



FLASH TRAY

MENTALISM'S HOTTEST WEAPON



MagicSmith

INCLUDES
FLASH TRAY, USB CHARGER, FLASH PAPER AND ROUTINES

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INTRODUCTION

Hello,

My primary goal when performing is to create an intense emotional impact with my audience. Flash Tray allows me to introduce the most dramatic element, FIRE, in an ingenious, motivated way.

I created Flash Tray with the goal of making the most natural and technically advanced flaming ashtray ever. It's so below the radar, it will never be mistaken for a magic prop by your spectators, and the routines you can perform with it are astounding.

A big thank you goes out to all my collaborators - each is credited next to their respective routine or idea. And a special thank you to Chris Rose who created 6 fully scripted routines for Flash Tray. He is a terrific guy and one of the brightest upcoming stars in our art.

I'm also excited to bring the instructions to you through this downloadable PDF. Its full of YouTube video links and invaluable written instructions that together, provide you with a comprehensive understanding of the prop and routines. The best part is you don't need a dvd player. You can read and watch this PDF on any device - a computer, a tablet, or even your cellphone. And as new ideas and distinctions about Flash Tray emerge, I'll update this PDF and you can download the latest version at your convenience.

Please read the entire PDF in order - it will ensure your have a proper understanding of the workings of your Flash Tray. Treat the gimmick properly and it will last you for years. Additionally, for the sake of brevity, some of the routines simply refer to earlier routines for certain sequences as opposed to repeating the same information. If you ever have any questions, you can reach me at Chris@magicsmith.com.

Have Fun,

Chris Smith

October 7, 2013

WARNING

Flash Tray is a pyrotechnic prop. You must be over 18 years of age to operate it. Keep fire away from all people and animals, and use Flash Tray at your own risk.

Flash Tray is designed for fast burning flash products only - with the exception of the self-igniting matches mentioned later in this pdf. Never leave fires burning in Flash Tray. Flash Tray is a plastic prop - and exposure to intense prolonged heat will melt and damage it.

BACKGROUND

The amazing Allison Campbell is responsible for 'lighting the fire' under my behind when she independently came up with a flaming ashtray routine 2 years ago and said to me 'why don't you build one?'

I told her I had been working on one for years but always got sidetracked. She kept prodding me "So what's the hold up? You're MagicSmith - just build the darn thing!" That was all the incentive I needed to get this project completed. Thanks Allison! Btw, that's her in the demo video doing the Center Tear routine. I think you'll agree she's earned her moniker 'amazing.'

FLASH TRAY SET UP AND EXPLANATION

[Watch the video](#) (YouTube link)

The above video includes the following chapters:

1. Flash Tray Demo
2. What You Get in the Box
3. The Remote
4. A Tour of Flash Tray
5. Camouflaging the Tray
6. Charging Flash Tray
7. Fuses
8. Making the Fuses
9. Basic Operation
10. Igniting Anything Placed into the Tray
11. Hands Free Remote Operation
12. Using Flash Tray as a Regular Ashtray
13. Repairing the Hot Wire
14. Replacing the Hot Wire

CHRISTOPHER ROSE ON FLASH TRAY

“Chris Smith’s Ashtray is an exquisite piece of camouflage whose mask looks exactly how it should, yet underneath is capable of wonders.”

Christopher Rose 2013

Intro

When Chris Smith first approached me to construct routine ideas for his product, I was both pleased and excited. The idea of having an ignition system that was not only surreptitious but required no justification whatsoever is an intriguing idea to me. Too often, I see magic routines that use fire as arguably the most dramatic point of the routine itself, yet have no manner in which to introduce the fire as magical. Instead, the flow of the magic is merely interrupted by the clicking sound of a flint piece against steel or the clumsy fumbling of getting a match to strike to strike on a book. Chris has solved those problems. No longer are these interruptions necessary that force us to prove to our audience that we are human. Magic can persist.

