

Tractare

Simple Handlings for Effective Magic

By R. Shane

Tractare

By R. Shane

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Dedication

To my original handlers:
My parents and my grandmother.

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Preface

This being a magic book, it's only appropriate to begin with a trick question:

What's a sleight?

Careful; I told you it was a trick question.

Forgetting dictionary definitions for the moment, as magicians we can rattle off sleights right and left (the more-practiced of us can also perform every sleight they can rattle off; I'm on the fence as to whether this is a good thing or not). The French Drop, the Zarrow Shuffle, palming, passing, liftings in doubles and triples...

Those are sleights, dammit.

But what about other stuff? Stuff that is just one widdle baby step above self-working and one giant leap under a second deal?

Sleight or not?

Don't worry; that was a rhetorical question.

Is turning over a packet of cards without being noticed a sleight? What about holding an extra loop in a length of string without a spectator being aware? Miscalling cards? Being one-ahead? Or one-behind?

Not self-working in the strictest sense and not sleights either. Not sleights according to the way we usually think of them, but by definition they are absolutely sleights.

A sleight, according to Merriam-Webster, is "deceitful craftiness". While they might not be considered sleights to the Elmsley Counting world, they are most definitely sleights with which miracles can be achieved quite easily, usually with nothing more than a bit of timing, a touch of misdirection, and out-and-out chicanery.

"Deceitful craftiness" indeed.

So *Tractare* is a look at those things which ain't self-working, but don't require hours of hours just to get that side-straddle-inverted-Faro-vertical-palm just so, either. In short they are the seldom-known, little-explored methods that can knock an audience right upside the head with the astonishment bat.

That makes such things – whether they are considered sleights or not – something to treasure. Also something to know about, explore, and, yep, play with every now and again.

Tractare is nothing if not a collection of – well, let's call them “handlings” and avoid the whole “is sleight/is not sleight/is/is not” discussion for somebody else – with which to play. Play and imagine and create and astonish. In *Tractare*, you'll find the handlings I've used for my own enjoyment and my audiences' astonishment.

Gee, something to enjoy doing and something audiences like seeing.

Magic, sleight or not, don't get no better than that.

Foreword

Right after I put *Automata* to bed (a fancy literary term us author-types use when we send a book off to either be printed or cremated on the whim of editors), Dean Montalbano, of Leaping Lizards Publishing, asked me what else I was working on. I answered, truthfully, that I didn't know (a fancy literary term us author-types use when we have no damn clue how we ever wrote a book in the first place and are intimidated to no ends by trying to write another) but I had an idea.

And therein sprang the whole mind-storm, poured out on poor Dean.

Automata, I thought and explained to Dean, was the first of three books. Where *Automata* dealt with self-working math-type stuff I fell in love with and use all the time, I envisioned the second book to be all about the little methods that I picked up here and there and turned into my own small miracles. Nothing with lots of sleights, I explained to Dean, just the little things which are somewhere between self-working and sleight-enriched.

Dean must have liked the idea, because you're holding *Tractare* in your hands, which is actually quite appropriate.

Tractare, you see, is Latin. Roughly, it means "handle" or "perform". And that's what these astounding bits and pieces require: your handling them, your performing them. Along the way, you'll also want to exercise a bit of imagination, creativity, and the like to them, but encapsulating all of that in a title would be unwieldy, my Latin is rusty, and, frankly, I happen to like one-word titles.

So what are you going to find in *Tractare*?

You're going to find handlings – lots of handlings -- that serve as a foundation for some powerful magic. Far from sleights as you think of them, what with pinkie-breaks and classic palms and the like, these are the things that work because of sheer deviousness. And brother, how they work!

Without causing cramps in the hand, mind you, which leaves you time to concentrate on... what?

That's right: the presentation. You'll also find those here as well. You'll see the handlings, how they work, learn the ins-and-outs of them, and get an idea of how I use them.

From there, you're on your own, armed with some great tools to create powerful, effective magic.

What kind of magic? Close-up, if you want a generic classification, but if you're into details, you'll find a little bit of everything here: penetrations, telepathy, transpositions, teleportations, appearances, vanishes, stray elephants... okay, I'm kidding about the stray elephants (those are featured in another book, tentatively entitled "Elephantidae"), but there is a lot of variety in here, using a variety of themes, a variety of props, and a variety of, well, handlings.

