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TOP HAT

November 2003 - Edition 20

With this year almost coming to an end, this edition of Top Hat is the second-to-last one of the year. I'm very pleased with the amount of people who submitted to this issue and hope to see more new submitters soon.

The success of the Regional Forums has brought a whole new flood of users to the boards. In his update, Admin gives information about these and how to create your own. Next, Craig Browning gives us his thoughts on creating your own identity in magic and more. After his return last month, this is another superb article from a great author. Michael Saint Louis continues his series on building your own magic. This month, he discusses constructing your own "vent." Giveaways are a great addition to a magic routine and Nigel Shelton instructs us how to put together an impromptu giveaway, perfect for restaurant magicians. Michael Jay, continuing on from his fire eating series, presents an impromptu effect with nothing more than a book of matches. Peter Marucci also gives us an effect of his which is a new twist on the Twentieth Century Silks. Finally, Scott Drebus tells us about a mentalism effect which will shortly be published in MUM, the magazine for SAM members.

I hope you enjoy reading this edition, and please email any contributors whose articles you liked to let them know that you appreciate their work.

Best Wishes,

~Jon Snoops~
Editor of MagicBunny.co.uk's TOP HAT Monthly E-zine
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Every issue of the TOP HAT contains original effects and articles written by readers and members of MagicBunny.co.uk. If you have a submission, please email TOPHAT@magicbunny.co.uk

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The Latest From MagicBunny

The Latest From MagicBunny

Website News

By Admin

Welcome to the November ezine. This year is very rapidly drawing to a close – it seems that; the older one gets, the faster time flies. Many of us will soon be preparing for family Christmases and dealing with the surge of parties and events that occur at this time of year.

I just wanted to take this opportunity to remind you of the existence of a complete hidden category that exists on the boards. To reduce clutter on the main index page, the category called “Regional Magic Clubs” is hidden. Having to log on and see a mass of additional forums regarding the events in some obscure corner of the world would be very tedious and frustrating and so these additional forums have been hidden from everyone except those who request access.

It is in the “Regional Magic Clubs” category that you can find numerous additional forums that relate to the events and happenings around one small locality. It is in these forums that members may meet to discuss events of a local nature and to catch up with local gossip.

If you are new to these boards and not yet aware of this special feature, why not take a look at the range of forums that are available by clicking on the “Regional Magic Clubs” link at the bottom of each page and seeing if there is a club in your locality.

Don't be disheartened if you find that this is not the case. Simply talk with some friends in the same locality as you so that interested may be nurtured. As soon as there is a minimum of three people, simply send an email to me at admin@magicbunny.co.uk and I will put your request before the Governing Body of these boards.

Thank you,
Nigel

The small print: Although these additional forums will be hidden from all except you and your friends I would ask that the same high standards that are expected on the boards be carried on in this forum too. If these standards are abused, I apologise that I may be forced to end this concession after due warnings. This extra feature is not intended to be anything other than an additional facility for you; our loyal member, and these boards shall be governed by the same rules that apply to the other boards of these forums. You are reminded that, although you are responsible for the upkeep of this new hidden forum, members of the Governing body have access to all hidden forums and may supervise any inappropriate postings by the normal discipline procedure.

There's Nothing Up My Sleeves

There's Nothing Up My Sleeves

What exactly is a “Magician”?

By P. Craig Browning

Sure, most of you are going to use the old adage that A magician is but an actor playing the part of a magical character... or some such dreck. But what I'm asking about is, “What is a ‘Magician’?” e.g. what does the term imply and what are we doing in our adventures within the legerdemain, to meet as well as perpetuate said status?

Truth is, the majority of us do everything but strive for the goal of being a “real” magician. That is, to be the kind of personality that can deliver miracles seemingly on a whim. Few of us ever lend the idea any degree of thought. Most who do consider the idea around said image either concoct some sort of corny

There's Nothing Up My Sleeves (cont.)

Wizard act for birthday parties or the annual regional Shakespeare festival vs. applying themselves in a direction of study that would lend to them said status. After all, we're talking about a lot of hard work, study, research, practice, and most importantly, learning to work with more than a blasted deck of cards.

