

Self-Working Miracles
With A Sense Of Humanity!

Ä Ü T Ö M Ä T Ä

BY

R S H Å N E

Self Working Mathematical Magic
Made Fit For Humanity!

AUTOMATA

Written By R. Shane

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ISBN 1-932086-85-4

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Preface: Point A

Self-working magic, if you won't hold the pun against me, is a tricky thing.

Some will tell you, as I will, that there is no such thing as truly self-working magic. That is true. Every trick, regardless of method, requires a presentation, a character, a flow of action to become more than a trick, to become an effect. With the proper method, it may become an effect worth doing. But in the beginning, it's just a trick.

And tricks, well, tricks can truly be self-working.

But do we really need another book of self-working tricks? Hasn't all the good stuff been done already?

Call me biased, but I have to answer "Yes" and "No", otherwise I wouldn't have written this book.

In the bodies of work referred to as "self-working" magic, too often this gimmick or that gaff is required. It's that gimmick or gaff that does all the work so your self doesn't have to. Now, there's nothing wrong with that, of course, but the best self-working magic doesn't require anything but the props necessary to pull off the trick and let the performer work the effect.

I speak of course of what I think is the ultimate gimmick and the ultimate gaff: math and your mind.

Put those together and you have a self-working trick. Throw in a presentation that's more than a simple narrative and you've got an effect.

And that's what is in this book: mathematical principles that work magic.

But, being slightly unhinged myself, the principles you'll find here go way beyond the typical "spell this" or "count that" or "reverse that number and subtract it". That's what makes Automata different: we'll go way beyond the more popular methods and straight into the lesser known (and arguably more powerful and playful) tactics that convert equations of this, that, and the other thing into magical pieces well worth your time.

Uh-oh. I mentioned the math thing, didn't I?

Fear not, gentle reader. Yes, the principles are rigidly mathematical in nature, but you'll not see a formula or equation in sight. You'll need to learn just enough to pull off these things, but an in-depth understanding of differential equations is not needed.

"Self-working" ain't self-working if you need an advanced study of mathematics under your belt to get the gist of them.

So, in a nutshell, *Automata* is self-working, and unusual magic I've picked up over the years and which I'll share with you along with other tidbits along the way.

In another nutshell, this has been a fun, intriguing, and enjoyable book to put together. I hope you find that to be true with your reading it and in your playing with its contents.

Foreword

When I said I was writing another book, I was asked what it was about. Was it more of the story-telling, pseudo-bizarre stuff I'd been writing? I couldn't tell if that was asked with hope or despair in their voice, but ask they did and the answer I gave them was this: "Oh, it's bizarre alright. I'm going to explain some of the bizarre, mathematical, self-working bits I love performing and throw in a few new ways of thinking about them so making presentations to fit them will be a piece of cake." That's what you'll find here. In fact, here are the details of what I said and what you hold in your hot little hands:

"Bizarre": Boy, got that right! The principles here are outside the usual "math magic" ideas. Forget running into a book of spelling tricks; we'll use math to allow us pull off revelations, sure, but we'll also tap into other things like predictions, sympathetic discoveries, penetrations, and some things that are best described as oddities. And that's just the beginning of things.

"Mathematical": Math is, to me, one of the slickest methods we've got of accomplishing things. Done right, the method is never seen. With no gimmicks or gaffs other than the lobes in your skull, math is the ultimate in portability. Okay, okay, so I'm addicted to the things and collect them like others collect stamps, coins, or ex-wives. But you have to admit I've got good reasons.

"Self-Working": None of the material here will require sleight of hand. None of the material here will require gimmicks. None of the material here will make you break your stride, let alone break a sweat. All the routines and effects here let math do the work, with you only doing the simplest of things to accomplish powerful stuff.

"Performing": Notice I said just a second ago that "done right", math tricks never are seen as math tricks. You'll get a big dose of that "done right" stuff here. These pieces were meant to be performed and have been tested more than a few times in front of an audience who plopped down their pesos to see magic. We'll look at the what-to-do to hide the method (and the what-not-to-do-under-penalty-of-guffaws-at-your-expense) so you



can wring the most out of these pieces.