My contribution to this project was constructed with the following goals in mind: Firstly, that fire is an emotional tool with deep connections to the human ontology. And secondly, magic like any art form can be used to create any emotion that we as the artists choose to create. And finally, while I recognize that this is a difficult concept, no truer words were spoken than when Leonardo da Vinci stated “simplicity is the ultimate sophistication.”

It is my intention that you find my routines simple, inspirational... magical.

Fear

Effect: A spectator details a phobia that is vanquished by the fires of imagination.

Description: After a brief discussion about the nature of reality, illusions, and how we can never really tell the difference, the magician continues...

“People often say that the world is an illusion, and I’ve always wondered what they really mean. The best conclusion I can come to is that our perception of reality is what makes reality real. In other words, in a sense reality is really just in our minds... but if the world is an illusion, then that means we have nothing to be afraid of. Let me show you what I mean...”

The magician presents a small piece of paper and offers a willing spectator to write a word that represents something he or she is afraid of. She can keep this secret if she likes.

“If everything is in our minds, then our fears are no more real than our thoughts. I want you to imagine what it is that you’re afraid of. Picture it clearly in your mind... and take control of it...”

The piece of paper is balled up and placed inside the ashtray.

“... now just try to realize that it only exists in your mind. Say to your self, ‘I’m not afraid anymore.’ And when you’re ready to realize the truth, say it again out loud.”

The spectator now says: “I am not afraid anymore” and the piece of paper in the ashtray bursts into flames. Strangely, however, the paper is still inside the tray... burned but not forgotten. The spectator is offered to open the piece of paper only to discover that it is now completely blank.

“...your fear has been eliminated, like a forgotten memory. You can carry this with you to remind you that there is no reason to be afraid of things that only exist . . .in your mind. “

Method: In this effect, two small pieces of paper are used. The first is a piece of flash paper, and the second is a cigarette paper of the same size. You prepare the effect by balling up the cigarette paper and readying the ashtray. When the spectator is offered to write down a word representing a memory, she writes this on a piece of flash paper. Meanwhile you are palming the small, balled up cigarette paper. When you take the piece of flash paper from the spectator, you load the cigarette paper into the piece of flash paper and ball them up together. This load is placed in the ashtray. When the ignition occurs, the flash paper will burn but leave the cigarette paper behind.

Voodoo Ash Revisited

Effect: The spectator is offered a short demonstration of the power of voodoo and Sympathetic Magic.

Description: The magician offers to show that the power of sympathetic magic, or representational magic still has relevance to our everyday world... he continues...

“The religious practice of Voodoo, though it seems outdated and foreign, still exists today. I’ve spent a little bit of time studying the art and I’ve even learned a little something that I can show you right now. Interested? “

The spectators agree.

“Here... hold out your hands. No, no, bring them closer and make two fists (you pull the spectator’s hand closer to the table and allow the closed fists to rest on the table as you continue). You see, Voodoo is all about representation. I’m sure you’re familiar with a Voodoo doll, yes? The idea being that if the representation of the person is strong enough, then what is done to the representation will be done to the person in reality. Of course, I don’t want to do anything harmful, but I do want to try something. “

The magician draws a simple picture of an open hand on a piece of paper.

“So, this will represent your hand and this... “

The magician draws a black dot in the center of the hand.

“...will represent my intention. The Voodoo priests say that is all you need. “

The balled piece of paper is left in the center of the table.

“Take your left hand, and pass it over the paper three times... “

The spectator does so.

“... actually, I’m going to move this here, just in case...”

The magician places the balled piece of paper into the ashtray.

“...because this is where the magic happens. Whatever you do, don’t move.”

The magician waves his hand over the ashtray and says *“Mové Lespri Soti”* which, in Haitian Creole means “Evil spirits come forth” and the paper bursts into flames... but it is still in the ashtray, now burned and slightly tarnished.

“...like I said, whatever you do, don’t move. I need to make sure this worked...”

The magician opens the piece of paper to reveal the drawing the hand, only the black dot is missing and he shows this to the spectators.

“...slowly, open your hands. “

The spectator opens her hand to reveal that the black dot that was once in the drawing is now in her had despite it being closed during the course of the experiment.