What got me going on this issue is the plethora of young folks (as in "new" to magic) that have been inspired by the recent David Blaine and Criss Angel specials e.g. those that have discovered the power of street and impromptu styled performance. Just as it was in my era, everyone is rushing out to the local magic dealers (or going on line, now days) to order the latest cool bit they just saw such and such do. In my day it was Doug Henning or Copperfield (who still seems to influence the more commercial side of the industry). The recent advent of things fortunately turned the tide away from big flashy boxes and scantily dressed assistants, to bits that actually involve talent, personality, etc. Sadly however, the copycats and mimics still exist and the curse of Clone Magic Acts remains the constant the world over.

Sigh! And so many of us insist in believing we're "original"...

Since the introduction of this "new" course of thought within mainstream magic a few short years ago there have been some heated debates here and there, many of which sustain the idea of true "improvisation" e.g. working without pre-arranged equipment/props or devices at the drop of a hat. To be more attune to the theme behind this article, we're talking about being able to create "miracles" on the spur of the moment, just as the wizards of old were said to do. Ironically there exist that wide breadth of prop junkies that insist that a pocket full of junk and always having a deck of cards on hand is also "Impromptu" (perhaps they'll learn to read the definition in Webster's some day???) . This latter image, revealing more, the amateur within than the magician in evolution.

But, who am I to judge?

Those of the local magic club cliques will defend their right to bare thumb tips and Rider back cards till Hades itself is frozen over. Therefore I must side-step said sector of the magic world and insist that those I've not ticked off thus far, to join me on a journey into the realm of possibility. You see there is more to the idea of "Mentalism" than the presentation of Psychic-like phenomena. In true definition "Mentalism" pertains to the arts and sciences of the mind and our ability to use such in creative, productive and entertaining ways. When combined with just a small idiom of physical skill and some semblance of personality, a star may very well become born. That however is up to you to create.

Many a time in responding to threads concerning the issue of Improvisation I've pointed out the power of Contact Mind Reading (a.k.a. Hellstromism, Muscle Reading, etc.) as well as Psychological word play. (Such as has been shared with us by the likes of Banachek, Kenton Knepper, and of course Richard Busch in recent years.) In fact, Richard's "Number Please?" is a plethora of dynamite insights to some old standbys that will empower you as a magical personality. I've used this simple manuscript regularly since its release and can only say that it's awesome! But let's go a bit deeper and further back into time, checking out the Annemann Book of Forces. Again, a wondrous supply or excellent improv materials that can become reputation building. Again, a resource that allows you to literally work at the improvisational level e.g. without any props other than items borrowed or the information set firmly within your mind.

One of my favorite stories about improvising was told to me by my mentor, the late Kirk Kirkham. Seems that John Calvert had pulled his yacht into a marina somewhere in the Pacific. While fueling the boat a young U.S. Sailor recognized him and asked if he could do some magic for he and his buddies. John told him to find a length of rope and a deck of cards. With only these things and a pair of scissors the master mage delivered over an hour of amazing magic for the entire platoon. In other words, your ability to improvise does not have to be limited to mental demonstrations such as I've mentioned above. It also pertains to your sense of memory and familiarity e.g. your ability to touch and employ just about anything available. Which brings me to something the great windy city Wizard Eugene mentions... You need but know six tricks...

Modified just slightly I have looked at this idea for years, seeing just how powerful I could be as a performer if I just knew six solid slights with coins, balls, silks, cigarettes, etc. and from this, six solid routines, etc. Seems that knowing and being able to use "just six" of anything is a potent formula for

There's Nothing Up My Sleeves (cont.)

genuine success. Granted, I know a bit more than six slights (though I'm pretty certain I can only do six halfway decent card tricks...). Like most of you, I too have areas of greater study and insight, which empower me as well as adding to my character or "public image" as it were. This includes "personality" which the modern-day wizard must have or else he/she is sunk before they begin. The concept of which brings us back to our original question "What is a Magician?"

