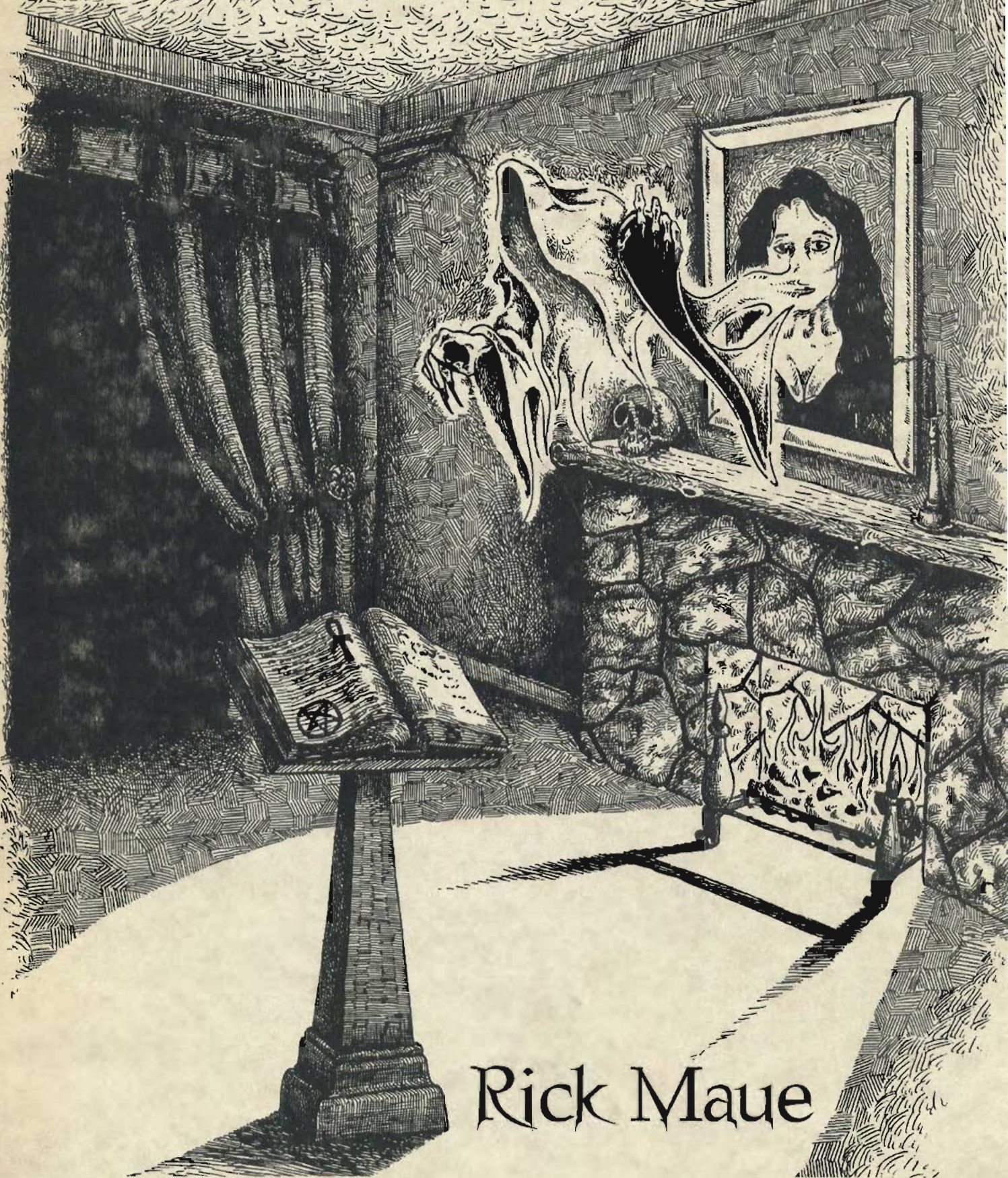


The Book Of Haunted Magick



Rick Maue

The Book Of Haunted Magick

Written & Created By
Rick Maue

Photography By
Tammy Maue & Eric Starkowicz

Cover Art By
Steve Walker

Portrait Photo of Incubus & Spidella By
David L. Smith Photography

Published By
Deceptions Unlimited
549 Lucia Road Pittsburgh, PA 15221-3965
(412) 823-4323

www.deceptionsunlimited.com mail@deceptionsunlimited.com

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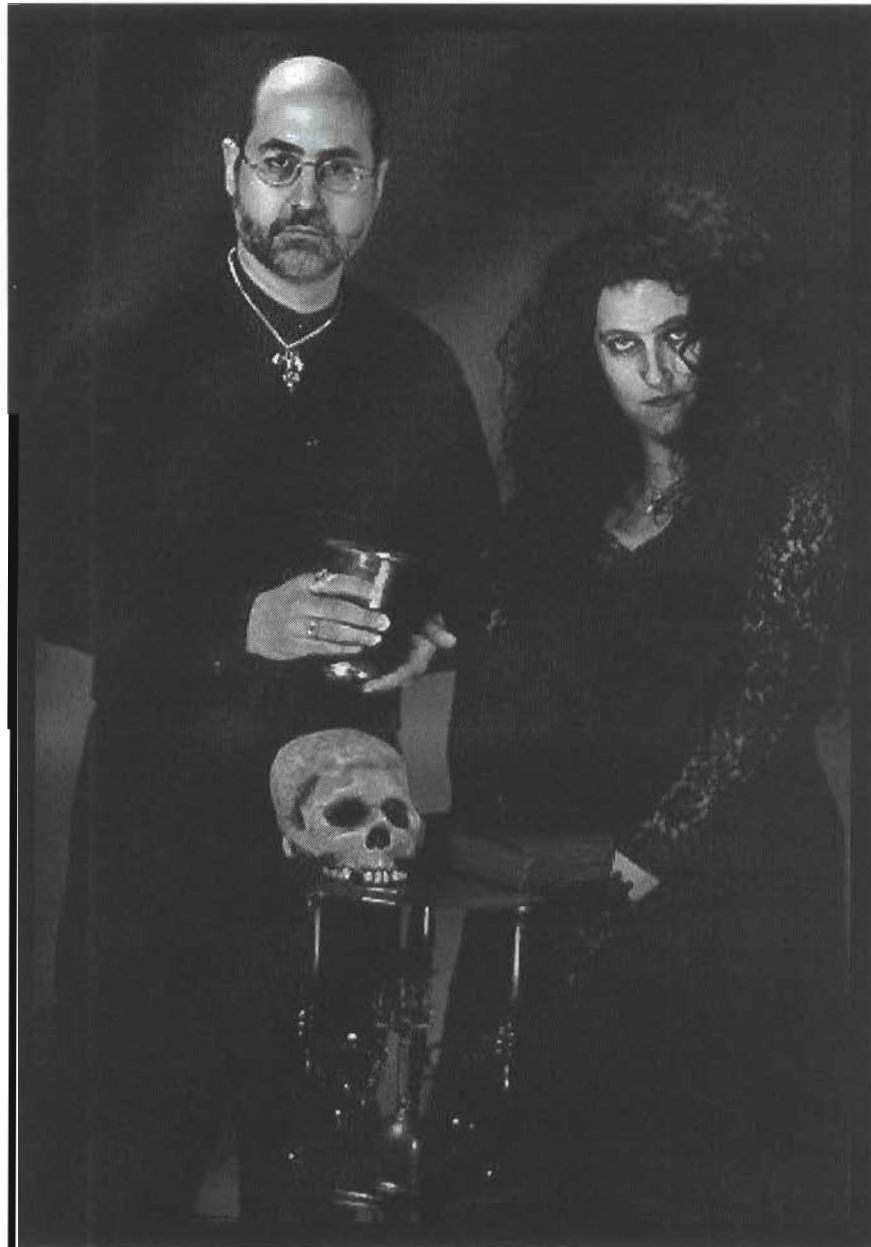
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Incubus & Spidella

PREFACE

Welcome to The Book Of HauntedMagick. It has taken me quite a number of years to get up the nerve to actually put some of my creations and adaptations into a publication for the magic community. The main reason for my apprehension was that I was not sure if anyone would care about the routines that I have done over the last few decades. But as time passed, I began to think that my effects may actually have appeal for some performers due to four main reasons:

1. There is not an overabundance of haunted material on the market.
2. Most of these effects have consistently gotten strong reactions from my audiences for a number of years.
3. The vast majority of the items can be modified to fit almost any style of performer, from bizzarrist, to mentalist, to a standard magician.
4. From the technical viewpoint, the routines are very easy to do, so I figured that they may have broad appeal.

It was the “easy to do” notion that made others tell me to release my material, but I honestly felt that could be the exact reason not to publish the items. I figured that the methods were too simplistic to really intrigue anyone. After all, I was once a finger-flicker, and this material made me feel guilty that I wasn't working hard enough. But from the reaction that I have received following the release of several of my smaller booklets over the last couple of years, it appears that my friends were indeed correct.

Looking at the concept of “easy to do”, makes a single thought come to mind. No worthwhile performance is “easy to do”. Granted, the technical aspects of an effect may not be difficult, but that simply means that the performer is given the luxury to concentrate almost entirely on his (or her) performance. So let your fingers relax a bit, for they will not be pushed to the limits with what you find between these covers. However, prepare yourself to leave the world of mere “tricks” behind, and enter the realm of theatrical deception.

For many years I have read that most “Bizarre Magick” is never performed. I hope that in a very small way, I can help to do my part, along with many of the other “bizzarrists” out there, to change that by offering some of my “easy to do” HauntedMagick.

Lastly, It should be noted that Deceptions Unlimited is dedicated to rational thinking. All routines have been designed for entertainment purposes only. No actual “psychics” or “mediums” were harmed during the production of this book.

Once again, welcome to HauntedMagick.

Forward

By Doc Dixon

My online dictionary defines the word bizarre in this manner:

bizarre (b-zär) *adj.* Strikingly unconventional and far-fetched in style or appearance

If you're looking for magic that has the primary purpose of being bizarre, I sincerely hope you can get a refund on this book.

Why? To be "bizarre" merely means to be unusual only for the sake of being unusual.

And, unfortunately, this is the state of much magic that is labeled bizarre. Yes, it's different. Yes, you're not likely to see much like it. (Unless you walk in a Goth bar on "Scare Night.") But like any art form, if your only purpose is to be unusual -- with the frequently accompanying huge dose of self-indulgence -- then the quality of performance will be mediocre at best.

"Look at me. I'm wearing all black. I'm weird. Wooga wooga!"

Puh-lease.

That's why I'm really glad Rick calls his performance style HauntedMagick. This I like. "**Haunted**" implies that he's not just trying to be a statistical anomaly. He's centering his magic around a theme. And, to use the opening line of Max Maven's act, the theme is "Boo!" And at the same time, because he's not hell bent ("heck" bent for the more sensitive reader) on being original for original's sake, he stands firmly on the bedrock of proven practices and theories of our art form, theatrical deception.

The goal of the material in this book is not to be unusual. The goal is to say "boo" and to do it in an entertaining, involving manner.

In other words, Rick's actually done this stuff and audiences have liked it.

Enjoy.

PS: If you sit inside a Pentagram and read this book backwards while drinking goat's blood, you'll turn into a frog.

DEMON RING

DECEPTION

The Medium addresses the small group that is assembled at the candle-lit séance table: ***"The spirit we seek is among us tonight, in fact, the presence is very strong. I feel that it may indeed be possible for us to receive a physical sign. Do you all wish to attempt an experiment?"***

The sitters agree to participate, so the medium reaches for a small pouch that hangs nearby and he removes the contents. He asks everyone to stand, but to remain in their place at the table. He then continues: ***"From this pouch I have taken two items that we shall use in our experiment. First, there is this solid gold ring. Having no beginning and no end, it symbolizes eternity. Either eternal life, or eternal damnation, depending on how you view the situation."*** He takes the ring and passes it around the table for all to see. As it comes back around, the medium takes it and displays it saying: ***"This ring shall represent the spirit that we wish to contact."***

Next, the medium displays a long, thick leather cord. He says: ***"This leather cord shall represent the restrictions that death puts on each of us."*** He then takes the cord and passes it around to the entire group. While it is circulating, he asks for two members of the group to assist him and that they be positioned opposite each other while standing at the table. He also asks for one additional volunteer that will leave the table to stand across the room at the only light switch.

With the volunteers in position, he continues: ***"I ask that the first of our volunteers takes the leather cord and wraps one end of it around his right wrist. I will take the other end and thread the ring of gold upon the cord. And now would our other volunteer take the remaining end and wrap it around his right wrist."*** With the ring securely held on the cord, the medium tugs upon it and says: ***"The spirit that we wish to communicate with is now held by the bonds of death. We ask that the darkness of eternity permits communication between our worlds."*** And with those words, the medium blows out the candle, leaving the room in total darkness.

Quickly, the medium continues: ***"I ask that the individual to my immediate right, and the one to my immediate left grab my arms and lock them behind my back. Do not relinquish your grip until I tell you to do so."***

The medium is held motionless in the darkness as he calls to the spirit: ***"If you wish to escape the darkness of death, give us a sign."***

For several long moments, the darkened room is completely silent. The tension is almost unbearable, but just as the sitters begin to show signs of utter fear, there is a

loud clanging sound in front of them on the table. The medium immediately calls for the lights to be turned on. As the lights come up, upon the table is the ring, the cord is still wrapped around the wrists of the volunteers, and the medium is still completely restrained. The spirit has broken free from the bonds of death.

TRUTH

The Demon Ring was the first haunted effect that I ever created. It was used during my 1976 Houdini Séance, which was actually the first séance that I wrote and performed. I still use the routine to this day. (Thanks to my friend **Leonard Pickel** from "**Haunted Attraction Magazine**" for coming up with the name "Demon Ring".)

The effect is very easy to do and it is accomplished without the use of any hidden assistants. It also does not require any type of "fake knots". And best of all, everything can be examined both before and after the effect.

If you haven't guessed by now, it simply involves having a duplicate ring that contains a gap. You should begin by already having the gimmicked ring finger-palmed in your left hand as you remove the items from the pouch. Take the folded leather cord and place it in your left hand, covering the gimmicked ring. Hold the real ring at the fingertips of your right hand and you are ready to begin.

You start by circulating the real ring around the table by passing it to the person on your right. After the ring has been passed around, it comes back to you, and once again, you hold it at your right fingertips. Your left hand is still holding the folded leather cord, and it also still has the gimmicked ring finger-palmed.

You now transfer the real ring to the left fingertips, and then slide the cord out of the left hand between the thumb and the index finger. This will leave the real ring at the left fingertips and the gimmicked ring still finger-palmed in the same hand. Immediately begin to circulate the cord to your right.

As the cord starts to make its way around the table, you simply curl your left fingers in just enough for the real ring to drop out of sight for a second. At that moment, you reach across with your right hand to take the ring and you come away with the gimmicked ring at your right fingertips (the gap is covered by the fingers and the thumb). The real ring goes into finger-palm position of the left hand.

(PLEASE NOTE: There is no need to make a "move" out of the switch. You will have plenty of time to do this in such a casual manner that it is not necessary to do anything that might look suspicious.)

As the cord comes around, you have the volunteer that is on your left begin to wrap it around his wrist. While he is doing that, you take the other end and thread the gimmicked ring onto the cord. You then immediately pass the loose end to the other

volunteer so that he can wrap it around his wrist also. This should take just a few seconds. While he is finishing his wrapping of the cord, you are demonstrating that the ring is indeed on the cord by tugging on it. (Please make sure that the gap is still hidden by your fingertips.)

While you are still tugging on the ring, you blow out the candle, leaving the room in total darkness. You immediately remove the ring and drop it into your right back pocket. At the same time, with your left hand, you place the real ring on top of your head. This should take less than five seconds to accomplish, and the time is taken up with your request to have your arms secured.

The two other members of the group secure your arms behind your back very carefully. Be careful not to let the ring slide off of your head while they are grabbing your arms.

Now it is time to simply let the atmosphere take over for a few moments. When you feel the time is right, simply tilt your head forward very slowly. (You don't want the people that are holding you to ever feel you move at all.) The ring will slide off and hit the table, making a loud sound. **IMMEDIATELY CALL FOR THE LIGHTS.**

As the lights are turned on, everything will be exactly as it was before, with the exception of the ring lying on the table.

REMAINS

The first thing that you must consider with this effect is that it requires TOTAL darkness. If the audience can see your movements, this simply will not work.

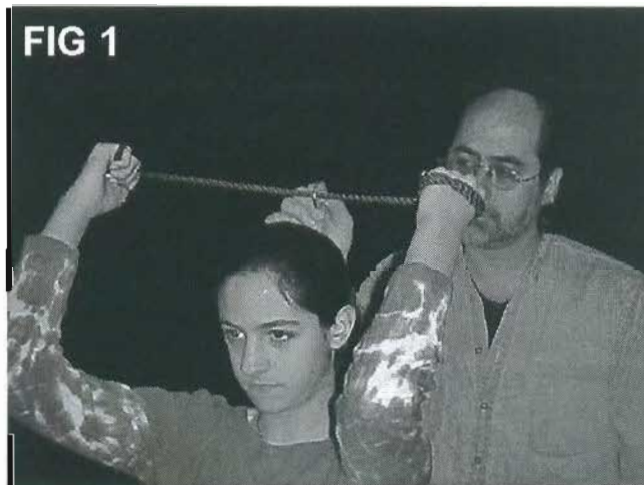
The next thing to think about is not to rush any phase of the routine. It should go at a natural pace throughout the entire set-up. (Just do not hesitate when removing the gimmicked ring and placing the real one on top of your head.) But once the lights are extinguished and you have completed your "work" with the two rings, **TAKE YOUR TIME.** Very few people are used to being in TOTAL darkness, so let that work for you. The uncomfortable feeling that will begin to overtake the guests is unbelievable. As the time passes, you will hear their breathing get louder and more rapid. You will feel the hands that are holding you begin to get sweaty. There will be nervous laughter. Your job is to remain in character and let their own imaginations go wild. And when the ring finally hits the table, you will hear loud gasps from your guests.

Finally, for those that are looking for a slight variation, this can also be performed for a single individual, either in complete darkness, or in full light. If working in darkness, everything is exactly as described before except for two things. You have less time to accomplish the switch while they are examining the cord (as opposed to while it is circulating through an entire group), and they must wrap the cord around both of their hands.

The proper sequence of events would be:

1. They wrap the cord around one of their hands.
2. You take the loose end and thread the gimmicked ring onto the cord.
3. They wrap the loose end around their other hand (while you are still holding the gimmicked ring).
4. With everything in place, you blow out the candle, leaving the room in darkness.
5. You remove the gimmicked ring from the cord, placing it in your pocket. At the same time, your other hand places the solid ring upon your head.
6. You immediately reach up and grab both of their wrists, as opposed to anyone restraining your arms.
7. When the moment is right, lean forward and let the solid ring hit the table.

To accomplish this in full light, simply do everything as stated above except have the other person stand with their back to you and the cord behind their head. (FIG 1)



INTERSECTION

DECEPTION

The performer begins by selecting four individuals from the audience to assist. They come forward and line up to the right of the table that he is standing behind. The performer then speaks:

"I would like to begin with a little experiment that deals with instincts. I have several items here on the table, but for now we shall ignore those to the left and simply concentrate upon the four small message cards that you see before you. There are three things that I will ask that you do with them.

First, when I turn my back, please feel free to mix them about in any order so that no one in the room, myself included, will know which message is which. Each of the four of you may take your turn mixing the messages.

Second, I will ask that none of you look at the messages as of yet. Nor do I wish for you to let anyone else in the room see what is written upon the cards. The reason is because I do not want any of you to be influenced at all by the messages themselves.

Third, I will ask that each of you then carefully select a message, but when doing so, please do it in a specific fashion. I will demonstrate with one of my business cards which I have here to my left."

The performer takes his left hand and opens it palm up, and lowers it toward the table. He once again speaks:

"Open your left hand, then carefully pick up your selection with your right hand and place it face down upon your left hand. Immediately cover the message with your right hand thus hiding it from view. It must remain sealed between two barriers, which in this case will be your two hands."

After making sure that the volunteers understand their instructions, the performer tosses away his business card to avoid any confusion, then he turns his back. The choices are mixed about and each of the four participants selects a message, sealing it between their hands. Upon completion, the performer once again faces everyone. He then asks the participants to return to their seats, but to keep their hands positioned in front of them for all to see. He continues:

“Now that you have all settled on your selections, I will ask you to sit comfortably and relax, clearing your thoughts. Please close your eyes and listen closely, for what I have to say is very important.

I want you to free yourselves of any preconceived notions about this experiment. Relax and let your instinctive nature take over. Do not think about the other three participants, or about the other people in the room. Do not even think about me, but only concentrate on what I am saying.

Very shortly I will have one of you take the next step in our experiment. Right now, each of you has in your possession a single message, but only one of those messages stands apart from the group. In just a moment, one of you will instinctively create the same situation among yourselves by standing, thus separating yourself from the others in the group.

Now, open your eyes, and take your time. If you feel the desire to separate from the group, simply stand up.”

After several moments, one of the participants stands. The performer turns to the person and speaks:

“Very good, your instincts have told you to separate yourself from the group. I ask that you keep your message sealed between your two barriers as we proceed.

First we must establish that all of the message cards contain different messages. Otherwise, this entire experiment would be ridiculous, even more ridiculous than it may seem at this point. We will begin with those that are still seated (turning toward one of the seated participants), for the first time please read aloud what is written upon your card.”

The three messages are read aloud, one at a time and they are:

BOA

RATTLESNAKE

PYTHON

The performer continues: “As you can see, each message contains the name of a snake, an animal that is not driven by complex thoughts and decisions. Instead, it relies greatly on its own instinctive nature to survive. Similarly, the four of you have just followed your own instincts to either stand or to remain seated, although you do not know why you have made the choice that you have made.

The two barriers that you have sealed your message between are your two hands. On the table before you, I have an envelope which contains a prediction that is also sealed between two barriers, those being the two walls of the envelope.”

Tearing open the envelope, the performer removes the card and openly shows that there is nothing else inside. He has released the contents from between the two

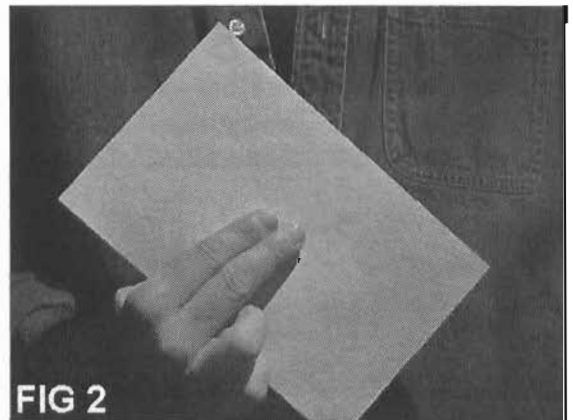
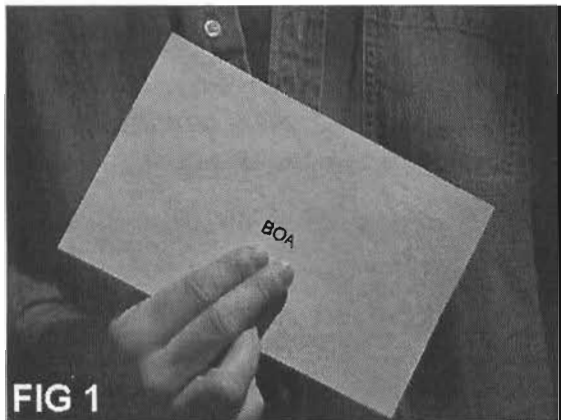
barriers, and he asks for the remaining volunteer to do the same by revealing what the message is upon his card. It is shown to read "COBRA". The performer turns over the card from the envelope and the prediction matches perfectly.

TRUTH

To satisfy a number of magical performers out there, this "packs flat, but plays big". A long way to go for a prediction perhaps, but there is quite a bit going on here. First, there is no forcing. Second, there is no sleight-of-hand. Also, there is no nail-writing or any other difficult way of arriving at the proper word. Everything is self-contained. What you have here is a series of outs coupled with some very strong verbal convincers. (Thus the name "INTERSECTION" because you can go any one of four ways.) Let us begin with the outs.

Obviously any of the four words will work, but you must change the final steps to make everything flow smoothly. The "envelope" is the key to the final revelation, but it is the way that you handle it both physically, and (more importantly) verbally that will make the effect work properly.

The outer "envelope" is a piece of 8 ½ inch x 11 inch cardstock that has been folded in half (make sure that the fold is perfectly straight) with the word "BOA" printed in the center. The printing is just the right size so that you can cover it with two fingers completely. I use font size 30, Arial. (See FIG 1 - FIG 2)



Inside the folded cardstock is another sealed "envelope" that is slightly smaller. It measures 6 inches x 8 inches (before folding). Upon the back of this "envelope" is the word "COBRA", printed in the same font and size. Inside of this "envelope" is a duplicate of one of the original message cards (which is standard business card size) with the word "PYTHON" printed on it.

Once you have the three pieces ready to go, begin by sealing the COBRA envelope with the PYTHON card inside. Next, seal the COBRA envelope inside of the BOA envelope. You will now have a nested set that can be used for any of the four endings.

Now let us briefly discuss the physical outs, after which we will then introduce the verbal convincers. (Stay with me because the outs may not seem as strong as they really are without the verbal convincers.)

If "BOA" is needed, simply turn the card around and reveal the word. Stress that you have a single card on the table and reveal what is printed on it.

If "COBRA" is needed (as in the preceding description), tear open the outer "envelope" and remove the card to reveal the proper word.

If "PYTHON" is needed, tear open both outer envelopes and reveal the exact duplicate of the selection.

If "RATTLESNAKE" is needed, tear open both envelopes and remove the remaining card. Then reveal all three to show that their selection is the only one that is missing from the group.

It is important to note, to aid the performer, the words are stacked alphabetically from the outside to help with memorization.

A valuable physical convincer will come into play if either "COBRA" or "PYTHON" should be the selection. Due to the font size and the positioning of the printing, you can handle the "BOA" envelope freely so that both sides can be shown to be blank. (Refer back to FIG 1 & FIG 2) This is why the font size is important. It is big enough to be seen, but small enough to be hidden. Do not make a point of saying that both sides are blank, simply handle the envelope freely so that both sides are displayed while gesturing. (It should also be obvious that you must be cautious not to flash any word that you wish to remain hidden.)

Now that the physical outs have been covered, let us examine the verbal convincers that will sell the effect.

First, it is very important to completely ignore the nested packet until you know what selection is to be used. That is why during the beginning of the routine, one of the most important statements is:

"I have several items here on the table, but for now we shall ignore those to the left and simply concentrate upon the four small message cards that you see before you."

This way, the audience does not know if you have an envelope, a card, a series of envelopes, or anything else. The facedown packet could be many things, but as long as you don't call attention to it, the audience will not see it as important.

I place one of my regular business cards on top of the packet so when I say, ***"we shall ignore those to the left"***, I could very easily be referring to my card and one large card (in the event of "BOA" being selected), or a series of items. I do not specify. (I use my card to demonstrate how I would like for them to hold their cards, so there is a logical reason for it to be a part of the items on the table.)

When the time comes for the four volunteers to select their message cards, they are told to hold them flat on their left hand, with their right hand covering them. The selections are ***"sealed between two barriers"***. This is an important phrase, because it will help to sell either the "COBRA" option, or more importantly, the "PYTHON" option. Let us look a bit closer at each.

If "COBRA" is selected, the message is sealed between the two barriers of the envelope walls. This phrasing, along with the proper handling of the outer envelope (subtly displaying that both sides are blank) will seem completely fair when you announce that you possess an envelope with a message inside.

If "PYTHON" is selected, you say: ***"On the table before you, it should be noted that I have an exact duplicate of one of the four message cards, and it too is sealed between two barriers, exactly like the one that you possess. You have sealed your message between your two hands, I have sealed my prediction inside the walls of two envelopes."***

Both envelopes are torn open and the exact duplicate is removed. The fact that it is an exact duplicate is an additional convincer. I would suggest taking the second "PYTHON" card and giving it to the person that has the original.

Lastly, let us examine the outcome when "RATTLESNAKE" is selected. Please remember that during the routine, it was stated several times: ***"You will stand, thus separating yourself from the others in the group."***

This is a very important verbal control. If "RATTLESNAKE" is selected, this is what must sell the effect. As soon as you are aware that the choice is indeed "RATTLESNAKE", utilize scripting along the following lines:

"Indeed your instincts have told you to separate from the others in the group. As you may know, the other three snakes are not found in the domestic United States, except of course in captivity. However, the rattlesnake is very common in this country. You instinctively knew that you were not a part of their group, and that you should stand alone."

As you can see, this nested set of envelopes contains the names of three breeds of snakes. We have a boa, a cobra, and a python. You my friend are successful in standing alone."

Upon tearing open the envelopes, I would suggest handing the three prediction messages to the three individuals that possess the original cards.

The verbal convincer, as well as the ability to hand all of the items out to the audience will sell this final option. Distributing the items helps to leave the thought in their minds that everything could be freely examined, regardless of what the selection would have been.

REMAINS

In regard to the materials that I use, standard business cards work well as the original messages for the effect. As for the "envelopes", it is important that all of the materials are thick enough to keep light from showing through them. I use 65lb. cardstock.

Another important detail is to make sure that you use glue that dries clear because both the "BOA" and "COBRA" selections have to be able to pass for either a card or an envelope. This means that you must make sure that the sides are perfectly flush and that no glue is showing.

To keep the sides even on the "COBRA" envelope, I crease the card first, and then cut it on a paper cutter. That way, you are assured that the sides will be flush.

In regard to the presentation, the effect can be also be performed with only a single person selecting one of the cards, as opposed to having four individuals involved. I present it that way when I am working for only a couple of people, and although the presentation is slightly different, the effect is still very strong.

Also, I have used this with the three nested items all the same color, and I have used it with the three being different colors (as long as the "PYTHON" card is still an exact match for the message card). There are advantages to both, although I prefer having everything match in color. I will leave it up to you to decide for yourself.

This certainly could have been explained in fewer pages, but I felt it was more important to pass the finer points on than to simply give the method. The verbal convincers allow the effect to be more than just a series of outs. Work on them and you will have a strong piece of mentalism that can be prepared in less than five minutes, and it requires no sleight-of-hand, or any expensive props.

In closing, feel free to come up with your own scripting and details. It is not necessary to use snakes, you can use any four items that you wish.

BEYOND THE WITCHING HOUR

DECEPTION

The medium, upon displaying a small antique timepiece, begins to tell the history of the instrument:

“Once, while browsing in a dusty old antique shop, I came upon this unusual timepiece. For those of you in the room that have made a few more trips around the Sun than some of our younger guests, you may recognize this as an old automobile clock. The long stem that you see was designed to hang down below the bottom of the dashboard, allowing the owner to wind the timepiece everyday. For some reason, this clock caught my eye when I first saw it, even though it did not appear to be in working order. I picked it up, carried it to the counter near the back of the shop, and asked the owner how much he wanted for it. He immediately set down what he had been working on and took the timepiece from my hands. He then told me this story:

This old automobile clock has been in my shop for a number of years. At one time it belonged to an elderly gentleman named Dominick. He had taken it from the inside of the first automobile that he had ever owned. Dominick became very attached to this clock, to the extent that he removed it when he sold the car so that he could keep it as his good luck charm. According to the story that I was told, he felt that the piece symbolized a time in his life that he never wanted to leave behind. In fact, it got to the point that he never went anywhere without it because he began to believe that it actually had “magical powers”. His friends and family were skeptical to say the very least, but they humored him.

Early one October morning, Dominick awoke feeling very ill. When his family tried to take him to the hospital, he refused unless he could have his timepiece with him. Upon arriving at the hospital, he noticed that although the small clock had always kept perfect time, it was now running extremely slow. He felt that this was a sign and he began to rant that he needed to have the instrument fixed. His family, agreed to have the repairs done if he would also give in to the doctors wishes. For you see, they had uncovered some problems that needed to be corrected surgically.

The next day, both Dominick and his treasured timepiece underwent the necessary procedures to correct their problems. Although the family wrote everything off to coincidence, both Dominick and his cherished good luck charm began to function properly once again.

Several years later, Dominick noticed that the watch was once again beginning to run a bit slow. He was frightened but he said nothing to his family. Within days, his own health began to deteriorate, but still he remained silent. As things grew worse, he began to fear for his life and finally he opened up to his loved ones and explained that the timepiece was in need of repairs. Alarmed at what they were hearing, they told him that he was the one that required attention, but he refused. He could not bear to be separated from the instrument.

His family battled with him, but he was completely unbending in his decision that the clock be fixed first. Finally, they agreed to have the watch repaired if he would permit a doctor to examine him the following morning. So that night, Dominick retired to his room, clutching his timepiece. The next morning, his family could not wake him. They called the doctor who arrived within minutes. He did everything that he could, but it was too late. He pronounced Dominick dead, estimating that he had passed away the night before, just prior to midnight.

As his family prepared for his funeral, it was thought that it would be appropriate to bury his timepiece with him. When they went into his room to retrieve it, they gasped to find that it had stopped at 11:55, the exact time that Dominick passed away. After that, the family wanted nothing to do with the instrument ever again. It was in a box of items that they sold to me, and it has been here ever since.

(Looking up, the medium continued)

Well, I found not only the timepiece to be fascinating, but the story as well. Although the hands would not move, I thought that the instrument itself would be an interesting conversation piece. I purchased it and brought it home, displaying it in my library. After a short while, I began to get an unusual feeling when I walked past the old watch. In fact, I have even begun to have dreams about Dominick. Although I know nothing else of him, he keeps telling me that he is nearby. It has gotten to the point that I have almost begun to believe what I am experiencing. Everyday, I look at the timepiece, with the hands frozen at 11:55, and I silently ask Dominick for a sign that he is with me. As of yet, nothing has happened. I am not sure if I am indeed crazy, or if there is a reason to believe in his spirit. Let me ask you, do you believe?

I ask that you look closely at this timepiece. Burn the image of the face into your mind. Feel his presence as you gaze upon the hands frozen just before midnight. Experience the power of the story that I have told you, and maybe there is a chance that Dominick will speak to you as he has spoken to me. Put out you hand and let me place the instrument upon it so that you may feel his energy.

(The timepiece is placed facedown upon the outstretched palm of the spectator.)

Do you feel anything? Has he spoken to you? I ask that you concentrate, and let us look for a sign.

(The timepiece is lifted and the hands have moved well past the hour of midnight.)

It appears that you have helped to bring the spirit of Dominick into focus. He is no longer held by the bonds of death. He will be with you for all eternity, for you have brought him beyond the witching hour."

TRUTH

This effect is one of my favorite items to perform. One of the most appealing things about it is the old style automobile timepiece that I use. It actually belonged to my Uncle Dom years ago. I would suggest strongly that if you can find a similar one that you purchase it. I have found them consistently on several on-line auctions for about \$25.00. You do not need one that actually works, but it is necessary that the hands can still be moved by turning the stem.

(AN IMPORTANT NOTE: It is not necessary to acquire an antique automobile clock. In the REMAINS section is the handling for those that would like to use a standard pocket watch.)

In some ways, this is a very old "trick". I am not claiming the idea of moving the hands of a timepiece to be original. I will however say that the handling that I came up with for the automobile clock that I use has not only fooled many magicians that I have shown it to, but more importantly, many of them have also told me that the method is invisible.

This handling is very tough to explain in print but I will try. A version of this effect appears on my first instructional video, entitled HauntedMagick. The handling is detailed very well during the explanation on the tape. I would recommend watching that to see the basics. I will also include a few subtle points here that will assist you to make the move virtually invisible.

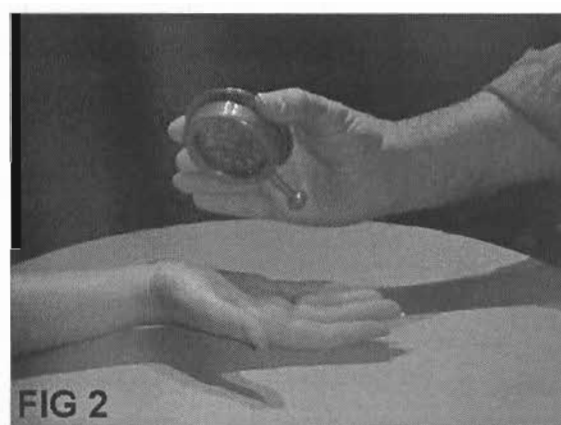
The secret is that as the timepiece is turned facedown, the stem comes into contact with the palm of the hand, just below the base of the little finger, for just a fraction of a second. The momentum of the revolving motion creates the perfect situation to turn the stem ever so slightly to get the hands to move. A very small, undetectable turn will move the hands between 20-40 minutes, which is more than enough.

It is important to note that the single thing that makes the move so invisible is the fact that the stem appears to NEVER come in contact with any part of the hand. As you can see in the photographs on the next page, the timepiece is held at the fingertips with the hand outstretched. As you begin to turn your hand over, your fingers, ever so slightly, bring the instrument closer to the hand, allowing the stem to make contact for just an instant.

It is during this action of turning the hand palm-down that the move occurs. It is completely covered by the larger action of turning the hand over. As soon as the stem is turned, the fingers are extended once again so that the timepiece is no longer making contact with any part of the hand. The timepiece is then placed on the outstretched palm of the spectator and your work is done.

Please note: The entire procedure should take less than a second. But **DO NOT RUSH THE MOVEMENT**. That will only call attention to it. My suggestion is to take the timepiece in your hand and turn it facedown onto your other hand repeatedly **WITHOUT DOING THE MOVE**. This way, the action will become completely natural and your timing will be perfect when you add the actual sleight.

The following photo sequence shows the actual movement.



NOTE: At the position shown in FIG 3, contact is being made to turn the stem. This is the only time that the palm touches the timepiece.

One other thing that should be noted is that this is one move that can easily be done even if the spectators are burning your hands. Do not fear it, just work on it until it becomes natural and it will blow by them every single time.

Two last things that I should address are:

1) How do I release the winding stem before I begin?

To be honest, I have the stem released long before I begin the performance. I am telling



a tale, not doing a "trick" so there is no need for the audience members to examine my "props". If for some reason it becomes necessary to release the stem in front of the spectators, I simply grip the timepiece in the manner shown in FIG 5 and pull the stem out with my little finger during an "off-beat" moment. (It is tougher to cover the audible "click" during this process than it is to cover the visual aspect of the move.)

2) How do I reset the stem at the conclusion?

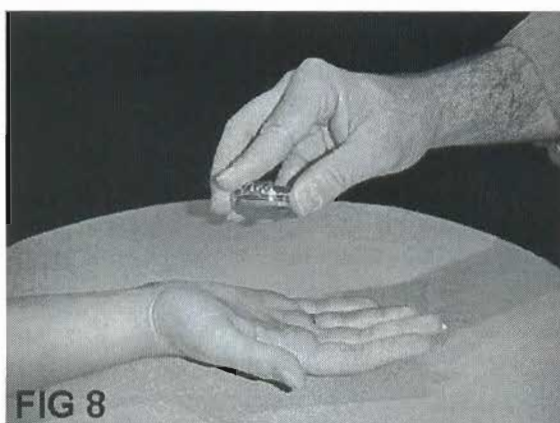
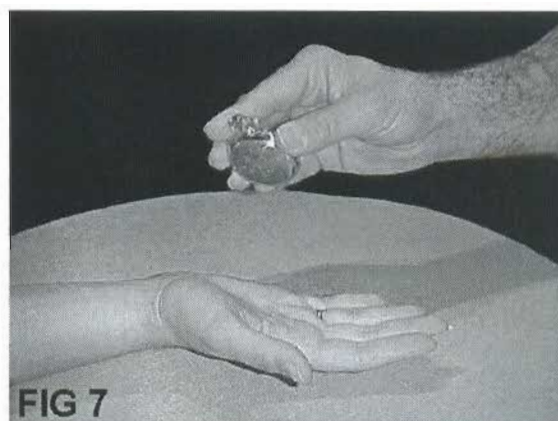
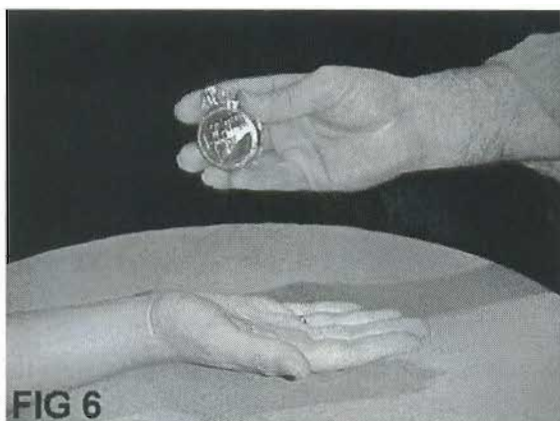
Once again, it is not always necessary to clean up following every effect if you are not doing "magic tricks". With this one, if you wish to reset the stem so that the timepiece can be freely handled by the spectators, simply reverse the process from above that showed how to release the stem. It is identical except that you simply perform the opposite action. (Once again, be careful of the audible "click".) You can also reset the stem by dropping your hand for just a moment and pressing it against your leg.

