



MAGI-GRAM



Official Newsletter of IBM Ring 50 -- The National Capital Ring -- Volume 74 No. 78 August 2020

Woody Aragón to Lecture at September Ring 50 meeting

In This Issue

Mystery Prop Challenge	Page 2
'Ice' McDonald	Page 3
Conjurors	Page 4
Wes Iseli talk	Page 5
Who's Who	Page 6
"Quickie"	Page 7
John Roberts Parade	Page 8
John Roberts Night	Page 18
35 Anniversary Parade	Page 19
Recommended Reading	Page 37



Woody Aragón

For his Ring 50 Zoom lecture, Woody will present a combination of self-working tricks and small packet tricks, that could be used in your virtual performances.

Watch your email for details of how to connect to the Zoom meeting on Sept. 2. This lecture is exclusively for Ring 50 members, so please do not share the link except for prospective members..

Fall Meeting Schedule

All meetings 7-9 p.m. using Zoom platform

Thursday, Sept. 24: Ring 50 Past Presidents Perform (and hopefully new board installation)

Wednesday, Oct. 7: Sarah Trustman Lecture on Mnemonics

Tuesday, Oct. 20: Virtual Performance Contest & Ring 50 73rd Anniversary

Wednesday, Nov. 4: Carisa Hendrix Lecture on Performance Character Development

Wednesday, Dec. 2: Holiday Show

Woody Aragón is one of the lead magicians in the Spanish school of magic and a student of Juan Tamariz. He's now a teacher of magic in the Tamariz's school in Spain "Gran Escuela de magia de Ana Tamariz," where he teach mostly card magic and magical theory. Penn and Teller use several of his effects on their show.

The foreword of his latest book was by Max Maven: "Woody Aragón is one of the most important modern card magic creators. His first book, *A Book in English*, was a bestseller that influenced top magicians. Names such as Penn & Teller, Eric Jones and Pit Hartling choose Woody's tricks for their shows. The reason? Woody's magic is strong, it's clever, it fools... and audiences love it!"

International Brotherhood of Magicians Ring 50 The National Capital Ring

President

Craig Fifer

president@ibmring50.org

Vice President

Danny Selnick

vp@ibmring50.org

Secretary

Drew Owen

secretary@ibmring50.org

Treasurer

Bob Patterson

treasurer@ibmring50.org

Sergeant-at-Arms

Reggie Rice

sgtarms@ibmring50.org

Magi-Gram Editor

Larry Lipman

magi-gram@ibmring50.org

Youth Activities Director

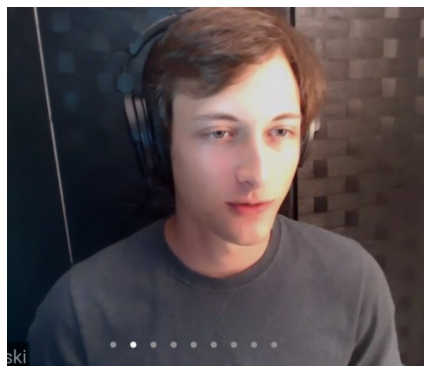
Louis Meyer

youth@ibmring50.org

Members Master Mystery Prop Challenge

By Drew Owen

The theme of the July 22 bonus meeting was a mystery prop challenge organized by board member **Christophe Jelinski**. For the chal-



Christophe Jelinski

lenge, we divided the participating members into six groups of three or four and each group met in a separate breakout zoom room.

Christophe gave us the rules: We had 15 minutes to come up with a routine using: a cup, a spoon, some string, and a coin or



Drew Owen

coins. We needed to use at least three of the four props but could

switch one prop for some other prop.

Christophe expressed his hope that none of us would switch to cards. We could also use any gimmick as long as it was not seen. It was fun but quite challenging, especially since team members were not in the same room handling the exact same props.

After 15 minutes (which went by quickly!) one representative from each group performed their routine.

The performers were: **Drew Owen** (yours truly), **Alexandre**



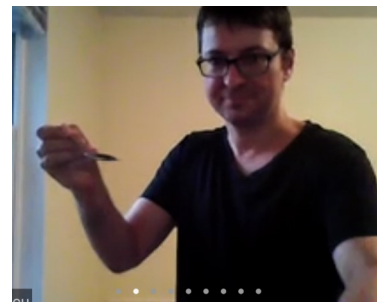
Jason Goldberg

Moreaux, John Cloninger, Jason Goldberg, Marc Carrion and Cristian Vidrascu..

In the end, **Wes Iseli** chose my group but, honestly, I was impressed with the creativity and skill demonstrated by all of the groups. It was a fun chance to create and perform some magic together!



Alexandre Moreaux



Cristian Vidrascu.



John Cloninger



Marc Carrion

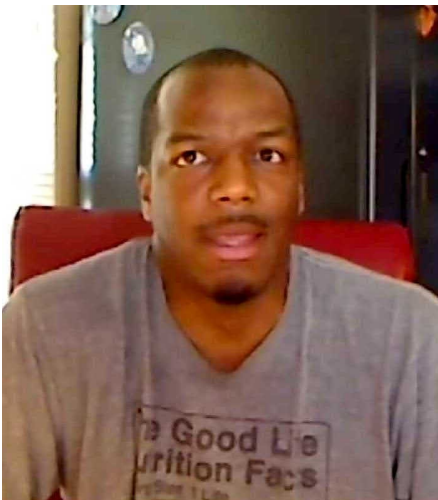


Aug. 5, 'Ice' McDonald Discusses the Rich History of Black Magicians

By Drew Owen

The focus of our August 5 meeting was the documentary, *Quiet Masters-The History and Relevance of the Black Magical Artist*, which was produced and directed by Kenrick "Ice" McDonald. We all know about the great white magicians through history like Houdini, Thurston and Blackstone, but sadly, we don't learn about the rich history of black magicians like Richard Potter, Henry "Box" Brown and many others.

This documentary features interviews with many black magicians including Ring 50 member Reggie Rice, who was present at this meeting. It is available for free to Amazon Prime members at: <https://www.amazon.com/Quiet-Masters-History-Relevance-Magical/dp/B07HHDKLQ3>



Reggie Rice



and is highly recommended.

Ring 50 held a watch party for *Quiet Masters* at 5 pm before our meeting at 7. Ice McDonald was our guest for this meeting. Ice has appeared on *Masters of Illusion*, among other television shows. He has been featured on the cover of *The Linking Ring* three times and *M.U.M.* twice, as well as in *Genii* and *Magic* magazines. In 2014, Ice became the first Black magician to hold the position of national president of the Society of American Magicians (S.A.M.) in the 115-year history of the organization. In 2018, Ice was inducted into S.A.M.'s National Magic Hall of Fame.

Ice joined us to provide background on the making of *Quiet Masters* and also share more about its subjects and the challenges magicians of color have faced during their careers in the past as well as today. Ice told us that people had approached him numerous times over the years wanting to make this kind of documentary but the projects never got off the

ground. He finally decided to produce and direct the film himself. Ice answered our questions, which included why he chose Amazon to distribute the film, and how he found information about many of the nearly forgotten performers.

He talked about how dangerous it could be for black entertainers in the past and showed us a copy of *The Negro Motorist Green Book*. This was a guide published from 1936 to 1966 during the Jim Crow era that helped black motorists find restaurants, motels, and other businesses that were safe for blacks to enter and also helped them navigate through areas unfriendly to people of color. It was essential to touring black performers during this time.

Ice also talked about some of his own experiences being a black magician. He recounted being offered a very high-paying engagement. After making all the arrangements over the phone, he went to sign the contract in person but when the presenter saw the color of his skin, Ice was told that the job had already been taken. This happened only 20 years ago. Another time, he and two other black magicians were confronted by 16 white gang members who wanted to fight. Before any fighting began, Ice pulled out a deck of cards and began doing some flourishes and then some card tricks, which amazed the gang members and defused the situation.

We were all very grateful that Ice was able to spend time with us and share his perspective on magicians from the past and present. Before signing off, Ice did one trick, an amazing torn and restored card effect which he is using for virtual shows.



Barry Mitchell Brings Smiles Shares Pro Routines

The Conjurers had a special guest this month: Barry Mitchell from Tennessee! You may know Barry as an inventor of magic tricks and a frequent speaker at conferences.

Barry performed some magic for the kids, including his trademark Smile Maker effect, and then taught the Conjurers some tricks with rope, sponge balls, and a deck of cards. Among the professional routines he taught them were a sliding knot off rope effect and the use of the



Hindu Flash Force.

I want to encourage all Conjurers to attend our virtual monthly meetings because it's our one chance, right now, to hang out and talk Magic.

Hopefully soon we will have an opportunity to meet again in person, but in the meantime

don't lose your love of Magic!

Louis Meyer, Youth Activities Director

Advertise in the Ring 50 Magi-Gram



Classified ads: \$5 for the first three lines in one column of a three-column layout; \$1 each additional line. Non-members pay double.

One-column display ads (3-inches deep): \$5 for members; \$10 for non-members

Two-column display ads: \$10 for members; \$20 for non-members

Three-column display ads: \$20 for members; \$40 for non-members

Half-page display ad: \$25 for members; \$50 for non-members

Full-page display ad: \$50 for members; \$100 for non-members

Wes Iseli: Behind the Scenes of 'Fool Us'

By Drew Owen

Former Ring 50 member **Wes Iseli** joined us at the July 22 meeting to talk about his recent winning performance on Penn and Teller's "Fool Us" and he also agreed to judge the Mystery Prop Challenge.

Wes fooled Penn and Teller with his trick, "Flip" in which he can predict the outcome of any number of coin tosses using an ungimmicked coin. Penn told him it was his favorite performance of the season and bought the trick from him with plans to put it into future shows. Wes showed us a version of the



trick he uses for his virtual shows, answered questions, and told some interesting stories about his experience being on the show.

For example, he was given the trophy in person at the venue but, because there is a stiff penalty for disclosing the results of the show before it airs, had to

sneak out with the trophy hidden under his jacket. You can watch Wes' performance at:

<https://www.youtube.com/watch?v=vAC4grDNJEI>

You can buy the trick from Wes at: <http://wesiseli.com/magician/>.

Picture From Our Past



Presidents Night

Former Ring 50 presidents perform on Presidents Night in January 2003. From left: Ray Eyer, 1981-1982; Jack Nance, -83; Buddy Smith, 1978-79; Michael 'Tac' Tacelosky, 1997-1998; Augie Arnstein, 1979-80; Stan Rosenthal, 1968-1969; James Munton, 2000-2001; Bob Greenwald, 1995-1996; Katherine Rettke, 2001-2002. (Photo by Larry Lipman)



Who's Who in Ring 50

Laurie Curry—Clown to Magician

At magic conferences such as Ring 50's Magi-Whirl, Laurie Curry can be found wearing the nametag "Beautiful." With her vivacious personality and willingness to engage with performers, Laurie is often called upon as a helper for visiting lecturers. But Laurie is an accomplished magician, balloon twister and face painter in her own right.

How did it happen?

After graduating with an associates degree from Ocean County Community College in Toms River, N.J., Laurie was working as an assistant director at a preschool. "I hired a clown to do the end-of-summer open house. As I watched the show, I felt I could do most of what she did and maybe could have saved myself the cost.

"Not long after, I was working for a catering company and at the picnic event we were catering, there was a clown performing. Again, after watching him perform, I felt I could do most of what he was doing and he appeared to be having a lot more fun than I was. He was getting paid about the same as I was but he was only working a few hours with makeup and travel included. I was working eight hours with travel and, like I said, he definitely appeared to be having more fun than I was. I asked him how I could learn to do what he was doing and he gave me the name of a clown named Candy Cane who taught classes in

clowning. I took her class and was hooked on performing. I learned balloon twisting and face painting. I also learned some magic.

"I really enjoyed the magic and took classes to learn more. After clowning for eight years, I stopped clowning but continued to perform a very similar show for children as a magician.

"My mentor in magic is Buddy Smith. He welcomed me into the S.A.M. and helped me learn the many card moves. I will always be grateful to him for his expertise in magic and his making me feel welcome and valued in a mostly male dominated club.

"I have been doing magic as a magician for over 20 years. My major interest is in entertaining the younger children. I also enjoy close-up magic. I did restaurant magic on children's

night for Pizza Hut for a couple years when I had only one son. As my family grew, I had to step back from that. Starting in 2000, I coordinated and performed in a stage show at Bishop Ireton for five years. Although I enjoyed this show once a year, having a family did not lend itself to doing more stage shows."

Laurie now works as a teacher at a local community center and performs occasionally. She and her husband, Kevin—who for many years oversaw the technical production of the annual Magi-Whirl shows at Bishop Ireton High School—have three grown sons.





August Quickie

"Star Turn"

Note: Through the linking Ring, my teen-age magic partner and I have reestablished contact after nearly 70 years. It turns out that Dr. David Hanselman and I are still creating magical effects. The following is based on David's trick titled "Spuriousity" in which he makes an entirely original use of the turn-over move from paddle tricks. With his permission I offer this alternate version of his unique trick.

Effect: (cue the circus/carousel music). In the role of a mid-way con artist you lay out four paddle-shaped "Paint Sticks" which have been dipped in different colors. In your "carny" spiel you entice a young spectator to play a game: For five bucks the lad gets to freely choose among the paint sticks, one of which has a secret star on the back. He gets three free choices and if he hits the marked stick he gets a 10 bucks reward plus his \$5.00 - very good odds. But if he fails to find the stick with the star on the back you keep his money. He does fail and in the end you turn over the remaining stick and show the secret star on the back. The Star Turn! However, because the lad is underage, you decline to take his money, saying "Keep your money kid and always remember; it's not a game, it's a swindle."

Secret: All four paint sticks have identical marks on the back. If, say, he first points to the red stick, you do the paddle move to show no mark on the back and put the stick away. You do this two more times. The last colored stick will, of course, have the star on the back.