“In the world of Voodoo, what happens in your hands happens in reality.”

Method: Just like the fear effect, there are two papers used in this presentation. The first is a small blank sheet of flash paper and the second is a small cigarette paper of equal size. Additionally, you will need a small pad of black eye shadow make up. To

prepare, draw a small picture of an open hand on the piece of cigarette paper and ball this paper up to be palmed. If you are seated while performing this effect, the eye shadow can be placed in the lap out of view. If you are standing, the eye shadow can be placed in the pocket and accessed before you begin the effect.

The secret here is when you bring the spectators hands closer to the table.

Before you touch the spectator, take the middle finger of your left or right hand and touch the eye shadow, leaving a black dot on the center of your fingertip.

You now need to create a reason to touch the spectator. In order to do this, you will need to force the spectator to open her hands while close to her body. This can be done with simple mirroring. When you say “Hold out your hands like this...” you simply open both of your own palms and have them both close to your body (slightly awkward position) and allow the spectator to follow your example. You then correct yourself by grabbing the spectator’s hands and simply saying “no, no bring them closer and make two fists.” The real work of the effect is now complete. The spectator will have two fists on the table, one of which will have a black dot in the center and you should be completely clean.

At this point, when you go to grab the piece of blank flash paper to initiate your demonstration, you also palm your little ball of cigarette paper with the final image of the empty hand. Make a drawing of the hand on the flash paper, and load the cigarette paper into the piece of flash paper and ball them up together. Once again, when the ignition occurs, the flash paper will burn but leave the cigarette paper behind.

The rest is in the presentation.

Imaginary Coin

Watch the performance of Imaginary Coin [here](#) (YouTube link)

Effect: A spectator’s imaginary thought-of coin appears magically in a burst of fire.

Description: The magician offers a demonstration of how someone can blur that line between imagination and reality.

“I want you to imagine for me that sitting here on the table, there are three coins of different denominations. Let’s say a quarter, a nickel, and a dime... okay? Really take a moment and try to see them sitting here on the table. Can you see them? Oh good. If I were just to ask you to pick up one of these coins, which one would you go for? The quarter? Excellent choice. Hand it to me. “

“You see that was all imagination... but this...”

The magician tosses the imaginary coin into the empty ashtray on the table and suddenly there is a burst of fire and a coin has appeared in the center of the tray.

“...is reality.”

Method: For those of you who are able to easily read between the lines, the method to this effect will be obvious. What you need is one coin (let us say a US quarter) and a circular piece of black flash paper that is the same size as the bottom of the ashtray. To prepare the effect, the coin is placed in the center of the ashtray with the circular piece of flash paper on top of it. In this way, the coin is hidden by means of the black art principle. The coin gets revealed when the flash of paper dissipates. Preparation of this round is discussed in [Floating Bill to Flames](#) (YouTube link).

The rest is simply a force. While I urge the readers here to use any force that calls out to them, what I describe in the text is an equivocation or “magician’s choice.” Granted, my methods for this are a little more sophisticated than a typical Jimmy Grippo style magician’s force. I will detail the circumstances.

Step 1: Ask a question.

I start this sort of process by simply playing the odds and asking a hypothetical question: “If I were to ask you to pick up one of these imaginary coins, which one would you go for?” Note how I did not actually ask them to pick one up, I am playing the hypothetical here. One of two things can happen, either they name my force coin, or they name a non-force coin. I call this approach of asking the question to play the odds before the process begins “prequivoque.” If they name the force coin, you proceed as detailed in the above description. If they name a non-force coin, you proceed as follows:

Step 2: Continue with the process they have chosen.

In this example, let us say that the force coin is the quarter and the first coin that is named is the nickel. I would proceed as follows: “The nickel? Okay, pick it up. Now if I were to ask you to pick up another one of these coins in the other hand, which one would you go for?” At this point, again, two things can happen... either they pick up the force coin or they pick up the other non-force coin. If they pick up the other non force coin you proceed by saying “So that leaves me with the quarter on the table...” You the pick up the imaginary quarter and proceed as in the description. If, however they pick up the force coin, there is a different strategy.