REMAINS

For those that wish to use a standard pocket watch, the idea is the same. However, the handling is different. Instead of turning the stem against the palm of the hand, you will apply a more traditional approach and spin it with your finger. The key is that you are still turning the stem when "the heat is on you" as opposed to most routines with timepieces that require an offbeat to perform the work.

On the next page you will find a photo sequence that details the action when using a standard pocket watch.

(Once again, I would practice the simple movement of placing the watch facedown in the palm of the hand without moving the stem until the action is completely natural. Then add the sleight and it will be undetectable.)



It should be noted that FIG 8 shows the exact moment that contact is made with the stem, thus executing the move.

I should say that one advantage of using a standard pocket watch is that when you push in the stem to open the cover at the conclusion of the routine, it automatically destroys any evidence of the method because it resets the winding stem.

One of the main differences when using a pocket watch is that you will have to open the timepiece to show the position of the hands at the beginning of the routine. This means that you must then release the stem to prepare for the move. As stated before, this must be done on an off beat, which you will have to create with your scripting.

No matter what type of timepiece that you use, it will be necessary to work with it to get the exact movements to flow smoothly. To emphasize that point, I have two different automobile clocks that I have worked with, and the handling varies greatly because of the size of the instrument and the length of the stem.

When it comes to pocket watches, most are very similar and you should be able to make any necessary adjustments in handling rather quickly. This will permit you to perform this style of effect with a borrowed watch.

INTRODUCTION

Well, finally I get a chance to say hello. I am glad that you have made it this far, and I hope that you continue beyond this point.

I know what some of you are thinking: Does the world really need another magic book? Aren't there enough "tricks" to choose from in the tons of previously published volumes? Granted, there are numerous routines that have come before, but the surface has barely been scratched when talking about what I call, "HauntedMagick". And in reality, this is actually a book about creating atmosphere, not "doing tricks". In a word, it is about **theater**. But do not fear, there are plenty of original routines (and adaptations) inside these pages for you to incorporate into your repertoire. In fact, to the person that goes through life with blinders, they will see only "tricks". Some simply will not understand that you must read between the lines to get to the real magic of the routines. Those that just learn the "tricks" will not learn the real secret that this book is about mood, attitude, and character development.

To learn a little more about me might help you to understand a little more about what I am trying to say. I began a love affair with magic back around 1965. My passion drove me further and further, eventually leading me to the first steps of my "haunted" journey back in 1976. That was the year that I created and performed my first séance. I am sure that a large percentage of you out there immediately assumed (correctly I should add) that the séance was to honor the memory of Houdini on the 50th anniversary of his death.

It was a rainy October 31st, and I had been planning my "show" for over four months. It included a self-lighting fireplace, ghostly hands that would fly across the room, sounds that seemed to come from all directions, and total darkness. Ah yes, total darkness...

The "performance" lasted for two solid hours. The invited guests were completely amazed, utterly terrified, but most importantly... **they were thoroughly entertained**. The séance gave my audience so much more than any of my previous "magic shows" could ever provide. And it also gave me something. It gave me a tiny glimpse into the difference between a "magic show" and a theatrical experience. That night has never left me. In fact, as a nice little trip into the past, the opening routine in this book was actually the closing effect for my Houdini séance in 1976. The Demon Ring was my first "HauntedMagick" creation.

Many years have passed since that night, and so many things have changed. My love/hate affair with magic(k) over the years has always remained my greatest passion. However, In recent years, I have come to realize that most magic that I see has lost the mystery that should set it apart from all other forms of entertainment. There is so much "slick, apparatus eye candy" around these days that it is tough to find true theatrical

deception. Unless of course you are fortunate enough to experience Penn & Teller, the only gods in my universe.

But magic keeps getting slicker, faster, louder, brighter, flashier, and most certainly, BIGGER. Unfortunately, too many people think that the larger the spectacle, the better the magic. To me, that is like saying the larger the tumor, the better the cancer. I strongly believe that a magician should be a well-developed character, not just a box-pusher with a stage full of flashpots.

The magic inside these pages is an attempt to return to a style where magic means much more than just fooling people. It means bonding with the audience by involving them through their emotions and their imagination. They become part of the magic, they do not simply watch it from their seat in the 21st row.

To me, a true magical experience does not merely include a bunch of tricks or illusions. A true performance, like a fine meal, has many ingredients. It tells a story, teaches a lesson, triggers emotions, and so much more. Oh yes, and it also has a little bit of deceptive seasoning added to give it that special magical flavor.

So if I have whet your appetite, it is now time to continue. Shall we proceed?

COMBINED EFFORT

DECEPTION

As the séance begins, The medium brings out a large cloth bag. He removes the contents, which includes an old dusty book and a stack of parchment paper with a large black ribbon tied around the center. Opening the book, he begins to read:

“It will be, that upon the time of my death, my most treasured possessions shall be taken and locked away for all eternity. Only if I am able to return from beyond the grave, will these objects ever see the light of day again. And this will occur only when those that are worthy gather to invoke my spirit. I will then speak from the darkness to guide them to the secrets.

Signed,

Zachariah Hofzinser”

Looking up from the pages, the medium speaks: ***“As you can tell, it was the intention of Zachariah to remain in the shadows of death, unless a group that he deemed worthy assembled to call upon his spirit. As of today, sixty eight seances have been held, without as much as a whisper from him. The artifacts that are needed to bring him back have been locked up since his death inside of the trunk that you see across the room. Hofzinser himself was the only one that knew the combination of the lock that hold his secrets. The books tells of a process that we can use as a test and so I ask you, as a group, would you care to attempt to contact Zachariah Hofzinser?”***

In total agreement, the proceedings begin. The medium presents the parchment paper that is tied with the black ribbon. Asking for one person to assist, he has the volunteer sign his name upon the line marked “Witness”. Then taking the paper to the podium in the corner of the room, he asks for six individuals to come before him and form a line. One at a time, they are asked to step up to the podium and to clear their thoughts. Each is then asked to write upon the stack of paper, the first 4 digit number that comes into their mind. Upon completing this task, they are to return to their seats.

After the sixth and final person has finished, the medium takes the sheet and hands it to the witness. He is then directed to take a seat at the desk across the room where he is to add the numbers together, thus combining the efforts of the those that have participated. Upon arriving at the final number, he writes the total for all to see upon the bottom of the sheet.

The medium asks the witness to join him in front of the locked trunk. Looking at the final total, the medium instructs the witness to attempt to open the lock by using the digits in the sum as the combination. For the first time in sixty nine seances, the lock opens.

TRUTH

The method behind this effect is basically the switching of the list of numbers provided by the audience for a different list that you have prepared in advance. Obviously, the prepared list adds up to the number that matches the combination of the lock that you choose to utilize.

There are a large number of ways to accomplish such a switch. There are commercial switching devices that you can purchase, or there are also a number of other methods that you can employ. It will be apparent to the magicians out there, that the method used in this presentation is the "**Out-to-Lunch**" principal, which is usually credited to Bob Ellis & Clare Cummings. However, the "**Out to Lunch**" principle far predates the Ellis/Cummings trick that popularized it. Until 1994, the credit was generally thought to belong to Edward Bagshawe, who used it in "**The Recurring Name**" in "**Twenty Magical Novelties**", 1930. However, an earlier reference was found: William Larsen, in "**Finger Prints**" in the July 1923 "**Sphinx**". (My thanks to Max Maven for the above crediting.)

Basically, the stack of paper is gimmicked. The upper half of the first sheet contains six empty lines for the volunteers to write their 4-digit numbers. But, that sheet is only a half page. The ribbon that is secured around the center of the pack hides this fact. Underneath the half sheet, is a complete sheet that already has your series of 4-digit numbers written upon it. (Make sure that the numbers are all written in different handwriting, otherwise, it will look suspicious.) When you grab the sheet from the bottom of the page and slide it out from underneath the ribbon, the half sheet (the one with the spectator's numbers written upon it) will remain in place and your switch will be complete. This is the page that is handed to the "witness" to work with.

There are several things to address at this point. First, you should have the signature line (for the witness) and the total line on the bottom half of the sheet. That way, both will be a part of the final document when it is removed from the stack. After the numbers have been added, and the total has been written on the line next to the signature, the page can be folded in half and laid on the table for all to see. (Do not let it sit there unattended otherwise it may be picked up by one of the other spectators and they will see that their number is not written on the upper half.)

Also, when constructing the gimmicked stack of paper, I would recommend that you do not simply tie the ribbon around it. The reason for this is because the half sheet will have a tendency to slide around. Take a piece of ribbon that is exactly the width of the sheets and glue it to the front of the half sheet. Then take the real ribbon and glue the center of it to the first ribbon. Next, wrap both ends all the way around the packet and

tie them into a bow at the front. Now you can freely handle the packet without the fear that the half sheet will shift. This also will help to hold it in place when you actually remove the full sheet.

Also, it is beneficial to have some sort of border around your sheets. The reason for this is that it will create the illusion of continuation. It simply helps to fool the eye into believing that the top sheet of the stack is one piece.

The next thing to address is the process of having the numbers added properly. I recommend the use of a calculator. My thought is that although the deceased may have lived many years ago, this is the year 2000 and we have the convenience of modern technology. I just wouldn't make a big deal out of it. That is one reason why it is nice to direct the "witness" to a desk across the room. The calculator can be there waiting for him, and he will use it out of habit.

Also in regard to the number, you obviously should already know the desired total, so it is wise to "check" his addition but without leading on that you know the number. My suggestion would be that as he completes his task, simply look over his shoulder and look at the number on the calculator. If it is correct, then ask him to transfer it to the paper. If it is not, say that for such an important task, you would suggest that he should confirm his total. After all, we would not wish to anger Zachariah by making mistakes.

In regard to opening the combination lock, since you know the combination, you will be able to guide the witness without simply providing the proper answer. For example, let us say that the combination is 34-4-38. That would mean that our number would indeed be 34,438. But that total can be broken down into many different combinations such as, 3-44-38, or 34-43-8, and so on. This part of the routine is another prime spot to "combine the efforts" of the audience. By asking for variations, everyone will get involved with the process of trying to "solve the mystery". This can provide wonderful misdirection because you simply take out another sheet and write all of the options that are brought up by the crowd, thus taking all of the heat off of the original sheet of paper.

You are now left with a sheet that contains combinations that are made from the same 5 digit total, sequenced the same, but broken at different points to create the options. This sheet can remain in full view the entire time.

REMAINS

There are several things about this idea that I really happen to like, one of which I would like to mention. I believe that the most important aspect of this routine is the bonding between the performer and audience. Let me explain what I mean.

Far too many times I have seen performers that try to create the perception of being superior to their audience. This effect does the complete opposite by bringing everyone together to make the performance work. The audience provides the random numbers

that are added together to reveal the combination. Without their input, the trunk would never be able to be unlocked and the séance would never take place. This not only illustrates what an important part of the evening they really are, it also makes the job easier for the performer. They now feel a part of things and they are not as inclined to want to "catch you" during the show. Instead, they want to work with you so that everyone may achieve success. Simply put, the relaxed atmosphere makes your job much easier to do. If you don't believe me, just watch the performances of a "psychic" like Uri Geller. His audiences WANT his effects to work.

Please note: The above reference to Mr. Geller DOES NOT imply that he is nothing more than a "magician". To paraphrase one of my heroes, Penn Jillette: "The fear of litigation puts the fear of god in my little black heart."

THE BEADS OF DESTINY

DECEPTION

The medium takes out a small pouch and hands it to one of the sitters and they are instructed to empty the contents onto the table. Inside they find a thick leather cord with many numbered wooden beads threaded on it. The cord is knotted tightly and there are two long ends that extend well beyond the knot.

The medium speaks: ***"These are The Beads of Destiny. They will either guide you into your future, or warn you of your fate, depending on how you interpret the situation. There are 22 beads in all, one for each symbol of the major arcana."*** The medium picks up the empty pouch and asks the sitter to place the beads inside with the long ends of the cord hanging out. When this is done, the pouch is closed by pulling on the drawstring, after which it is handed to the sitter.

The medium takes out a packet of tarot cards. He openly places the Three of Wands face-up upon the table and then he displays the remainder of the packet. He speaks: ***"In my hands, I hold your destiny, but in your soul, you hold the key. On the table before you lies the Three of Wands, the card of fate. We shall use it to assist us during your reading. Are you ready to touch your future?"***

The medium openly displays the packet, mixes it, and then continues: ***"This packet shall represent your life. I will place the card of fate face-up upon the top of the packet. This will symbolize the present. I will slowly go through the tarot one at a time, turning the cards face-up upon the Three of Wands and you may stop me when you wish. As in life, you will even be given the opportunity to change your mind. When you are satisfied, the face-up cards will be discarded and the next facedown image will be your destiny."***

Slowly the medium goes through the packet, one card at a time, until the sitter has made their selection. The card is then dealt facedown onto the table and the pouch is placed upon it. Once again, the medium speaks: ***"Although you have chosen freely, the gods have guided you and now they shall secure your destiny with a sign."*** The card is turned over to reveal the identity. The medium proceeds to explain the significance of the card, after which the sitter is then instructed to open the pouch and once again empty it onto the table. When they do, they find that one bead is now free of the bonds of the cord, while the other 21 remain secured by the knot. The number on the bead matches the number of the tarot card, a sure sign from the gods that the chosen destiny is certain.

TRUTH

This effect is the perfect example of taking a standard “card trick” and transforming it into theater with the addition of the proper atmosphere and scripting. The list of items that you will need includes:

- . 22 wooden beads (numbered 0-21)
- . a thick cord to thread the beads onto
- . a cloth pouch with a drawstring
- . the 22 cards of the major arcana from a standard tarot deck
- . the Three of Wands from the same tarot deck

Take 21 of the beads (in random order) and thread them onto the cord. Leave the one off that you wish to have selected. Once the beads are in place, knot the cord tightly and leave the ends long so that they can hang outside of the pouch during the routine. When the threaded beads are taken out of the pouch at the beginning of the effect, you simply tell the audience that there are 22 beads threaded on the cord. They will not have time to count them and since they are in a random sequence, they cannot tell that there is one missing.

The loose bead is secretly held at the base of your middle finger and your ring finger of either your left or right hand. You will notice that if you bend your fingers slightly, you can comfortably hold the bead in place while your hand looks completely natural. This is called a “finger palm”. You can either put the bead into “finger palm” position when you first go into your supplies to take out the pouch, when the spectator is emptying the pouch the first time, or whenever it fits best into your script. Just be careful to act natural and not to “flash” the item to anyone. You don’t want them to know that any beads exist except for the ones that are threaded on the cord.

When you pick up the pouch to have the threaded beads placed back inside of it, casually hold it from the top with your fingers pointed downward, inside the bag. The loose bead will now be held between your fingers and the pouch. When the threaded beads are dropped inside the pouch, simply release your grip on the loose bead (without anyone seeing it), remove your hand from the top of the pouch, and pull the drawstring to close it. Make sure that the ends of the cord are still hanging outside of the pouch. The loose bead is now ready to be revealed at the end. Your final task is to get the spectator to select the proper tarot card.

In the version that I perform, I use the 22 cards of the major arcana along with the card of fate, the Three of Wands. When I bring the cards out, I lay the fate card face-up onto the table and explain that we will determine the future of one of the sitters. The other 22 cards are shown quickly and then they are shuffled. When I begin the shuffle, the card that I am going to force is on the bottom of the pack.

Simply do a standard overhand shuffle and run the bottom card to the top of the deck. Once it is in place on top of the deck, obtain a one card break under the force card and

take the face-up fate card and place it on top of the deck. You should now have a break under the top two cards (the face-up fate card followed by the force card). While holding the cards parallel to the floor, grab both cards as one and slide them back toward you until the remaining facedown stack is about 50% uncovered. (FIG 1)



Carefully, remove one facedown card at a time by pulling them out of the front of the stack (toward the spectators) and turn them face-up onto the other face-up cards. (FIG 2 – FIG 3)



When the spectator tells you when to stop, simply square the entire deck and fan through them. The first facedown card will be your force card, even though the spectator believes that it was the card that they stopped you on.

(This is a force that I came up with about 20 years ago, but since that time, I have discovered that it existed prior to me "creating" it. The original concept is credited to Henry Christ and he called it the **"Stop When Ready Force"**.)

Place the selection facedown upon the table and state that the gods will send them a sign to verify the destiny of the sitter. Have them turn the card face-up, do a brief reading regarding the significance of selection, and then have them empty the pouch onto the table to reveal that the chosen bead has penetrated the cord. Acknowledge the sign from the gods to close out the effect.

One last thought, I would also suggest preparing a number of additional loose beads so that spectator can take theirs as a keepsake.

EPIGRAPH

DECEPTION

On the table in front of the medium lies a gold ring and four message cards, all of which are shown to be blank. He begins, ***"We are here this evening to communicate with the spirit of Zachariah Hofzinser. He was a powerful force in the Spiritualism Movement during the early 1900's. We await a sign that his soul is indeed among us."***

Before you is a ring of gold which shall guide us. You see, it symbolizes eternity for it has no beginning and no end. It can either be eternal life, or eternal damnation, depending on how you interpret the situation. I will ask that one of you hold out your hands with your palms up."

The medium places the ring upon the right hand of the sitter and continues, ***"I now ask that you cover the ring with you left hand. This will allow you to harness the energy and become one with the spirits. During this, we must all remain silent."***

After a few moments, the medium once again speaks, ***"I ask that you now place the ring upon one of the four message cards that you see before you. Do not let me, or anyone else in the room influence your decision. Simply trust that Zachariah will be your guide."*** The sitter places the ring upon one of the message cards and for several moments, the room remains still. Finally, the medium breaks the silence, ***"You have been led by the spirit of Hofzinser. We shall now trust in him to provide a sign to us that you are worthy to act as a bridge to his world."*** The medium then picks up the three cards that were left unmarked by the sitter, leaving the one that is covered by the ring. He then proceeds, ***"I must ask you now if your selection was made with an open mind and if it is your intention to be touched by the spirit of Zachariah Hofzinser. Are these you true feelings?"*** The sitter says yes.

Continuing, the medium says, ***"I ask that you now join me by placing your right index finger inside of the ring so the we may channel the essence of Zachariah Hofzinser."***

The room remains motionless until the medium raises his head and breaks the silence, ***"Zachariah. Zachariah. We ask that you give a sign."*** After several more moments of stillness, he once again speaks, ***"The time has come. Please relinquish your touch from the selection and remove the ring. It feels as though we have bridged the chasm. Hofzinser is among us."*** With that, the medium picks up the message card and turns it over to reveal the signature of Zachariah Hofzinser.

TRUTH

This is merely one use of what I will refer to as the "Epigraph Move". It is a basic utility move that can be varied to fit many different routines. It can be utilized in a number of different situations, especially when used as a single part of a larger effect. It is presented here as a stand-alone piece just for the sake of clarity. Several variations are presented in the REMAINS section.

This particular effect may be presented as either a bizarre performance (as above) or as a standard piece of mentalism. To perform it, I use four business cards. Three of them are blank on both sides and one of them has the signature on one side.

(In order to show them all as blanks prior to starting the routine, you can use a simple false count, such as an Elmsley or a Jordan. If you are unfamiliar with such counts, may I suggest that you obtain a copy of **"Counts, Cuts, Moves and Subtlety"** by Jerry Mentzer.)

Lay the cards out in a row on the table with the facedown signature card in the third position from your right. Have the spectator mark one of the four with any type of object that you wish. If they choose one of the three blank cards, the routine proceeds as above, but a small amount of sleight-of-hand will be required. However, if they mark the signature card, simply proceed to the revelation and enjoy the fact that the method is untraceable.

We will assume that the selection is one of the blank cards. The unmarked cards are picked up and held in dealer's position in the left hand with the signature card on the top of the stack. Under the misdirection of reaching down to pick up the selected card with the right hand, obtain a one card break under the signature card with your little finger. This is done by pushing the card ever so slightly to the right with the thumb, then pushing up lightly on the card with your little finger, and finally positioning just the tip of your finger between the signature card and the two cards below it as you square the packet. This takes only a second to accomplish and it should be undetectable.

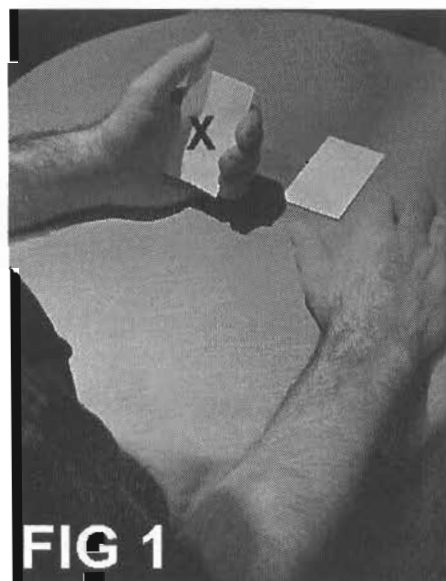
As stated above, the selection is picked up with the right hand and it is brought to meet the packet in left hand. As soon as the two come together, square the selection on the top of the packet and immediately perform a double turnover to reveal the signature, and thumb off the signature card. All that is left to do is to bring the effect to a close.

As stated earlier, several variations are discussed in the REMAINS section, including one that will explain how to show the selection as blank, and then to have the signature materialize in the hand of the spectator.

REMAINS

We will now examine several variations. As mentioned, one example is to have the selected card shown to be blank, then to have the signature materialize while it is in the hand of the spectator. In order to accomplish this ending the handling must be changed.

First, we will assume that the selected card is not the one to have the signature written on it. (If it is, my suggestion is to simply go with the untraceable effect and bring the effect to a close.) As before, pick up the three cards that were not selected, but instead of having the signature card on top of the stack, have it on the bottom. Reposition your grip so that the packet is held in front of you with the signature card facing your chest. This is shown in FIG 1, which is an exposed view. (The X shows the card with the signature.)



You will now reach for the selected card with your right hand. As you do, obtain a little finger break under the signature card.

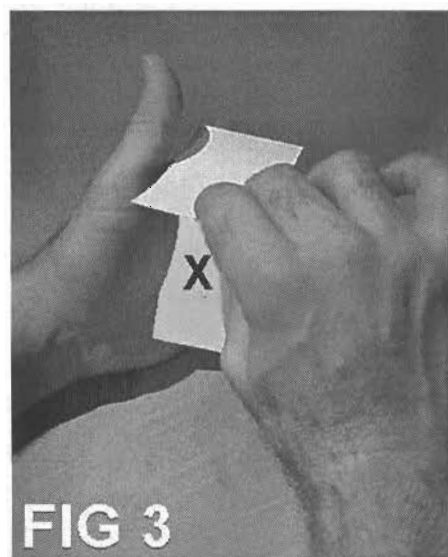
The selected card is then picked up with the right hand and held parallel to the table as the hands approach each other. The top side is obviously blank but as you show the underside to also be blank, do it in the following manner. While holding your hands in front of you, rotate the selection toward your body and begin to show that the underside of the card is indeed blank. (FIG 2)



Slowly continue the rotation of the right hand as you begin to slightly rotate the left-hand packet away from you (without exposing the signature). This will allow you to place the selection on the face of the packet as in FIG 3.

Maintain the break so that it is now under the top two cards. Insert your right fingers into the break and with your thumb on top, turnover

both cards as one, switching the selection with the now facedown signature card. Immediately thumb it off and hold it between the right fingertips and thumb.



With the switch completed, you may now place the card on the hand of the spectator and have them reveal the signature at the appropriate time during the routine. The remaining cards can also be shown to be blank if you wish, but regardless, I suggest leaving them in full view until the routine is completed.

I would like to mention a few thoughts on what to do when the signature card is the original selection. The routine changes from a spirit writing effect to something completely different. When this occurs, the medium changes direction with the story and the outcome is that the spirit has “guided” the sitter to select the only card that contained the signature. It shows that the sitter has a high level of sensitivity to the world of the beyond. It is a stunning effect with absolutely no way for the spectators to detect any trickery, because there indeed is none. When this occurs, the effect is accomplished with one of the most treasured tools of the magician (and the “*psychic*”). And that tool is ***coincidence***.

For those that are using more of a “psychic” approach, this is very strong and it may actually be preferred. To increase the odds, I suggest that the cards be laid out on the table at the beginning with the signature in the third position from the performer's right. Since most people read (and in most cases count) from left to right, it will be in the third position for the spectators (counting from their left), which is the spot that holds the highest possibility of being selected.

There are many ways that I have worked the handling of this move so that it can be used in many different situations. Here is one other variation that can be used in a stand-up setting. This “in-the-hands” variation will allow you to perform “Epigraph” without the use of a table or even a marker, such as the ring. When I perform this version, I always use more than four cards. Feel free to adjust the number of cards for any version to suit your own needs.

Begin with the signature card facedown on the bottom of the stack. The cards are held in a fan and the volunteer is instructed to simply touch one card, which is then out-jogged and held in place. The right hand maintains the grip on the packet while the left hand turns palm down and reestablishes a grip from above. The right hand now slides the selected card out the front of the packet and the left hand slides toward you, while rotating the back of the hand toward the audience. This puts the signature facing your chest. During this rotation, obtain a little finger break under the signature card as before. The turnover and switch are done and the routine is completed as in the normal spirit writing effect.

CONCEALED STEAL & RELOAD

A Deceptive Utility Move

The basic use for CSR is to control a single card in a pack of cards. This can be used with an ESP deck, a Tarot deck, a standard deck, or any other type of cards that you wish to incorporate. Along with your pack of cards you will also need a small spiral-bound notebook. The one that I use measures 6 inches high x 4 inches wide. I will state the obvious and say that it is very important to create logical scripting so that the notebook has a good reason to be introduced.

The best way to learn the basic handling may be to read through this and follow the photo sequence with props in hand. (My suggestion is to have someone hold the book open in front of you while you move through the steps.)



FIG 1

Begin with the cards in the left hand in dealer's position.

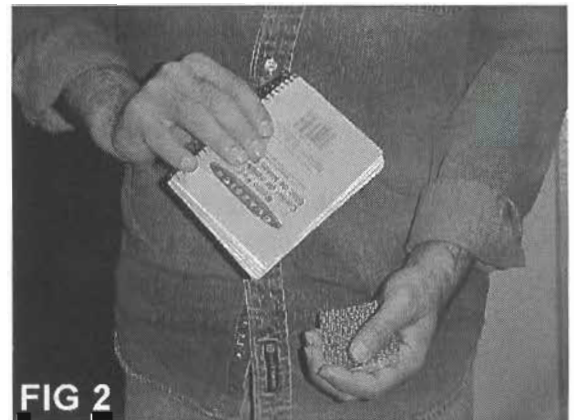


FIG 2

The card that you wish to control is on top of the deck.

The notebook should be on the table to your right. It is face-up with the spiral binding to the right. You reach with your right hand and pick up the notebook along the spiral side.

Bringing it toward your body (FIG 1), you causally show the back (FIG 2). The hands come together for just a moment (FIG 3) but then they immediately separate, coming to rest in front of you once again. (FIG 4).

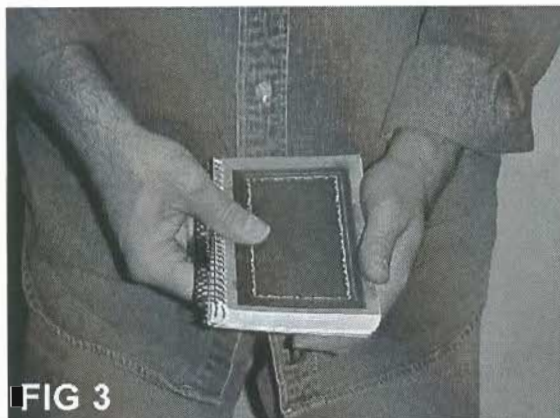


FIG 3

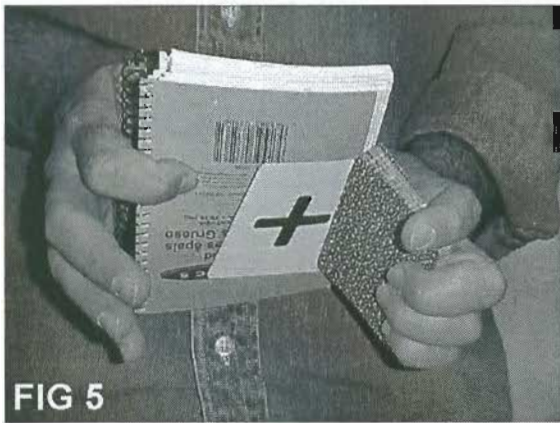


FIG 4

It is during this seemingly innocent sequence that the initial part of the move occurs. It should be quite obvious to you at this point that you are going to steal the top card during this phase.

The concept obviously resembles the loading of a Mullica Wallet, but there are several differences that should be noted.

We will now break phase one down into individual steps. To begin, while you are picking up/displaying the notebook, obtain a little finger break beneath the top card of the pack. As the hands come together for the one very brief second (refer back to FIG 3) the actual steal takes place. It is VERY important that the left thumb DOES NOT disappear under the notebook to push off the top card. Instead by applying a slight bit of pressure at the point where the notebook and cards meet, you will be able to pinch the card and hold it in place.



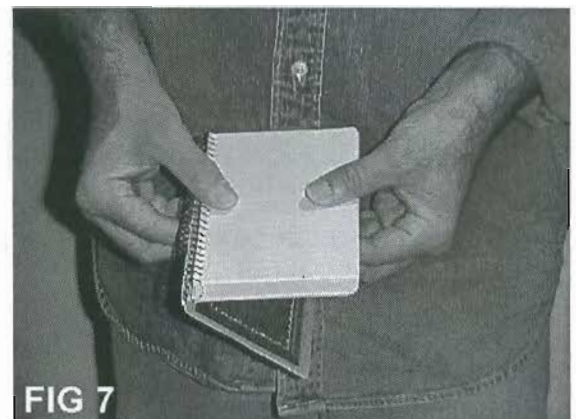
You will find that it is possible to swing your left hand down and actually maintain the position of the top card so that it is held between the remainder of the pack and the edge of the notebook.

At this point the card is not being held with either hand. (FIG 5 is an exposed view.) This gives the appearance that there cannot possibly be something hidden under the notebook because your fingers are not there to

hold anything in place. You are now in position to execute the actual "steal".

As your hands separate, the right fingers close in on the card. (Refer back to FIG 4.) At this point, make sure that the card is centered and that it does not flash. (It is very easy to do this by touch.) With phase one completed, you are ready to move into phase two.

Hand the cards to the spectator and ask them to be mixed thoroughly. (At this point, the card is still held with the right fingers.) As the spectator takes the pack, shift your grip to the left hand and open the notebook from the end nearest to you. Slip your left hand out as your right hand takes over the grip from the outside. (FIG 6 – FIG 7)



Make sure that you keep the book positioned so that you don't lose (or flash) the card. Once the notebook is open, you can handle it freely by simply applying a small amount of pressure to keep the card from moving. It can freely be passed from hand to hand if you wish. Depending on your scripting, you can even place it down on the table (which I do in several of the routines that I have written that contain this move). The key is to simply handle the notebook in a natural way.

To move into phase three you must have the open notebook in your right hand with the pages facing the floor. The easiest way to get into this position is to hold the notebook upright in the right hand by the spiral side, displaying what is written on the first page of the book. (Once again, what is written there will be determined by your scripting.) After displaying the page, simply relax your wrist and let the book go horizontal. This is a natural "resting position".

You now have the open facedown book in your right hand, and the card is positioned between the two covers. (If you were to peek between the covers at this point, you would see the face-up card.) You take back the cards in your left hand and prepare to close the book. (FIG 8)



It is physically difficult to close the book with one hand, so logic permits the hands to come together. Holding the deck deep in your hand, you take the left side of the notebook and brace it on top of the pack as you begin to use your right hand to close it by inserting your thumb between the covers. The hidden card will be positioned above the pack, and you let the book fall flat upon the pack for a split second and then immediately remove it with the right hand. (See FIG 9 for an EXPOSED view of the card being aligned with the pack.)



and moving your left hand. It travels slightly up and to the right, thus bringing it around to meet your right hand.

I feel that it is important to point out the main differences between opening and closing the notebook during the routine. It should be noted that when you execute phase one (the steal) you open the book by turning just the front cover. Your left hand should remain motionless until the right hand comes around to apply pressure to the trapped card (hidden between the covers). Only once the card is gripped by the right hand should the left hand slide out. However, during phase three you close the book by bringing the entire book underneath

To assist in aligning the cards, hold the pack at a slight downward angle with your index finger at the far end (to keep the cards from sliding off the front) and your other three fingers extending above the right side. The notebook touches the three fingers to the side as it is closed. Gravity will help to align the hidden card as it falls onto the pack and then slides forward to square up with the rest of the deck. (You can carefully adjust the positioning under the book with your fingers before separating the hands.)

REMAINS

The original inspiration for this dates back to a routine by Derek Dingle that appeared in his book **"Dingle's Deceptions"** (written by Harry Lorayne). It was called **"Through and Through"** and it involved the idea of hiding a card underneath a larger object. (In the case of the Dingle routine, it was hidden under a larger card.) Later Dingle released another version of the routine called **"Through and Through Two"** in his book **"The Complete Works Of Derek Dingle"** (written by Richard Kaufman).

The other obvious inspiration for this utility move came from many years of loading a Mullica Wallet, which of course is the creation of Tom Mullica, a true genius. The important touch of not letting your left thumb disappear during the loading sequence is from the video **"Close-Up Gourmet Magic"** by Eugene Burger. He demonstrates this subtlety during his Mullica wallet routine. I took the idea one step further and added the thought of applying pressure with both objects so that the card does not need to be held by either hand while they are together. The main advantage is that the remainder of the pack can be levered downward and be in full view while the card is held against the back of the notebook. It actually is a "two-part" action to accomplish the steal. First you leave the card behind, then you remove it.

CROSS COMMUNICATION

DECEPTION

The medium asks for several individuals to assist him. He says that it is time to see if any of the sitters has the gift to communicate with the beyond. Four of the more anxious attendees come forward to participate. The medium speaks:

"To begin our ritual I will place four message cards upon the table, one in front of each of you. For now, please ignore them, but they will be of great importance in just a few minutes.

Also, I have here a small packet of standard ESP symbols. For those that are not familiar with them, they were designed at Duke University many years ago to aid in the testing of telepathy. But, what many do not know is that when used properly, they also can be a powerful tool for communicating with the dead. Using this packet of symbols, we shall attempt an experiment that will require the assistance of the four individuals here at the table. As we begin, please pass that small notebook to me."

Taking the notebook, the medium hands the pack of ESP cards to one of the sitters and continues: ***"First, I will ask if each of the four of you would take a turn at mixing the symbols. For those that are not familiar with the cards, let me show you what we are dealing with while they complete their task."***

Opening the notebook, he shows that the first page displays the five symbols of the ESP pack. The medium explains: ***"A standard set of ESP symbols consists of five basic shapes, a circle, a star, a set of wavy lines, a square, and last... a plus sign, otherwise known as a cross. Usually a pack is made up of a total of 25 cards, 5 of each symbol. What we have today is called a Spirit Pack. This special set consists of 5 circles, 5 stars, 5 sets of wavy lines, and 5 squares, but it contains only 1 cross. That cross is the symbol that we shall concentrate upon. For you see, in a Spirit Pack, the cross symbolizes the point where life and death meet."***

Setting the notebook down, he holds his left arm vertical and continues: ***"One of the two lines stands upright. It is erect, symbolizing life."*** He then holds his left arm horizontal and says: ***"The other line is prone. It lies flat, symbolizing death."*** He then takes his two arms and places one in front of the other to form a cross and says: ***"It is the point where the two meet that we are at this evening. That is the place where the two worlds come together. We shall try to make contact by using our Spirit Pack."***

Picking up the notebook, he closes it as he is given the shuffled pack of symbols. He hands the closed notebook to one of the other spectators and places the pack upon the table. He then continues with his instructions: ***"Each of you has mixed the symbols, now you will each take your share of them which shall be placed on the table in front of you. Starting with the sitter to my left, I ask that you take the top card and place it facedown in front of you. The person next to you shall do the same, taking the next card. Continue in succession until each of you has a stack of three facedown symbols in front of you on the table. When you have completed this task, place your right hand over the stack to hide it from view. But be warned, it is very important that none of you look at the faces of any of the cards until we begin the experiment. Now, please begin taking your symbols as I turn away."***

The four sitters take their turns and one at a time they each slowly build a stack of symbols in front of them. When they have finished, they inform the medium. He reminds them to place their right hand over their selections before he turns around.

Facing the sitters once again, he says: ***"Each of you thoroughly mixed the Spirit Pack, and now each of you possesses a stack of symbols from that same pack. There is no way for me, you, or anyone else in the room to know the position of any single card."***

Starting with the person to my left, I will ask, would you like to exchange your stack of symbols with any of the others? Without looking at them, of course." The sitter says no. The medium proceeds to ask the same question of the other three sitters. The individual in the second seat chooses to exchange with the first person, but the last two choose to hold their original selections.

Each of the sitters is then asked to think of a person that they knew that has passed from this life. After they have made their choices, the medium asks each to briefly describe who the person was, and what their relationship was with them. Upon completion of the tales, the medium continues: ***"We shall now see if our experiment shall be successful. To begin, each of you has three symbols. That means that nine symbols remain. And if the cross is among the remaining nine, our ritual ends unsuccessfully."***

The medium takes the remainder of the pack and slowly he begins to turn one card over at a time to reveal what has been left. All nine cards are exhausted without the cross showing up among them. The medium looks up and says: ***"Death is among us."***

He begins to look at each of the individuals. Concentrating, he moves his eyes from person to person until he finally stops at the individual in the fourth position and says ***"I do not feel that you have reached the other side. One at a time, reveal your symbols, for you do not possess the cross."*** The sitter turns his cards face-up, one at a time and he does not have the cross.

Continuing, the medium moves his gaze about and then stops upon the person in position number one saying: ***"I feel the presence of a woman, and since you are trying to reach your grandfather, I feel that you do not possess the cross. Show your symbols one at a time."***

Her stack is revealed and once again, the cross is not among the cards.

Finally, the medium turns to the person in position number three and says, ***"You have not crossed over either. You do not possess the cross. Show us your symbols."*** And yet again the medium is correct.

Turning toward the person in the second position, the medium speaks: ***"I have felt all along that you were sensitive to the spirits. In fact, before you reveal your symbols, I have something to show you."*** He reaches out and picks up the message cards that were distributed long before the ritual ever began. He shows that all are blank except for the one in front of the person in position two. His message card has a cross drawn upon it.

The medium concludes; ***"To show us that the spirits are indeed with you, please turn over your symbols very slowly."***

The sitter turns the cards face-up one at a time and the cross is the final card to be revealed.

TRUTH

A long story, but a strong routine that requires very little sleight-of-hand. By reading it, you should recognize the method right away.

The message cards are placed in front of the four sitters with the drawn cross in front of the person in position three. Any variation of the Epigraph Move can be used to move the prediction to the proper location at the end of the effect.

As for the Spirit Pack, there is no such thing. I simply made it up, but laymen (and magicians) buy the story completely.

This is obviously CSR at work. Simply remove four of the crosses from an ESP deck, place the remaining cross on top, and you are ready to go. The only other thing that you have to do is establish a reason to utilize the notebook. The basic idea here is that most people do not know exactly what makes up an ESP deck, so you simply draw the five symbols on the first page of your notebook and explain what is involved while the pack is being shuffled by the sitters. The entire time, you have the stolen cross between the covers of the book.

Upon retrieving the deck, the card is replaced and the notebook is placed aside. You now know that the cross is on top of the pack. You have the sitters each take three cards, one at a time, as they go around three times creating their stacks. (Person one gets the first card, person two gets the second, person three gets the third, person four gets the fourth, person one then gets the fifth, etc...) Make a point to look away while they take their cards so that they cannot think that the cross is marked and that you saw it as it was chosen.

Once they all have their cards, you know that the cross is on the bottom of the stack in position one. If he chooses to trade cards with another person, just follow where that stack goes. (It should be noted that the trading of the cards is to add just a little "mud" to the fact that the first card dealt was actually the cross.)

