



STEVE SPILL

**A CONVERSATION BETWEEN
HIS RIGHT & LEFT BRAIN**

JUNE 1991 - Vol.53 No. 8

**THE
ALTERNATIVE
CARD MAGIC
OF JERRY
SADOWITZ**

**DOUBLESTOP
REVISITED
BY SIMON
ARONSON**

**A GENII
EXCLUSIVE:
THE GIORGIO
LETTERS**

**ESCAPISM
WITH THE
GREAT WEISS**

**COMPLETE
MAGIC, BOOK
& VIDEO REVIEWS**

\$3.00 U.S. - \$4.50 OUTSIDE

STEVE SPILL

*a conversation between
his right & left brain*

LEFT BRAIN: How long have you been writing this article?

RIGHT BRAIN: A month.

LEFT BRAIN: A month?

RIGHT BRAIN: It's ridiculous. I've written it a number of times. but I keep starting over.

LEFT BRAIN: Let's make it easy, what is a magician?

RIGHT BRAIN: A magician is one who concerns himself with decorating fragments of time by pretending to do the impossible.

LEFT BRAIN: What about that age old definition: A magician is an actor playing the part of a magician?

RIGHT BRAIN: Yea, that's a good definition too.

LEFT BRAIN: Have you followed in the tradition of your magician father?

RIGHT BRAIN: Before retiring, my dad, Sandy Spillman, had been closely associated with the Magic Castle. At different times he was a board of directors member, manager, and seance medium. Ever since I was a toddler I longed to be a magician, so I was lucky not to waste time floundering around in youth looking for a vocation. I grew up meeting eccentric guys like Vernon, Miller, Francis Carlyle, Senator Crandall..

LEFT BRAIN: Do you consider yourself successful?

RIGHT BRAIN: Defining Success is hard. I guess success is feeling good about yourself while your doing what you like to do. Success is being among the best at what you do, even though I make less than Siegfried and Roy. But, I don't care how much money Siegfried and Roy are making as long as I'm doing ok.

LEFT BRAIN: How does one make a living being a magician?

RIGHT BRAIN: We live in a society where magicians are irrelevant - so if one expects to earn a living as a magician, he must deviate from the norm in his presentation, persona and/or magic. In magic, as with all performing arts, one must develop material and an approach that fits him best and makes his product unique.

There is no certain way to do magic. The rules are completely made up. You can do whatever works. It is the difference that makes something great in magic, not the sameness. Rarity is a quality that makes most things valuable. Too many magicians are piping out each other's recycled material, It's magic Muzak. Of course, there are classic tricks, but one has to develop his or her own version. Perform as often as possible. If the product is good, it is likely to sell itself.

LEFT BRAIN: Is that really all it takes for one to make a living in magic?

RIGHT BRAIN:

LEFT BRAIN: Right Brain? Hello?

RIGHT BRAIN: Oh, sorry. I must have dozed off there for a minute. You were saying?

LEFT BRAIN: A good act is likely to sell itself?

RIGHT BRAIN: Of course, it doesn't hurt to have a good agent and/or manager. If you represent yourself, you need to be adept at negotiation and sales. Either way, the gypsy nature of the business must appeal to you. Making a lot of money suddenly, then none, then a little, never knowing precisely where fate will whisk you next. I'd like to apologize to Penn & Teller for using the word fate.

LEFT BRAIN: With so many great tricks/patter available to the fraternity, Invisible Deck, Seabrook's Burnt Bill, etc.,

why risk failure with original material?

RIGHT BRAIN: Most magicians start by imitation. The penalty for consistent imitation is the erosion of personal vision, artistic sensibility and originality. I read that in an art book. I know guys who are well read, really hip, and they go out and do the Bra Trick and Needle Thru Balloon, with blue patter. "Why?" I ask. "Because that's what people want," they say. I don't believe that's what people want. If magic had more originators and less imitators, there would be more working pros. In the entire world, there are probably not more than a few hundred pros whose magic is their entire source of livelihood.

Copperfield's comment, "You're only as good as you dare to be bad" is, in my estimation, the single most perceptive thought attributed to him. To "dare to be bad" is to risk failure. However, you can minimize the risk by hammocking newer material between sure fire stuff. Over the years, I've devised a number of magic failures. One of the benefits is that I've also come up with a few winners, and my sense of what might work has increased. I've had enough experience with both magical success and failure to know that I can live with both. Without deviation from the norm, progress is not possible.

LEFT BRAIN: How does one deviate from the norm?

RIGHT BRAIN: In order to successfully deviate from the norm, one has to have at least a passing acquaintance with the norm one expects to deviate from. Study the classics, strive for an in depth understanding of the art, theory and practice of magic.

Performing a great deal is something for which there is no substitute. It is only in front of a real audience that you can learn which lines, which bits of business and presentation work. One's act evolves by doing it every night, and changing little tiny bits, increment by increment. If a trick, bit or patter is not generating solid audience response, keep changing it until it does, or discard it.

LEFT BRAIN: You perform classic tricks, but what first prompted you to create new effects like the Mind Reading Goose, Grab & Stab and the Voodoo Doll?

RIGHT BRAIN: A comment in one of David Devant's books. Devant said something like, a true magician must first invent his own trick, and then surround it with a suitable plot, also of his own making.

LEFT BRAIN: Are you comparing Steve Spill with David Devant?

RIGHT BRAIN: You said it, not me.

LEFT BRAIN: Do you always think of the effect first, or do you sometimes take a method and create a trick for it?

RIGHT BRAIN: You can do it either way, but I usually start with a premise, develop an effect from that, and jot down some patter ideas. This way I've really sold myself on a goal that I think is worth investing time on. My first ideas for the method are usually too complicated, even if they work. Eventually, I come up with some simple method, and I always kick



myself for not thinking of it sooner.

LEFT BRAIN: Give us an example of how a premise is developed into an effect?

