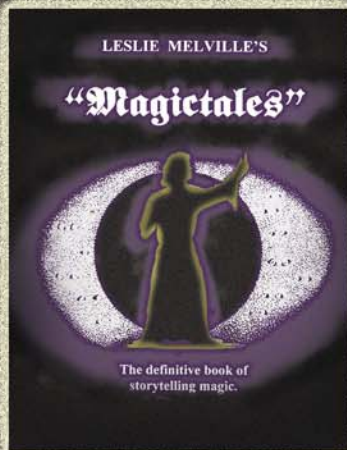


Leslie Melville's

# Magictales

The DEFINITIVE book  
of story telling magic!



## "Magictales" - The Definitive Book of Storytelling Magic!

Do YOU want to perform Magic routines that are memorable, magic that people will talk about for days?

Do you want to learn entertaining routines that don't require knuckle-busting sleights or complicated mechanical equipment? You will find all of the above in Leslie Melville's new

book, entitled: 'MAGICTALES' – *The Definitive Book of Storytelling Magic!* Author of the recently acclaimed book, "Kismet or the Enchanted Stepping Stones!" Leslie has written another, more comprehensive work in the field of Storytelling Magic!

The material includes seventeen complete storytelling routines, such as:

The material includes seventeen complete storytelling routines, such as:

"A Young Man's Meeting With Death!" (An easy to do card trick).

"How To Exorcise a Vampire!"

"A Witch, A Pill and A Bottle!"

"Painless Parker and The Necklace of Teeth!"

"Cagliostro Lives!"

"The Prince, The Riddles and the Goatskin"

"The Friendly Witch and Her Linking Pins" (A comic rhyming routine for the Slydini Pins).

"The Blushing Palms of Samoa!" etc... etc.....

Every routine is fully described in detail with hints and tips on presentation etc.

Leslie says: "Many of these routines are quite new, others have been in my personal repertoire for a number of years. Also included are story presentations that I have created to fit into the occasional themed events in which I have been engaged to participate.

In addition, there are items that I have been performing over a number of years as 'special one-off' presentations that don't always fit into a regular performance, but do have high impact value on the occasions in which they are presented!

There is a chapter on Stories and Storytelling Magic. It explains how and why telling stories will enhance your magical performances. It will show you where to find stories that will complement your effects. You will learn how to present magic that will engage the emotions of your audiences. There are hints and tips on delivery, timing and simple acting techniques that will improve your performances by up to 80%!

Finally, we have included the entire text of his previous work: "*Kismet - or The Enchanted Stepping Stones!*" (Still receiving amazing reviews - see the latest by David Goodsell in the May/June issue of "Oracle"). You will have two major books in one about a subject of which little so far has been written!" 'MAGICTALES' – The Definitive Book of Storytelling Magic! is a collection of magical routines with entertaining story presentations that YOU WILL PERFORM! No pipe dreams! - No difficult moves! - No complicated apparatus!

Only \$39.95



LESLIE MELVILLE'S

# "Magictales"



**The definitive book of  
storytelling magic.**

## **Leslie Melville's "Magictales!"**

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LESLIE MELVILLE, Teller of Tales - Performer of Miracles!

**MAGICTALES!**



## **Acknowledgements.**

**I would like to sincerely thank Bill Thompson, of 'The House of Secrets', for the front cover design, plus all of the additional artwork and illustrations. Also for his interest, observations and advice in the creation of this book.**

I am grateful to Karl Bartoni for his thoughts, encouragement and assistance in the initial typesetting and layout, both in this work and in the first 'Kismet' manuscript.

David Hemingway must be credited with the original inspiration for the expanded application of the 'Kismet' principle - he in turn, claimed to be inspired by a close up trick written by Gerald Kosky.

To Dean Montalbano of 'Leaping Lizards', I offer my thanks for his confident opinion that my thoughts are worthy of professional publication - and for suggesting that I include the content of the 'Kismet' manuscript.