Eliminate the other three people, perform the Epigraph Move to show the drawn cross on the message card in front of the proper person, then have that person reveal their symbols, bringing the effect to an end.

REMAINS

This is a fun performance piece. Take it slow and enjoy the way that the sitters become involved. Do not fail to point out how fair everything has been, from the shuffling of the cards, to letting them deal their own stacks of symbols.

When asking the sitters to think of a lost loved one, simply use the information that they give to you to eliminate certain sitters. In the case above, the example was: ***"I feel the presence of a woman, and since you are trying to reach your grandfather, I feel that you do not possess the cross."*** Simply pay attention to the stories that are told by the sitters and feed some of the bits of information back to them.

I will however caution you to be very careful when dealing with the memories of your audience. It is very easy to conjure up thoughts that will bring on strong emotional displays that will not be comfortable for any of the people involved. And please remember, this routine is for the sake of **entertainment** and not for private readings or so-called "real" séances.

Lastly, if you wish to perform this without the Epigraph Move, please do so. I have done it many times without it. I included it here as an example of how to work it into a routine as an added kicker.

DECEPTION

DECEPTION: A word that has a very bad reputation to say the least. After all, which of us really likes to feel that we have been deceived? Such actions make us feel betrayed, angry, and hurt. Deception is pure evil.

And yet, this is a word that I proudly associate with on a daily basis. In fact, it has been a major part of my life since I was only five years old. And I must tell you that I am not talking about the regular deception that all children of that age are involved with, like fibbing about who broke the window. (Although I am sure that my parents will tell you that I was the same as all the other children in that respect.) I am talking about rather intense forms of deception.

Simply put, I lie to people. In fact, I do it everyday. And not only do I take pride in lying, but I am even prouder of the fact that I take the time to sit down and create elaborate premeditated lies. Intricate schemes that reek of utter deception excite me. To be completely honest, my unending quest is to create the perfect lie, one that can never be traced back to the truth. But after several decades of searching, I tend to believe that such a beast does not exist, but that will not keep me from trying to hunt it down.

Welcome to my world. A place where reality is everything, but I still choose to lie about it. This is a place where I believe that science is the only universal language, although we humans have not even mastered the alphabet as of yet. It is here that I choose to fabricate stories about what is possible and what is not. But my lies always ring of the truth, for I am a theatrical liar. A conjurer if you will, simply playing the part of the magician, the medium, or the mind reader. Yes, I can "*psychically*" bend metal, but I do it with trickery, not my mind. But should that matter? I personally think not.

Think about the fact that movies are not real but they still invoke deep emotions from the audience. Even after the final credits, many of the feelings may very well remain with a number of those that have witnessed the film. But since it was a work of fiction, does that make the emotions any less valid? Once again, I think not. I believe it is wonderful to be lost in fiction, as long as we can distinguish facts from fabrication when all is said and done.

To return to our main subject, let me just say that my lies are not based in evil. But it is very important to state that although the deception that I create is for the sake of entertainment, that does not mean that I would want it to be compared to mere "tricks". For such trivial displays cannot produce the terror, shrieks in the night, laughter, or tears that I have witnessed from those that have experienced some of my creations. If you have not yet realized, I take my deception very seriously, as do my audiences.

Much like a horror film, or a ride upon a roller coaster, strong theatrical deception can take the audience to a place that mere tricks cannot. It can safely deposit them in a

world where the bizarre happenings appear so believable that it seems that science is not the law. Some performers do not let the audience in on the secret that what they are experiencing is just trickery. Some of us do, but I am not here to judge, just to let you know that there is no evil inside these pages. These lies will not conjure up demons, they will simply entertain those that wish to partake in something with a little more bite added to it.

Personally, I have no problem having my audience know, and understand, that my magick is nothing more than trickery. It must be stated that what I am about to say pertains to my performances, and it is not to be interpreted as the judgement of others. Every person must look themselves in the mirror every morning, and this is what I must do to make that possible.

I am not among the majority of psychic entertainers that will "let the audience decide for themselves". I do not personally believe that most audiences are capable of doing that while they are being deceived with trickery. Simply put, I feel that if I invite guests to my home for dinner, and I place a bit of poison on a serving tray, some folks will gobble it up without asking what it is. But in that case, should I be held accountable? After all, they decided for themselves to consume what was laid before them. Or did they? Or was their mistake not that they ate the poison, but that they trusted me not to mislead them by leaving out certain important facts?

Far too many people believe what they see, hear, or even experience without taking the time to truly rationalize the happenings around them. And I am not only talking about those that believe in psychics, or fortune tellers. After all, exactly how do you think a place like Las Vegas thrives?

What I am trying to say is that I am not willing to add to the confusion of life by being the one that provides the poison. I will not tell others how to live, or how to perform, I simply wish to pursue my art in the way that I believe is best.

This is a debate that has raged on for years, and it will continue long after I am gone. I realize that there is absolutely no way of changing the opinions of those on either side, so I do not try. I simply state my views, and move on. I have learned that we should all agree to disagree on certain subjects, and move on to areas that we can continue to learn from each other. I hope that those that oppose my views can do the same.

COMMUNICOMBO

As you can probably tell by the title, this is a combination of two effects that I perform. I have not coupled them simply because they flow well together (although they do). More importantly, I have linked them together because by doing so, it has improved and simplified the method. I encourage you to provide your own scripting because this will be most effective if done in the style of your own stage persona.

DECEPTION

Three spectators join the performer to engage in telepathic testing. Each is asked to supply a personal item (jewelry, wallet, photo, etc...) and one at a time (while the performer is out of the room) they place their object underneath any one of six inverted goblets on the table.

The performer is then permitted to reenter the room. He explains that he will attempt to pick up on the feelings and thoughts of the volunteers. If he is successful, he will be able to locate each of the target items.

He adds that prior to attempting to locate the objects, he will engage the volunteers in a preliminary test. This will help him to gauge the level of telepathic compatibility between himself, and the subjects.

He is given a stack of large index cards and a small chalkboard. Upon each of the cards is drawn a different symbol. Each volunteer is invited to cut the cards and then to remove a small stack to keep. The symbol that each has cut to will be their selection.

He takes the chalkboard and one at a time, he concentrates upon each subject. He draws a symbol upon the board which he keeps covered for the moment. The subject is asked to reveal his selection, after which the performer shows his to be a perfect match. This is repeated with the other two individuals.

Upon the successful completion of the preliminary test, the performer now proceeds. He begins by asking one of the subjects to step forward. Closing his eyes to concentrate, the performer slowly passes his right hand over the six inverted goblets. He reaches for one and lifts it, thus revealing the personal item belonging to the first subject. The individual is thanked and is given permission to return to his seat.

This procedure is repeated successfully with the two remaining volunteers.

TRUTH

As I stated earlier, this is a combination of two effects that I have performed for quite a long time. I have joined them into one routine because of the common thread that is sewn through them, as well as the improved method that the merger provides. We shall take this in phases so that you will be comfortable to use the ideas together, or separately.

To begin, a series of six inverted goblets are displayed upon a table. They are not gimmicked in any way. On the contrary, they can be borrowed if you wish. (See REMAINS) Three spectators are selected and each is asked to provide a personal item of some sort. The only real requirement is that it must fit entirely under the inverted cup.

Each spectator is then asked to come up, one at a time and to mentally select a goblet, then to lift it, and to place their object beneath it. This is all done while you are outside of the room, or at least out of visual contact. Once this is completed, you can reenter the room and get ready to move into phase two.

You begin to talk about doing a preliminary test, and you ask for your supplies to be brought to you. You are handed a chalkboard (mine measures 11 inches X 14 inches), a piece of chalk, and an envelope that contains a stack of 36 symbol cards.

Unbeknownst to the spectators, there is a 3 digit number written on the flap of the envelope in VERY SMALL PRINT. It is the code that tells you the position of each item under the cups. For example, if the number is 213, then the first spectator placed his/her item under the cup in position #2, the second spectator selected position #1, and the third spectator chose position #3.

It should be obvious to you at this point that an assistant provides the 3 digit number on the envelope. All you must do is remember the number, as well as which spectator was first, which was second, and which was third. You now move into phase two of the routine.

The symbol reading segment is an old Annemann idea. The symbols are stacked in a memorized order. Since the cards are larger than a standard deck of playing cards, it is next to impossible to shuffle them easily. So instead you have them cut as often as the spectators wish. Just make sure that each time the cards are cut, the cut is completed. This will keep the memorized stack intact.

It will be your job to memorize the order of the cards (if that seems too difficult, other options can be found in REMAINS). When each volunteer is asked to make a selection, they are instructed to cut off a small portion of cards and place them against their chest. The symbol on the face of their packet is their selection.

After all three individuals have done this, you are left with the remaining symbols in your hands. By glimpsing the top card of your packet, you will know the bottom card in the

packet of spectator #3. It is the one that precedes the glimpsed card in the original stack. (To glimpse your top card, fan the cards towards the audience to show that the spectators indeed had a wide variety of choices among the symbols.)

Remember, you will be working backwards from spectator #3 to spectator #1 for this phase. Although I would not make a big point of this to the audience, an easy way to "sell" this is to casually mention that you will begin with the spectator that is nearest to you at the time. The logic being to avoid continuously crossing the stage for no reason.

Once you have drawn the symbol that spectator #3 is holding, you put down the chalk and you walk toward them. You ask for them to hold their selection up high for all to see. After they do this, you reveal your drawing to be a perfect match. To proceed, you must once again glimpse the top card of their packet because it will be the key for you to learn the selection of spectator #2.

As before, the selection (the bottom card of the packet held against the chest of spectator #2) will be the card that precedes the glimpsed card from the top of the packet held by spectator #3.

From here, the rest of the symbol reading is nothing but duplication of the same steps. You simply follow the same procedure to correctly identify, and then draw, the symbols held by spectator #2, then #1, after which you close this phase of the routine.

The time has come to reveal the locations of the personal objects. At this point, you already have all of the necessary information from the number on the envelope. So it is all acting from this moment on. (Please don't confuse that last statement to mean that your work is over. It simply means that your performance skills can take center stage because the mechanics of the routine have been completed.)

REMAINS

The two routines that I have combined here are "Reverse Psychometry" and "Symbol Reading". I thought it would be wise to talk briefly about each of them.

Reverse Psychometry is something that can be done in many ways. I began working with the idea of reversing the process of standard psychometric readings, which is when an object is given to the medium and he determines the proper owner. This "reversal" resulted in a number of different variations, some of which you will find in this book. Some of my versions utilize an assistant (like in this routine) but most are solo pieces with certain "gimmicks" to assist in the process. The obvious extreme is "Terasabos", which contains no mechanical trickery at all, just psychology. You will find that version as you continue reading.

The version of "Reverse Psychometry" that appears in this routine is easy to do from a technical standpoint. But it (like all of the other routines that have grown out of it) requires very good performing skills to be truly effective.

As for "Symbol Reading", this is anything but original. The original Annemann effect was entitled "**Extra-Sensory Perception**", which appeared in "**The Jinx**" #10, July 1935.

If you fear attempting to memorize the entire stack of symbols, feel free to make up a "key" that has the sequence written up for you. It should remain out of sight, but yet it must be convenient for you to access. Unless of course you wish to prepare the frame of your chalkboard by printing the symbols (in proper sequence) all the way around it thus making it look like "decoration". It will in fact, be the "key" that you will refer to. It seems bold, but it is very effective.

One last thought, this combination of routines will play very well at the beginning of a theatrical séance. I have used both in the past, and I would recommend taking the time to script them out to fit your own setting.

PREDETERMINED

DECEPTION

The medium places a small bundle on the table and he begins to speak: ***"For many centuries, the masses have turned to the power of the Tarot to unveil the secrets that the future holds. Inside this cloth is a small packet of cards that we shall use for an experiment. In fact, I have selected several of the most powerful images to assist us."***

As the medium displays the cards one at a time, he says the corresponding names aloud: ***"We have Judgment; The Tower; The Fool; The Devil; The Magician; and The Hanged Man. Any of these could tell us quite a bit about any of the individuals in this room, but we shall concentrate on just one person. Would you please come forward?"***

As the chosen one comes forward, the medium continues: ***"You have seen the images, but I shall show them to you once again. Concentrate upon them, for I will ask you to name a single image after your thoughts have been guided by the gods."*** Once again, the medium goes through the cards one at a time, naming them. When he comes to the last image, he leaves all six openly fanned out for all to see and he asks the sitter to simply name any one of them. (Any of the six may be named by the sitter. We shall use The Magician for this description.) Upon doing so, the medium explains the significance of the selection and then he proceeds to shuffle it back into the pack.

He continues: ***"One thing that you should understand is that when it comes to the Tarot, as with your destiny, you do not make the choice. In a standard reading, your cards are selected for you by the reader. But we shall see how well you have done."*** The medium, upon the completion of the shuffling, deals a single facedown card onto the table. He then turns the other five cards face-up and proceeds to openly show them one at a time, once again leaving them in a fan to show that the one card that was chosen (in our example, The Magician) is the only one that is missing from the group.

Upon dropping the remaining images on the table, the medium concludes: ***"It appears that your choice of The Magician was indeed a wise one. But as I stated moments ago, with the Tarot, you do not choose. The image, just like your future, is predetermined and you cannot change your destiny. The Tarot speaks the truth and there is no Magician in your future. Your ultimate destiny is Death."*** The medium turns over the tabled facedown card to show that The Magician has vanished and the Death card has appeared in its place.

TRUTH

As with many of the effects that I have created for my haunted attraction, this is a very dark routine. In general, It can be very upsetting for some spectators when the Death card is revealed at the end so please be careful who you chose as your sitter.

You will need the following cards from a Tarot deck:

- 1. Judgment**
- 2. The Tower**
- 3. Death**
- 4. The Fool**
- 5. The Devil**
- 6. The Magician**
- 7. The Hanged Man**

The key to the routine is that the spectators are only aware of six cards throughout the entire effect. The open and casual manner in which the cards are handled reinforces this belief from start to finish. With the cards stacked in the order listed above, you hold them facedown in your left hand in dealer's position. With your left thumb, you begin to spread the cards, one at a time into your palm-down right hand. You do this as you say that you will be using only a small packet of Tarot cards.

When you come to the fourth card, simply pause and push the cards back into your left hand, aligning the third and fourth cards, but leaving all four jogged to the right. It should look like you have three cards stacked off to the right of the rest of the pack, but in reality the third and fourth cards are being held as one. (FIG 1) By applying pressure on the back of the cards, you will be able to hold them in position until you are ready to show them.

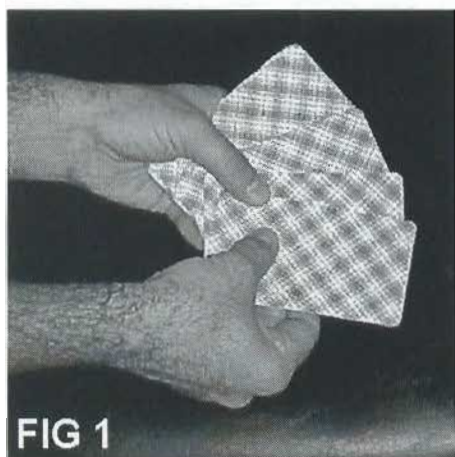


FIG 1

You will now apparently show each card, one at a time. Do not make mention at this point how many cards that you possess. With your left

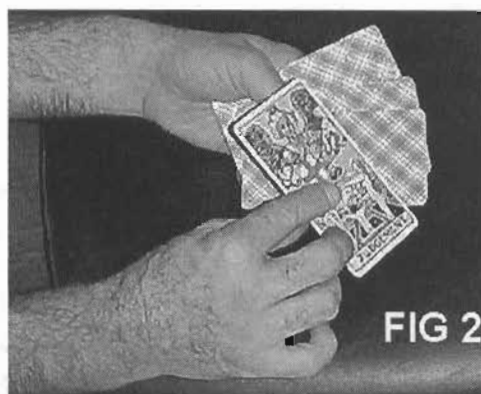


FIG 2

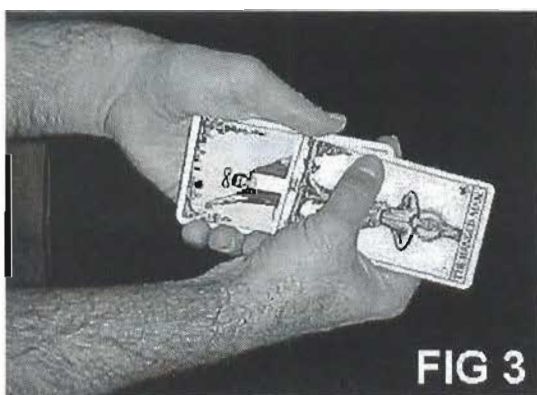
thumb, push the top card between the fingertips and thumb of your right hand and turn it face-up towards the spectators. (FIG 2)

As you do this, announce what card it is. (In the case of the sequence that we are using here, it will be the Judgment card.) Bring your hands back together and duplicate the

same action for card number two. As you come back for the third card, push the third and fourth card as one and imitate the same action as before. The cards do not have to be perfectly aligned, but keep them as close as you possibly can. Continue with the remaining cards until the spectators have seen, what they believe to be, the entire packet.

You must now get the Death card to the top of the packet. I do this by reverse counting the top three cards into my right hand while I deliver the following lines. This dialogue should be perfectly timed with the actions.

(Slowly begin sliding the cards off of the stack, reversing their order as they go into the right hand) **"Any of these cards could tell us something** (with the reversed cards now in your right hand, begin to gesture in a circular motion around the room) **about any of the individuals in this room. But we shall concentrate** (bring your hands together and place the reversed cards back on top of the packet so that your right hand is now free to point at one individual) **on just one of you. Please come forward."** (Motion with your index finger for them to come closer.)

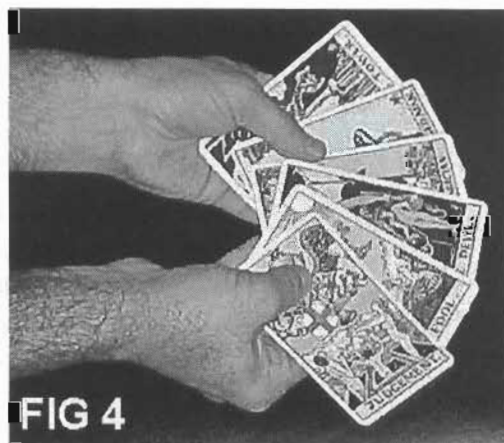


You have now succeeded in reversing the top three cards while the casual nature of the handling relaxes the suspicion of the audience that you are doing something tricky.

You now turn the packet face-up and tell the chosen spectator that you will show them the symbols once again and then they will be asked to name any one of the cards. With the face-up packet in your left hand (in dealer's position) square the cards tightly and slowly

slide the cards off of the face of the pack, one at a time, away from your body into your right hand. As you do this, say the names of each card aloud. (FIG 3)

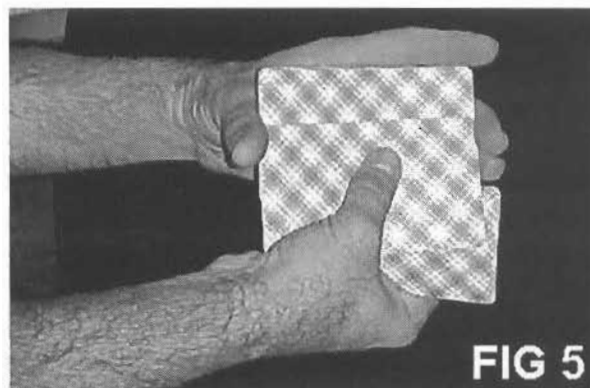
After you have shown the first five cards, hold the sixth and seventh cards as one (the Tower card concealing the Death card). The other five cards are now fanned out in the right hand. Place the double card at the left end of the fan and you now are showing a spread of the six visible cards between your two hands. (FIG 4)



While the six are openly displayed, ask the spectator to name any of the cards. (Do not tell them to "pick a card" because if they reach for the double card, your routine is ruined. Simply ask them to name one of the six cards.) At this point, I subconsciously reinforce that we are only using six cards by asking them to "name one of the six". This is and yet another "convincer" that everything is apparently as it seems.

At this point, one of two things can happen. They will most likely name one of the five cards that is not coupled with the Death card, or they could name the Tower, which is of course the face of our double card. We will assume for right now that they select one of the other five. (See the REMAINS section for how to handle the situation if they name the double card.) Take the card that they name and pull it out of the front of the packet with your right hand while maintaining a grip on the remaining cards with your left hand. Turn the packet of cards facedown in your left hand and talk about the significance of the selection. As you are about to finish your explanation, place the selection facedown on top of the packet and then shuffle the cards in the following manner. You are about to do several standard overhand shuffles running the cards from the top of the deck, one at a time into the right hand, reversing their order. (FIG 5)

You will shuffle in three segments, one right after the other. Each time, place the packet that you have run off onto the bottom of the original packet. The first segment contains four cards, the second contains three cards, and the third contains two cards. In other words, run four cards (reversing their order) into the right hand and then put them on the bottom of the packet. Repeat this action with three cards and again with two cards.



This should leave you with the Death card on the top of the facedown packet and the selected card directly beneath it. You now explain that the sitter does not get to select their fate during a standard reading and that the pack is traditionally shuffled and a card is dealt for them. You say this just as you complete your shuffle and then you deal the top card (the Death card) facedown onto the table. You then turn the packet face-up and tell the sitter that you will now see how well they did with their selection.

You proceed to show the cards just as you did in the second phase of the routine when you were hiding the Death card on the top of the deck. (Refer back to FIG 3) This means to slide the face-up cards off of the pack, one at a time into your right hand until you are left with a double card in your left hand. Once again, leave the cards fanned out between your hands but this time the original selection is hidden as the double card to your far left. You can casually show the cards and then turn the packet facedown, square it up, and drop it on the table. (Make sure that it is directly in front of you so that you can prevent anyone from reaching over and grabbing it. If you wish to, feel free to place the packet out of reach before revealing the Death card.)

All that is left to do is to explain that although it appears that they have chosen wisely, the sitter is never permitted to select their own fate. You tell them that their future is predetermined and that their ultimate destiny is indeed Death.

REMAINS

Let's go back to the part of the routine when the sitter first names their selection. If they happen to name the double card, do not panic. Simply handle the selection carefully and turn the other cards facedown. After you have displayed the card, drop the double facedown on the top of the deck.

You now must get to the point of putting the cards in the proper sequence. In the regular version, you would simply do three overhand shuffles. The first was four cards, then three and then two. The only difference in this case is that for the first segment of shuffling do not run off the four cards one at a time reversing their order. Instead, take the two top cards (without reversing their order) and then the next two as you normally would. From this point, continue with the other two segments as before.

It should be noted that technically, without any shuffling, the cards are already stacked in the proper sequence for the final phase of the routine when the double card is selected. But I feel that it would not be wise to eliminate the shuffling. I also feel that it would be obvious to simply run the cards through two overhand shuffles, simply reversing their order twice.

Lastly, please feel free to substitute other Tarot cards for the ones used here. By simply adjusting the script, you can create a completely different type of routine.

TOCAPADMO

DECEPTION

Two cards (one in each hand) are openly shown to be blank on both sides. They are then placed together with one card positioned horizontally, and the other vertically. The over-lapping ends are wrapped around each other to create a sealed bundle. Upon opening the bundle, a message from the spirits has appeared.

TRUTH

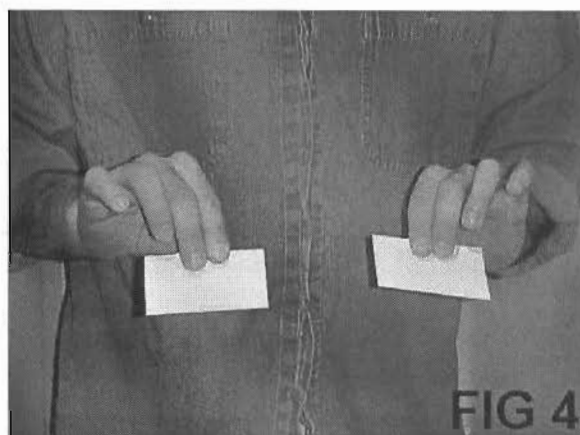
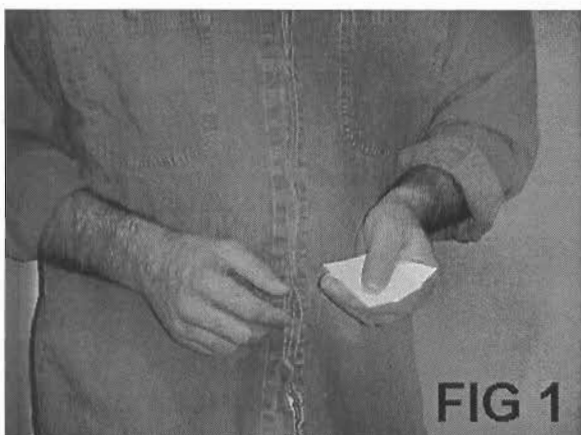
TOCAPADMO is a utility move. The name means "**Two CARD PADDle MOve**". Although two cards are used, only one is actually used for the "move". The other card however is what makes TOCAPADMO so deceptive. This can be used for spirit writing, a surprise revelation of a forced card, or any other effect where a message can be utilized.

Two cards are held by the left hand in mechanic's grip. The top card is blank on both sides, and the bottom card has a message written upon its underside. The top card is then taken between the right fingers and thumb as if to deal it. Gesture with the right hand to direct attention to it and begin to turn the card over. The moment that you begin the turning motion, **SIMULTANEOUSLY** begin executing a paddle move with the left hand. (Follow the photo sequence on the next page.)

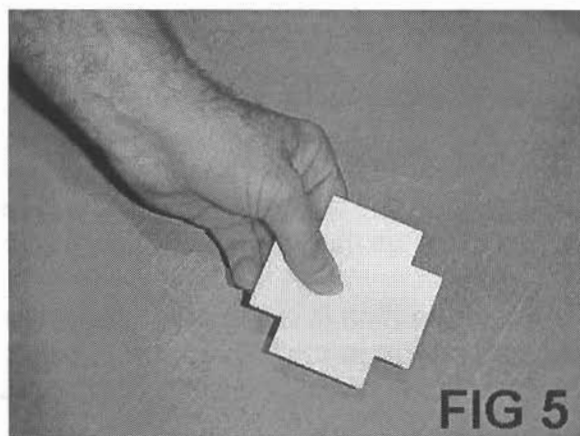
Take note during the sequence that the card in the left hand never turns over, but the card in the right hand does. It is also important to notice that the right hand is held just a little higher and closer to the spectators. That, in addition to the fact that the right hand begins to move a fraction of a second before the left, is why it receives all of the attention, thus making the actual paddle move almost invisible.

When the action is completed, it is important that both cards come to rest in the **EXACT** same position in each hand at the exact same time. They are pinched between the first two fingers (on top) and the thumb (underneath) with the other fingers outstretched.

As stated earlier, it is the addition of the second card that makes this so much more deceptive than a standard paddle move with a business card. This is because the right hand motion is the lead action and it looks (and is) completely legitimate. Once again, this takes the attention from the actual paddle move. When both cards come to rest in the **EXACT** same position, it is a perfect illusion that both hands performed the same natural action. (The mechanics of the actual paddle move will be covered in **REMAINS**.)



Once the cards are displayed at the fingertips, the card in the right hand (blank) is then placed underneath the card in the left hand. The bottom card is positioned horizontally, and the other vertically, forming a cross. (FIG 5) The over-lapping ends of the bottom cards are wrapped around the top card and then the reverse is done with the ends of the upper card. You should now have a small bundle with a message hidden inside. (Make sure when writing your message that it is centered and that it fits inside the width of the second card.)



REMAINS

Here is the basic handling of the actual paddle move that the left hand executes:

The card is held above the palm-up left hand with the thumb along the near long side and the fingers along the far long side. The fingers begin to pull their side down while

the thumb repositions itself under the face of the card and pushes it to an upright position, until it is standing vertical on its side. If you stopped at this point, the face would be towards you. (This process is done at the exact same time as the following motion to create the illusion of the card being turned over.)

The entire hand turns palm-down at the wrist until the card is brought to the point of being parallel to the floor. It is held at the fingertips, with the thumb underneath (on the face of the card) and the fingers above. (Refer to the final resting position of the photo sequence.)

The movement should flow smoothly from start to finish. There is no hesitation at any point of the sleight.

The first person to be credited with applying a paddle move to a business card was Francis Carlyle. The original publication of "**Carlyle's Card**" can be found in "**The Phoenix**" #48, November 1943. My thinking led me to the idea of combining such a move with a simultaneous legitimate turnover in the other hand. Recently I was informed that this concept was previously established in "**The Linking Ring**", December 1977. It was called "**A Clean-Up Display Move**", and it was invented by Max Maven. (Once again, thanks to Max Maven for crediting assistance.)

TAROT & BEYOND

DECEPTION

The Mage offers to perform an ancient ritual with one of the sitters. A woman is selected and she comes forward. Sitting at the table, she is told that the spirits appear to be active and that communication is likely. The ritual shall begin.

Taking out a small pouch, the Mage removes two small message cards, and shows them to be blank on both sides. He then places them together, one positioned horizontally, one vertically to form a cross. Taking the over-lapping edges from each, he wraps them around the other forming a small sealed bundle, which is placed upon the table directly in front of the woman.

Again reaching inside the pouch, the Mage removes a small candle and holder. He places the candle inside the holder and then hands it to the sitter, asking her to place it directly on top of the bundle. As he lights the candle, the Mage explains that this will allow the essence of the spirits to flow around her. As soon as the candle is lit, the Mage senses the presence of one particular spirit, one that begins to foretell the future of the sitter. After a brief interpretation by the Mage, he states that the spirit requests the opportunity to provide a visible sign for the sitter that will reinforce the reading.

A small crystal is removed from the pouch and it is placed in the hand of the sitter. Next, a packet of Tarot cards is brought out and mixed, after which they are spread facedown upon the table. The sitter is asked to take the crystal and to place it upon any one of the cards. Upon doing this, the remaining cards are gathered up, and then the selection is revealed. The selection reinforces the reading as it has a direct relationship to the words of the Mage. But the spirit wishes to go beyond the Tarot reading to make a lasting impression. The Mage reaches forward with his left hand and lifts the candle. With his right hand he reaches out and extinguishes the flame with his fingertips. He then reaches down and presses his fingertip on the small bundle, leaving a black fingerprint. He then states that the spirit has left a permanent sign.

The sitter is then asked to unfold the bundle. Upon doing so, a spirit message is revealed to have been written on the inside. It matches the Tarot selection perfectly.

TRUTH

This routine obviously is an application of TOCAPADMO, and so please refer to those detailed instructions to execute the opening phase. Decide what type of reading that you wish to do and prepare that Tarot symbol as the message in your bundle.

The next bit of work is to force the matching Tarot card. To reduce the number of cards in a standard Tarot deck, I use only the cards of the Major Arcana. Feel free to use any force that you are comfortable with. For the sake of those that may not have a favorite method, here is the force that I originally used with this effect.

When you bring out the Tarot cards, have the force card on the bottom of the pack. (Be careful not to flash the card.) Shuffle the force card to the top and spread the cards facedown across the table. Have the spectator mark any card with the crystal. After she has completed placing the crystal on her selection, gather up the remaining cards, (leaving the force card on the top of the pack) and hold the cards in the left hand mechanic's grip. As you reach forward with the empty right hand to remove the crystal and pick up the selection, obtain a little finger break under the force card. Bring the facedown selection to the deck and place it on top and immediately perform a double turnover to reveal the force card as the selection.

You now have two face-up cards on top of the deck (the force card is showing). Turn you hand palm down and push the force card off with your thumb, dealing it facedown directly in front of the spectator. (Be careful not to flash the other reversed card.) After the card has been dealt, reposition your grip on the pack by moving your hand around the deck, keeping the cards face-up as you turn your hand palm up. You should now be in dealer's position again, this time with a face-up pack and the original selection (it was switched for the force card) reversed at the back of the deck.

You now slowly fan small groups of cards over into the right hand to show that the spectator could have selected any of the other symbols. As you do this, reverse 4 or 5 cards in each group with your right hand and slide them facedown underneath the main pack in your left hand. After you have run through the entire deck, you will end up with all the cards facedown and the evidence of the reversed selection destroyed.

All there is now to do is to extinguish the candle between your index finger and your thumb and to leave the imprint on the bundle. At this point, you can bring the effect to a close.

It is important to note that to put out the flame, you should moisten your fingertips first. This can be done with a small bit of saliva. It requires just a small bit of misdirection to quickly bring your hand to your mouth to accomplish this.

PLEASE NOTE: IF YOU CHOOSE TO ATTEMPT TO EXTINGUISH THE FLAME WITH YOUR HAND, WE ASSUME NO RESPONSIBILITY AT ALL. IT IS NOT AN ESSENTIAL PART OF THE EFFECT AND SO IT CAN BE LEFT OUT. IN FACT, CONSIDERING THE AMOUNT OF LAWSUITS IN THE WORLD TODAY, WE SUGGEST...,NO WAIT...WE DEMAND THAT YOU LEAVE IT OUT OF THE ROUTINE. YOU CAN BURN YOURSELF AND WE WOULD NOT WANT THAT TO HAPPEN. PLEASE LEAVE IT OUT OF THE ROUTINE. YOU HAVE BEEN WARNED.

EXPOSURE?

Among those involved in the art of deception, I believe that no topic causes more controversy, anxiety, arguments, bad blood, and a number of other negative feelings than exposure. Exactly what is exposure, and more importantly, how do we deal with it as individual performers? Let us take a closer look at this dreaded monster that simply will not die.

I must begin by saying that I ABSOLUTELY DO NOT SUPPORT EXPOSURE. But, with that being said, I am not naive enough to think that it will ever go away. In fact, with worldwide communication becoming easier and faster every single day, I believe that the situation will only get worse. That does not mean that we should not battle back, but first things first.

Let's begin with the question that I believe a number of "magicians" do not know the answer to: "What is exposure?" Well, in very general terms, it is the process of giving away "magic secrets". That is pretty simple to understand, and I would suspect that EVERYONE related to magic would be opposed to such a practice. Or is that incorrect? Maybe there is more here than meets the eye. If I may, I would like to present a few examples.

I will begin with two gentleman that have angered quite a few magicians around the world, Penn & Teller. One of their main performance pieces that caused incredible controversy throughout magic circles was their version of the Cups & Balls. For those that have not seen it, they use clear plastic cups. (It is actually my favorite version of all time.) Magicians from everywhere screamed "EXPOSURE" when they first saw it (or in many cases, simply heard about it). It certainly caused quite a stir, but was it really exposure? Before you answer, let me continue for just a moment.

We all know that the Cups & Balls would be considered a classic of magic. In the last century, we have seen some wonderful variations ranging from the Professor, Dai Vernon (who, by the way, loved the Penn & Teller clear cups version), to the exquisite routine from my friend Paul Gertner during which he uses steel ball bearings. With these two men alone, we have some of the greatest magic ever performed with Cups & Balls. But take a closer look at each. They (along with the vast majority of other magicians) "expose" during their performances. Vernon himself used to say (and demonstrate) during his routine, "I only pretend to place the ball in my pocket, and when you're not looking, I slip it under the cup." Does this mean that Vernon was an "exposer"? How about Paul Gertner, or Max Malini, or Michael Ammar, or Ricky Jay?

After all, now the audience knows about false transfers, palming, misdirection...

The obvious point that I am trying to make is that the blanket statement that "all exposure is bad" is obviously an oversimplification that is completely irrational. It is a

fact that some minor forms of exposure (strategically placed by intelligent performers) can lead the audience down the path toward an apparent solution, only then do they find themselves hopelessly lost in the woods. It is a time-tested technique that magicians have used for centuries. So for those that consider Penn & Teller to be "exposers", look again. They are simply brilliant creators of deception and theater, so my suggestion is to concentrate on those that are malicious, not theatrical. (A personal apology to my heroes, I did not mean to blow your "Bad Boys of Magic" image.)

For the sake of this discussion, we have narrowed the definition of exposure to mean "the senseless and destructive revelation of secrets with no positive magical intent". Now with our sights set a little more accurately, let us turn our attention to the senseless garbage that the FOX Television Network has produced in recent years. It is obvious that their only intent has been to make a monetary profit, not to progress the magical arts. They have been perfectly willing to "give it away" strictly for money. The word "whore" comes to mind. I would like to apologize to any whores out there, I did not mean to associate you with the likes of the executives from FOX.

Let us take a look at the "original" masked magician broadcasts. Simply put, they were harmful to a number of innocent people that perform standard prop magic shows. There is no other way to say it. I am very sympathetic to those performers because the truth is once the audience knows the secret of a Zig-Zag, you can't do much to create a variation. The harm is done and we can't go back in time and undo it. The best advice that I can offer is just to have so many routines in your "bag of tricks" that you can circulate your effects, much like a farmer circulates his crops.

What I would really like to focus on is the "tabloid" street magic special from our friends at FOX. Do I think it was harmful? Certainly. Do I think it was a fatal blow? Absolutely not, although I do realize that some performers will be hurt much more severely than others. From the public view, the show was basically an assault on David Blaine. After all, many of the effects were straight from his second television special. But once FOX threw the stone into the water, the ripples traveled out much further than just Blaine. Exposing such things as a nail writer has caused tremendous problems for a number of performers that have worked long and hard to get where they are. But, FOX only wins if we sit around and let ourselves become victims. What's done is done, and we must now reclaim our art through creativity.

Please don't interpret my words to mean that I am cavalier about these exposure broadcasts. I simply think that so much energy has gone into boycotts, protests, letter-writing campaigns (and so on...) that it is now time to also look at what we can do as individual performers.

I am not saying that we should accept the abuses of people like the FOX executives and let them run our lives. I applaud the efforts of those that are battling them through protests and such, and I hope that those battles continue. I am simply saying that we must take control of the things that are within our own grasp. This means that we should all start with our own performances. To begin, I believe that it is of the utmost

importance to not put "all of your eggs into one basket" because that makes you an easy target. What I mean is that if 50% of your act relies on a thread reel, then 50% of your act can be damaged in an instant. My suggestion is to diversify.

Next, each individual performer should adopt a proactive approach by using his or her creativity to separate themselves from the crowd. By doing this we are not collectively a single target. In other words, we must do what we can to avoid being clones. If everyone does the same effects (funny how that happens after something appears on a major television special) then everyone can be exposed in a single blow. Simply put: be original. This is not only to avoid "mass exposure", it is also very good for the art of deception.

Another thing that I feel is very important is to not let the prop "be the magic". What I mean by this goes back to my earlier comment about a Zig-Zag. In my opinion, it is extremely easy to expose a prop (or a gimmick) but it is much harder to expose a performer. The best example that I can give you is a story about Jamy Ian Swiss. He attended a Penn & Teller show years ago when they were performing their Hand Stab. During the presentation, P&T "expose" several basic card sleights. At the intermission, Swiss strolled through the crowd performing card effects, utilizing the EXACT SAME MOVES, and he never once got "caught". His combination of presentation, direction (I believe a good performer "directs" attention, not "misdirects" it), and extraordinary skill more than made up for the tiny bits of information that had been "exposed" to the audience. The secret is the performance, but a performance isn't just secrets.

Lastly, we must all (both as individuals and as a united front) watch out for those that may try to ambush us in the future. I believe that the battles can only be won if we stay one step ahead of the exposers. When we have successfully achieved the proper proactive mode, then and only then will we be properly poised to successfully be reactive when it is necessary.

TURNING THE TABLES

DECEPTION

The performer speaks: ***"I wonder, by a show of hands, how many of you have seen any of those humorous television shows that reveal how to do little magic tricks? My, quite a few of you it seems. I'll tell you what... Miss, you had your hand up, would you please join me here on the stage?"***

The performer greets the spectator as she walks onto the stage. He then continues: ***"You say that you have seen some of those silly television shows that deal with magic secrets. But I would like to attempt an experiment that will take things far beyond the tricks that you might see at birthday parties, or worse yet, on the FOX network. Before we go any further, we will need the assistance of another member of the audience."***

The performer reaches into his pocket and removes a small sponge that is handed to the spectator. He then says: ***"Please turn your back to the audience and throw the sponge over your shoulder to another spectator. So that it does not seem that you may just be throwing it to someone that you are sitting with this evening, please throw it from the opposite side of the stage from where your seat is."***

She tosses the sponge and it is caught by another audience member. The performer continues: ***"Now the person in the audience that has the sponge, please stand up and face the stage. As was just done, please take the sponge and toss it over your shoulder to another spectator and then you may be seated. I then ask for that person to stand and wait for further instructions."***

Turning his attention back to the volunteer on the stage, the performer proceeds: ***"Here on this table we have a number of large index cards, along with a stack of envelopes and several different colored writing instruments. I ask that you select one of the blank cards and place it into my hand. If you would, also please hand me any writing instrument from the pile on the table. I now must concentrate for a moment."***

The performer stands perfectly still and then he begins to write upon the card, shielding it from the view of the spectator. Upon completion, he once again addresses the spectator: ***"I ask that you now hand me any envelope from the table."*** She selects an envelope and hands it to the performer. He immediately inserts the card and seals the envelope. He then hands the sealed package to the spectator who is asked to hold it so that it remains in full view of the audience. When this is done, the attention is directed back to the audience member that is standing holding the sponge.