**Be Sure to
Keep Your
I.B.M. Member-
ship Current**



Bob Patterson of the I.B.M. Membership Committee reminds us that you must be an active member of I.B.M. to belong to Ring 50.

If you haven't already, don't forget to keep your membership active in the International Brotherhood of Magicians to enjoy the benefits of membership. Send dues to: International Brotherhood of Magicians, 13 Point West Blvd, St. Charles, Missouri, USA 63301.



Louis Meyer -	19-Aug
Robert Patterson -	20-Aug
Eric Redman -	20-Aug
Lou Ann Generous -	21-Aug
Dick Steiner -	23-Aug
Michael R. Wolfson -	24-Aug
Jason Goldberg -	25-Aug
Tommy K. Meeker -	28-Aug
Jeffrey Grobman -	28-Aug
Benjamin Tran -	1-Sep
Scot Christenson -	9-Sep
Dave Roberts -	13-Sep
Ken Norris -	14-Sep
Richard Cohn -	15-Sep
Keith Harmon -	19-Sep
Larry Lipman -	19-Sep
Alec Negri -	19-Sep
Matthew Nichols -	19-Sep

Ring 50 Treasurer's Report

Profit and Loss Statement		
7/1/2020 through 7/31/2020		
Date	Description	
Income	Bank	Amount
Total Income		27,314.09
Expenses		Amount
Total Expenses		300.00
Overall TOTAL		27,014.09



JOHN ROBERTS DOES IT—AGAIN!



#8

John S. Roberts One-Man Parade

John S. Roberts is a long-time member of National Capital Ring 50, a past president of his Ring, and a former Territorial Vice President. He was a foreign correspondent in Africa for the Voice of America and later covered National Security Affairs and the Supreme Court. John is eighty-four years old, retired and living in Alexandria, Virginia. He was featured on the cover of our February 2020 issue. This is his eighth Parade.

PHOTO BY JIMMY MINICHELLO



Match Box

EFFECT: A selected card unexpectedly matches a card depicted on the back of a card case, and that's not all!

PREPARATION: The back of most Bicycle card cases show a face-up Ten of Hearts partially covered by red and blue face-down cards. You will eventually reveal cards that mirror this entire image (**Fig. 1**).

Place a 10H face down on top of the deck. Under that, an indifferent red-backed card is stuck to the back of an indifferent blue-backed card by your favorite method. I use a small bit of double-sided tape which holds the two cards together well and still allows their easy separation. Put the red/blue double under the top card with the red side up. On the bottom, place a key locator card (use a short card, crimp, corner clip, breather, etc.)



Fig. 1

PERFORMANCE: Use the crisscross method to force the 10H which the spectator places on the table face down. Complete the cut. The red/blue double is in the middle of the deck with the key card above it. You take your turn to select a card. Cut the double to the top, turn it face up, slide it under the face-down 10H (his card), and put the rest of the

deck aside. You have two cards showing on the table: a red-backed face-down card (10H) covering a face-up indifferent card, supposedly your selection.

You proudly announce that your card will magically match a predicted card shown on the back of the box. Turn over the case, and alas, no match. Then, you “remember” that it is the spectator’s card that is supposed to match, not yours. You turn the two over, and there is the 10H, partially covered by a face-down red card, just like your prediction!

Amid the applause, some attentive person (or you) will point out there is no matching blue card. You pick up the cards and smugly separate them so that the blue card emerges in its correct place, accomplishing an astonishing double whammy (Fig. 2).



Fig. 2

Dot's Bipartisan

As our political circus keeps rolling merrily along, I offer this humorous shallow dive into explaining the national makeup of our system. It is nonpartisan in that it makes no judgments and casts no aspersions on either of the major parties. In coming years, this modest little trick should age well.

EFFECT:

“Uncle John, what does ‘partisan’ mean?”

“Well, Timmy, let me show you.” You take out a packet of cards with a large red dot showing on the face. “Let me put it this way. Some states vote mainly Republican. We call those red states.” You count five cards, and each one has a large red spot. Square the packet and turn it over, showing a large blue dot on the face. “These five blue states are mostly Democrat.” Show five cards as above. “‘Partisan’ means to support your party and its leaders, whether you are liberal or conservative. Bipartisan means both parties agree on something.” You can insert your favorite political jokes if you want, but know your audience!

“But, Uncle John, what if a state is neither red nor blue – or both?”

“That’s a very good question, Timmy. If you mix red and blue, you get purple states!” Turn the cards over and show all of them have purple dots! “Now, do you understand politics, Timmy?”

“Not really, Uncle John.”

“That’s okay. Neither do I.”

REQUIREMENTS: Three double-blank cards with large stick-on, two-inch red dots on the front and three double-blank cards with blue dots on the front (Fig. 1). All six backs have purple dots (Fig. 2). These dots are readily available on Amazon.

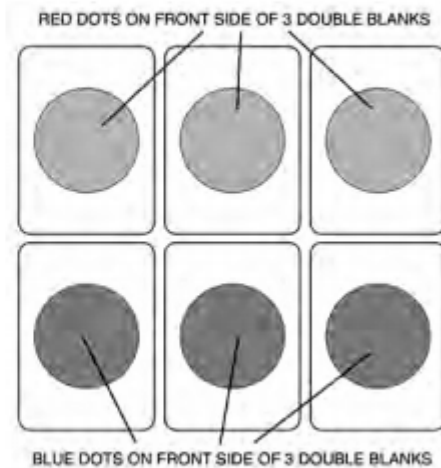


Fig. 1

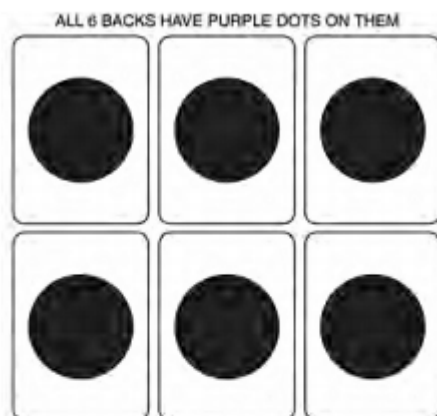


Fig. 2

PERFORMANCE: Stack three red cards face up on top and the three blue cards face down on the bottom (Fig. 3).

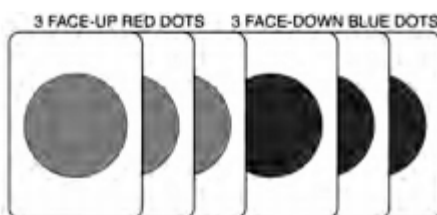


Fig. 3

Hold the packet of six cards with red dots in right-hand Biddle grip. Count two cards into your left hand. Thrust the remainder into the crotch of your left hand ("three") and simultaneously pull back to the first two and deal them onto the others ("four, five"), showing five red cards (the Hamman Count). Turn the cards over and do the same count to show five blue cards. Turn the three blue cards over and spread them to show all purple cards. Previously putting a bow between the reds and the blacks will make it easier to separate the two parts.

NOTE: If you'd like, you can further explain that purple states are called "swing" states and their unpredictability drives election forecasters nuts.

Chips Ahoy

This is said to be one of Thurston's favorite card tricks. I have recast it with poker chips and a mentalism patter.

PRESENTATION: "Sir (Madam), please take this bag of blue poker chips and pour them out on the table. Now, I want you to form two rows of chips, one below the other, with the same number in both rows. Before you do this, I am going to turn my back so I cannot see what you are doing. Okay, go ahead and lay out the rows with as many chips in each row as you like, up to ten. Meanwhile, I can tell you that I have a strange ability to tell from a person's voice what his thoughts are. I can't explain it; I was just born with it. Are you done making the rows? Good.

"Now, do the following: Take one chip from the bottom row and put it back in the bag. Take some chips from the top row and put them in the bag. You have a completely free choice. How many chips are you taking from the top row?" Let's say he says four. "Have you done that? Please take the number of chips left in the top row away from the bottom row. That is, after you removed four chips, take the same number of chips left in the top row from the bottom row and put them in the bag. Lastly, clear off all the remaining chips from the top row and drop them in the bag. You should now have some leftover chips in front of you. Is that correct? Good.

"I'm going to ask you a question so I can become attuned to your voice. At any time, did I try to influence your choices? Did you feel you made those choices freely? Would you repeat that, please? Thank you." Pause to ponder.

"From my analysis of your voice patterns, I can say with confidence that you have in front of you...three poker chips! Is that correct?" Turn around to face the audience and indicate to the helper to accept his applause.

METHOD: The number of chips left on the table will always be one less than the number originally put in the bag by the spectator. As in the above example, he told you he was taking four chips at the outset and putting them in the bag, so at the end he had three chips left over. This works no matter how many chips he takes at first. The rest is up to you. I have written this in a sort of old-timey

formal vernacular, but you may have other ideas on how to punch it up. Also, I personally use bright acrylic jewels for the trick which lends itself to storytelling, but it will work with a variety of other objects, as well.

EXAMPLE



SPECTATOR MAKES TWO ROWS OF SEVEN CHIPS
STEP 1.



SPECTATOR REMOVES ONE CHIP FROM BOTTOM ROW
STEP 2.



SPECTATOR REMOVES FOUR CHIPS FROM TOP ROW
AND TELLS PERFORMER THIS NUMBER
STEP 3.



SPECTATOR REMOVES ANY CHIPS REMAINING IN
FIRST ROW AND REMOVES THE SAME NUMBER
OF CHIPS FROM BOTTOM ROW
STEP 4.



NUMBER OF CHIPS REMAINING WILL EQUAL
NUMBER OF CHIPS NOTED IN STEP 3 MINUS 1
STEP 5.

Flip-Flop

EFFECT: A chosen card is revealed face up in a spread of face-down cards and *immediately* shown face up in a face-up spread. Flip-flop!

PREPARATION: You will need a two-facer card (Ace of Spades and Ten of Dia-

monds, for example) and a regular AS. Place the regular AS face down on top of the deck. The double facer is on the bottom with the ace side up.

PERFORMANCE: Turn the deck face up and display cards as all normal and well mixed. Turn them over, ask the spectator to cut off about half the deck, put the top half across the bottom half, the cross-cut force. Pause a bit, and then remove the top packet, slide the force card off the bottom packet, and have the spectator look at it as you complete the cut. The gaffed AS is now face up in the deck. Have the spectator insert his card unseen by you or anybody else face down into the middle of the deck. After appropriate byplay, you spread the cards, and there is his selection, face up among them. Pause, and then scoop the cards together, turn them over, and remove the face-up regular AS, showing both sides. Flip-flop!

NOTE: The card can be signed, if you like. Also, your patter could include various meanings of "flip-flop."

Four Aces Swindle

Adapted from *Scarne on Card Tricks*.

This is truly an outrageous abuse of the magical arts, but, hey, if it's good enough for Scarne, it's good enough for me to mess with.

EFFECT: The spectator shuffles and cuts an ordinary deck of cards and hands it to the magician, who puts it in his pocket. You explain that years of doing four-ace tricks have made your fingers super-sensitive. You will now extract the four aces from your pocket by touch alone. You reach into your pocket and proceed to find the aces, one by one, with your own variations, proving you possess special powers.

PREPARATION: Prepare by taking the four aces out of the deck and placing them in your pocket. Put the rest back in their box. That's it.

PRESENTATION: Proceed as above. I know this seems incredibly lame, but with good acting and creative reveals, like spelling or counting to an ace, it is an almost shamefully easy way to do this effect. If you put the aces in an order (chased?) you can

remember, you can produce any ace called for by an audience member. At some point, you can pull a regular card out – oops! Take the white stone and “polish” your fingers, restoring their magical properties. If you carry packets of red and blue-backed aces in different pockets, you can use anybody’s borrowed deck. To clean up, put the four aces you have collected back in your pocket and pull out the whole deck, leaving the aces behind. Give it a vigorous shuffle, claiming the aces are now mixed back with the others. For the right audience, you can end with a tongue-in-cheek joke. If you use an extra set of aces as described above, you can set them down on the table. Take the complete deck out of your pocket and put it back in its case. Then, put the tabled aces in your pocket. Pause, look guiltily at the audience, and say, “Oops!” Or you can say nothing, act naturally, and let the swindle speak for itself. Be prepared to be tarred and feathered.

A Killer Princess Trick

I always thought the Princess trick was interesting but lacked a magical ending. The chosen card vanishes, and...? I thought the selected card should not only disappear but return, ideally under impossible conditions. See what you think of this.

EFFECT: You show six cards, back and front, and ask a spectator to remember one of them. You look at him thoughtfully, remove one card, and put it in your pocket, leaving five cards in your hand. You display those five cards and ask the spectator if he sees his selection. Zounds! It has vanished! You ask the spectator to name his card, reach into your pocket, and bring out the very card he named!

PREPARATION: You need six indifferent cards. Five are glued back to back with their twins, i.e., the KH and KD. The sixth card is normal. Select a Side A, the one you begin with (Fig. 1), and a Side B, the flip side (Fig. 2). You need duplicates of the cards on Side A in your pocket and the means to find the selected card quickly. You can have them in a prearranged stack and count down to it or use a card index (Fig. 3), which I prefer.