**I am deeply flattered and honoured to have Ed Solomon's generous contribution in the foreword of this book.**

Finally, my gratitude to those who purchased the earlier work and whose positive response has encouraged me to once more think, "What if.....?"

In this world, there is very little truly original thought. We are all indebted to those who have gone before. All we are able to do is learn, adapt and pass on to those who come later. What follows in these pages is my small contribution to this process.

## FOREWORD by ED SOLOMON.

How fortunate we are to have good storytellers in our circle of friends. How truly marvellous it is that friendly hands can still reach across the sea, sharing ideas, experiences and stories.

At one of the Charles Cameron Memorial Gatherings in Scotland several years ago, Leslie Melville was introduced to me by our mutual friend Karl Bartoni, who prefaced the introduction by saying that Leslie was one of the nation's finest storytelling magicians. In the ensuing years I have followed with much interest, his stories and magical sharing that has come about since that introduction. How privileged I am to have been asked to write a foreword to this excellent book.

Telling stories is a part of every culture. Stories tell of our fears and of our triumphs. They communicate our myths and histories. They have become our slightly twisted truths and our link to the past. Leslie has given us some very wonderful ideas wrapped in marvellous clothing and disguises. Many selections from the magician's prop box are simple puzzles when presented alone, but Leslie has opened avenues to make them miracles.

You will find cards, pompoms, ropes, silk scarves, eggs, and teeth are the necessary items that have allowed curious and exciting tales to be presented on these pages of wonderment. Included is a treatise of information for the storyteller. Concept after concept will be discovered and re-discovered as you explore this work.

Leslie's contributions to the storytelling dynamic of magical presentations go beyond just telling stories. Magictales brings you a compilation of delightful stories and wonderful magical ideas. It is a treasury of resource materials, representing the high mark of the storyteller's art. A storyteller's world is a most interesting place where we discover so many facets of life in the stories we find and tell and tell again. Leslie's book will take you there on a magic carpet.

**In the Craft, Ed Solomon**

## INTRODUCTION.

My purpose in writing this book is to offer to the magical fraternity a style of presentation that I have found to be successful.

From my very early days in magic, I was never particularly enamoured with magic for magic's sake - "Look what I can do!" - "I fooled you there!" has no appeal to me. It hints of an arrogant, self-congratulatory approach that can sometimes seem slightly offensive.

In addition, it is my opinion that if the spectator's only reaction to an effect is, "How did you do that?" Or worse - "I KNOW how you did that!" Then all that he has witnessed has been a puzzle and he is unlikely to have been *entertained!*

My primary concern when presenting magic is to *amuse, excite or horrify* but above all, *entertain!* In order to achieve that, I believe that I have to engage my audience *emotionally!* They have to *care!*

In one of my presentations for children, I tell a little girl that she is going change a handkerchief from one colour to another. I then look at the audience and say, "*Why anyone would want to do such a thing, I don't know - but magicians do it all the time!*" I occasionally get a smiling, knowing response from an adult and it amuses me to deliver the line.

Visually, the 'Twentieth Century Silks' is a very good trick. But in all seriousness, for what purpose would anyone want to tie together two scarves, then vanish a third only to have it re-appear between the previously tied together silks? - Unless there is a reason for this to happen, what is the point?

Yet, there are magicians who do it regularly. Often silently, without any explanation! - And audiences applaud! - Why? - Because it is their polite, conditioned response to the meaningless activity they see many magicians perform. Do they really care? I doubt it!

However, if they are presented with an exciting, romantic or amusing story in which the tying together of the two scarves, followed by the vanish and subsequent reappearance of the third illustrates the narrative and brings the story to a significant and satisfying conclusion, an audience is more likely to be

engaged and perhaps even 'marvel' at the magical climax! The presentations that follow are all designed to achieve this aim.

Some of the routines you will read here have appeared before in lecture notes or magazine articles. Others have been offered for sale individually, with the necessary props.