I also hope you find some enjoyment along the way, says the writer in me. The magician in me, though, hopes you find more enjoyment performing these wonders. The performer in me hopes your audience finds even more when they see them.

'Cuz sleights or no, that's what it's all about.

So, enjoy!

Shane
Parts Unknown
February 11th, 2007

Notes About Using This Book

This book is put together a bit differently than the typical magic book. While the familiar format of effect/set-up/method will be followed, other information has been systematically added to assist the reader in getting the most from the material present on these pages.

Aside from adding a notation with the props required to perform a piece, a notation will be made about other props which may be suitable for the effect. It's hoped that, by providing however slight a springboard into imaginative gymnastics, the reader will see the more possibilities with the method than what is typically considered.

The largest addition to the "magic book" format is the use of the Neale Classification System for effects as described in the book creator Robert Neale wrote along with David Parr, *The Magic Mirror*. It is not the intention of the author to regurgitate the explanations to be found there (especially when the thinking is so incredibly clear as to be required reading); rather, an encapsulated explanation will be given minus the psychological research Robert Neale put into the effort.

The reason for the inclusion of the Neale Classification is to allow the reader, at a glance, to see in the simplest terms the psychological appearance of a given trick. Using this system, rather than the more concrete Fitzkee system favored by others, is to allow those performers who are looking for a trick with a certain appearance to locate like material quickly and easily. From the author's own reliance on Neale Classification, it can be attested to that this is quite often the case.

The Neale Classification System

In the Neale Classification System, there are three primary categories, each with three secondary divisions. Those divisions have two states each. Below is the overview of the Neale Classification system:

Category: Being

1. "Existing" or "Not Existing"
2. "Characteristics Changing" or "Not Changing"
3. "Holding Together" or "Falling Apart"

Category: Doing

1. "Moving in Space" or "Not Moving in Space"
2. "Moving in Time" or "Not Moving in Time"
3. "Functioning According to One's Nature" or "Not Functioning According to One's Nature"

Category: Relating

1. "Attracting" or "Repelling"
2. "Agreeing" or "Disagreeing"
3. "Union" or "Disunion"

A clarification and examples of each classification, division, and state are as follows:

Being: "Existing or Not Existing"

Objects appearing or disappearing. "The Miser's Dream" is an example, as is "The Multiplying Billiard Balls". Tricks where appearances and disappearances happen in stages also appear here, such as "The Diminishing Cards" where a fan of cards shrinks several times until it finally disappears, or a marble-sized sponge ball appearing then growing to golf-ball then softball-sized.

Being: "Characteristics Changing or Characteristics Not Changing"

Objects whose physical characteristics change. While color changes of all sorts intuitively belong here, so do many other changes of one object for another (a coin for a bill, a napkin rose for a real rose, etc). Less intuitively, penetrations can be found here as well.

Being: "Holding Together" or "Falling Apart"

Objects whose central integrity holds or does not hold. "Torn and Restored" routines are found here, as are certain "superhuman" pieces.

Doing: "Moving in Space" or "Not Moving in Space"

Any routine where movement through space is suggested. A coins-across plot, a levitation, certain acts of mentalism, and other routines where an object moves are in this division.

Doing: "Moving in Time" or "Not Moving in Time"

Routines which imply movement through time. Predictions could be found here, as well as certain revelations. Returning an object to a prior state also is here.

Doing: "Functioning According to One's Nature" or "Not Functioning According to One's Nature"

Routines which involve the concepts of one's natural inclination either functioning or not. Sponge bunnies producing offspring as real bunnies would, producing an egg from the mouth like a chicken would, and other such exchanges of natural inclinations are here.

Relating: "Attracting" or "Repelling"

Routines implying the attraction or repelling between objects, object and people, or people and people, and so on. The old pencil-and-hand bit would be found here, obviously, but so would Curry's "Out of This World" and "Pseudo-Psychometry" routines.

Relating: “Agreeing” or “Disagreeing”

Routines conveying sympathetic associations and disassociations are classified here. “Do as I Do” routines, “Topsy Turvy Bottles”, and the like can be found here. Essentially, any routine where an action on one object is matched or mismatched with another object falls under this classification.

