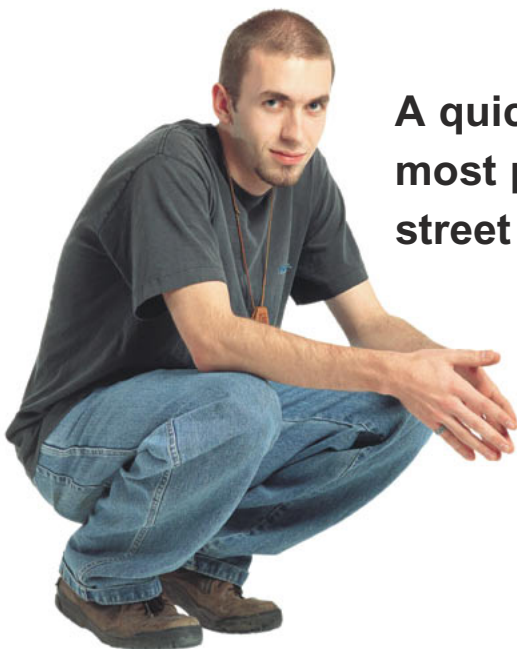


EXTREME *Magic*



**A quick start guide to today's
most powerful, in-your-face,
street magic effects and stunts.**



Introduction

Extreme Magic was written with one goal in mind—to put you on the fast track to learning powerful, visual street magic effects and stunts. The type of magic which, when performed properly and under the right conditions, has the capacity to elicit gasps of amazement from bewildered onlookers.

While experienced magicians will be able to modify and add these effects to their own repertoires, this book strives to assume very little in the way of prior knowledge. It is designed to take you step-by-step through the process of learning and performing street magic for real people. Nothing in this book is technically demanding or beyond the reach of the average person willing to put some time and practice into mastering the effects. You can do it, even if you've never performed or done magic before.

If this book looks more like a “quick start” computer guide than a text-heavy magic book, it's for a reason. Most people learn better visually. That's why, we've concentrated on providing photos which clearly illustrate important points supported by concise copy. You'll also find tips and warnings, where appropriate.

Here is an overview of how each trick is organized:

Opening Remarks—This is the larger italicized copy which introduces each effect.

Effect—A brief description of the trick from the audience's point of view.

Method—Plain and simple—the inner working of how the trick is accomplished.

Preparation or Properties*—Any behind-the-scenes preparation or special items.

Performance—A step-by-step breakdown telling you exactly how to perform the trick, including all movements and handling, as well as patter suggestions (guidelines for what to say during the trick) where necessary.

Warning(s)*—Things to watch out for, or keep in mind, when doing the trick.

Tip(s)—Thoughts and ideas to help you get the most out of each trick.

** Indicates does not appear for all tricks.*

We hope you enjoy learning these effects. Please give them the practice they deserve before attempting to perform them. Now let's get to work.

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It's A Snap

The Marlo Snap Change is one of the most visual moves in card magic and well worth the effort required to master it.

Effect

An indifferent card visually changes into a spectator's selection just by snapping it with your finger.

Method

Two cards are held as one with the selected card concealed behind the indifferent card. The indifferent card is drawn back bringing the selected card into view. The selected card now hides the palmed indifferent card.

Performance

Use the Cross-Cut Force on pages 17 and 18 to force a card. Have the card returned to the deck and casually shuffle the cards.

Say you are going to try and find their card. Spread the cards with the faces toward you and cut the selected (force) card so it goes on top of the face down pack.

"I think I've got it." Push the top few cards to the right and square them up, at the same time obtaining a "break" under the second card with your little finger. This simply means wedging a little bit of the skin under the card. Photo 1.1.

Slide these two cards forward as one and take lower part of the far short edge with your right first and second fingers underneath and your thumb on top. Photos 1.2 and 1.3.

Turn your hand up and display the two cards as one. It looks like it's only the indifferent card at this point.



Warning

Watch your angles. The audience should be in front and slightly to your right.

Tips

Of course, experienced magicians will prefer to control a freely selected card to the top position. The card may also be signed and given to the spectator as a souvenir.

In order to learn the correct action. Practice by taking your second finger off the card and then, sweeping it backwards. This reinforces thumb and forefinger only grip.

After you are able to perform the move smoothly, add in the snap which actually facilitates and adds some emphasis to the change.