“Presentations”: While I’m known for espousing evocative presentations, you’ll find little of that here. What you will find is the best way of putting presentations together for yourself to make these pieces yours. Along the way, I’ll drop hints about what I do and how I sell these things and I’ll help you out as much as I can to get the blood flowing and the thoughts a-comin’, but in the end, these will end up being yours. And that’s a slick thing.

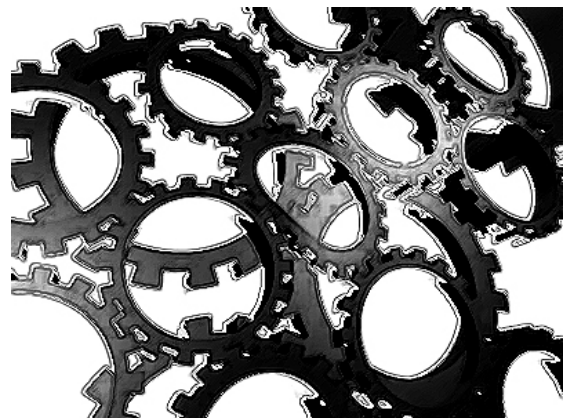
But the subtitle of this little tome says “Beyond Self-Working Magic”. What’s the “beyond” part?

The beyond is where self-working tricks go when they get a little more put to them, little touches that move them from puzzle and paradox to magic and mystery. Most of the time, to get a self-working trick to that destination, just a change in presentation will suffice. Other times, combining self-working tricks will do the job; on a few occasions we’ll rely on just a little bit more chicanery to accomplish our goal. So you’ll also see more than a few ways to move these (and other) self-working dabblings into masterpieces beyond what they were originally intended.

That’s everything you’ll find here (along with one or two surprises along the way that don’t quite fit the above, but you’ll see what I mean when you get there). Somewhere in the middle of all of that, I hope you find yourself entertained, enjoying “*Automata*,” and getting a kick out of the material you find here.

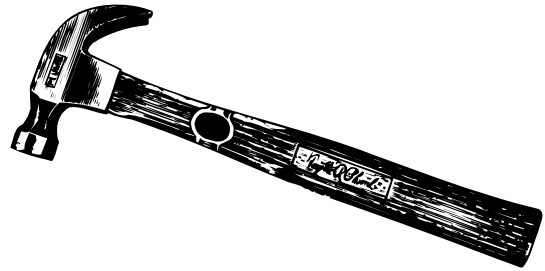
Oh, and I also hope you find a few rounds of applause when you take these out for a stroll.

R. Shane
Parts Unknown
September 11th, 2005



R S H A N E

Came Tapping



Neale classification: Relating/Union

Credits: I think this was originally read by Anneman on the back of a cereal box when he was a kid. I learned it from a routine by Walter Gibson, in "*The Phoenix*" magazine.

Effect: A playing card is merely thought of from a small packet, shuffled, and then spread around the table. The performer begins tapping on the cards in a random manner, the spectator counting each time to the value of their chosen card, telling the performer to stop when she reaches the value of her card. When the performer stops, the last card tapped is turned over, revealing it to be the spectator's thought-of card.

Method: Yes, this one is truly ancient, but I chose it to start off with just to show the possibilities lying within what we call math tricks.

The basic method is, of course, that the cards are marked on the backs so you know their value (suits, of course, don't matter). Only the cards Ace through Ten of any suit are used. The faces are shown to the spectator, one is thought of, and the cards shuffled and spread on the table. You begin tapping the cards in numerical order (you know this from the marks on the back) and, when the spectator stops you, you'll find yourself tapping the thought-of card.

Presentations: The neat thing about this old ditty is that is it as simple as you can possibly get: all you do is tap things in a numerical order you quite obviously know. But, brother, is there a lot you can do with this.

