

# MALEFICIUM



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PAUL A. PRATER

# MALEFICIUM

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Leaping Lizards Magic

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"What are fears but voices airy?  
Whispering harm where harm is not.  
And deluding the unwary  
Till the fatal bolt is shot!"  
---- Wordsworth

# FOREWORD

I love magic and I love performing. I also like stories of the unknown and things that make you question your beliefs. I like the search for the unexplainable. When you combine these loves, it is no surprise that I lean towards bizarre magic.

This is a collection of effects that I have created. Some of them were created for specific occasions and a few were created especially for this book. As I am writing this, I have learned that one of the pieces will be published in another book. By the time you read this book, maybe more of these effects will be published in other sources.

As you will see as you read, virtually nothing from the magic store is needed to present these effects. I enjoy making my own props and most of these effects will require that you make your own props. Furthermore, I always found it frustrating to buy a book on magic and find that to perform many of the effects; it would require you to buy magic props. That isn't the case with this book.

I enjoy writing out the process for an effect and I have to have a script. As I prepare a new piece I have to sit down and type out everything. It forces me to think out the routine in my head. Creating a script gives me much better stories than simply trying to wing it. Having a script is also a lot more entertaining, then saying "ok, now I do this and then I do that." Since, I do this with every effect I create; I figured that I should compile them and get them out there to all who may be interested. Additionally, I have learned so much in this area of magic just by reading other magician's works and I hoped that I could also share my knowledge as they have done with me. Finally, I would be lying if I didn't admit there is a little bit of ego involved in publishing your works.

I also have included some other things I enjoy. I have my degree in English and while working towards that degree I read a fair amount of poetry. To be honest, I don't like a lot of poetry. The only poetry I truly enjoy is that of the Romantic Period. I want to present some of my favorite poems from some of the authors of this period. Some of them you have undoubtedly heard of, but unless you are a reader of Romantic poetry, some of them will be new names and new poems. I think they add an atmosphere to the work that I enjoy.

The poetry is evocative, reminiscent, often melancholy, but yet it was also exciting. There is certain amount of fear and focus on death behind much of the work. There was fear of the

future and of man's disassociation with nature and of all of the bad things that can happen when science takes over and too many people live too closely together, yet do not know their neighbors. Does this sound a little like our world today? Well, though this is my space to ramble, this isn't a dissertation on Romantic era poetry so I will move along.

I have also included my own art work and photography. I have my minor in studio art and worked on my masters in this field. I enjoy art, but unfortunately, I don't get to do as much as I would like. I consider magic my art, for the most part. However, I did want to share some of my work in this book. I hope that the art and poetry add to the magic text and do not detract from it.

While I enjoy presenting the type of magic contained in this book, I also enjoy doing cups and balls, card tricks, the square circle and pulling out silks and spring flowers. I enjoy doing coin magic, making a silk appear and disappear, and all of that other fun stuff and I think there is a place for that type of magic as well. It is simply called entertainment. However, I cannot resist the urge to imbue the magic with some deeper meaning.

I hope that this is something that you will strive for as well. I think it makes the magic richer, the magician more mysterious and leaves the audience more thoroughly entertained. I hope you enjoy what I have presented.



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# Magic With Meaning

I have spent a lot of time thinking about magic. I think I probably tend to overanalyze magic and really pick things apart. This is just how my brain works. This has a good side and a bad side. The good side is that I think it helps me critique my own effects and really break them down. The bad side is that sometimes it takes some of the simple joy away from magic.

Part of picking magic apart means looking for things that are incongruent. I like things to make sense. I need structure and a cohesive plot. I like a reason for the use of a prop or the use of words. Oh yes, I guess that I should mention that I am an attorney. Going through law school really develops the logical skeptic in anyone. I guess that is just the attorney in me coming out.

I like magic with meaning. It wasn't until I wrote this section that I realized that I am not the first one to use this phrase. In rereading *The Dark Waltz* by Michael Fraughton (a book I highly recommend), he has a section on magic with meaning. The more I started thinking; I went back to an even earlier source. *Magic and Showmanship: A Handbook for Conjurers* by Henning Nelms also spends a considerable portion of the book discussing that fact that magic needs to make sense. This is another book I recommend for anyone who doesn't own it. I think that for those that enjoy this type of magic, the phrase "magic with meaning" just comes naturally. I am also sure it was in my subconscious just waiting to come out.