Photo 1.4

It's A Snap

Performance Continued

Now here's the move. Don't worry about snapping it with the other hand at first. While keeping your right thumb and first finger stationary—draw the front card backward and underneath with your right second finger. This is important—only your second finger moves. Photos 1.4 and 1.5.

The move is a surprisingly natural action. The indifferent card will clear the bottom of the selected card and end up being gripped between the underside of the thumb and the second finger. It will now be hidden from view by the selected card. Photo 1.6.

Photos 1.7 - 1.9 expose the action behind the scenes.

At this point, you can pick up the pack and casually ditch the palmed indifferent card.



Photo 1.5



Photo 1.7

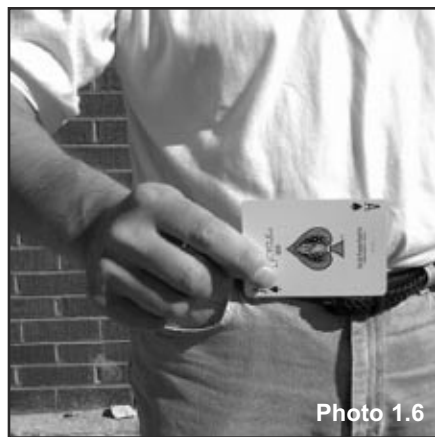


Photo 1.6

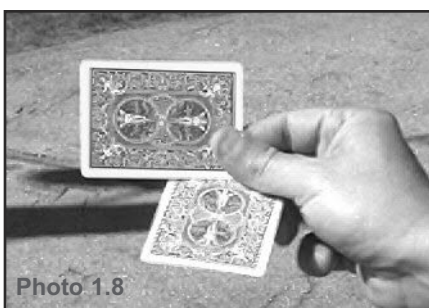


Photo 1.8



Photo 1.9



Photo 2.1



Warnings

Perform this illusion only for a few people at a time

Watch your angles.

Always wear long pants.

Never repeat this effect.

Up, Up and Away

Levitate yourself without using wires, magnets or any gimmicks whatsoever. Originally a circus stunt, The Balducci Levitation gets a tremendous reaction when performed for the right audience under the right conditions. Choose your battles carefully and watch your reputation grow.

Effect

You levitate several inches off ground.

Method

You rise up on your left foot. Photo 2.1.

Performance

Stand with your back to the audience, about three to four feet away. The audience should be behind you and to your right. Photo 2.2.

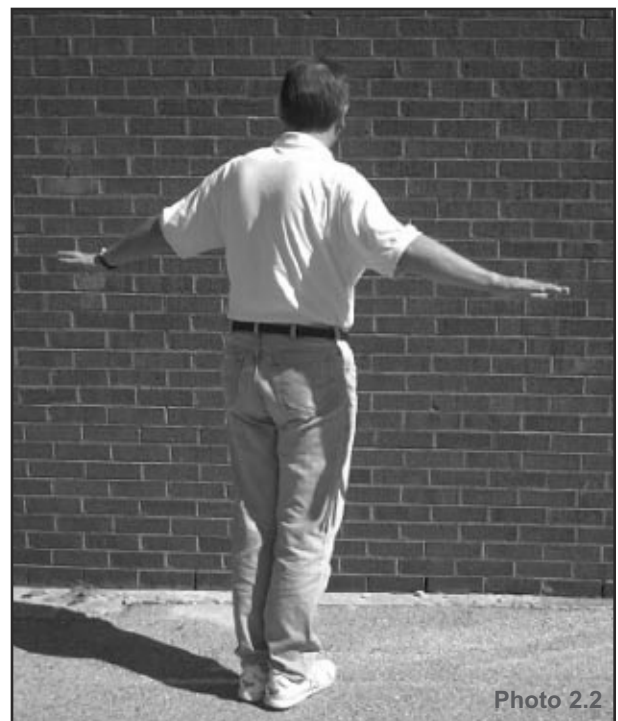


Photo 2.2



Up, Up and Away

Performance Continued

Keep your heels and feet together. Photo 2.3.

Tell people to watch your feet. Otherwise, they may miss the trick.

Flex your knees, crouching down slightly, as you place your weight forward on the ball of your left foot. Place your arms outward.

Now raise upward and as your legs straighten continue upward on the ball of your left foot.

Remember to keep your feet and heels together and it will appear to the audience you are floating off the ground.

Lower yourself back down and flex your knees as you land with your feet slightly apart.