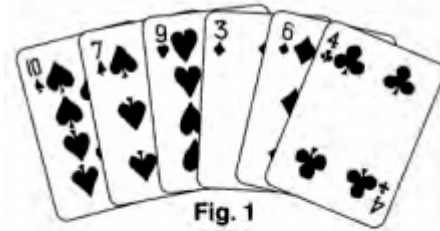


Fig. 1
SIDE A

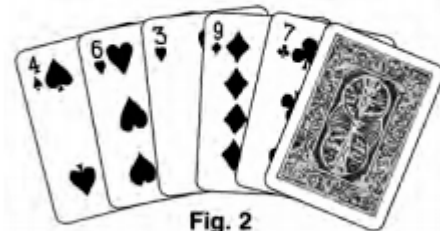


Fig. 2
SIDE B

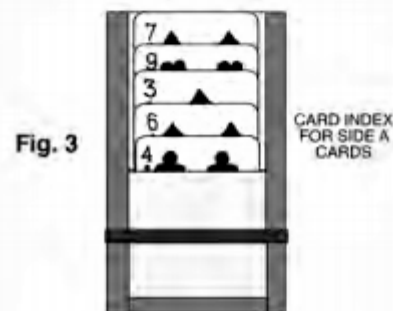


Fig. 3

CARD INDEX
FOR SIDE A
CARDS

PRESENTATION: Start with Side A in a right-hand, face-up Biddle Grip (back of hand up, packet held by forefingers at top, and thumb at rear). The regular red-backed card is face up on the bottom. Unhurriedly, thumb off each card and invite the spectator to remember one of them. During this phase, casually use the flushration move once or twice (but not more) to show red backs. When you come to the last (regular) card, place it, face up, on the bottom of the ones in your left hand. Hold up the packet with your left hand, concealing as much of it as possible. Riffle the cards and make a show of choosing a card. Pull out the red-backed card and put it in your pocket. Shuffle the cards. When you hold up and briefly spread the five cards, he will be looking at Side B. Ask if he sees his card. When he says, “No,” put the packet in your other pocket and redirect the audience’s attention by asking where the

card could be, or something similar. Ask the spectator which card he chose. Reach into your pocket, find the duplicate of his card, and bring it out for all to see. Killer!

Houdini School of Magic

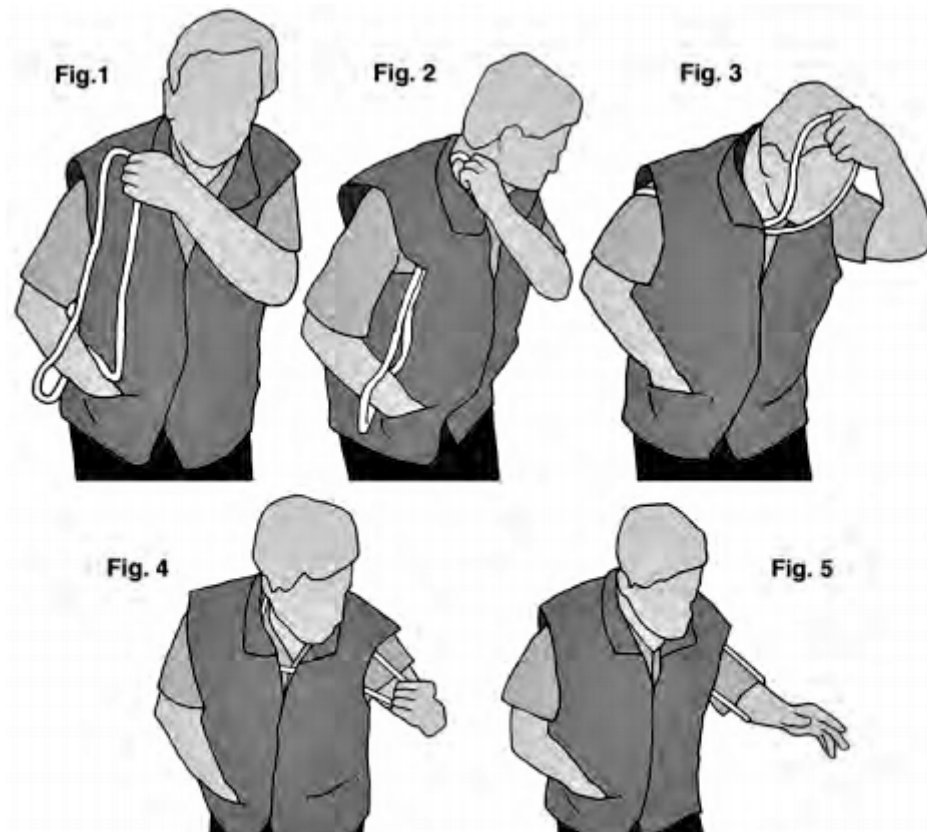
"Good morning, class, and welcome to Intermediate Escapology. So far, you have learned the thumb tie, the wrist tie, and other effects using rope restraints. Today, we will take up an escape method closer to Houdini's heart, the use of chains.

"This circular length of chain I am holding is brass-plated ferrous metal and can be thoroughly inspected for false links, magnets, or other gimmickry." In the illustrations for this effect, I use a white rope for clarity. "I will now demonstrate how a chain can be liberated from a solid circle of human flesh. Notice I am wearing a vest with pockets." I place my right arm through the circle of chain and put my hand in the right-hand pocket where, I

emphasize, it must stay during the effect.* Point out that the only way to remove the chain is apparently through surgical intervention, but you announce the chain can escape without such drastic measures. "Please pay close attention." Throughout the following, try to emulate the contortions of a performer doing the straitjacket escape. Magicians should find this very funny.

Grip one strand of the chain and pull it up to the part of the vest that goes over the shoulder (Fig. 1). With a great show of difficulty, work the loop of chain under the material so that it can be pulled out from under it (Fig. 2).

Again, with an agonizing show of straining, pull a loop of chain over your head and tuck it under the left part of the vest where it goes over your shoulder (Figs. 3 and 4). Work the chain out from under the material, put your left hand up through the loop of chain, and let the chain settle into the vest (Fig. 5).



The chain is now free of your right arm and only encircles your body. Tweak the chain and shake your booty. The chain will fall free to the floor with a satisfying clanking noise. Pick up the chain and hold it over your head triumphantly in the applause position.

"And there you have it, class, a modest but effective chain escape that will serve you well. Next time, we will look at more elaborate effects with multiple chains."

*The effect as described can stand alone, but it would be greatly enhanced by sewing a ring onto the vest near or on the pocket and securing the right hand more dramatically with handcuffs, a snap shackle, or something similar. Look for a vest in a thrift store which you can mutilate.

Kinky Kings

A different take on Twisted Sisters/Brain-Wave with a killer ending.

EFFECT: You take two small packets from a plastic bifold wallet and display them side by side. One has red backs, the other, blue backs. You explain that, for contrast, the red-backed cards are two black kings, and the blue backs are two red kings. You ask a spectator to choose one of the packets. He chooses (let's say) the blue packet, and you set the other cards aside. You remind him that the blue-backed cards are red kings and ask him to choose a heart or a diamond. He chooses the King of Diamonds. Ask him to flip that card mentally face up in the face-down packet.

Spread through the cards, and the red KD is indeed face up while the others are face down. You flip the face card over, and the back has a contrasting color. You put this card in the wallet, leaving half the KD showing. Put the three cards in your hand on the table and put the unused packet on top. You review the trick, emphasizing the spectator's free choices. You pick up the packet on the table and gesture toward the KD.

"You know, I had a strong feeling earlier today that you would pick the King of Diamonds. In fact, the feeling was so strong, I didn't even bother to bring the other kings with me." You turn the packet over and show them one by one, and all seven of them are

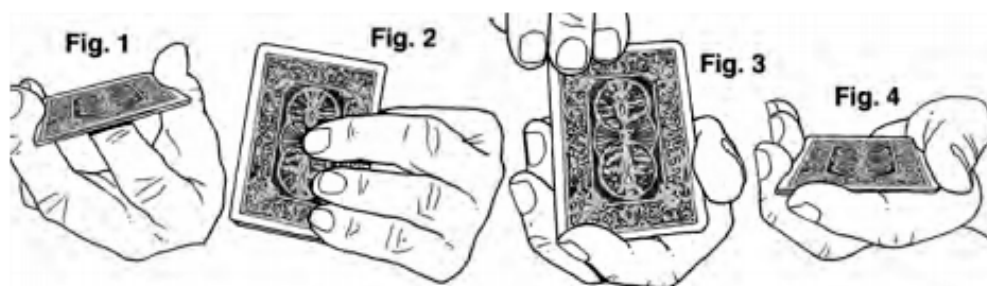
blank!

PERFORMANCE: The cards in the wallet are in the Twisted Sisters configuration, i.e. the red-backed double heart/diamond card is face up in the Elmsley position in the blue packet with the heart showing uppermost. The spade/club card is in that same position in the red-backed packet with the spade uppermost (**Fig. 1**).

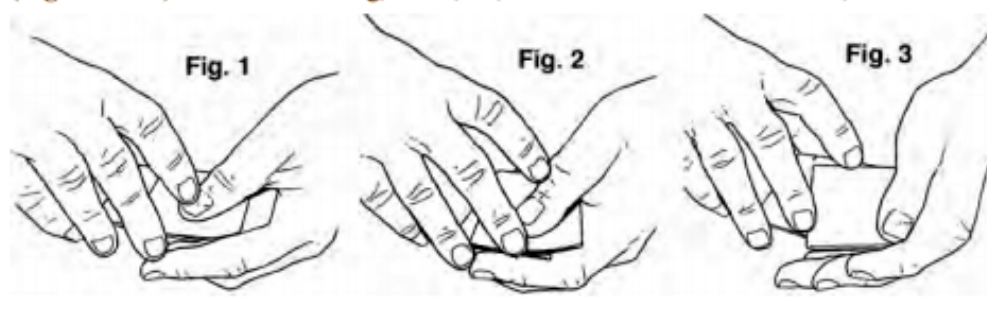


If the spectator chooses either the spade or the heart, you do nothing. If a diamond or a club is chosen, you must turn the packet around.** Before you set aside the packet the spectator does not choose, you must casually put the top card on the bottom. The trick proceeds as above. When you reach the end of the trick, simply put the unused cards on top of the others, turn them over, and Hamman Count to show all blank cards. Note that there are no magician's choices in this. The choices are fair. All seven of the remaining cards are shown blank at the end, not just the usual three. No fancy moves are used, just a Hamman Count at the end.***

Hold the packet in left hand face down. Grip the cards along right edges with left forefinger on bottom and middle fingers on top. Snap the cards so the blanks are facing you. Pause to patter and then turn the packet top to bottom, completing the reversal (Figs. 1-4**).



*** Hold face-up packet in right-hand Biddle grip. Thumb off three cards onto left hand fingers, counting, "One, two, three." (Fig. 1) Thrust the remaining packet deep into the crotch of the left hand while at the same time gripping the three already there, and count, "Four." (Figs. 2 and 3) Continue counting, "Five, six, seven." You have shown seven, all blank.

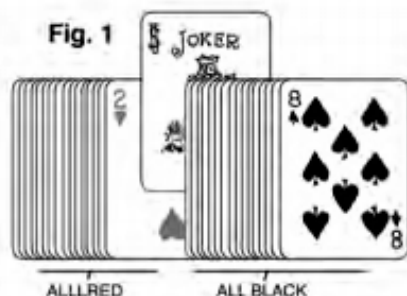


Location, Location

Adapted from "The Reds and the Blacks," in *The Royal Road to Card Magic*, by Hugard and Braue.

This is a very deceptive means of locating a chosen card. The method of revealing the card is left to the reader's creativity. My own solution is included.

WORKING: Prepare by dividing a deck of cards into two parts, with all reds on top of all blacks and a joker between the two blocks (Fig. 1).

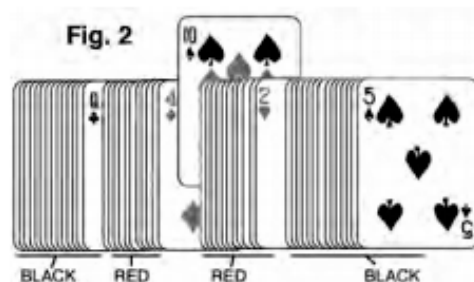


False shuffle. "Discover" the unneeded joker and set it aside while getting a finger break between the two halves. Set the top

half (the reds) to the right, and the other half (the blacks) to the left. Turn your back and invite a spectator to freely choose one of the piles. Tell him to cut that packet, remove the top card cut to, and remember it. Tell him to cut the other half, place the chosen card in the middle, and overhand shuffle. Cut the whole packet back into the middle of the first block.

When he is ready, turn around, square up the restored deck, and do your favorite false cut. Take the deck, spread it toward yourself, and show top and bottom cards are not the spectator's choice (the motive for looking). The selection will be, for example, a lone black card (in this case, the Ten of Spades) in a sea of red with blocks of black at either end of the spread or a red card amongst all the blacks with red cards at either end (Fig. 2).

You know the identity of the chosen card and can proceed as you wish to the reveal. Hugard and Braue suggest that, before proceeding, you riffle shuffle the halves together several times to destroy the evidence of the set-up. This further enhances the fairness of the actions.



In my ending, you hand the deck to the spectator and tell him to shuffle and cut the cards as many times as he wishes. Then he should find his card (which you know) and put it in his pocket. Say that you have the magical power to scan a face-up spread deck in a split second. Spread the cards, give them a quick glance, and close the spread. Say, "Sir, please take the 9H out of your pocket and return it, so I can do my next trick with a full deck!"

Star Turn

Through *The Linking Ring*, Dr. David Hanselman, the magic partner with whom I worked in my teens, and I have reestablished contact after nearly seventy years. We are both still creating magical effects. The following is based on David's trick, "Spuriousity," in which he makes an entirely original use of the turnover move from paddle tricks. With his permission, I offer this alternate version of his unique trick.

EFFECT: Cue the circus or carousel music. In the role of a midway con artist, you lay out four paddle-shaped "paint sticks" which have been dipped in different colors. In your carny spiel, you entice a young spectator to play a game. For five bucks, the lad gets to freely choose among the paint sticks, one of which has a secret star on the back. He gets three free choices, and if he hits the marked stick, he gets a ten-dollar reward, plus his five dollars – very good odds. If he fails to find the stick with the star on the back, you keep his money. He does fail, and in the end, you turn over the remaining stick and show the secret star on the back. The Star Turn! However, because the lad is underage, you decline to take his money, saying, "Keep

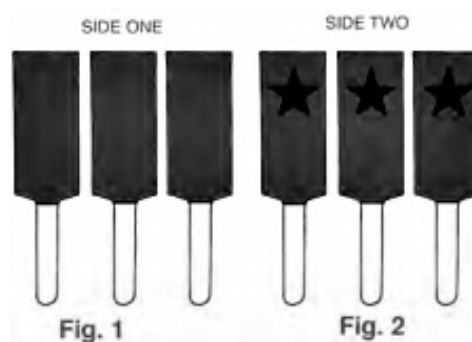
your money, kid, and always remember that it's not a game, it's a swindle."