Step 3: Two coins in the hand.

Assume now that the spectator has picked up the force coin in one hand, and the non-force coin in the other hand. You continue: “So you’re holding the Nickel and the Quarter now? Of course this is all in your mind, so it’s your decision but hand me one of

the coins.” If they hand you the Quarter: “And now I’m holding the quarter... still all in your mind...” And you would continue with the revelation. If they hand you the non-force coin you say “So now you’re just holding the quarter. This of course is all in your mind. Did you know that you would end up choosing the quarter? Neither did I.” You then take the imaginary quarter from them and proceed as the description dictates.

This may seem like a lot of work, but to the spectator this process takes less than 30 seconds and if done properly, will simply feel like a free choice as it should. Think of it as you are guiding someone through a visualization to sell the imagination/reality concept of the trick and not that you are going into the effect with some sort of expectation.

Variation: This is simply a note, but something that I have tried in the past to add another element of deception to the effect. If you happen to know the first and last name of the person you will be performing for, then you can use a marker to write their initials on the coin. In the presentation, after the selection process is complete and the force coin has been chosen you can say to the person: “I know that this is all in your mind, but I want to distinguish your coin from the rest of the quarters in the world. Imagine that you took a marker and wrote your initials on the coin.” This has a subtle effect, but somehow sells the illusion even further of the line between imagination and reality. The only downfall being that you must know the initials of the person you’re performing for in advance. If you happen to be in that situation, I feel this is a great addition to the effect and pushes the illusion one step beyond where it would be without it.

Sympathetic Connection

To watch a performance of this routine, click on this performance of [Sympathetic Connection](#) (YouTube link). Please note the video performance differs slightly from the write up as only one piece of paper is used. I will leave it up to the discretion of the performer as to which presentation is preferable.

Effect: The Magician offers a demonstration of the connection of ideas, and how these connections can produce effects in the physical world.

Description: The Magician begins..

“Perhaps one of the greatest illusions ever created is the illusion of separation. In our minds, this is obvious. Every thought we have is connected to another thought in a sea of different ideas. In the everyday world, however, these connections aren’t always so clear. But we do get a glimpse of it every once in a while. For example, if I say ‘Gotham City,’ I can say with relative certainty what has immediately come to your minds. I wonder if there is a way to make these connections more obvious, and push them past just ideas on our heads... push them into the real world.”

“Let’s start... “

The magician reaches into his pocket to remove a small notepad, a pen, and a lighter.

“...with an intention.” The magician lights the lighter on the word “intention.”

“In this case the intention is combustion. “

“Here, take this piece of paper and write the intention on it. Just the word “burn” will do. I’ll write the same on my sheet. Now, in a very real way, these pieces of paper are connected in the physical world. You can prove it by looking at both of the sheets yourself.”

“Okay... I realize this is not the most impressive connection in the world. But it goes further than that. Let’s try something. “

The magician balls up both pieces of paper, setting the spectator’s sheet on the table and holding his own in his hand. He takes the lighter, ignites it, and slowly begins to bring it over to his paper, running it back and fourth underneath it.

He pauses, and directs the spectator’s attention to their paper on the table. Pointing, he says...

“...that might be enough. Feel your paper. Can you feel it getting warmer? No? Not even a little bit? Hmm... we may have to do something more extreme.”

The magician takes a moment to consider what to do with the paper on the table, and then decides to place it in the ashtray.

“It’s probably best that I put it there, just in case...”

The magician takes the lighter to his paper, and catches it on fire. Immediately, as his own paper burns, the paper in the ashtray ignites as well.

“...Never underestimate the power of our connections.”

Method: Reading the description of the effect will communicate that there is not really any secret to this presentation other than the ashtray itself. The only important points are ensuring that you use flash paper instead of real paper to write down the intention words. This effect is all about scripting and presentation. The magical effect is accomplished first on a psychological level and then manifested physically. The only real deception in this presentation is the “afterthought” of using the ashtray rather than using it initially for the first attempt at the burn connection. This is a great effect for getting acquainted with the prop and how people react to it.