Tips

Build the trick up for awhile before actually doing it and talk about the high amount of energy it requires.

Don't try to stay up too long or you may lose your balance.

Spread your feet apart when "landing." When people remember the effect later, they'll think your feet were apart the whole time.

Afterward, spread your hands about 10" apart and ask "how high did I go?" Again, this plants the seed in the audience's mind and they will often remember you going much higher than you did. This is also why you should never repeat the trick.



Warning

Always wear long sleeves. Short sleeves are shown here to provide an exposed view.

Tip

You can build it up with a little showmanship by using your other arm to help pull the twisting arm around as if it's stuck.

Full Circle

Shinkoh Nagisa stunned the magic community when he first introduced his “you do as I do” arm twisting illusion. It’s not difficult to do, but it does take the ability to misdirect the audience at the critical point in the routine.

Effect

You turn your arm backwards in a full circle. A spectator is unable to do it along with you.

Method

After positioning your hand, misdirection is used to twist your arm around a full revolution clockwise before starting the trick. While your arm appears to be in the same starting position, it is not. This enables you to begin twisting your arm seemingly backward (counter clockwise) in a full circle.

Performance

We will describe how to perform this effect using your right hand, though some magicians prefer to use their left hand.

Get a spectator to try to do what you do. Have them get down next to you on your right side.

Place your right palm flat on the ground—turning it inward (counter clockwise as far as it will go). Say, “Do you see what I’m doing? You try it.” Photo 3.1.



Full Circle

Performance Continued

Look at the spectators hand and say, "That's pretty close, but you need to spread your fingers a bit." Lean across your body and point to his hand with your left forefinger, while at the same time using this misdirection to pivot your own right hand around a full turn clockwise. Keep your thumb in contact with the ground as you do so. Photos 3.2 to 3.4.

When you finish, your arm should look like it's in the same position as before. Compare Photos 3.1 and 3.4 and you'll see what I mean. After the spectator has spread his fingers a bit, say "Now do what I do."

Slowly begin turning your hand around counter clockwise. Move it a little at a time and grimace as if in pain from twisting your arm the wrong way. Photos 3.5 and 3.6. The spectator will only be able to turn in a quarter or so.

Continue twisting the rest of the way around until your hand returns to its original position.



Quick Change

Here's an extremely bold version of the two card monte. It uses strong misdirection instead of sleight of hand to switch two cards right under the spectator's nose.

Effect

Two red aces changes places with two black queens while held by a spectator.

Method

Subtle handling and misdirection facilitate the card switches.

Preparation

Place the two black queens on top of a deck followed by the two red aces.

Performance

Show the top red ace and ask a spectator to hold it between their thumb and first finger. Illustrate the grip for them. Photo 4.1.

Now show the second card, the other red ace and slip it under their thumb but above the first card. Slip it out again. Tell them you just switched the card, but don't allow them to look at it.

Do the same move again and say you switched it back. Ask them to look at their card and remember it. They'll probably laugh at this point and say you never switched the card. Say, "Look at it." While they are looking at the card, casually place the second ace on the bottom of the deck and take the first black queen off the top.

At this point, the spectator believes you are still holding the other ace.

Tell the spectator you are going to show them how to really switch the card. Holding it between your thumb and first finger, slide it above the ace the spectator is holding and take the ace away between your second and third fingers. Do everything in a very deliberate fashion as if exposing how the trick is done. Photo 4.2.

Say, "This is how the switch is really done. I am doing it slowly this time. Next time—you won't see it." Ask them what card they are holding, but don't allow them to look at it. They'll name the other ace. While they are misdirected, put the second ace on the bottom of the deck and take the other queen off the top.

Tip

This trick uses subtlety and natural misdirection arising out of a situation to deceive the audience, so don't make a "move" out of the switches.



Photo 4.1



Photo 4.2

Quick Change

Performance Continued

Tell them now you are going to do the switch full speed and they won't be able to catch it. Slip the card under the person's thumb and above the other card and tell them you have switched the cards. Say, "What order are the cards in?" Whatever they answer, say "Are you sure?"

Have them slowly turn over the two cards to reveal that they are now the black queens. The red aces are gone. If you did it correctly, they won't suspect a thing until the big climax.

Traveling Ash

Here's an excellent quickie in a bar or restaurant where people are smoking.

Effect

Ash from a cigarette rubbed into your palm mysteriously travels to the spectator's palm.