RIGHT BRAIN: A premise would be like: Recently I saw a magazine ad for some pills that help you gain weight. I'm a slim dude. What would it be like if instantly I could visibly gain three hundred pounds? And do it magical, without any apparent props or accessories. Now I have what could be an interesting effect. From there I made a couple of sketches and jotted down some patter. During my daily activities funny things occur Ideas for tricks, jokes, premises. I write them down. Often I bounce these ideas off friends like John and John. Kennedy and Carney that is.

LEFT BRAIN: And the method?

RIGHT BRAIN: The weight on thing is still of use to me, it's not in my best interest to divulge how it works. But, as I said earlier, it was a matter of trial and error until I came up with something simple, effective and dependable. Incidentally, Carney came up with an alternate effect and method where he instantly loses a bunch of weight.

LEFT BRAIN: Have you ever stolen another performer's routine for a trick?

RIGHT BRAIN: No.

LEFT BRAIN: Have you ever stolen another performer's lines?

**THE PENALTY FOR CONSISTENT IMITATION IS THE EROSION OF
PERSONAL VISION, ARTISTIC SENSIBILITY AND ORIGINALITY.....
TOO MANY MAGICIANS ARE PIPING OUT EACH OTHER'S
RECYCLED MATERIAL, IT'S MAGIC MUZAK.**

RIGHT BRAIN: I am ashamed to say that I have, and I feel guilty about it. It has happened on a few isolated occasions and I regret it. As a last resort, when things aren't going well, I've used another's line as an ad lib. It is never worth the mental anguish and guilt that follows. On the other hand, I've been ripped off for entire routines. It's antagonizing, these guys steal routines from a number of performers and only present stolen material.

LEFT BRAIN: When things aren't going well?

RIGHT BRAIN: About every hundred shows or so, I'll do one that really sucks. Either I was off or what I had to offer wasn't right for that audience. No act is right for all people all of the time.

LEFT BRAIN: How do you handle this type of show?

RIGHT BRAIN: All you can do is to do your best. I try to act confident, keep my cool, smile a lot and emphasize eye contact. I'll deliver lines at different speeds or improvise a little.

LEFT BRAIN: How do you handle hecklers?

RIGHT BRAIN: Hecklers are a part of the business in bars and comedy clubs more than theaters or casino showrooms. Depending on the particular heckler, I'll handle the situation one of two ways. If the heckler is funny, I'll have a direct conversation with them or involve them in a trick.

I try to ignore drunk hecklers. But if it gets to a point where you have to say something, you can be nastier to a man than a woman and still keep the crowd on your side. Usually with a man, his wife or girlfriend will get him to shut up. When a woman gets started...

It's good to have a code phrase to use when one wants the management to throw out a heckler - "Can I have a glass of water?" The worst nights of the year for hecklers are St. Patrick's Day, Halloween and New Years.

LEFT BRAIN: What's more important, method or presentation?

RIGHT BRAIN: Both are important. If the audience isn't deceived, there is no magic. But, the presentation is everything. Uri Geller proved that. My orientation is comedy, and that's what I know best. Presentation creates an effect more than method - and it's the presentation that makes the audience like you. The right presentation sells your personality and makes the audience remember you, and not just your magic.

LEFT BRAIN: How many times do you need to perform a routine on stage before the presentation is perfected?

RIGHT BRAIN: I find the more I do it, up to the point of diminishing returns, it gets better. It's not the best the first

night I do it. It gets better and better as time goes by and then it hits a point where it can fall off because it becomes too rote. Then it's time to stop doing that trick for a while.

LEFT BRAIN: When it comes to a comedy/magic persona or stage, what are the options?

RIGHT BRAIN: They are numerous. The truly great performers invariably have an individual style that is an extension of who they are as people. Creepy Eccentrics, the Penn and Teller style, Anderson's bunco artist persona. Bob Sheets' persona is high-energy lunatic. Sheets' Deck Stab a great example of his style, character and magic.

LEFT BRAIN: What's your style?

RIGHT BRAIN: My own style is laid back hipster. The Mind Reading Goose is a good example of that. As a young entertainer I worked closely with Bob Sheets. I had to be on guard against being unduly influenced by his style. It's perfectly all right in fact, it's good if the less experienced magician greatly admires someone else's talent. It can be instructive as long as you do not simply copy what your guru of the moment is in a position to teach. Bob's style is imitated by most everyone who's worked with him throughout the years. He calls them his babies. Lance Burton has little bird babies and Siegfried & Roy have little tiger babies.

LEFT BRAIN: Who are some of your favorite magicians?

RIGHT BRAIN: I'm a big fan of EVERYONE whom I've mentioned in this interview. Also, if you've read this far, I'm a big fan of yours.

LEFT BRAIN: Any parting words?

RIGHT BRAIN: I've been lucky enough to do a number of things that most people never get around to doing. I've been a Magic Castle brat-packer, a magic bartender in Aspen. In the nation's capitol, I helped build a magic/comedy/theater/restaurant. I've basked on the French Riviera with movie stars at the Cannes Film Festival, thrown the bones with witchdoctors in Africa... I've lived in comedy condos, scoped the Caribbean from a crow's nest atop a sailing pirate ship in Aruba. I've played Vegas, Reno, Tahoe and Pittsburgh. These adventures, and others, have come along for one reason. I'm a magician.

LEFT BRAIN: I'm sorry we'll have to stop now.

RIGHT BRAIN: You're the one who invited this outpouring.

LEFT BRAIN: I guess that concludes our conversation.

RIGHT BRAIN: As Roy and Dale always sang at the end of the show, "Happy trails to you..."

until we meet again...

happy trails to you...