Relating: “Union” or “Disunion”

Routines implying a joining or disjoining. On the surface, the various “linking” routines (pins, clothes hangers, rings, etc) belong here, but also most mentalism effects which require the “joining” of one mind to another and extreme coincidence fall into this category.

For more information on the Neale Classification and its interpretation, please see *The Magic Mirror*, by Robert Neale and David Parr.

Eyes, Ears, Nose, and...

Neale Classification: Doing/Moving in Space

Credit: The first version of this I read, “The Hindu Bean Trick”, appeared in John Scarne’s book, “Scarne’s Magic Tricks”. John Ramsay published his version, “Five Little Beans”, in manuscript form. Since then, other versions have come about, including Paul Britt’s extremely funny and bizarre version in “Magick”. This is not to say this originated with Scarne, however; more likely it’s been around about as long as humans figured beans were eatable and the side effect of eating said beans was temporary.

Effect: The performer shows four beans, placing one in his mouth to wet it a bit, then putting the bean in his ear. Another bean is likewise put in the other ear. The remaining beans go up the nose. The performer, giving forth with a magical hiccup, then slowly produces the beans one at a time from his mouth.

Method: This is about as simple as it gets. Start with four beans in your left hand, counting them out so the spectator’s see your hands are empty except for those four beans. Close your left hand a bit, cupping it, so the spectators can’t see inside it. Now, with the right fingers, pick up two beans at once. Close your left hand as you show one bean at the tip of the right fingers while hiding the other from sight. Put both beans into your mouth, using the tongue to put one of the beans next to the cheek and the other on the tip of the tongue. Stick out your tongue a bit, showing the bean, and then take it from the tongue with the right fingers. Place it on top of the closed left fist (a la the billiard ball vanish), then apparently pick it up again with the right fingers but in reality open the left fist a bit, letting the bean fall into the left fist. Mime taking the bean with the right fingers and placing it in your ear.

Repeat this (two in the mouth, one back on the left fist, mime putting it in your ear) until you have only one bean remaining in the left hand. Place this one directly into your mouth, letting it show on your tongue. Do any kind of gesticulating you deem necessary, and then produce the beans from your mouth, at the tip of your tongue, one at a time.

The end.

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And with that, you’ve most likely gone onto the next page, lamenting the death of the trees which gave their all for the description of this stupid trick.

More’s the pity, that, since this is actually a damn neat trick. It just needs a bit of playing and a handling change or two.

First, let's look at what the trick is. Simply, objects are shoved into bodily orifices (the seven nice ones; the other two I ain't touching unless dinner's involved) and all congregate in the mouth. At first blush, that doesn't appear to leave us a lot of room to play with, but that's just an illusion; in reality, there're a few things we can do.

The primary things to look at are the beans. Personally, that doesn't do it for me much at all. Maybe if I were sitting in the sand of some long-ago and far-away bazaar, I'd stick with it. But now? Nah. That's gotta be changed. But to what? Really, the only limitation is the size – whatever we use has to be on the small size.

Well, others have done the trick with peas, but that's too close to beans for my taste. Buttons have been used, as have small coins and, yes, flies (I hate to admit it, but my first thought was doing this with maggots, the old "Night Gallery" tale of burrowing earwigs coming to mind; thankfully, I sobered up). The first time I did this for anyone other than my dogs I did it with some medication that came in small capsules (this is not recommended at all, in fact, it was actually quite stupid, but in my defense it was stupidity for art's sake; doing this with empty capsules is the way to go if you're going this route, or use small props that look like pills). For an all-purpose performance, though, candy would work: think in terms of Tic-Tacs and small breath mints.

So we're not as limited as it first appears and we can leave the legumes alone if we want (and file this one away for those impromptu kind of times when snow peas are on our plates).

And we're not limited on where those little things go, either. The original routine called for shoving the things in ears and noses, but the eyes aren't out of the question, either. Yes, it may seem illogical, but this is one routine where logic goes out the window pretty quickly and, well, putting a Tic-Tac up your nose doesn't generate the creepiness in an audience quite the same as shoving them into the corner of your eye.

