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# AMAZE YOUR FRIENDS BY LEVITATING RIGHT IN FRONT OF THEM JUST LIKE DAVID BLAINE MADE FAMOUS!



## A Quick Note About David Blaine

David Blaine is not the originator of this illusion. He has made the illusion popular, once again, with his recent television special, "David Blaine: Street Magic." The unfortunate reality is, however, that we never really get to see Blaine performing the Balducci Levitation. We watch several times as Blaine performs it for others, but we never get to see it for ourselves.

For the television special, Blaine performed the Balducci levitation in front of several different groups of people, and the camera was there to catch their reaction. The method he used for this is the Balducci method, described below. While videotaping these various performances, the producers keyed in on the audience members with the most visual reaction. After the Balducci levitation, the producers of the show had these same people stand by for another taping of the illusion - this time the camera would shoot from behind the audience members to get a clear view of Blaine in action.

The audience members were told that this second performance was to show them how magicians could use wires to levitate. And this is exactly what happened. A small harness and rig (just out of camera view) was set up and Blaine performed a standard wire-suspension.

What Blaine did was a camera trick - known as a post-production edit. The audience at home watched the second (wire suspension) levitation performance, with the audience reaction of the real levitation edited in. It was said, in the television special, that no strings or wires were used to perform Blaine's levitation. This is true, no wires or strings are required.

Other than a few camera edits, Blaine did a wonderful job with his first television special. This is one magic special worth owning on videotape. <http://davidblaine.com>

## Balducci Levitation - Description

The Balducci Levitation is an illusion that can be performed almost anywhere, anytime. It uses no wires, strings, rigs, camera tricks, etc.

The illustrations at the right show you the audience point-of-view.

This is a highly restrictive, angle-sensitive trick. You have to practice your angles over and over to get used to them. One bad angle or position and the illusion is blown!

In the television special "David Blaine: Street Magic" they show everyone having 'cows' over Blaine's levitation. What they don't show you are the countless times Blaine screwed the trick up. It is easy to get a bad angle - even more so when you're performing for several people.

Figure 1 shows the start of the illusion. Stand about 8 to 10 feet away from the audience at a 45° 'backward' angle (as shown in figure 1). You pause . . . and then slowly start to float (figure 2). You rise 3 to 5 inches off of the ground before you suddenly "crash" back down to the ground.

When performed correctly, this is about as close to "real" magic as you'd ever want to get.

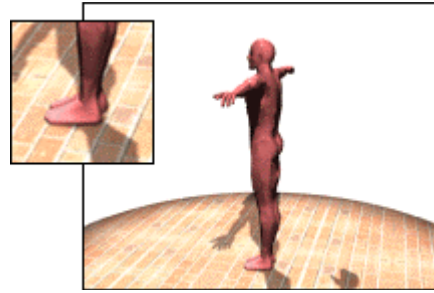


Figure 1

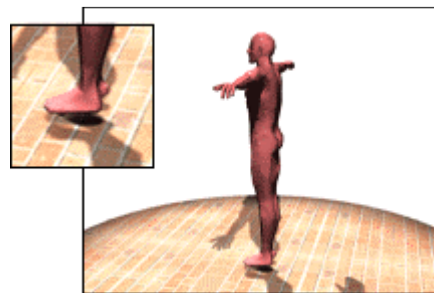


Figure 2

## Balducci Levitation - Solution

All you do is pretend to "float off of the ground while you tippee-toe on just one foot (the foot furthest from their view) as shown below. Believe it, or not, this looks GREAT! The small audience can not see your supporting foot because it is hidden by three things: your pants, the angle of the trick and your closest shoe (which hides their view of the foot being used to "levitate" you.) You might only rise 3 or 5 inches off of the ground, but **it's all in the presentation!** You will want to slowly rise off of the ground . . . wait just one second and then drop fast. Stay up too long and they will probably figure it out.