THE PORTRAIT

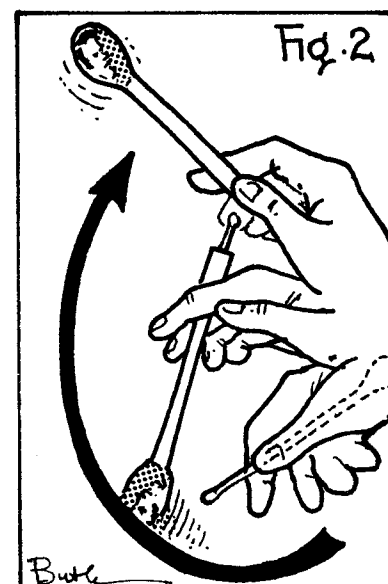
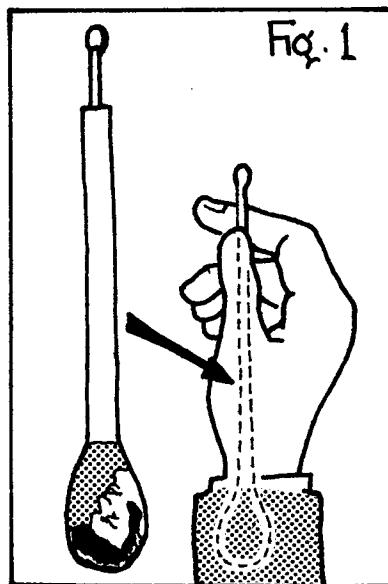
EFFECT: The magician claims his hobby is oil painting, and that he has his most recent masterpiece with him. It is a portrait of Elvis, painted on the head of a match. He takes an ordinary wooden match from his pocket. He hands the match to a spectator, it instantly becomes giant sized, and the portrait is apparent to the naked eye.

NEEDED: A wooden match. A giant match (about 10" long) I made mine from a stick and some hot glue. Paint a portrait on the head. Put a small hole at the other end that will accommodate the easy insertion and removal of the ordinary match. See figure one.

METHOD: Start with the match assembly up your right sleeve. The head of the small match extends to the base of your fingers, palm side. When ready to perform, tell the folks about your hobby. The right hand reaches into the right pant's pocket and produces the match in question.

The match is held between the thumb and forefinger. The head of the giant match is hidden in your sleeve, the stick portion is hidden under your extended thumb. See figure one.

As the match is handed to the spectator, the assembly is briskly turned end for end. This is a simple one-handed endeavor,



or, not unlike the half twirl of a baton. It is performed quickly, as the wrist tilts the hand upward. See figure two. When the spectator takes the match, the action automatically enables you to secretly retain the small match in your hand.

TELEKINETIC QUARTER

EFFECT: The magician borrows a quarter. It is made to vanish and suddenly reappear. The magician explains that this simple experiment has caused the coin to go under his telekinetic power. The quarter is dropped into a glass of water. The coin crawls up to the edge of the glass, when it gets to the top of the glass the magician snaps his fingers. The coin jumps out of the glass and lands flat on the magician's palm.

NEEDED: One full glass of water. A fifteen inch length of invisible thread. One playing card. Scotch tape and magician's wax.

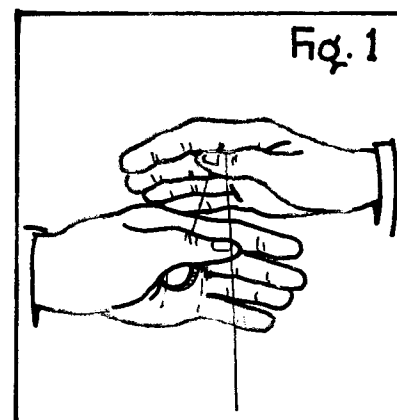
METHOD: Tape one end of the thread to the playing card. Put a bead of magician's wax on the free end of the thread. Tuck the card in your waistband on the left side so that when standing with your arms at your side, the wax bead is a fraction of an inch from your left hand thumb. Adjust the length of the thread by winding it around the playing card. When ready to perform, stick the wax bead on the tip of the left index finger.

Ask for the loan of a quarter. The right hand grabs the quarter and transfers it to the left hand. The left hand thumb presses the quarter onto the wax on the index finger. Place the coin in the left hand so that the thread runs back over the fork of the

thumb. In making passes over the left, loosely held, fist with the right hand, pass the right thumb under the thread. Please see figure one. The coin is lifted out the left fist until it rests in the right palm, the right hand being held perfectly flat, the fingers

wide apart. The subsequent vanish of the coin from the left hand will be inexplicable. If you prefer a one handed maneuver, use the Cornelius Fickle Nickel. Either way, tell the audience the quarter is under your telekinetic power, and cause it to reappear in the fashion you desire.

Drop the quarter into the glass of water, being careful to allow sufficient slack for the coin to fall freely to the bottom of the glass. Explain to the audience that causing the quarter to vanish was just a test. And that now you will demonstrate the



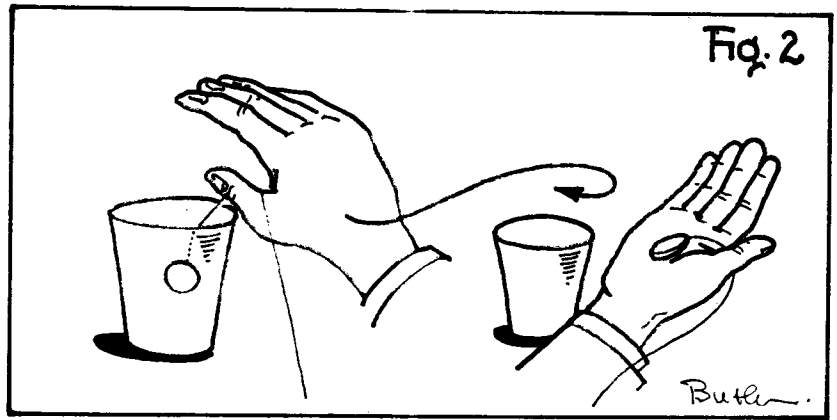


telekinetic power.