What does this mean exactly? To me, this is a magic performance that has a reason for being. Flashy visual productions and one liners can be fun for an audience, but it has no purpose aside from entertaining a crowd. All magic needs to entertain, so I am certainly not attacking magic done solely for the sake of entertainment. Though that is a fine purpose, it is like junk food. It can be very good and may satisfy while you are partaking in it, but it is nothing that will stick with you. I want magic that will stick with you.

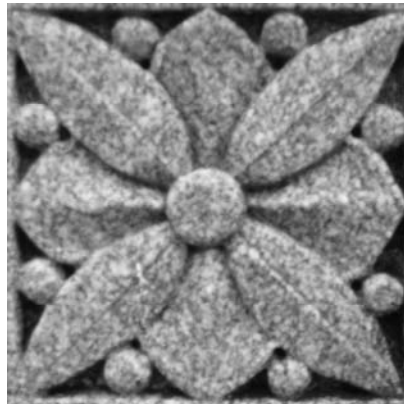
This type of magic I enjoy has many titles, among them bizarre or storytelling magic. You can call it what you want, but the basic idea behind it is that the magician is presenting something that requires the audience to think or feel and not just watch. It is a demonstration that makes the audience wonder or question. Hopefully it invokes an emotional response of some kind from the audience. Often the audience is engaged in the performance either physically or at least mentally. It is not a "sit back and watch the show" type of magic.

This magic often makes use of mystical or occult themes, though these are not necessary. It may seem odd that I would be attracted to this type of magic since it often deals with occult themes or mystical powers. A skeptic who overanalyzes things should have a real problem with this right? Well as odd as it may seem, I really enjoy the bizarre realm of magic much more. The fact that you have stories and pseudoscience allows much greater freedom to craft pieces that have a reason for being. This “reason” for the performance is what draws me to this type of magic.

How exactly is this magic with meaning created? I believe that often the magic “trick” needs to be secondary to the presentation. The presentation is what creates the meaning and this needs to be center stage. The presentation could be the story, the props, the costume or something else. However, it is what you are trying to convey. The “trick” is just the icing on the cake. (Sorry for all of the food metaphors. I like to eat.)

Throughout the text, I will have intermittent pieces that explain how I work to create these effects or presentations. I have always found it very helpful to read another person’s thought processes and how they create. Therefore, I want to share how I think and create. Hopefully you will find it helpful and it will lead you down the path to creating your own magic with meaning.

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**MacBeth**  
**Excerpt**  
**William Shakespeare**

Double, double, toil and trouble;  
Fire burn, and cauldron bubble.  
Fillet of a fenny snake  
In the cauldron boil and bake;  
Eye of newt, and toe of frog,  
Wool of bat, and tongue of dog,  
Adder's fork, and blind-worm's sting,  
Lizard's leg and owlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth, boil and bubble.  
Double, double, toil and trouble;  
Fire burn, and cauldron bubble.

# WITCHES DO BURN



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## PRESENTATION

It was perfect night for a Halloween celebration. The day had been warm but the night had turned very cool. A thick fog rolled out of the creek and covered the field. Overhead was a full moon which created a thick glow in the fog. A better night could not have been planned.

The magician approached the group carrying a torch of green flame. "Please follow me," he announced to the gathered group. It was cold outside and no one really wanted to leave the warmth of the bonfire. The mage led them a short distance in the dark to a freshly plowed field.



In the dancing light of the flickering torch, the group could vaguely make out the form of posts with figures against them. There was straw at the feet of each of the figures.

"Exodus 22:18 proscribes "thou shalt not suffer a witch to live"

"The late middle ages began the period of witch hunts throughout Europe. They reached their peak in the 17<sup>th</sup> century and spread from the continent into America,

with the well known Salem witchcraft trials."

"Most people are familiar with the American style of witchcraft trial, where there are official charges, a court and a judge. However, this is not always how the "trials" were conducted. I would like to tell the story of Ingrid Sterns, a German woman accused of being a witch."

"Like many of those accused of witchcraft, Ingrid was known as an herbal healer and a wise woman. She didn't spend much time engaging in the town gossip. She primarily kept to herself and was a bit of a recluse."

"Ingrid was accused in 1652 of being a witch after her neighbor's cows died under mysterious circumstances. The neighbor accused her of wicked crimes and claimed to have seen her at a witch's sabbat."