First, forget the playing cards. This can be built-up into something else entirely. Remember that the method is simply tapping things in a known order and having things which are can be placed in a strict numerical order.

In other words, any group of things where the value or letters in those things are sequential and which can be marked.



So, why use playing cards? Well, they're simple enough and meet the requirements. That's about all they have going for them. There is a lot more to think about with this piece if we refer back to the method. (Items in a sequential order and items that are marked.) If we throw in spelling as well as counting for the tapping sequence, now we're getting someplace:

Countries. Write the names of countries on the back of your business cards (making sure they follow the method and the names are all running sequentially). Have the spectator imagine a trip, a vacation, to one of these places. Going beyond that, use postcards of the countries instead of simply writing them down to add to the effect. This can be done with cities as well, of course.

Names. Names of famous people could be used as well. Cards printed up as if they were pages from an autograph book would be a plus. I use the names of serial killers, but that's just me. Names don't necessarily have to apply to people: names of movies, plays, cars, food, books... just about anything can be used for this.

Magazines. Now this was a brilliant idea by my friend, Ron Dayton. Ron suggested using magazine covers for periodicals whose names run sequentially. To be honest, I don't read glossies much, so the idea hit me like a ton of bricks, and it gave birth to one of my favorite routines. Instead of using cards with magazine names written on them, use the covers themselves for extra visibility, attractiveness and built-in markings. You'll see what I do with it in a minute.

Containers. Nobody says cards have to be used for this. Things like envelopes and small boxes can be used and act as containers for the sequentially-named or -valued objects. Ring boxes holding different gemstones for example, would work, as would envelopes holding loose change.

So this is a very flexible piece of math magic: anything which can be framed sequentially can be used. The method is simple enough, providing you can see your secret marks and count. Why, this is the perfect trick, isn't it? Yes, I asked that with sarcasm and a certain amount of derision.

This method, while great, is far from perfect. It has a few pitfalls, like any

trick, which can point someone to the method. Those have to be addressed. Also, it's pretty much without form or substance – it's done “because” -- so that'll have to be taken care of, too. Luckily, both of these things are simple to fix.

First, the method. The single point of failure here is the items running sequentially. If the spectator catches on to that fact, then they essentially have the method. Forget about how you know which ones are where – the audience won't make that leap just yet.

That has to be disguised. Luckily, using words instead of numbers as the thought-of thing covers this a great deal. An audience is less likely to jump into the direction of things being sequential when they are not numeric. Also, being careful to introduce items and objects in no sequential order adds to the distraction from the method. Not forcing names of items to fit the order is another piece to this: if the name of the movies you have included “Schindler's List” and you have to warn the spectator to spell out punctuation marks, you've managed to whack yourself on the skull with a silver hammer.

And then there's the “no-use” gambit.

This one appears in some variations of this trick. Pick your objects so they start later in the sequential series. For example, instead of starting with a three-letter word as your starting point, start with a five-letter word. With that set-up, it doesn't matter where you make your first four taps – you simply start your fifth tap on the five-letter word, then go onto the six-letter word, and so on. Because those first four taps are random, and therefore of no real use to the method, this adds a bit of cover the the spelling/ counting.

It looks something like this:

Let's take the following hypothetical group of magazines:

Four letters: “Time”

Eleven letters: “Smithsonian”

Five letters: “Maxim”

Six letters: “People”



Now, let's say the spectator thinks of "Maxim". (Okay, okay, so that's the one I'd think of.) Because there are no magazines in the set which have one, two, or three letters, you can tap on any of the magazine covers, in any order, three times, and the effect will still work.

Give it a try with the list and you'll see what I mean. This is simple but effective.

Oh, and forget the whole "don't run if your not being chased" line of thought. You will be chased; you just won't know it. It's not running if you take safeguards; it's self-preservation.

So, those things need be considered with the presentation. Not that they are such big things, or such limiting things, but they do need to be paid attention to, at least for a little bit.