So we know we can use lots of different things, and do different things with them, so we're left with two concerns: the "why" and the "how".

As you probably know – as you definitely know if you're read my other writings – I'm a proponent of meaning. To me, there just has to be a reason we do the things we do, otherwise we're just showing off for the sake of showing off.

Here, we can let that slide: showing off *is* the reason for doing this, and it's a quite adequate reason in its own right.

But that's not to say we can't do more with it. Paul Britt, in "Magick", has a hilarious routine involving a character from Stoker's "Dracula", Renfield, shoving the flies hither and yon. Likewise, you could thematically turn the clock back to when we were wee little tykes and did all sorts of stupid things with small objects, like eat them and shove them up our noses. Then there's always the topical turn, where drugs could be smuggled in different ways.

Speaking of presentations, this one is fairly flexible. And what it lacks in flexibility it makes up in plain old-fashioned fun.

What about the moves, though? I did say the handling needed to be changed. It felt like sacrilege to change the handling, though, considering who has touched it in the past, but there were pieces I couldn't let stand, particularly the vanish used to get rid of the beans. So a bit of personal refinement was brought to bear to make things a bit tidier (translation: make it something I felt comfortable doing). Also, while the routine as whole may be lacking in any real meaning, some of the moves could do with some staging to iron out the rough spots (like putting the mint in you mouth, then moving it to the left hand, then moving it back to the right hand, and then back to the mouth).

And with those changes, plus a subtlety or two to sell it a bit, this routine became a keeper.

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Beyond: "Hey, Mom! Look What I Can Do!"

Effect: The performer brings out a box of Tic-Tac mints, opening the box. "Hey, want to see something really weird? As a kid, did you ever swallow things you weren't supposed to, like pennies, or stick peas up your nose? I did it and that's when I found I could do something really weird. Watch.

"First I'll need some Tic-Tacs..." The performer pours four of the candies into his hand, showing them.

"Next, I'll need to wet it a bit..." The performer pops the candy into his mouth, rolling it around a little and sticking out his tongue, showing the candy and taking it from his mouth.

"Okay, that was pretty normal. Now it gets weird. Watch." The performer takes the Tic-Tac and puts it into his ear.

"Yeah, that's a little weird," the performer says, speaking a little louder. "So is this..." The performer then takes another candy, wets it, and then puts it up his nose.

“Now that’s a lot weird. Or stupid. Or whatever.” The performer is speaking loudly, and now quite nasally as his nose is plugged with the candy. “But this is weirder…” The performer takes another candy, wets it, and pushes it into his eye. The performer stops. “Needs to be a little wetter.” The performer wets the candy, puts it back on his eye, and works it into the eye.

The performer, now speaking loudly, through a stopped-up nose, and with an eye squinting terribly, makes an announcement: “That’s all weird, but not that weird. *This is weird!*”

The performer picks up the last candy and simply pops in into his mouth. “Watch!” the performer says though the precariously placed candies.

The performer first takes a deep breath through his nose, then throws his head back. Next he holds his nose and closes his eyes, obviously stressing himself somehow. Finally, he tilts his head to the side, jerking it slightly. He begins rolling the candy around in his mouth.

Opening his mouth, the performer shows the one candy he placed in his mouth on his tongue. He takes it and puts it in his hand.

He does it again, extending his tongue and showing another mint in his mouth and putting it in his hand. He does it a third time; three candies have traveled through various means.

But one appears stuck. The performer tilts his head back, then moves his head forward. The last mint is between his lips.

“You never know how talented you are until you try something new! Want to give it a shot? Better get your own Tic-Tacs, though; these have been used.”

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Set-up: For this, all you need is a box of Tic-Tacs or other small candies. Put it in your pocket and you’re ready to go.

Method: The basic working of this is the same as the original. Simply, you get one-ahead with the candy then stay there until the end when the final candy makes everything square. The only thing that has changed, really, are the vanishes (well, that and the presentational bits, but we’ll get to that later).

Bring out the box of mints, pour four of them into your left hand, and put the box back in your pocket. Show the four mints so the spectators can see those are all you’re using and the hands are otherwise empty. Don’t make a big show of this; just do it a bit slowly so the point sinks in without so much as a pronoun from you.