“Upon being accused, Ingrid was taken into custody and asked to confess to witchcraft. She denied it, but once the torture was applied she readily admitted to the evil practice. She was asked to reveal others in her coven, and eventually she revealed two other names.”

“All three women were rounded up and each of them was found guilty and sentenced to be burned at the stake.”

“The day of the scheduled execution, Ingrid recanted everything. A priest in attendance declared that anyone who set fire to the posts would be a murderer. He then called for a most unusual type of trial. I would like to reenact this trial tonight.”

The magician looked somberly at the crowd, which was huddled together closely in an attempt to ward off the chill. Small green clouds were visible from the eerie glow of the torch.

“At the witch trials, the priest needed someone pure and he called for a virgin to assist.” At this point the magician looked around the group and laughter erupted as everyone recognized that no virgin would be found in this group.

“While we might not have the necessary purity, we can find one pure of soul who can assist.” A volunteer readily stepped forward, curious to see exactly what was to occur.

“The priest had a bag and in the bag there were black and white stones.” The magician reached into the bag and showed the gathered crowd a handful of stones that were both black and white. He returned the stones to the bag.

“The priest explained that the virgin was to pick one of the condemned women. She was to be directed by her intuition. After picking one of the women, the virgin then was to reach into the bag. If she picked a white stone, then the woman was innocent and would live. If she picked a black stone, however, the woman would be condemned as a witch and burned at the stake.”

The magician looked at the spectator who had agreed to assist him. “I would like you to reenact that role. First, I need you to pick a post.”

The spectator looked from figure to figure and finally settled on the middle post. “I want the middle one,” the spectator said softly.

“Please reach into the bag and remove one stone.”

The spectator reached in and removed her hand.

“What did you get?” the magician asked.

“A white stone.”

“Please return the stone to the bag. You have chosen a white stone, which means that this witch is innocent. Please pick another post.”

“The one on that end.” The spectator was pointing to one of the posts.

“Please reach in and remove another stone.”

The spectator then reached into the bag. As she looked in her hand, she gave a little gasp. “It’s black.”

“A black stone means that this witch is guilty.” The magician walked towards the figure and set the torch at the base of the post. The straw quickly lit and the figure starting burning.

“You have only one post left. Please reach into the bag and remove another stone.”

The spectator reached into the bag and once again removed a black stone.

“Another black one.” she responded.

The magician went to the last post and set it on fire. Now that the flames were roaring, the audience could see quite clearly.

“There is only one that survived, just as on that day in 1652. On that day in the long past, the priest’s test had assured that no one committed murder. Thankfully this test has assured the same tonight.”

At that moment there were gasps and exclamations. Everyone looked as the figure at the middle post raised its head.

“What the...” people were in disbelief as the figure slowly began moving forward. The mask and the robe were torn away to reveal a beautiful woman standing before the audience. She was backlit by the roaring flames of the other two posts.



## ARCANA

The effect is simplicity itself. As you have probably already guessed, it uses a three pocket change bag to force the appropriate color stone at the appropriate post. The rest is just the story, props and acting.

As for the props, my mother in law was gracious enough to make the bag out of red velvet for me. It looks very nice and much better than what you can find at the magic store. It is simply four pieces of velvet sewn together.

You can decide which types of stones you want to use. In the photo, I show white landscaping stones and polished hematite stones. These are what I use in my presentation of this effect.

Now, you need to prepare the bag. I put three white stones and three black stones in the middle compartment. I then put three black stones on one side and three white stones on the other side. Now, your bag is set up for the performance.

I want to make clear that any time that I do this effect, it is outside at night. I live in the country, so it is very dark. Darkness allows a magician to get away with a lot. Keep this in mind as you read the set up for the effect.

Start by putting your posts into the ground. You can use two by fours, four by fours or if they are available, use some saplings or rough wood. I use a thin pine tree that is cut into three posts. Since the hay burns very quickly, you can actually use the same posts multiple times since there is little damage to them. I like the rustic look. I think using lumber takes away from the effect. I use post hole diggers and dig holes, drop the posts in and fill with dirt.

The clothing for the figures is also very simple. I wanted something cheap and disposable, but effective. For the clothing, I used two garbage bags stapled together. (I know, for all of you environmentalists out there, this is terrible that I am burning plastic bags.) I cut a slit at one of the upper corners to allow the face to show. If your costuming has to hold up to closer scrutiny you can always just sew up some pieces of cotton broadcloth and this would still be relatively cheap.