"Would you please clear your thoughts, and now loudly name any number that you wish. To keep it simple, make it any number from 1 through 10,000."

The spectator announces 6859. The performer repeats it to guarantee that it is heard by everyone in the audience. He also asks if the number holds any specific significance, or if it was simply a random choice. Following the brief exchange, he once again turns to the woman on the stage. He instructs her to open the envelope and to remove the card that contains the prediction. She is also asked to verify that the envelope is otherwise empty. For the first time, she is asked to read aloud what is written on the card. It matches the called-out number perfectly. The card is shown to the audience to verify the miracle.

TRUTH

This is one simple example of how we can battle the exposers from our most prominent, and visible position: THE STAGE.

Drastic situations call for drastic solutions. One way to battle the exposure of a method is to run toward it as opposed to away from it. The recent FOX show exposed a nailwriter, so instead of throwing them away, I say use one in every show. But simply "put a little spin on the ball" and incorporate the use of a confederate that will use the gimmick.

I realize that many performers do not like to use "plants" but once again, drastic situations call for drastic solutions. Think about it, if you run and hide from these shows, the exposers win. So I say outsmart them with creativity and throw it back in their face. The audience members that saw the shows will immediately understand that what you are doing is far superior to the little "tricks" that were revealed on television. The exposure shows are then dismissed as "amateurish" and the audience will once again be on your side, as opposed to simply trying to see if you use any of the "tricks" that they saw on television.

In this routine, the first spectator is obviously a "plant". She is brought onto the stage because she claims to have watched the exposure shows. In a psychological way, this makes her "adversarial" to the performer because she may "know his secrets" from watching the show. This "show-down" diffuses any suspicion that she may indeed be a confederate. She is given a fair chance to select another spectator in a completely random fashion. Then she is given the opportunity to "randomly select" several items from the table. The cards are indeed all blank and so that choice is insignificant. The choice of the writing instrument is important because it is the one that will match her nailwriter. The choice of the envelope is also crucial because it has a hole cut in the back that will permit her to write the number that is called out.

The brief exchange between the performer and the second spectator regarding the possible significance of the number is important because it directs the attention away

from the "plant" while she is writing. It also provides her enough time to write the number if it is rather large.

This routine is just a continuation of the previous essay regarding exposure. This is simply one example of how to stay ahead of the exposers through creativity. I believe that we have arrived at a time that it is wise indeed to follow the lead of NASA and have built-in "redundancy plans" for many of our routines. After all, a large number of performers have always devised "outs" for when an effect fails. I simply believe we now should prepare back-up methods in order to overcome exposed methods. It requires a little more effort, but the rewards can be great. Not only can you disarm the exposers, but also you just might come up with some wonderful ideas during the creative process.

THE INSIDE-OUT BOOKTEST

DECEPTION

The performer asks for two spectators to assist with an experiment. One is positioned to the far left, the other to the far right. The performer hands a pre-folded piece of paper and a pen to one of the volunteers, and then he asks the person to unfold the paper. In a moment the spectators will learn that upon the otherwise blank sheet is a vertical rectangle drawn in the center.

The performer speaks: ***"I have given you a folded piece of paper and asked you to hold it in your right hand. Now, clear your thoughts. When you have done that, unfold the paper and tell everyone what you see."*** The spectator responds that there is a rectangle drawn on the inside of the blank sheet.

The performer continues: ***"This small sheet of paper is to represent your thoughts for the next few moments. Your mind should be totally blank except for the thought of the rectangle that you see on the sheet. I want you to imagine that the rectangle is a page in a book. Now simply think of any common word in the English language. One that would be found in the average dictionary. When you have a word, please print it neatly in big block letters on the page of your imaginary book."***

Now I want you to look at the word and concentrate. Burn the image into your mind. When you have done that, please refold the paper and verify that you cannot see through it to read the word."

The performer now comes forward again and places a small metal bowl on a table in front of the volunteer. He takes the paper from him and proceeds to tear it up into many pieces. Taking out a box of matches, he hands the box and the scraps to the spectator and instructs him to burn the pieces in the bowl. As the volunteer begins to light the pieces, the performer retreats and waits with his back turned. When the fire is out, he steps over to a small stool. Upon it is a book.

Picking up the book, he sits upon the stool and he speaks: ***"I instructed you to mentally select any word in the English language and to burn the image of that word into your mind. I have here The American Heritage Dictionary. It contains almost 97,000 different words."*** He flips through the dictionary as he continues: ***"I want you to concentrate on your word, the way it looks, and the definition. I will now attempt to enter your mind."***

Slowly, the performer pages through the dictionary as he speaks to the second volunteer: ***"I wish for you to go over to the bowl that once contained the pieces of***

paper. Take your left index finger and press it into the ashes. After you have done that, come and stand next to me with your right hand on my shoulder and your left hand out in front of you. Close your eyes and concentrate."

As the performer continues to page through the book. He finally stops, reaches up and takes the left hand of the spectator. Directing her finger, he presses it into the dictionary. He then tells her to place both hands in front of her, after which he places the open book upon them.

The performer steps away and speaks to the first volunteer: ***"For the first time, announce to all of us what word you thought of."*** The spectator says his word. The performer then asks the second volunteer to read what word contains her fingerprint of ashes. The words match perfectly. The fingerprint can be shown to several other audience members if desired.

TRUTH

As stated originally, this is not really a booktest since the book is not the method, it is the revelation. But that is a difference that I find intriguing. Most of you should recognize the method before I even begin to explain it. This is an obvious use of a standard center tear. But more on that follows in REMAINS. Also, this is a stripped-down version of the presentation. It will be necessary to add your own plot and/or scripting to the effect.

Begin by creating the folded piece of paper with a vertical rectangle drawn in the center. Find a pen (or use a pencil) that will not show through the paper and get a large hardback dictionary. Place a box of matches in your right pocket of your pants, and make sure that you have a safe metal bowl to hold your burning scraps of paper.

Have spectator #1 think of a *"common word in the English language. One that would be found in the average dictionary"*. That bit of instruction will prevent them from using a proper noun or slang that may not be in your dictionary. Have them write the word inside the rectangle and refold the paper. Walk over to them and simply perform a center tear, retaining the center section in your right hand. Take the remaining scraps in your left hand, pinching them between your index finger and your thumb. Begin handing those scraps to the spectator as you start to reach into your pocket to retrieve the matches. At this point, drop the center piece in your right pocket and come out with the matches and hand them to the spectator.

As he begins to burn the scraps, walk toward the back of the performing area and turn your back so that you cannot see the pieces burn. At this time, CASUALLY rest your right hand in your pocket as you wait. Retrieve the center piece and come out with it concealed in your right hand. Pick up the dictionary and sit on the stool.

Place the book on your lap and begin to flip through the pages from back to front with your left hand while inserting your right hand between two pages near the back of the

book. Do not remove your hand. Simply make it look like you are catching the flipping pages on your right hand. After you have run through most of the book (do this quickly but casually as you describe the dictionary), flip back to the page where your right hand is. Read the center section of paper that contains the word (take your time since you are supposed to be reading the words in the book).

Now that you know the word, the rest is all acting. Get spectator #2 involved at this point and have her get some ashes on her finger. (Make sure that you tell the spectator to be very careful not to get burned.) Locate the word in the dictionary, and simply press the ashes onto it leaving a fingerprint.

REMAINS

I am sure that most of you are already familiar with the working of the center tear so I will not go into it here. If you need additional information there are many great resources out there, such as **“13 Steps To Mentalism”** by Corinda.

When dealing with the subject of the center tear, there are many techniques to choose from. With the basic method, you retain the center piece in your hand and glimpse it while the other pieces are being burned. This routine was actually designed as a solution for several concerns that some performers have when using the center tear. I will address them briefly.

First, I pre-fold the paper so that there is no chance that the spectator can misunderstand any instructions.

Second, I always draw the vertical rectangle in advance. I want something to be inside the folded piece of paper to increase the curiosity of the spectator. The rectangle is an important part of this routine since it is used to help the spectator visualize a blank page of a book. By keeping it out of sight until you have explained what you wish the spectator to do adds to the effect, and it justifies pre-folding the paper.

Third, many performers have tried to come up with a logical reason to burn the scraps. In this routine the ashes are used as a part of the revelation so it makes sense that the scraps are burned.

Fourth, the dictionary is not only where the word is revealed, it is also a perfect place to ditch the center piece. After I read it, I shove it deep into the book near the spine so that it will not come out with casual handling. This prevents having to dispose of it elsewhere. (Just remember to remove it following the performance.)

Although this routine was originally designed with a standard center tear in mind, feel free to substitute any other instantaneous read that you wish. And one last thing, it is up to you if you use your own dictionary or if you borrow one for the routine. I suggest carrying one with you but if there is a large hardback one available, I would borrow it.

CIRCLES OF DESTINY

DECEPTION

The medium takes out a small bundle and upon opening it, two small packets of Tarot cards are unveiled along with two small artifacts. The medium addresses the sitters: ***"I have here two small collections from two separate Tarot packs, each containing the exact twelve symbols as the other."*** While he speaks, he goes through each packet to show that although they contain the same collection of symbols, the two are each mixed in a completely different random sequence. The medium points to one of the sitters and speaks: ***"I would ask that you come forward and cut either packet and complete the cut."***

The sitter cuts the packet and then upon completion the medium asks her to take the cards and to deal them facedown onto the table, but in a special pattern. The twelve cards are dealt into the shape of a clock with one of the artifacts being placed in the center of the circle. The exact procedure is then duplicated with the second packet. While the sitter is dealing the symbols, the medium continues: ***"Centuries ago, many Tarot readings were performed over long periods of time. This particular ritual lasted exactly twenty four hours, one hour for each symbol. Our reading will not take quite that long."***

I ask you now to take one of the artifacts and use it to reveal something interesting about your future. Your destiny is in the hands of the gods, so now clear your thoughts and slowly move your right hand above the two circles of symbols. When you feel the desire, place the artifact on any symbol that you wish."

Once the sitter has placed the artifact upon one of the symbols, the medium continues: ***"You must now take the second artifact and repeat your actions by placing it upon one of the symbols in the other circle."***

This being completed, the medium states which two hours of the day that have been selected. The significance of the numbers is discussed. Reaching toward one of the circles, the medium gathers up all of the symbols, leaving behind only the one that is marked with the artifact. He then speaks: ***"You have now participated in an ancient ritual that will reveal your destiny. What you are about to learn regarding yourself can either be very good, or very bad. I, like you, do not know what fate lies ahead for you, so I must ask, would you like us to stop so that your future may remain a mystery, or shall we continue?"*** The sitter says to continue.

The medium slowly reaches down, removes the artifact and for the first time, turns the selection face-up to reveal the chosen symbol. He then explains the significance of the

selection, after which he directs his attention to the remaining circle of symbols. Again he speaks: ***"One of your selections was indeed your own, but the other was directed by the gods."***

He gathers the symbols from the second circle, once again leaving behind the one that is marked with the artifact. He instructs the sitter to remove the marker and to reveal the symbol. It matches the other selection perfectly, a guarantee that the gods have confirmed the destiny of the sitter.

TRUTH

This routine requires very little sleight-of-hand. You will need 2 markers or artifacts and two matching 12 card packets from two different Tarot decks. The cards that I use are:

1. *Temperance*
2. *The Chariot*
3. *Justice*
4. *The Lovers*
5. *The Wheel Of Fortune*
6. *Judgment*
7. *The Tower*
8. *Death*
9. *The Fool*
10. *The Devil*
11. *The Magician*
12. *The Hanged Man*

Feel free to use any cards that you wish. You should learn a little bit about each card so that no matter which one is selected during the routine you can describe the significance to the spectators. Once you have gathered your two packets, arrange them both in the same order. When this is done, you will notice that you can cut either packet and complete the cut and you will not disturb the sequence that the cards lie in. What this means is that the Death card still follows the Tower card in both packets, the Tower follows the Judgment card in both, etc. It does not matter that the cards in the two packets do not match from top to bottom, but they are still sequenced the same. In fact, it is actually very important that the stacks do not match from top to bottom because this makes it appear to the spectators that the packets are not in any particular order.

Select one of the symbols to use as your key card in both packets. As an example, we shall use the Magician. On the back of each Magician card, make a small mark that you will be able to see. Make sure that it is not obvious to anyone else. Then replace the Magician cards back into the packets at their proper locations.

When you open the routine, have the spectator select either packet to work with. Instruct them to cut the packet but make sure that when they cut the cards that they

complete the cut, otherwise, the cards will end up out of sequence and you will not be able to continue the effect. Upon the completion of the cutting, have the spectator deal the cards onto the table to symbolize the face of a clock starting at the one-o'clock position. You now ask the spectator to place one of the markers upon any of the cards. (You can use whatever fits your scripting.) When they have done this, have them repeat the entire process with the second packet, completing everything by marking their second selection.

While they are dealing the second set of cards, locate the position of the Magician card in the first circle and count around (either forward or backward) to the selection. As an example, in our stack listed on the previous page, if the selection was the third card before the Magician, the spectator would have chosen the Death card.

After the second circle is completed, locate your key card and count back the same amount of spaces and you will know the position of the card that matches the first selection. Unless you are lucky enough that the two selections match from the start, you will have to now switch the second one with the desired matching card.

While calling attention to the selection in the second circle, begin gathering up the remaining cards in that packet. While apparently doing this in a random fashion, you are actually gathering the cards so that the matching card will end up on the top of the stack. You can now either pick up the selection and perform a top change (which will leave you clean), or you can place the card on top and perform a double turnover. If you choose to do a double turnover, you will need to add the following simple sequence.

After performing the turnover (the face of the force card is showing with the original selection behind it, as in FIG 1), revolve your left hand and deal the matching card onto the table by pushing it off with your thumb. (FIG 2 – FIG 3) This will leave you with a face-up packet in your palm-down left hand.





Begin to spread the packet into your right hand as if to display the other possible symbols that could have been marked. In doing so, shift small groups of 3-4 cards at a time and revolve them onto the underside of the packet, thus reversing all of the cards. Eventually you will have reversed the other 11 cards so that the one that was switched is now oriented properly. (FIG 4 –FIG 7).



You have now completed all of the actual “work” with the effect because the two selected cards should now match, and you have destroyed all evidence of any false moves or stacking. You can now bring the routine to a close.

REMAINS

Obviously, this routine can be done with any type of cards. If you do not perform with Tarot cards, simply adjust the scripting and utilize a standard pack if you wish. A basic suggestion would be to work with two spectators and to use this procedure to test their compatibility.

In regard to marking the cards, it has been suggested by several individuals to use a deck of Tarot cards that has a very subtle "one-way" back design. (For those that may be unfamiliar with a "one-way" pack, it simply means that due to the back design, you can tell which direction the cards face. An extreme example would be the inexpensive decks of cards that have pictures of flowers or animals on the back.)

The reason that I choose not to use a "one-way" back is that the faces of most Tarot decks have a definite top and bottom (unlike most regular decks can be held in either direction). So if using a "one-way" pack, it will become apparent when showing the faces that one card is oriented incorrectly. For this reason, I would rather mark the backs in a very subtle manner.

However, if you do not wish to mark the back of a key card, simply memorize the sequence of the stack and glimpse the bottom card of each pile before they are dealt onto the table. In order to be sure that you get the opportunity to peek the cards, you may wish to deal them as opposed to the letting the spectator do it.

TRUTH OF THE RELIC

DECEPTION

The performer begins: ***"We shall play a little game, but first, I will ask two of you that wish to participate to please come forward."*** As two volunteers come forward, the performer explains what is about to take place: ***"Here on the table I have two objects. One is a key, and the other is an ancient relic. I will have the two of you utilize them in just a moment, but first you must know the rules."***

One of you will play the part of the Truth-Teller, which means that whenever you are asked a question, you must tell the truth. The other person shall play the part of the Deceiver, which means that whenever they are asked a question, they must always lie. To symbolize which of you is the Truth-Teller, the person that wishes to play that role shall pick up the key and hold it behind their back in their left hand. For the key will unlock the truth. The other person, although they are not holding the key, they shall mimic the actions of the Truth-Teller and place their left hand behind their back also. That way, I will not know who is who."

So now, while my back is turned, please choose among yourselves who shall be the Truth-Teller, and who shall be the Deceiver. When your choice is made, the Truth-Teller shall pick up the key in their left hand and hold it behind their back, while the Deceiver mimics the action. Please, make your choices."

The performer turns his back and the two volunteers make their choices and complete the task. They then tell the performer that he may turn back around. Upon doing so, he continues: ***"Now for the relic. I ask that one of you pick up the relic in your right hand and place it behind your back. I do not care if it is taken by the Truth-Teller, or the Deceiver. But as with the key, I want both of you to hold your right hand behind your back so that when I turn to face you, I have no way of knowing who has the relic, and who does not."***

Once again, the performer turns away and one of the two takes the relic and holds it behind their back while the other mimics the action. They again inform the performer that he can once again face them. Upon turning back around, he recaps: ***"At this time, I do not know who is the Truth-Teller, nor who is the Deceiver. I also do not know who possesses the relic and who does not. But I will ask a single question, and if you are holding the key, you must tell the truth. If you do not possess the key, then you are the Deceiver, and so you must lie. It is my task to look deep inside the one that I question to see if they are truthful, or deceitful."***

He turns to one of the individuals and asks: ***“Did the Deceiver take the relic?”*** The volunteer simply says, “Yes”. Immediately, the performer turns to the other person and extends his hand, saying, ***“You possess the relic, please give it to me.”***

Stunned, the person brings his right hand forward and hands the relic to the performer.

TRUTH

This is a very simple routine that can be done anywhere, with no special props, no set-up, no peeking, no sleight-of-hand, etc...

This effect is based on logic. There is no need to go into tremendous detail on why it works, although I am sure that if you spend a few moments thinking about it, you will figure it out. Let us just say that if you follow some very simple instructions, this will never fail.

It does not matter who is the Truth-Teller, or which of the two takes the relic. All you must do is ask ***“Does the Deceiver possess the relic?”*** Or, ***“Did the Deceiver take the relic?”*** Either way, simply go to the negative answer. If the person that you ask says yes, simply go to the other person to reclaim the relic. If the person says no, then they have the relic.

That is it. Simply go to the negative answer and the routine will never fail.

REMAINS

This routine is based on an old principal that I first saw in ***“Apocalypse Magazine”*** back in June of 1978. The routine was called ***“To Tell The Truth”*** and was from Gerald Kosky. Since then, I have seen many similar ideas, including a routine called ***“The Melissa Etheridge, Uma Thurman, Mel Gibson, & Jaye Davidson Trick”***, found in Penn & Teller’s ***“How To Play In Traffic”***.

Other than a brief bit a scripting, the only other thing that I have added to the effect is a way to help be sure that the volunteers do not make a mistake, or try to “trip you up” on purpose.

I have added the idea of having the Truth-Teller hold a key. That way, there can be no confusion (either accidental or intentional) when you ask the question. However, to be safe, I always restate that the Truth-Teller is holding the key before I ask the question. That way, they are not confused by what has transpired.

Give this a try. When presented properly, you may be surprised how effective it can be.

TAKE A LOOK IN THE MIRROR...

I have spent well over 30 years learning, creating, performing, and loving many forms of "magic". I have learned from a number of unique individuals that there are many pieces of the puzzle that make up theatrical deception. Over the last 20 years or so, my main focus has been HauntedMagick, séance work, mentalism, and such, and I certainly agree with a great number of the comments that I have read about what it takes to properly perform bizarre magick or mentalism (age, credibility, presentational skills, etc...). I have found out that the pieces of that specific puzzle, in many ways differ from that of a regular magician. But in other ways, there are also many similarities.

Placing any type of categorizing aside for a moment, I would like to examine certain common threads that I believe should be sewn through all styles of theatrical deception. I will begin by asking, what I believe to be, one of the most fundamental questions for all performers that delve into ANY of the magical-related arts. My question is this:

"What is your primary purpose?"

In my opinion, there is no "correct" answer, but there are a number of incorrect ones. To be completely honest, I ask this question for two reasons. First, I ask it of the wise, experienced readers because I understand that one can never learn enough and I welcome their insight. But more importantly, I ask this of the younger, less experienced individuals that are paging through this book looking for some "new tricks". I truly hope that some will look themselves in the mirror and be honest with what they see.

For what it is worth, here is my view. In regard to "purpose", I must admit, I feel that a large number of magicians are off target because their main goal is plainly to "fool" people. When it comes to being a magical entertainer, I strongly believe that it is not enough to simply have the desire to "fool" your audience. In fact, in many cases "fooling" them is way down on my list of priorities when it comes to any form of "magic". But as I stated, unfortunately, I fear that far too many inexperienced performers see this as their main objective and I feel that belief is misguided at best. I feel even stronger about this when it comes to bizarre magick and/or mentalism.

Don't get me wrong, I am not saying that "fooling" the audience is not an important element in just about every type of magical performance. I simply believe that if it is constantly your primary focus than your performances will be extremely one-dimensional. You will then have a great chance of becoming a presenter of puzzles, but not an entertainer.

I feel that the overwhelming desire to primarily "fool" the audience can be detrimental, not only to the performer, but to the art. To give you an example, I am not the first to think that too many "magicians" (and now unfortunately too many "mental magicians") adopt the "I know something that you don't know" approach. In my opinion, that type of

attitude is condescending at best and it unfortunately has always run rampant with a number of inexperienced (and unjustly pompous) young magicians, many of which hang out (and sometimes work) at magic shops. I site them as a specific example because they, in many cases, are the individuals that come into contact with impressionable beginners, which helps to spread such a condescending demeanor. I have always been hopeful that most magicians will eventually outgrow such an attitude, but knowing that there is an entire catalog of effects known as "sucker tricks" leads me to believe otherwise. Sadly, this type of thing can give all performers of deception a bad reputation.

I truly believe that arrogant "performers" that possess such an attitude are one of the main reasons why so many "laymen" usually remember an effect that they saw, but they hardly ever remember the performer's name that did the effect. (Slydini would be an obvious **exception** that immediately comes to mind in the fact that in spite of his "challenge" style, he was quite well known to a number of laymen. But his "challenge" style was playful, not condescending, which cannot be said for many of the "sucker trick" counter boys.)

With all of that said, what is my purpose when I perform? Well, before I tell you, let me relate a story that may sound familiar.

I was at a social gathering and somehow, the fact that I am a "magician" was mentioned. At that point, a women excitedly spoke up saying:

"Oh, I saw a magician once..."

I was at a business convention at the Hilton Hotel in Los Angeles, in fact it was hosted by Microsoft. Anyway, this guy in a black tuxedo came over to me and a girl that I met from Philadelphia named Amy, and he handed me an imaginary deck of playing cards.

I thought he was crazy. But then he told me to shuffle the cards, and although I was laughing, I did it. Then he told me to take out one card and remember it. Then he made me put it back inside the deck upside-down. Well, at this point, I knew he was nuts, but I did what he told me while Amy held my gin and tonic.

Next he took the imaginary cards from me and threw them over his shoulder, well, we all just cracked up. But then he took a real deck of cards out of his jacket pocket and he asked me what card I looked at. Well, I told him the three of clubs, and he took the cards out of the box and went through them all. And the only card that was facedown in the whole deck was the three of clubs!"

Now that type of story is usually followed by one (or both) of the following questions:

"How did he do that?"

Or,

"So, can you do that?"

Well, I am not going to tell you how to answer those two questions. However, I will tell you what I do when I am presented with such a story.

Almost matching the level of enthusiasm of the person that has related the story, I look them in the eye and say:

"Wow! That's fantastic! Hey, by the way, what was the name of the magician that did such a great trick?"

I will tell you that 99% of the time, the answer is, ***"Oh, I don't know..."***

Now, let us review...

This woman remembered what city she was in, which hotel the function was held at, and who hosted the event.

She knew who she was standing with, and what city that girl was from. In fact, she even remembered handing her friend the gin and tonic that she herself had been drinking.

She remembered what the "magician" was wearing, and what he did. And she even remembered what card she thought of!

But she never once thought to remember the name of the performer...

I believe that the reason that this type of thing occurs so often is that most "magicians" do not take the time (or more accurately, make the effort) to make their magic personal.

Now I will answer the question as to what my purpose is when I perform. Clearly put, I wish to create a relationship with my audience. I do not simply want to fool them, or to look down on them like the arrogant performers that we discussed a few moments ago. My goal always remains the same: **I WANT TO MAKE IT PERSONAL.**

Remember, you should be thankful that an audience will take the time to watch you. They are not fortunate to have you perform for them, it is the other way around. Without them, there is no performance. I have always believed that it is far easier for an audience to replace a performer than it is for a performer to replace an audience. If you don't believe me, take a look through the yellow pages. You cannot simply book another audience. For that reason alone, you should never take one for granted.

Far too many "performers" think that the audience owes them something. I have always believed that you have to earn respect, you are not simply entitled to it. It is a process

and it should not be taken lightly. That is why my purpose is to create a relationship. Let me present an analogy that may give you a little more insight to what I am trying to say.

I have been in high-level corporate sales for 20+ years. Believe me, to consistently close multi-million dollar deals I have learned to follow a simple three-step pattern.

Step 1. Sell yourself

Step 2. Sell your company

Step 3. Sell your product/service

In other words, you must be credible as an individual first. Then you must show that your organization is credible. Then, and only then, should you sell your product or service. If you take any shortcuts, then it isn't YOU making the sale, it is probably the reputation, or the quality of the product itself, and **you are completely expendable**. This is exactly the same as the "magicians" that rely on props to make their magic. There is nothing wrong with props, but you should use them as a part of your act, they should not BE your act.

Let's be honest, how many laymen can remember the names of any of the illusionists (other than Copperfield and Burton) that have flooded the airwaves in recent years? After all, they are all doing the same "tricks". Sure, the packaging may be a little different, but crawling through an outstretched person's stomach on a magic special has become as common as your annoying Uncle Ted asking you to "pick a card." (The only other "magicians" that are generally recognized by the lay public are Penn & Teller, and once again, that is simply because they have separated themselves from the pack through creativity and character development.)

But, if a person follows the three simple rules mentioned above, he or she will not only be successful with a specific sale, (or a specific audience) but they will also create a bond that brings future deals (or shows).

Far too many performers don't see the advantage (or the logic) of following this approach when they are on-stage (or working a private party, or even table-hopping at a restaurant). Instead they just cram effects down the collective throat of the audience to satisfy their own ego because they are "THE PERFORMER". Come the next morning, an audience member will be telling a friend about some amazing thing that he saw the night before. The friend will then ask: "What was the name of the magician that did it?"

I think we all know what the response will be...

TO THE POINT TAROT

DECEPTION

A small packet of tarot cards is displayed along with a single card that has a contrasting design on the back. The reader indicates that the contrasting card is a prediction that holds great significance for one member of the audience. While maintaining possession of the prediction, the reader hands the packet of cards to a spectator and they are thoroughly mixed. Upon retrieving the packet the reader asks the spectator to simply touch any of the cards. The selection is removed from the packet and the performer reveals its identity. Next, a brief reading is given regarding the significance of the symbol, and then the selection is buried into the center of the packet. For the first time, the prediction is revealed to be an exact match.

TRUTH

This routine requires some very basic sleight-of-hand and you need a small packet of tarot cards. I use the 22 cards of The Major Arcana. You will also need a double-backed card with one contrasting back and one back that matches the packet. The easiest way to get the gimmicked card is to make it yourself. Find a second deck that has a contrasting back to the packet that you plan to use, but make sure that the cards are the EXACT same size. Take one card from each deck (cards that you don't plan to use for anything else) and glue the faces together to make your gimmicked card.

The tarot packet is shown and it is handed out to be shuffled, during which the "prediction" card is brought out with the contrasting back face-up. The performer then places the prediction card in a safe place, but still in full view. (I always place the card in my shirt/jacket breast pocket. I make sure that it is placed on an angle so that it doesn't sink into the pocket, but instead it remains in full view.)

The performer retrieves the packet and slowly spreads the cards until one is touched by the spectator. After the selection is made, the spectator is asked if they would like to change their mind. It must be obvious that this is indeed a free selection. The card is then taken out of the packet and displayed face-up on top of the facedown packet. After the significance of the card is discussed, it is turned facedown and "apparently" placed into the center of the deck. But in fact, the card remains on top. This can be accomplished in many ways. I will leave it to you to determine your best or favorite method, but any card control or false shuffle/cut will do. For those that may be looking for a simple method the following sleight will suffice. (For a much stronger false cut, see page 117.)

Ask the spectator to put his/her hand out, palm up and use their hand as a table to execute the cut. Take the cards in your left hand with your right hand grasping the pack from above. (FIG. 1)

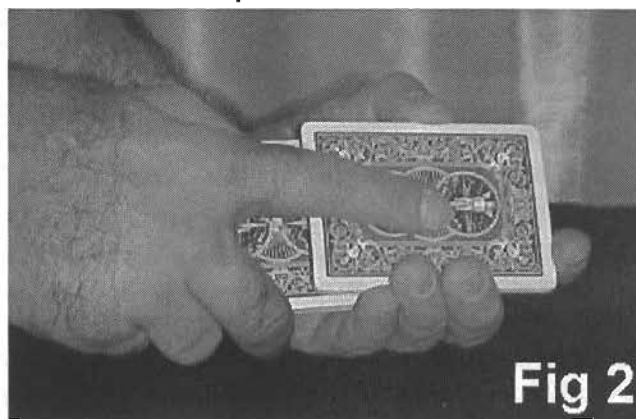


Break off about half of the cards from the bottom of the deck with your right thumb by pushing downward. While keeping your right index finger extended, slide the lower half of the packet towards you (FIG. 2) and slap it down onto the spectator's hand. (You can obviously use a table in place of the someone's hand.) Without any hesitation, take the remaining half with your right hand and duplicate the exact movement, placing it on top of the other cards. The extended right index finger creates the illusion that the cards

that are cut come from the top and not the bottom of the packet. Practice this move repeatedly until the cut looks completely natural and legitimate.

(This false cut has been credited to Mel Stover of Winnipeg, Canada by Frank Garcia who called it the Winnipeg False Cut.)

It should now seem to the spectators that the chosen card is now buried somewhere in the deck. Get a one card break under the top card (the selection) while you are reaching for the prediction card.



Take the prediction card and place it on top of the packet (the contrasting back is face-up). You now have two cards above the break. Take both cards and perform a double turnover. You should now have the selected card face-up (which the audience believes is the face of the prediction card) and beneath it is the gimmicked card with the matching back now showing. This allows you to remove the selected card and act as if it was the face of the prediction card. Be careful not to flash the back of the card, but make sure that they realize that it is indeed just a single card. While showing the face of the card, get another one card break, this time under the gimmicked card.

Then to complete the effect, replace the selection face-up on the packet and do another double turnover. This leaves the gimmicked card on top which you immediately take away and place in your pocket. Then, to end clean, cut the cards and bury the selection in the middle of the deck. You are now set to repeat the effect.

DYADIC THOUGHTS

DECEPTION

The performer presents a pack of ESP cards. He asks one of the spectators to clear her thoughts, then he instructs her to visualize a blank piece of paper. She is then to slowly draw any one of the five symbols in her mind. Once this is done, he hands her the packet and asks her to remove the symbol that she has just mentally drawn. Taking back the remaining cards, he asks her to stare at the card and to burn the image into her thoughts.

After concentrating on the symbol, it is returned to the pack while the performer takes out a small spiral notebook. Handing the pack to another spectator, he opens the notebook, writes a brief message, and removes the page. Upon finishing, he tosses the notebook aside, places the message facedown upon the table, and addresses the first spectator.

"I would like to explain what has just occurred here. You have just been a part of two separate experiments. First I had you clear your thoughts, and then visualize a blank space in your mind. You were then to begin concentrating on any of the five ESP symbols by drawing it in your thoughts. What was actually happening was this, I was concentrating upon a single symbol; and I was drawing it in my mind and sending the thought over to you telepathically. After you had the symbol in your mind, I needed to make sure that you received the proper image so it was important for you to physically look at one of the symbols from the pack, and to send that thought back to me. But for those that find all of this hard to believe, I have evidence to back up what I am saying. First, I must ask you: What symbol did you draw in your mind?"

The spectator responds by naming the circle. The performer then asks her what symbol she looked at from the packet. Once again, she confirms that it was indeed the circle. Turning to another spectator, he asks for the message to be opened and read aloud. It states:

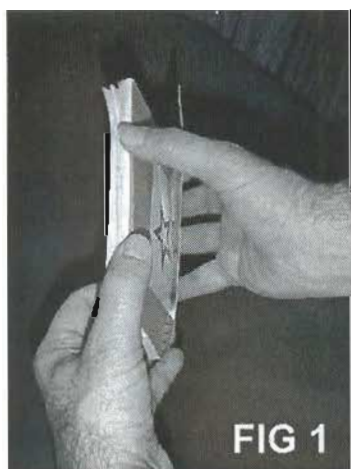
"A standard ESP pack contains 25 cards, five of each symbol. The pack that is held by the spectator contains only 24 cards because one was removed earlier today to prepare for this experiment. If you go through the pack, you will find that the only one that is missing is our target symbol, the circle."

Upon inspection, it is confirmed that a single card is missing from the pack and that it indeed is the circle. In addition, the remaining pages in the notebook may be shown to be blank.

TRUTH

This is another use of CSR (or at least the first two phases of it), but unlike "Cross Communication", the selection is not forced. The spectator has a completely free choice of any of the five symbols, which they then remove from the pack. This is done with the instruction that you wish to have them burn the image in their mind by looking at it for several moments. Then the symbol is replaced in the pack and apparently lost among the other cards. But in fact, it is kept on top with any type of false cut or shuffle. (See Page 117 for the false cut that I utilize.)

The notebook is then introduced and you execute phases one and two of CSR. As you are opening the notebook, you will peek the stolen symbol. (See FIG 1 for an exposed view.) Phase three is not executed until the effect has been brought to a conclusion so that you can reset the pack and end clean. (Although you are ending clean, the pack now will contain all twenty five cards, but that will never be noticed by the spectators.)



After peeking the card, you write your prediction on the first sheet of the notebook, and you rip out the page. Place the message facedown on the table.

It should be noted that the basic premise of the effect is that you have already removed a single card from the pack as a prediction. The second part is that you are able to read the mind of the spectator when she "burns the image" into her mind.

If you wish, feel free to "reintroduce" the stolen card to the deck openly as a convincer. The only obvious thought is to make sure that you take the card from some location other than the notebook, for that would be rather obvious.

Lastly, if you wish to have the notebook handled freely by the spectator you will have to dispose of the card. I would suggest that you lap it, which is quite easy from between the covers of the book because only a small portion of the book has to drop below the top of the table to conceal the action.

BRELLEGS

DECEPTION

The performer speaks, ***"The concept of mind reading is nothing new. In fact, for many years there have been people that claim that they can focus in on the thoughts of others. I thought that tonight we would do an experiment in telepathy utilizing a technique that is called 'Brelleg's'. I will need the assistance of two individuals."***

Two volunteers are chosen. Following their introductions, they are seated at a table directly across from each other. The performer sits facing the audience with a spectator to each side.

"When one experiments with thought reading, it is wise to follow certain guidelines to achieve the most accurate results. One major element that most people ignore is the concept of 'tuning'. Let me explain. When one person tries to receive the thoughts of another, the most difficult part is to hone in on the thoughts of that one individual while filtering out all other random thoughts. It is very similar to tuning in a radio station, but without the advantage of knowing where to look on the dial."

To make the process much more streamlined, we will narrow the target thought down to a single common item. We will use a deck of playing cards. This will allow us to have a selection of 52 random objects while keeping focused on a recognizable group. One of you will be our sender, the other will be our receiver. I will work with our sender first."

Turning to one of the spectators, the performer spreads the facedown pack on the table and he asks her to simply touch any one of the cards. After she has made her selection, he gives her the opportunity to change her mind if she wishes. When she settles on her final selection, the card is slid forward and left facedown on the table. The performer then continues, ***"I have in no way influenced your choice. To give you an idea of the random nature of your selection, if you would have chosen one card ahead of yours it would have been the (name whatever card it happens to be), but you have selected the card that is on the table. Now before you look at it, I must address our receiver."***

Turning to the other volunteer, he proceeds, ***"I have for you a piece of paper and a pen. What I will ask you to do is to close your eyes and clear your thoughts. I want you to listen very closely to my instructions for you and for the others in the room. This will help us in our attempt."***

I will ask all of you out there to concentrate on a similar image that is easily recognized. I will ask that you think of musical notes on a scale. This visual will help to keep other random thoughts from interfering with our experiment. While all of you are concentrating on the image of musical notes, I will ask our sender to look at her target selection for the first time and to concentrate on it. At the exact same moment, I will ask our receiver to clear her thoughts for one last time and to write the first image, other than musical notes, that enters her mind."

The performer pauses for a moment in total silence. He then quickly gives his verbal instructions: ***"Everyone think of musical notes now."***

Sender, please look at your target image.

Receiver, please close your eyes, clear your thoughts. Quickly, tune in the target and focus on it. Now, write down the first image that you see before your mind becomes congested with random thoughts. When you have completed writing, please fold your paper in half so that your message is completely out of view."

Pausing just long enough for the receiver to finish writing, the performer finishes his instructions:

"Now, everyone relax."

Taking a deep breath, he proceeds, ***"Let us now examine our results. I will ask that our Sender take her target item and slide it facedown to the center of the table. I will also ask our receiver to slide her written message forward so that it lies next to the target image. Now, at the same moment, turn over your target image and unfold your written message."***

The sender and the receiver reveal their information at the same time to show that they are indeed an exact match.

TRUTH

You knew it had to happen. All this way and now, a card trick. Well, what can I say...

I know that a number of people perform card routines on a regular basis and they can be very effective in a psychic/mentalism performance if handled properly. I have included several in this book for those that wish to use to them.

"Brellegs" can be used in a variety of ways. The three major options are:

- 1) With the use of a plant as the "receiver" (as above)
- 2) As a two-person mind reading act (with one member acting as the receiver)

3) As a solo effect (with the performer acting as the receiver)

I have performed all three of the above options with great success. The key to any of the versions is to take away the impression that you are simply doing a "card trick". I try to do that by providing logical reasons for using a deck of cards (52 random objects that form a recognizable group). I also downplay that fact that we are using cards while I reinforce the other facts that I am trying to call to their attention. (Things such as the concept of "tuning in a radio" makes sense to the audience.)

Let me explain the method that is being used here (a number of different ones can be used and we will discuss some of them in the REMAINS section). Then we will dig deeper into how to sell the effect and avoid doing a "card trick".

It should be obvious that the performer must know what card the spectator has chosen. Depending on which version he is performing, he then can either pass that information to the receiver, or he can reveal it himself. For now, we will concentrate on the version that was described above.

The cards are stacked in a full-deck sequence so that it is easy to determine what card is selected. This can be done with a Si Stebbins set-up. (See REMAINS) or the stacking that I use, which should also be familiar to most magicians. My deck is broken down into pairs of cards that when added together always equal 13. (The only exception would be the Kings. They are paired together.) Hearts are paired with spades (for example the 3 of hearts would be matched with the 10 of spades) and diamonds are paired with clubs (the 8 of diamonds is matched up with the 5 of clubs). Aces equal "1", so they are paired with Queens, which equal "12", and so on.

Once you have the pairs matched up, (keep it consistent so that the same color is always on top) you can gather the pairs in a random sequence and the deck will appear completely shuffled. You will notice that if you keep the colors arranged as I instructed, that deck will alternate between red and black. Out of habit, I have always put the red card on top of the black card in each pair. If I turn over the top card (which will be red in this case) I immediately will know the identity of the next card (which will be black). So now on to the subtleties that I employ to find the identity of the card.

When I first introduce the cards, I will permit them to be cut by both the sender and the receiver. As long as the cut is always completed, the stack will not be ruined. I then spread the cards either on the table (or in my hands if I am working without a table) and I ask the receiver to simply touch their selection. I never ask them to "pick a card". There are several reasons for this. First, it makes it sound too much like a "card trick", and second, I do not want them to remove the card.