METHOD: All four paint sticks have identical marks on the back. If, say, he points to the red stick first, you do the paddle move to show no mark on the back and put the stick away. You do this two more times. The last stick will, of course, have the star on the back.

Star Wise

Dr. Hanselman's paddle trick inspired me to find this use for his novel ideas.

EFFECT: The magician, in the role of a youth searching for guidance for the future, consults a wise old wizard who teaches the lad to find a star and follow it. He does this with the help of three paddle-shaped sticks, one of which has a star emblem hidden on one side. All the surfaces are shown blank (Fig. 1).



The wizard moves the sticks about in monte-like moves and challenges the youth to find the star, but he fails after three tries. The old man gives the despairing boy one last chance, saying he will be successful in life if he passes one final test. He joyfully finds the starred paddle and, filled with new confidence, goes on to have a fruitful life. It was only many years later that he realized how clever the wizard had been: all three paddles bore a star emblem (Fig. 2)!

PERFORMANCE: I believe this to be a unique combination of a monte routine and the paddle move which needs no elaboration. I present it as follows: I do a regular monte sequence and then another set of moves which, this time, are comically slowed down

"to help him follow the action." Remove one of the paddles "to make it even easier" and proceed with the remaining two paddles. Finally, the boy finds the star and "hitches his wagon to it." Reveal the three stars, which ensured the boy's success.

The sole function of the paddle move is to show there is no star. The moves to show a star or no star should be as similar as possible.

Heart Train

Australian magician, Kevin Cassaretto, joined efforts with me to create this one. You might say Kevin wrote the music and I wrote the lyrics.

EFFECT: You announce you are going to do a trick called the Heart Train. You show four jokers and place three of them aside, one by one, face down. One joker is left face up. You pretend the trick is over, but the unimpressed audience demands to know why there are no hearts in the trick. "Sorry, I forgot to say the magic word, 'Goodheart!'" You wave the joker over the three cards and spread them vertically. The cards are all Three of Hearts cards and line up in a visually pleasing train of nine hearts.

WORKING: You need one joker and three Three of Hearts cards. Diamonds work just as well with a different patter. From the top face down, stack 3H/3H/3H/joker (Fig. 1).

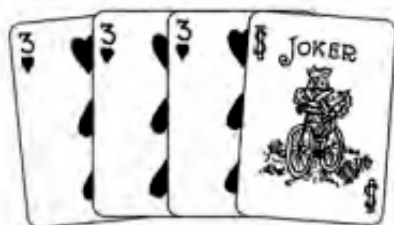


Fig. 1

Do a flushtration count to show four jokers and place the top 3H aside. "You know the Three Card Monte? Follow the joker. It's the money card. You have two heart cards with a joker on the bottom. Take the joker and place it between the other two cards, keeping a pinky under the top two cards. Square the packet. Okay, follow the joker." Double lift to show the joker on top and replace it. "Now,

it's on top. Did you follow that? Good job if you weren't fooled."

Thumb off the top card (3H) into your right hand and place it on the other 3H. This is, of course, obviously absurd since the audience knows you have four jokers. Hold the last heart card in your right hand. Do an in-the-hands turnover* and place the last 3H face down on the other two. Wave the joker, spread the cards from top to bottom, showing a train of 9 Hearts. Since up until this moment the audience has seen only jokers, this reveal is quite amazing (Fig. 2).

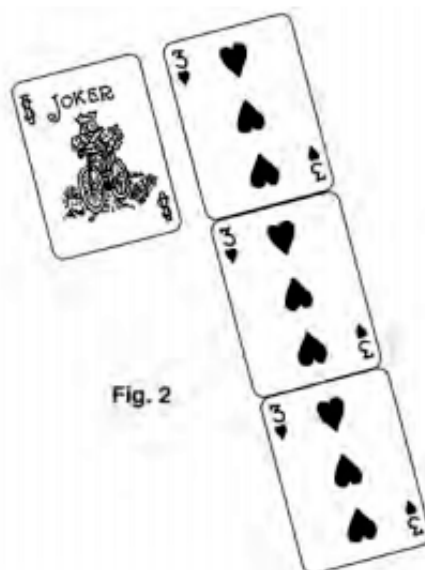
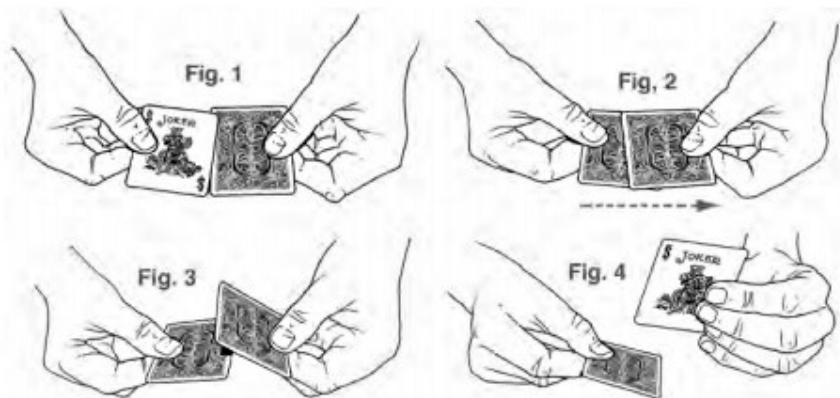


Fig. 2

* The in-the hands turnover: In the case above: Turn over the card in your right hand and show it is a joker and then slide it face down under the card in your left hand until you can grasp to right edge of the 3/H with the fingers of your right hand. Hold the card steady and use your left fingers to flip the joker over and then separate the hands. (Figs. 3-6). Now you have a face up joker in your left hand and a face down 3/H in you right, which if done briskly with a snap and a comment like "I strongly suspect this last card is a joker. (Switch.)" "Yes! Another Joker! Isn't that amazing?" This is just as silly as the first comment and should provoke chuckles. The audience will demand to know where the hearts are. Wave the joker and slowly spread the cards from top to bottom to show the foretold train of hearts.



Send comments and appreciations to:
John S. Roberts
barjorobts@comcast.net

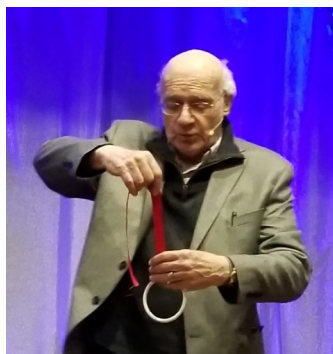
Photos from John Roberts Appreciation Night Feb. 5, 2020



President Craig Fifer & John



John and Barbara Roberts



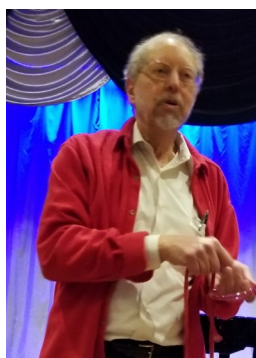
Arnold Fuoco



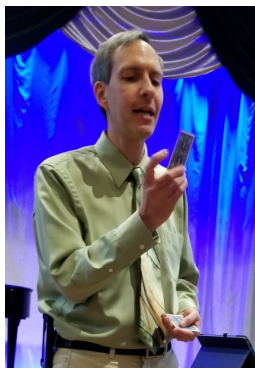
Bob Patterson & John



Arnie Levin and assistants



Barney Sperling



Jason Goldberg



Danny Selnick



Larry Lipman
Photos by Mike Wolfson

Editor's Note: Ring 50 member Dr. William Wells served as international president of the International Brotherhood of Magicians from 1983 to 1984.

CAPITOL RING 50 35TH ANNIVERSARY



Edited by
PHIL WILLMARTH

Illustrated by
MARSHALL PHILYAW

Compiled by: Dr. William Wells*

National Capital Ring 50, Washington, D.C. celebrated its 35th Anniversary at its October, 1982, meeting. Ring 50 was chartered by the I.B.M. September 24, 1947, and of its 40 original members, three of them are still active. Boasting of 140 members, its roster has carried many magic notables and is proud to have had the likes of Fr. Cyprian, Larry West, Scotty York, Al Cohen, Wayne Alan, Harry Baker, and Art Emerson share their knowledge.

In keeping with that tradition, we present this parade contribution from our present day members: Larry West, Dr. William Wells, Stu Finley, George Blackburn, Walter Webb, Doc Dougherty, Leo Solomon, Ray & Lee Eyler, Al Cohen, Charlie Zuis, Dana Holleran, Jack Nance, Dean Devitt, Sergio Banana, Jack Birnman and Hugh

Turley. We hope that you will find something that you may put to use.

Comment: "Something for everyone" truly describes this Parade. There is a new (to me, at least) card sleight, a couple of super effects with bills, a coin move to delight the daring, some heavy comedy, new uses for a standard peep, a truly novel effect with a flower, a great routine for a mentalist, and more . . . Best of all, all the material shows the signs of both use and of solid thinking and routining. I think the members of Ring 50 who contributed set out to do a special Parade. I think you'll agree with me that they succeeded!

—PRW

NOTE FOR ASTERISK NOTICERS: Bill Wells had a lot of help with this one: Lois Eyler typed the Parade manuscript (which made my job quite a bit easier), Ray Eyler helped edit (their son, Lee, also got into the act by co-contributing an effect with his father) and, finally, Larry West also proofed a couple of items. The whole Parade is typical of the spirit of cooperation prevalent among the members of Ring 50. We wish them many more happy anniversaries.

Copyright © by The International Brotherhood of Magicians
Sales and reproduction right reserved.

MARCH, 1983

March, 1983

37

HEADS OR TAILS

Leo Solomon

Here is a very nice coin pass that has the added virtue of being best executed while standing. This move employs the familiar ploy of the "heads or tails" guessing game to accomplish the pass of a coin under a very natural appearing set of gestures. The performer requires only two matching coins.

To perform: The performer tosses two matching coins onto the table or holds a coin in each hand if there are no tables. He casually allows everyone to see that there are no other coins in his hands as he calls attention to whether the two coins are heads up or tails up.

1. One of the coins is displayed on the palm of the left hand. The performer calls "heads" and very slowly and deliberately slaps this coin onto the back of the right hand which has been closed into a loose fist. Don't try to do anything fancy here. This is just the standard "heads or tails" on the back of the hand that everyone knows.

2. The coin is displayed on the back of the right hand as the left hand is casually show to be empty. The performer calls whatever position the coin is in (heads or tails).

3. The coin is picked from the back of the right hand by the left hand which closes into a loose fist around the coin. The right hand displays the other coin on its palm. At this point you begin to get set for the "dirty work," so follow closely. As the left hand closes around its coin, allow the coin to lie loosely between the ball of the forefinger and the juncture of the tip of the forefinger and the thumb. You can easily see the coin inside the left fist through the opening formed by the thumb and forefinger. (See Fig. 1.)

The coin will be passing through this opening in a moment, so you must insure that it is only loosely held within the left fist. The fist is angled slightly upwards and is curled slightly inwards towards the body so that the back of

the hand is towards the spectators. The right hand coin is located on the palm in position to execute the classic palm.

You now apparently duplicate the slap of the second coin onto the back of the left fist as you have done with the first coin and the right fist. Both of the "slapping" movements should be as similar as is possible. However, as the right hand arcs over to slap the coin down, it classic palms its coin.

As the right apparently slaps the coin onto the left fist, the left fist moves sharply upwards about an inch and then downwards (a sort of a quick jerking motion) under the cover of the descending right hand. This motion throws the coin out of the left fist through the opening between the left forefinger and thumb (Fig. 2), and allows the coin to be caught against the fingers of the descending right hand and slapped onto the back of the left fist. This movement can and should appear exactly the same as the honest slapping of a coin from the palm of one hand onto the back of the other.

4. Call the position of the coin on the back of the left fist (heads or tails). Take the coin from the back of the left hand with the right fingers and holding the coin on the finger in a loose finger palm, close the right hand into a loose fist. (Remember, you still have a coin classic palmed in the right hand.)

5. Raise the left fist to your lips and blow into the fist as you allow the classic palmed coin in the right hand to fall onto the finger palmed coin so that a "click" is heard.

6. The right hand either allows the two coins to slide onto the table (if there is one), or onto the open left hand as you say "heads or tails!"

Note: Leo recommends practicing the move without the classic palmed coin first and only adding the palmed coin when you feel comfortable with the "toss, catch and slap" of the coin from the left fist onto the back of the left hand.

Comment: This will take some practice, friends, but, oh, is it fun to get away with! It will also test your classic palm — if the coin isn't secure, your waistline will get a workout. Choose coins which are easy to classic palm. If you like this sort of practice, try flipping the coin into the air before classic palming it. To do this requires: bravado, extra-fine coordination and an instant classic palm.

If you like, finish this way: Blow into the fist, look up slyly and say, "Gone with the wind!" as you open your left fingers gracefully. Pause just a moment, then let the coins clink together in the right. Say, "Guess where?" and show them. I like it.