Method

You secretly transfer the ash to the spectator's hand before the trick begins.

Preparation

Get a bit of ash from an ash tray on your left middle finger. Photo 5.2. This is easily done in the act of picking up an ash tray and moving it to your table or under some other ploy.

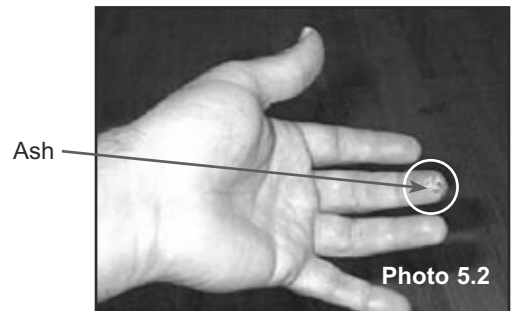
Performance

Ask someone to hold out their hands palm down. Demonstrate what you mean. The spectator is shown in Photo 5.1.

When the person does this, grasp their hands (your thumbs on top and fingers underneath) momentarily with yours and say, "no just a little farther out, please." In the process of doing this, your left middle finger places the ash mark on the spectator's right palm, which they can't see because their hand is palm down. Photo 5.3.

What comes next is the most important part of the trick. It's where you build this simple little stunt into the miracle class. Tell the person to close their right hand into a fist and keep it closed tight.

Next take a cigarette and tap a little ash onto your own left palm. Photo 5.4. Say "watch." Slowly, rub the ash into your palm. Ask them if they can see it. Keep rubbing until it's gone. "The ash is no longer here, but it's not gone. Would you open your hand please?" The person does and there on the center of their palm is the ash mark!



Tip

Be sure to release their hands quickly. If this is done in a causal, off hand manner—the spectators will never remember you ever touching the person's hands.



Tips

Have the psychological number force appear on your arm when ash is rubbed on it, a la “Spirit Card Revelation” on pages 17 and 18.

To take the “Spirit Card Revelation” idea a step further, why not have your first choice written down on a folded piece of paper and your second choice written on your arm (with soap)? In this way, if the spectator goes for the second most probable number, you simply burn the paper without ever opening it and rub the ash of your arm—revealing the chosen number!

I’ve Got Your Number

Although not a surefire method that works 100% of the time, psychological forcing represents the state of the art in mentalism. Just remember to leave yourself an “out.”

Effect

You predict the number a spectator is merely thinking of!

Method

These techniques rely on pure probability. In other words, the numbers “most” people will choose, “most” of the time.

Performance

Here are the basic techniques employed for predicting a range of numbers:

Any Number Between 1 and 10

Here’s a psychological force. Ask someone to think of a number between 1 and 10. Most will choose 7.

Any Number Between 1 and 5

Most people will choose 3.

Any Number Between 1 and 50

Another psychological force. The best approach for this test is to tell someone you would like them to try and read YOUR mind. You mention that before your performance, you wrote down a number on the pad you are now holding. Without revealing it, you place it face down on the table. Ask them to close their eyes.

Say, “I’d like you to think of any number between 1 and 50. In the number I am thinking of, both figures are odd and the digits are different. This still gives you a lot of possibilities. What number did you see in your mind?” “37!” Please turn over the pad. The number 37 is written down!

As The Amazing Randi would say, “A miracle of a semi-religious nature!” Actually, it’s pure probability. The second most likely choice is “35.” You can hedge your bet here by writing down 35 first and scratching it out (so it’s still visible). This way it looks as though you had it first, but then changed your mind. Also, by structuring the presentation so the spectator is trying to read “your” mind, it won’t damage your credibility too bad if “he” misses!

Any Number Between 50 and 100

Same idea and general presentation as the last one, only this time the digits are even and different. The most likely choice will be “86” with “68” following closely behind. This time, however, you have an even better “out” since you will have written down the rights digits—but just had the wrong order.



Mind Over Matter

Since Uri Geller first appeared on the scene, the public has been intrigued by psychokinetic effects—the ability to control physical objects with the power of the mind.

Effect

A spoon bends while in a spectator's hand.

Method

The spoon is bent on your leg during the trick.

Properties

An unprepared table or tea spoon.

Performance

Show a spoon or, if the situation presents itself, allow the spectator to choose one from several table and tea spoons.

Ask the spectator to examine it.