Slightly cup the left hand as you pick up two of the mints with the right fingers. Here you have to clearly show one mint while hiding the other, but both mints have to be close enough to each other and the fingertips that you can dump them both into your mouth fairly clearly. You'll find your own way of doing it, I'm sure, but here's the way I do it.

Pick up the first mint by pinching it between the second finger and the joint of the thumb. This will be the "hidden mint". Now pick up another mint by pinching it between the first finger and the *tip* of the thumb. This is the mint the spectators will see at your "fingertips". This weird little grip allows you to show one mint fairly freely – the hand can be held loosely as well – while still sneaking that other mint around.

Put both mints into your mouth at once. This is easily done by taking the mint at the tip of the thumb into your mouth while extending your second finger, in effect pushing the hidden mint into your mouth.

Congratulations. You're now one ahead. Enjoy it while it lasts; it's a good feeling.

Position one of the mints in your mouth at the end of the tongue and the other between your cheek and gum. Stick out your tongue, showing the mint, and take it off the tongue with the right fingers. Keep your hand in pretty much the same position you used to sneak the two mints into your mouth – consistency may be the hobgoblin of little minds, but it's our best friend when being sneaky.

Hold the now wet mint at the tip of the left thumb and second finger, while keeping the left hand slightly cupped. Stick out your tongue and wet the second finger of the right hand with it, then rub the inside of the ear with it to apparently get the orifice serving as a mint-receptacle moist. Bring the right hand back to the left hand, mime the action of picking up the mint between the right thumb and second finger but, as you do, pull the left thumb down and back and let the mint fall into the left palm.

Fake putting the mint in your ear. No overacting here – if this were done for real (something I don't recommend, even for artistic purposes) it would be a minor action – save the overacting for the climax.

From this point on, start speaking a little louder. Not shouting, mind you, but obviously with an increased volume. After all, you have a mint in your ear.

Repeat those actions – sneak the extra mint in your mouth, fake picking up the mint – but this time the focus of your attention is the nose. Once you've done that, you want to talk a bit nasally as well as loud; remember, you've got a mint in your ear and now in your nose, you poor thing you.

For the eye bit, you're going to alter things a bit. After you get the extra mint into your mouth, you're in the position of having a wet mint at the left fingertips. Wet your right second finger with your tongue and rub it in the corner of your eye closest to your nose. Pick up the mint at the left fingertips – without the vanish; actually pick it up – and plainly put it in the corner of the eye. Let the spectators see the mint there, let the obvious sink in, then put the mint back at your left fingertips. Wet the right second finger again, moisten the eye again, and then perform the little vanish move so the mint is retained in the left hand and nothing is in your right. Now mime pushing the mint into the eye. Act like there's a bit of exertion required on your part. Oh, and be prepared for the shrieking to start.

Now squint your eye a bit as you talk loudly and nasally – you're really messed yourself up here, don't forget, what with a mint in your ear, up your nose, and crammed behind your eye.

You're all done at this point. Take the last mint, pop it into your mouth, and then go through whatever gyrations you want to “bring” the mints from their various points to your mouth. The ones I gave are the ones I do, but, hey, be adventurous and come up with others. Just keep them suitably realistic (now there's a word I didn't think I'd use in conjunction with shoving mints into bodily orifices) so the spectators stay focused.

On the retrieval of the last mint, fake having problems, repeat whatever retrieval action you had in mind, and then produce the last mint.

The end.

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As you can see, I like to play this one for silly. Think of it as “What I Would Do On The David Letterman Show As A Stupid People Trick”. And when the audience is least expecting it, this gets them. It looks like magic, but it might not be, so it could be a trick, although it probably isn't... you get the idea. The spectators, God love 'em, are thrown for a bit of a loop.

You'll also notice the bit about letting the “presence” of the mints in the eye, ear, and nose affecting you. That's a huge part of making this silly and weird. Feel free to oversell just a bit if you have to (I know I get carried away sometimes and do; the trick still gets them).

The bit with the eye and it being more difficult both during the insertion and the retrieval is there for a reason. The difficult insertion let's the spectators see the mint at the orifice, giving the previous insertions a bit more credence; the difficult retrieval gives it a feeling that things are a bit more real than they are. Both of these are Good Things.