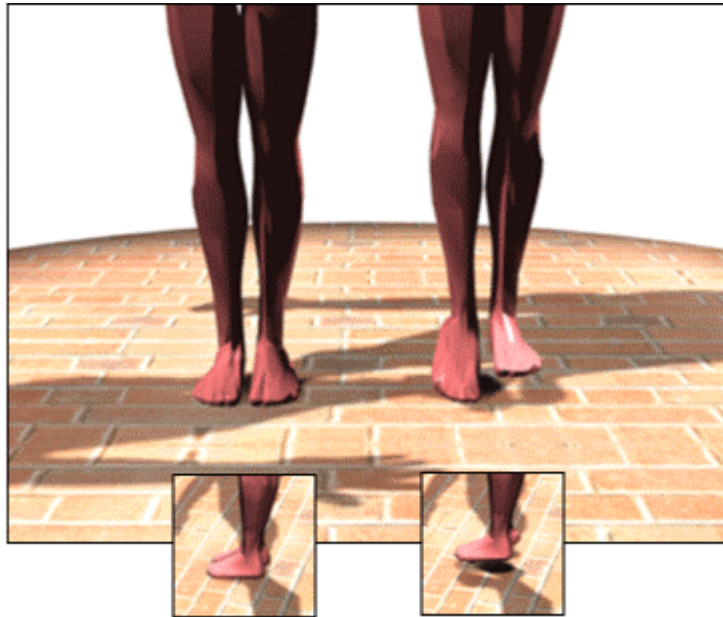


Figure 3

**This is what the Balducci Levitation looks like during performance.**

**The position on the left is the start of the illusion.**

**The position on the right shows the climax of the levitation.**



Another thing. Don't just walk up to someone and say, "wanna see me float?" You must first show them, say, a bunch of card tricks. This will let you know if you can perform the Balducci Levitation for them, or not. If they tend to grab at the cards or seem to go out of their way to make magic life difficult for you, then you do not want to show them this trick. They will blow it for you, and everyone else. The Balducci Levitation requires a respectable, responsive audience - people that like, and want, to be entertained. Part of being a good magician is knowing who **not** to show a trick to - no matter how much you want to show it to them. You show them a few card tricks first (or something of the like). This establishes a "magical" mood, lets you see if they are 'in the mood' and sets them up for the big one. After seeing a bunch of "small" stuff they will never

suspect a levitation. This is what blows them away! After a few card tricks, simply have them stand together and then set up for the illusion. "Can everyone see my feet?" is something good to say at this point. "Everyone watch me while I float!" is probably the crappiest thing you could say. Never tell them exactly what to do (this way, they won't be trying to figure it out before you even get started).

Practice in front of a mirror, or better yet, in front of a video camera on a tripod. Set the camera at eye level and perform for the camera several times. This will help you learn your angles much faster, and better than a mirror. Better yet, let a friend in on the trick and have him/her videotape your performance.

Good luck.

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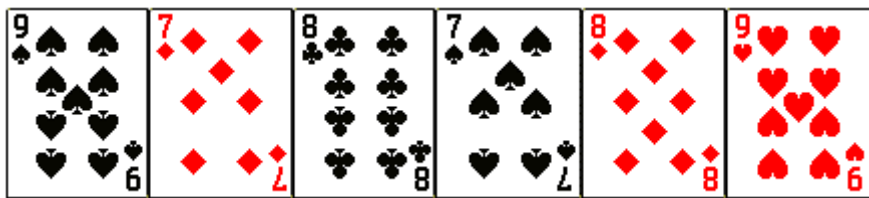
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I will attempt to read your mind. - Select a card,  
keep it in your mind and carefully concentrate on it.

I will now try to see what card you selected.



Have you memorized your card? When you have, [Click Here](#)

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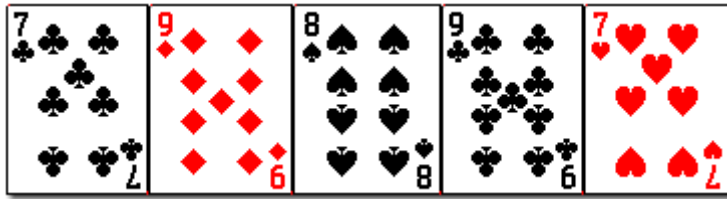
**Think about the card you selected.  
Form a strong mental picture so I can try to see it.  
Concentrate harder! I can almost see it.....  
Focus harder!!**

**Don't try to trick me! I almost have it...  
OK, I think I see it [Click Here](#)**

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Shazzam! I have removed it from the pile!