"I will cause the quarter to crawl up the edge of the glass. When it gets to the top of the glass, I will snap my fingers and the coin will

jump out of the glass and land here flat on my right palm."

Make pretended, or real, mesmeric passes over the glass with the right hand and draw your whole body slightly backwards, making the coin crawl very slowly to the top of the glass. As the coin is about to reach the rim, the right hand snaps its fingers. Instantly, the right hand revolves to a palm up position. In the process, the right thumb catches the thread. This causes the quarter to jump out of the glass of water and into its palm. Please see figure two. The quarter makes an audible 'ping' when it



jumps from the glass which heightens the effect. It is a simple matter to detach the wax bead from the quarter when the right hand returns the coin to the spectator.





FAKE FINGER FOOLERY

EFFECT: The magician removes his thumb. He then removes his third finger. He replaces the finger. Now six fingers are seen. The sixth finger is pulled from the hand and eaten. The magician blows on his thumb and his index finger grows eight inches.

NEEDED: One sixth finger that will fit over your right hand's third finger comfortably. One empty cigar tube, painted flesh color and made to look like a long finger.

METHOD: The cigar tube is placed, mouth side down, under the belt. It is placed so the open end of the tube is just above the bottom edge of your coat as in fig-

ure one. When your right arm is relaxed, the open end of the tube should be in comfortable reach of your right index finger. Put the sixth finger over the third right digit of your right hand and you are ready to begin.

Start by removing your thumb in the common manner. If you don't know this, you are probably a laymen. I'll describe the procedure anyway. The hands are shown as in figure two. Then the thumb is taken off as shown in figure three, and immediately replaced again. The method is shown by the top view in figure four. The right thumb is bent in, and the left thumb is arranged to form an extension of it. As soon as the left index and second finger are placed in front of the joint, the illusion is complete. The right thumb appears to be naturally extended as in figure two. The thumb is removed and replaced as in figures two and three. The left fingers come down in front

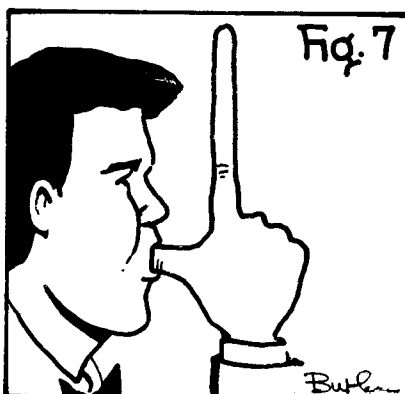
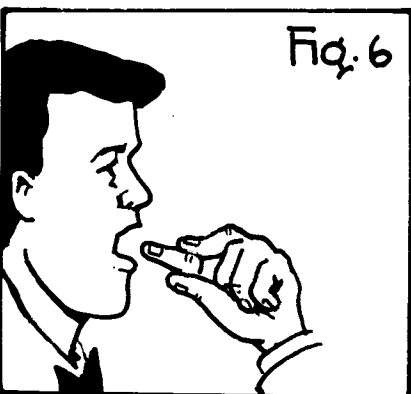
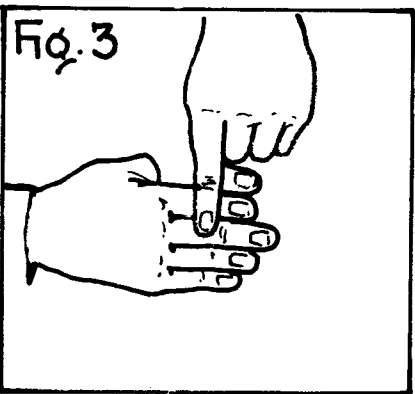
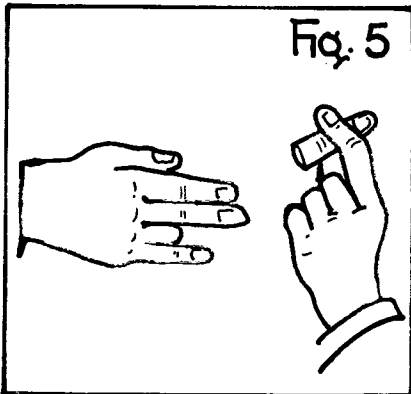
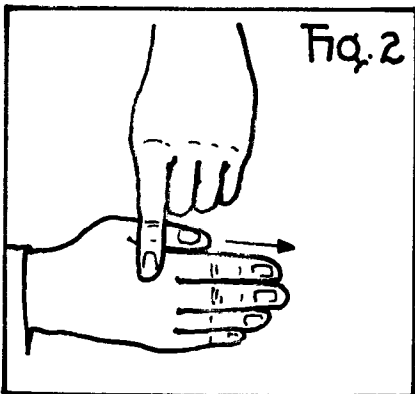
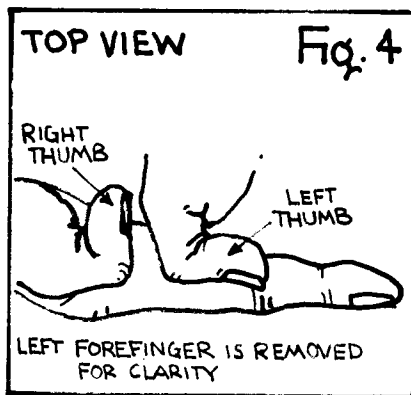
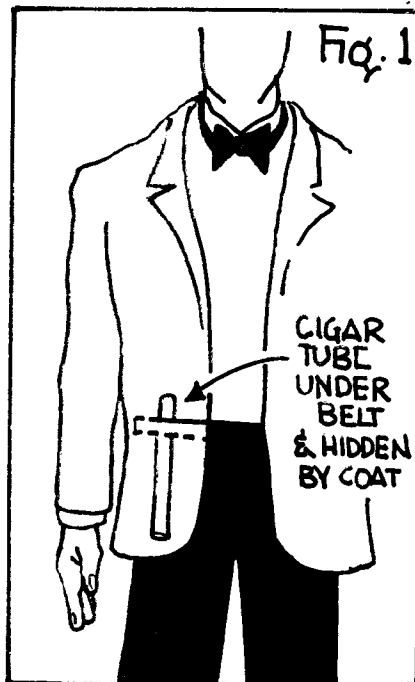
of the thumbs, during the temporary concealment, the right thumb is extended, and the left hand moves away, showing the entire right thumb.