The work of wetting the right finger and moistening the openings explains away the need to take the mint out of the mouth, back to the left hand, and then back to the mouth. I tried it by eliminating the right hand going back to the mouth to take the mint, but that felt awkward since I had to close the left hand to do it and, well, that just felt too sneaky to be sneaky. So I started doing it this way and stuck with it. Still, you might want to revisit that option since it is very straightforward with the minimum of action.

Before I leave this one, I guess I should say this:

Don't ever really put things in your eyes, or your nose, or your ears, or any place else in your body. That's not just magical; it's moronic. You're an adult for God's sake, so act like it.

Just pretend to stick things up your nose, in your ear, or through your eye. It's much safer.

And don't try to pick up women with this one. It won't work. You'll have a better chance performing The Linking Cherry Stems In Mouth routine (to be described in a later work, "Silly Magic Tricks Men Think Will Make Women Want Them").

About the Author

R. Shane is a performance fantasist who has been involved with magic full-time for almost a decade, having spent two previous decades getting the basics down. Besides performing, R. Shane also has written a series of critically- and popularly-acclaimed books describing his magic (the “Pentalogy” series) as well as other books of his Strange Magic. R. Shane has appeared in a variety of magic periodicals and magazines though his work can be seen regularly at “Online Visions”, a popular magic website he created and edits. R. Shane currently resides in the United States.

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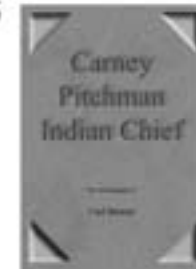


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Leslie Melville's
Magictales

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of story telling magic!



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- "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



Dustin It Off

By
Julie Sobanski
and
Dean Montalbano



We created this book because we feel that the Tarbell Course In Magic is one of the most valuable, yet overlooked resources available in magic today.

This book is the first in our magical appetizers series. This series will be dedicated to a set of small "idea" books and single effect manuscripts. The idea is to spark creativity or offer powerful clever thinking in small packets to get your creative juices flowing.

In "Dustin' It Off", Julie Sobanski and Dean Montalbano revisit their 1980/90's Genii column Tarbell Treasures. In that old chestnut, the authors would take an old outdated item from the Tarbell Course In Magic and dust it off with a new twist, idea or presentation. Here, for the first time in once place are many of those routines, plus some new ones never seen before and several articles dedicated to magical thinking.

Please note that the driving intent behind this book is to spark creativity and show you how older effects can be dusted off. An intentional effort has been made NOT to expose or step on the copyrights of D Robbins classic, The Tarbell Course In Magic, so in many cases the methods used in these routines are only hinted at. If you have a good background in classic magic effects, you may already know the original effects these routines spawn from, but if NOT, we strongly suggest you make your FIRST purchase priority to get The Tarbell Course In magic from your favorite dealer to use as reference. Of course it is not necessary to enjoy or benefit from this book, and the free sample on our web site will give you an idea of what to expect- we just want you to get the most Bang for your Buck!

Dustin It Off features routines based on Rope and Tape Principle, One Ahead, Thumb Tips, Coin Penetrations and so much more. There are children's routines, bizarre magic, stand up, close-up and more. But more importantly, there is inspiration to encourage YOU to take some old outdated magic, and give it a face lift!

This 6 X 9 Soft Cover 128 page book is only \$25.00

Free text sample available. Ask your dealer.

Other Titles Of Interest



Thomas Henry's
**HIDDEN
NUMERICAL
FORCES**



Within these pages lies a thorough investigation of the mathematics, psychology and subtleties of numerical methods in mentalism and mental magic. Despite the theme, *Hidden Numerical Forces* is not a book of number tricks. While numerical quantities and operations do figure in, they take a back seat to the unexpected twists in presentation.

Hidden Numerical Forces is truly a book of principles. Various complete effects are explained, but the emphasis is more on

developing general techniques you can apply to create new handlings of your own. Think of it as a do-it-yourself toolkit brimming with unusual ideas for compelling psychic entertainment. Writing of these methods, author Thomas Henry says,

"In my opinion, none has been pushed to its full potential. Previous accounts have typically dwelled almost entirely on mechanical procedures and not presentations. The emphasis herein is on the nuances that polish these gems and truly complete the job."

