

BEST OF THE SANKEY MAGIC NEWSLETTER

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1 ONION

2 BLOWN AWAY

3 ROAD RAGE

4 HEAT THERAPY

5 SILVER & GLASS

6 BUSINESS TRANSACTION

7 JAVA TRANSPO

8 SEER

9 SPIDERCARD

10 NOISEMAKER

BONUS 1 GENERAL ASSEMBLY

BONUS 2 UNDERTOW

10N10N

The human being with supernatural abilities asks the folks, "Wanna see something strange?" They say they would like that very much. "Well, it's gonna cost ya five...no, TEN bucks. Plus tax. That would normally work out to over 11 dollars, but let's just keep it simple. To show you something you're going to remember for the rest of your lives I'm going to need 10 bucks and 10 cents. Whose got a 10 dollar bill and a dime?"

The spectators cough up the cash and -without ever touching the coin- Mr. Magic asks someone to place the dime on the ten dollar bill and crunch the bill into a tight ball. The magician hands someone a pen and asks them to get ready to write something down on whatever is handy (paper napkin, business card, etc.) With his eyes closed and head turned away, the magician holds the balled up bill in his hand and focuses his considerable psychic energy on the coin nestled in the bill. "I'm getting a sense that the coin is...silver, right?" The audience is nonastonished.

"Wait, the first two numbers of the date of the coin are a...1....and a 9." The audience is still officially unblown away. "I see a 1 and a 9 and...an 8 and a 7!" Now the audience is more than a little curious. "Hold on, I'm sensing something else...a B, and a 9 3 7 9 6 9 0 4 and an E." It is the correct serial number on the bill.

Method: I was so HAPPY when I came up with this! I mean, why just switch one item when you can switch TWO with the same simple sleight, right? Also, I LOVE how the unexpected addition of the serial number kicks the effect to a whole other level! (Those of you who know will know I'm not singing my own praises. I just feel so darn GRATEFUL when a clever idea lands in my head.)

To set-up, grab a \$10 bill and a dime. You have to memorize the serial # of the bill which is for me the biggest challenge of the trick! Sometimes I just commit the first 4 or 5 numbers or letters to memory. That's more than enough.

Memorize the date on the dime (which ain't so tough) place it on the bill over the face of the president and crumple the bill around the coin in a TIGHT ball. Have this balled bill in your left pants pocket and a pen or marker in your right pants pocket and you are ready to FRY 'EM!

To perform, casually slip both hands into their respective pants pockets and relax for a few moments as you ask to borrow some money. Obviously you have to make sure you borrow a \$10 bill and a dime. How you do this is precisely the kind of thing that will come down to personality, style, the audience and the venue, but I often use a variation of "wanna see a cool trick, it will cost ya..." and I make a gag of it and try to make it look like I come up with the denominations off the top of my head.

Once the spectators have dug up the \$10 bill and the dime, ask someone to "put the coin on the face of the president and crumple up the bill so there's no way I can get a peek at the coin inside." You DON'T have to justify these short, casual directions. Just don't worry about it. Say the directions in a casual, simple fashion and everything will flow fine. (It's when you start running, they start chasing, right?)

At some point during the spectators digging up the money and crumpling the bill around the dime, bring both hands out of your pockets with the balled bill in left finger palm. Raise your

right hand and extend your arm towards the spectator. They will naturally hand you the paper ball.

Hold the bill up to eye level and comment that "there's no way I can see even the smallest part of the coin." Do NOT say "dime." You want them to forget how specific you were when you originally asked for a coin. Also, do not say anything about the bill. You want them to believe that you are going to show them something incredible JUST with the coin.

Lower your right hand, apparently place the bill into your left fingers, go to your pocket with your right hand and come out holding the pen. A very casual, completely natural series of actions, but of course during these actions you only pretend to place the borrowed bill into the left hand. Instead, you retain it in right finger palm and bring the left hand's palmed bill into view. Without pausing, swing your right hand down into your pocket and get the pen.

One important detail: be sure to SAY SOMETHING about wanting someone to "write something down with this pen" before you begin to execute the switch and move your hand to your pocket. If you don't "lead" with a casual line of explanation, moving your hand to your pocket will raise suspicion.