After they have settled on their selection, I divide the pack at that point (holding the cards above the selection in my right hand, and the remaining cards in my left hand) and remove their "target object". It is then placed facedown on the table, or on the palm of their hand if no table is being used. I then will emphasize that they could have made

any selection that they wished. To illustrate the point, I turn over the cards that I am holding in my right hand and say that they could have chosen any one of them. If the card on the face of the pack is red, I now know the selection because it will be the mate in our stack. I simply cut the red card to the bottom of the deck. With it placed there, I can gesture to my receiver while I am giving them their "instructions" and simply flash the corner of the card between my fingers, thus cueing them as to the "target object".

If the card on the face is black, I now must see the top card of the lower half of the deck. (It will be black, which means that the red mate is the selection.) I do this by simply saying (timing the proper motions to the words) "...or you could have continued and selected any of these, such as the (name the black card from the top to the lower packet as you turn over that specific card), or any one of the others beneath it."

Once I have named the card, my receiver now knows what card to write as the "target object". Either way, the mechanical work is all done at this point and all that remains is the theatrical buildup. (Please don't get me wrong. The theatrical aspect is the most important element to making this much more than just another "card trick".)

When doing this as a two-person mind-reading effect, I always have the receiver leave the room during the instructions and selection. After that is all completed, I have another member of the audience go to retrieve them and at that point, they are brought back among the rest of the group. It is then my job to get the proper information to them. There are many ways to do it, the easiest being to bring the "cue card" to the face of the deck and to simply leave the face-up pack lying on the table as my partner reenters the room.

When performing this effect solo, there are a number of ways to reveal the "target object" but I still follow the same storyline and use the same phrases. If you happen to be performing "walk-around" magic, this can work very well because it can be instantly reset by simply matching the pair on the face of the pack. This requires simply adding the selection (if it is a black card) to the face (as long as you have cut the red card to the bottom), or by sliding the red card second from the face as you put the deck away.

REMAINS

I have been asked several times why I don't simply force a card for this and eliminate the additional handling or need for cueing. To be honest, I believe that the absolute freedom of the selection (or the need to do any switches to ring in the force card) is a very important part of the routine.

As for the Si Stebbins stack, you simply arrange the deck in sequence so that you are always adding "3" to the previous card. For example, the sequence would go: ace; 4; 7; 10; king; 3; 6; 9; queen; and so on. The most common way to arrange the suits is in what is known as the CHaSeD sequence which the consonants stand for Clubs; Hearts;

Spades; Diamonds. I happen to prefer the other stack because of habit and the fact that I believe that it tends to have more of a random look to it. To each his own.

Lastly, as for crediting, I came up with the idea of using a stacked deck of playing cards along with a plant (or an assistant) a number of years ago. That concept eventually became "Brellegs". I figured that it was such an obvious method that it certainly could not be original with me.

In recent months, I discovered a brief idea in "**The Jinx**", **Winter 1935 – 1936 Winter Issue** by Robert Parrish entitled "**The Psychic Knows**". It is very similar to this idea, and although he does not claim it to be original either, he does not include any credits. It would appear to me that the concept is so general that it is not easily traceable to the actual creator, most likely because so many people have independently come up with the very same idea.

THE FINAL CHAPTER

DECEPTION

The medium takes out a small pouch and from it he removes a small collection of message cards, a series of medallions, and a white stone. He then speaks: ***"Quite a large percentage of people feel that they would like to know what the future holds for them. This is apparent by how many individuals turn to astrology, psychics, or fortune tellers. Is there one among you that wishes to look ahead?"***

A woman comes forward to sit at the table with the medium. He continues, ***"You see before you a small stack of message cards. At this time, I ask that you randomly arrange them on the table in any sequence that you wish. It is important that the faces are not seen by anyone in the room, because we presently have no knowledge of your fate, and we would not want our subconscious minds to either lead us toward, or away from, your true destiny."***

The messages are mixed thoroughly and then they are spread about the table by the woman. The medium continues, ***"I ask that you take your left hand and open it. With your palm facing the table, hold your hand about six inches above the messages."*** Once the woman has done this, the medium takes the white stone and places it upon the back of her hand. Again he speaks, ***"This stone will draw energy from deep inside your soul. For the first time, your true destiny will be revealed."***

The medium takes the medallions and lightly touches them, one at a time upon the white stone. He then places one upon each of the messages saying, ***"Although they all appear the same, these medallions each possess a specific power. Some shall repel you, while others will attract you. The strength of each one will vary from the others. They shall play an important role in determining your fate."***

Next, the medium removes the white stone from the back of the spectator's hand and he places it upon the table. He asks the woman to withdraw her left hand and to now present her right hand, which he gently opens and positions above the messages with her palm facing up saying, ***"Your destiny shall be revealed as we proceed into the final phases of our ritual. I ask now, do you wish to continue?"***

The woman responds positively, and so the medium picks up the stone. Holding it at the fingertips of his right hand, he says, ***"This stone shall guide you."*** Then he places the stone in her open hand and instructs her to close her fist and turn her hand palm down, leaving only her index finger free to point.

The medium instructs her to look upon the medallions and to lightly touch one with her outstretched finger. When she does, the medium slowly removes the selected medallion

and picks up the message card saying, ***"You have taken your first step. As I stated before, this medallion has called to you. You must now take your next step by touching another."***

This process is repeated until only a single message remains on the table, covered with the final medallion. The medium continues, ***"The process that you have just completed was symbolic of your life because it contained numerous decisions, many of which were blind choices based only upon your intuition. You alone have determined the path to your final destiny."*** Removing the final medallion, the medium lifts the last message card to reveal that upon it is written the word: DEATH.

The medium says, ***"I would not be afraid, for we all face the same final destiny. But more importantly, as you can see the other messages are indeed blank because the remaining chapters of your life will only be written by you. (The other message cards are all shown to be blank.) So choose wisely, and take the time to author your story the way that you wish. But remember, none of us can escape the final chapter. As a reminder, you may keep the stone."***

As the woman opens her hand, she sees that the white stone has turned black.

TRUTH

You will need five medallions, five cards (business cards will suffice), a white stone, and a black stone. The medallions can be found in a well-stocked craft store. The two stones should be as close as possible in size and shape. The black stone should be on your lap when you begin the routine.

Four of the cards are blank on both sides, and the fifth card should have the word DEATH written on one side. The DEATH card should be marked in a very subtle way on the back so that you will be able to locate it. The mark should be unnoticeable to the spectators.

After the cards are mixed by the spectator, simply look for the marking as you lay them out on the table. You then have the spectator place their hand about six inches above the cards and you place the white stone upon the back of their hand. They will now be concentrating on balancing the stone, which will keep them from staring at the cards, thus helping to keep the mark from being noticed.

It should also be noted that it is important to place the stone on the back of their hand because that way, they do not become accustomed to the exact size and shape. This will help to keep them from noticing any differences when you actually switch the black stone with the white one.

The medallions are now picked up, touched on the stone, and then placed upon the message cards one at a time. The medallions play several important roles in the

routine. First, they become a part of the scripting, which will enhance your presentation and help set the mood. They also help to hide the "possibly suspicious" mark on the card from the view of the spectators throughout the routine. Most importantly though they are used to focus the selection on one of the medallions. At no time is the spectator told to "pick a card". Instead, they are asked to be guided by the energy of the medallions. The emphasis is never on the cards and this is a strong way to avoid the association of a magician doing a card trick.

Once all of the medallions have been placed, you begin to reach forward with your right hand to retrieve the white stone, while your left hand casually drops to your lap to pick up the black stone. (If you wish, you could execute an Imp Pass, a creation of Slydini. Details can be found in **"SLYDINI ENCORES"**, written by Leon Nathanson in 1966, or **"THE BEST OF SLYDINI... AND MORE"**, written by Karl Fulves in 1976.)

The white stone is placed on the table directly in front of you and you now have the black stone (unknown to the spectator) in your left hand. You bring your right hand over to the white stone and with your little finger parallel to the table, you sweep the stone into your lap as you pretend to pick it up. You then rotate your hand so that your fingertips are pointing straight up and your thumb is positioned behind them as if you were holding the stone between your fingers and your thumb. You now bring your empty right hand up to eye level and pretend to place the white stone into your left hand (which is holding the black stone).

This action must look completely natural so that you do not arouse the suspicion of the spectator. (I would suggest not looking at the stone as you "lift it off of the table". Instead, maintain eye contact with the spectator, and only call attention to the "stone" when you go to place it into your left hand, saying: ***"This stone shall guide you."***)

You now place the black stone in the palm of the spectator and you close her fingers around it and turn her hand palm down. Have her extend her index finger so that she can use it to point to the medallions. (Be careful that stone does not show through from either side of her hand.)

As the medallions are being touched, you will have one of three endings that will occur. The first possibility is that the DEATH card is selected first. If that is the case, the spectator has been "drawn" to their final destiny and you end the routine appropriately. If it is not selected first, you remove the medallion, pick up that card and have them continue according to the original scripting. If all the cards are selected, and the marked card is left for last, once again, everything is exactly as the scripting and you end successfully.

The last option, and the most frequent ending, is that the DEATH card will not be picked first or last. As cards are selected, you pick them up. When the DEATH card is selected, you place it upon the top of the stack in your hand and make sure that all cards that are selected after it are placed on the bottom. Simply put, when the final card is alone on the table, make sure the top card in your hand is the facedown DEATH card.

While you are reaching to remove the final medallion, obtain a little finger break under the DEATH card in your left hand. You pick up the last card and set it on the pack, maintaining the break below both cards. You IMMEDIATELY do a double turnover to switch the card, thus revealing DEATH. Deal the card onto the table and bring the routine to a close by following the scripting.

REMAINS

Part of this routine is based on an effect by Fred Zimmerman that appeared in **"The New Invocation"** in June 1987. The effect involved Tarot cards and it was called **"Death is a Lonely Business"**. His handling involved either a top change, or a bit of wax to create a double card that could be handled more freely during a turn-over. Although both methods work well, I have always found that many performers would rather not do a top change during the climax of an effect. The reason is that the spectators are really "burning" your hands at that crucial moment, which can make the top change difficult to pull off. In regard to the wax, you do not end clean which means that everything cannot be left upon the table for all to see at the end.

In the case of my routine (as with "Epigraph"), when using business cards with blank backs, a double turnover can be executed very effectively since the DEATH card can be shown, and then immediately thumbed off, without leaving any other cards apparently reversed. It makes "cleaning up" a non-issue.

My first incarnation of this effect appears in **"The HauntedMagick Sampler"** which I released in March of 2000. That routine is called "Guided" and it is a séance effect that has a spirit communication theme. It was at that point that I added the idea of covering the cards with objects to help to hide the mark. Since then, I have changed the premise and added the transposition of the stone to arrive at the routine that you see here.

I must say that this is one of my favorite effects in this book, mainly due to the roller coaster effect that goes on throughout the piece. It has a dramatic build up, which leads to the selection of "Death", which is then explained away in a soothing fashion, with the haunting theme only to reappear again at the conclusion.

TERASABOS

(PLEASE NOTE: This effect was originally designed to be used as a preliminary "test" just prior to a strong, sure-fire piece of telepathy. Although it was not necessarily intended to be presented as a stand-alone piece, I have used it as such with great success. The choice is yours.)

DECEPTION

The performer selects an audience member to assist him with an experiment. He then addresses the crowd: ***"At this time, the two of us will attempt to create a bridge of unspoken communication. We will use a technique that was first experimented with back in the early 1300's. It is called TERASABOS, which actually means "bridging the lands". The earliest known practitioners of this technique have been traced back to several parts of Europe, but newly found records show evidence of this process as recent as 1911 in the North Eastern United States.***

For centuries many cultures have feared TERASABOS because they felt it was a direct link to The Devil. Still others throughout history have maintained that it was simply a misunderstood, and untested scientific process. Some have believed that if it could be harnessed, strong telepathic links between certain individuals could be developed. Tonight, the two of us shall test the power of TERASABOS."

The performer directs the volunteer to a table, upon it are five inverted chalices.

"Here on the table you see a series of inverted chalices, ranging from 1 through 5. In addition, we will need a personal object from you. It should be something that you carry with you every single day. Perhaps, a wallet or a watch?"

The volunteer removes her watch and hands it to the performer. Upon taking it, he continues: ***"I will ask that you concentrate upon these chalices and that you listen to my instructions. In just a moment, I will ask for another audience member to lead me away so that I cannot see your actions, but I will still be within range to communicate with you verbally. At that time, I will have you mentally select a chalice, lift it like this (the performer demonstrates) and place your watch beneath it. Once you have replaced the chalice, I will ask you to step away from the table so that I have no indication as to which chalice contains your possession. Are you ready to begin?"*** The performer returns the watch to her so that they may begin.

The performer is led outside the door by another volunteer who then verifies that there is no possible visual contact with the other subject. The performer is still within vocal range and he speaks: ***"We will now begin. First I ask that you clear your thoughts. Now concentrate upon the chalices and mentally select one of them. Have you***

decided upon one? Good, now reach out and lift that chalice, place your object beneath it and replace the chalice. When you have completed this simple task, please step back from the table so that I may reenter the room."

Upon his return, the performer continues: ***"I will now attempt to focus on your thoughts and zero in on your selection. That means that I must eliminate the four empty chalices and reveal the one that contains your item."***

The performer slowly passes his hand over the inverted chalices. Gradually his hand comes to rest above the chalice in the fourth position, which he lifts to show that it is indeed empty while saying: ***"We have eliminated the first of the empty chalices."***

After several moments of silent concentration, he continues: ***"This chalice is empty. My senses tell me that the your object is not located here."*** He then lifts the chalice in position 1 to show that it too is empty.

Again he hesitates, and then speaks: ***"This chalice is empty also."*** Once again, after completing his statement, he lifts the next chalice, this time the one in position 5, to show that it is empty.

With now just two chalices remaining, he closes his eyes and lowers his head to concentrate. After a long silent pause, the performer slowly begins to smile. He lifts his head and opens his eyes as he turns to the volunteer, and then to the audience. Confidently, he announces: ***"We have arrived at the moment of truth. It is now time for me to reveal the location of your object."*** He reaches for the chalice in position 3 and as he begins to lift it, he states: ***"Here is the final empty chalice, which means that we have successfully eliminated all but the one that contains your object."*** The final chalice is then lifted to successfully reveal the object.

TRUTH

As with many of the items in this book, this effect may be presented as either a bizarre performance or as a standard piece of mentalism. That will be determined by the scripting that you may wish to create for each effect. One thing that you should know about this routine is that it is definitely a **performance piece**. It should be rehearsed like a play, but with three separate endings. (Actually four endings, but we will get back to that in a minute.) I would suggest paying close attention to the scripting throughout the DECEPTION section because it is very important to the routine.

To be honest, "Terasabos" could have been explained in fewer pages than you see before you. But there are several reasons why I have decided to go into such detail. First, I felt it was important to not simply go the route of: "It works, there is no need to go into why. It just does." In my opinion, that just isn't wise here. It is important to know WHY you are doing what you are doing with this, otherwise, you are destined to fail with this effect.

The other reason to go into such detail is to discourage the merely curious that just want to see "how tricks work". All they will see here are numerous pages of boring text with no pictures, and they will move on. That will help to keep "Terasabos" a little more "exclusive". Don't get me wrong, if you bought this book, I want you to learn everything that you can. But if you are scanning through this at a magic shop, just looking for some "cool tricks", chances are you are going to skip over this routine. And that's alright with me.

"Terasabos" is NOT a technique that can be traced back to the early 1300's. It also does not mean "bridging the lands". The truth is that the name TERASABOS actually stands for "This **Effect Requires Acting Skills And Balls Of Steel**". This effect may not work every time that you attempt it, but due to the psychology involved, the success rate can be **well above 90%** when presented properly. (The fourth ending mentioned earlier occurs when the effect fails. But I will tell you, since perfecting the method to the form that you see here, my success rate has been 100%)

It should also be noted that "Terasabos" has been intentionally designed with absolutely NO outs. (Although some other "variations" do appear later in this book that are "foolproof".) If this contained outs, it could very easily become just another "trick". Although there is a slim possibility that the routine may fail, please keep reading. We will discuss (See REMAINS) how to turn the occasional "failure" into a positive occurrence that can enhance the remaining parts of your performance.

The main keys to success with "Terasabos" are: good acting skills; psychology; strong verbal instructions that subconsciously direct the spectator; even stronger non-verbal direction; confidence; and letting the odds work in your favor. Technically speaking, for the effect to be successful, the volunteer **MUST** put the target item in either the second, third, or fourth position. If it is placed in position one or five, **the effect will fail**. Although it may appear at face value that you have a failure rate of 40% (2 positions out of 5), that is simply not the case.

There are a number of things at play here. (Before going any further, it is important to say that many of the techniques included here can probably be traced back to Max Maven. His influence is felt throughout "Terasabos".) First, you have the odds in your favor that most individuals will not select the end positions. This is just basic psychology. In this routine, the goal is to increase those odds to the point of almost being foolproof. This is accomplished with a series of actions and verbal controls. There are three "main" controls that you should pay close attention to in order to direct the spectator.

1. The first control is when the performer displays the chalices and says that they are "ranging from 1 through 5". By mentioning "1" and "5" you are helping to guide the spectator away from selecting them because they seem too obvious. In addition, when delivering this part of the patter, simply reach out and touch "1" and then "5" when you say their corresponding number. This reinforces the desire of the spectator to avoid them.

2. The positioning of the performer and the spectator is important for this part of the routine. The two individuals stand facing the audience with the table between them. The performer should be standing (while facing the audience) with the table to his right and the spectator should be standing (while facing the audience) with the table to his left. It appears that this is simply to permit the rest of the audience to see what is happening. Actually this places the performer near the 5th chalice, and the spectator near the 1st (if the audience is counting from THEIR left to right). This positioning will also help to eliminate the end positions, especially position 5 because it is the one nearest to the performer, thus making it, in most cases, the least likely to be selected.
3. A small collection of spectators may simply choose the chalice nearest to them to avoid moving or reaching too far. That is why the performer “demonstrates” how to place the object beneath one of the chalices, and he does that with the one nearest to the spectator. This is another way of forcing the selection away from position 1. They simply do not wish to place the object where it has already been. To them, that would seem too obvious. So position 1, in almost all cases, will not be selected. (Thanks to my friend Chris Handa for suggesting the idea of placing the object under one of the chalices as an additional psychological force.)
4. It is now time to have the spectator place the object. If you refer back to the scripting, they are instructed to “mentally select” one of the chalices. Only then are they told to place the object beneath it. This keeps them from changing their minds and moving the cups all about. After all, this isn't the three shell game. I have found that if they have too much time to change their mind, you can lose control over the situation and the odds of them selecting one of the end positions increases.

At this point, the object is under one of the chalices. It is now time to go into the next phase of the effect.

The first thing that you need to know is how to play the odds. The most commonly picked position will be number 4, followed by number 2, and then number 3.

As you approach the chalices, the first statement that you make is very important. It DOES NOT COMMIT YOU one way or the other. You say: **“I will now attempt to focus on your thoughts and zero in on your selection. That means that I must eliminate the four empty chalices and reveal the one that contains your item.”** You have not stated whether or not the item is there, so your performing ability will really come into play here.

After a moment of concentration, you lift the chalice that is in position 4. As it is being lifted, you adjust your next comment to either: **“We have eliminated the first of the empty chalices”** or **“Here is your object”**. This will obviously be determined by whether or not the object is there. (Once again, this idea is credited to Max Maven. For an excellent example of this technique, refer to **“Kurotsuke”** from Volume 1 of **“Max Maven’s VideoMind”**, or the booklet, **“Verbal Control”**, written by Phil Goldstein.)

If the object is there, you have been successful in finding it. You can then go on to your next routine. But if it is not under number 4, continue along exactly as scripted to carry the routine through to conclusion.

Next, you will lift the chalice in position 1. (If it is there, you lose, so make sure that you use the psychological forces to avoid this whenever possible.) Since you are not using any outs, **use number 1 as a “convincer”**. In other words, **take a chance and commit to your decision**. Before you lift it, state boldly that you feel that the object is not under it. If it is not, then repeat this exact same approach with number 5. Again, boldly state long **before you even touch the chalice** that you feel that the object is not underneath it. If you have “sold” the psychological forces properly, these two chalices can be among the strongest parts of the effect. You actually are “**conditioning**” the audience to believe that you are stating whether or not the item is under the chalices **BEFORE** you even touch them. This will help greatly as you progress.

We have come to the final phase, and it will be difficult to pull off if you have not “sold” the audience up to this point. If you have successfully “sold” them to this point, the final step will be seamless, and impressive.

At this point, the object either appears under number 2 or number 3. Before you do anything, stop and concentrate on the final chalices. After a long pause, begin to smile and look up at the spectator, and then the audience. They should assume from your actions and your expression that you have just “mentally” located the object. You now say: ***“We have now arrived at the moment of truth. It is now time for me to reveal the exact location of the your object.”*** You now reach forward to lift number 3. AS YOU BEGIN TO LIFT IT, you say ***“Here is...”*** (and with NO HESITATION you lift the chalice just high enough to see if the object is there, if it is not, you continue) ***“...the final empty chalice.”*** This statement **MUST BE DELIBERATE AND CONTINUOUS**. It must seem as if you intended to show the final empty chalice the entire time.

Now, if the object does appear in this position, you must change directions in the middle of your statement. It would go like this. You reach forward to lift number 3. AS YOU BEGIN TO LIFT IT, you say ***“Here is...”*** (and with NO HESITATION you lift the chalice just high enough to see if the object is there, and if it IS there) ***“...your object.”*** Once again, this statement, and the lifting of the chalice, **MUST BE DELIBERATE AND CONTINUOUS**. It must seem as if you intended to show the object the entire time.

This is why it is so important to condition the audience to believe that you are committing to your decision **prior** to lifting numbers 1 and 5. **Those two chalices will help to sell this phase**. In addition, with numbers 1 and 5, your line was ***“This chalice is empty”*** and then you lift it to show that you are correct. The statement this time around starts with ***“Here is...”***, which can lead to either the final empty chalice, or the object.

Another key to the final phase is to “non-verbally” convince the audience that you have mentally located the object with your body language, your attitude, and your facial

expressions BEFORE you lift the chalice in position 3. That will make either statement much easier to deliver, and much more believable.

From this point on, you simply wrap up the effect.

REMAINS

There are a number of things that can be said about this type of effect. We have already covered quite a bit of "theory" so let me suggest some important physical aspects of "Terasabos".

First, when borrowing an object, make sure that it is rather large. That is why I ask for a wallet or a watch. If you borrow something small (like a ring) it may be very difficult to glimpse it under chalice number 3 and your flowing statement may get botched up. Worse yet, you could hesitate as you say: "**Here is...**" and it will seem like you are looking under the chalice before you commit to your decision. (That is what you are doing, but it should never seem like that to the audience.)

Second, make sure that you do not perform this on a really low table (or on the floor). Once again, that also will make it too difficult to glimpse under position 3, which will result in the same situation as when using too small of an object.

Third, feel free to utilize any type of cup or goblet for this effect. In fact, I have had tremendous success with borrowed items when in the homes of others.

Now, the question that many performers will ask: "WHAT DO I DO IF THIS FAILS?"

Well, let me address that question with two answers.

First, if it fails because you didn't sell it properly to the audience, then go back and read this over at least 100 times until you see where you are falling short. The nice thing about this routine is that you can rehearse it when you are all alone. Simply place the object under each chalice and rehearse EXACTLY what you will say and do when it is uncovered in that position.

Second, if the effect fails because the object is under number 1 or number 5, then you must do two things. First, you must go back to make sure that you are taking advantage of every possible control. If you have done that, and the spectator still places the object under one of the "dead" locations, then you must turn that "failure" into victory. Let me explain with a brief story. A circus performer comes out and walks effortlessly across the top of the tent on a thin wire. As a member of the audience, you are impressed.

But, take that same circus performer. He starts out to cross the exact same wire, and then suddenly, he slips. Catching his balance, he seems unsure of his next step. But, he slowly starts again. You are now breathless. Simply put, you are caught up in the

drama. His trip from one side of the tent to the other seems endless. With every step that he takes, you are right there with him. Finally, he is victorious! Your elation overwhelms you as he has conquered all obstacles and achieved his seemingly impossible goal.

Simply stated, if "Terasabos" fails, it sets you up for a greater victory with your next experiment. If you refer back to the very beginning of this routine, it is stated that this routine was "originally designed to be used as a preliminary effect just prior to a strong, sure-fire piece of telepathy." That means, if you wish to play it safe, use "Terasabos" as a "preliminary test" to gauge the level of difficulty for your main experiment.

So in the event of "failure", state how difficult the main experiment will be under the conditions that you have to work with. At that point, "Terasabos" is like slipping off of the tightrope that is stretched across the top of that circus tent. Once again, if your acting is believable, you can utilize the occasional failure to set up the greatest success of your performance.

"Terasabos" has become one of my favorite pieces to perform. I wish you well with it, and I hope to hear back from some of you regarding your thoughts and performances.

WHAT ARE THE RULES?

When it comes to theatrical séances, there are certain stereotypes that come to mind. There are things such as antique artifacts, elegant pieces of Victorian furniture, candles, and a number of other “traditional” items that are consistently used to help set the scene and create the “proper” atmosphere. I have written and performed many séances throughout the years and I will never disagree with those successful ingredients. However, I have learned that sometimes as creators and/or performers, we have a tendency to limit ourselves.

Many of us hide inside of a shell that we feel is “reliable” and it protects us from possible failure. In short, we stifle our own creativity. It is important that I make it clear that I am not being critical of what others may or may not do. I am simply examining my own creative process to make sure that I leave no stone unturned.

To give you an idea of what I am referring to, I will start with the idea of dropping all of the “traditional elements” in the average séance. Now I realize that to some purists, the idea of “modernizing” a séance is not only wrong, it is also borders on sacrilege. But in reality, there are a number of individuals that simply do not possess antique relics, or own the Victorian mansion to provide the “perfect setting”. So instead, they attempt to create what is expected of them with supposed “antiques” and a collection of hokey Halloween props.

Unfortunately, in attempting to create the “expected atmosphere” these performers have done the complete opposite. Instead they have destroyed all hope of creating any positive atmosphere for their presentation. This is the one mistake that will work against them throughout the rest of the process. The reason is because no matter what story they tell, or what effects they successfully pull off, the audience will put it all into the context of the “phony” setting.

Now I am not saying that the purpose of the séance should be to make the audience “believe” that what is happening is real. (In fact, I do quite the opposite because I intentionally promote my performances as “theatrical productions”.) But regardless of what your ultimate reason is for creating a séance, the key is consistency. Without it, the possibility increases that you will become nothing more than a “magic show” that is held in the dark and your guests will spend their time trying to “figure out how you do your tricks”. (Once again, if your goal is to create such a “magic show” that is great. But consistency will still play a major part in entertaining the guests, as opposed to just challenging them with “tricks”.)

One of the major problems that will occur if your setting is not consistent is that the audience can easily become confused as to what your purpose is. For example, if you are presenting a séance that you intend to be believable, you should not “tip” your secret that it is all fake by having a phony-looking setting. On the other hand, if you are

presenting a “theatrical production” you are given more “slack” by the spectators. But still they should not be expected to fill in numerous gaps to make the performance work properly. In other words, be consistent to your theme to increase the level of enjoyment for your audience. Either way, the audience must “believe” the premise for the performance to be effective.

So what does it mean to be consistent with your theme? To answer that question, let’s take a look at an example of “inconsistency”. You enter a séance room. The realism sends you back in time. The look, the sound, even the smell is consistent with the Victorian setting that surrounds you. The candlelit room has done the job that it was designed to do as it has placed you where the creators wish for you to be. Then through the doorway, a figure slowly emerges. As it comes through the shadows, you see that it is a teenage boy. He is wearing a poorly-fitting Victorian “costume” and a pair of bright white Nike tennis shoes. He is carrying a deck of Bicycle Playing Cards, which he expertly fans in front of you, saying: “Dude, pick a card, any card. We’ll see if your old dead uncle can tell us what it is.” You begin to sense that you are in for a long evening.

Now, my main point to all of this is that nothing in that previous example is actually “wrong”. There is simply no consistency. Obviously, the setting worked perfectly. But things all fell to pieces when the “medium” walked in. But, that does not mean that he was “wrong”. Quite the contrary, he may indeed be the most believable medium in a setting that fits his style and personality. (I seriously doubt it, but he might be.) After all, who says that the only people that can be mediums should be older gentlemen with British accents, or possibly a sophisticated woman with extraordinary vision and sensitivity?

For an audience of young people, a younger, more “hip” medium certainly makes sense. Not only can they identify with him, but his level of credibility could even be higher because of the “trust” factor that exists within peer groups. I realize that he may not fit the stereotype of what we expect a “medium” to be, but who says that our impression is correct? After all, how many of us resemble the Fox Sisters?

I maintain once again that the main objective is to be consistent. But what exactly does that mean? I believe that it means that every element must be believable in the context of the production. But other than consistency, there are no other rules. It is very possible that something may work for one, and yet it will not work for another. But that does not mean that the method of one person is right and the method of another is wrong. It simply means that we all have certain abilities. If something has worked for someone else, but not for us, the fault is certainly not with the technique. The problem is with our ability to properly execute that specific method.

All of this boils down to not being afraid to unleash your creative energy. Do it without regard for what is expected, accepted, or even required, but while doing so, remain consistent inside the framework of your specific presentation. By doing this you may unlock new doors of creative energy, when at one time, you never even realized that you possessed the key.

MILLION-TO-ONE SHOT

EFFECT

The performer takes out a pack of playing cards and begins, ***“For many centuries playing cards have been used for amusement, but they have also been used to tell fortunes and to test paranormal sensitivity. We shall try an experiment with four individuals.”***

As the four spectators come forward, the performer continues, ***“What you are about to participate in will require your complete attention. This is not a “pick-a-card” card trick, but instead, a test of your intuition, and your ability to link into other levels of consciousness.***

We will take this in steps. So if we may begin, I will ask each of you to follow the same instructions as we proceed, but I will work with only one of you at a time.”

He begins by cutting the pack. Then the performer deals out a row of three facedown cards upon the table. He then asks one of the spectators to simply point to any of the three. That selection is then turned over to reveal the four of clubs, which means that the performer then deals a pile of four cards to the side of the table, and removes the fourth card as the selection. He then speaks, ***“This procedure is symbolic of life, for our choices, although sometimes appear easy, almost always lead to more complex situations.”***

This action is repeated for the second spectator, who points to the seven of hearts, and so seven cards are dealt onto the same pile as before, with the seventh card removed as the selection.

This is repeated with the remaining two spectators, as one points to the jack of clubs (which represents 11 cards being dealt) and one points to the nine of diamonds, which results in nine cards being dealt. The four facedown selections are now lined up in a row on the table while the remaining cards are tossed onto the discard pile.

The performer then picks up the discard pile and shuffles it thoroughly. Upon completing the shuffle, he places the pack onto the table and asks for the spectators to participate in step two of the experiment. He says, ***“I will now ask that each of you take another selection from the pack. It shall be done in the following manner.”***

He takes the pack, cuts off about three-fourths of the cards and places them to the immediate right of the remaining fourth. He then repeats this action two more times until he has four packets that are roughly equal in size laid in a row. Asking for each of the participants to take their own turn, he reassembles the pack and has them proceed.

After each of the four spectators has had their turn, there are four stacks of cards on the table, with a single facedown card positioned directly in front of each stack. The performer once again speaks, ***“You have let your intuition guide you. Your first choice was intentionally uncluttered, choosing from just three objects. After you had gained some confidence, for your second choice you were in the position to choose from many more objects at a single time. We shall now see how you did.”***

Removing the top four cards from the piles, they are all shown about. Then the four facedown selections are revealed one at a time, and they match the other selections perfectly in color and value.

TRUTH

Yes, I know, another damn card trick ...

Although, from a technical viewpoint, this is one of the easiest routines in the book, some readers will be intimidated by the length of the description. I will tell you up front that this effect requires almost a full deck stack. (That sound that you heard was the vast majority of readers moving on to the next routine.)

First I will describe the stack. You will need four sets of three cards of equal value. I use three of each of the following: fours; sevens; jacks and nines. You can use whatever cards that you wish but I would recommend using the jacks for a reason that I will explain later. In addition to the four sets of three cards, you will need four cards and their matches for the actual selections. An example would be the two of hearts and the two of diamonds, but you can use any of the remaining values.

My stack (from top to bottom) goes as follows: three fours with three indifferent cards and the first force card; three sevens with six indifferent cards and the second force card; three jacks with ten indifferent cards and the third force card; three nines with eight indifferent cards and the fourth force card; the match to the first force card; the match to the second force card; the match to the third force card; the match to the fourth force card. Once again, this stack is from top to bottom with the deck face down. That means that the three face down fours are on top of a face down deck. I recommend that you stack a deck and follow along with the instructions. Once you actually do this once or twice, it will be simple to remember.

You should begin the effect with a false cut, or a false shuffle. (See Page 117 for my favorite false cut.) Then, the first force that you are going to use is something that appeared in ***“202 Methods of Forcing”*** by Annemann in 1933. To be truthful, I never thought that the force was convincing until I started doing this effect. Simply deal the three top cards (the three fours) face down in a row onto the table and ask the first spectator to touch any card. Whatever card they select, it will be a four. You turn the card over and show a four. You then count down four cards and you will be at your first force card. Slide the force card out of the pack and leave it facedown on the table.

Place the fours and the indifferent cards into a face down discard pile off to the side. Repeat this same process with the sevens, the jacks and the nines. At that point, you will be left holding a small group of unused cards. On top of this packet should be the matches to the four cards that have been forced. This small group is placed on top of the discarded stack that has been dealt onto the table.

This puts you into position to force the remaining four cards. Do any shuffle that will keep the matching cards on top. Any shuffling should also destroy any remains of the stack that brought you to this point. With the four matching cards on top of the deck (in matching order of course), proceed to the next step of the routine. Set the deck on the table and demonstrate that you would like it cut into four relatively equal piles. Cut the deck straight across creating the four piles that are side by side. When restacking them, take the top pile and jump to the third pile. Then take the second pile and jump to the fourth pile. Then take the pile that still has the force cards on top and replace it on top of what was the last pile. This creates the illusion that you have mixed the cards even further.

After the cards have been cut straight across into four piles, pick up the packet that was originally the top of the deck. It should have the four force cards facedown on top. While holding the packet in dealing position, take the top card and outjog it forward and to the right. Then take the top card from each tabled packet and place them along the right side of the outjogged card. You should have the original top part of the deck in your hand with four outjogged cards, which should consist of three indifferent cards on top of the first matching card.

With your left hand, count the cards one at a time pulling them off of the packet and reversing their order. You will now have the first matching card on top of the group of four. Square up the group and replace them on top of the packet but hold a little finger break under all four cards. Turn over the top card (the first matching card) and replace it on top of the packet face up. As you say the name of the card out loud, pick up all four cards that are above the break from the ends and immediately place them on the tabled packet to the far left. (This should be positioned behind the first force card which is still face down on the table.) Spread the whole packet on the table from the end to cover any loose ends of the multiple lift that you have place upon it. You should create the impression that you have only placed one card on the tabled packet. This will leave you with the three remaining matching cards on top of the packet that is in your left hand.

Duplicate the exact procedure with each of those cards one at a time until you have four piles of cards fanned from the ends in four rows that are side by side on the table. The original force cards should be positioned in front of each of the spread piles. One at a time, turn over the original force cards and reveal that they all match the face up cards on top of each packet. The spectators have chosen all of the cards at random yet they all match.

REMAINS

This routine is the example of a simple card trick that can be transformed into performance piece. It is only as amazing and entertaining as the acting that goes into it. The forces and moves are simple and achievable by any beginner. I have used this routine in large groups and gotten many people involved. This helps any mental effect because when so many people touch the cards and make selections, there is not the suspicion of a stooge.

There are a few other tips that will help your presentation but first a little business that is important. As I stated earlier, the first four cards are forced in the same manner each time. The force is a simple one and very few people that I have known have ever really used it to my knowledge because it appears so obvious. However, when used repeatedly, along with the other elements of this routine, it is very effective. When you attempt it, a little acting goes a long way. More on that in a second. As for the background on the force, I am unaware of any additional history on it because there are no additional credits in the Annemann publication that was previously noted, although he does not claim the idea to be original.

The second series of moves and forces were made popular by Frank Garcia on his first **"Stars of Magic"** video tape. The true history is that it is actually from Richard Kaufmann and it was used in his routine **"Spectator Cuts The Aces"**. It is an excellent routine and with a little thought, the idea can be adapted into other effects.

The key to the success of this routine is acting. One of the main convincers that I have always used is simply including the jacks as one of the sets of three cards for the first forces. First I count four cards, then seven cards. When I get to the jack, I have to stop and think about what the numeric value of the jack is. I actually say out loud to myself (quietly, but loud enough to be heard by the others) "nine, ten, jack ... eleven. That's right eleven." It is a simple convincer that makes it look like I don't know what cards are coming up. The acting helps to sell the series of forces.

Many performers may have the concern of having a full deck stack. This can be handled in several ways. The obvious solution is to do a deck switch. Try using the time-tested method of using a different pack for several effects, putting it away to do something else, and then retrieving the stacked deck as if it were the original.

KEYMUNICATIION

DECEPTION

Seated at the séance table, the medium slowly looks around at each of the sitters. Finally, he breaks the deafening silence, ***“It is time to see if the spirits are among us. For this, I will ask several of you to help me with an updated version of an ancient ritual. Shall we begin?”***

He distributes several items to each of the sitters. They all receive an envelope, a piece of parchment-like paper, a writing instrument, and an old skeleton key. After the materials are all given out, the medium takes out a small silken cloth, inside of which is a packet of cards. The medium continues, ***“Here I have what are commonly known as ESP Cards. They were developed at Duke University a number of years ago to assist in experiments dealing with telepathy. Over the years, it has been discovered that they can also be utilized to communicate with those that have passed from this world.”***

The medium has several of the sitters cut the packet and then he begins to deal nine cards, from the bottom of the packet, onto the table into three facedown rows of three cards each. He sets the remaining cards in a stack on the table and then explains, ***“It has always been proper to deal ESP cards from the bottom of the pack as to eliminate the possibility of the cards being read if they were marked. Although, I can assure you, these are not marked.”***

Each of you has been given a skeleton key, which shall symbolize the tool to unlock the door to the beyond. I will turn my back, and at that time, I will ask that each of you simply mark any one of the facedown symbols by placing your key upon your selection. After you have each placed a key upon a different card, we will proceed into the second phase of the ritual.”

The sitters all take a turn and place their key upon one of the facedown cards. Upon completion, they inform the medium that they are ready to proceed. Turning back to face the sitters, the medium picks up the remaining stack of cards and proceeds to deal another nine cards, in succession, onto the facedown rows without disturbing the positions of the keys.

Upon completing this task, the medium states, ***“You shall now take your next step. Once again, I will turn away, and I will ask for each of you to reach forward, and without disturbing the position of any of the objects, carefully look at the two cards where you placed your specific key. If the symbols DO NOT match, please write the name of a living person on your piece of paper, fold it, and seal it inside of your envelope.”***

But if your symbols DO match, please write the name of a deceased person on your paper, fold it, and seal it inside your envelope. However, when thinking of a passed loved one, I will ask that you think of someone that will bring happy memories, not sadness. After you have finished, please return everything on the table to how it currently looks."

Upon finalizing his instructions, the medium once again turns away while the sitters take their turns, each checking their symbols, writing a name, and sealing it in their envelope. After they have all finished, they inform the medium. He then instructs them to pass all of the envelopes to one person and to have them thoroughly mixed to insure that there is not a single individual that knows which envelope contains which name.

After this is done, the medium once again faces the sitters saying, ***"The envelopes are now thoroughly mixed with no one knowing which contains which name. If I may have the envelopes..."***

Taking the stack of envelopes, he slowly passes them, one at a time over the tabled symbols. He places the envelopes, one at a time, in a stack to his right, except for one, which he places on the table to his left. Next he slowly passes his right hand over the facedown pairs of symbols. One at a time, he removes the pairs that have not been marked by any of the sitters. He displays them to show that indeed, not a single one of the unmarked pairs match.

With only the marked pairs remaining, he picks up one of the keys, and lays it across his outstretched right palm. It does nothing, and he states that the pair that it marked is not a matched set. He reveals the two symbols, and he is correct.

Reaching for the next key, he proceeds with the same actions, with once again the same result. He again states that the corresponding symbols do not match. And again, he is correct.