The masks are made from paper plates that have eyes cut out and a mouth drawn on them. Twine is used to tie the masks. In the alternative you could just use cheap white plastic masks. You can find these at arts and crafts and party stores.

Take these bags and tie the tip of the “head” to the post. Now, start stuffing these bags. I have always used hay. However, you can use newspaper if that is better suited for you. You will want to tie the figure off at the neck and at the waist to give a more lifelike appearance. When you are done, simply place the mask into the opening made in the bag for the face. As you start stuffing you want a fairly lifelike look and size. I make one a little bigger and one a little smaller than my assistant.

Finally, you will need to make a torch. Simply get a branch or piece of wood. Wrap cotton cloth (such as an old rag or t-shirt) around the branch. I use bailing wire to make sure that the shirt stays on the stick. Then I soaked the whole thing in tiki torch oil. This makes a very effective and long lasting torch. You can make the torch burn green by sprinkling it with copper sulfate or boric acid. Both of these can be found online. Also, it may be worth a look at your local pharmacy. Another source for boric acid are some insecticides such as roach killers. Look at the label for boric acid.

Now, simply sneak your assistant into a bag ahead of time and have her stand at the post. Personally, I use a lot of hay and pile the hay around the bottom of her feet so that they are not visible. Furthermore, hay burns big, bright and quick, so it makes a very good display.

Let your spectator choose a post first and then force the appropriate color stone on the spectator by presenting the proper side of the change bag. Set the “witch” on fire, or allow her to live, whichever is appropriate. Continue with presentation until two of the posts are on fire. Your assistant can then make her appearance, surprising everyone.

## **NOTES TO THE MAGE**

I suggest always putting your assistant in the middle. You do not want any confusion when the spectator calls out a post. This could create a real problem, especially if the spectator says the right post, but they mean their right as opposed to your right. By keeping your “innocent” witch in the middle, it takes care of this problem.

Also, at the conclusion of the effect, make sure to draw everyone’s attention to the middle post before your assistant starts to move. This way no one misses the movement. While everyone will eventually notice, the best reaction is when the assistant first starts to move. Make sure everyone is watching.

To go along with this idea, have your assistant start by just raising her head. People will immediately react and it only gets better as she walks from the post towards the audience and then rips off the bag and mask.

This effect is big and only appropriate in the right setting. I realize not everyone has posts, hay and a field. Therefore, I also wanted to suggest a way to do this effect close up with only a few changes.

Simply write the names of witches on three pieces of paper. Two of the pieces are flash paper and one of the pieces is regular paper. Try to find paper that matches the look of flash paper so that one of the names doesn't stand out. Tissue paper works well here.

You can tell the same story and use the bag for the force of the stones. As the black stone is pulled, pass the flash paper through a candle flame. As the innocent name is chosen, pass it through the flame and show that it is unharmed.

The story can also be tweaked just a bit to use the flame as a form of "trial by torture" showing how two of the women proved to be witches because they burned, while the last one escaped unharmed. I will leave the details of this story to your imagination.

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**London**  
**William Blake-1794**

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow,  
And mark in every face I meet,  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice, in every ban,  
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry  
Every black'ning Church appalls;  
And the hapless Soldier's sigh  
Runs in blood down Palace walls.

But most, thro' midnight streets I hear  
How the youthful Harlots curse  
Blasts the new-born Infants tear,  
And blights with plagues the Marriage hearse.