Sure, you must be able to deliver the seemingly impossible. More important, you must be able to deliver to your patrons a **MAGICKLE EXPERIENCE**. Believe it or not this can be accomplished without your doing a single effect. Of course, this is where our talents as actors and orators come into play and where many of the "Bizarrists" of our day, gain the leading edge. Unfortunately, like good magic or good mentalism, good quality (as in entertaining) Bizarre Magick is very rare and hard to find. The majority of those involved in said circles are droll at best and haven't the brass required to learn proper thespian direction. That however is another hurdle we'll cross on down the road. My point being, at least for here and now, is that there is a value that exist in this field that many "magic buffs" ignore and even side-step, simply because of the bizarre and macabre aura this area of performance offers.

Yep, I've opened a can of worms. Hopefully these worms crawl into those dark recesses of your mind and inspire you to think a bit about the very real sense of magick you are obliged to create and leave your patrons with. Our craft demands much more than knowing how a trick works, it also requires us to be willing and able to work the effect, taking it to its highest possible potential. Doing so in such a way that we, as the welder of said power, are remembered!

Enjoy the journey!

By P. Craig Browning

Thoughts From Mid-West America

Let's Build Magic! **Ventriloquism for Dummies**

Michael Saint-Louis

As I recall, last time I hipped you to my Pocket Pegboard... or at least the trial version. I hope some of you out there have tried it out. The Pegboard can be used in any pocket or pinned to your back or jacket to use as a dropper. If you haven't tried building one then get thee to issue 18 and try it! You have another month before I drop the finished product construction on you. Yeah, I said it would be this month but remember: I lie alot... I am a magician! I am also horribly unreliable.

As many of y'all know we had an addition to the Saint Louis household six weeks ago. Pizi Aine is a round faced armful of joy (at six weeks she is something like 12 pounds plus) but it turns out she is also a colicky armful of joy. Aiya! Colic is every bit as bad as people say it is. The bottom line is that I have the article on building a permanent Pocket Pegboard more or less done but I really feel that the article needs to be accompanied by a few snapshots and I have not had time to build an example. I barely have time to squeeze this little article out and get it over to the very understanding Mr. Snoops for publication! So here is a quickie, and it really isn't magic but trust me on this: man cannot live on magic alone!

Over in the Related Arts Forum you'll find a little thread on Ventriloquism (which is too damned long to keep typing so it is simply spelled vent from this point on). I am truly afraid that this wonderful entertainment will eventually disappear and have been swearing that I would at least get some basic skills in the area for years. Since this summer had me full of prescription medicines that kept me too unsteady to study magic, play at gungfu or operate power tools I headed for the library and found a Paul Winchell instructional video. If y'all

Thoughts From Mid-West America (cont.)

aren't familiar with Winchell the vent you will at least know his voice. He was Tigger in the original Winnie the Pooh movie and in the Disney cartoons until at least the 1990's. Anyway, it had some solid advice and I started exercising my sad little vent skills every day and starting to think about ways to express myself without ever using the letters B, M, P again!

It wasn't long before I discovered two really great things about vent. One, my two year old responds to my vent character Andy the Hand (who lives in my pocket) really well. She tells me that she loves Andy and always gives him a hug (even though her mother told her she was allowed to hit Andy) and when Andy goes home to his pocket she almost always sighs a deep little girl sigh and says: "It was nice that Andy came to visit us." This, of course, melts the heart of this six foot, three hundred pound, shaven headed, foul-mouthed, punk rockin' bare knuckle fighter. After all, take away the Shaolin Boxing tattoo, the sword and knife scars, the leather jacket and black t-shirts and I am Daddy. The other really great thing about vent is that my wife hates it even more than she hates magic. And that does my heart good, too. Take away my everlasting love and wedding ring and you'll find deep down that I am that little boy who will stick the girls' pigtails in inkwells!

I am also a low-equipment kind of guy. I knew I would never have a formal dummy... besides Andy the Hand the other targets of my mediocre (at best) vent skills are Chloe the Great Dane (who sounds remarkably like a dim-witted Andy the Hand) and Pizi the Colicky Baby (who sounds remarkably like an angry Andy the Hand... I said I was mediocre at best!). Early on, though, I was concerned that Phaedra (the two year old) wouldn't understand that my hand was supposed to be talking because two year olds see the world very differently than 31 year olds and let's not forget my vent work sucks. I decided that if I added eyes to my hand (which I hold fingers straight with the thumb underneath-- sock puppet style-- like a bird beak when it is Andy) then it would be easier for her to understand that Andy was a separate personality and not just a weird hand tick Daddy acquired. After a quick trip to the craft store the World's Easiest Vent Dummy was born.