To finish, you can hold the balled up bill in your left hand (open or closed) and turn your head to the right with eyes closed and "divine" the details of the "borrowed objects." OR you can hand the balled bill to a spectator to hold. But if you do the latter, give the bill to someone ON YOUR LEFT so that right-to-left motion line of the switch sequence is continued rather than "bent back on itself." (Oooo, DEEP!)

NOTES: Here's a HOT tip! When I've really wanted to be able to divine the entire serial number, I've just written it down on the short end of my card case. Then when I want to do this effect, I just make sure the case is tabled with the end of the case facing me. When it comes time to "divine the serial" I turn my head a bit and even cover my eyes, so it's dead easy for me to just READ OFF THE SERIAL # ON THE CARD CASE! You could add another level to the "nesting" by having someone drop the (just switched) balled up bill into a small envelope as well as lick and seal it. This also nicely fulfills the theatrical Rule of Three.

2BLOWN AWAY

There's an old adage that says, "Make the spectator the star of the effect." I kept that great advice in mind when developing this lethal moment of magic. It's strong in both close-up and stand-up situations.

The Effect: Hearing that someone is celebrating a birthday, the magician reaches into his jacket and removes a small birthday candle. He then leads the group in a verse of "Happy Birthday." Near the end of the song, the magician lights the candle. At the end of the song, the magician extends the candle towards the spectator and, the moment she blows out the candle...it vanishes!

Method: A match-pull gimmick + the candle is on a pull. Sooo simple and it instantly resets. I found a small metal cap in which a 2-inch birthday cake candle fits perfectly. Then I just drilled a

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tiny hole in the cap and fed a 8-inch length of thin, black elastic through the hole. I knotted one end of the elastic, pulled it tight into the cap and tied a safety pin to the other end of the elastic.

Push the bottom end of the candle into the cap (it should be a tight fit) and then pin the elastic inside your jacket (on your right side) with the candle dangling down. Clip the match-pull inside your jacket on the right side as well. Once you discover that one of the spectator's is celebrating a birthday, grab the edge of the right side of your jacket with your right fingers and reach into your jacket with your free left hand. Pull the candle out of your jacket and take it between the right fingers singing, "Happy Birthday" and when everyone else joins in and you are near the end of the song, reach into your jacket with your free left fingers and pull out the lit match.

This charming moment of magic often gets a nice reaction and is a perfect lead into the vanishing of the candle. Light the candle with the match. Blow out the match and drop it to the floor. Lean towards the spectator with the candle and a beat AFTER they blow it out, open your right hand in a dramatic fashion and let it fly back into your jacket. Killer moment. Great theatre.

NOTES: Once you find out about the birthday, try to position yourself so that the spectator is on your left. That way, when you extend the candle towards the spectator, you will have to turn to your left and your right hand and arm will continue to provide the perfect cover for the pull. It's best to wait a beat or two after the spectator blows out the candle before you release it because the wax will have already begun to harden. That's also why you should only light the candle near the very end of the song. Less melted wax to end up on your shirt or lining of your jacket. Just in case, I always wear a dark, easily washed shirt when performing this effect. You will have to play around with the exact position of the pull and the length of the elastic to find what is best for you. If you don't own a match-pull, you can easily buy one from most magic shops or make one with a bulldog clip and a couple of small pieces of sandpaper. But I find the ones I have bought for a few bucks at a magic shop work the best.

3ROAD RAGE

This is powerful little piece of mental magic. You will need 3 small slips of paper, a pen and 3 markers (a green, red and yellow.) With the pen, draw a simple traffic light on each of the three pieces of paper. Each of the drawings should feature three circles in a single column, inside a rectangle.

In one of the drawings, color in one of the lights at one end of the rectangle GREEN. In another drawing, color in one of the lights at the other end of the rectangle RED. And in the third drawing, color in the light in the middle of the rectangle YELLOW.

Crumple up the three slips of paper into small balls. Put the GREEN drawing in your shirt pocket, the RED drawing in your left pants pocket, and the YELLOW drawing in your right pants pocket.

To perform, remove the crumpled GREEN paper from your shirt pocket and place it on the table or give it to someone to hold. Then casually slip both hands into their respective pockets and adopt a rest position.

