the ring. The ribbon length that I use is one that comfortably can run from my hand, arm bent, to just touching the floor. When the ribbon is tied to resemble a necklace, the two ends end up running down my back.

Santa's Helper

Based On lesson 28, Volume 2 "Egg Magic"

One of the staples of magic is the Egg Bag. It has been around for what seems like EONS. When seen, it is basically the same as every other performance of this time honored (Or worn) effect. I use a version in my own children's show, using a home made Malini type egg bag, combining it with the cling clang routine in a semi logical series of events.

I started to wonder though, about using the egg bag principle with different objects. After all, why must it always be an egg in a red cloth bag?

Basically, this is an Egg bag type routine using a Christmas stocking, and a small Christmas gift.

"We are approaching a most magical time of year. The end of the old year, and the beginning of the new. No matter your faith or beliefs, this is a wonderful time of love and caring throughout. I'd like to invite a young gent on stage to help me as I relate a favorite Christmas of my childhood. Perhaps this young man in red.

Say, are those pointed ears I see? You're not one of Santa's elves are you? Hmm, I don't suppose you'd admit it if you were! What's your name?

Hi Bill. You probably all know what this is, it's a Christmas stocking! (Says the performer displaying the same. It is made from a SILK LIKE cloth, and is smaller than a normal stocking. Almost egg bag size, curiously enough.)

Billy, I want you to reach inside and remove whatever you find. What? Oh, There's NOTHING in it. Do you know why there's nothing in it, Billy?

Who said it's 'cause I was bad this year?! No, that's not the reason. The reason it's empty is that it's not Christmas yet! Santa hasn't been here to fill it up.

I don't know if you know this or not, but Santa doesn't have to fill the stockings. The stockings are actually made from magical cloth, see. Look at the

inside of the stocking, and you'll see some of the magic. I know it looks like the inside of an empty sock, and it IS. Let me show you how the magic works.

When the stocking hears Santa Clause, it magically fills with gifts, and Santa doesn't have to do a thing. Let me show you....

Billy, I need you to try and TRICK the stocking, I want you to pretend that you're Santa. What does Santa say? HO HO HO... Why don't you give it a try.

Let's see how it worked. Reach into that stocking, and see what you find. (Boy removes a garlic bulb, bunch of peas in pod, or the like....)

EEWWWW! A bulb of GARLIC! You don't want GARLIC for Christmas do you? Maybe it was the imitation of Santa you did. I'll tell you what, on the count of three, let's have EVERYONE in the audience yell out their BEST Santa Imitation.

Now, check that the stocking is empty. Good.

ONE....TWO..... THREE HO HO HO!

(Performer acts as if blown backward by the shouting.)

WOW! That was MUCH better. Now Billy, reach in and see what you find. (Billy removes a small wrapped package.)

Oh, that was MUCH better. A little Christmas package. Can I see that for a minute.

(The performer takes the package, and shakes it as if trying to tell what's inside.)

OH, I'll bet it's that live elephant I wanted!

Here Billy, I don't really think it's a live elephant, but I want you to have it as a thank you for all the help you've given me.

Oh, Billy, there's one more thing I want to show everyone.

You know, If you act bad, and pout and cry, Santa doesn't like that, and the magic stocking won't fill up with presents. Let me show you....

Billy, I'd like you to cross your arms like this, and make a bad face, like this. Really look MAD! Now, I want you to shout BAH HUMBUG! And go PHFFFFTTTTT!

Now you see, if you act like that, THIS is what you get in your stocking!

(The performer tips the stocking, and a small pile of black COAL pours loudly onto the stage!)

Thank you for all your help Billy.

And young ladies and gentlemen, I'd like to leave you with this thought. At this special time of year, the real spirit of Christmas isn't in weather or not you get the toy you always wanted. The REAL joy of the holiday season, whatever your faith, comes the people around you-- your family and friends, the people who love you, and the people who you love."

METHOD:

This is basically just an egg bag. The gift can be any small thing you like. Make it a "non-denominational" thank you gift.

The load of the coal is accomplished when you bend down to give the boy the gift. The bag is in your right hand, and it goes behind your table and makes the steal of a small hair net filled with black rocks.

If you don't want to do the table steal, you can use a small prop fireplace, and have your stocking hung there at the start. The coal can be behind the fireplace, or, if you experiment, even IN the fireplace. It can be very cleverly hidden IN FULL VIEW, through black art. This idea may be of use if you MUST perform surrounded, or under extreme angular restrictions. The small fire place could be behind you throughout, and most of your props could come from the mantle.

A final method to load the coal surrounded, without a steal, is to have it in a special holder up your coat sleeve. At one point you can release the holder, and the rocks will slide down your sleeve and into the bag. This has been used as a method for loading balls, eggs, etc. into bags in the past, and is very deceptive.

One last note is this: I have written the routine using only one appearance of the package. If you wish to make a longer routine, you could do all the traditional effects with the package vanishing, being hidden under your arm etc.. I cut out the extras because I felt it slowed the routine down a bit, it is just a matter of taste.

ENJOY!

Tarbell Treasures 16

"Ghost Card"

based on "Ghostly Card In The Dark"; page 373
Lesson 32; Ghostlite Mysteries

effect: A card is selected and revealed to have glowing fingerprints on it.

"How many of you believe in ghosts? I for one DO believe in ghosts-- though not in the sense of a white sheet that goes boo, but in the sense of a spirit of a formally living thing."

"I have a deck of old cards, that belonged to a deceased magician. These were said to be his favorite deck and he used them to perform extraordinary feats of magic."

"Researchers who study ghosts, strange occurrences and other things that go bump in the night believe that when someone dies a small part of them stays with their favorite belongings."

"Tonight, a card will be selected from this deck. If we all concentrate perhaps the owner of these cards will be able to find it."

<Have person select a card--re: force. Have them show it around. Get the card back and lose it in the deck. Two mini candles are taken out and lit and placed on both sides of the deck on the table. Make several mysterious magic passes over the deck. Close your eyes and count to ten. Open your eyes and look at the deck in disappointment.>

"Well I guess nothing happened. Let's find your card..."

(blow out the candles and ribbon spread the deck, backs up. One card should be noticeable with luminous finger prints on it. It is removed and shown to be the card that was picked.)

Method:

The card that is forced must be the same with the finger prints on it. The card with the finger prints is hidden somewhere in the middle of the deck. A card is forced and returned to the deck. Ribbon spread the deck to reveal the glowing card. The luminous paint is applied to the card, as to look like someone has touched the card. Be sure to stay away from the edge of the

card. Make sure to expose the card to a bright light, so the rays of light can be absorbed.

Use an old deck of cards or age an existing deck with brown shoe polish.

A Million Light Years Away

A futuristic sound effect is heard as the "Star Wars" theme begins to blare out over the speakers.

The performer looks toward the wings and shouts, "Look, a Flying Saucer!". A thin flat, roundish object comes flying in from the wings. Actually, it's a pie tin decorated with day-glow paint and prismatic mylar.

The performer displays a second 'flying saucer', and as the music begins again, he moves about the stage as if the saucers were in flight.

As he moves around the stage, he clearly shows that the saucers are empty. Each one is carefully shown both front and back. Suddenly, he brings the ships together and speaks.

"What you see before you, are two of the most powerful spaceships in the martian forces. Gleeglum The Great is in control of these two, powerful, scientifically advanced space crafts, from his battle ship circling Venus

Allow me to demonstrate just one of the many amazing powers of these ships.

I will require the assistance of two young gentlemen!"

Two children are invited on stage. One is positioned at each side of the stage. The one on the right is asked to look into the pie plates and tell what he sees.

"Nothing? Do you know why? That's because their empty! Of course, you might think they are really full and have some sort of Romulan Cloaking Device. So, reach in and make sure they're empty!"

The pie plates are placed mouth to mouth, and the young gent is asked to hold them tight and make sure nothing can get inside.

The performer then moves to the other child.

"Contained within these two ships is a tiny transporter device. It will actually break the atoms of any substance, and transport them to the area between those two plates! I would like YOU to be our willing observer.