There are no 'knuckle-busting' sleights to learn or any difficult moves. Just simple, relatively easy to do magical effects, to which I have added a framework in which to make them interesting and hopefully enjoyable.

Most of the principles involved are well known and established. You will already be familiar with many of the tricks and may even own the properties that are used.

**All you need is the ability to 'spin a yarn' and have the genuine desire to be entertaining.**

Leslie Melville.

*Blackpool, February, 2006.*



## A YOUNG MAN'S MEETING WITH DEATH!

*Take a deck of cards and shuffle it. From the top of the deck, deal off six cards and lay them horizontally, face up in two rows. They represent stalls in a market. Begin your story:*

"A young man rode into town on market day. He tethered his horse at the rail and strolled among the stalls. Suddenly he felt a prickling of the hairs at the back of his neck. When he turned around, he saw a tall dark figure looking at him from some twelve feet distant. He knew instinctively that he was staring into the face of Death! (*Turn over the next top card - it is the Ace of Spades*).

The two held each other's gaze for a moment - and then surprisingly, Death turned away and walked off into the crowd. (*Turn the ace face down and toss it on to the six, tabled face-up cards*).

Terrified, the young man ran to his horse, leaped into the saddle and set off for home as quickly as he could. When he arrived home, he jumped down, rushed into the house, ran upstairs and threw a few things into a knapsack. He then hurried back downstairs, jumped back on to his horse and galloped away in the opposite direction from town.

He raced through the night and into the morning, until he felt his horse fading beneath him. Fortunately he saw an inn just ahead and decided to stop there, if only to rest the horse.

Handing his horse over to the ostler, he entered the inn, booked a room and went upstairs. Once inside his room and still very much afraid, he sat on the bed, wondering what to do next. Suddenly realising that he was very tired, he lay back and soon fell asleep.

When he awoke, it was dark and he felt hungry. He went downstairs to the bar. Two men were standing there (*Lay out two cards, face down and with a gap between*). The young man approached the bar and stood between the other two (*Take the next card, turn it face up and lay it between the two face down cards*). He spoke to the man on his right (*turn the card on the right face up*). "You will never believe what happened to me yesterday", he said.

A voice behind him interrupted, "I expect you were surprised to see me in the market place. I was surprised as well. I wasn't expecting to see you until tonight! - here!" (*Turn the other card face up - it is the Ace of Spades*)."