Ask someone to imagine "you are driving a car along a road and you come up to a street light. What color is the light? Green, yellow or red?" I have found that at least 50% of the time people say 'green' and then I ask them to open the crumpled piece of paper to discover the green light.

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As they do, I casually slip my hands out of my pockets with the balled up RED drawing hidden in my left hand. (See 'Notes' for what I do when they DON'T say "Green.")

After everyone has had a chance to see the drawing with the GREEN light, take it back with your empty right hand and crumple it again into a small ball. Pretend to transfer the ball into your left hand, but actually retain the GREEN drawing in your right hand and switch-in the RED drawing. Casually deposit the RED drawing on the table or hand it to someone on your left as you slip your right hand back into your pocket for a deck of cards, coins or whatever in preparation for your next effect.

Begin the next effect, but stop yourself after only a few moments and gesture to the crumpled drawing as you say, "Oh, and just in case you are wondering what would've happened if you had said red..." Snap your fingers over the drawing and go right back to the first few words of your next effect.

Very soon someone will pick up the paper ball and unfold it to find the light has mysteriously changed to RED. Act nonplussed without being arrogant, as if such extraordinary events are part of your everyday reality (which they hopefully ARE.)

NOTES: The other 50% of the time, when people don't say the light they imagined was GREEN, I immediately palm the named color drawing in either my left or right hand and slide my hands out of their respective pockets at the same time. With my empty hand I pick up the crumpled GREEN drawing and pretend to transfer it to the other hand, but of course switch-in the correct colored light. In a continuing action I hand the switched-in paper ball to someone to open and continue as already described.

4HEAT THERAPY

This powerful "anytime, anywhere" effect is for all of you who have put in some time practicing the Erdnase/Houdini Card Change. (Lord knows if you have even just 1 or 2 of my DVDS, chances are you are familiar with it! I've been wearing out decks with it for years!)

This is super simple (and super practical.) Just spread out the face down pack, have a card touched, and slowly cut it to the top of the pack. Double-lift, show the face of the second card from the top (let's say it's the Ten of Spades) and then turn the double face down onto the pack. Slowly take the top, face down indifferent card into the right hand and, while still holding the pack in your left hand, use the first finger and thumbs of both hands to tear a TINY rip in the short end of the indifferent card (with the back of the card facing the audience!)

Ask, "Do you think that is a real tear or some kind of magician's fake tear?" Whatever their answer, make the tear a little bigger and ask them again, "Real or fake?" Make the tear even bigger (so it is now about 1-inch long) and ask them one last time, "Real or fake?"

Lay the indifferent card face down on top of the face down pack with the tear at the end closest to the audience. Comment about "needing a little heat," and rub the back of the torn card near the tear with the extended fingers of your palm down right hand. Rub once, remove your right hand for a beat, and then as you rub the back of the card a second time, execute the Erdnase/Houdini Color Change with one important difference: AFTER you have switched the two top cards, leave the face down Ten of Spades jogged forward for about half an inch. Considering you

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are rubbing the card in order to "heal the tear," the slight jog looks completely natural and perfectly HIDES the front edge of the torn card (second from the top.)

To finish, casually turn over the left hand so that the deck is now face-up deck and "pointing" to your right. Remove the face-up, out-jogged selection from the pack with the right fingers and thumb and hand out it for examination. An extremely direct, completely impromptu torn and restored card!

Notes: You can of course have the face of the selected card signed when you turn the Double Lift face-up onto the pack. This will definitely make the effect even stronger. But whether or not you have the card signed, here's a hot tip guaranteed to make the routine a real hard-hitter. After you turn the double card face down onto the pack, grab a marker with your right hand, give it to someone and ask them to remove the cap. As they do this, secretly slide the top, face down card BACKWARDS for about 3/4 of an inch ("backjogged.")

Take back the marker, lift the pack up to so it is about a foot from your face, and casually draw a small 'U' in the middle of the front edge of the TOP TWO FACE DOWN CARDS. You quickly draw the 'U' on both of them. The 'U' should be about 1/2 - 3/4 long, and if you draw them in a casual manner and make sure to lift the pack high enough so nobody can see, you'll never get caught "double drawing." Blow a little air onto the top of the pack and hand the marker back to the spectator to cap it. Square up the cards as you lower the pack down to the eye level of the audience.