At the craft store I picked up a pair of wooden doll's heads. These are wooden balls that are flattened on one side with a hole drilled into the flat spot. They are available in a variety of sizes and I chose one inch in diameter. I cut a short piece of quarter inch dowel (short enough so that the two doll's heads can touch when the dowel is inserted into the both of'em) and glued it into one of the doll's heads. The ones I got were blank but many of them have faces already printed on them. If this is the case you'll want to paint the heads white (or you just may want white eyeballs; I went with woodgrain). I cut a short piece of elastic cord (enough to loop loosely around my hand) and tied it onto the dowel and then tied the elastic cord into a loop. I was going to just use one of my wife's elastic ponytail holders but she caught me so I had to go dig the elastic cord out of my DIY kit.

After the cord was tied onto the dowel I threw on some more glue and slipped the other doll's head onto the dowel and pressed the doll's heads together until the glue set. Although you may think that I had a corded double doll-headed dowel I actually had a set of blank eyeballs with a convenient elastic mounting loop. Five seconds with a black paint pen and my eyes had pupils. I did this last so I could slip my hand through the elastic and place the pupils in the right spot. It probably took all of ten minutes of real work (and about 4 or 5 hours of drying time) and pocket change to make the World's Easiest Vent Dummy.

Since Phaedra doesn't need the clue to differentiate Andy the Hand from my hand the hand I don't use these much (which is a real shame). If I ever get a chance to work on magic again I am going to put together two more sets but without the elastic cord. I plan on gluing a magnet on one set and a suction cup on the other so that I can add eyes to about anything I wish to give a voice!

That's it for now. I can't believe the baby has been asleep this long and, for the record, neither can Andy! Next month we'll get back to the Pocket Pegboard and the advanced DIY magic kit. I promise... just don't hold me to it! If anyone has any special requests or questions about your own personal Pegboard needs (or any of the other projects I've covered) e-mail me and I'll try to address it in next month's piece. Until then, y'all keep practicing and I'll keep on holding Pizi (who can be seen at http://www.growingfamily.com/webnursery/babypage_view.asp?URLID=6B4S2F0Z4D). Actually, forget that crap about sending me questions about building magic and send me your Grandma's colic remedies. For the record, the dryer and the vacuum cleaner cures don't seem to work!

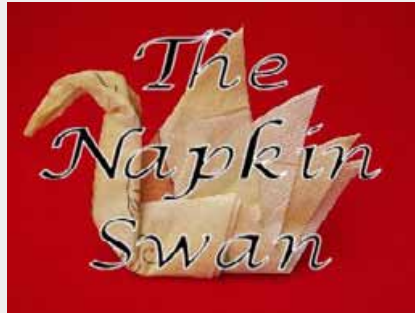
By Michael Saint-Louis

Napkin Swan

The Napkin Swan

An Impromptu Origami Giveaway

By Nigel Shelton



If you perform in a restaurant or similar environment, this is one very simple origami effect that you may want to incorporate into your routine, in order to make a small but effective presentation to any spectator.

METHOD



(1) Take a square paper napkin and lay it so that the four loose corners are towards to the top. (You do not need to unfold the napkin from its preset quarter folds.) Fold the napkin diagonally in half and then unfold it.



(2) Form a kite shape by folding two of the edges in to the middle diagonal crease.



(3) Turn the napkin over and then fold the two long sides in to the middle diagonal crease.



(4) Fold the sharp point up to the top.

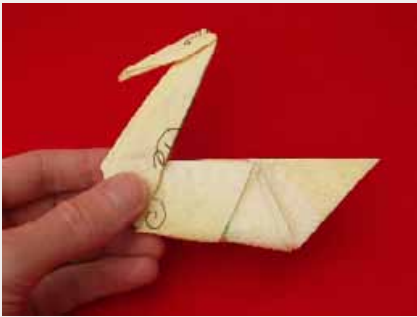


(5) Fold about one third of the sharp point so that it is pointing downwards.