Now the left hand grabs the fake finger with the thumb and index finger, and pulls it off. The right hand third finger bends behind the hand at the same instance. Figure five shows you how the audience sees it. Look surprised for a moment. Replace the fake finger between the third and fourth finger of your right hand and say, "How many fingers am I holding up?" Surprisingly, it will take a moment or two for the audience to recognize you have six fingers. Let the audience reaction register. Pull off the extra finger with your thumb and index finger as before.

Open your mouth as you glance at the extra finger. Pretend to place the finger in your mouth. In doing so, the extra finger slides onto your left pinkie, when it is pushed against your teeth. This should be automatic, take a look at figure six. Pretend to chew and swallow the finger.

At the same time, the right hand index finger is placed under the coat and into the end of the cigar tube. The right hand is brought to the mouth in a fist with the thumb extended as in figure seven. The back of the hand

is toward the audience and the cigar tube is hidden from view by the arm. Blow on your thumb and extend your index finger. The tube comes into view and so ends another amusing stunt.





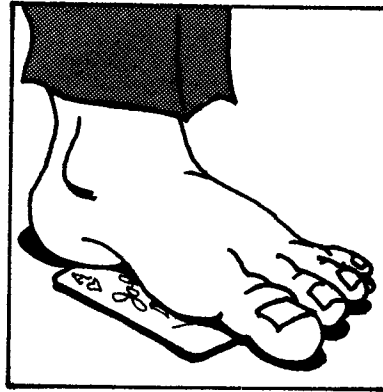
BARE FOOT BAFFLER

Here is a direct and amazing trick that has caught both magicians and laymen by surprise. It is an offbeat card effect that is particularly suited to the performer who works the private house party type of show. A loose fitting pair of pants will prove valuable when performing this effect.

EFFECT: The magician invites a spectator to assist. He takes off his right shoe and sock, and asks the spectator to do the same. A card is selected and signed for identification by the spectator. The spectator is asked to stand on the card, as well as the rest of the deck with his bare foot. The magician commands the selected card to fly invisibly from under the spectator's and to reappear magically under his own bare foot. The spectator is instructed to keep one eye on the magician's foot as he looks through the deck to see that the selected card is no longer present. The magician lifts his bare foot, and the signed, selected card is found beneath it.

METHOD: Take off your right shoe and sock and ask a spectator to assist you with the experiment. Have the spectator select a card. Hand him a pen and have him sign his name across the face of the card. Take the card from the spectator and ask him to remove his right shoe and sock.

As the spectator finishes removing his shoe and sock, execute a top change, effectively exchanging the selected card with an indifferent one. Drop the card, apparently the selected one, face down on the floor. Request the spectator to stand on



the card with his bare foot.

As an after thought, remember that it is necessary for the spectator to be standing on the entire deck with his bare foot. Have the spectator lift his foot again, and place the rest of the deck on top of the card on the floor. In the action, perform a one hand top palm.

As the body is bent to place the deck under the spectator's foot, suck your stomach in, and drop the palmed card down the right pants leg. When the body is straightened to an upright position, the right hand is adjusted so that it appears to have been resting on your hip through the entire action. You will find that the card will be caught in your pants leg where your knee bends in the action of placing the deck on the floor. Lift your foot and show that there is nothing beneath it. As the foot is replaced on the floor, the leg is straightened. Leaving the card resting on edge, on the floor. The card, however, is completely hidden by the cuff of your pants.

Command the selected card to fly invisibly from under the spectator's foot and to reappear under yours. Lift your right leg, and the card falls into place. The selected card appears to have been resting under your foot.

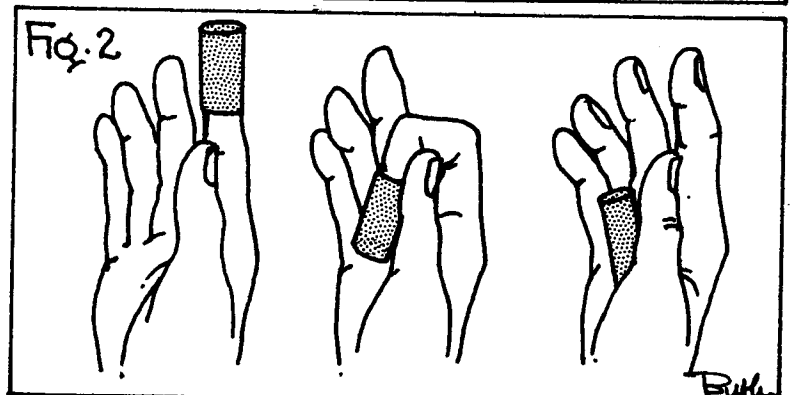
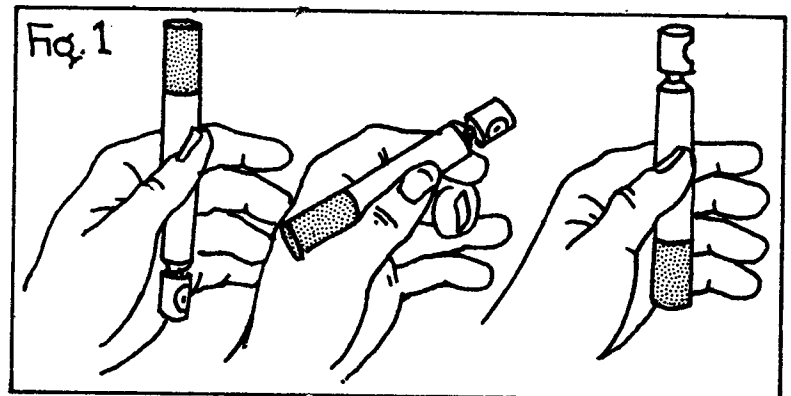
BINACA BLAST