Draw attention to the 'U' on the back of the top card and continue with the effect as already described, removing the top indifferent card, making a small tear in it, etc. And you of course make the tear right "into" the 'U.' The 'U' does a great job of visually "locking-in" the exact place of the tear. And considering you just drew it, it does a great job of further establishing the uniqueness of the selected (and signed?) card. And at the end, when you execute the Erdnase/Houdini Change, the fact that the "just drawn U" never seems to leave sight adds SO MUCH to the perfect mystery! My great friend Richard Sanders originally used this idea of drawing a small 'U' to mark an 'about to be torn spot' with a bill routine.

5 SILVER & GLASS

Grab a small glass, a couple of quarters and a sheet of newspaper and try this routine the next time you're out with friends at a nice restaurant. You have to be seated and the glass has to be straight-sided.

Place the glass, mouth UP on the table and cover it with the sheet of newspaper as you ask your friends "for a couple of quarters." Press the paper firmly down around the glass so the paper takes a strong "impression" of the glass (ala saltshaker thru the table.) Make a comment about the solidity of the glass (tap it against the table) and the solidity of the table. As you make this last comment, with your right hand move the wrapped glass "out of the way," back towards yourself, so you can tap the table with the knuckles of your free hand. This of course brings the wrapped glass to the edge of the table where you secretly let the glass fall down into your lap while the newspaper continues to maintain the form of the glass. Don't make a "move" of this. Nobody expects it, people are looking for spare change, and they figure the "trick" hasn't even begun yet.

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Gently move the formed newspaper back to the middle of the table and leave it there on its own. This can be a tad tricky because if it is a softer/older piece of newspaper the shape can slowly start to come undone. But I've found that if you –believe it or not- place a pack of cards ON TOP OF THE FORMED NEWSPAPER it will often not only quite nicely support the deck, but the shape of the glass, will hold in place perfectly! The deck, of course, adds a ton to the illusion!

Anyway, you've got the formed newspaper in the middle of the table, a glass in your lap and you've just borrowed 2 quarters. Momentarily adopt a "rest position" (thanks Slydini!) by allowing both your hands to casually fall into your lap and rest there for a few beats. While there, make sure the glass is positioned directly below the edge of the table, mouth-up.

Raise your hands out of your lap, grab a quarter in your right hand and perform a false transfer into your left hand so that the quarter ends up in your right THUMB PALM. Rest your right hand at the very edge of the table. Now simply raise your left fist above the shaped newspaper, make a crumpling gesture and open your left fist to show it empty. At the EXACT SAME MOMENT, let the quarter fall from right thumb palm down into the glass in your lap! The illusion of the coin magically appearing in the glass "under the newspaper on the table" is absolutely perfect!

Repeat the same actions with the second coin.

To finish say, "Causing a couple of small coins to invisibly pass through the air and a sheet of newspaper is one thing, but let's take the magic up a few notches and cause quarters... and even the glass...to PASS THROUGH THE TABLE!" As you say this last line, slowly show your right hand empty, slip it beneath the table, hold your open left hand above the shaped newspaper and suddenly slap your left hand downwards and flatten the newspaper. By the time your left palm smacks the table you should have the glass in your right hand below the table so that you can firmly tap the glass against the UNDERSIDE of the table at the exact same moment the left hand and then slowly (very slowly!) bring the glass and coins up from beneath the table. This baby plays like a big stage illusion performed within 2 feet of the audience!

NOTES: This routine was inspired by an effect by Joe Safuto.

6 BUSINESS TRANSACTION

Who says you can mix business with art? Imagine visibly changing any selected playing card into your own business card! You can even have it happen on the spectator's OWN HAND! Sound too good to be true? Well, this 'one move miracle' is actually a real-world stunner and the effect is exactly as I just described. But I'm going to warn you right now, this is one you have to TRY to really appreciate.

Here's the method: palm your business card in your right hand and execute a Rub Away Vanish with any playing card!

That's it. It's that simple. Of course, it helps to be able to do a decent Rub Away vanish, but the great thing is that the contrast between the face down playing card and the business card is so bold that the change can go a long way towards "covering" even a mediocre Rub Away Vanish.

Do it on a table top, your bent knee or even on a spectator's outstretched palm! A truly perfect way to end an intimate performance!