—PRW

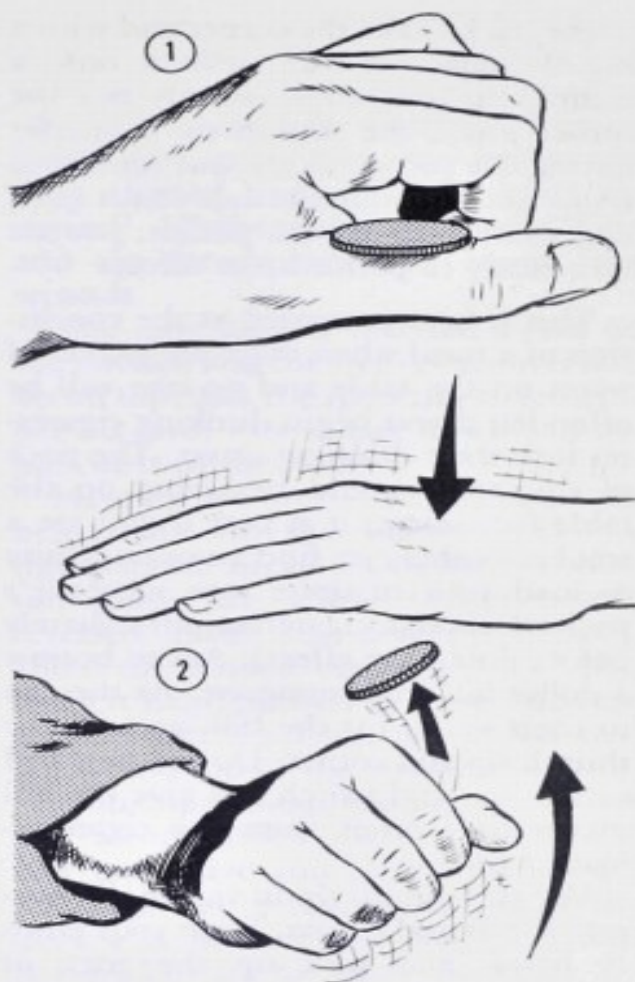
* * *

THE MOROCCAN BILL IN CIGARETTE

Bill Wells

The title of this variation of the bill in cigarette comes from the fact that it was shown to me in part by a Moroccan army officer in 1968 when I was undergoing army officer basic training at Ft. Knox, Kentucky, during my brief military career. I have found over the years that almost everyone knows at least one magic effect. Granted, many such effects may be the three piles of cards type thing, but every now and then you will find a jewel. The following routine grew out of just such a situation when the dinner discussion turned to my involvement with magic and one of my dinner partners, a young officer from Morocco, said "I know a magic trick." Mohammed then asked to borrow a dollar bill. Taking the bill he folded and placed it into his pocket. Then shaking a cigarette from his pack on the table, he quickly dunked the cigarette into a glass of water on the table. Briskly rubbing the wet cigarette between his palms, it seemed to quickly melt away leaving a slightly dampened dollar bill which Mohammed handed back to me.

To perform: Taking the basic premise of the effect which is the strange quality of dampened cigarette paper to compress into an amazingly tiny packet or several tiny packets, one can embellish upon the simple effect



that I saw in 1968 and produce a rather nice Bill in Cigarette routine.

Begin by rolling a cigarette between your finger to loosen the tobacco until it begins to work its way out the end of the cigarette. Although not necessary, a pair of tweezers can greatly speed the process. Remove the corner from a dollar bill (or erase the end number from the serial number on a consecutive pair of bills or do whatever necessary to the bill in order to employ your favorite means of making the spectator think he is getting his bill back at the conclusion of the effect). Fold the bill into fourths and roll it tightly so that you may slide it into the paper shell of the tobacco-less cigarette. Mark the filter in such a way as to later be able to identify it (I put a nail nick in the edge of the filter) and place it in-

to the pack. Take the corner and with a bit of magicians wax, stick it onto a thumb tip (one could simply put the corner inside the thumb tip - I prefer having the corner on the outside where I can get it immediately). With pack and thumb tip in your pocket, you are now ready to perform the effect.

This is best presented at the conclusion of a meal when there are glasses of water on the table and no one will be offended if you begin dunking cigarettes into their drinking water. The pack of cigarettes should be laying on the table (of course, it is best if you are a smoker - otherwise find an opportunity to load your cigarette into someone's pack of similar cigarettes immediately before doing the effect). Ask to borrow a dollar bill from someone. As they go to their wallet for the bill, acquire the thumb tip and corner. Do the standard corner tear and switch and give the bill loaner the corner from the cigarette-loaded bill.

Use the thumb tip to vanish the borrowed bill and corner. Flash your empty hands and pick up the pack of cigarettes with the "tipped thumb" behind the pack. Shake out the loaded cigarette and take it with the other hand. Display the cigarette, holding it by the nonfilter end as you place the pack (and thumb tip) into your pocket. The work is now all done. The rest is presentation. I simply relate the story of how this effect was shown by a Moroccan army officer. Granted, I may add a bit of glamor and place the incident under combat conditions or have the locale be the Middle East, but I find that the facts are usually more fascinating than fiction so what really happened is my basic patter premise. At the appropriate moment, holding the cigarette by the filter end, quickly dip it into a convenient glass of water. Immediately place your palms together (as in praying — a word to Allah might be appropriate) with the dampened cigarette between. Briskly slide your

palms back and forth causing the cigarette to be rolled back and forth. The filter will fall off onto the table or floor and the paper will disintegrate into almost invisible tiny little rolled bits leaving the bill in your hand. Part your palms and reveal the bill and unroll it. Allow the spectator to match the corner and smile smugly.

Comment: What a wonderful trick to have ready to do on those occasions when the talk turns to magic. Ideally, however, let someone else bring up the subject. Or, if you wish, encourage it by doing some little table stunt first. Ask if anyone else knows a magic trick they could do. If they do, why not let them do it? Who knows, you too could be shown the germ of a gem! Then go into your prepared impromptu miracle. Thanks Bill, this is very nicely worked out, indeed.

PRW

* * *

THEMES ON A VARIATION

Jack Birnman

It is always thrilling to encounter a new sleight with practical applications. For the most part, however, we are treated to new variations of existing moves, many of which have enriched our literature. The Drop Switch is such a sleight and is the progenitor of many wonderful inventions, the best known of which are the Add-on (Braue) and Subtraction (Hartman) moves. Marlo has contributed much to the basic sleight itself in *Off the top*, *The Cardician* and an article in the January, 1968, *The New Tops* magazine. I think the following applications will stimulate many of you to compose your own effects. Before detailing a trick, it will be useful to outline a variation of the basic move.

First, understand that the move is executed as a consequence of having a card selected. Hold the deck from above in the right hand, the right forefinger curled on top, the other fingers on the front and the thumb behind the deck. Additionally, the thumb is holding a break above the bottom two (let us say) cards.

At the same time, the left hand grips

The Linking Ring

the cards in dealing position. With the left thumb, riffle the outer left corners for a spectator stop. When halted, the right forefinger reaches to the outer end and grasps the cards just riffled off by the thumb. The left hand moves away as the right finger swing (swivel) cuts the upper portion to the left.

In scissors fashion, the palm up left hand grips the swiveled cards between the first (outer) joints of the first finger on top and the second finger below. Using this grip as a pivot, the left edge of the right hand packet pushes against the face of the upper portion and causes it to land, face up, in a left hand mechanic's grip. Simultaneously, the right thumb releases its two cards upon the face of the left hand packet. This, of course, is illogical since the dropped cards appear face down but don't worry about that now. The important thing is to do the move neatly and economically; the revealed upper portion's face card must never show for a moment. After the drop, the left hand moves away to show its portion.

Now for the trick which is entitled:

"L M M" or

**"Don't give away
the punch line in the title"**

The magician receives a shuffled deck and starts recounting an experience on his recent visit to Lapland, the Mecca of close-up magicians! Continuing, he describes how two cards were selected and lost in the deck. Here is the action: The right hand holds a break above the bottom card as the deck is riffled for a spectator stop (see above). When stopped, flip the upper portion face up upon the left palm to reveal the selected card. As you thumb the selection face up upon the right hand cards, the left hand portion is brought partially underneath those cards whereupon the left fingers pull the broken card upon the face of its portion. At once, the left forefinger goes beneath its cards and levers them face down. At this stage, the lower por-

tion is side jogged to the left for about half its width. The complete deck is held by the ends with the right hand as the left shifts its position into a mechanic's grip. The two halves are then aligned and the right hand removed. All these actions should flow and are accomplished in about four seconds.

You have secretly reversed a card on the bottom and the free selection is face up on top. Ask the spectator to remember his card, turn it face down and triple cut it to the bottom.

Have a second card selected as before, but with this difference. Hold a right thumb break above the two bottom cards just above the previously reversed card. As described above, allow the broken cards to drop upon the left hand portion as these cards are flipped over. Immediately replace that section on top of the right hand cards.

Probably without realizing it, you've just accomplished quite a neat task. Not only have you forced the second selection but you've also backed the deck and reversed the first selection! It's hard to ask for more than that.

Anyhow, the position is: the second selection is face up on top and the second card (face down) is the first chosen card. This is followed by approximately half of a face up deck and, finally, the balance of the cards, face down.

Lift off the top face-up card and ask the second spectator to remember it. The audience sees the face-down card



underneath it and assumes a face-down deck. I can assure you this discrepancy will pass unnoticed by laymen or magicians. Replace the card face down into the deck about one quarter from the top.

Now execute the standard Triumph procedure. Cut at the natural break between the backed halves, flip the lower portion face up and give the deck a close riffle shuffle, the face-down card remaining on top. Patter, "Then he did a crazy thing. He turned one-half face up and the other face down and shuffled, etc . . ."

The position of the deck at this point is — first selection face down on top, second selection face down about the center and the rest of the deck face up. What follows here is a one-hand Triumph display showing a fan of 4 packets, 2 face up and 2 face down. With the aid of the right thumb, get a break above the center face-down selection and hold it with the left little finger. Lift off one quarter of the deck with the right hand by the ends. Then dig into the break with the left fingers and move that packet (without spreading), onto the first packet and half-jogged to the left. Hold them by the ends also.

Now your left little finger pulls down the lower quarter of the deck and the upper right hand packet is fed into the break. The right forefinger presses this third packet upon the second and holds it also jogged to the left. Finally, the last packet in the left hand is placed upon the three packet spread and left sidejogged. The left fingers spread out beneath these packets and support them, steadied by the left thumb, as the right hand moves away. In effect, here is a convincing display of a fan of four packets showing a face-up-face-down mix.

Your patter so far has been descriptive. At the display you say, "Some were face down, some face up. I remarked, 'What a monstrous mess.'"

'Yes,' replied the Laplander, 'we call it the 'Lapp Mess Monster'!' Take the inevitable groans like a man and use the time honored rebuttal, "I don't care — it stays in the act."

Square the face-up deck and tell your viewers about a strange sign they made over the cards (do so) and suddenly all the cards faced the same way! Make a tight fan concealing the face-down selections. Turn the deck face down, make another sign and fan widely to reveal the reverse cards for the finish.

This effect can be performed comfortably in about two minutes. Note also it is performed standing and no table is required. The techniques described are utilitarian and have many applications. I am anxious to see yours.

Note: It is important to be able to refer to various sleights by name; consequently, I'd like to entitle these as follows:

1. The Swivel Cut Reverse
2. The Swivel Cut Force
3. The Swivel Cut Backing (or Facing — When performing this move, if you thumb the forced card on top and place its selection on the bottom, you have a faced deck.)
4. One Hand Triumph Display.

Comment: Here is economy in sleight of hand if I ever saw it. While the handling described requires practice to do cleanly and neatly, the sleights described are not difficult and can be readily mastered. Note that the second card selected is, in fact, forced. It is the original bottom card of the deck. Make of that what you will.

A couple of handling tips: After showing the first selection, turn it face down by flipping it over onto the deck so that it lands injogged about an eighth of an inch. This makes it easy for the right thumb to catch a break under it prior to the triple undercutting it to the bottom of the deck. Use a little finger pull down to get the break for the second (force) selection. Finally, be prepared to add "except two!" to the statement, "... and all the cards faced the same way" if your pack



doesn't thumb fan smoothly. Makes little difference to the finish, it is still STRONG! Work with this, you'll like it! —PRW

* * *

TURLEY'S RISING CRAYON

Hugh Turley

Effect: Spectator chooses any crayon from the box and examines it. Crayon is replaced in box. The chosen crayon mysteriously rises from the box which may be shown empty.

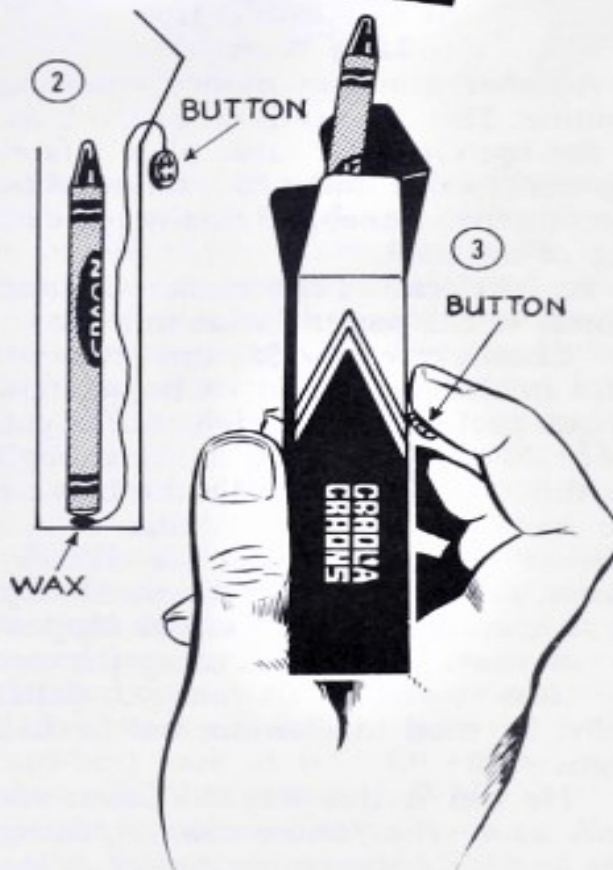
Prep: A small thread is passed through a hole in the back of the Crayola box. On the outside a small button is attached to the thread on the inside of the box. The wax pellet is then stuck on the inside-center of the cover. (See Fig. 1.)

To Perform: Display the box on the left hand with the backside down (button with thread should be in left palm). With the right hand open the flap and slide the crayons out a little, covering the wax pellet on the inside of the cover. Invite a spectator to select a color. Remove the selected crayon and ask spectator to examine it. While the selected crayon is examined form a space between the remaining crayons below the wax pellet. (See Fig. 1.)