Now don't worry, I won't be transporting YOU between those two plates. I don't think that your friend over there could hold them with you between them. You and I are going to transport an interplanetary cosmic space cloak!"

The performer obtains a large green tissue 'cloth', displaying it as a space cloak.

He performs several bits of business to demonstrate its odd properties. He ties a knot in the center, which promptly dissolves. He might even make it come to life!

After the by-play, the performer has the child place it into a mysterious black bag. There is a FLASH, and the child helps the performer turn the bag inside out, showing that the cloth has VANISHED!

The performer goes back to the child holding the two flying saucers, and discovered the large green cloth has been transported, but it has a large HOLE in the center.

The performer and young assistant try to locate the hole, and as the child turns around, it will be discovered that the circle is hanging from his back!

The performer takes the circle from his back, and looks dismayed at the situation. He takes the square outer section, and the circular center, and pushes them into his fist. The child with the pie plates is asked to wave them around the performer's fist, which he does.

When the performer opens his fist he is holding a SOLID green cloth, which may bear an appropriate message such as "May the Force Be With You.", or "Live Long and Prosper"

METHOD:

This is based on Lesson 30, Volume 2, "Soup Plates And Handkerchiefs."

The cut-out cloth (I recommend a THIN green tissue Lame') is manipulated as described in the Tarbell Course, Keeping it always hidden behind one of the pie plates, and/or your hand.

When you are fooling with your first young spectator, you have ample time to stick the hole on his back. I recommend using very sticky TAPE rather than a pin affair. No sense in skewering a child!

The other cloth is made to vanish via any sort of change bag you like. I prefer a simple black cloth bag, made to resemble an 'egg bag', as opposed to one of those commercial change bags with a handle.

The vanishing knot is one possible thing you can do with the cloth to show its amazing powers. If you can set it up, you could even do a quick interlude with the dancing hankie.

You then make it vanish, and show the cloth to have traveled to the other side of the stage.

While you are fooling with the spectator and showing the holy hank, you are more than covered to steal one special gimmick.

The gimmick is a tube, JUST large enough to conceal the circle and cut out square of cloth; but stout enough to be held in a fist. This tube is INSIDE the hem of a second SOLID cloth, the bulk of which is then TIGHTLY wrapped around the tube itself. Don't worry about flashing the cloth around the tube. Hold the square of cloth with the same hand, and it will never be noticed!

You then push the square and circle into your fist, (Really into the tube.) and have the spectator wave the pie plates to 'redistribute the molecules'. You reach in your hand and open the SOLID cloth, concealing the tube and extra cloth pieces within the top corner hem. You are left CLEAN!

ENJOY!

Tarbell Treasures #17

My Favorite Story

based on King Tut; page 387 & 3 Kings and a Queen page 403
Lesson 33, Illusions

effect:

(A woman comes out dressed in rag-like clothing) It's story time boys and girls! I'm going to tell you one of my favorite stories, when I was younger.

(Voice of the woman is prerecorded)

It starts off with a girl who is visited...

<3 men dressed like doormen come out and do 3 kings and a queen production.>

...by her fairy godmother!

<Fairy woman is produced. Dressed complete with poofy gown.>

The girl wants to go to a fancy dance, but she doesn't have anything to wear, except for the clothes on her back. The fairy godmother with her magic wand...and her magic blanket, cast a spell on the girl...and turns her into a ...

<Girl supposedly gets wrapped up in the blanket. A switch is made--King Tut Blanket thing.>

...beautiful...

<unwrap the girl to find that she has changed...>

...rabbit! ???

<prerecording stops and the fairy godmother speaks.>

Wait a minute. There was no rabbit in this story.

<Fairy tale book is wheeled on stage>

My wand must be on the fritz again! <As she examines it a flash comes out of it. The girl hasn't yet realized that she's a rabbit. The girl feels face and ears then becomes surprised. With hands on hips she begins tapping her foot.>

I'm sorry ladies and gentlemen. There seems to have been a small mistake. The girl was suppose to turn into a....a....hmmmm. I've forgotten. Let me just double check the old fairy tale book. <rabbit walks off stage. The Fairy goes through the book of fables. As she opens the giant book and pages through a couple of pages. The last page is of the girl as a princess. The princess walks right out of the book.>

Method:

The use of two classics, meshed together. 3 Kings and a Queen and King Tut.

A Mark Of Deception!

"Magicians have long been associated with dark forces. This was largely due to the lack of sophistication of the audiences of the time, and perhaps a bit of devilish influence from the magician himself.

What you are about to see, though not a ritual of black magic, is an actual demonstration of some of the amazing esoteric powers to be found within the ancient symbols of the sorcerer."

The performer begins by having the spectators gather round a table in the center of which burns a small black candle. Each person is asked to place their hands palm down, aimed toward the candle, and LEAVE them there.

The performer begins an arcane ritual. One member of the group is singled out, and told to close his hands into a fist, with his index fingers still pointing toward the flame.

A piece of rectangular parchment is shown. It is torn in half, and half again, until a total of 8 squares is achieved. The squares are dealt into two piles on the table. The spectator is told to place one of his fingers on one of the piles.

"You have trapped that one on the table. It is yours. Leave it there for now. We have dealings with the other paper for the moment."

The other pile is dealt onto the table, and the 4 squares are inscribed with some ancient and sinister looking pictures.

The chosen papers are placed on the back of the spectator's hand, and his other finger pins them there.

"What you are about to see, is how an ancient sorcerer might protect his evil spells. These four symbols make up an ancient, unspeakable curse. A strong and potent spell that the average wizard would never wish to lose. He would most likely risk his own life to recapture it." With those words, the performer passes the papers into the flame, and allows them to burn as he continues....

"YOU sir, are to play the part of the sorcerer. In your mind, I want you to see yourself, omnipotent and powerful. Your mental hand reaches toward the flames. You grasp the burning spell.

Your flesh is seared and burnt as you try to save the last remnants of this powerful curse. Your hands bleed as the evil powers of the curse are partially released by the flame. But YOU HAVE SUCCEEDED!"

The performer asks the spectator to raise his finger a few inches above the paper he has pinned to the back of his hand. The squares are now freely shown. EACH ONE bears one of the burnt symbols!

"You might think that through some sleight of hand I was able to accomplish a switch, but no sir. It was not I, it was YOU. Open your palm!"

When he does, he will find a blackened bloody smear has appeared in his palm!

Method:

This effect is based on "Christopher's Double Cross" from Tarbell Volume 3, lesson 36.

The symbols appear on the paper by the same method as reviewed in Tarbell. A carefully choreographed magician's choice type force always leaves him with the proper packet of paper.

The bloody smear is a combo based on the old effect where cigarette ash appears in a spectator's palm, and an effect from Invocation. The black and bloody smear, made from colored Vaseline, is secretly dabbed on the palm of the spectator as you 'adjust' the position of his hands at the very start of the effect. You can do this with several people as well, if you want to show that they were also participating in the imagination exercise.

One last thing: When you do this, do it SERIOUSLY! I didn't write this tongue in cheek. I am a great fan of bizarre and mental entertainment, but they are not for everyone. They MUST be done seriously, lest the atmosphere is lost.

Enjoy!

Tarbell Treasures #18

What's in a Number

based on Demon Digits; page 409

Lesson 33A, Mental Magic

effect: A spectator random chooses a three digit number and the magician reads their mind and correctly reveals that number.

Numbers...they've been interwoven throughout our lives, since the beginning of time. There are only ten numbers by which all our calculations on this earth are made. Each number has it's own symbolic meaning.

What I would like to do, this afternoon, is to come up with a three digit number. Sir <hand him a pad of paper and pencil> will you please write down any three digit number, making certain that all 3 digits are different.

Now what I would like you to do is to reverse that number, and subtract the smaller one from the larger one.

Do you have a three digit number? <if he says yes, proceed. If he says no, see note*> Circle that number, that is the number that we're going to be dealing with.

Please clear your mind and thoughts, and concentrate on the first digit. Concentrate.