NOTES: If you don't already know the Rub Away Vanish, you should. It's a wonderfully visual and convincing sleight. You can learn it from my 'SLEIGHT-OF-HAND SECRETS WITH CARDS' DVD. (I perform the sleight on my leg in the preview.)

7JAVA TRANSPO

Have you ever performed a copper-silver transpo in a spectator's hand and got CAUGHT? Yep. Me too! Dozens of times over the years! And man, it really sucks!

But here's a handling of the traditional two coin transpo that guarantees you NEVER get caught. It's also dead easy and stands out from the usual "quick coin tricks" and has CLOSER written all over it! Best of all, it brings the transpo to life and gives it meaning and relevance in a way that most tricks lack.

You'll need two copper Mexican Centavo coins (or any two copper coins!) and a small cone-shaped, paper coffee filter. Fold the filter into a small packet and have it in your right pocket along with the two copper coins.

To perform, reach into your pocket with your right hand, finger palm one of the copper coins and bring out the folded paper filter. Hand out the filter and ask someone to unfold and examine it. At the same time, ask to borrow a silver coin from another spectator.

Take the silver coin in your left hand then take it at your right fingertips as your left hand retrieves the filter. As your left fingers hold the cone open, pretend to toss the borrowed coin inside, but really just execute a Bobo switch so that the copper coin falls into the cone and the borrowed silver coin remains in the right hand finger palm.

Casually fold up the filter and hand it to someone to hold as you ask them to be sure that they "still feel the silver coin inside." Ask them to hold the wrapped coin tightly in their closed fist.

Slip your right hand into your pocket and bring out the second copper coin, held at the right fingers. Hand it out so people can take a close look at it. Retrieve the coin with your left hand, then momentarily take the coin at your right fingertips and pretend to casually toss it back into your left hand. But again, you've executed a Bobo Switch.

For a marvelous moment of magic, say a few words about the pours in the paper filter and the pours in the skin of the spectator's own hand, and how you are going to try to not only have the silver coin in the filter "melt out," but also try to have the copper coin "melt in."

Rub your left fist against the spectator's fist, open your hand to show the silver coin and ask them to open their own hand and "take a look." Killer.

NOTES: Any copper coins will do, but if you can source some Mexican Centavos it of course brings a whole other level of potential meaning to the effect i.e., the Mexican coffee industry. There's plenty of misdirection to ditch the second copper coin palmed in right hand in your pocket with all focus on spectator as the coffee filter is unfolded at end. Or you could wait until the copper coin is removed from the filter and then pocket the filter (along with the palmed coin.) Also note that you are immediately reset to perform the effect, making it ideal for a walkaround

engagement. And finally, consider replacing the coffee filter with a small piece of holiday gift wrapping paper for any performances during the holidays.

8SEER

As with most of my stuff, it reads like it is extremely simple. And that is because it IS extremely simple. As direct as I like my magic, I like my mentalism even more direct and easy to follow.

You'll need 3 black socks, 3 different colored rubber bands, a large notepad, a marker and 36 glass marbles as follows: 12 all one color (eg. black) + 12 all another color (eg. red) + 12 of various colors including black and red. My mixed set of 12 marbles includes black, red, green (x2), yellow, white (x2), clear, purple, pink and orange (x2.) Place the marbles from each set of 12 into a separate sock and wrap a rubber band around the open end of each. The three bands are different colors so that you do not confuse which sock holds which 12 marbles. Have the three loaded socks in your performance case along with the pad and marker.

When it's time to perform, be sure to prepare your case by removing the rubber bands from the socks containing the black and red marbles. Ask for the help of a spectator and hand her the still banded sock (with the mixed colors inside.) Ask her to remove the band, reach into the sock and remove the contents. It is essential that, not just the spectator, but the entire audience see that there marbles of many different colors. Have her replace the marbles into the sock and retrieve the sock from her.

While casually holding the sock, patter about the power of colors and the different kinds of emotions people commonly associate with different colors. Mention that along with the marbles you are also going to use a notepad and -as you momentarily reach into your case with both hands and bring out the notepad - switch the sock for the sock holding the black marbles.