(6) Fold the whole napkin in half to produce a mountain fold.

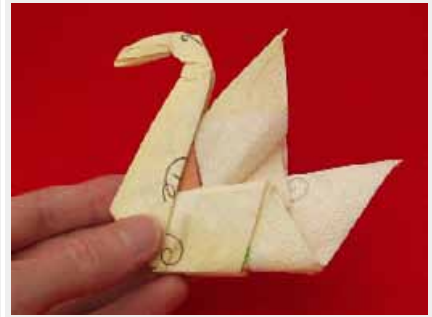
Napkin Swan (cont.)



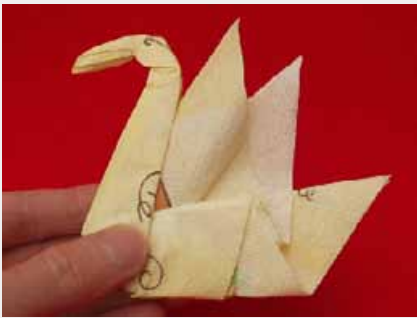
(7) Hold the body of the swan and pull the head outwards so that it is upright, but not quite vertical.



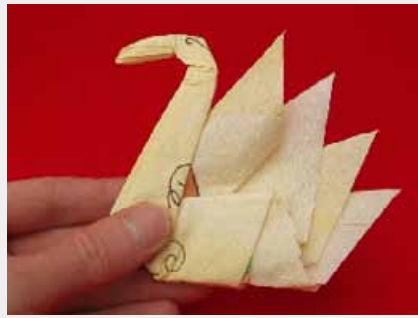
(8) Ease the fold in the neck so that it has a smooth curve.



(9) One-by-one fan the four tail feathers out carefully so that they are equally spaced.



(10) Finally shape the final model where appropriate.



By Nigel Shelton

Impromptu Match Magic

Impromptu Match Magic

Spur-of-the-moment Magic

By Michael Jay

If you've been following my articles on fire eating, then you know that you can get some good reactions with nothing more than a pack of matches. Of course, I'm talking about book matches here, and not the wooden box matches, like kitchen matches. So, for some good entertainment, all you need do is carry a pack of matches and you have instant fire eating at hand.

Still, a pack of matches in the pocket can give you a myriad of magic at your finger tips and you can use your impromptu fire eating as an opener, a middle, or a closer. That's up to you. I will be sharing some good match effects over my next few articles, for your approval.

In this article, I will assume that you already know the "Paddle Maneuver." The following effect is based on the paddle move and, if you don't know the move, then shame on you! Every kid whose ever studied magic knows this one and you should too. While I've heard disparaging remarks cast on "The Hot Rod," the paddle move should be known by every magician in existence. If you are unfamiliar with the move, then go out and purchase a hot rod. Seriously.

Impromptu Match Magic (cont.)

For lack of a better name, we'll call this trick:

THE DARK SIDE

Effect: The magician shows two matches, held at his finger tips, on both sides. One side has a dark side, the other side is light. By magic, the magician is able to make the colors dark on both sides, or light on both sides, at his/her discretion.

Explanation: The magician uses a simple paddle move to decide which color is chosen for both sides.

Presentation: Take out your book of matches. Pull out two matches from the book and show that those matches have a dark and a light side. Most matches do have a dark side and a light side, however, some matches are colored the same on both sides. In my next article, I will explain what to do under these circumstances. Presently, go and find a book of matches that fits the above description.

Hold the matches with the heads between your index finger and thumb, close to each other and in parallel. You can now, using a paddle move, make the color dark on both sides, or light on both sides, as you please.

Patter: Have you ever noticed that matches have a dark side and a light side? I have. I consider myself to be somewhat of a philosopher, which is why I'm drawn to the idea that matches match the human condition. Just like people, a dark side and a light side. But, have you ever wondered why the match industry would try to make such a statement, based on the human condition? I wonder about this all the time. In fact, I lose sleep over it!

For example, if you're going to have a dark side on this side, why not have it on this side, too? Shouldn't both sides match? Or, conversely, if you have a light side, then certainly there should be a light side on this side, too! Really, just like people, some are more light than others, while some are more dark than others. But why a dark side and a light side?