EFFECT: The magician removes a tube of Binaca breath spray from his pocket. The cap is placed on the tip of his right index finger, the tube is held in his left hand. After a dash of spray, the cap mysteriously disappears from his finger and reappears on the tube. The cap can also be caused to disappear from the tube and reappear on his finger.

NEEDED: One tube of Binaca breath spray, with an extra cap glued to the bottom of the tube.

METHOD: When ready to perform, remove the Binaca from your pocket with your left hand. Care is taken not to expose the fake cap. The tube is held in the left hand, between the thumb and index finger, and the real cap is in the spectator's view.

The cap is removed with the right hand and placed on the tip of its index finger. Using your left thumb, squirt a little spray in your mouth. Hold both hands far apart. While waving both hands side to side, simultaneously, the left hand turns the tube end for end. This little sleight is by no means difficult and, if performed with the hand moving side to side, the small-





er movement will be covered by the larger one. Please see fig. one.

At the same time, the cap is thumb palmed in the right hand as one would do with a thimble. To do this while moving the hand side to side is even easier to do than the little sleight with the tube. The

cap is on the end of the index finger. The finger is rapidly bent into the fork of the thumb, which closes upon it. The finger being again extended, the cap is thumb palmed. Please see fig. two. Once again, the larger side to side movement covers the smaller movement. Reverse the movement of both hands and the cap appears to disappear from the tube and reappear on your finger.

POP EYE

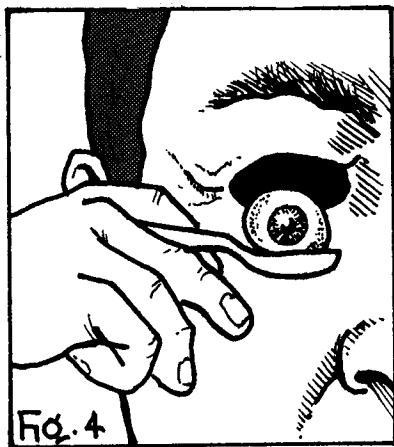
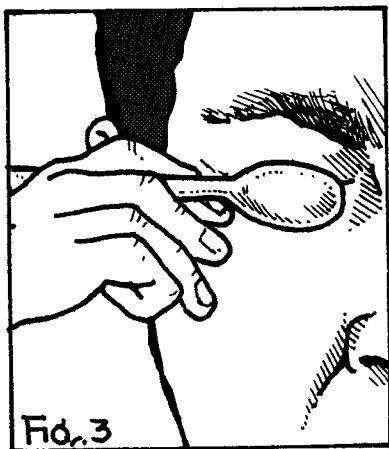
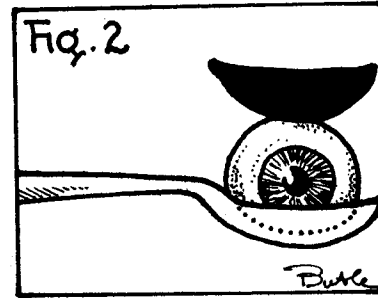
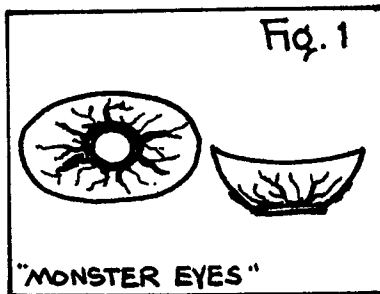
EFFECT: The magician dishes his eye ball out of it's socket and onto a spoon. A moment later, he replaces the eye and all is well.

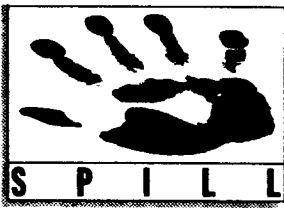
NEEDED: A tablespoon. A fake eye ball, realistic looking as possible. Black flocking. Two small magnets. Monster Eyes, sold at party, toy and costume shops and generally available around Halloween. See figure one.

Mount one of the magnets in the center hole of a monster eye and cover the assembly with black flocking. This assembly will be referred to as the "socket". Mount the other magnet in the top of the fake eye ball. Glue the prepared eye ball into the bowl of the spoon, magnet side up. Stick the socket onto the top of the eye ball. This, of course, is accomplished through magnetism. See figure two.

METHOD: When ready to perform, bring the spoon up to your eye with the bottom of the spoon facing the audience. Hold the stem of the spoon between the first and second fingers as in figure three. When the spoon covers your eye, grip the socket like a manacle, and twist the spoon so the eye ball separates from the socket and comes into audience view. Retain a grip on the socket so it covers your real eye as the fake one makes it's appearance.

Done with one fluid motion, it will appear that your eye has been dished or scooped out of the socket and onto the spoon. See figure four. To "replace" your eye, reverse the procedure, when the magnets touch open your eye. The spoon retrieves the socket and all is well.





BANANA STAB

EFFECT: The magician displays a large bowl of fruit. In the bowl several bananas, apples, oranges and lemons are seen. The fruit is shuffled in a humorous manner and the magician invites a spectator to assist. The spectator holds the bowl of fruit and the magician displays a large sword. The magician asks the spectator to toss the fruit straight up into the air. Hold onto the bowl and quickly step aside while yelling "Banana." As this is done the magician thrusts the sword into the shower of fruit and effectively stabs a banana in mid-air. Needless to say the crowd goes wild. The sight of the falling fruit is humor in itself. No pun intended.