Do NOT immediately hand the sock back to the spectator. It's too soon after the switch. Instead, patter for another 15-30 seconds and then casually hand the sock to her as you open the notepad and uncap the marker. Ask her to hold the sock behind her back and reach inside the sock. Have her take a few moments to feel all the different colors of the marbles, to see if she gets a "sense" from any of them. Have her choose one, and only one, and hold it in her hand, but to not bring her closed fist from behind her back.

Ask her to bring the rest of the marbles forward, take them from her and -as you go to the case to retrieve the marker- switch the socks again, this time switching-in the sock filled with red marbles. You are now rather nicely set-up to perform this ridiculously convincing effect, not once, but twice!

Casually place the sock on a chair or table so that it remains in full view. Gather together your "psychic powers" and write the word "BLACK" on the first page of the notepad without showing it to anyone. Have her bring her fist forward and open her hand to show the black marble. Dramatically turn around the notepad to show your correct divination.

I sometimes stop there, depending upon the audience reaction. Often I offer to try it again so people don't think I just got lucky. "And just in case you are intuitively drawn to the color black, to make sure you don't choose it again, we won't slip it back inside the sock." As I deliver this

last line, I hold up the black marble and the sock, and openly slip the marble into my pants pocket.

Once again have the spectator hold the sock behind her back, reach inside and remove one of the marbles. She holds it behind her back in her fist as her other hand brings the sock forward. You take the sock and return it to the case. Concentrate, write down the word "red," and repeat as before.

An unusually clean, powerful and mysterious demonstration!

NOTES: You could try to collect 12 marbles that are all different rather than having a few repeated colors but I believe all that matters is that the first group of marbles they see and are WELL MIXED in colors. If I have a little "set-up time" before the performance I remove the rubber bands from the two socks before the show. But if I don't have any set-up time, I just remove the rubber bands during the first few minutes of the show while removing and replacing other small props in the case. Experiment with the order in which you reveal the chosen marble and the word you wrote on the notepad. Different orders work better for different theatrical styles.

9SPIDERCARD

Grab your deck and let's get right into this psychologically twisted card effect. Have someone give the pack a quick shuffle (always a great way to involve the audience while at the same time adding an enormous amount of credibility to your magic. It also gives you a few moments to CONNECT with the rest of the people.)

Take back the pack and perform a Double Lift to apparently show the face of the top card of the pack. Turn the double face down onto the pack, take the top face down card into the right hand and then turn the left hand (still holding the pack) palm down. Then -using the first fingers and thumbs of both hands- tear off a NON-INDEXED corner of the right hand's card WITHOUT flashing the face of the card to the audience.

Table the torn corner piece face down on the table (or bar stool) with your left first finger and thumb hand (still holding the pack.) At the same time, your right fingers casually revolve the face down torn card so that the torn corner is now hidden from view inside the right hand.

At this point you should be holding the face down pack in your palm up left hand in the typical "dealing" or mechanics grip. And you should be casually holding the face down torn card in your palm up right hand.

Gesture with the torn card towards the piece on the table as you say something like, "That looks like a real torn corner, right?" Under cover of this very natural action, perform a Top Change, switching the face down torn card in the right hand for the top card of the face down pack (the card originally shown to the audience.)

(This is why it was important to revolve the torn card so that the torn corner was out-of-sight in the right hand. Now that you have switched the torn card for an untorn card, nobody will notice.)

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Casually pocket the pack with your left hand. Then pick up the tabled piece with your left fingers, being careful not to flash the face of the piece to the audience. Now comes the really fun psychological twist.

Bring the two hands together and while apparently trying to make it look like you have just "magically restored the card," **DELIBERATELY MAKE IT LOOK AS AWKWARD AND CLUMSY AS POSSIBLE** and revolve the card 180-degrees. As you finish, pretend to be hiding the "still-torn corner of the card" behind your right fingers!

As you execute this quick series of deliberately awkward and suspicious actions, you will have plenty of natural cover to secretly finger palm the torn corner in your left hand and then let your hand casually fall to your side.

Strike a lame "ta da!" pose as you draw all attention to the card which is still mostly concealed by your stiffly held right fingers. When someone makes an unkind comment (you won't have to wait long) look shocked and immediately hand them the restored card!