Ask the spectator to put a hand out and place the spoon on their palm. Photo 7.1. This is important, since it lets them see the spoon is perfectly straight before the trick starts.

Look at a little closer at the person's hand as if something is wrong. Say, "Wait a moment, it would probably be best if we used the clean one!" This gets a laugh and provides the needed misdirection for what comes next. Photo 7.2.

Without any hesitation, take the spoon off the person's hand with your right hand—gripping it in readiness to bend it. You do this by holding the stem in your fist and placing your right thumb on the bowl. If you have very strong hands, you may be able to bend it by just applying pressure against the bowl with your thumb. Photo 7.3. However, most magicians find it easier to use the side of their leg to provide the needed leverage.

Tips

Use a lightweight spoon when you first starting to perform this effect.

Women usually make the best subjects for this type of magic.





Mind Over Matter

Performance Continued

Drop your right hand to your side and turn slightly pointing with your left hand to the spectator's other hand. At this very moment, you are also bending the bowl of the spoon by pressing it against your leg. Photo 7.4.

Bring your right hand up with the bowl exposed (the bent portion is concealed behind the right fingers). Photo 7.5.

Place the spoon on the spectator's other hand, but do not remove your right hand. Ask the spectator to put his hand on top of yours. Remove your hand when the spectator's hand is covering the spoon.

Tell him to concentrate. Say, "Can you feel the heat? The spoon is warming up. It's getting hotter and hotter? Can you feel it?" Look the person directly in the eye. Most people are fairly suggestible and this fact combined with the stress of all of the attention being focused on them will make them start to feel warmer.

If the person says yes, continue building it up, saying "great you're doing it. You're bending the spoon. It's starting to bend under the heat you're generating." Ask the spectator to slowly lift their hand. Remind the person that they selected and examined the spoon, and it was straight.

Carefully lift off the spoon holding it by the end to show the clear bend which has now formed. Photo 7.6.



Remote Transport

This mind-boggling effect will elevate your card magic into the miracle class and it requires no palming or other sleight of hand.

Effect

A selected card vanishes from the deck and reappears anywhere you like.

Method

An easily made up gimmick with two cards, forces and vanishes the card. A duplicate of the force card is planted somewhere else before the trick.

Preparation

Cut the top edge of one card as shown. With the cut card face down, tape the other short edge to the short edge of the face up force card. Photo 8.1. The tape forms a hinge. Fold these two cards together, so the force card is face down on top of the cut card. Place this two-card gimmick about a third of the pack down from the top of the face down deck. The taped hinge should be at the back of the deck when you are holding it in your left hand.

Plant a duplicate of the force card. Good places include the outside of a window, in someone's cigarette pack, under a drink coaster, in someone's pocket or purse, etc. You get the idea. The more outrageous the place, the stronger the impact of the trick.

Performance

Begin with the deck in hand. If you like, it can be cut several times. You can visually spot the gimmick by glancing at the front of the deck to make sure your last cut returns it to the top third position.

Tell the person to say stop anytime. Begin riffing the cards with your left forefinger from the bottom up. As soon as they say stop you riffle up until you hit the gimmick. There will be a distinctive snap to let you know you've reached it. Photo 8.2. Ask them to just look at the card they chose and close up the deck.

You can overhand shuffle the cards at this point or cut the pack several times to mix them up. Do not riffle shuffle.

Turn the deck face up and start dealing the cards one at a time in a pile on the table. Say, "when I get to your card, I want you to tell me in your mind—that's my card. But don't say anything out loud or make any kind of a gesture. If I am in tune with you, I will be able to read your thoughts."



Photo 8.1



Photo 8.2

Warning

When choosing a location for the planted card, avoid anywhere it might be discovered prematurely.

Tips

Plant the card far in advance, if possible.

If you pass the force card before the spectator stops you, just riffle the remainder of the cards very quickly so the spectator has no chance to say stop. Say something like, "Say stop anytime today," and begin riffling the cards again. This time the spectator will stop you with a greater sense of urgency—so time it accordingly.

Of course, magicians who insist on finding selected cards in their wallets can use a Humber Wallet to find the card.

Remote Transport

Performance Continued

Continue dealing until you reach the end and then look at the person puzzled and say, "you didn't see your card, did you?" They'll say no they didn't. Ask what it was? When they reveal the identity of the card, tell them to look in their purse, at the window, etc. It is difficult to convey how incredibly strong this trick comes across to a lay audience. Try it and you'll see for yourself.