<Pretend to concentrate for a moment, then write down the number 9. Fold up the paper, set it on the table.>

To make sure that we are both on the same wavelength, please reveal the first number. <he does. Tell him what the meaning of that number is--see method. Praise him for being on the same wavelength> Now if you would please concentrate on the next digit. <Again pretend to concentrate for a brief moment, then write the digit that he just revealed to you, on the paper. Fold it up and place it next to the other prediction.>

And now, concentrate on the final number.... <Subtract the two numbers that you just wrote down, this should give you the third number. Write that number down, fold it up and place it next to the first one that you wrote.>

Three numbers, all different, passed by the thought process from one human being to another. For the very first time, please reveal what the number was. <He does and you open up your guesses to reveal that you are 100% correct!>

Method:

The method is fairly easy. Any three digit number is given, as long as the digits are all different, it will work. A digit is written down, say 125. It gets reversed which becomes 521. The bigger number is subtracted from the little one.

$521-125=396$. No matter what, the middle number is ALWAYS 9!

You ask him to concentrate on the first number--you secretly write down the middle number. He tells you the first digit. When he's concentrating on the second number you're writing down the first. To get the last number, just subtract the two numbers.

$9-3=6$

Put your first prediction on the table. Your second (which is really the first number), next to the first (which is really the 2nd number). The third (which really is the third) next to the second number (which was the first one you wrote) Got that?

If they got a two digit number ($102-201=99$), the number is usually 99.

Some witty things to say with each number

1-symbolism for the sun. Represents individuality

2-symbolism for the Moon. Represents gentleness; peacefulness

3-symbolism for Jupiter. Represents ambition

4-symbolism for Uranus. Represents opposition

5-symbolism for Mercury. Represents excitement

6-symbolism for Venus. Represents determination

7-symbolism for Neptune. Represents independence

8-symbolism for Saturn. Represents intensity

9-symbolism for Mars. Represents strong will

There's Money In Magic

"I need to borrow two One Dollar bills from someone in the audience. How about the guy sitting there. I'll bet you're sorry you finished eating already.

This is the educational portion of my closeup program..... I'm going to teach you some of the amazing things to be found on a dollar bill."

The performer borrows two dollars, which he places face up in front of himself. He also takes a cup from his pocket, and places this on the table.

"Now, oh, I have such a bad memory, which of these did you give to me? Both... why THANK YOU!" he says, stuffing them in his pocket.

"No, I was just kidding. Take a good look at these bills. I want to show you a couple things about them you might not know.

Here, take one..."

The performer hands one of the borrowed bills to a young lady. He proceeds to point out some of the oddities to be found printed on a dollar Bill.

The spectator is asked to follow along, as the performer folds the other borrowed dollar.

"What we're doing is VERY dangerous. Money is printed using an odd type of ink, and it is actually very sensitive to creasing and folding."

The spectator is following the performer's lead, folding the bill into eighths. The performer acts as if the bill is now VERY fragile, and he whispers, "Be very careful. This is kind of dangerous. ONE MORE TWIST will start a bizarre transformation, the exact result of which we can never be sure of!"

Just then the performer twists his bill, and a green ink begins to drip into the cup.

"See, you just NEVER KNOW...."

The performer open the dollar bill, showing it is now a runny blotchy mess. Most of the bill is actually blank, with white spots, and smears.

"I noticed yours didn't drip like mine, but I'll bet that you suddenly felt it PULSE, as if some sort of startling metamorphosis was taking place. Please open the bill."

At first the spectator may not notice anything different, UNTIL she looks at George Washington's Picture. It is now the face of the PERFORMER!

The performer could then take the bills back, and change them back to normal via a changing wallet, double envelope or the like.

Method:

When the two bills are jokingly taken and placed into the pockets, one is then switched for the bill with the performer's photo on it. This is the bill handed to the young lady, and it is placed FACE DOWN in front of her.

The performer switches his bill, for a bleached one. This is done via the "Scarne Bill Change" from Tarbell. This LOOKS like the popular thumb tip version, but requires no special gimmick, and for my taste, is the preferred method.

The performer will also need to steal a small ball of sponge with a little green ink. This is used as in the old stunt where you make a coin cry.

The dollar bill with your picture is made by having a good head and shoulder shot taken against an appropriately gray background. If you can get a period shirt and wig, so much the better.

Have the photo printed at the proper size, and cut to proper shape. Take it to a printer, and have a 'half tone' printed. Use a good photocopier to reproduce it, and glue it over a fairly new bill using rubber cement. Crinkle and crumble it, and you're ready.

Also in the "Conjuring with Currency" chapter is a gag called "Sign A Bill" in which you apparently sign a bill that is in a check book of sorts. Your photo on the bill will surely add to this idea, though you will most likely wind up NOT being able to buy whatever it is you wanted.

Enjoy!

Tarbell Treasures #19

The Lit Match

based on Christophers Match Stickler; page 43

Lesson 36, Intimate Magic

effect: A match is torn out of a book and lit. It disappears only to be found attached and burned inside the match book.

Fire...the evolution of heat and light, by combustion.

164 years ago a man by the name of John Walker, invented what we know today as...the match. (Introduce the pack of matches, open up the pack, displaying the matches, concealing the burned one)

The first match became known as the Lucifer which is Latin for the bringer of light; it's also one of the names for the devil.

Matches, though not to be perceived as evil, manifest an intoxicating curiosity in everyone. (Pull one of the matches from the book. Close the book making sure that you do not expose the burnt match. Light the match and stare at it for a bit, in wonderment--then blow it out.)

Could you please hold onto the book. (Give book of matches to someone to hold. Light match, look at it, then blow it out. Pretend to put match in hand, and make a loose fist. Actually clip in between your thumb and first finger of your other hand. Everyone should think that the match is in that hand. Hold your loose fist over the match book)

To know is nothing at all; to imagine is everything! (Pretend to crumple fist with match over the match book--as if slowly dissolving the match.)

Would you please open the match book.
(They do and see that the burnt match has joined the others inside the match book.)

Method:

Fold one of the matches, of the top layer, back and ignite it with another match or a lighter. Blow out the match, leaving a burnt head.

When opening up the book, use all of your fingers as coverage. Have the front facing you. Using your thumb, clip the edge of the book and bring it all the way over. Your other hand is holding the book, you have more than enough time to fold back the burnt match and conceal it.

NOTE: You are not tearing the burnt match out of the book, you are merely bending it over in the book.

Bring the cover all the way over and around. Hold the cover down and the match with your thumb (same hand). Take match out of book (tear) and just reverse what you did in opening the cover to close it. Never expose the burnt match.

A Discussion About Presentation:

Much has been written on the importance of presentation, and yet it repeatedly seems to fall on deaf ears. Constantly we see performers who buy an item from the local magic dealer, and then perform it precisely as it is described within the instructions.

Naturally, I started out this way, and so can not be too high and mighty, but it is important that a performer mature, and grow artistically. Part of this is developing his or her own presentation for the standard items, as well as trying to devise new material completely original to him.

Presentation does not simply mean tossing the rings in the air when making them link.... It does not mean performing a card flourish here and there. Good Presentation means taking the time to write scripts, develop original uses and effects and updating old standard. MOST IMPORTANTLY, it means invoking some sort of emotion in your audience, and making them part of the magic.

In this last section of my book, I shall reproduce an article of mine that originally appeared in Linking Ring. I received some response to this, both pro and con. One reply was from a noted magic author/ publisher, and he also sent a rebuttal article for my comment. It seemed that he, and others, are more concerned that the following discussion suggested finding a new name for our "Patter". granted that is mentioned, But PLEASE, as you read the next few pages, note that the IMPORTANT idea is not what we should CALL what we say during a show, but rather HOW we say it!

The balance of this section are several routines for standard items, that take them a step or two above the norm.

Legerdemain Libretto

First, a brief explanation about this seemingly simplistic, two word title. The first word needs no real explanation, it is the second term you may find confusing.

For years, magicians have used the term "patter" to describe the talk we use during our routine. I am not the first performer to take objection to this term, as it really means 'senseless talk'. But, as Bob Klase pointed out to me, it is strictly a magician used term, so it is up to US to change it!