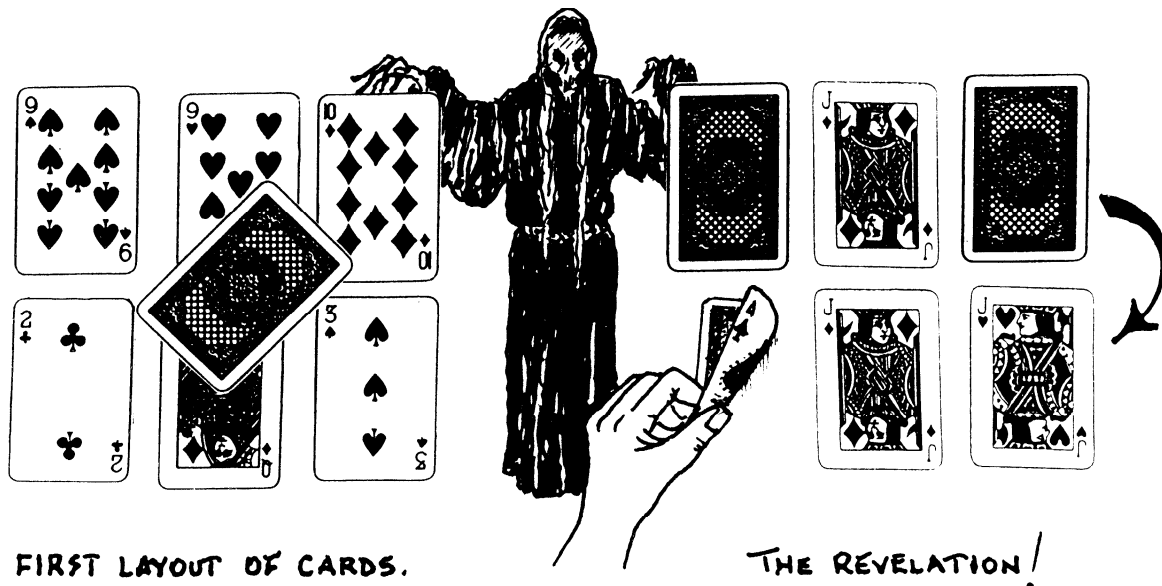
### **Method**

*Stack the top ten cards in the face down deck as follows: seven indifferent cards, followed by the Ace of Spades, Jack of Hearts and Jack of Diamonds.*

*Shuffle the deck, retaining the top stack. Deal out the first six cards as described above. Start the story. When the young man finds himself staring at Death, double lift the next two cards to show the Ace of Spades. Turn them face down and toss the next indifferent card, face down on top of the 'market stall' cards. Leave it there.*

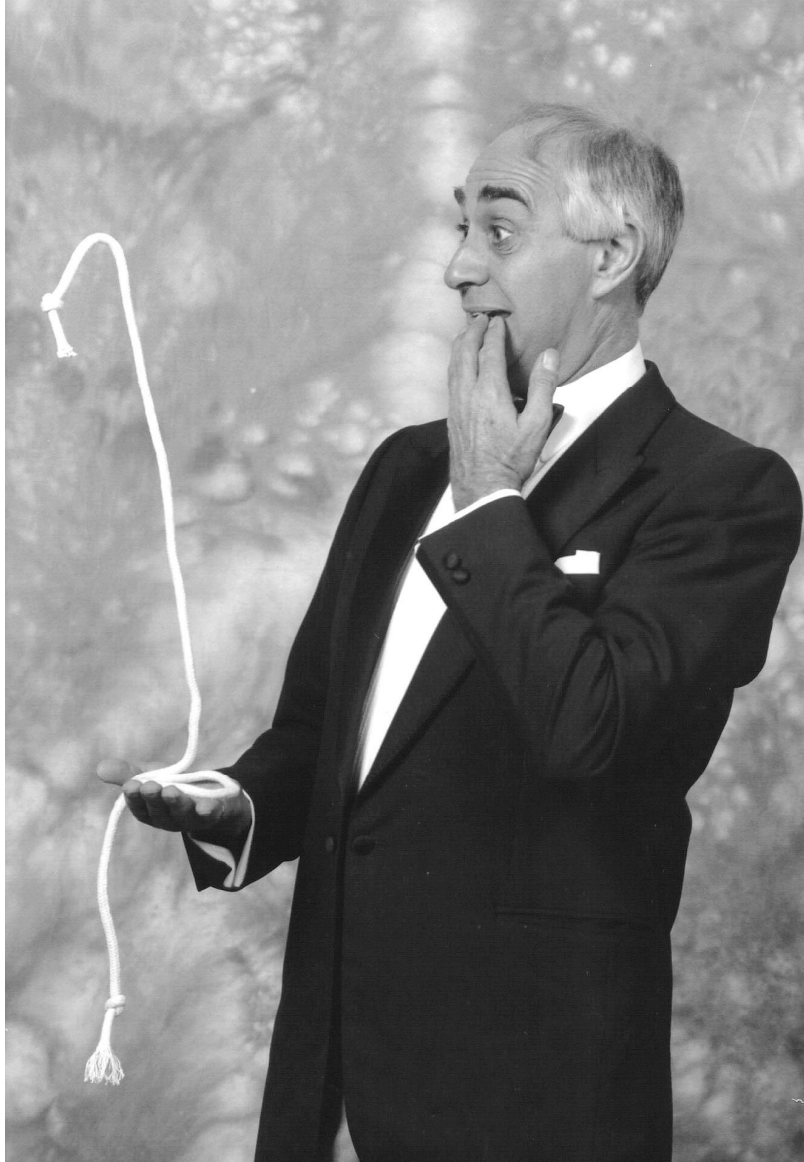
*Continue with the story. When the young man comes to the bar and sees two men standing there, take the next card (Ace of Spades) and place it face down. Leaving a gap put the next card (Jack of Hearts) to its right.*