Matches

Effect by John Kennedy and presentation by Christopher Rose

Effect: A lit match is vanished and then the entire book of matches spontaneously lights.

Description: *“To make something truly vanish is somewhat of a disturbing idea... even though we do it all the time. ...let me explain what I mean.”*

The magician removes a pack of matches from his pocket.

“You see, if I light one of these in front of you...”

The magician lights a match.

“In a way, I’ve made something disappear. In this case, what vanished was the phosphorous on the end of the match that was used to create the flame. Now, I know that it’s not truly vanished... it’s just transformed into something else. Something less tangible, but just as real as what it was before I burned it.”

“Now consider this... if I blow out this match. “

The magician blows out the lit match. And places it in the ashtray sitting on the table.

“... did I make the fire vanish? Or did I change it into something else? If so, what?”

So let’s try this again... and take it a little further.”

The magician lights another match.

“What if it’s the match itself that vanishes, rather than just the fire?”

The magician places the lit match into his hand, only to open it and reveal that the match has completely vanished.

“We know that it hasn’t really vanished, but gone somewhere else... the question is.. where?”

A flash of light is seen and the entire pack of matches inside the ashtray self-ignite.

“It’s gone exactly where we would expect it to.”

To watch a performance and learn all the moves of **Matches**, please click on the following:

[Self-Igniting Matches - John Kennedy](#) (YouTube link). Below is an additional written explanation.

Method: What is needed for this effect is black flash paper, a book of matches, the Flashtray, and a thumb tip. To prepare, fold a small piece of black flash paper around the head of a match on the right side of the matchbook.

To perform the effect, you simply have a thumb tip in your pocket along with the book of matches. As part of your explanation wherein you reach into your pocket to remove the matches, you also remove the thumb tip and finger palm it in your left hand. You can then proceed with the effect as it is described. When you light the 1st match, remove it from the left side of the matchbook, being careful not to dislodge the flash paper. When you remove the 2nd match, also remove that one from the left side of the matchbook.

After striking the 2nd match, you'll have to do 2 things smoothly as the match will be burning and you don't want it to go out before you vanish it. After striking, the left hand (with the finger-palmed thumb tip) places the matchbook down in the Flashtray so it lies in an 'A' formation. And make sure its close to the edge of the tray so the flash paper inside is directly over the hot wire and fuse.

Now, to perform the match vanish, all you need to do is drop the match into the thumb tip with the lighted side down (being sure to mimic the pain that one would experience if one actually dropped a match into one's hand) and then vanish with the standard technique. Press the button on the remote to finish.

As a note, this effect can be strengthened when combined with Bill Malone's "Skinner's Matches" or the simplified version published by Scarne called "Homing Match."

Whether or not this effect should go before or after the aforementioned tricks is a matter of personal choice that I will leave to the reader.

Pyrokinesis

The following idea originally comes from bizarre magician Wes Hanna, and is produced here with modification and his kind permission. @mentalwes

Effect: A spectator is given the ability to set an object on fire with his mind, and learns that every ability has a cost.

Description:

“The Universe is what we call a closed system. This means that nothing is created, and nothing is lost. All things are transformed from one state to another. In this way, the philosophy of the Universe is not Creation, nor Destruction. It is Sacrifice. Sacrifice to trade and transform. Sacrifice is the price of the unusual. Magic is no exception to this.”

“I’m sure you can see this in your everyday life. The willingness to make sacrifices is what enables people to do incredible things. Even things that seem impossible.”

“Are you willing to sacrifice to see the unusual? To actually become like those others you may have heard about? Just a small sacrifice will do.”

“after all, they say money is the root of all evil. When really, it is the love of money that is the root of all evil. Money is something we have great attachment to... which means we can truly feel like we have bought what we want. In this case, you want to buy the impossible.”

“Would you be willing to make a sacrifice of cash now? As I said, it doesn't have to be much. Just one dollar... and you will be able to experience something you've only read about others achieving.”

The spectator offers a one dollar bill.

“I want you to understand that you will not be getting this back if your sacrifice is genuine from your heart... ..And I also want you to know you won't regret this.”