Now let's look at the theatrics. You know, there's no law that says you have to tap on the whatevers with your hand. In fact, if you do, you're missing a good place to give some meaning to this trick.

In fact, this trick is calling out for a uniting theme, so tapping with something appropriate will go far towards that. Something like...

If you're doing music, perhaps a baton. Movies or actors, maybe a small version of an Academy Award. A pen for magazines works wonders. Simply, anything which plays with the theme, works with it, is what you're looking for.

Beyond: "Signed, William Randolph Hearst" (Originally appeared in "Pentalogy")

A wallet is removed from a pocket and opened to reveal a small, folded stack of glossy paper. Inside the wallet is also a small coin envelope. The performer also brings out an ornate box, obviously holding something of some value.

"It never ceases to amaze me that magazines like this would still be a gleam in someone's eye if it hadn't been for William Randolph Hearst. One

man, with a strange idea of glossy magazines, produced an industry which defines our culture, and the culture of so many other societies.

“Think about it: without Hearst and his publishing empire, we’d never have...” the performer unfolds one of the pieces of glossy paper, revealing it to be the cover of “Playboy” magazine. “Well, we’d have it, we’d just never have it on glossy paper twelve times a year. Same goes for Ebony, Time, Redbook, or any of these others.”

All the papers are unfolded, revealing themselves to be the covers of a variety of glossy magazines.

“And here, fresh from eBay, is something which cost a pretty penny, not including postage and handling. I have here, in this box, the personal writing instrument of William Randolph Hearst.”

The ornate box is opened, revealing in a velvet cushion a gaudy, elaborate, and obviously expensive pen.

“Think of all the contracts this signed, all the agreements, all the checks, all the ideas this pen gave rise to or threw away with just a few simple strokes, strokes which formed the initials WRH. Hearst built a publishing empire with this pen, an empire of astonishing proportions erected on the foundation of knowing what people wanted to read.”

The performer looks around.

“I can see you’re pretty much doubting everything I just said. Which is good! If you were a journalist, you’d have done well to doubt things. Of course, Hearst’s magazine empire wasn’t really that concerned about facts and skepticism, but that’s neither here nor there. I’ll just prove to you that this pen really did belong to William Randolph Hearst.”

The unfolded covers are spread about.

“Take a look at all of these covers, then focus in on just one. Maybe one with a cover illustration you like, maybe one whose cover blurbs strike a chord with you, maybe just one which has your favorite color on it. Look over all of them, and then think of just that one and remember its name. I’ll



look away, and when you've decided, let me know."

The spectator says she is thinking of one and the performer turns back around, taking the pen in hand. All the covers are turned face down and moved around the table.

"Now, I'm going to just tap this pen against the covers of these magazines. I'm going to tap on them as I feel – and the pen tells me – is appropriate. As I do, for each tap, spell a letter in the title of the magazine you're thinking of. Don't worry about spaces in the title or any punctuation – just spell out the words which make up the title of the magazine. And say 'Stop' when you've finished spelling. Ready?"

The performer begins tapping randomly on the covers, the spectator silently spelling the name of the magazine she's thinking of.

When she says "Stop", the pen is resting on the name of the magazine she's thinking of: Redbook.

"I told you the pen was special. But William Randolph Hearst couldn't only predict what people were thinking, but also what they would want in the future."

The performer opens the wallet and removes the small envelope inside.

"Inside this is a little note I penned last night with the help of the pen and a dirty little séance. Open the envelope and read the note aloud."

The spectator reads the note:

"Redbook is rubbish, but people won't be able to stop thinking about it or talking about it. Signed, WHR."