As the crayon is returned, take it in your right hand as the left hand turns the box upright. The back of your left hand should face the audience and the front of the box should be facing you. With the selected crayon in your right hand fingertips, push the heel of the crayon onto the wax pellet stealing it off of the box. Slide the crayon with wax pellet attached into the box. The button should rise up the back of the box. (See Fig. 2.)

Transfer the box to the right hand with thumb in front of the box and index finger on the button. Show the box, front and back. Ask spectator to concentrate on the selected color. Slowly pull down on the button with the right index finger. THE CRAYON WILL RISE MYSTERIOUSLY FROM THE BOX. (Fig. 3.) Continue to show the front and back of the box. When

March, 1983



the selected crayon reaches the top, remove it and pinch off any wax with your fingertips, as you pass it for examination. The button and thread may

be pocketed and the box shown empty if desired.

Note: A small strip of Scotch tape is attached on the inside cover. It is necessary to keep the wax from sticking to the cover, and it keeps the cover on through repeated uses.

Comment: The handling here is nicely worked out and suggests that the effect has been performed frequently. Those of you who are thinking will have already realized that the same method could be applied to a pack of cigarettes . . . or, better, to a box of several different brands, colors (Yes, Martha, colors. See the ads of Nate Sherman or go see your local tobacconist.), etc. The different "flavors" should make for interesting patter and give the effect appeal for most any adult audience. Mentalists could adapt the effect to a psychokinesis theme and kids entertainers should already be scurrying about for the materials to make it up. Good! —PRW

* * *

BUCKARENO II

Larry West

Another amusing money counting routine. This one needs no gaffed bills.

Set up: Onto the table place a face-up stack; a one dollar bill, followed by a ten, a five, a one, and finally a one on top of the stack.

To perform: Performance is tied closely to the patter line as follows:

"Charlie owed me \$8, and I ran into him in the bar. I said, 'Charlie, how about paying me the eight bucks you owe?' Well, he was just drunk enough to think he could swindle me because he had only four one dollar bills." (*Count the bills using the Elmsley count, placing the last bill onto the top of the packet of bills. Continue the patter as you do so.*) "So, using the one . . . two . . . three . . . four . . . dollar bills, he tried to convince me he had eight.

"He did it this way." (*Count the bills using the Jordan count, placing the last bill between the packet as you continue patter.*) "He said, 'I have here a one, there is two, and a three, plus one is four . . . right?'" (*Turn the stack end for end and continue patter.*)

"Then he turned the whole stack

end for end and started to count the other side saying, (*Count the bills using the Elmsley count, placing the last bill onto the top of the stack and continue patter.*) ' . . . and there is five, six, there is seven, plus one is eight. There is the eight bucks I owe you.'

"I said, 'Wait a minute Charlie. You are trying to cheat me.' I figured, being a magician, I could still get him, so I said, 'Charlie how about if I count them?' (*Count bills using the Jordan count, placing the last bill onto the top as you continue.*) There is one, there's two, there's three, and there's four. Right?'"

At this point, *you pinch off the bottom bill and place it onto the top of the stack for a count of five.* " . . . plus one is five!" (*Pinch off the five from the bottom of the stack and place it onto the top.*) " . . . plus five is ten!"

"I say, there's ten dollars, Charlie. You say there's eight. Now you're a friend of mine, and I don't want to call you a liar, so let's make us both right . . ." (*Deal the bills one at a time from the top of the stack, face-up onto the table and continue patter.*) "There's your five, six, seven, . . . eight . . . and here's my ten! Charlie it's been great doing business with you!"

Comment: If this seems familiar, it should be. This is a plot Larry has been fooling with for years, the first version having appeared in the now out-of-print *Tricks You Can Count On* which he co-authored Verne Chesbro. Another version appeared in his award-winning *One-Man Parade* in the August, 1980 issue. Indeed, it would be well worth looking up that issue for there is some lovely, COMMERCIAL magic in it.

This is lovely, too. Get some crisp, new bills and try it. I alter the patter just a bit by saying that Charlie owes me \$18 at the start ala the earlier *Linking Ring* version. This lets me finish as follows: " . . . and here's my ten. That totals eighteen dollars and that's just what you owe me! Thanks, Charlie, it's been great doing business with you!" I think this makes the effect a wee bit stronger and clearer for the audience. Oh, yes, if you count the bills out onto a table (or spectator's palm) in a fanned display at the finish, all you have to do to reset is to pick up the ten and the one beneath it and place it in your left, then the

five with the two ones on top of it and place these on the bills in your left and put them away. You're reset. I'll bet you always carry \$18 with you if you give this a try. I do. Thanks again, Larry. And thank you Alex Elmsley, wherever you are!

PRW

* * *

MIRACULOUS MONEY MYSTERY

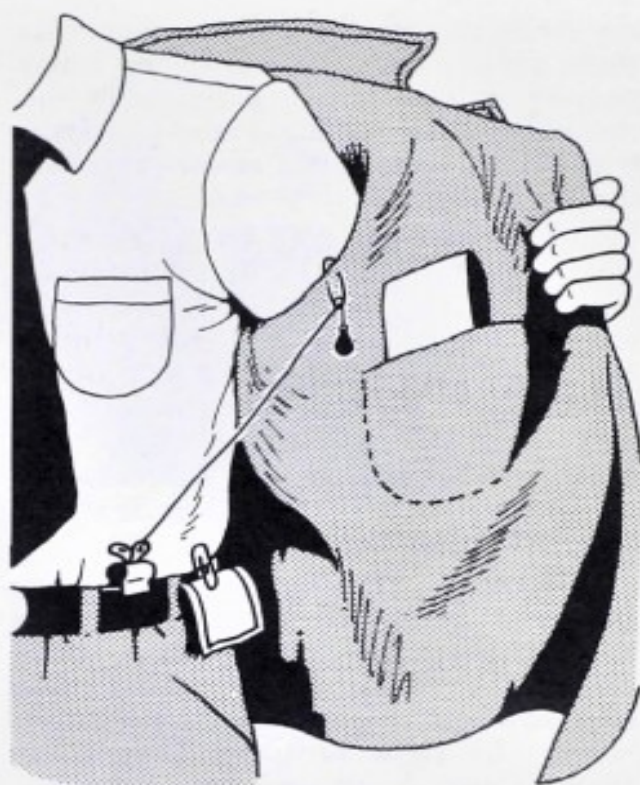
George Blackburn

Effect: Five one-dollar bills are borrowed. One is freely chosen and identified either by the serial number or by marking. The performer is genuinely blindfolded. The bills are mixed and handed to him behind his back. He immediately returns the stack of bills to a spectator. With both hands shown absolutely empty, he reaches into the inside breast pocket of his coat and removes his wallet. He holds this in full sight while a spectator looks through the bills given him by the performer. The chosen bill is missing. The performer hands the wallet to a spectator, who looks through it and finds the chosen bill! (No sleights required.)

Props: a length of fairly heavy nylon fish line, a lead fishing weight, a safety pin, a small bulldog clip, your own wallet, a blindfold, a paper clip, and four dollar bills.

Preparation: Thread the nylon line through the small hole in the static end of the safety pin. Tie one end of the line to the weight and the other to one ring of the bulldog clip. Fasten the safety pin inside your coat below the armpit. Pull the clip down, and clamp it to the upper edge of your trousers just above your hip pocket. When the clip is in this position, the line should be just long enough to pull the weight up to the safety pin. Attach the four bills with the paper clip to the top of your trousers near the bulldog clip. Open your wallet so that it is straight. Place it in your inside breast pocket in a vertical position. The opening of the bill section should be at the rear.

Presentation: Borrow five dollar bills. Have one chosen and identified



either by the number or by marking. While this is being done, ask someone to blindfold you. Turn your back. Tell your assistant to mix the bills and place them in your hand behind your back. As soon as you get the five one-dollar bills, face front. At the same time, fold the bills lengthwise, place them in the bulldog clip and release them. The weight will pull them up to your armpit.

Without hesitation, take the four bills from the paper clip. Bring them forward and say, "As I am using borrowed money, I'd like to have it checked once more. Will someone who didn't mark the bill (or note the serial number) look at it?" Of course, the chosen bill has vanished. While the audience is looking for it, reach in your wallet. Expose your hand clearly as you do so. There must be no doubt that your hand is empty. Before you actually get the wallet slip the five bills out of the bulldog clip. Slip these into the wallet. I try to have a few other bills in

my wallet. Otherwise, the fact that there are five bills there at the end may provide a clue. Slipping the bills into the wallet with one hand may seem difficult. However, it has never given me the least trouble.

Fold the wallet into its closed position before exposing it. By the time you get the wallet out, someone will have indicated that the chosen bill is missing. Say, "Just a minute. You'd better check my bills to be sure the one you picked didn't get mixed in with mine." When the chosen bill is found in your wallet, remark, "Boy, is someone lucky that I'm honest!"

Alternate Handling: When the hands are behind the back, the left one should grasp the five borrowed bills, pushing them under the coat; and deposit them up near the right armpit, where the right arm can keep them from falling. Your own four bills may be clipped to the top-back of your trousers as described, and brought forward promptly. The left hand then reaches under the right-front of the coat, going a bit below the armpit to retrieve the five bills. Then load them into the wallet as described.

Comment: Again, here's a well-thought-out effect and method. I see no reason why this isn't totally practical. Note that you have also switched four of the spectator's bills so that, with a bit of pumping, you just might be able to tell him the number on a bill in his pocket later in the evening. Not at all shabby! —PRW

* * *

FOOL PROOF SPONGE BALL ROUTINE Jack Nance

Set up: Needed are four 2" sponge balls, one in the left outside coat pocket (LCP), three in the outside right coat pocket (RCP), a purse frame in the LCP, a thumb tip in the RCP and a magic wand in the left inside coat pocket.

Performance: Take out the purse frame and the sponge ball from the LCP. Palming the sponge ball, hand the purse frame to the volunteer and

ask him to take out whatever is inside. He will, of course, find nothing. Take back the frame in your left hand, open it and produce the first sponge ball. Hand it to the volunteer and ask him to describe it. While he is doing that casually take the purse frame in your right hand and put it in your pocket. As you do that palm the second sponge ball.

Take the first ball from the volunteer and finish describing it to the audience which is your reason for taking it back. Now you have two sponge balls in your right hand, one showing, one palmed. Place them both in the volunteer's hand and close it up. Openly take a second ball from your right pocket and do a vanish in your left hand. Open your left hand, the ball has gone, have the volunteer open his hand, two balls appear.

Take these two balls and the one secretly held in your right hand and place them all in the volunteer's hand and close it up. He now has three sponge balls. Go into your pocket and take openly out the last sponge ball and your thumb tip (TT) which you palm. Transfer both to your left hand, displaying the ball but concealing the TT in an upright position. Holding up your left fist take the sponge ball and push it into your fist, actually pushing it well into the TT. Push finally with your right thumb and remove the TT from your fist. Briefly show the right hand empty, go to your left inside pocket for the wand while at the same time deposit the TT. Have the volunteer wave the wand over your left fist, open it and the ball is gone. Have him tap his fist three times and open it.



The Linking Ring

Out will pop the three balls and you are left clean.

I always get a surprised look from the volunteer and I say, "You did that so well, I'm going to give you special permission to tell the audience how you did it." Generally, the volunteer is cornered by his friends to explain how he did the magic.

Comment: This is a nice, clean, commercial routine. The only drawback to it for a close-up performer is the difficulty of retrieving a sponge ball from the thumb tip. I would carry a pair of tweezers to help remove the sponge, a couple of extra sponges (at least) and a couple of extra tips. This way, one can re-do the effect without resetting if called on to do so. And, you will be.

The thumb tip vanish can be a minor miracle, however, and it is worth the effort if sold properly. I like it.

—PRW

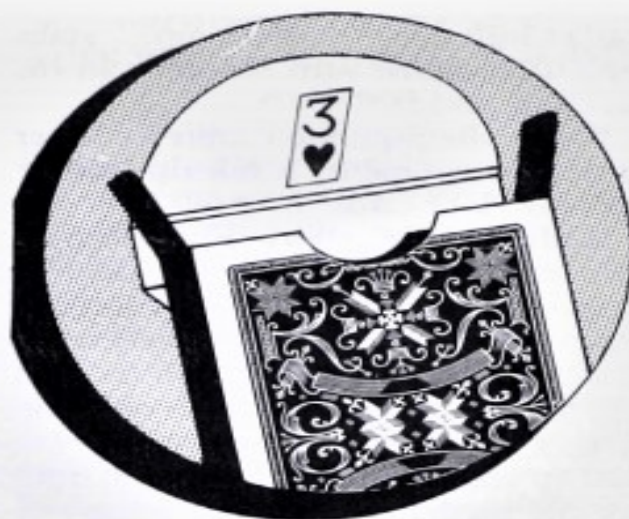
* * *

A CASE OF SPIRITS Doc Dougherty

Effect: Performer shows an empty card case and says that even without the cards, the spirit of the cards remains in the empty case.

Inviting a lady to join him on stage, he gives her the closed card case. Going next to a gentleman in the audience, the performer has the gentleman take a card. It is shown to everyone but the performer and the lady on stage. The performer now asks the lady to open the card case, by the flap, and look at the empty case. Telling her that the spirit should give her a sign, she is told to close the case and give it back to the performer. He now asks her to name the card the gentleman is holding. She does. The performer states, "Yes, it's true the spirit does live in the case and knows all."

Method: It depends on the force of a card on the gentleman and the principle of the "instant stooge," with the help of the lady. On the inside of the card case flap is taped the corner of the card index. In showing the card case empty, the thumb is over the card index. The lady spectator, of course, will note the index on the flap when she opens the case. The performer's in-



structions are such as to guide her into playing along and later naming the forced card that the gentleman is holding. Give the proper build-up and you will have a baffling demonstration of mentalism, good for club or stage.