NEEDED: One large bowl of fruit arranged so that the bananas are separated instead of in a bunch. The size of the bowl will determine the amount of fruit necessary. One latex rubber banana of the "weller type" variety. One card sword. This is one prop that has been around for years but that is hardly seen in use.

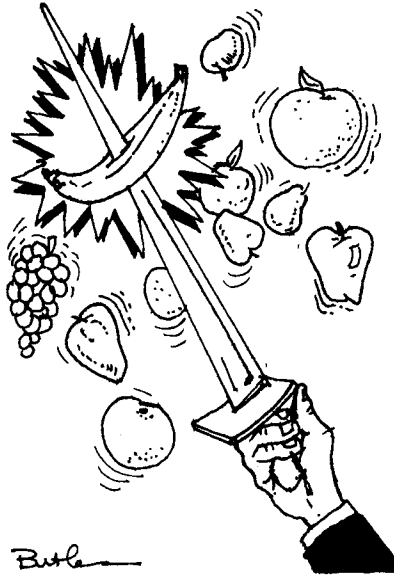
METHOD: I have seen the card sword on the shelves on many magic shops for years. I am not certain who manufactures these today, but the first description I ever saw of the prop appears in Professor Hoffman's *Modern Magic*. My copy is of the tenth printing and was published in 1901.

As you know, the blade of the sword is a hollow three sided shape and the tip is cut off and attached to a piece of elastic which is connected inside the blade. The tension of the elastic holds the moveable tip in its natural position at the end of the blade. It may, however, be drawn away from it in any direction as far as the elastic will permit, but when released immediately flies back to its old position.

Cut a small slit in the center of one side of the rubber banana. Immediately on the opposite side of the banana cut a larger hole. Take care not to enlarge the holes more than necessary. The larger hole goes over the tip of the sword first and the small slit is stretched over it and epoxy glued in place.

The elastic is stretched to double its ordinary length. It will pull on the banana pretty tightly and is attached to the handle of the sword. Different swords have slightly different mechanisms to accomplish this. Place the prepared sword out of the audience's sight but where it can be reached easily. Behind your table will do.

On top of your table sits the large bowl of fruit. Explain that before the experiment begins it is necessary to "shuffle" the fruit. The bowl is held by either side of the rim of the bowl. Rapidly move the bowl in an up and down fashion, without let-



ting go. You will find that it is possible to cause the fruit to mingle in the air and land back in the bowl. Keep the toss in a straight up and down motion and you will be less likely to have any fruit miss the bowl. If a piece of fruit does land on the stage give it an odd stare. Crush the fruit by stepping on it and say, "Got it!" This ad lib probably reads cold in print but is humorous in performance. The "shuffling" itself will wring laughs from the crowd.

Invite a spectator to assist you. As he makes his way to the stage, the sword is grabbed from behind the table. It is taken in such a way that the rubber banana is compressed in the hand and the catch holding the elastic is released. When the sword is displayed, the banana is hidden in the fist holding the handle. The elastic will be pulling on the banana but you retain it in position by pressing the fingers around it tightly.

Greet the spectator in the typical fencing style. This, too, can be developed into a funny bit. Ask the spectator to pick up the bowl of fruit by the rim, as you demonstrated in "shuffling". Have him stand about two feet to your left side as you face the audience.

Explain to the spectator that in a moment, you will ask him to fling the fruit straight up several feet into the air and step quickly aside of the shower of fruit while yelling the word banana. Have him practice stepping aside quickly before you begin. Tell the people in the front row that you are not sure of the spectator's aim and that they should pretend that they are at a baseball game, just in case they are required to catch a fly banana.

The spectator is instructed to toss the fruit into the air and yell banana when he hears the word three. Be sure the spectator is ready to step aside and remembers to hold onto the bowl as you begin to count, one, two, three.

When the fruit is flung in the air as described, you make a lunge among them, and at the same moment relax the pressure of the fingers on the rubber banana. The elastic, being released, flies rapidly back to its original position, and carries the moveable tip, and with it the banana, to the end of the blade. In the process, the banana expands to its normal shape and appears to be pierced onto the end of the sword. The movement of the sword coupled with the falling of the fruit covers the rapid flight of the banana to the point of the sword.

Thank the spectator for his help and take a bow. The sight of the fruit-covered stage will be ridiculous. If you look to your left, you will see the stage hands in hot pursuit of you with their own card swords.



COIN ON FOREHEAD

EFFECT: The magician and spectator stand side by side. The magician dunks a dime into a glass of water and sticks it to his forehead. He wrinkles his forehead and the dime drops into his hand. The audience isn't particularly impressed. The dime is stuck to the spectator's forehead, who then wrinkles his forehead. To his surprise, he sees a giant (3 inches in diameter) dime fall from his head. Everyone audience is let in on the gag EXCEPT the spectator.

NEEDED: One glass of water. One dime. One giant dime and some magician's wax.

METHOD: Place the giant coin in your right hip pocket. Put a small dab of wax on your right index finger, and have the dime and water in front of you. Invite a gregarious spectator to join you. Have him/her stand to your right. Dunk the dime in the water and stick it to your forehead, using your left hand. Hold your left, outstretched palm chest level. Wrinkle your forehead and the dime falls into your left hand.

With your right index finger and thumb, pick up the dime and dunk it in the water. Press the dime to the spectator's forehead. When you withdraw your hand, turn it palm side toward the audience, and caution them not to make a move or sound during the experiment. They will laugh at the sight of the dime stuck to your finger. Avoid overdoing this so the spectator doesn't get wise.