NOTES: There is definite tone and style to this handling and it will not suit every taste. But for those of you who like to do stuff in bars and enjoy "mixing it up with a live audience" you will find this piece can be **A GREAT DEAL OF FUN!** You can of course have the card signed when you execute the Double Lift and turn the two cards face up on the pack, but I've always performed this bit as a throw-away or as a blow-off for a heckler. I leave the holy act of signing a card for other effects. Finally, the title 'Spidercard' was inspired by psychology behind the Spider Coin Vanish.

10NOISEMAKER

Run to a music store. That's right, **RUN** (don't walk.) When you get there, buy a handful of cheap, plastic, light-colored guitar picks. For this extremely cool effect I've used bright yellow picks as well as light blue. Whatever you choose, you should go with a color that will **POP OUT** against the color of the clothes you tend to perform in.

Along with a handful of picks, you will also need two sets of pliers. With one of the pliers, grab a good hold of as much of one of the picks as you can, and with the other pliers break off about 1/4 of the **TIP** of the pick. The break should look as jagged and obvious as possible. (It may take you a few tries to do this without cracking the rest of the pick, but that's why you bought a **HANDFUL** of picks!)

When you've created the "perfect casually broken pick," slip it into your pocket along with a complete and unharmed duplicate pick and you are ready to share a very fresh magic effect pretty much anywhere.

There's a billion ways to create the illusion of restoring/healing the broken guitar pick, but to my mind the absolute key to this effect is how you **INTRODUCE THE BROKEN PICK**. To just take it out of your pocket is going to be a "tough sell" unless you have a bit of a story to back it up. Instead, I pretend to "find" it lying on the floor. The first magician I ever heard about using this ingenious ruse was Derek Dingle with his color changing knife handling. "Back in the day" when people still carried pocket knives (for protection again dinosaurs) Derek would pretend to find

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one on the floor and begin from there. Not magic with a borrowed item, but rather magic with an apparently FOUND ITEM. Extremely disarming.

I do the same thing with the pick. I've never done this as an opener, but after a trick or two I glance down and pretend to spot it on the floor. A few times, I've loaded it under someone's chair and have them pass it to me after I've 'spotted it' (eg. "Hey, what's that small yellow thing under your chair?") This is a great way to distance yourself from the prop.

As for the restoration, stick to your skill set, comfort zone and personal style. You can use a Shuttle pass, Bobo switch or even a more visual Spellbound change. And there are definite virtues to having it change in your hand or change in a spectator's hand (after you've switched picks.)

For just one or two people I tend to try to have it happen in their hands. But for a group of 3, 4 or 5 I've tended to have it happen in my own hands. One last suggestion is to "spot the pick," have someone else grab it, look it over yourself, comment on it being broken and even have a few other people take a look at it. Then -strictly as a joke- start referring to it as "a magic guitar pick" and USE IT in another effect as a kind of magic wand or talisman or whatever. I've done this very tongue-in-cheek and people think I'm totaling riffing it and just goofing around.

Then I pretend to "finish" the show and start to walk away, but as an afterthought I will create the very brief illusion of restoring the pick on a WHIM and tossing it out as a souvenir. Done casually and with very little fanfare this can be an EXTREMELY powerful effect (plus a fun acting challenge!)

NOTES: I have only ever performed this effect in a bar, restaurant, movie theatre, club, etc. Never at a corporate event because such environments tend to be brightly lit and immaculate - and so I think 'finding a pick' might well seem suspect.

BONUS1 GENERAL ASSEMBLY

This works beautifully at an office party, corporate show or house party. You'll need 2 identical, cheap plastic pens (the kind you have to unscrew in the middle to remove the ink insert) and a Devil's Hank.

Have both pens and the hank in your case and you are set. The handkerchief should be lying in the case OPEN (as opposed to folded up into a neat bundle.) Before you perform this effect, it is best if one of the pens has already been used by a spectator in a previous routine (writing the name of a card she has in mind on a slip of paper, etc.)

Then, when you want to perform this effect, ask the spectator to 'break down the pen into its smallest parts.' Encourage her to unscrew it, remove the ink refill, and even the small metal spring. As she begins to do this, reach into the case, pick up the second pen, lay it ONTO the open handkerchief near one corner and bring your hand out of the case holding the open handkerchief. Do this as casually as possible and you'll find that it does a fine job of suggesting that there is nothing unusual about the open handkerchief (despite the fact that you're hiding a pen directly behind it.)