"Libretto" is a much more theatrically appropriate term. It traditionally describes the text and song from an opera. Though not exactly what we are looking for as a descriptive term for our talk, we could appropriate it just as we did the term 'patter', so many years ago.

With that out of the way, I welcome YOUR thoughts on the term.....

The real purpose of this article, is to discuss the libretto currently utilized in magic.

One of the first things I'd like to touch on, is the use of scripts, or lack thereof. No other entertainment medium would DARE to begin a performance without the use of an iron clad script. Indeed, though the script may evolve as rehearsals begin, the script is there as the skeleton of the work. Changes in the libretto of a show, magic or otherwise, are added and deleted to the script as time goes on.

The problem is that VERY FEW magicians that I have had contact with, use actual scripts. They usually memorize the 'patter' (appropriate in this case) supplied with the instructions to their latest miracles. Those who do endeavor to develop their own original mono-or dialog, still rarely commit it to paper, and then to memory.

Some may argue that committing a script to memory, verbatim, destroys any possibility for 'ad libbing'. This may not be such a bad thing! The ability to ad lib creatively, and appropriately, is not always a natural given ability.

HOWEVER, the use of an actual memorized script is the BEST way to go. By writing a script for each item or routine you use, you are able to look at it, recite it out loud, and change it until you have something you feel is 'perfect'. You are able to commit it to memory, and be 100% sure that it will be EXACTLY the same length every time you do it!

Now, as time goes on, you will add more pieces here and there. You will develop situational jokes, and bits of business, but when those opportunities

do not arise, and when your sharp wit fails, you can ALWAYS fall back on your script.

Another plus for scripts is the elimination of poor grammar. I can not believe how many performers I have seen, who get in front of an audience, accepting money, and speak poorly. This may simply be their normal mode of speech.

Your stage speech, like your stage persona, should not necessarily be the same as your street speech! A script will help you correct this problem.

Have you ever tried to verbally instruct a volunteer as to what you wanted them to do, only to have them do it all wrong. Who's to blame? Certainly not the volunteer. IT'S ALL YOUR FAULT! The use of a script allows you to re-write instructions so they are PERFECTLY clear!

Now, let us discuss the libretto of any given routine. Most of the items used in my own show have an introduction, a beginning, middle, end and an epilogue.

The introduction is the section of the routine where I lead into the coming effect. It allows me the opportunity to completely change the subject from the routine before, WITHOUT resorting the time worn, "And now for my next trick." (GAGH!!!). In the coming examples, I shall quote from a routine of mine called "The Worlds Most Dangerous Card Trick". It's based on an effect from Genii, some months ago. The only real resemblance between the published effect is the theme, and title.

My introduction is: "I must give you a brief word of warning before my next routine. It is VERY DANGEROUS and therefore I must request that the audience remain silent at all times. YOU MUST NOT scream in fear! YOU MUST NOT yell or cheer! Above all else, DON'T LAUGH!" This intro sets up the audience for what is about to come.

Next is the body of the routine which consists of the beginning middle and end. Some routines only really have a beginning and end! This is the part of the routine where you get a volunteer, interact with them, build up to the climax, and later dismiss your volunteer.

By using this basic formula, effects that use a volunteer leave you ALONE on stage, both at the beginning and end.

The epilogue is sort of the 'punch line', or 'Tag line' section. This is just sort of a summation of what the audience just saw. The important thing is NOT to use the SAME phrase to end each routine. Kreskin tends to over do his 'Isn't that wild?' when he performs... This is only one example. Many performers have a favorite 'old hat' line they fall back on when they have nothing else to say. By having a memorized script, you ALWAYS have something, well thought out, to say!

In the routine I mentioned, I have already dismissed the volunteer when I say, "You now have the rare honor and privilege of being able to go home and tell your family and friends; You have not only witnessed, but LIVED THROUGH, 'The Worlds Most Dangerous Card Trick'". Note, that this is also an applause cue.

You may have received applause at the climax of the effect, or when the spectator was dismissed, but you will DEFINITELY receive it now! You have signified the end of the routine, and are ready to go in another direction entirely, for your next routine.

Something I have mentioned several times now, is 'dismissing' your spectator/assistants. This can be a real problem. How do you diplomatically get this person off stage so you have the spotlight all to yourself?

In almost every routine, at the point I need to dismiss the volunteer, but PRIOR to my epilogue; I say something like, "Thank you for all of your help, Jim. Please be careful on the steps."

Without saying "Please leave, I'm done with you. Etc.", I have made it clear, in a pleasant and personal way, that I no longer need his help.

The next thing to consider when writing your script, is the removal of verbal trash. Look for phrases that are redundant or that could be re-worded and made clearer. Have several people read the scripts for you, it is VERY HARD to edit one's own work!

Beware of "Absolutely unprepared" type of lines. They really mean nothing and serve no purpose.

A wonderful way to fill dead space is to allow for it. Write for it in your script. If your script says, "Right now I need to find a fun loving man.... How about you, would you please come here on stage, thank you. What you're about to see is one of the oldest illusions in magic. Hello there, and

what is your name?" Note that the line after 'please come here on stage', fills the space of time taken when the spectator is coming on stage. Likewise, remember the **ACTIONS YOU PERFORM TAKE TIME**. Don't write a two line phrase to cover a 5 minute series of actions, unless it's the intro to a musical routine. Likewise, don't try to do a 2 second sleight with 5 minutes of libretto around it.

When writing for a children's routine be very aware of the type of words you use. I can't say how many times I tried doing the die box, saying, 'Here I have a die'. Just about every kids in the audience said, "NO, it's A DICE!"

You and I know that a 'die' is ONE of a pair of dice, but they didn't know that, and kids are ALWAYS right!

The secret then, is to explain this in your libretto. Ie... "If you take one away from a pair of mice, you have a mouse. If you take one away from a pair of dice, you DON'T GET A DOUSE! If you only have one, it's called a DIE!"

REMEMBER: Your audience judges you not only by what you do; but by what you SAY, and HOW you say it.

If your libretto is unclear, if it leads to confusion when giving instructions, if it seems unrehearsed, as if you don't know what you'll say next; you're not doing a good, professional job!

Keep some of these guidelines in mind, and your show will improve 100 fold!

Tarbell Treasures #20

based on how to vanish a coin by wrapping it in a piece of paper; page 103
Lesson 5, More Coin Tricks

effect: A quarter vanished from a piece of paper and reappears inside a box.

<display a piece of flash paper, 5 inch square, and have a lit taper candle on your table.>

Harry Houdini died over 74 years ago, but his name still lives on and is synonymous with magic. If you ask any person on the street to name 3 famous magicians, Houdini's name is sure to be one of them.

Houdini left behind a long legacy and also a lot of magic memorabilia which is housed in many private collections around the world. As most magicians, I wanted to own a part of this great legacy. One day I approached this collector and asked if he could sell me something, anything that was once the great Houdini's. He refused. But I continued to please and beg him and finally exhausted at my request, he sold me...

<take out ring box and open up to reveal a coin with the letters HH written on with a sharpie leave coin box open toward you. close to the edge of the table.>

...THIS...for \$125.00!

<show quarter>

Now I know what your thinking. This is an actual quarter once supposedly owned by the Grand Master Himself Houdini. Check it out. <Pass out quarter for examination>

When I hold this quarter, I can feel the presence of Houdini. Let me show you what I mean.

<Wrap coin, have spectator feel that it is in there. Continue to fold and do the secret move and finger palm the coin. Continue to palm the coin. Drop your hand down by your waist, while keeping your hand in a natural position, but focus all your attention to the folded up paper in your hand.>

Like Houdini, the coin...

<Slowly bring the paper close to the flame and while still focusing on the paper, burst into flames, secretly without looking, put the coin back into the hinged box and close it, while throwing both hands in the air in wonder, like gone.>

...ESCAPES! Ah, but where did it go? Why it's been right under our noses all along.