Other thoughts: Use the patter above and match it to your actions with the matches, as you show both sides. You'll find that using the matches to make a statement on the human condition intrigues your spectators. Also, build on the patter as given above and you'll find that there are many different and subtle jokes that you can make (like, "Both sides should match").

Don't overdo this effect, though. It should be quick and to the point. Immediately move on to something different, whether a quick fire eating demonstration or something else (which, in my next few articles, I will be giving you plenty of stuff to work with where matches are involved).

Until next time, take care and always be careful when working with any combustibles.

By Michael Jay

Twentieth Century Silkworm

Twentieth Century Silkworm Bringing an old Effect out of its Cocoon

By Peter Marucci

The 20th Century Silks routine has always been a favorite of mine; it's magical, it's colorful, and its plot-line is simple and easily followed. The trick works equally well for children or adults. And it plays well in a living room or on a stage.

But, like a lot of tricks done by many magicians, it often looks like another example of, "Gee, look how clever I am!"

Twentieth Century Silkworm (cont.)

It is a great an old standard but I always felt it needed a little bit more to finish it off. I believe the following may do just that; at least, I know it works for me.

TWENTIETH CENTURY SILKWORM

Effect: The magus shows two black and white silk scarves, ties them together, and leaves them in plain sight. He then shows a small silk with a picture of a silkworm on it. The magus vanishes the silkworm, only to find that it has re-appeared between the other two silk scarves -- and has transformed into a butterfly.

Working: You'll need two black and white patterned silks, another small black silk, a large silk with a picture of a butterfly on it, and a small silk with a picture of a silkworm.

One of the black and white silks is folded diagonally (in a triangle) and one side of the triangle is sewed shut, making a sort of bag. One top corner of the butterfly silk is tied to the corner of the bag silk that is open. A corner of the small black silk is cut off and stitched to the other top corner of the butterfly silk. The second black and white silk is left ungimmicked.

The butterfly silk is stuffed into the bag silk so that only the fake black corner is showing. To the audience, the bag silk should look like a black and white silk that you are holding by the (gimmicked) corner.

The gimmicked corner is tied to the other black and white silk and the two tied silks are put aside in plain sight. This can be on your table top, across your case, in a glass vase, or you can even have a spectator hold them.

The small silkworm silk is shown and vanished, using a thumb tip or a pull or any other method that looks magical.

One of the black and white silks is taken by the corner and the bundle is snapped through the air, releasing the butterfly silk in the bag. You then take the opposite end of the other black and white silk and reveal the butterfly silk tied between them.

Thunderous applause follows!

Presentation: "Two black and white silk scarves, tied together." Show the scarves and tie them together. "These are made of pure silk. And who can tell me where silk comes from?" (If nobody can -- and that does happen sometimes -- tell them yourself.)

"Yes, silk comes from silkworms -- tiny little creatures like this one (show the small silkworm silk) who labor hard, day and night, just so we can look good! And, after his work is done, the silkworm curls up for a well deserved rest." (If you are using a pull or tip, shove the silk into your hand.)

"And what happens after that?" (Again, assuming no one gives you an answer, you continue:) "The silkworm turns into (grab one of the black and white silks and snap them through the air) a beautiful butterfly -- even more beautiful than the silk scarves he made."

Second Thought: The reason for using black and white silk scarves is to make the contrast with the brightly-colored butterfly more pronounced.

The butterfly silk is a dealer item and comes in several sizes, from 12-inch to 36-inch (at least). I use an 18-inch one, with 18-inch silk scarves; this size seems just about right for me, but you may want a bigger set or need a smaller one.

The silkworm silk is just a nine-inch white silk with a picture of a funny-looking worm drawn on it. I use Sharpie markers and light, brush-like strokes, to keep the colors from bleeding into the material.

This whole routine should be played lightly and with a lot of fun (you can have a ball with some of the answers to your questions in a children's audience.)

Have fun doing it -- and you audience will have fun watching it.

By Peter Marucci

Psychokinetic Revelation

Psychokinetic Revelation Mentalism & ESP

By Scott Drebus

Several years ago I was studying hypnosis and was fascinated by the phenomenon of ideomotor response. I was trying to find other ways I could utilize this involuntary muscle reaction. Playing around with a pendulum one day I came up with the following effect.