You can't hide your thoughts from the Genie

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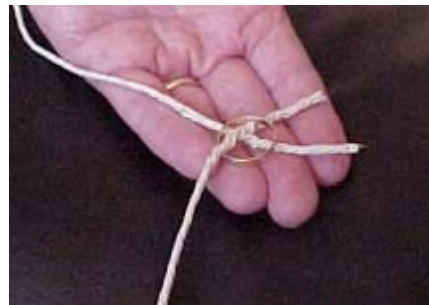
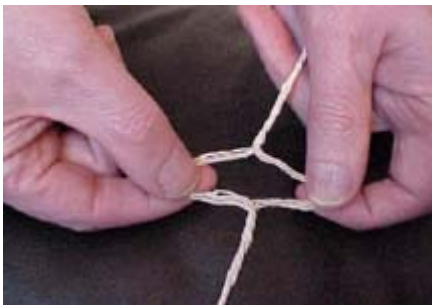
## STRING THEM ALONG

### Effect:

A piece of string is **cut in half** - two of the ends are crossed over one another and a borrowed ring is placed over the crossed ends. - The crossed ends with the ring are given to a spectator to hold in their clenched fist and when you (the magician) pull on the other ends of the string, it **magically melts into one single piece of string again**, - with the ring securely threaded on to it.

### The Secret method:

1. You require a piece of string about 18" inches or so long. - It's best to use "Soft Butcher's Twine". You also require a pair of scissors to cut the string.
2. **To prepare the string** - you must separate the strands at the centre point and slowly pull them apart, so that a couple of inches of the string is separated. You will find that these two separated pieces will automatically twist themselves into sort of points, which look like two ends of the string. You can now twist these two projections properly and make them really look like the two crossed ends of the string.



3. Now you must stick the real ends of the string together with a touch of rope cement or similar adhesive or sewn together with a couple of stitches of white thread. You're now ready to go.
4. Show the audience the piece of string - holding it up so that the middle is ready to cut with the scissors and the prepared 'false end' are hanging down.
5. Now cut the string or have a member of the audience - cut the string at the centre (where you actually have stuck the ends together).

6. Now holding the False 'crossed ends' between your thumb and forefinger as if to keep the ends together - you ask to borrow a ladies ring - to show them a miracle!



7. Casually thread the ring up on to one end of one piece of the string and place it on top of the point where the ends (apparently) cross and ask the lady to hold the ring and the two ends of the string tightly in her clenched fist. Making a point of ensuring that she is holding the ends tight enough, so that they won't slide out when you pull on the string.
8. You now simply take hold of the other ends of the string (one in each hand) and pull slowly. - The lady will feel a slight movement in her fist and you can ask her if she can feel something happening.
9. When you have pulled the string tight you ask the lady to slowly open her hand and magically the cut string is restored - the two ends have joined together in her hand and her ring is actually threaded on the string. - **Magic!**

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## Birds of a Feather!

### Effect:

You put four Queens (or any 4 cards the same) into the deck of cards at four different places, - as far apart as your can manage, - then with a simple cut and a riffle or a blow - they appear all together again, right in the centre of the pack.

### The Secret method:

You need the four Queens from the pack, - plus two other cards.

Set up the 4 Queens face up as follows - 3 Queens; 2 other cards; then 4th Queen at the bottom of this small packet (really 6 cards), - do not let the audience see the 2 other cards.



- You can show the four Queens to the audience - either ready fanned out with the 2 ordinary cards concealed under the 3rd Queen. - or if you feel confident and have practiced the "Buckle Count" - then you can actually count the Four Queens face up, so that the audience can clearly see that there are only 4 cards (Queens) being used.
- **The Buckle Count:-** The 'Buckle Count' is a movement where you count a number of cards as a fewer number than you actually have, yet it appears like a very natural count and the cards appear to be counted from one hand to the other individually. The way this is achieved is by holding the packet of cards in the left hand fingers supporting and the thumb ready to push off one card at a time into the right hand.



- The cards are counted quite naturally like this until the one before the number you wish the audience to believe you have in your hand. At this point you must 'Buckle' the bottom (and last card) using the little finger or the fourth finger of the left hand.



- This will leave the corner portion of the remaining packet exposed and free of the last card. You now simply take this remaining packet with the right hand using the same movement as the other counts and count out loud the next consecutive number. You are now left with only one card in the left hand, - which you count as your last card
- When you have shown the 4 Queens to the audience, you explain about the phrase "Birds of a feather - stick together", and how it applies very much to playing cards, particularly the female cards (Queens) and how they are more often than not, found all together in the centre of the pack. They don't like anything to get between them.
- Place the 4 Queens (really 6 cards) face down on top of the pack and tell the audience that you are going to prove to them just how strong the bond between them is and that how you can't explain why or how this strange thing happens.
- Now you place the top Queen on the bottom of the pack, - casually letting the audience see this card.