<Pick up coin box with outstretched fingers, emphasizing nothing is hidden and open the box to reveal the coin.>

Upstaged Backstage

"Right now I have a most incredible routine...It is filled with intrigue, mystery, mind reading, hypnosis and other illicit behavior! I will however, require a partner in this bit of comical crime! Yes, Crime! Today, I shall steal someone's thoughts!" and with that intro, a spectator is summoned to the stage to assist.

The spectator is given a draped tray to hold, which he does as if he had years of practice.

The performer then decides that, "In order to protect this man from the dangers to come, I shall put him into a hypnotic trance!" The performer displays two solid boards with prismatic designs on their faces. He starts to wave them back and forth telling the spectator to look carefully!

When he is done, the spectator is completely hypnotized and obedient....Funny he still looks the same.

The performer takes a HUGE deck of cards and ventures into the audience, asking a spectator to select a card. The performer keeps the back of the card to himself, so the identity remains unknown. He drops the card in between the two boards which have been placed upright on the tray.

"I shall now commit a serious crime, I shall STEAL THIS MAN'S THOUGHTS! Indeed I shall reach into your mind and tell you that your card is the..... Five of diamonds!" The spectator is quick to announce that he is WRONG!

The performer follows up with a few more failed attempts!

Disgusted, the performer turns and says, "Oh, what the heck, I'm a magician, I can work my way out of these little problems!" He whisks the boards away to reveal that the card has VANISHED!

The audience is not impressed however, because as the performer triumphantly announce his accomplishment, the spectator/ assistant turns the tray around showing everyone that a card is hanging under the tray!

"Ok, So it wasn't a great vanish. But I can now tell you that your card is the SIX OF SPADES!", and indeed the performer is correct, but since the audience sees a card hanging under the tray, (Though only its back) they figure the performer just peeked.

"Oh, You think I just looked at it, don't you!? Well, this IS NOT YOUR CARD!" and so saying, the performer pulls out the hanging cards and shows it to be ANOTHER, indifferent card!

"I suppose you want to know how I knew your card.. Well, my psychic assistant told me! He really is quite amazing.." As he says this, the performer is taking the tray away from the spectator. Slowly, he turns him around. Their, on his back, is the spectator's card!

A DOUBLE WHAMMY!

Method:

This is an entertaining routine for the standard "backstage" effect sold by everyone in the world! I would first suggest refinishing the props so they look unique to you, and not like a kids toy. (Like so many do)

You will also need a jumbo deck with case and an extra card. Let's say the 'Six of Spades.'

One of the duplicates is attached to the back of the jumbo case via picture corner mounts, a simple matter. You also either need to attach sticky tape, or a VERY SMALL hook type arrangement so you can hang this from the back of the spectator/ assistant.

On the rear of one of the boards, you print, in large bold letters "TURN THE TRAY AROUND WHEN MAGICIAN SAYS 'WACKA WACKA'....Don't say a word!"

Take an indifferent card, and hang it under the tray so the back will be toward the audience when the tray is turned.

I think you're just about ready, and you should already know how this works.

When you are hypnotizing the assistant, you are really getting them to read the sign and acknowledge that they understand.

You then force the card. Put the deck into the case. As you drop the force card between the boards, (Into the secret chamber) your right hand comes behind the spectator, and hangs the duplicate card on his back.

You then proceed, as described, to the climax.

You say 'wacka wacka' when you show the card has vanished which is the spectator's cue to turn the tray. IF he does not turn the tray, you can take the tray and 'accidentally' turn it yourself. It would just seem like you were taking the tray to put it away and goofed. Make every effort to get the spectator to 'accidentally' turn it around.

Please note: That this uses the exact same props as everyone else, but for an entirely different effect and routine! This routine is a step above the classic sucker presentation and should be suitable for entertaining adult audiences as well as children.

Think about this!

ENJOY!

Acrobatic Revisited

What follows is that basic libretto for a version of the acrobatic silks, SUIT-ABLE FOR ADULTS!

"As some of you might already be aware, MOST magicians do not make their own props. We go to special secret places. Places where all sorts of weird and bizarre people hang out, they are called MAGIC SHOPS!

Now, I have to also admit that magic shops are places in which one must watch one's wallet. With that many magicians in one place, you never know what will happen.

Well, the other day the shop sold me what they said was one of the worlds GREATEST illusions. It had all the suspense and intrigue of the vanishing statue of liberty; all the illusionary impact of walking through a brick wall!

(Display bar)

Well, folks, here it is!

Yeah, I know it doesn't look like much, and it does even less. The problem is that I paid good money for this thing, and YOU'RE GOING TO SEE IT!

Notice if you will that it was not too artistically balanced. The odd colored scarf is over here on the right side!

Watch however, as I pass it behind my back, the odd scarf MAGICALLY jumps over to the OPPOSITE SIDE!

(Raise hands in a dramatic applause gesture. Hold gesture until people start to clap.)

DON'T CLAP FOR THAT! That was AWFUL! COME on, all I did was turn the rod around.

This is what "Joe Mystery" thinks is a great illusion. HECK, I always said that if I could make a scarf REALLY jump from side to side, (Actions suit words) then I ALSO ought to be able to make it jump magically to the middle. But that would be impossible!

(Show silk in middle, look momentarily surprised, and then hold it out in a less dramatic applause cue.)

NOW, you may applaud.

(When applause subsides.)

Now you may throw money at my feet. Well, it was worth a try.

Tell you what, I'll use these scarves in a bit of a contest. Let me pull these out of my \$20.00 stick, and drop them in here.

(Drop silks into 'dove banner')

I'll tell you what, I'm going to flick this cloth open, and whoever manages to catch THREE SEPARATE scarves, will win a new car... Here we go...

(Flick banner open so large rainbow banner flies up and then down and YOU catch it.)

WOW, I guess that was pretty good after all, and I even get a car!

Let's hear it for MODERN MAGIC!

METHOD: Standard acrobatic silks combined with dove banner. You can easily make a dove banner with some felt and a sewing machine.

COMMENT: Do not call them 'silks' in front of laymen, they don't know what the hell you're talking about.

ENJOY!

"Ashes To Ashes & Dust to Dust"

based, loosely on Lesson 6: The Thumb Tip

effect: A ring is borrowed. It's crushed to glitter and reappears in your key case.

"Does anyone have a finger ring I may borrow?"

(Have two thumb tips in your pocket, one filled with silver glitter, and the other one with gold glitter. Depending on whether or not someone hands you a gold tone ring or a silver tone ring, put on the thumb tip with the appropriate glitter.)

"Wow, that's a very nice ring."

(Admire the ring in the non-thumb tip hand.)

"You know what this ring looks like? It looks like the same ring that Superman gave Lois Lane. I love those Superman movies! Do you remember when Superman took a piece of coal..."

(Using Ring Flight, put the ring in the hand without the thumb tip.)

"...and put it in his hands and squeezed it..."

(Bring other hand, over to cover ring cupping it. Slowly ease thumb tip into hand, slightly moving hands to hide thumb movement. Bring thumb back outside with fingers.)

"...and changed it into a diamond!"

(Slip thumb tip back on and slowly open hands letting glitter dust sprinkle out of hands showing them empty.)

"Geesh, I'm sorry!"

(Look disappointed. Play with glitter dust. Pick up envelope.)

"You know I hear that jewelers can do wonders. They ought to be able to just melt that right back for you. (Smile) No no, I'm just kidding."

(Take envelope and toss it on the floor)

"I'm so sorry. I'll pay for it."

(Ditch thumb tip in pocket, feel around for wallet)

"I seem to have forgotten my wallet, the only thing I have on me are my car keys."

(Reach to get key case--ring flight. Flick the keys out. Try and let them notice the ring.)

"Why lookie there. It looks like a ring. Does that ring look familiar?"

(Unclip it.)

"Is that your ring? Thank you so much."

Rising Cards With FLASH!

This rising card routine can be for most ANY version of the rising cards. The finale' was specifically written for a card rise found in the "Tarbell Course In Magic", vol 2, in which a card rises from a deck when is inside TWO glasses, held mouth to mouth.