Tell the spectator not to wrinkle his forehead until you tell him to. He feels a moist circle on his forehead which he assumes to be the dime. Hold your left, outstretched palm in front of the spectator's chest. At the same time, your right hand secretly removes the giant coin from your hip pocket. The action is covered in front and to the left by the movement of your left hand and on the right by the spectator's body. Care is taken so the little dime and the giant dime do not 'talk' against one another.

The giant coin is held behind the spectator's back. Come up over his head with the coin, and when you ask him to wrinkle his forehead, toss the giant coin over his head and into your left hand. Please see figure one. The garden path sequence to this stunt leads to a tremendous spectator reaction that always amuses the audience.



ORGANIC MAGIC

EFFECT: The magician has two spectators seated at the table before him. The magician is either sitting or standing. He offers a gift to the person on his left. It is a brown bottle of organic wheat germ capsules. The person to the magician's right selects a card. A corner is torn from this card. The spectator holds the corner. The magician causes the corner to vanish and *Butler* reappear inside an oversized capsule in the bottle being held by the person on his left. The spectator on the left opens the bottle and pours all the capsules into a shot glass. The spectator has no problem spotting a large clear capsule with a card corner in it. The spectator takes out the capsule opens it and unfolds the card corner. It is seen to match the selected card perfectly. As an afterthought, the magician offers the person on his right a present also. He promptly pours a drink for this person from the bottle which was full of capsules only moments before.

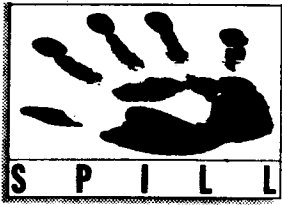
NEEDED: Two brown capsule jars or bottles. About fifty capsules (CONTAC's or the like). One large clear capsule. These are available at gag and make up stores and are usually used to contain lake blood. One shot glass ounce and a half size. Like the shot glasses used in bars. One deck and one duplicate card.



PREPARATION: Tear a corner from one of the duplicate cards and fold it several times in the SAME direction (so it will fit into the large capsule). Place the loaded capsule into the bottom of one of the jars. On top of this place the other capsules. Close the jar. Place the two duplicate cards on top of the deck; the one with the torn corner second from the top. fill the other jar with a beverage and close it tightly. Place this jar in your right coat pocket.

METHOD: Have the capsule filled jar in your right hand. Pour a few capsules into your left hand taking care not to expose the large clear capsule at the bottom of the bottle. Replace the capsules close the jar and have the spectator to your left hold it. Cut the deck in preparation for my riffle force second method. This is explained in my first book "My Hands Can Be Yours." Or use any force you know to get the spectator to select the whole duplicate card.

The left thumb pushes the force card face down on the table. Turn the card face up with your left hand. Don't worry about the torn card on top of the deck; the rest of the cards camouflage the card perfectly. Tear the same corner from the



force card as you did with the duplicate card on top of the deck. Give the spectator the corner along with the following instruction: Fold the corner a couple of times in the SAME direction.

As the spectator starts to fold the corner the right hand with the force card does a top change. Thus exchange the force card for the duplicate; place it on the table.

When the spectator is finished folding the corner, have him place it in the center of the table. Have the same spectator raise his right hand. Tell him to replace it on top of the selected card, actually the duplicate. Put the deck in the case and place it aside. Say, "I'll just clean up the stage a little." Pick up the corner at the finger tips. Explain that you are going to cause the corner to dis-

appear and reappear inside a capsule, inside the jar, which is inside the spectator's hand, invisibly.

Do a french drop, or if sitting, lap the card corner. When you open your hand, the corner has apparently vanished. Ask the spectator on your left to open the jar she has been holding so patiently, and pour the capsules into the shot glass. On top of the pile of capsules will be one large capsule which contains the corner that matches the spectator's card. Have the spectators check to see that the corner actually fits the selected card.

During this misdirection, pour all the capsules from the shot glass back into the jar. The top is screwed on and the bottle is switched for the one in your pocket. Apparently the trick is over. But you are one step ahead now. Wait for the spectators' complete attention, then pour the liquid from the jar into the shot glass.

INTERNAL ALCHEMY

EFFECT: In the manner of an alchemist, the magician shares one of the secrets of the Universe. He combines some liquids, by drinking them, and the outcome is a Pre-historic looking snake that measures several feet long.

NEEDED: A large soft drink cup, a 7-Eleven Slurpee cup is perfect. A smaller soft drink cup. An empty corn oil bottle. A vanishing cane. Electrical tape. The severed head (about the size of a handball) from a dinosaur toy, mine has a moveable mouth and comes from a "Master's of the Universe" plaything.

Attach the dinosaur head to the outer layer of the vanishing cane with electrical tape as in figure one. Cut the smaller cup in half and glue it inside the larger one as in figure two. Place the snake, head side down, in the smaller cup. See figure three. Fill the corn oil bottle with apple juice.

METHOD: Begin by slowly unscrewing the top of the "corn oil" and peer into the soft drink cup. The audience's natural assumption is that you will pour the oil into the cup. Instead, surprise them by drinking it. After swallowing, pretend to take a drink from the cup. During this procedure, the end of the snake is secretly loaded into your mouth. Grip the small knob on the end of the cane with your teeth.

As one hand removes the cup from your lips, the snake's head comes into view. The other hand immediately grasps the snake's neck (where the cane is attached to the head) and extends the cane. The grip is sufficient to prevent the cane from unraveling. Extend the snake in a downward motion until fully telescoped, then turn the head upward so it faces the audience. See figure four.

Use your free hand to remove the snake's "tail" from your mouth. Use a firm grip to avoid letting it unravel. Hold the extended snake horizontal and wobble it in the manner most magicians exhibit a vanishing cane. Exagger-

ate the "wobble" so it appears this creature is alive. Conclude the presentation by wrestling the prehistoric reptile to the floor, collapsing it, or depositing it in a snake basket.