Even better is the great attention given to the research. Readers with an interest in the history of magic and mentalism or those who simply wish to chase down an idea will find the extensive bibliographic entries and exhaustive index indispensable. Numerous appendices present even more detail, including ready-to-use props material. *Hidden Numerical Forces* is a genuine one-stop reference.

You'll never look at a number the same way again...

Like most practitioners, Thomas Henry's interest in magic and mentalism dates back to childhood. In the very first book he ever checked out from a public library, he learned how to cut and restore a thread inside a soda straw. By junior high he was performing over sixty paid shows a year, but with somewhat better material.

Three key incidents from forty years ago determined his path. First was having been part of an audience committee on stage with that titan of mentalism, Dunninger. Next was being able to study privately under the elegant Dutch magician Bruno (Gerard Bruning). And the last was becoming a member of the International Brotherhood of Magicians. His current mentalism interests are the history of the craft, language deceptions and the psychology of showmanship.

Thomas Henry has had over 130 articles published on a variety of subjects. Among these are several on mentalism, including a One-Man Parade, which appeared in *The Linking Ring*

\$35.00



The Stark Collection

By
Dean Montalbano

A two volume set of bizarre magic
in a bizarre format!



The Stark Chronicles & Stark, The Man and His Methods Two Volume Set

If you like your magic Bizarre, and you like
your books out of the ordinary, then this book
set is for you.

Imagine a long lost Diary and sketch book
which chronicles the life and times of a man
named Stark. In this diary you read of the

amazing, bizarre, dark, magical goings on that Mister Stark put his old friend Strombil Trodworthy through, and
are left to guess how he did it.

NOW, imagine that diary fell into the hands of Dean Montalbano who has written a follow up book entitled
"Stark- The Man And His Methods"- in which he teaches you how to do all 30+ of the miracles found within this
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Also By Dean Montalbano



Dustin It Off
Treasures from Tarbell
and elsewhere

Mind Candy
A Collection Of Psychic
Diversions

Quietus Of Creativity
Vol 1
Close-Up Conundrums



PENTALOGY

By R. Shane

When Magic Becomes
Theatre



Now---- let's talk about Pentalogy!!
WHAT is Pentalogy?

Pentalogy is almost 500 PAGES long with
ZERO FLUFF!

Pentalogy is a collection of FIVE smaller
books that R. Shane wrote and released
over the course of five LONG years!

Pentalogy is a powerful set of routines of easy to do, NON-finger flinging close-up magic that is more accurately called Close Up THEATRE!

Pentalogy is filled with themes, stories, effects and ideas that provoke emotion and involvement. From the romantic to the frightening, from the bizarre to the beautiful. R. Shane has poured his heart and soul into this collection of real pieces of magic that he has tested and performed.

Pentalogy is real, useable magic that has been used in front of real audiences!

Pentalogy is an inch thick! And Thicker Is better!

Pentalogy is fun, funny and FASCINATING as R. Shane tells you a lot about how and why he structures things the way he does and gives a look inside his head. (And BOY is it dark in there.)

At \$95.00 for this 480 page hard cover, this books is an AWESOME value as I PROMISE that you can find more than a few gems that you will actually perform. The original 5 paper backs that this book was based on ran over \$125 if bought separately, and here you get it all at once in glossy hard cover.



\$95
Also By R. Shane

SLASHER
This Packet Trick KILLS





Theatrical Magic

By

John "Big Daddy
Cool" Pyka

Edited By Bill Palmer

Theatrical Magic

By John Pyka

A Magician is an actor playing the part of a magician.... Famous words, a famous quote. Too seldom do performers understand and use this philosophy! In this book, John Pyka uses his character Big Daddy Cool, and other original magical routines to teach you the premise and process of taking your magic from the realm of a puzzle, and making it in to THEATER!

Now, many of you will say "but, magic isn't theater," or "magic is entertainment in and of itself," or "the amazement is the meaning." Magic can (and should) be amazing, it can also be so much more.

A magic show doesn't have to be a string of special effects and nothing more.