"Right now, I have a most time honored classic of magic. An illusion which first debuted almost a hundred years ago. I call it, 'Sylvia's Cards'.

This pack of cards was found laying at the foot of the bed of a most powerful psychic. Sylvia Swanchet was her name, though little is known about her. It is said, that anyone who defiles this pack with unwelcome thoughts will forfeit the powers afforded by these magical pasteboards. I must therefore ask for total silence, as well as complete good feelings among all!

I would like to ask a lady, one whose intuition usually rings true, to select two cards from this deck.

(Do a push off or fan force)

Thank you. Please commit those two cards to memory.

(Place cards into a large mouth glass)

What I am about to do is attempt to call Sylvia from her never ending sleep, and ask if SHE can help reveal your cards.

(Light a candle behind the goblet)

Sylvia, please come to us.

Sylvia, we summon you NOW! show us this lady's card!

(Slowly, one card rises out of the deck)

The 'Six of Spades', that WAS one of your cards, wasn't it?

(Remove deck from goblet, add special card {explained in method section} and place entire deck into 'double glass' set up from Tarbell. This consists of bottom glass being 'bottomless' and your middle finger pushing the back card {which is gimmicked duplicate of second force card} up. In this case it also triggers the finale')

So there is no doubt in anyone's mind, that indeed SYLVIA is moving these cards, and not I; I shall encase the deck within TWO clear glasses.

SYLVIA, please show us the second card!

(Slowly the second card rises within the glass...Then as it does)

I feel a hostile doubtful thought in this room. STOP BEFORE IT IS TOO LATE!

(With that, the performer raises the top glass, and the raised card catches fire! The performer pulls it out and quickly smothers it in a damp towel. The card is then handed out, scorched.)

I think this should conclude our little experiment!

METHOD:

This starts out ANY standard card rise you so desire.

Prior to the card rise in the glasses, you must add a special card (Which has a duplicate of force card two on its face.) to the back of the deck.

On the back of this card is a small battery affair which connects to a glow plug. The plug is contacted with a piece of flash paper. At the top of the card is a small metal trough which contains a small amount of sterno. When a reed switch is depressed by the middle finger, it will set off a flash, which should light the sterno.

This is a simple flash device which ANYONE can make using some spare parts from Radio Shack, a bit of wire, a glow plug (From a hobby shop) and a piece or two of metal.

IF you didn't want to trouble yourself with the flash device, there is a lesser option. Tape a LARGE ball of flash paper to the back of the back card.

As it rises, make your comment about 'bad vibrations' and then allow the paper to touch the candle at the back of the goblet. Then, you get the climax, a bit less clean, but almost as effective.

ENJOY!

The Black Hole Of Magic

A routine for the 20th century silks.

"How many of you like science fiction stories? You imagine yourself flying through space and time in a great flying saucer.

One of the most dastardly things in space is known as a black hole! This is an area of space in which gravity is so strong that NOT EVEN LIGHT can get through it! NOTHING can escape its field.

I would like to present a special episode in the continuing story of "Cosmo Rocketflash!" SPACE EXPLORER. I need one of you to help play the part of Cosmo Rocketflash.

How about YOU!"

A boy or girl is chosen from the audience and invited up to stand with the performer.

"Have you ever traveled through space and time? You haven't? What makes you qualified for the job?

Oh, I'll bet it's that smile of yours. A good smile is VERY important for a space explorer!

There is one slight problem... Your clothes. You can't be a space explorer dressed like that! Here, I'll help you."

Child is given a Lame' cape, big balloon hat, oversized silver gloves etc.

"Ladies and gentlemen, I give you COSMO ROCKETFLASH! Space explorer!

There is still one small problem. Cosmo needs some space to explore. Tell you what, we need someone to play the stars. How about all of you?"

A bunch of stars are passed out for kids.

"Great, now we have our hero...COSMO ROCKETFLASH...We have our stars, But we also need some danger.

We need a black hole! What I need is an evil, menacing, lurking person, to play the part of the BLACK HOLE. How about you!" Picking one of the parents or teacher in audience.

"Here, you hold this and stand over here looking mean!"

Parent is handed a black velvet change bag to hold.

"Now we have all of the elements..... Let us set the stage, come here Cosmo!

The year is 2567.5, Cosmo Rocketflash is strong (show them how strong you are), He is brilliant, but above all, he is FEARLESS! (Magi covers boy's eyes with his own hands) Look Cosmo, It's a black hole!" Magi shakes cosmo so he appears to shake in fear.

"But cosmo isn't worried, he knows that he is in possession of one of the worlds most powerful anti black hole devices. It was invented by professor Archi Flapdoodle! It is known as a 'Black Hole lost article retriever!"

The retriever is really a simply machine. It hardly looks like a machine at all. First you need the two electrodes." Magi displays two LARGE lame' cloths.

"Then, you tie them together like this... and you need a brave person to hold them HIGH in the air! Cosmo, I think you are just the man. Hold onto these." Cloths are shown, tied together, and Cosmo is told to hold them in his fist.

" Now, let us suppose that something like a spaceship were to venture too close to the black hole and get sucked in."

Another cloth is shown with a spaceship sewn or painted on it. It is thrust into the black hole.

"Magically, the ship would be retrieved by the electrodes!"

With a triumphant flair, the performer has Cosmo open his hands, but no spaceship!

"Wait a second. Ms. black hole, do you still have the ship? YOU DO! That's funny. I KNOW why it didn't work! The stars weren't twinkling! Come on you stars, Twinkle!

Here we go. The ship is sucked into the black hole. Where it then Disappears!" Bag is instantly turned inside out to show ship is gone.

"It then instantly rematerializes HERE, BETWEEN THE ELECTRODES!

COSMO ROCKETFLASH TRIUMPHS AGAIN!

Let's hear it for Cosmo!

Let's hear it for our black hole,

and of course, let's hear it for our stars!

This concludes another exciting episode of COSMO ROCKET-FLASH...SPACE EXPLORER!

I need to have the costume back, but I'll let you keep the hat! I think it goes perfect with what you're wearing!"

Method:

Well, this uses any version of the 20th century silks you like. You need two rocket cloths, and a double wall, black velvet bag.

You will also need a bunch of paper or thin cardboard stars (Enough for each child. You SHOULD let them keep them) and the Cosmo costume. In addition you should make a hat out of thin sculpting balloons. Something weird and silly.

If you want to add a bit more 'flash' to the effect, use a Fism Flash, a flash bulb hidden in the non gimmicked lame' cloth, or a funkenring, to accent the moment of exchange.

Also, if you want to make CERTAIN that the hidden cloth doesn't make an untimely appearance, I would suggest using a snap fastener at one corner to fasten the gimmicked corner to the inside of the 'bag silk'. After your 'failed attempt' you unsnap the snap and have Cosmo hold onto it again.

ENJOY!

"Just Passin Thru"

based on "The Thread Principle of Rope, Coat and Rings"
Lesson 16; The Rope and Tape Principle ; page 330

effect: A piece of rope passes through a spectators body.

"When I was younger, I always loved watching magicians perform big illusions. One of my favorites was sawing through woman. They would take this big, huge, solid saw and pass it right through the woman's middle. Well ever since then, I have always been fascinated at how a solid could penetrate a solid, without causing harm to either object. I really wanted to do this trick, but being a kid, I wasn't allowed to use, much less, touch a real saw, so I had to improvise and find something else. That's when I stumble across this....rope!"

(Take out piece of rope.)

"At eight, with a piece of rope and a little imagination, you could do anything. You could make the fastest bow..."

(Do fast bow tie. Try to undo it by tugging on it. Look in frustration, like you can't do it. Direct yourself to an audience member.)

"Could you undo that for me."

(As you toss the rope to an audience member, casually steal a rope square gimmick from your pocket. Get the rope back.)

"Thanks!"

(With the gimmick, casually palmed in your hand, naturally thread the rope through the square without the audience knowing.)

"Now you have to use your imagination on this one. I learned this in Girl Scouts. It's the squarest knot you'll ever see."