Reaching for the third key, he duplicates his actions, but this time the key begins to slowly turn, all by itself, on his outstretched hand. He states that he will leave that set of symbols for now, and he replaces the key on top of them.

With the fourth and final key, once again there is no movement, and he openly declares that the symbols do not match. And of course, they do not.

Returning to the third key, he holds it at his fingertips and slowly passes it in front of each of the sitters. Eventually, he places it in front of one of them saying, ***"You are the one that is being called. You were guided by the spirits to the only matched set of symbols."*** Upon completing his statement, he reveals the symbols, and they do indeed match.

Reaching to the left, he picks up the envelope that he had previously singled-out from the others. He then asks, ***"With whom did you wish to communicate?"***

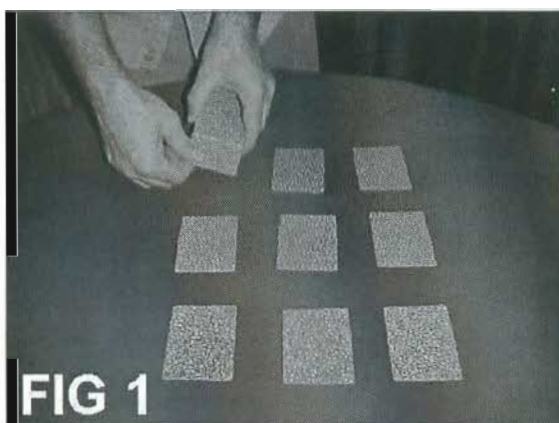
The sitter states the name of their deceased loved one as the medium opens the sealed envelope. Reaching inside, he removes the paper, which contains the name of the spirit. He concludes by saying, ***"They are with us now."***

TRUTH

Very little work, but quite a bit of impact. You will need as many pieces of paper as you have sitters. You will also need the same number of envelopes and writing instruments. And last, you will need the same number of skeleton keys, with one that is well-balanced so that you can perform the standard haunted key effect. (If you are not familiar with The Haunted Key, they are available through us at **Deceptions Unlimited**. For additional details on the presentation and effect, I would suggest the book, **"Spirit Theater"** by Eugene Burger.) Make sure that you can distinguish the "haunted" key from the others.

Begin by marking one of the envelopes in a way that will not be noticed by the sitters, but you can still easily pick it out. This can be a very small pen mark, a nail-nick, or even a slightly bent corner.

Next, take a standard ESP deck and stack it in cyclical order so that every fifth card matches. An example would be "Circle, Square, Wavy Lines, Star, Cross, Circle, Square, Wavy Lines, Star, Cross, etc...", all the way through the entire deck. The cards can now be cut, but as long as the cut is completed each time, the sequence of the pack will not be disturbed. The actual top-to-bottom order may change, but every fifth card still matches.



Hold the packet in your left hand from above (FIG 1) and deal nine cards onto the table (three rows of three cards) from the bottom of the deck. The key (no pun intended) to matching any of the cards with the next round of dealt cards is to simply perform a glide any time that you wish to create a matched pair. Then it is all mathematical. Each time that you execute the glide, the pairs will match. (In the case of this effect, we only want one matching pair. Feel free to expand upon the idea of matching as many, or as few, of the

matched cards as the audience wishes to mark for additional routines.)



To execute the glide, take your left little finger and slide the bottom card out of the way ever so slightly to remove the card above it, instead of the actual bottom card. Simply think of a second deal from the bottom of the deck, instead of the top.



(FIG 2 – FIG 3 are exposed views of the glide.)

You are now ready to begin. You have distributed the materials to the sitters. For this example, let us assume that the marked envelope and the "haunted" key have gone to the person in position two. That means that when you deal the first set of nine cards, simply look for that key and perform your glide at that point when you deal the second round. The rest of the routine will now fall into place.

You can spot the proper envelope because of the marking. You know which pair of cards will match, so you eliminate the others while working with the other keys, making sure to only "turn" the one that you need.

Everything else is pure presentation. But please do not confuse that to mean that this is an easy-to-do effect. If not presented properly, it will not have the strength that it should have in performance.

REMAINS

There is not much more to say about this routine except that I certainly am not claiming the methods to be original. The marking of the envelopes was originally an "underground" secret used by fraudulent spiritualist mediums in the late 19th century. The idea was formalized and given a title when Annemann published his version as "**Pseudo-Psychometry**" in "**The Jinx**" #9, June 1935. Later, it was included in the posthumous "**Practical Mental Effects**" collection, published in 1944.

In regard to the glide, you can substitute a second deal, if you are comfortable performing one. Then you can do that phase of the effect from the top of the deck as opposed to the bottom. Here I have chosen to include the easier handling knowing that a much larger number of people can execute a glide than a second deal.

The scripting does cover for the use of the glide with the statement, "***It has always been proper to deal ESP cards for the bottom of the pack as to eliminate the possibility of the cards being read if they were marked.***" This is entirely untrue, but I came up with the concept many years ago when I read about a glide in "**The Amateur Magician's Handbook**" by Henry Hay. The move was easy to perform, but to me it was not logical. I believe that my concept of not being able to read the markings on the backs of cards can help make the actions much more acceptable for a lay audience.

Lastly I should tell you that this is one of my earliest séance effects. I have been performing several versions of Keymunication since the late 1970's. It has been one of my "standards" for quite a long time, and I have never been disappointed with the reaction that it has received.

As a point of interest, my earliest version did not use a key, but instead a pendulum. So feel free to experiment with some other variations so that you can come up with what works best for your own presentations.

DRAWN TOGETHER

DECEPTION

Calling upon four individuals to assist in an experiment, the performer has each one come forward and select a clipboard that holds two pieces of paper, an envelope, and a writing instrument. After obtaining their materials, the four return to their seats to begin the experiment and the performer speaks: ***"We shall begin with each of you thinking of a symbol, or a simple drawing or shape. But please do something to make it unique so that you will be able to distinguish your image from the others. One request, which I will explain in just a few moments, is that you please do not think of musical notes."***

After you have settled on your image, please draw it upon one of the pieces of paper that you possess. Once you have done that, please fold your picture and place it into the envelope, which you can then seal. And please do not let anyone around you see what you are drawing."

All four participants complete their task and a fifth volunteer is asked to go around and collect the sealed envelopes. Once they are gathered, they are passed around to several other individuals to be thoroughly mixed. While this is happening, the performer once again addresses the four participants: ***"We shall now move into phase two. I will now ask each of you to once again draw the picture that you have already committed to paper. Please make your second drawing as close to your original as possible, including all of the characteristics that you added to make it unique."***

When you have completed your second drawing, please fold the paper in half, thus hiding your image, and clip it onto your clipboard. Once again, please do all of this without letting anyone see what you have drawn."

While the four volunteers complete the second set of drawings, the fifth volunteer recollects the mixed stack of envelopes and places them on the table next to the performer, who then continues: ***"I will now explain what we are about to attempt."***

This is an experiment in communication, but it will differ greatly from what you may expect to witness. I am sure that many of you have seen magicians that appear to read the thoughts of an audience member by duplicating a picture that the volunteer had previously drawn. Although that is an impressive performance piece, I have chosen to take things in a different direction. I am more interested in what I refer to as Tuning Thoughts. My goal is to pick up on the vibrations of each person in the room, and to hone in on the signals that are being sent by our four artists. Once I have picked up on their signals, I must then call upon the energy

that each of them has channeled into their specific drawing. Our goal to reunite each artist with their masterpiece.

Probability says that we should be able to match one of the four artists with their drawing. Two out of four would be above average, and four out of four is very unlikely. So with the odds against us, let us begin.

I will ask all of you to assist me and increase our chance of success by concentrating on a single image. For our four artists, please concentrate upon the image that you have drawn. For the rest of you in the room, please help me by visualizing musical notes drawn on a scale. This will create a consistent background of thoughts, thus making the signals from our artists stand apart from the crowd."

The performer asks for one of the envelopes to be placed in his hand. He closes his eyes and stands motionless for several moments. Upon opening his eyes, he calls for another member of the audience to come forward. The audience member is handed the envelope and is directed to move across the room and stand next to the artist that has been designated by the performer.

This procedure is repeated with the remaining three envelopes until each artist is now coupled with an audience member who is holding one of the sealed envelopes. The performer instructs the artists to unfold their second drawings while the envelopes are opened. Pointing to each pair, the four sets of artwork are shown to match perfectly.

TRUTH

The first time that I performed "Drawn Together", I fell in love with it. One of the reasons being that it directly involves as many as nine spectators (not counting the individuals that are asked to mix the envelopes). In addition, the remaining audience members become indirectly involved as the final phase begins. The other reason was that it actually caused some of the audience members to gasp out loud. What I originally considered a very standard routine appears to carry much more weight with the general public than I ever expected. But I will say, the larger the crowd, the stronger the reaction.

The method is very simple, and as with the vast majority of items in this book, the success will depend on the presentation, not the secret.

In regard to the materials, I use four standard clipboards. Each has two 8 ½ x 11 sheets of paper clipped on it, along with a 28 lb. 9 x 12 brown clasp envelope. The envelopes that I use are made from recycled paper, which is very important. The reason is that each recycled envelope has the recycle logo on the back, thus providing a wonderfully deceptive place to mark each one without raising suspicion. If done properly, your marking will simply look like a smudge from the original printer.

The standard recycle logo contains three bent arrows in a circle. By marking a different arrow for three of the envelopes, and leaving one blank, you will be able to distinguish all four at a glance.

It is important to know which envelope is on which clipboard, so if necessary, mark the clipboards so that you do not confuse them. One way to do this is to simply put a light marking on each of the barcode labels that is stuck on the back of most items from standard office supply stores. (If there is not a label on the back of your clipboards, feel free to mark them in any way that you wish.)

One at a time, have the four artists come forward and casually take a clipboard. Simply note which they take and remember which is which. Once they have drawn their picture, they insert the folded piece of paper into the envelope and seal it. The four envelopes are then gathered up and mixed. When you are handed one of them to "channel the energy" from the enclosed drawing, simply glimpse the marking (or lack of marking in the case of the fourth envelope) and then eventually pass it to the proper artist. (See REMAINS for an additional idea regarding the handling.)

As for the presentation, I would advise going back to reread the scripting of the effect. The key is that the entire process is being sold to the audience, and they are all involved in bringing about success. This helps to create a feeling of unity, as opposed to simply "doing a trick". Which, by the way, makes the job of the performer much easier.

REMAINS

The idea of marking the envelopes is of course an old one, as stated earlier in the book. The premise was originally an "underground" secret used by fraudulent spiritualist mediums in the late 19th century. The idea was formalized and given a title when Annemann published his version as "**Pseudo-Psychometry**" in "**The Jinx**" #9, June 1935. Later, it was included in the posthumous "**Practical Mental Effects**" collection, published in 1944.

One of the subtleties that I have used with this effect is to have all four envelopes handed to me, and then I display them in fan while I am telling the audience what I am about to attempt. This way, I can glimpse all four markings and know immediately in what sequence they appear. This means that I never have to look at the envelopes again. By having this information up front, I can add a little more substance to the presentation. I do this as I am concentrating on the second envelope, I turn to the person that will be given the last envelope in the stack and I say, ***"I am having a difficult time reading you. If you will, please concentrate a bit harder."***

Lastly, the routine, as presented here, is a standard piece of mentalism. It can obviously be changed to any number of bizarre effects by simply changing the scripting. (See Page 156 for a version that I have written entitled "Reunited".)

SPECTRUM

DECEPTION

The performer removes a wallet and hands it to one of the spectators, who is then instructed to open it and remove the contents. Inside is a stack of six index cards and on each card is written the name of a different color. They are RED; BLUE; GREEN; PURPLE, YELLOW; & ORANGE. Taking back the wallet, the performer asks for the cards to be mixed thoroughly. Upon completing this task, the performer holds open the wallet and asks the spectator to replace the facedown cards back inside. After the cards have been replaced, the performer closes the wallet, takes out a roll of masking tape, and seals the wallet shut. He then hands it to the spectator for safe keeping.

The performer speaks, ***"We have a series of colors that we shall work with. You have taken them, mixed them, and replaced them inside the wallet without any of us knowing the sequence in which they lie. In fact, we have even sealed the wallet to prevent anyone from opening it to attempt to peek at the cards. So now, we shall begin our experiment."***

Taking out a small tablet, the performer passes his hand over the wallet. Closing his eyes, he states that he can feel warmth. He takes out a writing instrument, opens the tablet and writes the word ORANGE at the top of the page. Continuing to concentrate, he proceeds slowly until he has made a complete list of all six colors.

Taking a deep breath, he asks the spectator to break the seal on the wallet, carefully remove the six cards, and place them facedown on the table. The performer then instructs the spectator to turn the top card face-up. It is indeed ORANGE. He is instructed to continue through the stack, one card at a time. As he does, it is shown that the sequence of the colors was divined perfectly by the performer, as all six match.

TRUTH

This is one of the few routines of mine that actually requires the use of a magic prop. As you may have guessed, a Himber Wallet is utilized. Although the routine itself is very basic, I wanted to include it here to briefly explain the subtleties that I employ with a Himber Wallet. But first, the workings of the effect itself.

You begin by printing up two identical sets of color cards. Standard index cards will suffice. You stack both sets in the same order (which you memorize) and place each set in a different side of the Himber Wallet.

Since both sides are identical, you are able to allow the spectator to open the wallet and remove the contents, which is usually unheard of when it comes to a Himber Wallet. At this point, either leave the wallet open on the table, or simply keep track of which side is now the empty one.

After the cards have been mixed, pick up the wallet and have them placed right back into the side that they originally came from. At this point, you reach for the roll of masking tape. It is during this action that you reposition the wallet so that you can seal the previously undisturbed side (the side that contains the stack that is still in your memorized sequence) by placing a piece of tape across the opening.

You can now hand the wallet back to the spectator and complete the effect by making the list of colors. When it is time to open the wallet, have them break the seal (they will automatically go to the side that is taped shut) and carefully remove the cards. (Make sure they do not let the cards get out of sequence.)

Once the cards are on the table, you can casually put the “empty” wallet away, before the climax of the routine occurs.

REMAINS

As previously mentioned, the actual workings of this effect are very basic. As with many of the other routines in this book, this will allow you to concentrate on the performance, as opposed to the method.

In this case, the majority of the “work” is taken care of with the use of a gimmicked prop. But please do not take that to mean that you should let the prop do the effect for you. Instead, I believe that the subtleties used here actually take the “heat” off of the gimmicked wallet, which makes the effect much stronger than most standard Himber Wallet “tricks.”

I should also mention that this is a routine that you can prepare in advance and carry with you for when you are called upon to perform something without warning. However, I would suggest, instead of carrying a roll of tape around, simply place a few Band-Aids in your pocket and use one of them to seal the wallet.

Lastly, the first place that I came across the idea of “locking” a Himber Wallet was in the book **“Harry Anderson Wise Guy”** by Mike Caveney. In the routine **“Buffalo Bill”**, Caveney describes Harry’s use of Velcro to create a “locking” Himber Wallet, which works very well. Also take into consideration that the Velcro is more permanent than my masking tape version, and it is self-contained. Those are two very nice features.

I find that the major advantage of using masking tape is that the side to be opened is in plain view for the entire audience. The visual aspect helps to direct the attention to what is sealed inside the wallet, as opposed to calling attention to the wallet itself.

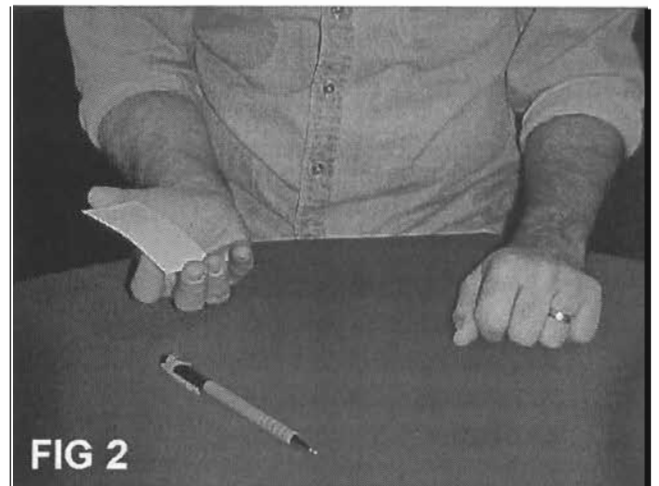
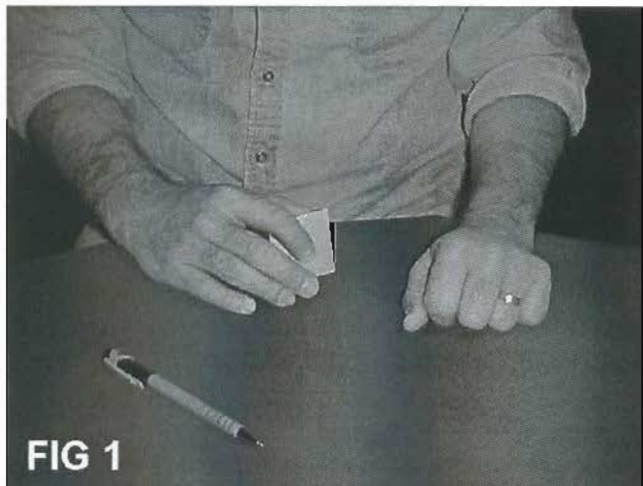
SUBTRACTION

And Yet, Another Utility Move

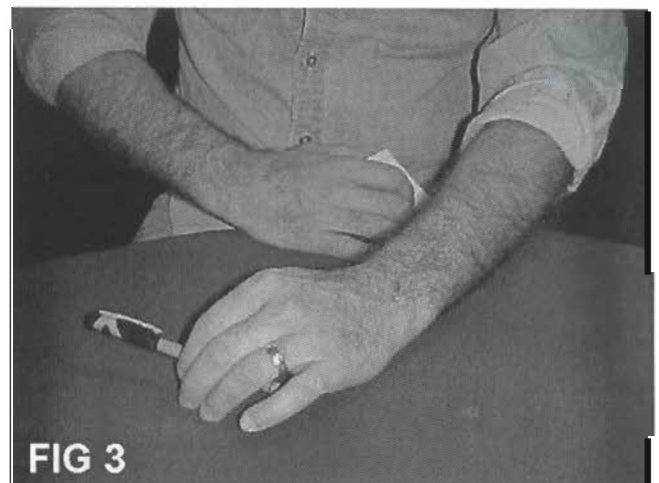
This utility move involves the ageless technique of lapping, with a few additional ideas thrown in. The object that is to be lapped is a card, in this case, a business card. The lapping itself is not original, but there are a few subtle details that have been added.

The basic set-up requires having two business cards, one is blank on both sides, the other has a printed message on one side. The message card is placed facedown on top of the other card, so if they are handled as one card (as in a double lift) it will appear that you have a single card that is blank on both sides. The basic idea is that the lower card will be lapped, leaving the printed message card facedown in your hand to be revealed later, such as during a spirit writing effect. But there is a little more to it than that. The following photo sequence breaks the action down into steps.

The double card is picked up in the right hand (FIG1) and both sides are shown. (FIG 2)



The right arm then relaxes as the left hand reaches forward for a pen. This forward motion with the left side of the body creates a natural motion of the right arm being pulled in toward the torso. (FIG 3)



As the right hand rests at the edge of the table, gently spring the bottom card (of your double card) into your lap, leaving behind the facedown message card. Since the audience was never aware that an extra card was present, it is very easy to eliminate it without arousing suspicion. But the main points are the timing and the natural motion of bringing your right arm in as your left arm extends.

Next, you hand the pen to the spectator and bring the card forward once again. But as you call the attention back to it, place your left hand under the card and push down with your right hand. This permits you to bend the card without the message flashing to any of the spectators. You then crease the card. (FIG 4 – FIG 6)



Place it (with the open end toward you) on the table. Have the spectator initial the folded card and then place their hand on top of it.

Later in the routine, when they are instructed to remove their hand, they will find a message that has appeared on their previously blank card.

EREHMAI

DECEPTION

The medium asks for the assistance of three individuals, each of which comes forth to sit at the séance table. On the table in front of the medium are three small message cards and three writing instruments. The medium picks up the first of the three cards, shows it to be completely blank, folds it in half, and places it in front of one of the sitters as he hands the person one of the writing instruments. At this time, the medium speaks: ***"I ask you to think of a person that has passed from this life. If you would, please write the initials of that person upon this folded card."*** After the initials are written, the medium instructs the person to cover the folded card with their hand.

The same process is then completed with the two remaining individuals. With each of the three now in possession of a folded message card, the medium unwraps a small cloth bundle to reveal a packet of Tarot cards. Spreading them facedown across the table, he instructs the three participants to each slide a selection forward. After which the medium gathers the remaining cards in his left hand, leaving the selections facedown on the table.

One at a time, the three selections are revealed. They are The Universe, The Star, and Death. The medium briefly explains the significance of the first two selections, but then he states that he wishes to concentrate upon the Death card.

Turning to the individual that selected Death, the medium speaks, ***"I would not be afraid of your selection, for although it is indeed the final destiny for each of us, it does not necessarily mean that death is in your immediate future. In many cases, this symbol is merely a sign that the person that chooses it has sensitivity to the world of the beyond."***

He then asks for the first person to lift their hand and to examine their message card. It, as before is blank, except for the initials that they themselves wrote upon it. The same is true with the message card of the second person when they are asked to show it.

The third individual is reminded that it appears that they have a sensitivity to the world of the beyond. They are asked who they were thinking of that has passed from this life. They state that person's name, at which time they are instructed to lift their hand and show their message card. Upon doing such, inside their initialed message card are now the words, **"I Am Here"**.

TRUTH

This is an application of "Subtraction", with the only difference being the addition of two other message cards, neither of which produces a message. Only the third card is a double card with a hidden message.

You begin with the message cards set as in FIG 1. The double card (which contains the "I Am Here" message) is marked with an "X".

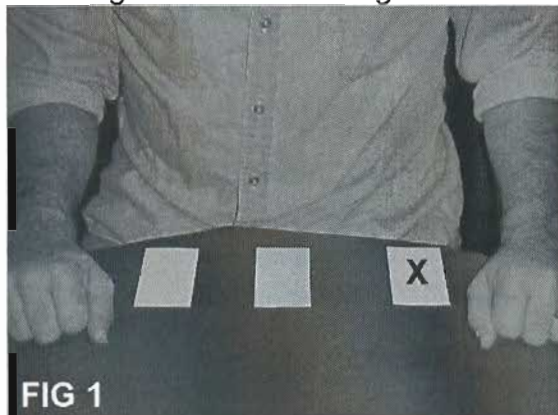


FIG 1

(The "X" is for demonstration purposes only.)

One at a time, you distribute the message cards and the pens (exactly as described in the write-up for "Subtraction"), but you only have one double card that you actually must lap. However, each of the three cards should be handled EXACTLY the same. That way, by the time that you arrive at the double card, the audience is already conditioned to your actions.



FIG 2

Once the three message cards have been distributed and initialed (make sure that the spectators cover them with their hands), you take out a packet of Tarot cards. You will only need the Major Arcana. On the top of the pack is the Death card. As you spread the cards across the table from your left to your right, maintain the position of your hand over the death card to keep the first two spectators from selecting it. (FIG 2)

When they touch a card, slide it forward with your left hand. Once the three cards have been selected, gather the remaining cards and hold them in standard dealing position in the left hand. (FIG 3) (The following handling, including the clean up move, is detailed in "Circles Of Destiny" on page 63. Please feel free to refer back to that routine.)

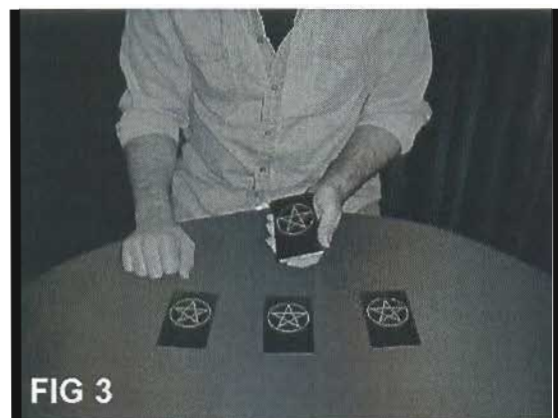


FIG 3

Pick up the first selection, rest it on the packet, and then turn it over, revealing the identity. (It will now be face-up on top of the facedown packet of cards in your left hand.) Turn your hand over and thumb the card facedown onto the table. Rotate your hand back into position to duplicate the exact action with the second selection.

As you thumb off the second card onto the table (in the same manner as the first), obtain a little finger break under the top card of the packet (which is the Death card). This puts you into the position to be ready to execute a double turnover for the third selection, which will switch in the Death card, which is then thumbed off facedown onto the table next to other two selections. This leaves you with the actual selection reversed on the top of the packet. At that time, you execute the clean-up move and bring the routine to a close.

REMAINS

This can be used as a nice opening effect to a séance. It involves several spectators, but it singles out one participant with a sensitivity to the spirits. That person can then effectively be used in other routines.

TERASABOS REVISTED

DECEPTION

Please refer to page 87 for the original presentation for "Terasabos".

TRUTH

Although the presentation for this version of "Terasabos" is the almost exactly the same as the original, this version is basically foolproof. There are several minor additions during the presentation, which we shall discuss in just a few moments. But we shall begin with the gimmick that will guarantee success for each and every performance.

The gimmick is a marked tablecloth. Simply put, the addition of a tablecloth that has a precise pattern or design will provide the tools for knowing exactly where the target object resides. To explain further, you will be able to position the inverted cups at exact points on the table so that when one is lifted and replaced, you will be able to see that it no longer is sitting on its original marks.

If necessary, you can also create additional markings with either a pen, or even with thread that is sewn into the pattern to create a "hot-spot". The key is to place the cup so that the markings are positioned in two locations, such as 12 o'clock and 3 o'clock. This will enable you to identify movement in either an up and down direction, or side to side.

In addition, the cups should not be in a perfectly straight line when you set them up, although they should be close. It should appear that that they were lined up with no intentional placement, except of course to be put in a row. This will keep the patron from trying to realign them perfectly when they replace the cup that they have chosen.

The only scripting change is that you should instruct them as they are about to pick up the cup to place their object beneath it:

"You have mentally selected a single chalice, so now please, lift it up and quickly examine it. Satisfy yourself that it would be impossible to see if anything were inside. Now place your object on the table where the chalice once sat, and then cover your possession with the chalice and step away from the table."

By directing their attention for just a brief moment to the cup, they lose focus on the exact location where it originally was positioned. This will guarantee that they will not replace the cup in the exact position. It will either be off to one side, too far up, or down,

or most likely, it will be off a little in both directions. This will enable you to identify which cup was lifted and replaced.

There are several other things to keep in mind. First, you should have them mentally select a cup before having them lift one. As explained in the original version, the more time that the person has to think about it, the more likely that they will change their mind and your verbal controls are less effective. But more importantly, in this case, you do not want them lifting more than one cup, otherwise two will be out of position when you reenter the room.

However, if more than one has been moved, you have one of two choices:

1. You can start with either one and most likely the object will be there or in the other out of position cup. Then you are right back to either finding the object, or eliminating the other four.
2. Or, you can proceed along with the standard presentation and work harder on your audience management skills before attempting your next presentation.

If more than one cup is moved, it is apparent that they were not following your instructions, and that can lead to failure. (Unless of course they were accidentally bumped.) This is also a warning sign that your verbal controls may not be strong enough to consistently work the original version and they should be fine tuned.

I would like to say that the reason for placing this version so many pages away from the original was to prevent too many people from automatically jumping to a gimmicked method. I wanted to give a little time for the non-gimmicked version to settle before I presented other options.

Speaking of additional options, there are a large number of ways to accomplish the actual "effect" of this routine. At least when it come to gimmicks, that is. One of the most obvious would be to mark each cup so that the markings could all point to the 6 o'clock position. That way, you could see which cup was moved. Once again, there are a number of gimmicked way to accomplish the same effect, but the original intent of Terasabos was to be completely impromptu, and to be able to use all borrowed objects.

With that said, I must conclude by telling you that for those that are intrigued with this specific effect, there is one other variation that I have included later in the book. And I must say that I feel that it is by far the most interesting version of all.

THE CLASSIC PASS FALSE CUT

Every so often, you need to control a card

Whether using a standard pack of cards, a Tarot deck, an ESP deck, or any other type of pasteboard, it is necessary to know several sleights. I have found this to be my all-time favorite. Yet, there are a number of people that will pass this item over for two reasons:

1. It involves cards
2. They are afraid of a classic pass

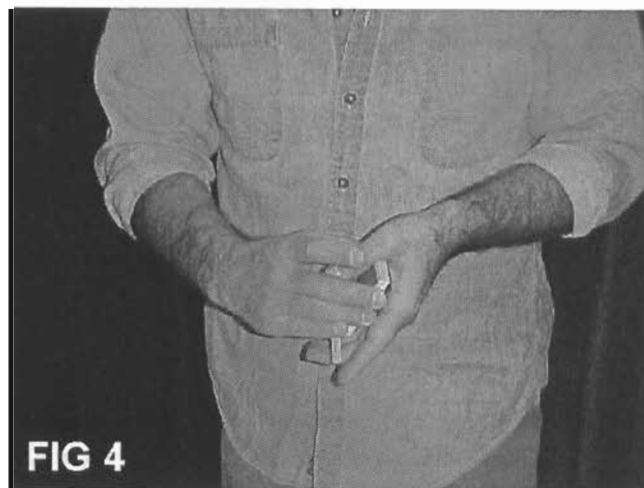
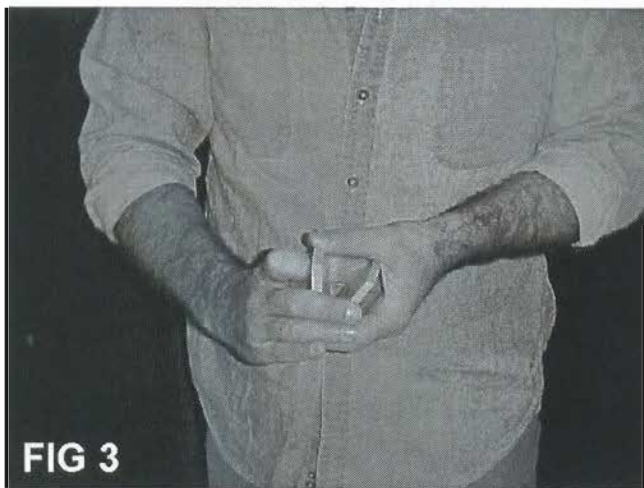
Well, let me just say that they will be missing out on something that is easy to do, deceptive, and valuable. This is exactly what I have always felt good card sleights should look like. It is a move that does not look like a move. In simple terms, it is a false cut that can be executed while the spectators are burning your hands, yet when done correctly, it looks completely natural. And it is done in the hands, so there is no need for a table. What more could you ask for?

I first saw this in "**The Complete Works Of Derek Dingle**", written by Richard Kaufman. I ran across it a few years later on Volume One of the video series by James Swain entitled, "**Miracles With Cards**". The basic concept is to execute a classic pass, but to continue the motion and bring the upper half of the pack all the way around to settle in its original position on top of the deck. I will describe my handling in detail and then discuss the changes that I have added.

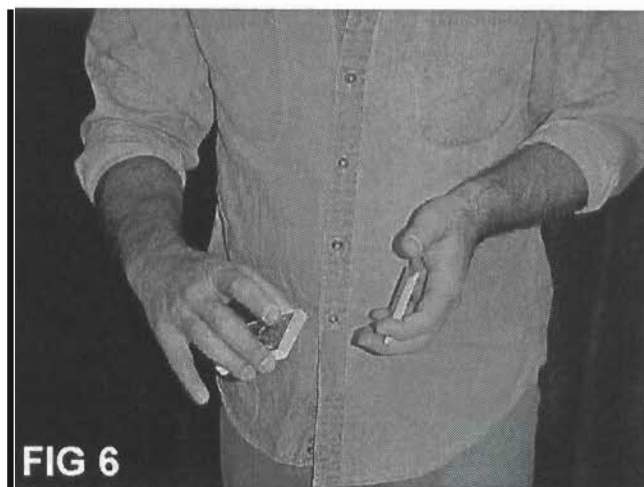
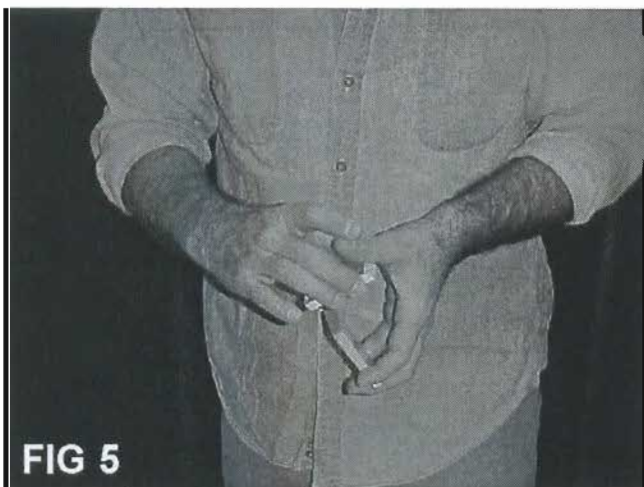
Begin with the deck (being held on its side, not parallel to the ground) near the fingertips of the left hand. (FIG 1)



Bring the right hand over and grip the pack from the two ends. (FIG 2)



With your right fingers and thumb, break the cards near the middle of the pack, and keeping the lower edge together, form a "V". (FIG 3) Then with the left thumb, begin to push the upper half of the deck down through the right hand, gripping it from below in the left hand. (FIG 4) At the same time, the right hand takes control of the lower half of the pack. The right hand then swoops up, and around to your right, stopping at the 6 o'clock position, while the left hand swoops from underneath and comes up to your left, completing its journey at the 12 o'clock position. (FIG 5 – FIG 8)



(Photo Sequence Continued On Next Page)



As you "complete" the cut, have the cards a bit off center (Refer back to FIG 8) and then slowly square them from above. (FIG 9) At this point, if I have just "buried the selection in the center of the deck", I actually deliver the line (as I am squaring the cards), "We will lose the card about halfway down in the pack."



REMAINS

When I became reacquainted with this move via the video by James Swain, I was intrigued with it. But the one point that stuck out to me was the instruction to keep the right hand motionless. So I got to thinking while I was watching the video, and I began to feel that the sleight looked like the cards were being cut from the bottom to the top, which is not the way a layman would cut cards. (Although such a thing is not uncommon among magicians.) I began to believe that the move would be more effective for me if I simulated cutting the cards from the top, to the bottom. This is accomplished with the swooping motion of the right hand.

In addition, if you do not execute the move properly, it can have a tendency to look as if you are simply bringing the cards all the way around, and thus never really cutting them at all. (After all, that is exactly what you are doing.)

I addressed this concern by beginning the move in the vertical position, as opposed to having the card being held horizontal. The added motion of leveling the two packs as they come together helps to sell the “illusion” that the cards are actually being cut. This is due to the fact that it is more difficult for the eye to follow the two separate movements, and so the brain fills in the gaps with what it expects to see.

I have become so comfortable with this false cut that I use it all the time. I use it to maintain a stacked deck, or more importantly, to control a card. In regard to the latter, it works incredibly well with a standard effect like “Card To Wallet”. For that routine, I simply have a card selected and signed. The card is replaced on top of the pack, and the spectator sees me cut it into the center of the deck. Leaving the deck in my left hand, my empty right hand slowly retrieves my Mullica Wallet, and the two hands come together for just a brief second. I then hand the cards to one of the spectators, and I open the wallet to reveal their signed selection inside. I feel that it does not get any cleaner than that. There is no need for a pass, or any other type of move. It is all done slowly, right under the noses of the spectators. With that being said, the possibilities are also limitless if you add this to “CSR”, which can be found on page 30.

Give this cut the practice that it deserves and you will have a powerful weapon that can be used with any type of cards.

Haunted Chamber Section

Special Section

THE HAUNTED CHAMBER

In this special section, I would like to present a small collection of the effects that I have created specifically for The Chamber. There have been dozens of these routines devised over the years, some have made the final cut and been utilized in the production, while others have not. Still other Chamber routines have gone on to have lives of their own, such as "Predetermined" and "Beyond The Witching Hour".

In addition to the effects, I am also including some other thoughts on fear and "slow, cerebral haunting" that I have had published in the past. We will begin with a piece that I wrote that describes the basics of The Chamber. Also included is a brief description of the 1999 tour. So turn the lights down low, and prepare to enter...

The Haunted Chamber

Located about ten miles east of Pittsburgh, Pennsylvania is an unassuming ranch style home that, for the past decade, has gained a reputation for being a haunted attraction with a bizarre twist. With virtually no publicity, the production has attracted as many as 1000 visitors each October, which may be small for the average haunted house, but it is almost overwhelming for a quiet suburban neighborhood. Numerous haunt fanatics throughout Pittsburgh, and from as far away as Chicago and Philadelphia, have returned for repeat visits because of the unique style and personality of The Haunted Chamber.

When I began working on the Chamber in the early 90's, it was based on my belief that a well designed haunt, coupled with bizarre magick (or as I obviously call it, **HauntedMagick**) and mentalism could have incredible appeal. I felt that the audiences would experience a much different type of scare than the standard haunted house. More importantly, many of the unsettling occurrences would happen right under their noses, and sometimes in their own hands. The result has become a very realistic and frightening attraction that differs greatly from the typical "chainsaw" haunted house.

I have been building haunted attractions for well over 20 years, but it all actually began in 1976 with a theatrical séance that I produced in the basement of my parent's home. I was a senior in high school when I decided to pay tribute to Houdini and create an evening of fright to commemorate the fiftieth anniversary of his death. It took quite a number of months for me to devise all of the effects, including a self-lighting fireplace. The séance was held on October 31st, and even though at that time I didn't realize that such a thing as "bizarre magick" existed, it suddenly became my new passion.

At that time, I had already gone through my Slydini and Dingle phases (both of whom I still love), but I suddenly found myself creating theatrical productions by combining close-up magic with atmosphere, scripting, and costumes. It quickly became apparent to me that the one major difference with my new style was that the emphasis was never on fooling the audience. Instead, the key was to create routines that would stimulate the mind while sending a shiver down the backs of the patrons.

The only piece of the puzzle that appeared to be missing was a consistent performing venue. My inexperience made me hesitant to think that the average audience would have a desire to substitute my traditional pack of Bicycle Playing Cards with an aged Tarot deck, so I continued performing my traditional magic routines. However, I slowly began to work tiny bits of bizarre into my regular repertoire, and to my delight they started to become my most requested pieces.

Following the success of my first séance, I came up with the thought of incorporating my new ideas into a local charity haunted house. It took a number of years for my bizarre magick to evolve from the point of being a "novelty" at that first haunt, to becoming the key ingredient in my own attraction. One of the main obstacles was that I was being singled out by the repeat patrons as "the guy that does the magic". In order to create an even balance throughout the attraction, I had to devise workable effects for my other cast members to perform. Being good performers made this task much easier, but I was determined to not force them to learn any intricate sleight-of-hand. To give you a better understanding of the types of effects, I will give a brief description of several of the routines from the 1999 Chamber.

As the patrons entered The Chamber, they were met by a character named Krisznor. He informed them that upon passing through the front door, they surrendered their souls to the spirits of The Chamber. It would be their job to please the denizens and win them back. Following the introduction, they would freely select one of several stone tablets that hung upon the wall. The tablet was then wrapped in a silken cloth and presented to them. They were instructed to carry it along to their next destination.

After passing through several bizarre looking settings, they would come upon a door. Upon knocking, it would slowly open and inside they would see a shadowy figure. This is where they would meet my character, the resident sorcerer of The Chamber named Incubus. I would ask for the wrapped tablet to be placed upon my altar, and then I would take out a packet of Tarot cards and have one selected. I would then proceed to tell them of the history of The Chamber, including the Legend of Penntella, the evil creature that has haunted The Chamber for centuries. (Any similarities between the name Penntella and my heroes are completely intentional.)

The Legend of Penntella would help to create the overall atmosphere that we strive for. Following the dialogue, the tablet is revealed for the first time, as is the identity of the selected Tarot card. Obviously, the two match. In some cases, they would possess the Death card, other times, the Devil, and so on. The actual selection of the tablet was a

free choice, but I would be signaled by Krisznor as to which was taken, and I would adjust accordingly to force the matching card.