Spirit Card Revelation

The secret behind this mysterious card revelation is child's play, yet the audience impact is startling. What's more, the basic principle also works for revealing names and numbers, too.

Effect

The name of a selected card is revealed by rubbing cigarette ash on your forearm.

Method

The name of the "force" card (the one you will make the spectator choose) is written on your arm with soap beforehand. The ash particles only cling to the invisible soap film—forming the image.

Properties/Preparation

Cut a long narrow piece from a bar of soap or, if you're visiting someone else's house, use the corner of a full bar. Moisten the tip and write the letter and pip of the card you will force. For example, the three of diamonds would be written with the number "3" and a diamond shape. Photo 9.1.

Performance

Start with the card matching the name written on your arm on top of the deck (the top card of the face down pack).

Say you are going to have a card chosen. If you like, turn the deck face up momentarily and spread the cards—showing all of the faces to be different and random. Do not shuffle or change the order. Square up the pack and return it face down to the table. Photo 9.2.

Ask someone to cut the deck anywhere they like. However, do not allow them to complete the cut. Photo 9.3.

Now pick up the bottom portion and place it cross-wise on the portion they cut. Say we'll mark the spot, "like this." Photo 9.4.

Tips

This is also an excellent way to reveal a thought-of number—see "I've Got Your Number" on page 12.



Photo 9.1



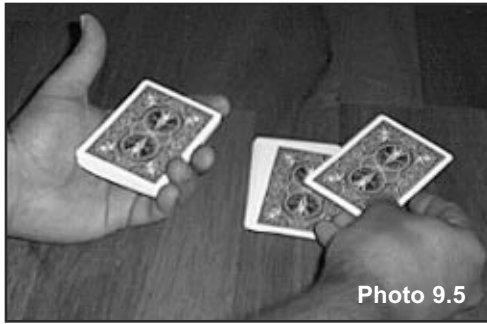
Photo 9.2



Photo 9.3



Photo 9.4



Spirit Card Revelation

Performance Continued

At this point, we want to create a little time “misdirection” or lapse, if you will. Talk about how in haunted houses, ghosts often write on mirrors to send a message across to the world of the living. Say you believe this really happens, because in the past there have been times when the spirits have actually helped you learn the identity of selected cards. Ask your audience if they would like you to try it.

When they answer with a resounding “YES!” Say “okay, let’s try.” Lift off the top portion of the cross-cut cards and hand the top card of the bottom half (the force card) to the spectator. Photo 9.5. Tell the person to look at the card they selected, but whatever they do—not to let you or anyone else see it.

Now go on building up the effect. Tell the audience in the past, the names of cards actually appeared on your forehead and one time on your stomach. Say it’s really weird and ask them if they can see any writing yet. Close your eyes and concentrate as if trying to summon the spirits. Suddenly, open your eyes and jerk backward abruptly as if a message just came to you. This should startle the audience.

Immediately ask for some cigarette ash. Hold out your forearm and rub the ash on. The card name slowly appears. Photo 9.6. Ask the person to turn over their card. It matches.



Tele-Pathy

This long distance mind-reading trick has been around almost as long as there have been phones. It's easy, yet it's a real fooler.

Effect

Your friend reveals the identity of a card someone is thinking of over the telephone.

Method

A secret code is indexed on a small “key” card. Illustration 10.1. Both you and your friend have a copy.

Preparation

Print out two copies of the key card. Keep one copy and give the other to a friend. Place your key card in between the cellophane wrapper and the card box, or just glue it to the bottom of the box.

Performance

Remove your deck from the box. Put the card box in your pocket.

Mention that parapsychologists have discovered that people who have telepathy, the ability to read minds, can do so under controlled conditions from hundreds and even thousands miles away. Offer to prove it.

Spread the cards face up on the table and ask a spectator to put their finger on any card. After they've done so, give them a chance to change their mind. When they finally decide on a card, remove it from the pack.

Reinforce the fact that they could have chosen any card in the deck. Take the card box out of your pocket, taking care not to flash the key card, and place the deck inside of it. At the same time, glimpse the name associated with the selected card. Put the deck in your pocket. Do this in an unhurried, casual manner. Remember, no one has any reason to suspect anything at this point.

Warning

Don't leave the room to glimpse the card or the audience will suspect you used a cell phone to contact your friend.