EFFECT:

A spectator selects an ESP card and psychokinetically causes a pendulum to move mysteriously, revealing the symbol of the chosen card. A sealed envelope is then opened showing that the mentalist predicted this outcome all along.

MATERIALS NEEDED:

- **A Zener Deck** – 25 cards consisting of five sets of the five different ESP symbols: circle, cross, wavy lines, square, and star. A regular deck of cards can be used in a pinch, but the Zener cards are more effective. You can even make your own set.
- **An envelope.** I prefer the small, brown, pay envelopes.
- **A pendulum.** I use a crystal on a 9 inch gold chain, though a metal nut tied to the end of some kite string will work.
- **A square piece of card** (blank index card) with a big plus drawn on it. Forward and backward is labeled "YES" on both ends; side-to-side is labeled "NO".

METHOD:

The mentalist (you) introduces a deck of cards created by Karl E. Zener in the 1930's and used extensively by Dr. J.B. Rhine at Duke University in his experiments studying extra sensory perception or ESP. While a spectator is shuffling the cards, explain that there are four basic types of ESP: telepathy, clairvoyance, precognition, and psychokinesis. We will be concentrating on the latter two. Collect the cards and secretly note the one on the bottom (we'll say it's the circle). With the symbols facing you, sort through the deck and 'using precognition to predict future events', remove a duplicate. Without letting anyone see the symbol, place it in the envelope, seal it, and hand it to the spectator to place into their pocket until later.

The spectator then cuts the deck setting the top half aside. You mark their cut by placing the bottom half crossways on top of their half (the "cross-cut force"). Introduce the pendulum and have the spectator hold the end of the chain so the crystal is hanging in the middle of the plus on the Yes/No card. Have the spectator look at their chosen card by picking up the upper packet, glance at the card on the bottom, and then return the packet to the deck. In reality, they're looking at the original bottom card (the circle in this example), which you already glimpsed, but it appears to be a random, free selection. Tell the spectator to concentrate on their card and without telling you what it is, ask if it was the star (or some other wrong choice). Without making any physical effort to move the pendulum have the spectator concentrate either "Yes" or "No" and repeat it over and over in their mind. Tell them that through their brainwaves the pendulum will move psychokinetically in the proper direction. Glance at the pendulum's side-to-side motion and state that no, it is not the star.

Have them steady the pendulum, and then ask if it was the square (another wrong choice). Concentrating on their answer, the pendulum will reveal the answer to be no. Repeat this with another incorrect symbol. Finally, on the fourth attempt, ask the spectator if their symbol was the circle (or whatever the correct answer is). Mysteriously, the pendulum will change direction, this time swaying forward and backward indicating that yes, this is their chosen symbol.

Just to make sure, ask if their card is the remaining symbol and the pendulum will return to the side-to-side motion letting you know the answer is no.

State that using their formerly unknown psychokinetic power, the spectator has informed you of their chosen symbol. Ask if this is correct and then have them open up the sealed envelope and look at the card within. State that through your precognitive powers, you knew they'd pick that symbol all along.

Psychokinetic Revelation (cont.)

AFTERTHOUGHTS:

Ideomotor response is such a powerful effect you don't even have to know what the spectator's card is for things to work. They can freely select a card, and you'll be able to divine the symbol using the pendulum. The only reason I force a card is for the prediction kicker at the end. If you want to do this effect force-free you can use a variety of indexing methods (pocket index, or nest of envelopes) to still prove your prediction.

I also use the force just in case I get some smart aleck that physically forces the pendulum not to move. By knowing what their card is ahead of time, I can still continue with the effect and reinforce the proper motion of the pendulum. Another way around this is to give the entire audience a suggestive susceptibility test before you begin such as magnetic fingers or rising/falling arms, and then choose the most susceptible person for this effect. Ideomotor response is sure to work on them, and will probably really freak them out.

By Scott Drebus

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Well that's all for now, folks, Christmas is approaching fast so send articles for December to TOPHAT@magicbunny.co.uk

Who knows? I might even put up some holly and mistletoe to keep up the Christmas spirit!

Jon Snoops