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Keep all your attention on the spectator as she finishes the job of taking the pen apart and then casually gather up the four corners of the handkerchief as per the usual Devil's Hank handling.

Slowly, cleanly, take each piece of the pen from the spectator and slip them, one by one, into the belly of the folded hank (into the secret pocket between the layers.) Carefully pass the still folded hank over to the spectator so that she can hold the hank by all 4 gathered corners. (Yes, this is a bit nervy, but it adds SO MUCH to the fairness of this effect.)

Have her wave her free hand near the hank and say a few magic words. Yes, this is pretty silly-but no matter how "COOL" the audience is, they will still get a kick out of seeing one of their own try to scrape together a few words.

Retrieve the folded hank from the spectator (make sure you are holding the right darn corners of the hank!) and then let go and let the hank unfold and the completely reassembled pen spill out. Real magic.

NOTES: Just in case you don't know, a Devil's Hank is a gimmicked handkerchief with which you can make any small object seemingly disappear. It's very simple, just 2 thin handkerchiefs, laid one on top of the other and sewn together along three and a half of the four sides. It's best to use handkerchiefs made of darker material and with a bit of a pattern. For complete details, you can search 'devil's handkerchief' online. (You'll also find information on some extremely odd websites.) This effect is of course –generally- best performed OVER a table so that when the hank opens the pen doesn't fall to the floor. However, for a smaller group, I've done this without a table precisely for the DRAMA of the pen falling to the floor. But this only works if everyone can see the pen as it falls to the floor and comes to rest. Also, it's MUCH better if you can secretly leave the pen beforehand on a nearby table, etc and then have someone pass you the pen when you need it for the earlier effect. That will go a long way towards undercutting the idea of a second pen. But don't worry too much about that. We all perform effects with duplicate objects and it largely comes down to HOW you employ them. The fact that the handkerchief is shown to be ABSOLUTELY EMPTY at the very same moment the pen is seen to be magically reassembled effectively keeps all the focus on the PEN.

BONUS2UNDERTOW

You gotta love physics. Mind you, I use the word 'physics' like I really understand the word. Truth is, like so many words we use, I only have a vague grasp of its meaning. In that sense, it's a kind of magic word. Seven letters pointing in the direction of something truly beyond my understanding.

"Undertow" is all about physics. And timing baby, timing. More than a few times I've been at the right place and (I thought) at the right time, and I missed the moment by a single beat. And the illusion fell flat. However, at least as many times I've HIT IT, drew attention to the magically moving stir stick at the 'peak of mystery' and this little illusion inspired real wonder.

Next time you roll into a coffee shop, order a large latte. With any luck it will be thick and foamy (ala Starbucks) and there will be some wooden stir sticks handy (again, ala Starbucks. I should've just called this trick "Star[bucks]struck. Or even 'Star\$truck.')

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deep into the foamy beverage, and give it a couple of strong, brisk stirs in the very center of the tall paper cup.

Now hold the stick completely still for a moment, and then let go, leaving it standing in the middle of the broth.

After a motionless beat or two, the top of the stick should eerily begin to move in little circles. Sometimes it will only move for a moment. Other times it will move for several. But considering it starts from a complete standstill with your hand clearly not touching it, all that's left to do is draw someone's attention to the animation at JUST the right time for it look like MAGIC.

I've tried presenting this (literally) sweet illusion in a variety of off-hand ways, but what works best for me is to pretend to be doing it 'just for myself.' I wait until someone else is at the sugar/milk stand preparing their own coffee. Or I'll wait at the stand doing a little of this and that until someone walks up beside me. Then, living in my peripheral as I do, I wait until I'm quite sure they are focused on pouring something into their cup, and I give my latte a good hard stir.

Then I loudly clear my throat, hold my hand above my drink and wiggle my fingers. I keep my gaze fixed on the cup, never making eye contact with the intended 'target.' In fact, I often don't know if the stranger even saw the moment of magic. But every third or fourth time I do this, I'll hear the person beside me mutter, "What are you...?" or "How the hell..."

I still never look at them. I just quietly walk away. Leaving the magic with *them*.

LLRM

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