Background: Having to do a different show for the same group in the same night, this was invented "on the spot" for the second show. It went so well that the effect is now in the first show. This is what happens when you play night clubs.

Comment: When doing this close-up, wax the corner to the flap of the card case so you can remove it after taking the case from the spectator. Spectators are too apt to grab and look in a close-up situation. When selecting the "instant stooge" ask if anyone has ever experienced a feeling of *deja vu*, of having "been there" before or of intuition, as knowing who is on the phone before answering it, etc. Someone will always agree that they have, usually a woman. Patter about the higher sensitivity to non-verbal stimuli that such people have, their higher-level sensitivity. Finally, ask for her full cooperation in your experiment for its success or failure is in her hands alone. How can she fail to cooperate?

—PRW

BOTTOMS UP

Lee & Ray Eyler of The Kee & Co.

Effect: A card stab done in a novel manner for "hams" only. Spectator freely selects and signs a card. The card is returned to the deck, the deck shuffled and thrown into the air by the spectator. As cards fall, the Magi (That's

you!), with his "bottoms up," stabs the selected card with the knife in his back hip pocket.

Props: sharp-pointed knife or other suitable instrument, a felt-tip marker and a deck of cards.

Method: The effect is performed with a generous portion of "ham." Magi (Remember, that's you.) shuffles the cards and has spectator fairly select a card. Have the spectator sign the card and return it to the deck with the Magi (That's you, again.) controlling the card to the top of the deck with your favorite method.

At this point, Magi (That's still you.) displays the knife and places it in his hip pocket. Palm off the selected card which should be on the top of the deck as you hand the deck to the spectator with the instructions to shuffle the deck thoroughly, remembering the selected card.

As the spectator shuffles the card, the Magi (That's you, again.) impales the card on the top of the knife. Have body slightly turned away from the audience at this point to cover your move.

Further instruct the spectator that on the word "Go," he must throw the cards into the air in your direction, high enough so that you will arch above your head.

NOW HAM IT UP! Tell the spectator "Go," having him throw the cards into the air. The Magi (Remember, that's still you!) spins around into the falling cards in order that they might cascade onto your hip or "bottom" that should be in a somewhat "up" position at this point.

Remove the knife with card on it from pocket without revealing the card. Have spectator name his card, remove it from the knife, display card with spectator's signature on it to the audience and take your (Remember that's the Magi's) bow.

Comment: I can hear the muttering in the background already: "Jeeze, what a method . . . what a dumb trick!" Well, friends, this is the exact same method the late, great (or is that 'grate')

Senator Clarke Crandall used nightly in this Cicero tavern to fool and entertain one of the roughest, toughest audiences a magician ever played! Clarke used a large curved dagger which I think he really kept around to protect himself. He worked the effect in the standard card sword manner, tossing the pack into the air and apparently spearing the selected card out of the falling mess.

Try this, all you need is a half-way decent palm, a good line of chat and some gags about shuffling to keep the attention on the spectator when you impale the card on the blade. My only reservation is that I think I would throw the cards into the air myself, it takes the right technique to get them to scatter properly. Be sure to let the cards fall all around before you spin and thrust your bottoms up to stab the card. It will look really dump if your timing is off! So, good timing!

—PRW

* * *

TRAVELING COMPANIONS

Chazoo (Charlie Zuis)

Effect: A change bag used as an "overnite bag" produces (1) garbage mistakenly thrown into bag that is changed into necessary clothing, etc. (2) ladies' apparel is found by wife changed into your clothes.

I travel a lot doing my magic and fund-raising seminars and consultation work. My friends know this, so I do a traveling gag with the old standby, "the change bag."

I tell them that this is one of my overnight bags and one day when I arrived at my hotel I reached into my bag to find that my wife had mistakenly thrown the garbage into it. With this, I pulled out a sponge carrot, a half-eaten sandwich and a chewed-up hot dog.

However, being a magician, I simply place the items back into the bag and with a wave of my hand transport them back home and bring back my traveling paraphernalia which includes, a tie, toothbrush, Argyle socks and shaving razor. It is surprising what one can place in a change bag.

For adult audiences, I will reverse the story and relate how I came home from a trip and my wife empties my bag finding a silk stocking, a garter-belt and lip stick, whereupon I say,

"Honey, you must be seeing an illusion." I place the materials back into the bag and pull out the socks, tie, etc., saying, "See, your eyes are playing tricks on you!"

Showing the bag empty, I give a huge sign of relief.

Comment: Got one of those Parasol and Silk effects lying around not being used? Here is the perfect application for the change bag purse that comes with so many versions of it! Or, use that as a pattern and get your wife, girl friend, daughter or moll to sew you up a giant carpet bag that will work the change. This is one for the entertainer!

—PRW

* * *

GAG BAG ROUTINE

Dana Holleran

Effect: Magician attempts to produce an egg from a bag with comic results.

Props: Gag bag with a rubber egg placed in last compartment, a set of Nested Wands or several different size wands and a rubber chicken.

Routine: Volunteer is chosen to assist magician with effect. Volunteer chooses magic wand of his choice to wave over gag bag. As volunteer waves wand, magician turns bag inside out revealing a color change, but no egg. This is repeated with volunteer trying different wands with each one causing a color change, but no egg.

Finally, magician tells volunteer that he was using wrong wands to produce an egg and pulls out a rubber chicken. Volunteer taps bag with chicken resulting in a color change and egg production, but egg is rubber. Magician says, "What do you expect from a rubber chicken?"

Comment: Here's another for the man who entertains. The routine forms a fine hook upon which to hang all those EGGstraordinary gags you've been collecting. Supreme in England now has a set of nesting wands on the market which come in varying colors and which would work very nicely here. This routine demands a performer with a great line of corny patter who can literally romp through a routine. I would guess that most readers will look at this routine and gag. But, for the right man, here is a routine to fill with gags and treasure forever.

—PRW

* * *

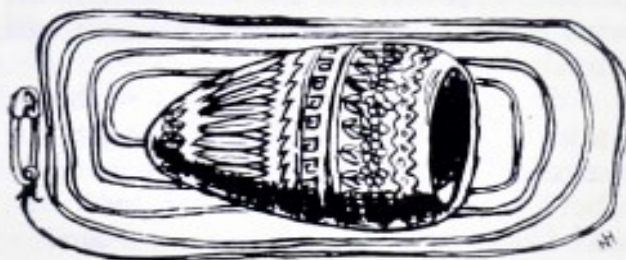
ROUTINES WITH THE RUSS WALSH VANISHING WAND

Al Cohen

As far as I can remember, Russ Walsh produced the first Vanishing Wand in the early 1950's (give or take a couple of years). In my estimation it's one of the cleverest ideas he ever developed. The original handling was very much like the Walsh Vanishing Cane using ribbons or very small silks instead of the large silks used in the cane. Another handling that Russ gave with the trick was the vanish of the wand behind a piece of stiff cardboard.

I came up with a couple of ideas that made the item a terrific demo number at conventions and in our shop. We sold loads of them back in those years and then Russ died, and the trick was no longer available. It is now back on the market, both domestically and in a Japanese version. So, we resurrected the effect and are selling them once again.

My first big improvement was drawing the wand fully-extended from my pocket. For some strange reason, this always fools magicians (they think it's an appearing wand). Here's what I do. I keep the wand in my left pocket. I reach into the pocket with my left hand and with my right hand, I hold the end of the wand through my trousers (from the outside). My right hand holds it steady as I withdraw the wand with my left hand from the pocket. The fact that I am holding the cap (through my pants) holds it steady enough to allow the wand to extend to its full length. As soon as the wand is fully extended I release the right hand and just pull the wand out of the pocket. The illusion is nice and clean.



March, 1983

69

I explain that the wand can change to any color by merely covering with a cloth. Use a good size opaque cloth and drop it over the wand. Circle the wand through the cloth with your right hand, loosely, and lift the cloth slightly. The cloth will retain the shape of the wand. Allow the wand to recoil into your left hand and keep it concealed in a natural palm position. This is very easy to do because all the dirty work is done under the cloth. No one can see what you're doing. The illusion is that the wand is still under the cloth.

Have spectator name his choice of colors . . . look at him with a bewildered look, stating that his color causes the wand to "vanish." You toss the cloth in the air and the wand is gone! BUT WAIT . . . here comes the best part: You reach into your pocket and withdraw another wand (It's the same one, Melvin.) and offer to try again with another color. Sometimes I'll do this bit 2 or 3 times. I know it breaks the rules, but it plays well under the right circumstances.

Another fun bit that I do with the wand is to bring it forth from the pocket (as above). Borrow a finger-ring from someone and slip it on the wand. I explain, I will show you a terrific way to vanish a ring. As you gesture back and forth, moving the wand this way and that; allow the wand to **slowly** telescope inward. Don't make mention of this to your audience. All of a sudden, they will notice that the wand is getting smaller. Keep talking and letting the wand shrink. Finally, when the wand is practically gone, hand back the ring. Do a "French-drop" or any other good vanish with the wand and tell the person to touch the back of your hand with the ring and maybe the wand will vanish, which it does!

I do two or three more bits with the wand but lack of space does not permit me to go into details. If we meet somewhere at a convention please look up, and I will be very happy to explain.

Comment: Al Cohen, of course, is proprietor of Al's Magic Shop in Washington, D.C. and one of the great demonstrators in magic. When he says he sold "loads of them" you can believe he sold LOADS. I like the vanish with the cloth and can envision it being done different ways, as: rolling the cloth around the wand and allowing the wand to collapse when the cloth is held vertically between the hands and pulled taut. The cloth held stretched tightly in this condition can then be "broken" across one's knee. Or, the two outer corners of the rolled-up cloth can be grasped and the cloth allowed to unroll like a curtain to show that the wand has vanished. The repeat idea gives you a lot of mileage with just a wand and a cloth. Go on it!

—PRW

* * *

THE TWO OF DIAMONDS

Dean F. Devitt

Effect: A spectator freely selects a card and autographs it. The card is returned to the deck and hopelessly lost. The performer then introduces a crystal ball which will reveal the identity of the card. The performer announces that he has the identity of the card and will attempt to form a more accurate mental picture of it. As the ball is put on the table it visibly changes into two large, brilliant diamonds. Upon recovering the diamonds from the spectator, the magician offers the spectator a receipt for them, the signed card from the magician's pocket.

Props: one deck of cards; a crystal ball of appropriate size, i.e., easily palmed; two faceted glass "diamonds." (Go to a lamp shade, chandelier supply-type store and check out the chandelier section. Find the size stone you want and get several in case of breakage or loss. Mine are about ¾" in diameter and go for about 75¢ each.)

Method: Force the two of Diamonds by your favorite method. Have it signed, replaced and control to the top; again, BYFM. Palm off the top card while recovering your pen and put the card and pen in a convenience pocket. While putting up the card and pen, the other hand goes for the crystal ball and diamonds—the ball coming out of the

pocket at the fingertips and the diamonds in a finger-palm.

Transfer the ball to the other hand and display it while patterning about divining the identity of the card. In the course of patterning, the ball is lapped ala Slydini's Revolve Vanish. The ball, which is long-gone by now, can be "put in the other hand" which is open to reveal the two diamonds or can be changed into two diamonds while heading for the table top with a Han Ping Chien move.

Finally, get your diamonds back and give the spectator his signed card as a receipt. Please don't say, "Look, there's two diamonds. Let the idea sink in and allow the spectator to reach his own conclusions.

Note: Leave out having the card signed if you have only one deck and want to repeat the effect. If you buy cards in quality, you're set everytime you open a new deck, or you can cull the two of Diamonds from several decks and reset by replacing it as you move about.

Comment: There are a number of sleight-of-hand moves which could be used to "visibly" change the crystal ball into the two "diamonds." Worked on a black close-up mat, I think this would be quit stunning visually. I would buy a forcing pack, one-way, of two of Diamonds and be set for 50-odd performances.

The two "diamonds" could be used in a hand-to-pocket routine and the effect finish by having the "diamonds" change back to the crystal ball. Actually, the "diamonds" would seem to be a charismatic prop — what uses can YOU come up with using them? —PRW/

* * *

"MAKE-A-FACE" ZOMBIE

Sergio Banana

Effect: This is a comedy routine in which the magician tells a romantic story while at the same time making a funny head out of a styrofoam ball and some miscellaneous parts. At the end of the story, the head floats using the Zombie gimmick.

Props: 6" styrofoam ball (prepared with a small hole to receive the Zombie gimmick); two 1" wiggle eyes; "snoz"

nose; plastic eyelashes; two 1" pink cardboard disks (used for cheek "blush"); red mouth (cut from felt, about 1 1/2" x 3/4"); yarn wig (made from about 20 pieces of yarn tied in the middle).

Note: "Zombie" is, of course, a standard commercial trick and will not be exposed here. If you aren't familiar with the method used, I suggest you purchase a small Zombie and examine it. Once you are familiar with the gimmick involved, you should have no trouble adapting it for use with the styrofoam ball.

(A) To attach the various parts to the head, I use a combination of common pins and Scotch "Mounting Squares." I use pins for the nose and eyelashes, and the Mounting Squares for everything else.

Patter: "I have two very special friends, whose names are Annie and Chris. I'd like to tell you their story.

"At first, Chris was very lonely. He dreamed of someday meeting the woman who could fill his life with meaning and love. The stuff that Chris had to work with in finding this woman was the stuff of his dreams. (Pick up styrofoam ball, make sure that hole is on the bottom.)

"He dreamt of a woman with dark, Latin eyes that could see into his very soul. (Place eyes on head in appropriate position)

"He dreamt of a woman with a strong, Roman nose that could lead them through troubled times. (Place nose on head.)

"He dreamt of a woman with full, red lips that tasted like the ripe grapes of fall. (Place lips on head.)

"He dreamt of a woman with cheeks that would blush when he asked a certain question. (Place the pink cardboard circles on cheeks.)