“Please crumple the dollar into a small ball. Mutilating the bill in this way will ensure that you have solidified your sacrifice.”

The spectator crumbles the bill and it is then taken by the magician and placed inside the ashtray sitting on the table.

“...hopefully it will make sense in a bit. From this moment on, it is important that you listen to me carefully and focus on what I tell you. I want you to put your hands flat on the table in front of you...and I want you to stare at that crumpled bill.”

“Do not lift your hands. Burn it with your eyes. Do not remove your gaze from it. While you stare, I want you to tap into your inner mind. Tap into your imagination. I want you to see a transformation in your head. Allow all of your senses to emerge.”

“Can you FEEL the increase in temperature? Can you SMELL and TASTE some burning? Can you HEAR the sizzle of atoms getting excited? Focus on this destructive image...almost like a feeling of fire...focus hard. Keep your gaze on the bill.”

The bill suddenly bursts into flames, leaving no trace whatsoever.

“Incredible, isn't it? Sacrifice. That, my friend, is the secret of the universe.”

Method: First of all, do not mistake the simplicity of this routine for a lack of power in its effect. This is a very, very powerful effect that can have great emotional impact if the performer is willing to let it go there. All you need is bravery... and a bill switch.

What is required for the routine is a flash bill (value of 1 dollar) that is crumpled and palmed in the hand during the course of the routine. When the spectator crumbles her bill and the magician takes it, a simple shuttle pass is executed to exchange the crumpled real bill for a flash bill. The exact details of the switch are at the discretion of the performer, but the simple Bobo's switch is highly recommended. The flash bill is what is placed in the Flashtray and the routine can proceed as it is described.

To misdirect from this, there is great focus put on the concept of a sacrifice being what is required to create something new. That way, the focus is not entirely on the bill itself. There is more heat on the presentational strategy than there is on the props in this circumstance.

It should also be noted that if the performer is uncomfortable with destroying a dollar bill for the sake of a strong presentation, he could easily produce a real bill and return it to the spectator at the end of the effect. However, both Wes and I agree that this would do a disservice to the power of the effect. Proceed with caution.

Final Thoughts

My primary goal when performing magic is to create the deepest, most meaningful connection that I possibly can with the people I'm performing for. For me, that means maintaining a balance among social, intellectual, and emotional engagement with my audience with the most important factor being deception. The possibilities with this prop are only limited by the performer's ability to create a meaningful segue and justification for having something magically light on fire. While this is obviously a positive consequence of the construction of the prop, I think of the Taoist philosophers who write "anything highly concentrated produces its opposite." With a prop like this there will be some who are tempted to use it for every effect possible that happens to use fire. I speak caution to these people and offer the following pieces of advice:

1. The power of this prop comes in the form of using incidentally. If this prop is brought out in presentation by means of original intention, then you have brought suspicion to it. Instead, make the prop a product of your environment and use it as you would a real ashtray... a receptacle for something on fire.
2. Take some time to find a meaningful connection between the fire itself and the effect it is producing. The main downfall of most routines that involve fire is that the fire itself is not magical. This prop solves that problem for those routines that require it, but the fact is that not every fire effect needs the fire itself to be

magical. Examine what you are doing carefully to learn the difference between creating the moment and detracting from it theatrically.

3. A powerful use of the prop is to use it as an afterthought. For example, if you are just going to magically light something on fire with your mind... start by doing it without the ashtray. Concentrate for a while and wait until the spectators start to believe in you. Once they realize that something is going to happen say something to the effect of "actually, using this might be a good idea" and place the object in the ashtray as a courtesy to the owners of the table... not as a set up for the effect itself.

Overall, I think this is a beautiful piece and I am excited to use it more. Additionally, I look forward to seeing my fellow brothers in magic imagining and performing with this prop to create truly meaningful moments of magic. Go forth, and astound.