At that time, they were informed that the spirits of The Chamber were not pleased with their presence, but I offered them a chance to free their souls. Four Messages of Destiny were placed facedown upon my altar. One of the patrons was handed a ring of solid gold, which was to symbolize eternity. They were asked to place the ring upon any one of the four messages. Upon doing so, they were shown that two of the messages were completely blank, symbolizing that their future could have remained undetermined. The other message was shown to say "Eternal Life", which unfortunately, they did not select. Finally, their selection was revealed, and the message was "Damnation".

As they prepared to proceed into the other rooms of The Chamber, I took out an antique box and opened it for all to look inside. It contained a series of relics such as a rusted skeleton key, a candle, a crystal, and so on. They were instructed to choose one and to carry it along to their next destination, but they were to keep the identity of the object a secret, unless it was specifically asked for.

I then led them through a series of areas, eventually crossing through an vacant dark passage which emptied into the library, wherein they would be seated and I would leave them. At the front of the library, a large cloaked figure would slowly rise from his chair and close the curtains that hung at the entrance of the room. This man was named Davenport, the guardian of the library. According the tale, he had been entrusted to watch over the treasures of The Chamber.

Davenport would then ask if the group possessed a relic to show that they were welcomed guests. He would instruct them not to reveal what they carried. Turning his back to the patrons, he would raise his arms and address the spirits, only to have his dialogue interrupted by several blinding flashes of light. He would quickly turn around and point to the correct person that possessed the relic, and then he would name it correctly. Shocked and amazed by the revelation, the patrons were told that they were not welcome and that they would have to take part in one final test in the next room.

As the curtains were opened, the guests would be startled to see that the dark empty passage that they walked through only minutes before was now transformed into a room filled with furniture and other assorted items. Here the guests would meet their final judge, Spidella.

A series of inverted chalices would be placed upon the table in the center of the room. Spidella would take a large crystal and hand it to one of the guests who would then be instructed to place it beneath one of the chalices. Spidella would look away the entire time, and in addition another member of the group covered her eyes to make sure that she could not see which chalice was selected.

Upon completing the task, Spidella would turn around to face the group once more. Slowly passing her hand over the inverted chalices, she would say, "It appears that the

odds are in your favor. After all, three of the chalices are empty and only one contains the crystal. If I select one of the empty three, you are free to leave and no harm shall come to you. But if the spirits lead me to the crystal, then you shall be damned for all eternity. Shall we play?"

She closed her eyes and concentrated on the chalices. An evil smile would appear on her face as she reached down and lifted the proper chalice, revealing the crystal. Their souls were lost forever. Their journey through The Chamber has come to an end.

The "magic" that occurs in The Chamber is not designed to "fool" the patrons, but instead to enhance the overall atmosphere. But if done properly, the routines are absolutely baffling, partially because the atmosphere acts as the most powerful misdirection that I have ever witnessed. The word that is most often used by the patrons to describe the effects is ***"intense"***.

I have been told for years by many magicians that "close-up" magic will not play well in a haunted attraction. For those that believe that, they just aren't doing it right. So if you find yourself passing through the Pittsburgh area, give us a call and we will open The Chamber doors so that you can take a look inside the world of HauntedMagick.

A version of this article appeared in the September 2000 Issue of M-U-M Magazine.

Special Haunted Chamber Section

RELIC ROULETTE

DECEPTION

As the patrons enter the Realm of Incubus, they see before them a small gold tray that contains four relics: a candle, a cross, a key, and a stone. Suddenly, Incubus enters and addresses them:

“You see before you a small collection of relics, one of which you shall take with you on your journey. It will act as a sign that you are welcomed guests in the Chamber. You may discuss it among yourselves to see which is to your liking since your group shall only choose one.”

After much discussion, the patrons choose the cross. But before they are permitted to take it, Incubus once again speaks, ***“You have, with some debate, settled on the cross as your chosen relic. The one who carries it shall from this point on, be the leader of your group.”***

I will now escort you into the upper level of the Chamber. It is there that you will encounter Davenport. He is the guardian of the treasures, and he shall ask if your group possesses a relic. You must tell him that you do otherwise he will not let you pass safely. However, do not tell him which relic you possess, or which of you carries it. Unless of course he specifically asks for it, for then you must relinquish it immediately.”

Incubus then leads the group to the upper level, where they are instructed to sit in a small waiting area. Incubus once again speaks, ***“You must now be taken into our library, where you are to remain very silent. In fact, to keep things quiet, I will lead you there one person at a time. Decide among yourselves in what order you wish to be taken.”***

After the groups decides, they are lead one at a time into the library, where once again they are instructed to sit. Near the front of the room is a hooded figure that remains motionless. After the last member of the group has been seated, several agonizing moments of stillness pass, until the figure suddenly stands. Ignoring the guests, he reaches behind one of the bookcases and he begins to close the curtains that hang in the entrance of the room.

Once they are sealed off from the rest of the Chamber, the figure turns his back to the guests and he begins to speak, ***"I am Davenport, the guardian of the treasures. I must ask, does this group possess a relic?"***

The group confirms that they do, at which time, Davenport continues, ***"You should understand that I have no authority over your destiny. It is the master, Penntella that shall determine what your fate shall be. All I can ask for is a sign from him to lead me."***

At that precise moment, there are several bright flashes of light that fill the room. Immediately Davenport turns around to face the group saying, ***"The Master has sent me a sign. This group possesses a cross."*** Pointing to the leader, he concludes, ***"And you are the one that carries it. Please relinquish it me now."***

TRUTH

Although this is not a routine that is easily adapted to every general setting, the method is quite simple, and useable. It obviously involves signaling. The basics are that the information regarding the relic that was chosen, and which person carries it, must be passed on to Davenport. This can be accomplished in a number of ways. I will begin with the method that we used at the Chamber, and then I will briefly touch on some other methods.

The first bit of information that was passed on was who carried the relic. This was accomplished by me saying a certain key phrase to the guest as he or she was being led into the library. Although the comment was unrelated to the relic, it was said **outside** of the library, but still within range for my actor to hear it. (Remember, each member of the group was taken into the library one at a time. That gave me the chance to signal Davenport as to who carried the relic.)

Once he knew who carried the relic, all that was left was to find out which relic they had. This was accomplished by coding the seats in the library. They were set up in two rows of two seats, and they were alphabetically arranged. This simply means that the first seat in the first row was for the candle. The next was for the cross. The next was for the key. And the last one was for the stone. I would simply have the person sit in the proper seat. With two rows of two seats, it was very logical to start at any point and to position the guests in any way that was necessary.

REMAINS

As mentioned, there are a number of ways to signal information. It can be done with hand gestures, the movement of other objects inside the room, secret words or phrases,

or even through electronics. There are numerous other ways to accomplish this type of signaling, it is just a matter of finding which will work best for each situation.

In addition to "how" to signal properly, I would like to briefly touch on "why" to do it. First, I will say that this type of "effect" is very workable in a situation like our Haunted Chamber. In that setting, I am forced to come up with "magical effects" in areas where I do not have magicians working. For that reason, I utilize this type of method. But more importantly, this has always been very effective for the general public and visiting magicians alike.

The key to signaling is to make every action, or comment, appear casual in nature. If you place no emphasis on these things, the audience will also treat them with a nonchalant attitude. But in general, that is the case with all magic. But for some reason, the "easier" something is to do, the higher the level of "magician's guilt" it can produce, making it difficult to pull off successfully.

I realize that most performers will not have the opportunity to work these types of things into their own private haunted attraction, however the methods can be used effectively in many other situations. I have included the routine here to give you a better idea of the actual workings of The Haunted Chamber.

Special Haunted Chamber Section

STONES OF FATE

DECEPTION

With the visitors seated in the Chamber, Incubus enters carrying a large gold chalice. Looking at the guests, he places the chalice upon his table next to two small squares of velvet. After several moments of silence, he speaks, ***"You have chosen to enter the Chamber in an attempt to win back your souls. We shall begin your journey by playing a little game."***

He asks one of the guests to come forward, and then he continues, ***"I will ask that you please take possession of the gold chalice and empty the contents onto the table. You will see that it contains two stones. One is white, which is symbolic of your freedom. The other is black, which is symbolic of eternal damnation."***

The stones are emptied onto the table and the person holding the chalice steps back permitting the other guests to see. Incubus once again speaks, ***"I must ask a question of great importance. Of those still seated, which among you is the most responsible?"*** The guests nervously look at each other for a few brief moments, and finally they indicate who they believe to be the most responsible member of the group. At that point, Incubus takes the white stone, wraps it one of the pieces of velvet and steps forward saying, ***"If you are the most responsible, then we shall give the white stone to another."*** And with that, he hands the wrapped whited stone to one of the other guests. Immediately, Incubus picks up the black stone, wraps it in the other cloth, and gives it to the "most responsible" guest saying, ***"At times, it does not pay to be the most responsible. You shall hold the stone of damnation."***

As he paces in front of the guests, Incubus continues, ***"It is important for you now to consider which among you is the most pure. And I shall warn you, you should choose your representative wisely for he or she will hold your souls in the palm of their hand."***

Once again, the guests nervously talk among themselves until they finally name the "purest" member of the group. At this time, Incubus asks the one holding the chalice to lift it high above the heads of those that are seated and to have the two stone holders drop their wrapped stones into the chalice. The person holding the chalice is then asked to reach up and remove the velvet wraps by simply holding a corner from each of the two cloths, letting the stones fall out into the chalice.

Keeping the chalice high in the air so that all is fair, the “pure” member of the group is instructed to reach inside and to remove one of the stones, keeping it held tightly in their closed fist. Taking the chalice in his left hand, Incubus removes the remaining stone with his right hand and holds it in his closed fist. He then places the empty chalice upon a shelf behind him.

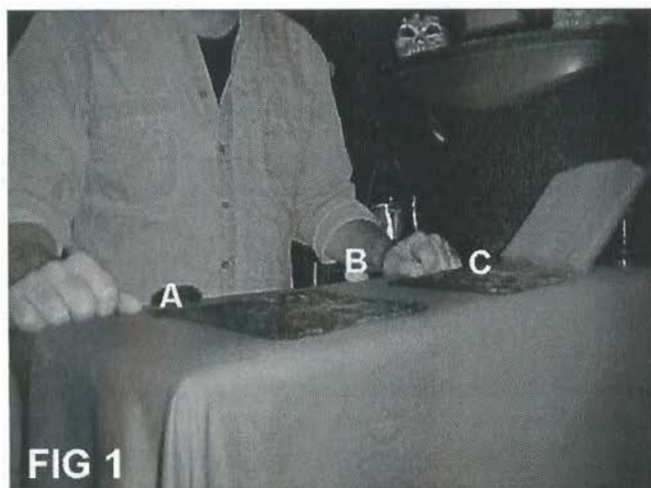
He once again speaks, ***“You have all chosen the purest member of your group. This is the one for which the spirits will show the most compassion.”*** Addressing the “pure” member, he continues, ***“You have been given the opportunity to secure the freedom for yourself and all those that travel with you. Please reveal your selection.”***

Upon opening her hand, it is revealed that she has chosen the black stone. Opening his hand to reveal the white stone, Incubus concludes the game by saying, ***“I hold your only chance for freedom in the palm of my hand. You have all been damned.”***

TRUTH

As with many of the routines from the Chamber, Stones Of Fate is a very dark piece. But once again, the presentation can be changed to make this much more of a standard effect. I will describe the method that was designed for the Chamber, then I will go into detail how to make it a bit more workable under more normal conditions.

You will need a large opaque chalice or goblet; two cloth squares (mine are 6 inches x 6 inches with dark purple velvet on the top, and black cloth on the underside); two white stones; and two black stones. For the stones, most nature stores sell “fountain stones” which will work quite well. You do not want them to be large round stones. In fact, it is best if they are more flat than round. All three stones should be approximately the same size and shape. They should be about the size of an American half dollar.



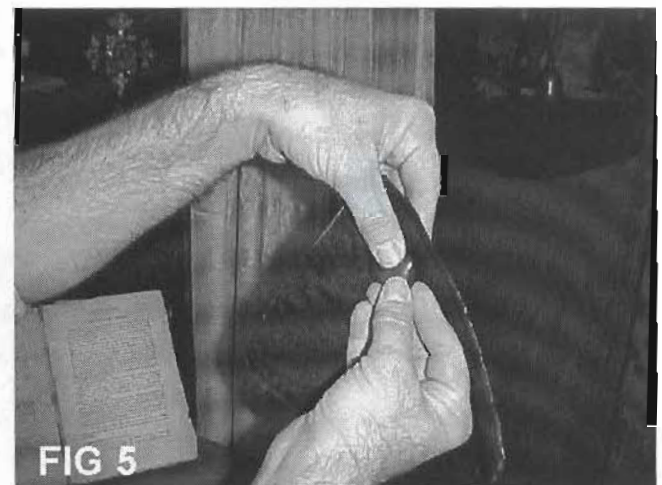
One of the black stones starts out hidden under the corner of the cloth to the performer's left. The other two stones are in the chalice, and they emptied onto the table. (Refer to FIG 1: A is the black stone; B is the white stone; and C is the position of the hidden black stone under the corner of the cloth.)

The chalice is emptied onto the table, and when the performer asks "***Which among you is the most responsible?***", he pretends to pick up the white stone with his right fingertips. What actually happens is that the stone is dropped into a well that is built into the table. (FIG 2 is the view of the spectator and FIG 3 is an exposed view.)



(It should also be noted that under regular performing conditions, the performer would be seated and the stone would be lapped. See the REMAINS section for additional details.)

The left hand picks up the cloth by the corner, taking the hidden black stone along with it. (FIG 4) As the attention returns to the performer, he slowly places his right hand under the cloth, during which he transfers the black stone to his right fingertips. (FIG 5) The cloth is then wrapped around the black stone (which according to the spectators, is really the white one).



The black stone is then picked up and wrapped in the same manner, this time with no distractions. (This helps to have the audience “remember” that everything was done fairly from start to finish.) At this point, both wrapped stones are dropped into the chalice.

When the time comes to have the spectator select one of the stones, the person holding the chalice (which is held above eye level to make it “appear” fair so that the they spectator cannot see which stone they choose) reaches up and grabs the corners of the cloths to release the stones into the chalice. (Make sure that they “release” one stone at a time so that they do not grab two corners of the same cloth and possibly pull the stone out of the chalice by accident.)

As the stones are being “released” retrieve your extra white stone and keep it hidden in your right hand. After the spectator blindly selects a stone, take the chalice in your left hand and reach inside with your right hand and pretend to take the remaining stone. But in fact, you come out with the extra white stone still inside your hand, leaving the other black stone inside the chalice. Then gently (to prevent the remaining stone from “talking”) place the chalice out of reach of the others.

All that is left to do is to bring the routine to a close.

REMAINS

Once again, this is another effect that was written especially for the Chamber. However, it can easily be adapted to fit a number of other settings. I would suggest that it be used as a part of a routine, or even as a simple force. The main thing that would have to be modified is the change from dropping the initial white stone into a well, to simply lapping it. That being the case, the effect will be performed seated. Being seated at a table actually has an additional benefit since you will be able to keep the extra white stone on your lap, and retrieve it when it is needed.

If you wish to accomplish this same basic effect without the need for lapping, you can obviously work out the handling to incorporate standard switches. Those ideas can be found in books such as “**Modern Coin Magic**” by J. B. Bobo, or in a number of other basic sleight-of-hand books.

Lastly, it should also be noted that although the idea of wrapping the stones may seem a bit unusual, it fit into the scripting at the Chamber very nicely. (I have not included the entire Chamber script here in the interest of saving space.) However, you should be able to create a script that gives a “reason” to introduce the pieces of cloth.

Special Haunted Chamber Section

DANCE WITH THE DEVIL

DECEPTION

"One among you carries a curse", announces Incubus. Taking out a small pouch, he continues, "Of the five of you, there is one that has a connection to the dark side. Although you may not be aware it, you have made a deal with the Devil himself."

Opening the pouch, Incubus removes five message cards and a large red ruby. He mixes the messages and then lays them out in a circle upon the table. At the center of the circle he places the blood-red gem.

The guests shift nervously in their chairs as he once again speaks, ***"We shall begin by having each of you select one of the message cards. Simply place your fingers upon your selection and slide it to the space in front of you on the table."***

When all the of the messages have been chosen, Incubus states, ***"The time has come. One of you must now reach over and pick up the ruby, which shall act as the sign of the curse. Once you have it in your possession, you must pass it on to one of the other members of your group by placing it upon their message card. But please understand, once the ruby is passed to you, you are not permitted to pass it to another. Simply put, if you are given the ruby, the darkness remains with you."***

You may now begin."

The guests pause for a moment, taking time to look around the table at each other. And then suddenly, one of them reaches forward and picks up the ruby. Without hesitation, she immediately places it upon the card of the person to her left as nervous laughter fills the air.

Turning to the person that was given the gem, Incubus says, ***"The truth has been told. You have indeed made a deal with the dark side. But no good deed goes unpunished."*** Reaching over, Incubus picks up all of the messages on the table, except for the one covered by the ruby, and the one that lies in front of the person that passed the gem to them.

Removing the stone, Incubus lifts the message card and reveals it to say: CURSED. He then turns to the person that originally picked up the stone and says, ***"It is true you have uncovered the one that is cursed. But as I stated, no good deed goes***

unpunished, for you have been touched by the evil, and so you shall pay the price.” Reaching for their message card, Incubus reveals it to say: DAMNATION.

Addressing the other three members of the group, Incubus concludes, ***“At this time, the three of you remain pure. So you may proceed through The Chamber in search of your souls.”*** As he speaks, he shows that their three messages were indeed all blank.

TRUTH

It should be obvious that this is another application for “Epigraph”, but with a slight variation. This time, two messages are revealed, so the handling and the scripting will change from one presentation to the next. You will need five message cards: three blanks, one with CURSED written upon it, and one that has DAMNATION written upon it.

The first thing that you must do is keep track of the two cards with messages upon them as they are dealt onto the table. Then you must follow who selects those two cards, and which card is which. Now you simply wait for one of the guests to pick up the stone, and for that person to place it in front of another one of the individuals at the table. Once all of that has occurred, you must plan your next steps carefully.

If we look at the process, there are several situations that you must deal with. First, with two message cards, and two people involved, you have a good chance that one of the two participants will have one of the printed cards. If that occurs, perform the “Epigraph Move” for the other and keep the “hit”. When this happens, you will have a 50/50 chance that will have to adjust the scripting. Let me explain.

According to the original script, the person that passed the gem should have the DAMNATION card. If in fact they have the CURSED card in front of them, you change your scripting. You execute the “Epigraph Move” with the person that ends up with the stone and you say:

“You have made a deal with the devil, and so you have been damned”

Then you turn to the person that passed the stone to them, and you say:

“But you have not escaped the wrath of evil, for you too have touched the dark side, and the curse now lies with you.”

Another situation that could occur is that both participants possess printed cards. If that happens, do nothing except make the scripting fit accordingly.

The last option is that neither of the two will possess one of the printed cards. If that is the case, they will each have a blank in front of them. Leave those two cards on the

table and pick up the other three so that you end up with DAMNATION on the bottom, a blank in the middle, and CURSED on top.

Reach down and remove the stone, and lifting that card, perform the standard "Epigraph Move" of switching the top card, revealing that they are indeed cursed.

Next, reposition your grip (as described in the final "spirit writing" version of Epigraph) so that the DAMNATION card is now facing your chest. Pick up the card in front of the second participant and show it to be blank while revolving it back onto the pack. Do a double turnover and thumb it off immediately into their outstretched hand. (They will now have the DAMNATION card facedown on the palm of their hand.)

Show the other three cards to be blank, and conclude by saying:

But as I stated, no good deed goes unpunished, for you have been touched by the evil, and so you shall pay the price."

At that point, the spirits will write a message that will announce the fate of the individual holding the card.

REMAINS

This routine requires a bit of thought to not only remember where the two printed cards are, but also to decide which direction to take the scripting. It will vary so I would suggest sitting down and looking at the different scenarios so that you will be prepared to follow the path wherever it leads you.

Special Haunted Chamber Section

SPIRIT COVENANT

DECEPTION

As the guests settle into the Chamber, Incubus enters and welcomes them. ***“Greetings, my name is Incubus, the resident sorcerer in the Chamber. I will tell you that it is not my job to act as your final judge this evening, but I am very close to those that shall make such decisions. So it would be wise to listen to the things that I have to say.***

You have come here tonight in an attempt to contact the spirits of the Chamber. Before you begin your journey, you must state your intentions in writing.”

Taking out a small stack of bound parchment paper, Incubus asks one of the guests to read what is written on the top document. It says:

The Spirits of The Chamber welcome you.

In order to bond with the world of the beyond, it is necessary that all participants add their signatures to the lines below.

Taking out a writing instrument, Incubus hands it to the first member of the group. They sign the document and pass the pen around to the others to add their signatures.

With the signing completed, the document is removed from the stack. It is folded and given to the leader of the group. She is instructed to maintain possession of it until they reach the séance parlor. At that point, it will be used as part of the ritual.

Upon arriving in the séance parlor, the document is placed on a golden tray in the center of the table. As the proceedings come to a close, the guests are informed by Spidella that their presence has not pleased the spirits. She tells them that although the spirits have no interest in harming them, they will however claim each of their souls at the time of their death.

At that point, she picks up the document and hands it to the leader of the group, telling her that they have failed in their quest. The guests open the document, which still contains each of their signatures, but it now reads:

We, the undersigned, agree to the following terms:
We offer our souls to the spirits of The Haunted Chamber in return
for our immediate physical safety.

In death, you may take us for all eternity.

TRUTH

This is obviously a simple "Out To Lunch" principle. The basics for the construction of the gimmicked pad of paper can be found earlier in this book in the routine "Combined Effort", which can be found on page 19. (Proper crediting for the idea can also be found there.)

The key here is the scripting that was used in the Chamber. The original purpose of the "agreement" was to benefit the guests. At the end, their own signatures sealed their fate.

Aside from the "out-to-lunch" method being applied, the only other major thing that should be mentioned is the strength of performing an effect where the magic is frozen in time. As opposed to a sudden appearance, vanish, or any other type of "flash" effect, an effect such as this one freezes the magic. It is similar to passing a coin into a bottle, but even in that case, the coin is eventually removed (at least in most versions). This type of effect permits you to have the spectators actually leave with the "magic" in their hands. It remains frozen in time forever.

The strength of this type of a routine can truly be measured in the high percentage of visitors to the Chamber that would not even touch the agreement after they had realized the change that had occurred. An even smaller percentage wanted to take it home with them as a souvenir. Most were simply too afraid of what they had experienced.

Special Haunted Chamber Section

DESTINY & CHAOS

DECEPTION

Incubus approaches from the shadows carrying a packet of Tarot cards. He selects a member of the group and asks if they would like to learn an important lesson in life. Upon being given a positive response, Incubus hands the packet to the spectator and speaks, ***"If you would, please look through these symbols and remove one that applies to your life. Please do not look for one that you would wish to apply in the future, but one that makes sense to you as of today. When you have found an appropriate symbol, please hold onto it and give the remaining symbols back to me."***

Looking through the symbols, the spectator removes one and then he returns the remainder of the packet. Incubus states that his selection is special in the fact that it symbolizes the position of the spectator in the Universe, a place where confusion is the norm. As he speaks, he takes the remaining Tarot cards and he begins to mix them haphazardly, some facing up, others facing down. After mixing the entire packet, he states, ***"This packet of symbols now represents your life. It is chaotic, and seemingly random. As you can see, some of the symbols are face up, while others are facedown. The confusion is never-ending."***

While he speaks, Incubus shows that the entire packet is thoroughly mixed in the unorthodox manner. He then asks for the selected symbol to be placed into the center of the packet, adding to the confusion. As the card is lost, immediately Incubus hands the entire packet to the spectator.

Locking his gaze with the spectator, Incubus asks him to name his selection. The man names The Moon. And with that, Incubus passes his right hand over the packet, and then he instructs the spectator to sort through the symbols, one card at a time. Upon doing so, every single card has turned face-up, with one exception in the center of the packet. The spectator removes the only facedown symbol to show that it is indeed The Moon.

TRUTH

Basically, this is an "in the hands" Triumph routine that requires no card controls at all. It simply involves a basic "slop shuffle" and a little scripting. We will begin with the method, and then we will elaborate on the history in the REMAINS section.

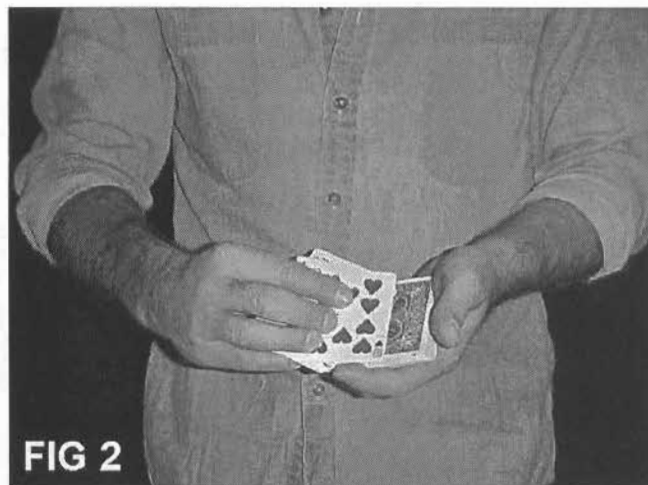
This routine is completely impromptu. The card is freely selected, and there is no need to control the selection at any time. For those already familiar with the basics I will break it down into steps:

1. First, you have a card selected.
2. Next, give the packet a "slop shuffle" (which I will describe in detail in just a moment).
3. Apparently show that the cards are indeed mixed face-up and facedown throughout.
4. Have the selection returned facedown into the packet.
5. With no additional moves of any kind, the selection is now the only reversed card in the deck.

Now, for those that are not familiar with the "slop shuffle", I will break it down into the specific steps for you in the photo sequence that begins on the next page.

(Please note that a standard deck of cards was used for the photos, however this is easily done with any type of cards.)

Begin with the deck in your left hand. Thumb off a small group from the top into your right hand. (FIG 1)



Turn your right hand palm down and place the reversed group on top of the rest of the deck (FIG 2) but as you do so, continue to thumb off another small group of facedown cards underneath the reversed packet. (FIG 3) Next, turn your hand palm up again (you will now have two small groups facing outward with their back against each other).

The entire time, continue to thumb cards off under the packet in the right hand. (FIG 4)

Continue this action until you are left with the upper half of the deck face-up, and the lower half facedown. (The two groups should be easily separated at the natural bend in the cards where the backs of the two packets meet.)

The illusion that you are trying to create is that you are mixing the cards haphazardly, face-up and facedown, throughout the deck. When executed properly, this is a very convincing procedure. Although to be successful, you must execute the series of

actions in smooth, yet rather rapid, succession. Although this will take a bit of practice, your time will be very well-spent learning to do this properly.



It is also important to remember that you are trying to create the illusion of the cards being mixed in a completely unorthodox and confusing manner. So neatness does not count, however accuracy is very important. Simply make sure that when you complete the "shuffle" you are left with a deck of cards that is half face-up and half facedown, with the two groups facing out and their backs together. FIG 5 is what the cards would look like if you were to fan them out. This is only to illustrate the position of the cards.

PLEASE NOTE: DO NOT FAN THE DECK FOLLOWING THE SLOP SHUFFLE.
The above photograph is for demonstration purposes only.

To show the confused nature of the pack, while holding the cards in the left hand, cut into the lower half of the deck and show a facedown card. (FIG 6) Then cut into the upper half and show a face-up card. (FIG 7) (If you wish, you can cut to another facedown card, and then one more face-up card.)



Finally, say that some cards are probably "back-to-back", at which point you cut to the natural break (where the backs of the two groups actually meet). (FIG 8)

Now comes the part of the process where the actual "move" takes place.

As you go to close the cut, rotate the lower packet (in your left hand) so that it is now face-up, and simply replace the face-up upper half back on top (FIG 9) and square the pack. The entire deck will now be face-up in your left hand.



All that is left to do is to hold the deck very square and have the selected card returned **FACEDOWN** into the center of the pack. You are now left with a face-up deck, with the selected card being the only reversed card in the pack.

Complete the scripting, and bring the routine to a close.

REMAINS

To begin, the original "**Triumph**" concept was the creation of Dai Vernon. Many variations have been brought to light since the original. As for incorporating the idea of the "slop shuffle" to create an "in-the-hands" version, I first saw Jay Sankey do that on his video, "**Sankey-Tized Volume 1**", in his routine "**Back In Time**". Although our versions differ greatly, it has been included here with his kind permission. As for the "slop shuffle" itself, according to my research, it is credited to Sid Lorraine.

Other than the main addition of adding a HauntedMagick storyline to the effect, the one major change that I have made to the Sankey version is that I eliminated the need to control the selection. In other words, the original version that I saw had a card selected, returned to the deck, controlled to the top, and then the slop shuffle was executed. I felt that it was cleaner to simply do the slop shuffle while the spectator is still holding their card. Then, it is simply inserted into the center of the deck, and it automatically ends up as the only reversed card in the pack.

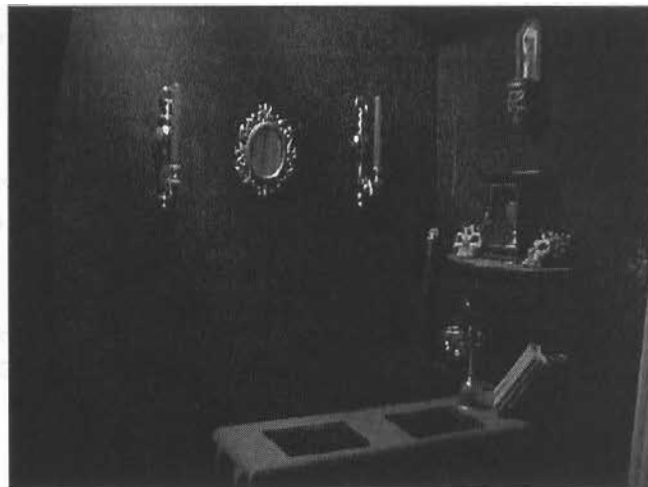
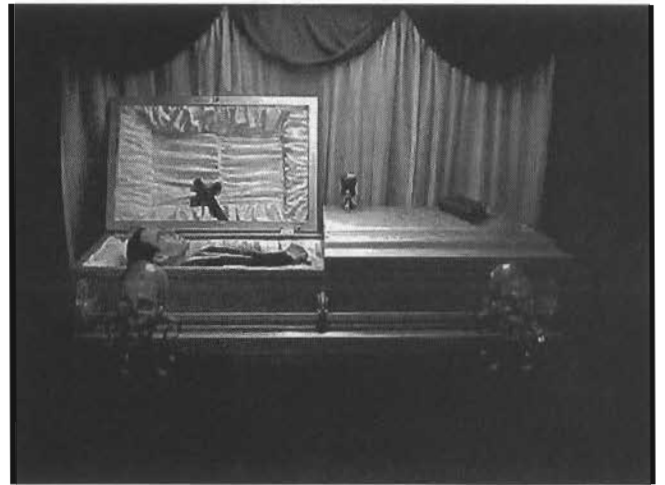
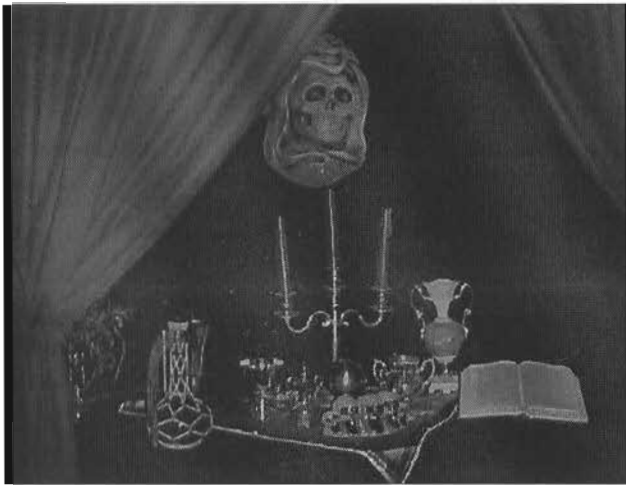
Special Haunted Chamber Section

CLOSING THE DOORS ...

As we close the doors of The Chamber, I would like to leave you with a small collection of images from the past few years. I hope that you enjoy them. (Please Note: It is very difficult to photograph a dark attraction. If it is lit too brightly, the entire feeling is lost, so I apologize in advance for the quality of the following images.)

Top Left: A Ceremonial Altar

Top Right: The Parlor of Zachariah Hofzinser



*Far Left:
A Guardian*

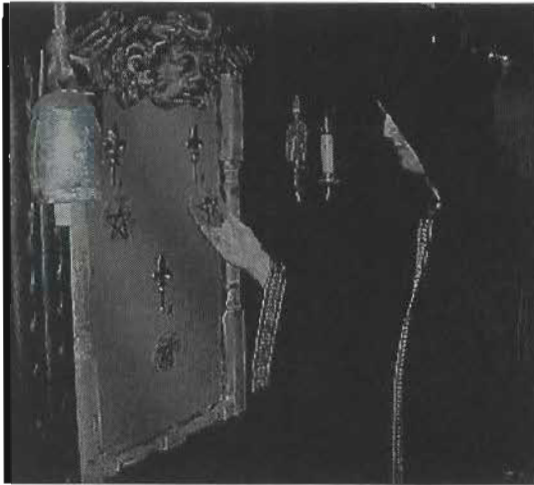
*Left:
The Altar
Of Stones*

The Vault Of Treasures



Below: Two Lost Souls Of The Chamber





Above Left: Krisznor Prepares For Guests



Above Right: Poison With Her Ouija Board



Above Left: The Library Of Davenport



Above Right: Spidella



Incubus & Spidella

Portrait By Steve Walker

EMOTIONS

DECEPTION

The magician begins, ***"You see before you on the table a series of six inverted cups, five of which represent our five senses. The sixth cup represents what some consider to be the sixth sense, human emotion. I will need the assistance of three individuals for this experiment."***

Three audience members come forward, and the magician continues, ***"I have with me a small pouch, inside of which are three items that we shall use to symbolize several strong emotions. I will ask each of you to reach inside and remove any one of the items."***

The first person removes a red crystal, the second, a green crystal, and the third, a yellow crystal. The magician once again speaks, ***"Each colored crystal shall be symbolic of a different human emotion. We shall begin with RED, which is the color of anger."*** Addressing the individual that selected the red crystal, he continues, ***"I wish for you to concentrate upon a specific incident in your life that caused you to feel extreme anger. Now please feel free to make your thoughts as personal as you wish for I will not ask you to reveal what you are thinking. I simply wish to have you channel the strong feelings of anger. Once you have done that, I will turn away and have you place your red crystal beneath any of the inverted cups on the table."***

Upon having this accomplished, the magician addresses the two other participants in the same manner. He explains that the green crystal is to symbolize envy, and the yellow shall represent happiness. After those crystals have also been placed beneath any of the remaining empty cups, the magician asks all of the participants to return to their seats. He then addresses the entire crowd, ***"Human emotions can be triggered in an instant, either due to a sudden occurrence, or as in this case, a long-lasting memory. Our emotions can be read easily by those that know us well, even if we try to hide what we are feeling. But there is much more to it than simply "knowing" someone. Emotions generate certain energy, which can be harnessed if handled properly."***

I will ask the three of you to sit quietly for the next few minutes and concentrate upon the incident that generated the emotion that you are channeling. Let your thoughts flow freely so that the energy fills the room. In just a short while, we shall return to this experiment."

At this time, the magician proceeds to move into other experiments and demonstrations. As the end of the performance draws near, he once again addresses the three

participants and asks them to stand. He speaks, ***"The three of you have all had sufficient time to recapture the emotion that you were to work with. We shall begin with red, the color of anger."***

He then turns toward the table, holding his outstretched right hand over the six inverted cups. He asks for silence. After several moments of complete stillness, he slowly moves his hand to one of the cups and lifts it to reveal the red crystal.

He immediately calls again for quiet and asks for the person that is sending the feeling of envy to concentrate. Once again, after several motionless moments, he reaches down, lifts one of the remaining cups to reveal the green crystal.

After taking a deep breath, he says, ***"We shall try to end the performance on a positive note. Please concentrate on your feelings of happiness."*** He slowly moves his hand over the remaining four cups, finally coming to rest above one of them. He reaches down, lifts it, revealing the yellow crystal.

TRUTH

I debated with myself if I should include this routine in this publication. The main reason was that the actual "effect" is almost exactly the same as the one part of the routine "CommuniCombo" from earlier in the book. But after performing it several times, I found that the "routine" is so different that I felt that it was not redundant. I will expand on my thoughts in the REMAINS section.

When executed properly, this is a very strong performance piece. Much like "Drawn Together", "Terasabos", and many other routines in this book, it should not be played as a magic trick, otherwise it will simply become a puzzle. The strength of this routine is the performance, not the effect, nor the method.

As for the method, the specifics can be accomplished in many ways. I will reveal several for those that care to try different things. But regardless of "how" you accomplish this type of effect, please remember that this is capable of producing audible gasps from the audience. Simply put, the key to success is to "perform" this routine, and not to simply "do" this trick.

The basic method that I use for this effect is to receive the necessary information from an assistant in the crowd. This can be done in many ways, and as I mentioned, we will briefly discuss a few.

When presenting this specific routine, I perform the set-up and the revelation in two different parts of the performance. The objects are placed beneath the cups, then the volunteers are asked to return to their seats and concentrate upon their emotions. I then immediately launch into another series of effects. I have two major goals at this point. One is to have the audience "relax their thoughts" about this experiment (or in other

words, take their minds off of this effect so that they do not have excessive time to think about what may happen). The second goal is to create a series of activities to direct attention away from the method. We shall examine this process in more detail.

As soon as the participants have returned to their seats, I instruct them to continue concentrating on their specific emotion. I then change gears and proceed with another effect, usually one that will include a story (such as "Beyond The Witching Hour"), or one that requires quite a bit of attention to detail (such as "The Inside-Out BookTest"). This will take their minds off of "Emotions" and permit us to proceed into the performance. I present several other routines, during which I ask for some water because my throat is getting dry from talking. A few minutes later I am handed a bottle of water and I casually remove the cap, take a drink, recap the bottle, and place it down behind my table. As you by now have probably guessed, there is a three-digit number written on the label of the bottle that tells me where the colored crystals are positioned. (For example, if the number is 416, I know that red is under cup number 4, green is under cup number 1, and yellow is under cup number 6.)

This method may seem bold to some readers, and believe me, it is. However, with the proper pacing, acting, and placement of occurrences, it is completely effective. If executed properly, there is absolutely no heat on the bottle at any time.

One of the keys to getting the code is to be casual. The entire process must seem completely impromptu, otherwise it will not be effective. Simply put, if it seems that this would be unnatural to you, do not do it. The method is sound, but only if you can act the part properly. So please be honest with yourself.

If you are using the "water bottle" method, please test the pen that your assistant will use on the specific type of bottle. And please remember that the bottle will start to sweat causing it to be more difficult to write on effectively. Also, make sure that you know exactly where the number will be written so that you do have to search the bottle. To avoid problems with any of these concerns, get a small white mailing label and cut a strip of it to fit the top of the bar coded section of the bottle. This will act as your target area and it will be easier to write on (although moisture can still make it difficult, so be careful).

If being handed a code is not to your liking, you can be signaled from the audience to learn the necessary information. Different gestures can represent different numbers. For example: arms folded could mean position 1; unfolded means position two; head resting in right hand means position three; etc...

Signaling can be very effective, although I prefer the water bottle method. Regardless of how you get the code, I recommend that you have all of the numbers before you begin to reveal the locations. This way, there is never any need to look at anything (including the audience) during the revelations. In my opinion, this is a very important point because you do not want to appear as though you are being signaled. In other

words, you do not want them to see you looking around the audience after locating the red crystal, but before attempting to locate the green one.

REMAINS

I realize that although the method for this routine is very simple, the explanation is rather long. My reason for this is that I believe that there is quite a bit of performance “theory” that goes into an effect like this. I would like to discuss a few additional points before we move on.

First, as I mentioned earlier, this routine is almost identical to one half of the “CommuniCombo” routine, except that it has different scripting. EXACTLY! That is why it is included in the book. Although the “effects” are very similar, the “routines” are not. They deal with two completely different plots, so in effect, they are not the same. I readily admit that I would not perform them in the same show, but that does not mean that each one is not a strong piece. The main reason for including them both is to encourage you to take the items in this book, and in all other “magic” books, and to create new scripts, new ideas, and new directions, with the items that you find. In other words, take a routine and make it your own. (But please, remember to credit the original sources and inspirations.)