First, you'll need eight magazines, each of which has a special trait: the number of letters in their names run sequentially from four letters to eleven letters. In fact, you can actually go from one letter to at least fourteen, as

suggested by Ron:

One letter: "O"	Eight letters: "Woman's Day"
Two letters: "GQ"	Nine letters: "Economist"
Three letters: "JET" or "FHM"	Ten letters: "Men's Health"
Four letters: "Time" or "Golf"	Eleven letters: "Smithsonian"
Five letters: "Ebony" or "Maxim"	Twelve letters: "Family Circle"
Six letters: "People"	Thirteen letters: "Reader's Digest"
Seven letters: "Playboy" or "Redbook"	Fourteen letters: "Popular Science"

If none of these strike your fancy, a quick stroll through any bookstore's magazine rack will provide you with countless alternatives. Just be sure to pick magazines that are more on the garish, sensational side (this won't be too hard given the glossy magazines of today).

For the sake of example, let's assume the magazine covers in use are "Time" (4), "Maxim" (5), "People" (6), "Playboy" (7), "Woman's Day" (8), "Economist" (9), "Men's Health" (10), and "Smithsonian" (11).

Tear the covers off these magazines. If you've got a good memory, remember the back (inside) of the cover associate with each magazine. If you're not up to that (I'm not – I cheat), then take a pin or sharp object and scratch the number of the title on the inside cover in the corner.

Next, you'll need a Himber wallet, some small coin envelopes, and some business cards (or piece of paper approximately that size).

On eight of the business cards, write the name of the magazine title along with the words from the story; these are your eight predictions.

Now comes the arts and crafts section of this: making the envelopes.

First, pull apart four of the envelopes by gently tearing the glued bottom tab away from the back. Flatten these (now) unglued envelopes and, using a pair of scissors, cut off all the flaps so that you are left with the four unglued, unfolded fronts of the envelope. Trim a bit off each of these so you can fit them into another, whole envelope. Put one in each of four other complete envelopes.



You now have four envelopes, each with a divider in them. Glue two of these together back to back so that a flapped-opening is on each end. By folding the flap down on each end (fold, don't stick or glue!) the two envelopes look like a single, closed envelope.

Now, into these, put one card on each side of each divider, four cards per gimmicked double envelope. You're going to have to remember what order these are in, so I put them into the envelopes in numerical order and pencil-dot the envelopes. This puts predictions four through seven in one gimmicked envelope and eight through eleven in the other. I then put a pencil dot on the side of the envelope which has the lowest number on top. This way, at a glance, I know which envelope starts with which number and which envelope and divider I need to open to reveal the prediction.

Put one of these gimmicked envelopes into one side of the Himber Wallet. Fold the magazine covers into a tight bundle and put them, along with the other envelope, on the empty side of the Himber Wallet.

Buy a fancy pen – the more ostentatious the better – and put it into an ornate box. The box it is sold in will probably be perfect. Put everything into easily accessible wallets and you're ready to go!

Follow the story as outline above. Play it slightly tongue-in-cheek; you'd really prefer the audience not buy into the pen being a relic just yet.

Lay out the magazine covers haphazardly. Do not put them down in any special order, but truly randomly. If you're using the scratched markings for guides, make sure you can see them easily. When the spectator indicates she's ready to continue on, begin tapping.

The first three taps are inconsequential; tap on any three different magazine covers. However, the fourth tap must be made on the magazine whose cover has four letters (in our example "Time"), and each tap after that must be on the next cover in numerical order. By doing this, you'll stop on the thought-of cover when the spectator says "Stop".

Revealing the prediction is a matter of first opening the Himber Wallet to the correct side, then opening the envelope to its correct side, and then

pulling the card from the correct pocket. This reads so much harder than it actually is.

For example, let's suppose the spectator is thinking of "Playboy". I know the wallet is on the table with the envelope containing four, five, six, and seven uppermost (I know that because that's the way I placed it on the table), so I also know there's no reason to turn the wallet over. When I open the wallet, I see my pencil dots, which tell me the predictions on that side are four uppermost, with five below it in that envelope. As I pull the envelope from the wallet, I casually turn it over so that six is now uppermost and seven is below it. Since I need to pull out the seven prediction, I flatten out the flap, put my finger in the envelope below the divider, and pull the card out of the envelope and right into a spectator's hands letting them see the envelope is empty otherwise.