(Tie a real half knot and toss the square out of your hands, It'll look like you just tied a square knot. Let square dangle from rope. Drop one end, so your holding rope from one hand.)

"This is the slipperiest slip knot."

(Slip square off and toss it in the air, put it in your pocket. Put the rope away and get out 2 ropes specially prepared. Display like 2 ordinary pieces of rope.

"Now imagine if you will, these 2 pieces of rope are a saw blade."
(Comically run finger across ropes, checking to see that they are sharp. Remember to keep one hand covering the joint.)

"Oooh! That's sharp! We'll need two people to help. Our gentleman will be my lovely assistant! I'll put the ropes behind you, and tie them up front, so you don't change your mind."

(Tie opposite ends together, so ropes criss-cross in front of the guy. Direct yourself to the other volunteer.)

"If you would take this end I'll take the other and on the count of 3 we'll both pull forward, hopefully passing the ropes through this kind victim...I mean volunteer. Without causing harm to either one."

(Direct yourself to the volunteer.)

"Rest assured, you are in no danger. However, you might hear a popping noise. Don't be alarmed, that's just the rope going through your spinal cord. It won't hurt a bit. Trust me. I'm a magicienne! (smile) Remain perfectly still. The slightest move from you could throw off the balance of everything. Ready? 1...2..3...pull!"

(Ropes should pull through the guy.)

"How do you feel? (guy says fine) Really? I feel with my hands. Any rope burns? Gee that would be might hard to explain to your girlfriend. You might want to refrain from bowing for the next hour to two. Thank you both for helping me.

method:

Place two pieces of rope together. Tie them in the middle with thread. Separate the two pieces of rope, being careful not to break the thread joint.

Keep Your Trap SHUT!

The performer boasts amazing mental powers and abilities!

From under the performer's coat, a large steel animal trap is revealed. The trap is opened and allowed to clamp shut on a bread stick. The starchy rod is shattered into a million pieces!

The trap is reset and placed on the table before the spectators. Most likely, they will all take a step back.

The performer begins, "You may wonder what this trap has to do with my extraordinary mental powers. Let us call it an insurance program. This trap INSURES that NO ONE will claim that I have failed in one of my mental attempts. Let me show you what I mean."

The performer has a card selected from a deck and signed. The card is returned to the deck which is profusely shuffled.

The performer places the deck behind his back. He instructs the spectator to mentally think of any number between one and 52. The performer attempts to locate the spectator's card, and place it that number of cards down from the top.

The performer shows the deck again..."Anyone who would care to check is welcome to count down. What was your number? (27) Twenty Seven cards, to find this man's signed selected card." The catch of course, is that while saying that, the performer placed a finger UNDER the release of the trap and placed the deck on top of the same release.

All the spectator has to do is reach into the trap to see if indeed the performer has succeeded.

After a moment of allowing the spectators to volunteer each other, the performer volunteers himself.

As he thrusts his hand into the trap it SLAMS SHUT! Cards fly everywhere as the performer lets out a muffled cry. As he does, however, some of the spectators will notice that his mouth is plugged with something.....

Drawing the attention away from his crushed hand and to his mouth, the performer says, somewhat garbled, "What was your card? The three of hearts? Look."

As he carefully removes the card from his mouth, it is seen to be the SIGNED selected card.

"I guess I should have kept my trap shut!"

Method:

This is simply a brief routine for the 'Steel Trap Challenge' (Available from several dealers.), with the addition of the 'card in mouth'. The latter is one of my favorite card effects.

When the performer has his hands behind his back, he is folding the controlled, selected card, into eights. Right before he places his hand into the trap, he feigns a cough and loads the card into his mouth.

The secret of the trap is basically in the type of trap used, and the fact that the blow must be evenly distributed over four fingers, at the fleshy base.

DO NOT try the trap challenge unless you have purchased the secret from a magic shop and have obtained the proper type of trap! If you don't fully understand the method, or if you use the WRONG TYPE OF TRAP, you could injure yourself BADLY!

In your own Libretto you are welcome to use any of the bad puns you can think of. I actually came up with the basic idea about 5 minutes before doing this at a small get together. I wanted something different and had always loved the trap challenge for shock value, but never came up with a routine I liked very much.

ENJOY!

Glove of Hysteria ROUTINE

I need to invite one of you lucky folks on stage. Let me see. How about the young lady right over there. Yes, please come onto the stage; watch your step as you do.

This lady and I are about to demonstrate an exciting phenomenon of the psycho-conscious optical narcosis reactivity principle.... In other words, you can't believe what you see.

Hello there, and your name is? Jane? Hi Jane. Now Jane, this is serious business, so I need you to follow all of my directions EXACTLY. Can you follow a few simple directions?

Good.

Don't shake my hand (While extending it.) (Ad lib comment.)

Make sure you pay close attention to my directions.

Scissors, Take these.

Rope, take this.

Marker, Take this.

Glove. No, this is mine. Don't laugh, this is the height of fashion! Jane, I want you to uncap that marker while I put a paper disk on the back of the glove.

(glove is oversized Lame' creature.)

Jane, Use that marker to draw a LARGE open eye on the back of my hand.

Well, you ACTUALLY drew it on the back of the glove, but I think I prefer it that way. Cap the marker.

What you are looking at is a powerful hypnotic symbol, a powerful symbol first created by..... Jane here.

With this glove I can not only give a thorough physical exam (ornot only look quite ridiculous), I can actually cause hypnotic hallucinations.

Such a glove can come in VERY handy. For instance, I wore it on a blind date once, and stared into the hypnotic eye. When she opened the door I saw her long flowing beautiful blond hair. When I took the glove off I saw the hair was flowing out of each nostril. Allow me to DEMONSTRATE.

Jane, hand me the rope.

Now, I ask the entire audience to look into the eye.... You are now HYPNOTIZED! Doesn't feel much different, does it.

Jane, try to cut the loop with the scissors, which is probably better than trying to cut it with your nose. Now, I cover the eye, revealing that you were all actually hallucinating when you saw the rope cut.

(Pause. Wave eye in front of own face.)

Oh please, the applause are deafening.

I'll do it again. In fact, I'll keep doing it until you understand it!

Jane, try to cut the rope, right there. Now, I'll even tie a knot in the center, a hallucinatory knot of course.

As the hypnotic eye goes out of view, the hallucination wears off, and PING. You can see the reality that the rope STILL wasn't cut.

(Again waving in front of own eyes.)

Oh please it's too much.

Jane, I can see we'll have to pull out all the stops. Don't look at the eye, and cut the rope in half right here.

Now, take a good look into the glove... You are in love with a magician... TRY to cut them both in half right there.

You take two of the halves.

Hold them like this.... A PARTIAL hallucination now occurs as MY ropes seem to melt back together!

I can see one last hypnotic hallucination is in order. Jane, give me those ropes. Now, I have to warn you folks that these are potent forces we are dealing with. At any moment I MIGHT say something.... you'll like.

Jane, cut the tops of the two odd sized rope so they are all even. She doesn't this like a pro, doesn't she folks? Now do the same with the bottoms. Gee, you seem to have experience with bottoms.

Thanks for all your help Jane, put the rest of my stuff on that table, and carefully return to your seat. Remember, you're STILL in a trance.

Jane has done her best to cut these three ropes the same length (hand to hand count.) but the forces of the mind are POWERFUL indeed. In fact these ropes are 3 VERY DIFFERENT lengths. (Hand to hand count again)

On the count of three, you are all going to be wide awake... You won't remember ANYTHING that just happened, but you will have the uncontrollable desire to APPLAUD.

One....Two.... Three,, You are now all wide awake and can plainly see that One rope is SHORT, one rope is LONG, and one rope is MEDIUM in length.

Aren't the powers of the mind amazing.

Oh, I almost forgot to tell you. This glove was a hallucination too. It's REALLY not a glove, but an origami Satellite!

(Glove to moon flowers.)

Tarbell Treasures 4

"An Unusual Prediction"

based on "The Numbers on the Arm"; Lesson 9; Math Mysteries; page 189

effect: A card that is selected appears written on the magicienne's forearm.