Next, I will address a concern that several readers may have with a routine like “Emotions”. Some may think that it is unwise to set-up an effect, walk away from it, and come back to it later in the performance. They may wonder if the audience should be asked to remember what has occurred, and if they can still make sense of what will occur much later in the show. I believe that this is not a problem if the routine is not convoluted (which I believe this effect is not). Although there is a break between the set-up and the pay-off, the premise is simplistic enough to bring the audience back to the point where they need to be. In fact, I believe that this practice can actually strengthen an effect if handled properly. You are building the anticipation and intensifying the drama, which is one of the reasons that you can get gasps from the audience during this routine. Remember, you are telling the audience that what you are about to try will require intense concentration on your part, and on the part of the participants. If you tell them “this experiment is difficult” they will believe you, and you will be rewarded with strong reactions if you execute everything properly.

One last tip for those that may still be hesitant to separate the set-up from the pay-off, create a large sign (the size will be determined by the size of the audience) that recaps the colors and the emotions that they are tied to. Display this prior to going into the revelations. This way, everyone is right back to the moment of when the crystals were placed beneath the cups, and you are ready to proceed.

VOODOO

DECEPTION

The performer begins, ***"I am curious, how many of you have ever heard of Voodoo? Obviously, the vast majority of you have. Well, we shall take a few moments to examine one of the oldest forms of voodoo known to man. For you see, not all such practices involve sticking pins in a doll. Today we shall talk about symbolic voodoo. This is an ancient ritual that involves a series of symbols, each representing a different part of the body. The belief was that a symbol would be chosen, thus causing damage to that specific body part of the intended victim."***

Taking a weathered envelope and a small wooden box, he hands the items to two of the onlookers. Asking the person that has been given the box to join him at the front of the room, he continues, ***"This style of voodoo, although among the oldest known to man, still exists today. In fact, it is common to see it practiced with everyday items. Would you please open the box and hand the contents to me."***

Opening the box, the spectator finds a battered pack of playing cards, which she hands to the performer. He once again speaks, ***"These common symbols shall assist us in our little experiment. The ritual says that the symbols shall be mixed by the witchdoctor, then one at a time, they shall be discarded until the one that wishes for the spell to be cast says to cease. At that moment, the next symbol to be revealed shall determine the injury. Shall we proceed?"***

Moving ahead, the symbols are mixed and one at a time they are discarded by turning them face-up until the spectator calls out to stop. At that time, the entire packet is handed to the spectator with the discarded symbols face-up on the top, and the remaining symbols beneath them. The attention is then shifted to the spectator that holds the envelope. He is asked to open it and reveal what is inside. Upon doing so, he finds a tattered piece of parchment-style paper. The page is greatly discolored from age and the edges are crumbling to ash. He states that the sheet contains a complete listing of all 52 cards from a standard pack of playing cards, and each is shown to represent a different part of the body.

Once again the attention is turned to the spectator that holds the symbols. She is asked to spread through the packet until she arrives at the first facedown card, which was her selection. She is asked to reveal it, which she does, showing that she has selected the two of hearts. At this time, the gentleman holding the list of symbols is asked to look up the two of hearts, and to reveal what body part it symbolizes. He clearly states that the correct body part would be the right forearm. Several other spectators verify his statement.

At this point, the performer removes his jacket, and then his shirt. It quickly becomes apparent that his right forearm is bandaged heavily. He approaches another spectator and asks her to remove the bandage from his arm.

She unwraps the many layers, eventually arriving at a single blood-soaked cotton pad. The pad is lifted to show, written in blood on the forearm of the performer the words "TWO OF HEARTS."

TRUTH

Obviously this is nothing more than a simple card force dressed up with a strange tale. As for the force itself, refer back to the routine "Beads Of Destiny" found on page 23.

To help with your list of body parts, the following page may be used. (To age the paper, you can soak it in tea and then let it dry. Also feel free to singe the edges, but PLEASE DO NOT BURN YOURSELF OR ANYTHING ELSE IF ATTEMPTING THIS.)

Other than that, carefully write the words "TWO OF HEARTS" in stage blood on your right forearm. Take a 4"x6" cotton pad and soak it in stage blood, let it dry (you do not want it to smear the printing on your arm) and wrap it up with long bandages to cover the words. Put on your clothing and you are ready to perform. (In all my years, I never thought that I would type that last sentence.)

REMAINS

This routine actually started out as more of a standard "magic trick". Originally, in addition to the props that were already mentioned being handed out to the spectators, there was also a wrapped bundle that was given to someone to hold. It was about the size of a human head.

I would force the three of clubs, which designates the RIGHT HIP as the affected body part. The bundle would be unwrapped to find a stuffed gorilla with his left arm bandaged, showing that the experiment had failed. The bandage would then be removed and inside was found a duplicate three of clubs. I mention this only because in the event of having to perform for children, this plays very strong, while still maintaining a "bizarre" theme. (To be honest, it always received a strong reaction from the adults in the room as well.)

CLUBS

Ace	Left Arm
Two	Right Little Toe
Three	Right Hip
Four	Right Forefinger
Five	Left Ear
Six	Lower Lip
Seven	Right Temple
Eight	Left Ankle
Nine	Left Ring Finger
Ten	Lower Abdomen
Jack	Left Shoulder
Queen	Right Big Toe
King	Left Eye

HEARTS

Ace	Heart
Two	Right Forearm
Three	Right Ring Finger
Four	Left Temple
Five	Right Nostril
Six	Left Big Toe
Seven	Left Hand
Eight	Chest
Nine	Right Thumb
Ten	Right Armpit
Jack	Left Elbow
Queen	Brain
King	Roof Of The Mouth

DIAMONDS

Ace	Left Hip
Two	Upper Lip
Three	Tongue
Four	Right Ear
Five	Left Little Toe
Six	Throat
Seven	Bridge Of The Nose
Eight	Right Knee
Nine	Right Shoulder
Ten	Top Of The Head
Jack	Right Kidney
Queen	Left Wrist
King	Right Foot

SPADES

Ace	Posterior
Two	Left Kidney
Three	Right Hand
Four	Left Thumb
Five	Left Knee
Six	Right Wrist
Seven	Left Foot
Eight	Back Of The Neck
Nine	Left Nostril
Ten	Right Eye
Jack	Groin
Queen	Forehead
King	Right Elbow

REUNITED

DECEPTION

"The bond of true love can never be broken", states the medium. "In fact, tonight we shall try an experiment that will test our powers to reach out to our loved ones. It will also demonstrate the strength of our love for them."

Asking for the assistance of four sitters, the medium lets each come to the front of the room and select a clipboard, each of which holds two sheets of paper, an envelope, and a writing instrument. The sitters then return to their seats.

Once again, the medium speaks, ***"I ask that each of the four of you think of a loved one that has passed from this life. I also ask that the person that you concentrate on should be someone that conjures up memories of happiness."***

Once you have thought of an individual, I ask that you write his or her name on one of the sheets of paper that is clipped to your board. Then next to the name, draw a small picture or symbol that would mean something to that person. Maybe a pet, or a specific item that was important in their life. Please do not worry about your artistic ability, whatever you draw will be fine. Once you have completed your task, please fold the paper in half and insert it into the envelope that you were given."

After all four individuals have placed their folded pages into their envelopes, a fifth person is asked to go around and collect them. While this is being done, the medium continues, ***"We have completed phase one, and now we proceed into phase two. I ask that each of you now write your own name on your remaining piece of paper. And also please draw the same item that you included on the page with the name of your loved one. When you have completed this step, please fold your paper in half and seal it beneath the clip on your board."***

After the four individuals have finished, the medium asks that the four envelopes be brought forward and mixed thoroughly, after which they are presented to him. Spreading the sealed envelopes for all to see, he speaks, ***"Each of these contains much more than a simple piece of paper. Inside each envelope are memories, love, and eternal bonds. Although the four names written inside have been mixed about, symbolizing the confusion of separation, we shall attempt to let them lead us so that they may be reunited with those that love them."***

With his eyes closed, the medium takes the first of the four envelopes and holds it high in the air. Softly he asks for another sitter to come forward. He hands the envelope to the person and then he directs them to go and stand next to one of the individuals that

is holding a clipboard. He proceeds to do the same with the remaining envelopes. When he has finished, he addresses the sitters, telling them to open the envelopes and remove the papers for the clipboards. Upon doing so, each of the four shows that they have been reunited with their loved one.

TRUTH

This “effect” is the same as “Drawn Together” from earlier in the book. However, I decided to include it here since one presentation lends itself to a mentalism performance, while this one fits perfectly into a séance setting. For details on the method, turn to “Drawn Together” on page 105.

One quick thing that I would like to mention is why I have the four individuals include a small drawing in addition to writing the name. According to the scripting, it is to make the ritual a bit more personal, thus helping us to be successful. In reality, it is to let the other spectators see right away that the selections match. In addition, it will avoid similar names from getting confused.

REMAINS

This is another “performance piece” that plays very strong due to the personal nature of the routine. As previously mentioned, this is the same “effect” as “Drawn Together”, but rather than leave it out of the book, I felt that it may be useful for those that wish to perform séance style magic as opposed to mentalism.

UNBREAKABLE BOND

DECEPTION

Addressing the spectators, the performer speaks, **"I will need the assistance of one of you, but it must be one that is willing to be involved in a rather personal, yet unusual demonstration. I wish to work with someone that has with them a photograph of a loved one that has passed on. And if possible, I would like to borrow that photograph."**

Several individuals raise their hands, and one person is selected and they are asked to come forward with their photograph. The performer continues, ***"I am sure that many of you have heard that if you love something, you should set it free. And if the love is true, it will return to you. We shall examine that philosophy through this experiment. We must begin by learning just a bit about the photograph that you have with you."***

The participant states that the photo is of his aunt and uncle, the latter of which had passed away several years ago. Taking the photograph, the performer addresses the volunteer, ***"For the sake of our demonstration, I will ask that you follow my instructions carefully. In the next room you will find an old book sitting alone upon a small table. Along with a person of your choice, please go into that room and retrieve that book. Have the other individual return here with it, but then I ask that you please wait behind inside the room. While you are alone with your thoughts, please concentrate upon the unbreakable bond that you have with your uncle."***

After choosing a second participant, the two of them venture to the other room. Several moments later, the second volunteer returns carrying an old book, which is placed upon a table near the front of the room. While this is occurring, the performer takes the opportunity to share the photograph with several other individuals. He then continues, ***"The bond of a strong relationship can never be broken. It can be tested by distance, disagreements, and even death. But it still remains."***

Taking the photograph, he places it into a small parchment envelope. Lighting a candle, he holds the envelope to the flame, and the envelope begins to burn. As the smoke rises from the ashes, he continues, ***"Nothing can break the bonds of human emotion."*** He then drops the flaming envelope onto a brass tray as it continues to burn.

Soon, there is nothing left but ash. At that moment, he asks the second volunteer to retrieve the original participant from the other room. Upon returning, he is directed to the table that holds the book. The original volunteer is instructed to open the book and begin to page through it. While doing so, he comes across a slightly singed envelope.

Opening it, he finds his photograph. At that moment, the performer concludes, ***“There are times in our lives that we are unaware of the forces around us. It is during those moments that we should follow our instincts. You may return to your seat knowing that the bond that you have with your uncle is stronger than ever.”***

TRUTH

From the technical side, this is by far one of the easiest “effects” you will ever come across. It requires no sleight-of hand, no gimmicks nor any special apparatus. And yet, it will be ignored by the vast majority of the people that read it. The reason is that to perform the routine as it is written here requires the use of a plant. The photograph, of course, is a duplicate. However, there is much more to this routine than simply the method. Quite a bit of thinking has gone into this idea and I hope that you take a few minutes to examine the many elements that make up this piece.

We will start with the basics and explain that to get duplicate wallet sized photographs, you may have to find one or two individuals to sit for a photographer. This can easily (and inexpensively) be done in any of a number of retail stores. Before your performance, you find a trustworthy person that will be able to assist you by saying that the person in the photograph is a deceased loved one. The duplicate photo is already hidden in the signed envelope in the book. All you have to do is place the original in an envelope and burn it. From a technical viewpoint, that is it, but we shall now continue with some other things to think about.

REMAINS

Let me begin by saying that this is simply a “torn and restored dollar bill effect”, but with a lot of additional emotion added to it. If you burn a borrowed ten dollar bill, you may make the owner mad. If you burn a photograph of their deceased loved one, you have crossed the line. To say that you must have a good reason for doing it is an understatement. So let us start there.

You are not burning the photo to “do a trick”, but instead to demonstrate the strength of the bond between the two individuals. This makes a huge difference. During a standard dollar bill effect, there is not much sympathy that is demonstrated by the performer. In this case, the feelings of the spectator should be your number one priority. But wait, isn't that person a plant? Why should we be so concerned for him?

The reason is that you want to appear sincere to the rest of the audience so that they do not resent what you are doing. Remember, this is a ritual, not a trick. If it is treated any differently, you will come off looking insensitive to the rest of the people in attendance, and it will be very difficult to shed that image.

Next, why does the plant leave the room? It is very simple, most people are not accustomed to being in front of an audience. If they are standing there while the envelope is burning, the natural thing is for the other audience members to watch them for their reaction to what is going on. In most cases, it will probably not be believable. If you do not have them leave, you are asking them to do an incredible acting job, and that is more than you should expect of a plant. By having them leave, you are relieving them of that pressure. You are also avoiding any overacting that could ruin the effect entirely.

But remember, if the person leaves the room, they (according to the rest of the audience) will not know what has occurred. So make sure that they do not act amazed when they find the photograph in the book. After all, they do not know what has happened with the photo, so they should not be amazed to find it in the book. But to bring the routine to a logical conclusion, you should include a closing statement such as the one provided in the DECEPTION Section.

To change direction, I would like to talk about the photographs for just a moment. As stated earlier, it is not very difficult to schedule a time to have some "generic" shots taken for this effect. However, I realize that most people will probably not go through the effort to do so. To help those people, we have sets of photographs available at Deceptions Unlimited that may be purchased. The photos are of a couple in their late 60's, so they can be described as parents, an aunt and uncle, etc... The description will be determined when you decide who you will be using for a plant for any given performance. Please feel free to contact us with any questions that you may have.

I feel that I should also state the obvious and say that it is entirely possible to accomplish this same effect with many types of switches or moves. Although I have worked several handlings, I still prefer to use the described method. However, I will leave it up to you if you wish to "retool" the method. The obvious advantages would be that you would eliminate the need for a plant, and you would not have to use duplicate photographs. I will offer one word of caution if you choose to go that route. Be prepared for the situation to occur when not a single person in your audience has a photograph of a deceased loved one. It may be wise to change the scripting to fit any loved one, whether living or dead.

Lastly, I have to say that many of the regular "lines" that are used during a dollar bill routine should not be adapted for this effect. Although I have made other magicians laugh quite hard with this, I would suggest avoiding the temptation to say (after destroying the photograph of their uncle) "Do you have a father? I hardly ever screw it up with a father."

NUMEROLOGY

DECEPTION

"How many here know something about Numerology?" asks the performer. Taking out two small piles of parchment-style cards he continues, ***"I will ask that two individuals assist me, for I have here two sets of numerological indicators. Each set contains over forty readings. Through the process that we are about to attempt, we shall reveal an important bit of information about our two volunteers. In addition, while working together, they shall determine something very important in regard to the validity of the entire experiment."***

Two spectators come forward to participate. The performer takes the two sets of cards and places a stack in front of each volunteer. Next, he takes out a folded piece of parchment paper which is held closed with a wax seal. He gently places the folded paper in the hands of a third audience member.

Returning to the first two spectators, he points to the one on his left and says, ***"We shall begin with you."*** Picking up their set of cards, the performer mixes them, and replaces the stack upon the table. Then he continues, ***"I will ask you to clear your thoughts. When you feel completely relaxed we shall proceed."***

After a few moments, the spectator is ready to begin. At that point, the performer says, ***"I am going to slowly remove cards from your set, one at a time. I will do this very slowly. When you feel that the time is right, please ask me to stop."***

Slowly the performer removes one card at a time and places it to the side of the original stack. After several moments, the spectator says to stop. The performer asks, ***"Do you wish to stop me on the selection in my hand, the next one of the stack, or possibly the top one of the discard pile. The choice is yours."***

The spectator requests the selection on the top of the discard pile. And so the performer asks him to remove it himself and to place it facedown on the table in front of him.

Turning over the discard pile, the performer reads off several of the selections that had been passed by. He also displays several that remained in the original stack.

Turning to the second spectator, the performer repeats the exact process until they too have selected one card from their own set.

With each of the two in possession of a message card, the performer asks them to be read aloud. The first spectator looks at his message card and reads:

You have chosen the number 7.

From the 12th Century writings of the Hayroobian Culture:

"7 is the sign of superior intelligence and wisdom."

Your high level of intelligence has always made you a leader among those that associate with you. But it has also been a curse due to the jealousy of others.

Turning to the second spectator, they are asked to read their message aloud. It reads:

You have chosen the number 22.

From the 12th Century writings of the Hayroobian Culture:

"22 symbolizes a high level of sophistication, a king among common men."

You are recognized by all as the elite. Your sophistication brings respect from all that encounter your elegance and grace.

The performer speaks, ***"I will ask each of you, are your messages accurate?"*** With a grin on each of their faces, the spectators both agree that the messages indeed are correct.

The performer continues, ***"We have had the numbers '7' and '22' selected, which when combined will give us '29'. I now ask our third participant to come forward"***. As she comes forward, the performer asks for the wax seal to be broken, and for the contents of the paper to be read aloud. It says:

The spirits have guided this highly intelligent, sophisticated duo to the number 29.

From the 12th Century writings of the Hayroobian Culture:

"29 is the sign of success, which now concludes this experiment in numerology."

TRUTH

This presentation is actually very "tongue-in-cheek" to say the least. However, it is very simple to modify the messages, and the scripting, to create a séance effect, or a standard piece of mentalism.

The basics are that this effect is done with a homemade forcing deck. Each pack consists of well over forty cards which I shall describe. The top three are all different, as are to bottom three. However, the forty cards sandwiched between those six cards are duplicates. Pack number one has the #7 card repeated, and pack number two has the #22 repeated. First, let us examine the effect step by step to show how everything falls into place. Then I will describe how to make your sets of cards.

Begin with the packs stored face-to-face. This will make it easy for you to find the break between the two by simply looking for the only two cards that face each other. You will work with the sets separately, so the same handling will apply to both. Starting with pack number one, you should have three indifferent messages (they are provided later in this section), then your stack of #7 cards, and then three more indifferent message cards. This stack will allow you to riffle shuffle the cards, as long as you let the three bottom cards fall first, and the three top cards fall last.

After the cards have been "shuffled" they are placed facedown on the table. You begin to remove cards one at a time and place them facedown into a discard pile. As you are giving your instructions begin dealing the first three cards. This will allow you to pass the indifferent cards without them being selected. Once you have passed the first three cards, take your time and have the spectator say "stop". Let them then have their choice of which card they want from the one in your hand, or the top card of either pile.

Remove their selection and pick up the discard pile, You can now take the first two cards from the face and read them aloud as you toss them to the table face-up. This will leave you with one indifferent card left on the face of the discard pile. You simply place that entire group on top of the face-up discards and the final indifferent card will show.

You can now pick up the remaining stack and turn it face-up. By following the exact same instructions as above, you can now show that half of the deck to also apparently contain nothing but indifferent cards. This procedure should be completed in a very casual manner. It should never appear that you are trying to prove that all the cards are different. It should just appear as if you are sharing some of the other messages with the audience.

As previously stated, pack number two will be handled in the exact same manner. The only difference is that your duplicate cards will be #22, as opposed to #7.

Once the above proceedings are completed, simply toss all of the cards aside so that everyone can concentrate on the two selections. Then you reveal the final payoff and bring the routine to a close.

REMAINS

As stated, the presentation above is very "tongue-in-cheek" due to the fact that I created it for a meeting that I was attending. Before heading to the meeting, I knew exactly who I wanted to have "volunteer" and so the description for the #7 card and the #22 card were written specifically to bring about laughter when read aloud by those two individuals. They enjoyed reading "about themselves" and the rest of the audience also saw the humor in what was written.

To make this a more serious piece, you can simply change the message cards. As for the presentation, please feel free to modify it in any manner that you wish.

On the following pages I have included several messages that can be used. Feel free to photocopy those specific pages for your own individual use.

As for the final message, once again feel free to reveal it in any manner that you wish.

You have chosen the number 13.

From the 12th Century writings of the
Hayroobian Culture:

"13 is the sign of negativity.
You are not to be trusted."

***Your negative outlook has always caused
problems for you, and for those that
attempt to work with you. You must be
banished from all public gatherings.***

You have chosen the number 30.

From the 12th Century writings of the
Hayroobian Culture:

"30 is the sign of maturity. You
are wise beyond your age."

***Your strength has always been your
mature nature. You have always
exhibited a rational outlook, yet you have
maintained youthful exuberance.***

You have chosen the number 18.

From the 12th Century writings of the
Hayroobian Culture:

"18 is the sign of sensuality.
You are desired by many."

***Your sensual nature has attracted
physical advances from a great number
of individuals. Although you have
broken many hearts, you are still desired
by those that you have hurt. You are
irresistible.***

You have chosen the number 9.

From the 12th Century writings of the
Hayroobian Culture:

"9 is the sign of insecurity. You
are unsure of your direction."

***Your life has led you to many
crossroads, but your insecure manner
has prevented you from making choices
that seemingly involved risk. You require
constant support from others to proceed
with even the smallest task, and this has
held your back.***

You have chosen the
number 7.

From the 12th Century writings of the
Hayroobian Culture:

"7 is the sign of superior
intelligence and wisdom."

***Your high level of intelligence has always
made you a leader among those that
associate with you. But it has also been
a curse due to the jealousy of others.***

You have chosen the
number 7.

From the 12th Century writings of the
Hayroobian Culture:

"7 is the sign of superior
intelligence and wisdom."

***Your high level of intelligence has always
made you a leader among those that
associate with you. But it has also been
a curse due to the jealousy of others.***

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number 7.

From the 12th Century writings of the
Hayroobian Culture:

"7 is the sign of superior
intelligence and wisdom."

***Your high level of intelligence has always
made you a leader among those that
associate with you. But it has also been
a curse due to the jealousy of others.***

You have chosen the
number 7.

From the 12th Century writings of the
Hayroobian Culture:

"7 is the sign of superior
intelligence and wisdom."

***Your high level of intelligence has always
made you a leader among those that
associate with you. But it has also been
a curse due to the jealousy of others.***

You have chosen the number 22.

From the 12th Century writings of the
Hayroobian Culture:

**"22 symbolizes a high level of
sophistication, a king among
common men."**

***You are recognized by all as the elite.
Your sophistication brings respect from
all that encounter your elegance and
grace.***

You have chosen the number 22.

From the 12th Century writings of the
Hayroobian Culture:

**"22 symbolizes a high level of
sophistication, a king among
common men."**

***You are recognized by all as the elite.
Your sophistication brings respect from
all that encounter your elegance and
grace.***

You have chosen the number 22.

From the 12th Century writings of the
Hayroobian Culture:

**"22 symbolizes a high level of
sophistication, a king among
common men."**

***You are recognized by all as the elite.
Your sophistication brings respect from
all that encounter your elegance and
grace.***

You have chosen the number 22.

From the 12th Century writings of the
Hayroobian Culture:

**"22 symbolizes a high level of
sophistication, a king among
common men."**

***You are recognized by all as the elite.
Your sophistication brings respect from
all that encounter your elegance and
grace.***

You have chosen the number 4.

From the 12th Century writings of the
Hayroobian Culture:

**"4 is the sign of prosperity.
You are rich in many ways."**

***Your riches may not be in the form of
material possessions, but instead the
many other positive aspects of you life.
However, financial reward is just around
the corner.***

You have chosen the number 25.

From the 12th Century writings of the
Hayroobian Culture:

**"25 is the sign of apathy. Your
lack of concern stifles you."**

***Your inability to care has always held
you back from reaching your potential,
and this will continue as you move along
blindly into the future.***

You have chosen the number 11.

From the 12th Century writings of the
Hayroobian Culture:

**"11 is the sign of evil. You are
connected with darkness."**

***Evil is way of life for you. It masks itself
in many ways, but that is simply to
misdirect others to trust in you. You are
heartless and cold, which will lead you
nowhere, except to hell.***

You have chosen the number 20.

From the 12th Century writings of the
Hayroobian Culture:

**"20 is the sign of harmony.
Others seek your friendship."**

***Throughout your entire life, you have
been considered approachable and
trustworthy by others. People seek your
friendship due to your openness and
compatibility.***

You have chosen the number 33.

From the 12th Century writings of the
Hayroobian Culture:

"33 symbolizes a high level of
passion, not only for others,
but also for life."

*You are recognized as one that is
passionate, and when it comes to love,
almost to the point of infidelity.
However, your passion for life itself is
admirable.*

You have chosen the number 12.

From the 12th Century writings of the
Hayroobian Culture:

"12 symbolizes a carefree
nature, to the extent that fun is
your highest priority."

*You place your own physical enjoyment
at the top of your list. You go through
life worry-free, hoping to experience
every pleasure along the way.*

TERASABOS TIMES TWO

Before we begin, I will tell you that this version of "Terasabos" is indeed 100% foolproof in the fact that it utilizes "Epigraph" as the safety net. However, there is much more to it than that, which shall become apparent very quickly. Up until now, I have kept this specific version to myself because I found it so intriguing. Since developing this approach, I have worked on a number of other "Times Two" effects. But for now, here is the "Terasabos Times Two" presentation in its entirety.

DECEPTION

The performer selects an audience member to assist him with an experiment. He then addresses the crowd: ***"At this time, the two of us will attempt to create a bridge of unspoken communication. We will use a technique that was first experimented with back in the early 1300's. It is called TERASABOS, which actually means "bridging the lands". The earliest known practitioners of this technique have been traced back to several parts of Europe, but newly found records show evidence of this process as recent as 1911 in the North Eastern United States.***

For centuries many cultures have feared TERASABOS because they felt it was a direct link to The Devil. Still others throughout history have maintained that it was simply a misunderstood, and untested scientific process. Some have believed that if it could be harnessed, strong telepathic links between certain individuals could be developed. Tonight, the two of us shall test the power of TERASABOS."

The performer directs the volunteer to a table, upon it are five inverted chalices.

"Here on the table you see a series of inverted chalices, ranging from 1 through 5. At this time, we will need a personal object from you. It should be something that you carry with you every single day. Perhaps, a wallet or a watch? In just a moment, I will have you place your item under one of the chalices. I will tell you that under each chalice is a small white card. It is upon the card that you will place your item. The white background will act as a screen, helping us to bring your object into focus.

The volunteer removes her watch and hands it to the performer. Upon taking it, he continues: ***"I will ask that you concentrate upon these chalices and that you listen to my instructions. In just a moment, I will ask for another audience member to lead me from the room so that I cannot see your actions, but I will still be within range to communicate with you verbally. At that time, I will have you mentally select a chalice, lift it like this (the performer demonstrates) and place your watch on top of the small white card and replace the chalice. Once you have covered your object with the chalice, I will ask you to step away from the table so that I***

have no indication as to which chalice contains your possession." The performer returns the watch to her so that they may proceed.

Once again, the performer speaks, ***"I shall also require the assistance of a second individual."*** Once another participant is selected, she is sent outside of the room and is told to remain there until her presence is requested.

The performer is then led away by a third volunteer who verifies that there is no possible visual contact with either of the other two subjects. The performer is still within vocal range and he speaks: ***"We will now begin. First I ask that you clear your thoughts. Now concentrate upon the chalices and mentally select one of them. Have you decided upon one? Good, now reach out and lift that chalice, place your object on the message card beneath it and replace the chalice. When you have completed this simple task, please step back from the table so that I may return to the table."***

Upon his return, the performer calls for the second participant to also return. Once she is back in the room, the performer continues, ***"We will now attempt to focus on your thoughts and zero in on your selection. That means that we must eliminate the four empty chalices and reveal the one that contains your item. But I will not be attempting to do this alone."*** Pointing to the second spectator, he says, ***"In fact, I will be merely a tool, for you shall actually carry out the experiment."***

Leading her to the table, the performer speaks, ***"Once again, I will tell you that here on the table we have a series of inverted chalices, ranging from 1 through 5. Beneath a single chalice is a personal item that belongs to our other guest. As I stated, we will now attempt to focus on their thoughts and zero in on the selection. That means that we must eliminate the four empty chalices and reveal the one that contains their item."***

So following your instincts, please lift any chalice."

Reaching down, she lifts the chalice in position 4, which is empty. The performer exclaims, ***"Excellent! You have eliminated the first of the empty chalices."***

Looking at her, he continues, ***"Now, concentrate. Try to zero in on the next chalice that you believe to be empty. You must concentrate, and now lift the next chalice that you believe does not contain the object."***

After several moments, she reaches down and lifts the chalice in position 1, which is also empty. ***"Very Good!"*** says the performer enthusiastically. ***"Now once again, where do think the next empty chalice lies?"***

She lifts the chalice in position 5, and it too is empty. ***"You are truly gifted!"*** says the performer. ***"We are now down to the final two selections."***

I must tell you that you are by far one of the most excellent subjects that I have had the pleasure of working with. So regardless of the outcome, you have done exceptionally well. But now, we have arrived at the moment of truth. I want you to close your eyes and concentrate. When you feel that the energy in the room is peaking, reach out and lift your final selection."

After several more moments of silence, she reaches out and lifts the chalice in position 3. It too is empty.

"You have done it!" cries the performer. ***"You have proven your ability to link your thoughts with others. As you take a final bow, please lift the final chalice to reveal the object."*** Lifting the chalice, the item is indeed there.

The performer thanks her and then she returns to her seat.

TRUTH

As stated previously, the safety net here is the set of "Epigraph" cards. It should be apparent to you that if the spectator fails, you use the cards as your out. The effect then becomes that you predicted the location from the very beginning. However, that is not what I was going for when I devised this version. I was looking for something that would not only involve an audience member, it would also EMPOWER them.

Basically, you are using the same type of verbal controls with this version as the original. However, this time, you are actually using them twice. Once they are used for spectator 1, and then they are used again (although they are conveyed a bit differently) with spectator 2.

Without rehashing all of the psychology that is at work here, I will recommend going back to the original version and studying that before reading any further. Then we will continue with the additional detail that is required here.

With the original version mastered, you will now involve your second spectator. You utilize the same basic verbal controls with her. Regardless of what happens on her first selection, you win. After all, if she picks the object, it is an instant hit. Congratulate her exuberantly and take your bows. If she misses, follow the regular script, which we shall now do.

From this point, your goal is get her to direct her attention to the empty chalices by using the same basic psychology as before, but this time, instead of attempting to "steer" her away from the lower percentage choices, you encourage her to go for them. After all, she is now looking for an empty chalice. This is done by trying to reverse the psychology, as shown in the scripting. The goal is to direct her to the end cups on her second and third selections.

You proceed until she misses, or until you arrive at just two chalices remaining. At that point, you have a 50/50 chance of her being successful. But being a theatrical deceiver, I will take those odds any day of the week for an absolute miracle, especially one that is performed by an audience member. Plus remember, you have your "prediction" to fall back on.

If she hits, congratulate her and let her accept her well-deserved applause. If she fails, CONGRATULATE her on a job well done, and let everyone know how far above average she is. After they have applauded her, reveal your prediction in a humble manner. DO NOT ACT POMPOUS when you close the effect. That will make it appear that your guest had failed, and that is not what we are going for here.

In regard to your message cards, they are described during the introduction as merely the place to set the object. If the spectator is successful, do not reveal your prediction. To say that would be anti-climatic would be a drastic understatement. In addition, it may look as though you were trying to upstage their accomplishment. In my opinion, it simply is not wise to use the prediction when it is not necessary.

As for the message on the card, it can read as a prediction, or it can be as simple as an "X" to mark the spot.

REMAINS

There is quite a bit more that I could say about this version of "Terasabos", but I will keep it brief. The basic idea has been conveyed in this section, as well as in the original version. What I will say is that if you are looking to make your performances personal, this can definitely bring you several steps closer to your goal.

This version, although it does have a built in "safety-net", will not play strong if you are not prepared to perform it properly. My suggestion is to read through both this and the original version, and then sit down and write out your own thoughts on the psychology that is at play here. Only after you are comfortable with the verbal controls, and all of the possible outcomes, should you give this a try. Otherwise, you may very well be setting yourself up to fail with these routines. And if you are not successful with the effects, they will end up being tossed into the back of your closet, along with the many magic store gimmicks that you have not used for years.

In closing, let me just say that over the years, I have developed over 75 versions of "Terasabos". In many ways, this one, along with the original, are the only two that I am happy with. However, I hope that they provide the inspiration for a number of other creators out there. And if you wish, I would love to hear your thoughts as you add your own ideas to the mix.

THE WIND

The wind is magical. It appears unexpectedly from nowhere, and then disappears in the same fashion. You do not see it coming, however it can leave a tremendous impact on everything caught in its path. It can generate many human emotions, such as happiness, when you are touched by a gentle summer breeze. Or fear, when it appears to be overpowering and out of control. Or wonder, when it makes snowflakes dance majestically through a moonlit night. Yes, the wind is magical.

But one of the most magical things about the wind is that it is invisible. It is impossible to "see" the wind, you only see the results of it. Sure, you can see leaves as they are tossed weightlessly through the air, but you cannot see what is actually giving them flight. Yes, the wind is magical, but more importantly, magic should be like the wind.

To be more specific, our methods should be more like the wind. When a card magically jumps back to the top of the deck, it should not appear that we did anything to bring it there. This means that the method should be invisible like the wind, with only the result being seen.

Far too often (and we are all guilty of this) we assume that our moves (or methods) are slick enough to "blow by" the spectators. But if we were to ask them, they would tell us that many times they are left with the feeling that something happened (usually at the precise time that it did), but they do not know what it was. One of the best examples of this would be a classic pass. Ask yourself, how many people do you know that actually do an INVISIBLE classic pass? The number will probably be fewer than the number of honest politicians that you can name.

Please do not take what I am saying as cynicism, quite the contrary. I believe that by looking closer at the flaws of an effect (and every effect has some sort of flaw, otherwise it would be "real magic") we can all make our performances more like the wind. Let us take this idea a bit further and examine our example of the pass.

In the hands of most magicians, a pass is not invisible. It can flash. It can talk. Or simply the movement of the hands can be suspicious. But these things do not prevent a number of individuals from trying to "blow it past" their audience. Now what I am about to say is probably nothing new, but good ideas can never be brought up too often. I shall break my thoughts down into three basic steps, which can apply to any move, or more accurately, any method.

My first suggestion is to work the move to the point that you can execute the mechanics to the best of your abilities. After all, there is no substitute for excellent technique.

Next, HONESTLY critique yourself and see if you can adequately pull the move off successfully time after time in performance. If the answer is "no", then continue practicing, or abandon the move entirely.

Last, concentrate on routining the effect to position the move at a point where it will generate the least amount of suspicion. If possible, during an off-beat, which can add an additional layer of deception and make the routine flow smoother. However, at times it will occur that the structure of an effect does not allow the move to be worked in during an off-beat. If it absolutely MUST be placed at a point when it will generate "heat" from the audience, then the first two steps are of the utmost importance.

I must mention that I have left this particular essay for the end of the book, hoping that it will leave a lasting impact. It was originally buried near the middle but as the publication date grew closer, I happened to see several performances by two different working professionals. Although none of their actual moves ever "flashed", it was quite apparent to the "laymen" that something "sneaky" was happening, even to the point of one of the performers being called a cheater several times. And the spectator was entirely correct with what she was saying, but the magician still persisted. From there, he simply wore her down with repeated confusion until, in the end, he "won" by executing a top change. Please do not take what I am saying as criticism, it is not. I am simply making an observation.

The performances that I am referring to were never like the wind, (although they certainly were "stormy") but they were considered "successful" because at the end, the spectators were "fooled". But I have always believed that magic is much more than simply fooling people, and after our time together, I hope that you agree. I would never be bold enough to say that my way is "the way", I merely offer my thoughts as an option. I believe that by following the basic three-step process that I have presented here, you can take steps to make your magic appear invisible and effortless, like the wind.

THE EMPTY SOAPBOX ...

(Some Closing Thoughts)

I spent quite a bit of time putting this book together. With well over 30 years of magical experience, I figured that I had quite a bit to say. I accumulated my notes, wrote out the routines, then went to work on several essays. The essays would be the parts of the book that would tell it like it is. I would have the opportunity to let others share in my wisdom, to see it my way. Or at least, to know how I felt.

The longer that I sat at my computer and wrote, the more I agreed with what I was saying. But then it finally hit me. I have preached for years that magic without meaning is worthless. Simply fooling the audience was not enough. I suddenly began to realize that my views about magic were quite the same because my complaints and my criticisms were not offering solutions. When I looked in the mirror, all that I saw was me standing on my soapbox. There was no meaning, no solutions, it was just me bitching.

Unfortunately for me, (and fortunately for everyone else) my soapbox was empty. And everyone knows that a box that is packed to the top is much stronger than one that is empty. So with my full (or should that be "fool"?) weight on top of it, my empty soapbox collapsed.

As you have seen, some of those essays have made the final cut, somehow finding a way to sneak into this book. But they did so only after they were reevaluated. I look now not to criticize for the sake of ego, but instead to hopefully shed light on something that I feel could use a bit of adjustment, or at least looked at from a different perspective. But even then, I realize that what I see and feel are only based on my opinions, which are as valid as the opinions of others. However, they are still simply opinions.

You may agree with some of my thoughts, you may violently oppose others, but please remember that the things that I say come from my passion for theatrical deception. There are times that my words may appear harsh, but those words come from the desire to achieve higher goals. In a nutshell, magic is special. It is unlike any other form of theater. It is noble, strong, and meaningful. The stereotypes that the art suffers from kill me, like when it is considered something "for the kids". (I am not demeaning or criticizing magic for children. It is a noble branch of the art, but I simply feel that it is not the only way that magic should be perceived by the general public.)

To sum it all up: "Magic should be magical". That is my message. I hope in some small way that I have made a tiny contribution through my thoughts and my routines. So if I have gotten carried away at times, or if try to climb up onto my soapbox at some point in the future, do not be alarmed. I am sure that I will fall off yet again. But until then, I promise to always love and respect the art of magic and deception. Thanks for listening, and keep the change.

ACKNOWLEDGEMENTS

Although it is not easy to write a book such as this, I will tell you that putting this final piece of the puzzle together is indeed the hardest. After all, it is difficult to think that someone could be left out by mistake. I hope that does not happen. So here we go:

Once again, to my parents, Connie & Wayne Maue: You are more than parents, you are wonderful friends.

To my daughter Jamie Maue: Simply put, you are quite a number of steps above being just the perfect daughter. I am very proud of you.

To Penn & Teller: Once again, without the two of you, I would have probably given up on theatrical deception years ago. You will always be the best.

To my mentor, Harry Chapin, the wisest, bravest person that ever lived: You will always be my greatest teacher. I miss you. Keep the change, my friend.

To Dr. Edward M. Barksdale Jr., & the wonderful staff at Children's Hospital in Pittsburgh, PA: Thank you for giving my daughter back to me after a drunk driver tried to take her.

To Doc Dixon: Thanks for the nice opening words, and also for your honest opinions.

To Steve Walker: Thanks for the kick-ass artwork, and for always being there to help.

To the following list of folks that helped with crediting, proofreading, suggestions, inspiration, etc... All I can say is thanks a ton:

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To our dogs, Buster & Hayroob: Thanks for staying quiet throughout the day so that I could concentrate, and also for listening to me read this stuff out loud to see if it made any sense.

And lastly, to the most perfect person that I have ever met, my absolutely wonderful wife Tammy Maue (a.k.a. "Spidella"): Simply put, you have been my partner since the day we met, and nothing could ever change that. You are my eyes, my ears, and most importantly, my heart. No words could ever express how I feel about you, so let me simply say that I love you.

And to all of you that have taken the time to read this book: I thank you very much.

Keep the change,
Rick Maue
December 7, 2000

In closing, I would like to leave you with a simple verse that I created to be used with a standard of magic, "The Professor's Nightmare". My reason for including it here is that it sums up my feelings toward the performance of deception. It is called:

THE MAGIC LESSON

We begin with one rope
Which is really quite long
The second, more average
But they still get along

The third is quite small
But it doesn't care
For when the three are together
The magic is there

Although it appears that
They vary in size,
We must ask ourselves,
Can we trust our eyes?

For with a wave of the hand
The magic is done
And when all has settled
The lengths are all one

We have one, we have two
And of course we have three,
And yet right before us
We can't believe what we see

But as quick as it happened
It is now all undone
For again we have three lengths
Instead of just one

But always remember
The laws of perception
For what you've just witnessed
Was all a deception

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