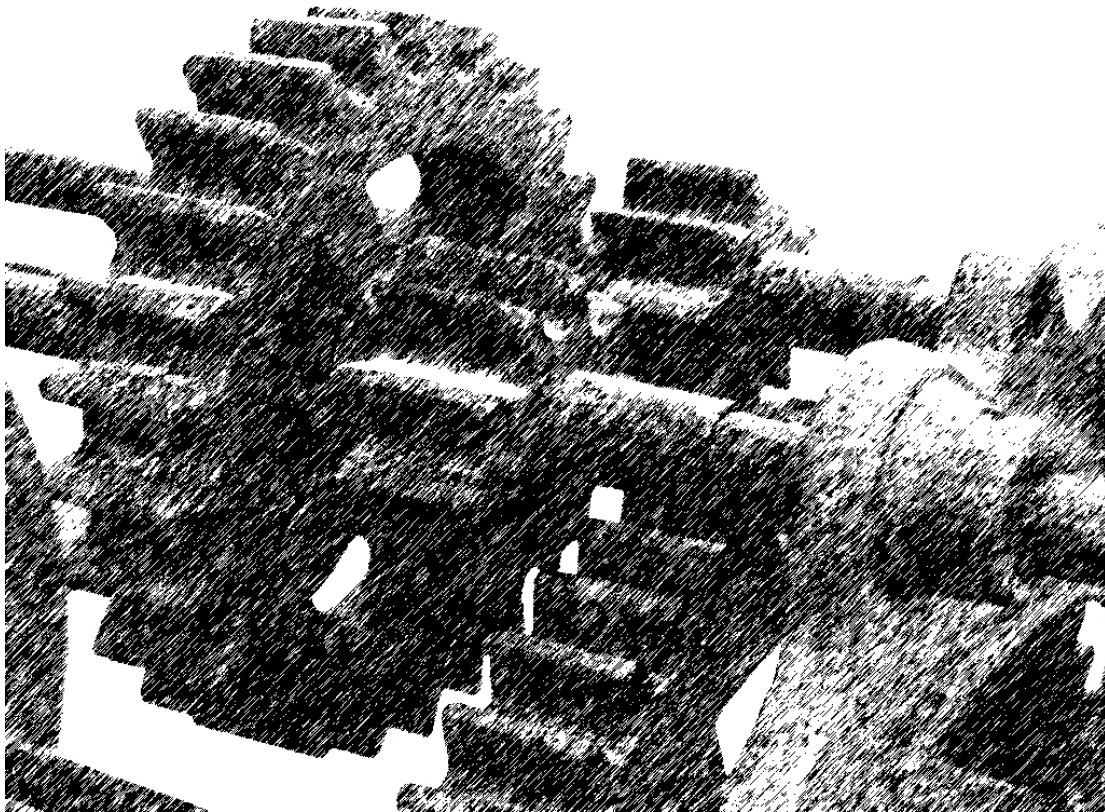
Now, to the psychological bits. First, starting with a magazine cover other than one allows you to choose any three covers you want in any order. In case someone does notice the titles and their numerical pattern (quite possible when using magazines with one and two letters in titles – audiences are not stupid), this tapping will throw them off. Yes, you are "running without being chased", but consider it less "running" and more "getting a good head start".

Second, do not call attention to the envelope ahead of time. This is a huge telegraphing thing to do. While you could, conceivably, hand the wallet and the envelope to a spectator to hold "for safe keeping," it puts much too much emphasis on the envelope which is gimmicked to the hilt. The only thing I say about the envelope is when I pull out the stack of magazine covers and say, under my breath but just loud enough to be heard, "I'll need that later." That's it. That's as much of the spotlight as the envelope gets.

The third piece of psychology here, I want to dismiss the envelope quickly while the prediction is being read. Yes, I could put an ungimmicked envelope in the wallet and ditch the gimmicked one and also stand on my head and gargle peanut butter. But why bother? If I don't overplay the envelope, then it's inconsequential. I literally just put the envelope in my pocket and I'm finished.