*The next card is the Jack of Diamonds (our hero!). Place it face up between the other two. When he speaks to the man on his right, turn the Jack of Hearts face up. Don't turn the Ace of Spades over until you have delivered the final line.*



### Notes.

*You should receive quite a strong reaction to this. Someone is bound to grab the face down card on top of the six indifferent (market-stall) cards. I usually make this card the Ten of Hearts or Diamonds - they both contrast well with the Ace of Spades. I have also used the Joker and occasionally a blank-faced card. The choice is yours!*



"I don't believe it!"- (Publicity Shot C 1986)



## HOW TO EXORCISE A VAMPIRE!

### The Story and handling.

In central Transylvania, there was once a group of religious monks who devoted their lives to confronting evil at its source.

While other religious groups worshipped God and spent their time in prayer and contemplation, this group were actively devising methods of fighting the Devil.

One of the weapons they created was a special mirror that captured and then cleansed a vampire's soul! By cleansing its soul, the possessed being was released from the devil's clutches and became no longer a threat.

It was then and to some extent still is believed that a vampire casts no reflection. It is more accurate to say that when a vampire looks into a mirror, the image is 'held' inside the mirror and not reflected back out again.

These monks believed that the soul of the vampire is kept within its image. By destroying the image inside the mirror, the soul is exorcised and the vampire is free!

*(Display mirror)*

This is a facsimile of the mirror used by the monks (*address a male spectator*). Sir, let us imagine for the sake of illustration, that you are a vampire! A sad, pathetic yet terribly dangerous monster in the clutches of Lucifer, God of Hades and Lord of all that is Evil!

Somehow you have been persuaded to look into the mirror (*scope for comedy here as he gazes into the mirror*). Now that we have captured your image, the mirror in

its frame is placed inside a black cloth cover (*suit the actions to the words*).

You will observe that the only decoration on the cover is in the form of three hearts, embroidered across the centre. In the centre of each heart is a small hole.

Once the mirror was inside the cover the monks would commence the 'Ritual of Cleansing'. Three long needles (*hat or knitting pins*) which had been previously soaked in Holy Water would be pushed into the centre of each of the hearts (*do it*). **PIERCING THE MIRROR CONTAINING THE VAMPIRE'S IMAGE!** (*Emphasise this with great drama*). An appropriate soul cleansing prayer would be said, following which the needles were removed (*remove the needles*).

Another prayer was uttered and then **THE ENTIRE FRAME AND MIRROR WAS FOLDED COMPLETELY IN HALF!** (*More dramatic delivery as you fit the action to the words*).

Finally the re-formed frame was removed from the cover as further prayers were chanted. If the exorcism was successful, the mirror containing the offending evil image would be dissolved and **THE FRAME SHOWN TO BE COMPLETELY EMPTY!** (*Remove frame from cover leaving mirror inside hidden pocket. Show frame to be empty and place on one side. Then tear cover open, showing that the mirror has gone*).

Look Sir! We too have been successful! Your own offending evil image has gone! You are released from the devil's clutches and can put your wicked worthless life behind you and start again! Congratulations!