Christopher Rose 2013

ADDITIONAL ROUTINES

[Self-Igniting Matches - John Kennedy](#) (YouTube link)

[Self-Igniting Matches Version 2 - Christian Piphó and Calen Morelli](#) (YouTube link)

[Flaming Bill to Impossible Location - Christian Piphó](#) (YouTube link)

Christian has a folded flash bill palmed in his left hand. After he folds the signed bill, he shuttle passes the real bill for a flash bill in the left hand. Placing the flash bill into the tray, he camouflages the right hand concealing the real bill by holding the pen (the magic wand principal). When Flash Tray ignites the flash bill, Christian uses that misdirection to place the real bill into his mouth. Kinda gross, I know - at least he's committed to the art. Alternatively, you can produce the signed bill from your wallet, a cup, etc.

[Self Lighting Cigarette - Chuck Crespo](#) (YouTube link)

[Floating Bill to Flames - Chuck Crespo](#) (YouTube link)

[Illusion and Reality - Chuck Crespo](#) (YouTube link)

[Center Tear to Flames - Allison Campbell and Manny Vasquez](#) (YouTube link)

Pyro Perception and Flash Tray - Chuck Crespo

When performing Pyro Perception (or any of the other 'blister' effects), Flash Tray can offer an astonishing climax to the routine. Begin by forcing the appropriate card using your favorite method. Have the spectator write the name of their card on a piece of flash paper and have them crumple it up and place it in the center of the tray. Ask them to concentrate on the name of their card and when the flash paper ignites, briefly reach in with your (blistered) hand and quickly grasp at the flames. End by revealing the blister of their selection at your finger tips.

Gypsy Thread and Flash Tray - Chuck Crespo

Use flash thread to perform a flaming version of Gypsy Thread. Begin by placing a single piece of normal (not flash) thread in the bottom of Flash Tray. The length should match the length of the flash thread you'll be breaking during the routine. Also, this normal thread should match the look of the flash thread. If you can't find a one that matches, you can use flash thread - just dampen it prior to performing the effect. Next, set the fuse over the hot wire and cover this piece of thread with a black flash paper round. Preparation of this round is discussed in the YouTube video [Floating Bill to Flames](#).

You are now set to perform. Begin by breaking the flash sting into small bits and placing them in the flash tray (over the black flash paper round). Once all the thread has been broken into pieces, activate Flash Tray. The black flash paper will burn the flash thread

revealing the single piece of restored thread at the bottom. This can be removed by either the magician or spectator.

Flash Tray and Dime and Penny - Chuck Crespo

This routine works for any coin set where one coin nests or vanishes into another - so Scotch and Soda would work just as well.

Continuing with the Dime and Penny, as the routine calls for, put both coins in the spectator's hand - the dime will secretly nest into the penny . Say you'll write a prediction. Write anything on a small piece of flash paper - it doesn't matter as long as the spectator doesn't see what you're writing.

As you roll the paper into a ball, secretly place an extra dime on the inside. Now place wadded ball with the dime inside into Flash Tray. Direct the spectator to open their hand and they'll discover there's just a penny - the dime has vanished.

Now ask them if they'd like to see what you predicted. Direct their attention to Flash Tray as you press the button on the remote. The paper bursts into a ball of fire as a dime appears in the bottom of the tray.

Flash Tray and Ashes on Arm - Christopher Rose

Christopher would say that using a book test for this effect is one of your best options. He discourages using a card force as it cheapens the effect and begs the question: Why would someone with this ability choose to reveal something as arbitrary as a card (1 in 52 chance)? A book test is both more powerful and potentially more deceptive depending on the method used.

In terms of recommended book tests, the classic Annemann test and the somewhat recently published Alain Nu test are both impromptu and workable. After the force has taken place, while your back is turned, you write the word on your forearm with soap or Chapstick as the spectator writes the word on a small piece of flash paper. You instruct the spectator to crumple it up and place it in the center of the tray. As you hold your hand over ashtray, they think of the word. Using a line such as "...really burn the image of the word in your mind" will connect the thought to the effect that is about to happen. The paper spontaneously bursts into flames, and you take ashes and rub them on your arm to reveal the thought of word in the usual manner. Tread softly. This is powerful stuff.