If that's a bit too much of a dare for you to tackle comfortably, don't worry about it. Simply make the envelopes with the dividers and write two predictions on each piece of paper, one to a side, then put one of these "double-sided" predictions on each side of the divider. Personally, I like leaving my business card with the spectator and having them read the prediction – this is much easier with the more gimmicked envelopes. And while I'm bold enough to just disregard a heavily gimmicked item like an envelope, I'm a chicken when it comes to having a spectator hold a piece of paper with a prediction written on both sides.

We all have our limits.





Also From R. Shane

PENTALOGY

What do you call five books of AWESOME material, bound in to a single 500 page volume! PURE HEAVEN for the working close-up performer.

Pentalogy was published by R Shane in five original volumes of off beat, relatively easy to do, close-up magic with unusual themes and DELIGHTFUL stories!

This new
than the
talogy is so,
is pure thea-

book, set to release in Late January 2006, is only \$95, less original five paper back books purchased separately. But, pentalogy is so, so much more than a bundle of commercial tested effects. Pentalogy is pure theatre for the close-up performer. Shane explains everything about the psychology behind his effects, as well as how to sell some of the more off beat themes to the indoctrinated audience.

This dynamic hard cover book will sit on your shelf next to the Steward James books and many other volumes with dozens of book marks and folded down pages. Material you WILL actually want to USE!

Be the first and be ready, with PENTALOGY!

We are pleased to have a few new books in the works, to add to our titles from this year. So, let's talk about those titles for a moment.

Quietus of Creativity, Volume One, is almost sold out from OUR end... That is, we made a commitment to print only 500 copies, and to sell them for only 365 days. Murphy's Magic Wholesale has taken up an exclusive distributing arrangement for our magic titles, and has purchased ALL the remaining copies of that book. We retained a very few retail copies that you can order from here, but now all our magic titles are available from YOUR favorite magic dealer. Just ask them to contact Murphy's Magic Wholesale.

Quietus of Creativity, Volume Two– Mind Candy, will appear around the new year.

Also on the Horizon is Dean Montalbano and Julie Sobanski's book, **"Dusting It Off."** This book is based on their old Genii Magazine column, Tarbell Treasures. It illustrates how you can take old routines and classic methods and dust them off into something that is NEW and YOU! This book is very careful not to reveal other people's methods, and uses the Tarbell Course In Magic as a reference repeatedly, so if you've been waiting for an excuse- but that AMAZING book set from your favorite dealer so you'll be ready when this new book is released! The Leaping Lizards

Also upcoming we will release Carl Herron's Autobiography, **"Carney, Pitchman, Indian Chief."** This Promises to be a WONDERFUL book. I already read it, cover to cover and enjoyed it thoroughly. Carl Herron, better known as Brother Shadow to those in the bizarre field, is one of founders of the bizarre magic movement. His life story, complete with tales of shilling for his father's street pitch sales- and his days as a Super Hero (You'll have to read the book) make for a GREAT read. NO MAGIC in here, other than the magic of wonderful stories that make you laugh, cry and long for days gone by.