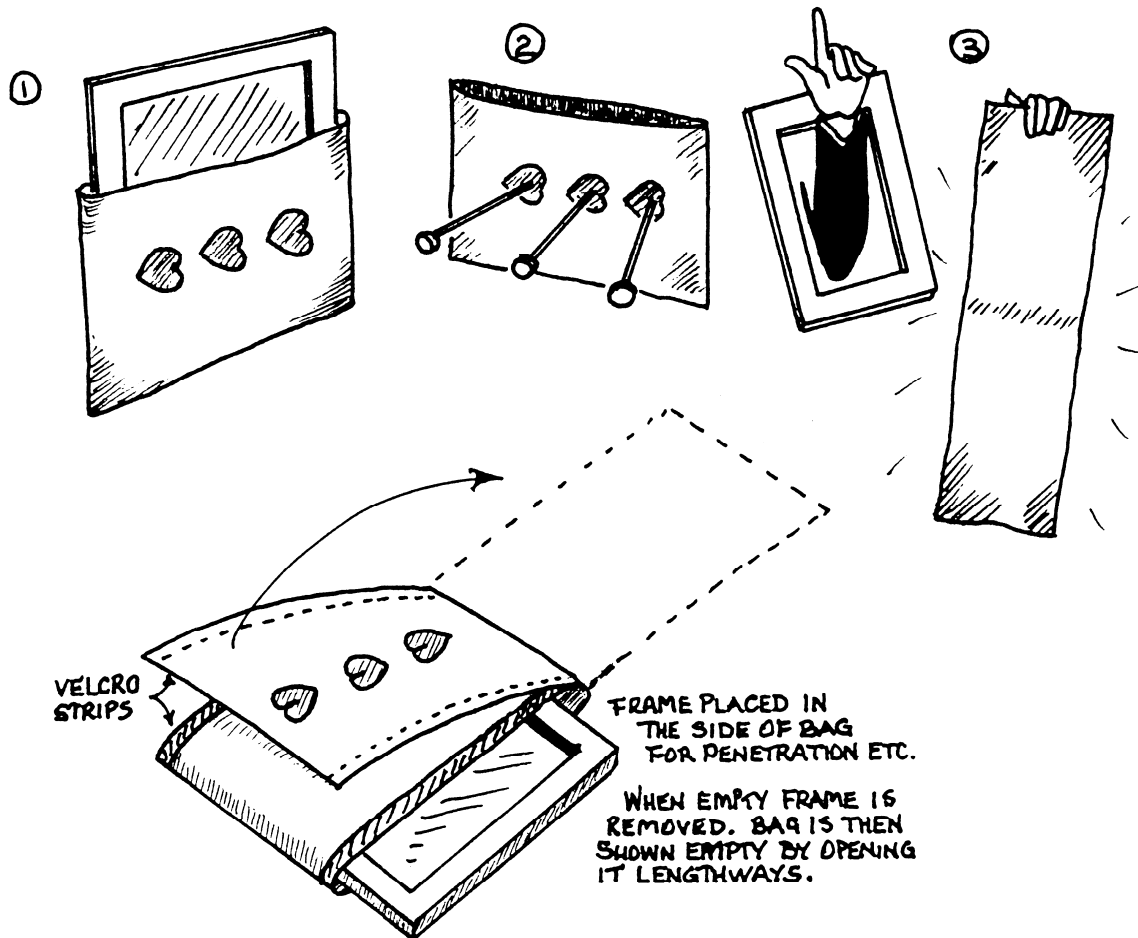
(*Shake his hand and offer him a halo!*).

### **End of routine.**

*Most of you will recognise the above as an adaptation of the 'Bending Glass' trick.*

*The cover used is a changing bag, based on the 'Flap-Doodle' principle. This has 'Velcro' tape down the sides so that it can be torn open to show the item that has been placed inside has vanished. I am particularly fond of this prop as the tearing open of the bag greatly increases the drama.*

*For practical purposes, the mirror should be about half the size of the standard commercial folding mirror, otherwise the change bag would need to be suspiciously large!*



N.B.

*Play this initially as a dramatic piece. Deliver the lines quite seriously but slightly over-exaggerate the implied insulting remarks that you make to your volunteer and you should get plenty of tension relaxing laughs.*