# IN MEMORIAM

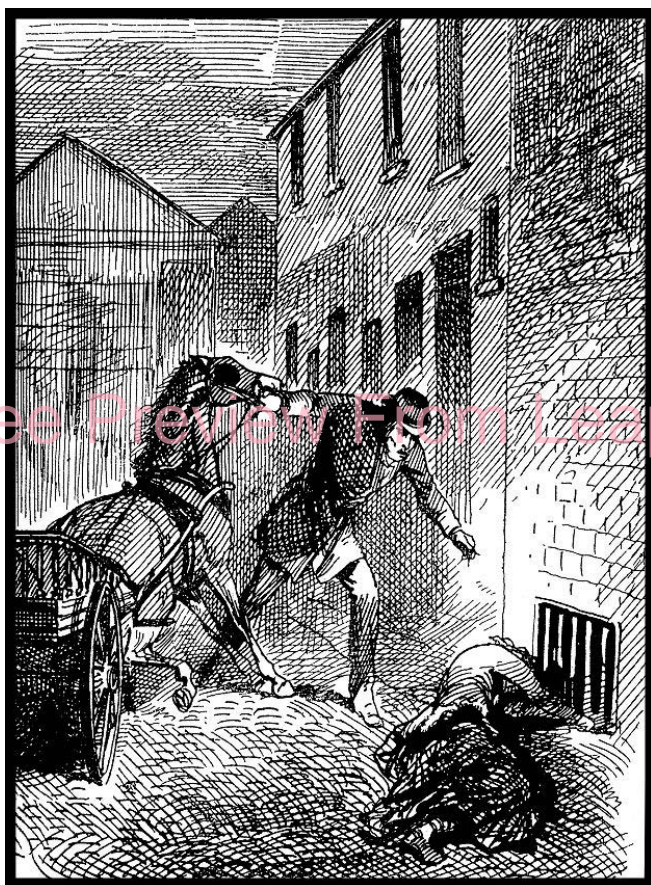


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# INTRODUCTION

Jack the Ripper is a character who has held the fascination of the public for more than 100 years. There have been scores of books, movies and even comic books made about this sadistic madman.

The legend would not be so enduring and fascinating if were not for the fact that he was never captured and never identified. This has led to a multitude of theories about who this man was and what his motivations were. Interestingly, even the FBI has an official profile of Jack the Ripper.



However, the enduring fascination surrounding this figure is not just a recent occurrence. The Ripper phenomenon began in the Victorian era at the time that the crimes were occurring. The legend was propagated by the press of the day. The newspapers printed lurid details of the crimes along with drawings of the victims and crimes. Early on they even gave the murderer the name of "Leather Apron." The murderer himself also made use of the media by allegedly sending taunting letters. Jack the Ripper was the first widely reported serial killer.

The man who named himself Jack the Ripper sent several letters to the press which referred to the crimes and made claims that additional crimes would continue to occur.

Scholars debate whether these letters are authentic, but generally it is conceded that at least one or two were written by the killer himself.

Jack the Ripper was known as a sadistic mass murderer and while some of his crimes are indeed sadistic, his murder victims are relatively few. He is credited with at least four murders, most agree on five and possibly as many as seven or eight.

It appears that most of the victims were strangled and then once unconscious or dead, had their throats slit. Some were quite horribly mutilated, especially the last couple of victims. Though there is considerable disagreement on who Jack the Ripper may have been, due to the manner in which the bodies were mutilated, most experts agree that Jack the Ripper had some anatomical knowledge. Whether this was gained as a student of medicine or as a butcher or through some other trade is not clear. Assuming that the letters received by the press are authentic, it is unlikely that the killer was a medical student. The letters are full of grammatical errors and do not appear to be composed by someone of learning.

The identity of Jack the Ripper has been suggested by many different books on the subject. There is also a popular (though thoroughly discredited) theory that Jack the Ripper was either Prince Albert commonly known as “Eddy” or a conspiracy to cover up the birth of an illegitimate child of Prince Eddy. This theory was first propounded in Stephen Knight's 1978 book, JACK THE RIPPER: THE FINAL SOLUTION. While there is virtually no evidence to support this theory, it was also used as the basis for the movie “From Hell,” which while entertaining lacks quite a bit of historical truth.

Even the victims themselves have been the center of various conspiracy theories. One of these holds that all of the victims knew of the illegitimate child and were attempting to blackmail the Queen. Another theory holds that Mary Kelly was never actually killed and that she escaped. This theory is fueled by the fact that her body was badly mutilated that she could not be positively identified.

After the last murder of Mary Kelly, there were no other murders attributed to Jack the Ripper. No one knows why the murders began or why they stopped. However, modern day researchers have continued to attempt to determine the man and motive behind the man known only as Jack the Ripper. It is not likely that the mystery will ever be conclusively solved.

# THE VICTIMS



he year was 1888. That autumn, the Whitechapel District of London was gripped with panic and dread. This was a rough area and the inhabitants were used to violence and poverty. While murders were nothing new in this area, a pattern of particularly grisly murders were unfolding.

It all started on August 7, 1888. No one knows what prompted the crazed man or why he stopped. All we have are the facts.

## VICTIM ONE-EMMA TABRAM

Martha Tabram, who was also known as Emma is believed to be the first victim of the man who would become known as Jack the Ripper. There is some debate over whether she was a victim of the Ripper. However, the mode of her murder followed the pattern of the other



Newspaper illustration of Martha Tabram and the two soldiers.

victims. Furthermore, she fits the profile of a victim of the Ripper. Emma was a prostitute and an alcoholic, like all of the other victims of Jack the Ripper.