"He dreamt of a woman with long, fluttery eyelashes that would flutter 'yes' to that same question. (Place eyelashes on head.)

March, 1983

71

"He dreamt of a woman with long, black hair that smelled of the flowers of spring. (Place yarn wig on head, and smell the yarn.)

"And when he was through, he called his creation, 'Annie,' and he placed her on a stand next to his bed so that he could be close to her all night. (Place head on stand, cover with silk, and engage the Zombie gimmick.)

"Because his love was true, one night Annie came alive. (Have head float off stand.)

"At first Annie was shy and wouldn't come out. But, finally she did come out, and when Chris saw how beautiful Annie was, he asked her to marry him." (Have head 'sit' on top of the silk in the approximate center.)

"At first Annie was shy, but her love for Chris was also true. So, she looked at Chris, blushed, fluttered her eyelashes, and nodded 'YES'." (Have head look at you, and then have it nod a couple of times. Sweep the head back under the silk, put it down on the table, and collect your applause.)

Comment: This is fun and should be most effective IF you restrain yourself from playing too long with the floating business. The Zombie Annie could vanish at the finish giving you a rather obvious: "Poor Annie lost her head completely over Chris!" punch line. I'd finish by showing the cloth empty (if you can't lap the gimmick, take up stamp collecting instead of magic), as I explain, "Of course, they all lived happily ever after."

—PRW

* * *

FLAME ON A FLOWER

Stu Finley

Effect: Magician enters with a flower in his right hand. He takes out a cigarette and places it in his mouth. He then takes out a cigarette lighter. Instead of lighting the cigarette, he lights the flower. Magician puts the lighter away, lights his cigarette, and gives the flower to a member of the audience. However, when the flower is taken by the member of the audience, the flame vanishes. The total time the flame burns is about 60 seconds. Therefore,

the audience knows that you did not use a match or a candle.

Prep: A miniature butane torch is used. The torch can be purchased from Radio Shack's stores, for about \$8.00. To prepare the torch, remove the torch's end. This will screw off. A piece of flexible tube is attached to the metal tube that originally held the torch end. This flexible tube is about the length of your arm. The tube can be purchased from any hobby store. The tube is model aircraft gas line.

At the end of this tube is attached a hypodermic needle. The needle can be obtained at the drug store for about 17¢. If you inform the druggist of your purpose there will be no problem in obtaining a needle. Make sure the needle has a hub on it. I suggest that you use the disposable needles. The flexible tube is stretched over the hub of the needle and tied in place with strong thread.

An elastic cord of a length to suit your need is attached about two inches above the base of the needle. To the end of this elastic cord a safety pin is attached. You should save the cap that originally comes with the needle, to replace on the needle when it is not in use.

Since I perform this trick while wearing a sport or suit coat I installed my torch inside a block of balsa wood. Thus, the thumb screw that turns the gas on sits just above the top of my inside coat pocket. That way it is easily obtainable. The pin of the elastic cord is fastened inside the sleeve.

Prior to performing, the gas must be turned on. Since the amount of gas that escapes is very low, the gas can be turned on quite some time before the actual performance. The cap must always be removed before the gas is turned on. Never replace the cap until the gas is turned off. As with all fire tricks and gimmicks, a little common sense is called for. I use this one as an opening effect, on stage or close-up.

The Linking Ring

Turn on the gas and place the needle into a real rose or carnation. You want about 1/16 of an inch of needle exposed. Light the needle and the flame appears. Once the needle passes through the flower at the conclusion of the trick the flame goes out. The needle is then jerked up the sleeve. I have never been stuck by the needle. The gas can be turned off at any time after the trick.

Note: I do not claim originality for this trick only for the improvements made. If I was the originator, I would probably be selfish and keep this one for myself. I really love this effect. I discovered this effect in Vol. 15, No. 2, July, 1961 M-U-M. It is on page 66 as the "Phantom Flame" by Herbert Richard Van Heldt. If anyone knows the whereabouts of Von Heldt, please let me know. The method of Von Heldt is good but with modern technology, I feel it has greatly been improved. I'm sure you will get much praise from this one as well as a real reputation.

Comment: How's this for an unusual effect? Wow! I urge that you carefully read any instructions that come with the butane torch to be sure you understand how to use this device safely. I suspect, although I must admit to not having tried it, that this device would also work in a burned and restored handkerchief routine wherein the hanky never burns — just light the needle.

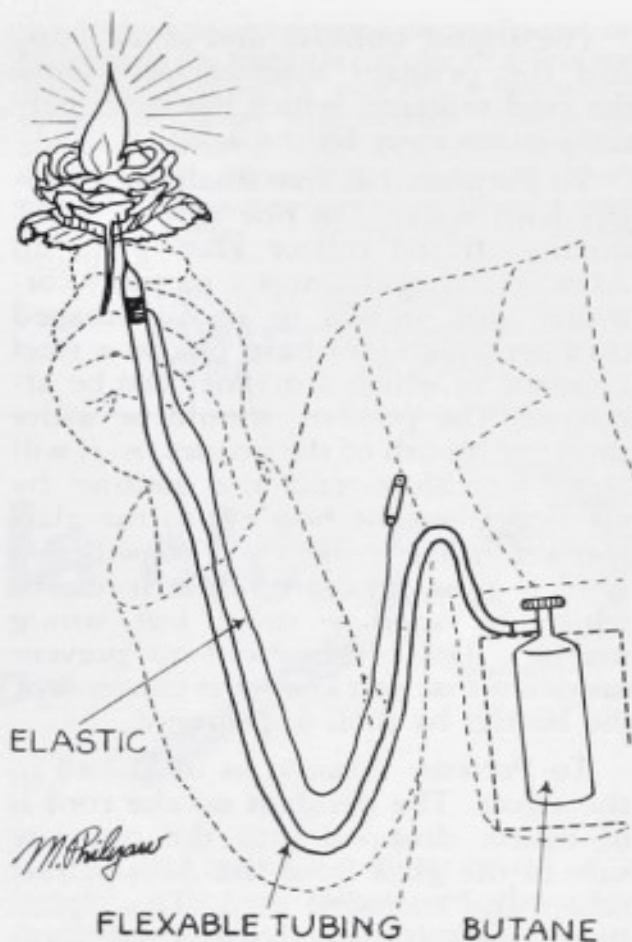
—PRW

* * *

THE ACID TEST— DONE WITH MIRRORS Walter Webb

Russian Roulette routines with loaded firearms are often the feature effect of mental acts. Another version of the routine features "deadly acid" and is presently being marketed under the name "Acid Madness." Within minutes after reading the dealer's description of the acid version of the routine, I thought I had the working principle all figured out. James Rainho, the inventor, has assured me, however, that my explanation is wrong. Therefore, with

March, 1983



his permission, I offer here my version of the acid test.

Effect: The mentalist shows five small glass bottles of clear liquid. Four of them, he explains, contain water, while the fifth contains a corrosive and deadly acid. A small steel pendant on a cord is displayed and examined by several spectators. The mentalist explains, "By the end of my experiment, you will see the effect of the acid on this pendant—unless the experiment fails. In that case, you will see its effect on ME!"

While the mentalist is blindfolded, the bottles are mixed up by a spectator. Then, still blindfolded, the mentalist calls for the bottles one at a time and drinks the contents, until only one is left. Removing the blindfold, he drops the pendant into a glass and pours in the contents of this final bottle.

73

The liquid bubbles and clouds up, and the pendant disintegrates. Only the cord remains, which has been partially eaten away by the acid!

To Prepare: Fill five small glass bottles with water. On one side of high-quality, fluted mirror glass place an Alka-Seltzer tablet and a partially corroded cord, similar to an undamaged cord on which you have placed a steel pendant to which a magnet can be attracted. The pendant should be wider than the mouth of the bottles, so it will seem logical to end the routine by pouring from the bottle into the glass containing the pendant. You will also need a glove-type potholder inside of which is taped a small but strong magnet. Use a blindfold to prevent suspicion that you know the contents of the bottles by their appearance.

To Present: Proceed as described in the effect. The pendant on the cord is of course dropped into the opposite side of the glass from the Alka-Seltzer tablet and corroded cord. This "pendant" side is first shown to the audience. You might even shake the glass a bit so the sound of the pendant will be heard.

Before picking up the glass to pour in the "acid," place the potholder on your hand. You explain that this is being done to prevent danger from any acid splashing or spilling onto your hand. However, the real reasons are two fold—first, the large size of the holder tends to surround the pendant side of the glass so completely that no "angle" problems occur; second, the magnet attracts the pendant and prevents it from rattling or falling out when the glass is inverted.

Pick up the glass from the front so that the potholder covers the pendant side as the magnet attracts the pendant. Then, as you pour the water into the glass, simply turn your arm along with the glass so that the other side faces the audience. The clouding up and fizzling of the water is happening

at the same time. Once this subsides, point out that the pendant has disintegrated. Then, pour the "acid" into another glass and fish out the corroded cord. The pendant will neither rattle nor fall because it is held in the glass by the magnet.

Special Note: Use of a Demuth mirror glass is suggested, since it incorporates principles that tend to cause the glass to look truly empty. In addition, the fluted quality of the glass, causing a distorted image of the pendant and cord, overcomes the "double-image" problem often caused by dropping a small object into a mirror glass.

Many mirror glasses feature a mirror that will fall out when the glass is inverted. Such a mirror must be glued in place to work the effect. The Demuth glass comes with a celluloid insert for liquids. Thus, you can glue the mirror to the insert and then glue the insert to the bottom of the glass. Even better, I discovered, is to hold these items in place with any of the plastic adhesive products now on the market (usually used to hang posters). This way, you can later remove the mirror and insert to clean them. If the adhesive shows through the glass, it will be assumed that it is some sort of deposit left by the "acid" reaction.

In early experiments with the routine, it occurred to me to line both sides of the mirror with fabric matching the glove and then always to display and handle the glass while wearing the glove. If you are concerned about a mirror glass not really looking empty, you might wish to experiment with this alternative. I discarded the idea upon discovering that a Demuth glass works satisfactorily with the mirror.

Comment: As best I can tell, Oscar Weigle first proposed this effect in the *Dragon* many years ago. Bruce Elliott liked it and mentioned it in *The Phoenix* (issue 211, Sept. '50), then published a number of solutions by his readers in issue 215 and subsequently over the course of several years. Originally, the effect had to do with the

discovery of the poisoned glass, acid being a later development.

While I suspect (and vaguely remember), the use of effervescent tablets to simulate acid has been done, the foregoing methodology is worked out quiet well and should be very effective and totally practical. The effect demands forceful presentation for the spectators must believe danger to be present for true impact to be realized. If you are as strong as this effect, use it by all means!

* * *

This concludes the Ring 50 35th Anniversary Parade and a good one it is, too. And why

shouldn't it be, I can attest from personal experience to the hospitality of the members and their interest in our art. Stop in and find out for yourself if you are lucky enough to be in the capitol at meeting time. Find out when and where at Al's Magic Shop, of course. That's another not to be missed treat! Address any questions, comments or thanks for this Parade material to:

Sergio Banana, Secretary
4318 Fessenden Street
Springfield, VA 22151

* * *

Recommended Reading

From the late Ring 50
member Dick Christian

As the saying goes, 'those who ignore history are bound to repeat it.' That is as true for magic as for anything else in life. Most of us spend far too much money and far too much time, either online, in the magic shop or browsing the dealers' tables at a magic convention in our quest for the "latest and greatest" trick because we have failed to study - and learn - the rich history contained on the vast literature of magic. We would not only have mastered a repertoire of effects sufficient for several lifetimes of performing but would be far better performers as well if we spent more time reading just one shelf of the books that are available to us - many of which are probably gathering dust in your library as you read this.

With that in mind I have compiled the following list of books that I recommend as essential reading for anyone who is more interested in actually acquiring a mastery of the fundamentals of performing magic than in simply filling the coffers of those in the business of selling (but seldom actually performing) - magic. While no list can cover everything there is to know about all the types and aspects of magic, this one will provide even the most dedicated student all he, or she, needs.

General Magic

Virtually everything you'll ever need to know about magic can be found in



Dick Christian

the following books and much of the "new" stuff on the market today is either copied or derived from the contents of these books.

- ♦ Greater Magic (John Northern Hilliard)
- ♦ Cyclopedia of Magic, Learn Magic, and The Amateur Magician's Handbook (all by Henry Hay)
- ♦ Classic Secrets of Magic (Bruce Elliott)
- ♦ The 8 volume Tarbell Course in Magic (Harlan Tarbell)
- ♦ Mark Wilson Complete Course in Magic (Mark Wilson)
- ♦ Big Book of Magic (Patrick Page)
- ♦ Now you See It Now You Don't (Bill Tarr)

Magic Theory and Showmanship

- ♦ Our Magic (Maskelyne and Devant)
- ♦ The Trick Brain, Magic By Misdirection and Showmanship for Magicians (all by Dariel Fitzkee)

- ♦ Magic and Showmanship (Henning Nelms)
- ♦ Find the Stuff That's You (Chris Carey)
- ♦ The Books of Wonder (Tommy Wonder)
- ♦ Magic and Meaning @Eugene Berger and Robert E- Neale)
- ♦ The Experience of Magic (Eugene Berger)
- ♦ Shattering illusions (Jamy Ian Swiss)

Sleight of Hand

- ♦ Sleight of Hand (Edwin T. Sachs)
- ♦ Magic Without Apparatus (Camille Gaultier)
- ♦ The Magic Book (Harry Lorayne)

Magic With Cards

- ♦ The Royal Road to Card Magic (Jean Hugard and Fredrick Braue)
- ♦ Expert Card Technique (Jean Hugard)

Magic With Coins

- ♦ Modern Coin Magic (J.B. Bobo)

Mentalism

- ♦ Thirteen Steps to Mentalism (Tony Corinda)
- ♦ Practical Mental Magic (Theo. Annemann)

Obviously no list can be "complete" and there are many fine books on these and other subjects available, but those I've listed are certainly more than enough to start a good magic library.