- Place the next card (not a Queen) anywhere in the middle of the pack. Don't show the face of this card to the audience. - I like to use other face cards such as the Jacks or Kings as the two indifferent cards. That way even if the audience get a slight glance at the card as you push it into the centre of the pack, it will appear to be a Queen.
- Place the next card (again not a Queen) somewhere in the middle of the pack but well away from the place you put the last one.
- Leave the fourth Queen on the top. Again you can casually show the audience that this is the 4th Queen.
- Now you need to explain that although you've try to separate the four Queens (birds)as best you can - they really don't seem to like it and if you were to leave the pack like this for a while either in the box or just lying on the table to Queens would desperately try to come together.
- At this point you say - " Let me show you!" - You then Cut the pack in the middle and put the bottom half of the pack on to the top half and give a Riffle or tap the pack or simple blow on the pack.

Finally, with a flourish, turn the cards face up and spread them on the table or fan them out to show the Four Queens all together again in the middle of the pack. - **It's Magic!**

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## JUST CHEAP SPOONS!

The following is a super little effect that you can do anytime, but it's particularly effective when done casually at the dinner table or restaurant or anywhere that tea or coffee is being served and teaspoons are available.

### THE EFFECT:

You casually lift a teaspoon or while it's still in your hands after stirring your tea, - you glance at it with a quizzical look and waggle it a little, as if it's kind of flimsy and flexible.

You then casually bend the bowl of the spoon back and forth and look a little bemused. Now you do the impossible and twist the bowl of the spoon round and round, several times.

You can if your wish, break the bowl right off, then pop it back together again and with a couple of twists - you just chuckle at the poor quality and lay the spoon back down on the table - FULLY RESTORED. - Magic!

### METHOD

- First you need to prepare a simple gimmick. - This is just the bowl part of an old teaspoon that you have cut off with a hacksaw. - see picture:



- This has to be finger-palmed - but that's simply holding lightly in the loosely curled fingers. - So have this in a convenient pocket where it's very easy to grasp it with your fingers. I actually have carried my teaspoon gimmick everywhere with me for over 30 years and still use it frequently when the situation calls for it. - See picture:



- Now it's all down to your presentation. - Holding the spoon in your right hand (or the opposite hand from the one that finger -palms the gimmick), you give it a wiggle from side to side and if you hold it loosely between your thumb and forefinger it will appear as if the spoon is flexible and bending. When doing this you look kind of puzzled and surprised at how flimsy the metal spoon appears to be.
- Next you take hold of the spoon with your left hand - that is the hand that is finger palming the gimmick. - The spoon is held with the thumb and the first finger of the left hand with the bowl of the spoon slid behind the third, fourth and little fingers - See Illustration:



- The above illustration is simply to show you more clearly how to hold the spoon, but remember, you will already be holding the gimmick in the fingers of this hand and it will appear that you have quite naturally taken the spoon in to your left hand.
- You are now in a position to bend, twist and break off the bowl of the spoon as you so desire, making suitable remarks or funny comments about Uri Geller or the quality of the cutlery.



- Finally, to remove the spoon from this hold and lay it back down on the table fully restored, I use the following move:  
Simply grasp the handle of the spoon with your right hand and as you lightly curl your fingers of the left hand round the gimmick, - you turn the spoon over lengthwise in a forward twisting movement that leaves you completely free to - either hold the spoon up for inspection or hand it to someone to inspect or simply throw it down on the table.



- At this point your left hand naturally drops to your side with the gimmick safely concealed in the easy finger palm as when you started. You can then simply put your hand in your pocket and leave the gimmick behind.

This may seem like a simple effect, but believe me, - it is very powerful when performed casually at the right moment and is a real reputation builder.

You see once you start to perform magic people expect you to do tricks all the time and I find that it is far more impressive to perform something magical with items that you would be using naturally, - like cutlery, napkins, salt, bread rolls etc. - whilst at the table and money, coins and notes when paying for goods or handling money.

Save your 'real magic' - that is the act or routine that you have practiced and rehearsed and would perform for a paying audience. That way you'll find your reputation as a performer who does magic anytime, and with any items, - not just one who does a few tricks or a set act.

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