Tips

The key card can also be placed in an address book or anywhere else you can gain quick access to it.

Leave the jokers in your deck. It'll often be the choice of someone trying to trip you up—which makes it all the more impressive when your friend gets it right!

Hearts	Diamonds	Clubs	Spades
K-Aaron	K-Chris	K-Greg	K-Pat
Q-Adam	Q-Dan	Q-Henry	Q-Paul
J-Albert	J-David	J-Jason	J-Phil
10-Alex	10-Dick	10-Jeff	10-Peter
9-Alfred	9-Dennis	9-Jim	9-Ralph
8-Andy	8-Don	8-Joe	8-Rick
7-Art	7-Ed	7-John	7-Ron
6-Ben	6-Ernie	6-Josh	6-Scott
5-Bill	5-Frank	5-Ken	5-Shawn
4-Bob	4-Fred	4-Kevin	4-Steve
3-Brian	3-Gary	3-Larry	3-Terry
2-Bruce	2-George	2-Matt	2-Tom
A-Chuck	A-Glen	A-Mike	A-Walt
Joker—Zach			

Okay to photocopy this illustration for personal use.

Illustration 10.1

Tele-Pathy

Performance Continued

Tell them you have a friend waiting by his phone on the other side of town, who has the kind telepathic abilities discussed. Say, concentrate on your card and call “Bob” (or whatever the name happens to be), and he may be able to tell them the card chosen. Say he can’t do it all the time, but when he does—it’s quite amazing.

Of course, when the phone rings your friend answers “hello.” The spectator asks for “Bob” and he quickly scans his key card to learn what card was chosen. However, he shouldn’t just blurt it out—but rather he should build it up, saying “I see a red card. Yes, it’s definitely a heart. And it’s a low number. It’s not the three, no it’s the four. Your card is the four of hearts. Am I correct?”

Medium At Large

Two-person telepathy has been around since the days of Vaudeville. This method uses a code which requires no memorization, so both you and your partner can concentrate on presentation. It is one of those rare tricks which gets more baffling each time you do it. It will become one of your favorite party tricks.

Effect

Your partner is able to reveal selected objects with unerring accuracy, even though he/she has been out of the room while they were chosen.

Method

A diabolically simple code based upon color, which can be changed at will. Before your performance, you tell your partner that the selected object will always follow an object with say, "blue" in it. Most people will look for a code in the way you phrase your message or the number at which the item is named. Make sure to dispel these explanations early on.

Performance

This is one effect which lends itself to a light-hearted presentation, especially when performed for family or close friends. You can even take one of them into your confidence.

Let's say you are going to perform it with a girlfriend. Have her leave the room and announce that "Madame Volga," the famous Russian mind reader is visiting the US and has consented to give everyone a demonstration of her amazing powers of extra sensory perception.

Ask someone to chose any object in the room and then call Madame Volga into the room. Everyone will laugh and be surprised to see it's someone they know and this is all a put-on. However, they will soon become increasingly perplexed as she is repeatedly able to name selected objects.

As her assistant, you point to an array of objects, each time stating "Is this it, Madame Volga."

Of course, as explained earlier, "Madame Volga" knows it will be the object pointed to after you point to a "blue" item, or whatever other color you decide upon.

Tips

Try to repeat the same words each time using the same volume and tone.

Vary the number at which the object is named. For example, if it's the fifth item one time - make it the third or eighth the next.

Have Madame Volga use a bad imitation of a Russian accent to add even more humor to the situation.

While the comedy presentation works very well, you can play it straight, too.

Warnings

Take care to not let the shaker “talk” when stealing it.

Always handle the napkins as if they contain still the shaker. Take care not to crush the form.



Old Salt

Here's a close-up quickie guaranteed to catch your audience off guard. Try it the next time you're in a restaurant and there's a lull in the conversation.

Effect

A salt shaker penetrates the table top.

Method

The salt shaker is covered with paper napkins which retain its shape even after it has been ditched in your lap.

Properties

Salt shaker, paper napkins, and a dime. Photo 12.1.

Performance

Begin by saying you can make a dime vanish. Take a dime out of your pocket or borrow one.

Take the salt shaker and open out several napkins. Tell the audience this is to make the shaker completely “opaque.”

Old Salt

Performance Continued

Press the napkins down over the salt shaker so they form the impression of the shaker underneath. Photo 12.2.

Draw everyone's attention to the dime and say you will make it disappear just by covering it with the shaker.