It is no surprise that on the night of her death she was drinking with a fellow prostitute and two soldiers in a local bar. At around 11:45 p.m., Emma left with one of the soldiers. The next time she was seen was at 3:30 a.m. when a resident of a boarding house stepped over her lifeless body, which the resident mistook for a sleeping vagrant. Emma was stabbed thirty-nine times with a knife and then left for dead.

At the time, it was theorized that one of the soldiers could possibly have been the killer because the official autopsy reported that one stab wound appeared very deep and could possibly have been made by a bayonet.

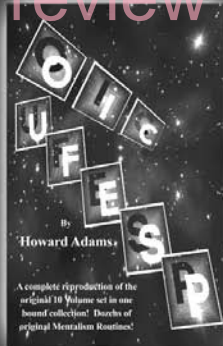


In this book, Scott delivers some tools that will dramatically and successfully change your Tarot readings, palm readings, personality analyses, and mentalism performances, in general. Scott uses some of these same techniques in his "Thinking Magically" seminars because the concepts you will be learning go far beyond the confines of a mere performance.

These tools have been used in corporate boardrooms, university classrooms, on cruise ships, and around the world. They are also written about in his book "The Mask of Tarot" which is being released for the new age public. This can help give YOU as a reader/performer as much credibility as possible. The principles presented here are new for the Tarot community and you can instantly refer the curious to popular booksellers, like Amazon, and, in so doing, your clients can learn just a little more about your cutting-edge skills, but not, of course, the secrets found behind THIS mask.

In this book, Howard has created 66 self working packet effects using 6 cards each. (thus the title, get it, 666 Mentalism?) Each effect is explained in Howard's straight forward, no-nonsense and to the point fashion and we have left them as he wrote them word for word. You can read a sample here.

I think often, people ignorantly poo poo self working magic because they don't understand it. It is true that you will find NO sleight of hand, no finger flinging and no hard to do gaffs in this book. Instead you get 66 (Plus a few extra bonuses) simple effects and plot outlines that can be done 100% in the spectator's hands! Many of these do not require the performer to touch the cards at all. Some could be done over the phone or through the MAIL. I know of several performers who have used this kind of magic over the phone with radio DJ's heard by thousands and thousands of listeners! To the listening audience, you could read minds or predict an outcome that you have NO WAY OF INFLUENCING.



OICUFESP and MINDESPA were all original effects and not based on any columns or other books. Both were published so Howard Adams could have material to sell at the lectures he gave mostly in the Hollywood, California area (self published in the 70's and 80's). His magician friend Bob Wagner (now deceased) also used his books for his lectures. Mr. Wagner took Howard's material over to Japan where he gave many lectures. There are only 200 copies of OICUFESP of each of the 10 volumes. Another series Howard wanted to start was to be called OGICUFESP but he never had time to do so.

Howard's column in Genii Magazine purposely ran for 27 issues (2+7=9) 9 is Howard's lucky number. The MINDESPA series ran for 12 issues and there were only 100 copies of each self printed for his lectures.

Howard Adams was born in 1931 in Buffalo, New York. He started magic around age 12. He answered an ad that Burling Hall ran in (he thinks) the Conjurers Magazine asking for writers to condense all the card effects ever published to be put in many volumes. He condensed about 60 effects for him but Mr. Hall stopped the project for unknown reasons. Howard spent all his Saturday mornings in Gene Gordon's Magic Shop in downtown Buffalo and his afternoons watching the serials at the Rialto and Victoria Theaters in Buffalo. His effects have appeared in many magazines including Genii, Conjurers, Pentagram, Hugard's Magic Monthly, The Phoenix, The New Phoenix, Don Tanners The Mentalist and many different magazines that Karl Fulves has published. Currently he and his wife are retired from work and live in Laguna Niguel, California near the Pacific Ocean. Howard is currently spending most of his time going through his notes (thousands and thousands of pages) and continues writing new series of books called 888 Mentalism (88 tricks with 8 cards), 999 Mentalism (99 tricks with 9 cards), 101010 Mentalism (100 tricks with 10 cards) and their sequels, More 666 Mentalism, More 888 Mentalism, More 999 Mentalism and More 101010 Mentalism.



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