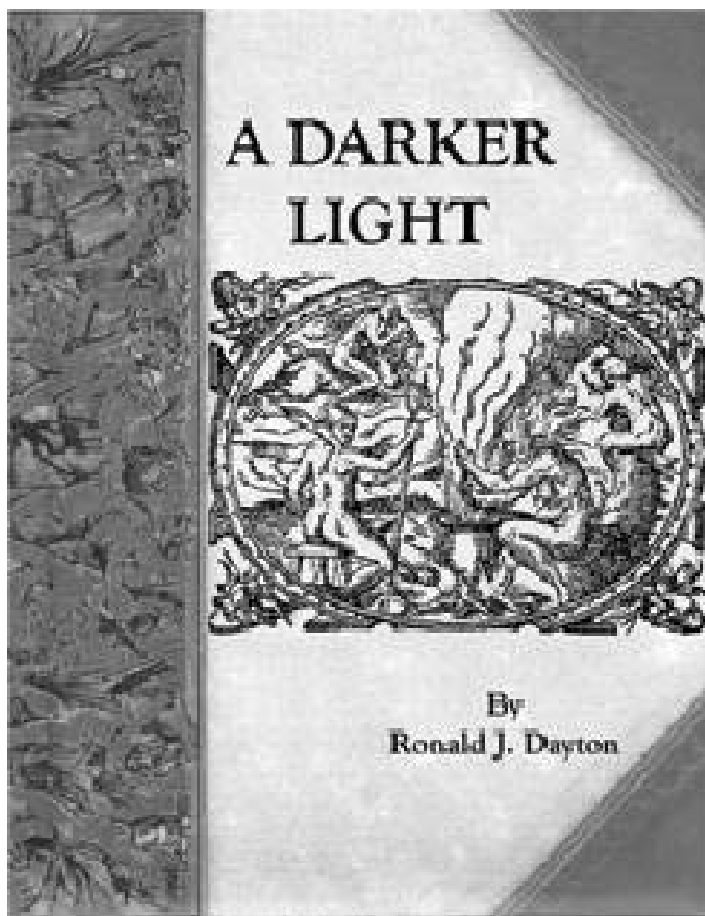
I found myself very touched in certain parts, but also thinking to myself 'WOW... this is a true story, but what a COOL idea for a routine!' So, even the magic geek in you will find something. The Hard Cover edition that will TENTATIVELY be out in January 2006 will be Limited Edition as well. About 175 pages, hard cover, color dust jacket, signed and numbered... It will retail for \$39.95, and there will ONLY be 350 copies. This edition also includes some extra pages, about 10 or so, specifically related to Carl's involvement in magic.

And, YES- there will be a sample on our web site when the book debuts. Look for ads for this book in January, UNLESS we sell out before then.

There will be a general release of this book, soft cover, for the general public some time late next year as well, as the book has a mass appeal, but that will NOT include the extra material and have fewer photo's.

So, Check it out and keep an eye on the Lizards!

[Www.LeapingLizardsMagic.com](http://www.LeapingLizardsMagic.com)



The Original book from the fertile mind of Ronald J. Dayton (a.k.a Kotah) is a collection of dark stories and poems entangled in a web of magic. Some 120 plus pages of material for the Bizarrist. Twisted, and thought provoking stuff. Dark but real, pages from the tests of life. Tales that will touch emotions, and possibly a nerve or two. Things which once heard, will not soon be forgotten. Presentations gathered over the past three years and all released in one book for the very first time. A Darker Light is sure to please the dark side of your performers soul. Come, walk this shadow path, bathed in a darker light. In its glow you will come to know magic differently. This is the best of Dayton, at Dayton's best! The imagery of words used as tools of creative inspiration.

Here is what James Luce had to say after reading this book:

"I Just wanted to announce my most joyous experience I had when reading Brother Kotah's new book "A Darker Light. All I can say is wow! He has created works which will tug on hearts and intrigue the mind with the vivid imagery of his story telling.

Among my favorites are Amanda's Last Breath, a heart jerker where meaningful words are mani-

fested from the loss of someone special. Oh What a Tangled Web... where a spiders web is a metaphor for lies. This ends with a visual surprise! Money Does Not a Restless Spirit Soothe, Where the spirits of mistreated workers comeback and avenge an insult the company ensues upon their families.

It is obvious from reading Ronald J. Dayton's creations that he is a very talented writer and cares deeply about his art. You can count me amongst his fans. May your inquisitive mind bloom and creations blossom."

This excursion into the world of Bizzarism is a collection of powerful but simple bizarre effects as well as poems and stories useful for atmosphere and just plain getting you in the ookie mood.

A Darker Light will be printed in soft cover 8.5" X 11" format, and is sure to please the dark side of your performers soul.

\$35.00

www.LeapingLizardsMagic.com

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