It can tell a story, make a statement, or even instruct or educate.

Unfortunately too many performers have created shows that are nothing but a string of special effects, that has no meaning or relevance. This is one of the reasons that many people regard magic as meaningless diversion (usually for children). It is because so many magicians have made it so. We have removed meaning and relevance from our magic. How sad. So, how do we fix this?

Our hope is that this book will help make a difference. And you, by reading it may well be a part of the change.

Theatrical Magic, in the simplest terms, is magic that is character and story driven.

Whether it is known as Story Telling Magic, Bizarre Magic, Gospel Magic, or some other title, it is magic is that is used by the performer to accomplish several goals. 1) To tell a story, 2) to establish or showcase their character, 3) to solve a problem, 4) to make a statement, or 5) to instruct/educate.

Often, magic accomplishes several of these goals at once. Of course it should go without saying that a fundamental purpose of theatrical magic is to entertain, amaze, and create wonder within the story.

Sections Include: What is Theatrical Magic? The Story Behind the Stories: Swingin' At The Roxy Mambo Scarves - Tahloola's Demise -Titanic Thompson Sidewalk Shuffle - Making Magic Your Own Jiggernaut - Character Development 101 Character Study/Bio Close-Up Stage: - Wonder Pen-etration - Scotch & Soda - Houdini's Metamorphosis - Everything's Rosy - The Legend of Billy The Kid - What's My Motivation? Analyzing The Christ/Anneman Alignment Move - The Grand Stage: The Vizier's Love - J Johnny's Angels - Snowstorm in Armenia - Adventures of the Blue Phantom - The Vampire - Exercise In The Absurd: AKA The Pirate Act - Food For Thought Other Voices: - The Key to Room 158 - Nelson Griswold w/ Eugene Poine - Broom Suspension by Bill Palmer- The Shaman by Jason Michaels BONUS: Tricks for Monkeys - Ruthless Ambition - Discount Ring Flight and Recommended Reading.

Large Format Soft Cover \$45.00



Ronald J. Dayton's
**Brainstorm
In My
Pajamas**



**Brainstorms
In My Pajamas!**
The Second in our Magical Appetizer
Series
By Ron Dayton

JUST in time for the holidays will be Ronald Dayton's newest book, "Brainstorm In My Pajamas" a humorous title for one heck of an idea book. Ron Dayton is one of the most prolific mind in magic, and his alter ego- KOTAH as been popular on the bizarre scene for years as well.

Well, Ron has compiled a series of ideas, tricks, improvements for his creations and MUCH MORE. We offer it here as the second in our "Magical Appetizer" series! Within two months the book will be available for preview, but we wanted to share it with you now so you could get excited!

Some of the section titles and topics: 15 Tips, A Card By Any Other Name, Aint Nothin Easy (A routine with Mardi Gras coins to verse.), Bees Knees tongue twister mentalism, Card Box variations, How to dust of old chestnuts, Diablo Rope, Enigma, Ideas with a Magic Funnel, Articles on creativity, a huge reference list for the magic inventor, Variations on the Coin Pail, variations on the Egg Bag, essays on Pulls, Essays on Body Magic, Essays on Lapping, Magic off the rack, Chinese Sticks, Card Catching, Magic with Bic pens, 18 effects with rubber cement, Magic with Silks, The Pea Can, Thimbles, The Ball and Vase, The Cerebral Gym, Impromptu Bottle Levitation, Novelty Paper Plate Masks for the children's entertainer, Psychometric variations, Applications for Shiners, Slates, the Speed Reader Stack, Wands, The Warlock's Finger, The Rabbit Winger and MUCH MUCH MORE!

This is a book for the inventor, wanna-be, and every day performer who wants a giant resource of ideas they can use PLUS fertilizer for their OWN imaginations.

In the true style of the Magical Appetizer's series, this book is set up much like a buffet or meal to whet and hone your creative appetite!

Best of all, this book will include a reprint of the long unavailable Dayton Razor Blade Miracle! Ron's version of the razor blade trick is superb in that it uses only ONE set of razors, and nothing need be concealed in the mouth at the beginning or the end. Yes, the EXACT same razors that go in to the mouth separate, are the exact same ones that emerge strung together at the end!

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