Set the napkin covered shaker on the dime and take your hands away.

Say on the count of three, the dime will vanish!

On the count of three, whisk the napkin and shaker away with your right hand. The audience's attention will be riveted to the dime, which is still on the table. Bring your arm to the edge of the table and allow the salt shaker to drop into your waiting left hand, which is below the edge.

If you like you can place the shaker between your legs until you're ready for it.

Your right hand continues to hold the napkin as if it still covers the shaker. Look disappointed at the fact that the dime is still there.

Say this has never happened before and maybe you should try it one more time.

Lean forward and cover the dime with the napkins, which the audience believes still holds the shaker. Remember all of their attention is on the dime. Nobody will give a second thought to the shaker.

Count to three again. On the third count, say "well if the dime won't go—the shaker will!" Slam your right hand downward with a thud crushing the form of the shaker. Photo 12.3. At the same time, tap the underside of the table with your left hand holding the shaker. It will appear as if you caught it after it penetrated the table top. Bring the salt shaker up and place it back on the table.



Tips

Experienced magicians can have a card freely selected and then control it to the top.

Keep your touch light when doing The Glide.

After The Glide, use your left forefinger to square up the packet.



Photo 13.1

Are You Sure?

This is our tribute to Al Koran, perhaps the greatest mentalist of all time and a magician who left us far too young. He said this effect was his wife's favorite and so you know with the amount of magic she watched—it must be good.

Effect

An indifferent card changes into the selected card while the spectator is holding it.

Method

A card is forced and then a move, called “The Glide,” is used to secretly give the spectator the selected card.

This trick uses two moves, neither of which is difficult. First, you perform the cross-cut force as explained on pages 17 and 18 for the Spirit Card Revelation. The other move, The Glide, is explained here. You should be comfortable with both of these before attempting to perform the trick for real people.

Performance

Force a card using the Cross-Cut Force and have it returned to the deck.

Give the deck to someone to shuffle. Take the deck back and run through the cards as if trying to discern which card was chosen. In the process of doing this cut the deck, so the selected (force) card is at the top of the face down deck.

Say, “I am going to try and find the card you chose.” Deal the top card (the selected one) face down onto the table.

“But I want to have four chances.” Deal out three more cards, at random from various parts of the deck, on top of the selected card. Place remainder of the deck aside.

Now count the cards just dealt to show there are just four. This also reverses their order—bringing the selected card to the top of the face down packet. Place the squared up packet down.

“Please hold out both of your hands, palm up.” You illustrate your point with your own hands.

The four card packet is picked up and held face down in the left hand in readiness for The Glide. Photo 13.1.

Are You Sure?

Performance Continued

Turn the packet up and say, "Is this your card?" The spectator will answer no. Tilt the cards down and actually take the bottom card just shown—placing it face down on the spectator's right hand. Photo 13.2.

Say, "The next card goes on top," as you slip off the new bottom card of the face down packet and place it on top. This brings the selected card second from the bottom in readiness for The Glide. Tilt the cards up and again show the bottom card. "Is this your card?" Again, the spectator says no.

Turn the packet face down, however this time, the bottom card card is drawn back with the second, third and fourth (little) fingers of the left hand. Photo 13.3. This enables your right hand to pull out the card above it (the chosen one). Photo 13.4. Practice this move until you can do it smoothly. It is one of the easiest moves in card magic. Photo 13.5 shows an exposed view of The Glide action.

Place the card just taken (the chosen one) face down on the spectator's left hand. Remember, the spectator doesn't know it's their card.

"The next card goes on top." Again, suit your actions to your words and place the bottom card on top of the packet.

Now, show the next bottom card and place it face down on top of the one already in the spectator's right hand.

"We have just one card left. Surely, if none of the others were it—this must be your card?" Hold up the last card. Feign slight annoyance when the spectator says no for the fourth time. Place this card face down on top of the face down chosen card on the spectator's left palm.

"You mean to say, this wasn't your card?" Pick up the top card on the spectator's right hand and turn it face up on the table. "And this wasn't it?" Pick up the top one on the left and again discard it. "And this wasn't it?" Pick up the remaining card on the right hand and toss it on the table. You stop at this point—leaving just the chosen card face down on the spectator's left palm.

"What was the name of your card?" The spectator names it. "And what card are you holding?" The spectator turns over the solitary card. It is the selected one.

The End