"Mind reading and Palm reading....

...did you ever stop to realize that those two art forms are connected by something."

"Really they are.

Mind reading (point to head)

and palm reading (point to palm)

Mind reading (point to head and follow down to shoulder, down forearm)

and palm reading" (point to palm)

"Those two art forms are connected by...your forearm." (roll up sleeve)

"Tonight, I thought that we would try something that has never been tried before...forearm reading."

"It's a little like mind reading...Sir I'm going to attempt to read your mind. Aha! 20 and no. I just answered two questions he was thinking of. He asked how old I was and if I was a real Princess."

"And it's a little like palm reading. You sir, have you ever had your palm read?" (playfully slap it)

(Take his hand and look like your reading it) "Hmmm...it says here that you have the secret desire to date a magicienne." (smile)

"Your forearm, like mind reading can read a thought, and like palm reading can predict the future. Tonight we are going to test the ability that my forearm has in predicting a future event."

(Take out a deck of cards and shuffle them.)

"I'm going to have this gentleman here select a card. (force the K of clubs). Ok I'm going to turn around and I'd like you to mentally get an image of the card in your mind. In fact take this piece of paper and write the name of the card down. I want you to really mentally lock in that card. Take the paper,

fold it in quarters and set it in this ash tray. Carefully set it on fire and let it burn. Let me know when everything is done."

"Let's review what's just taken place. A card was selected and hidden, I have no way of knowing what that card is. You wrote the name of the card on a piece of paper and burned which brings us to ash. Using my forearm, and a little of this ash, let's see what my forearm will reveal."
(Reveal the king of clubs written on your arm.)

Method: Make sure that you have extra ash in the tray.

Have It Your Way

"Hold The Pickles... Hold the lettuce! What famous words are these. No, they were not born from the pen of William Shakespere, but from some brilliant advertising executive. This unsung hero actually managed to make the otherwise loathsome fast food hamburger, into something respectable, something your children, and their children will sing about for years to come. (All this is said with an increasingly syrupy voice.. Now, to a take, grimacing at the audience.)

Ok, Ok, so it's just a fast food commercial; can you blame a guy for trying to make his show a bit more cerebral."

And so, the performer begins a trek into the world of gastric anomalous conjuring.

Opening a plain tri-fold screen, he says, "Now, what do the average fast food hamburger and this flat folding screen have in common? That's right, there's nothing inside!

Let me get someone from the audience. How about this guy right here. And you are? Hi Billy!

Billy, you and I are going to create a genuine fast food restaurant, right here in your parents living room. Let's start by spilling some ketchup right over there... NO, that was just a joke!

Here let me get you the proper clothing."

The performer removes two hamburger hats from the formerly empty screen. He casually folds it back flat, without comment. Both the performer and child assistant don a hat.

"Now we need some hamburger ingredients."

The performer has the child assistant help dump assorted Frogs, and Snails, and puppy dog tails into the tri-fold screen.

After some by-play, the performer withdraws a large foam hamburger from the screen. The child is dismissed back to his seat.

"Gee, that was fun, and now Billy had been given a means by which he can pay for his entire college tuition, and mom and Dad don't have to worry about it!"

Upon squeezing the foam burger, a loud MOOOOOOO is heard.

"Gee, I guess it wasn't cooked enough!"

Oh, by the way, if this burger is too large for anyone, I can arrange for some smaller ones!"

On that line, the performer waves his left hand up, and 4 mini-burgers appear at his finger tips, all at once, Billiard ball fashion. As the left hand is swept across the right, four more burgers appear at the tips of the right fingers.

Thunderous Applause!

METHOD:

A REDECORATED Temple Screen handles the beginning. A squared circle COULD be used in surrounded conditions, but the screen is neater when usable.

The FIRST set of 4 mini burger (Which are attached with flexible wire, as with a 4 ball climax for a billiard ball routine.) are stolen from the underside of the foam burger.

The MOO (From a 'pocket pet' sound toy.) will cause a big distraction. You look surprised, steal the burgers, bend your left fingers in, set the burger down with the right hand. Make a wave, react FAR right with the left hand, showing the burgers.

As you reach far right, your free right hand darts in to your jacket, and steals the OTHER 4 burger climax gimmick. If you time the left hand passing back over the right, at the same moment it is withdrawn from the jacket, the 4 right hand burgers seems to appear when you pass the 4 left hand burgers in front. It should look quite magical.

A 'Pocket Pet' is a small canister which, when tipped, makes animal sound effects. They have sheep and cows as far as I know. But unless you're supposedly serving mutton burgers, stay away from the sheep.

Don't get that cholesterol too high, and...

ENJOY!

Tarbell Treasures 5

"Red Marks The Card"

based on "The Hindu Color Changing Deck"; Lesson 10; Effective Card Mysteries ; page 208 and "The Thoughtful Joker"; Lesson 12; Metal Card Mysteries; page 241

effect: A deck of red backed cards is taken out of a card case. A card is selected and returned to the deck. The rest of the cards change to a blue back, except for one the selected card. As you put the deck back in it's case you reveal the the case has shrunk in size, making it impossible to put the deck in it.

(Take out a deck of "red" backed cards. Flip them face up and shuffle them Hindu style)

"What I have here is a red back deck of cards. I'm going to shuffle through the deck, in something called the Hindu shuffle. I want you to stop me somewhere in the deck."

(Hindu shuffle until they signal you to stop.)

"Stop! Right there. Ok."

(Out-jog the card)

"I would like you to take that card and remember it."

(Shuffle deck with sort of a sideways overhand shuffle with faces towards audience.)

"Would you remember that card if you saw it again? Yes?"

(Card can be signed at this time.)

"Great, then push it anywhere into the deck.)

(They do.)

"I'll give it a little shuffle."

(Hindu shuffle with faces towards audience.)

"We need two other cards to help us find your card. The two jokers."

(With the deck face up, extract the jokers, show back red.)

"The jokers are considered by most to be the wisest cards of them all. In the olden days, the fools (show jokers) of the court were many times considered to be the wisest and most sensitive men. Kind of like the Alan Alda's of playing cards. Ha, ha."

(Ribbon spread the deck face up.)

"The jokers are going to let me know in some subtle way what your card is."

(Scan the jokers, face up, over the top of the deck, making a beeping noise. When you get to the end of the deck, flip over the joker cards--face down and continue scanning the deck)

"Do you know what just happened? No? These two jokers just marked your card in some subtle way, so I could easily recognize it at a glance from the other cards. Let me show you..."

(Square two jokers and flip the entire ribbon spread deck over, to reveal that there is only one card in the entire deck that is red.)

"And your card is..."

(Push card forward and reveal it's the 3 of diamonds.)

"But that's not the amazing part of this trick. The amazing part is how these big cards... (pick up card case) ...fit into this little box!"

(The card case has transformed itself into a small card case. Try and shove the cards into the small box.)

Method:

You need two red jokers, and a red backed indifferent card (a card that just doesn't care--ha, ha). This will be your force card. You also need a deck of blue backed cards, minus the two jokers and the matching force card. Also needed is a card box that is gimmicked or one off the market that I believe is called the shrinking card case.

To start, put your force card on top then the red joker, 51 blue backed cards, and the final red joker on the bottom.

You can Hindu shuffle, face up, keeping a break. Then re hindu shuffle, so the cards are in the original order (two cards on top one on the bottom). While shuffling you can even show the red backs by showing the bottom card of the packet, which is the top card of the deck.

With the deck in it's original order, Hindu shuffle the cards with the spectator stopping you somewhere in the deck. When they say stop, place the cards you were shuffling half way on the deck. Freeze. Flip the whole thing over. The illusion created is a deck of red backed cards.

Peel the top card, closer to your spectator out a little and have them take it. This should be your force card. They can sign the card. Square up the cards so a red back is on top. Have your spectator insert their card anywhere in the deck. Turn the entire packet over, face up. Extract the two jokers being careful not to expose the bottom of the deck. Ribbon spread the cards, face up. Flip the ribbon spread over to reveal one red backed card amongst the blue backed cards.

