

THE MAGIC ROADSHOW

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Issue# 185



Hello Everyone..

I'm sorry we're running a little late. I had several articles to write for Murphy's Magic before I could complete this issue. Well.. that and the NFL draft. But I didn't want you guys to think the NFL was more important than the Magic Roadshow, so I mentioned the NFL sort of as an afterthought. Go Panthers... I think I'm caught up now..

This has been one of the slowest times I can remember, magic wise. There are very few happenings right now.. nothing in particular on tv.. and no one on the national stage making a fool of themselves. Phooey... I've enjoyed a couple of local meetings with my magic buddies in Asheville.. but being the foremost secret society of magic in North American I'm not at liberty to discuss our gatherings. Should you be a world class magician.. and should you find yourself in Asheville NC on vacation or on a clandestine mission and wish to attend one of our secret meetings.. contact me and I'll see what I can arrange.. (The third Tuesday of each month)

Thanks to everyone who contributed to this issue.. particularly Werner Miller, and my close buddies.. Michael Lyth and Marty Shapiro.

Comments? Questions?... [Email me](#)

This Issue is 30 pages and 8060 words..)

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"What can I do for these beautiful people that have come to see me, what allows me to live so good and fills me with the flattery of applause? I must GIVE them my best!"

~ René Lavand

Normal is an Illusion. What is Normal for the Spider .. Is Chaos for the Fly..

- Morticia Addams

"To be a scholar study math, to be smart study magic."

- Amit Kalantri

"A few years back, they jacked David Copperfield in West Palm Beach. Yes, it's funny: "Yo, empty your pockets," and he pulls out a bunny rabbit. But it's also depressing. If someone who can make himself disappear isn't safe, who is?"

- Colin Quinn

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MAGICAL ENTERTAINMENT - PART 1

by Paul A. Lelekis –

(A three part series for magical entertainers: Entertainment is the key!)

Your main goal, should ALWAYS be to make your spectators HAPPY!

1 - Bringing the Spectators into Your World:

When I first started my professional career many years ago, I was excited about "showing off" with card and coin flourishes that put the "spotlight" on me. People acted as though they liked it...but my tips suffered.

I also realized that the longer I stayed at a table (usually by the spectators' requests!), the less tips I received.

It didn't take long for me to realize that I was performing at that establishment, not only to put more money in my pocket, but, more importantly, to make more money for that restaurant and please their patronage – making them return.

I know, I keep referring to table-hopping in restaurants and making tips...but the same rules apply in any type of close-up, parlor or cabaret performances.

No matter whether you perform in restaurants, birthday parties, conventions, community shows, festivals, privates shows or just performing at a party, the same rule applies...making the magic about your spectators!

More simply, you are performing to bring spectators into your strange, magical world, taking them away from reality for a short period of time, and "centering" your performances and making it, about them!
REMEMBER THIS!

When you approach spectators (or are approached!), don't just jump into a magic routine! This will put up an invisible barrier between you and the spectators – especially if you begin with fancy flourishes.

Your first task is to steer them away from magic by getting to know them...ask their names, perhaps tell a joke, make an appropriate comment, and generally making them feel as though you are genuinely interested in them!

Learn this little "trick" below!!

If you are in front of a larger group (more than four people) get to know the name of the person who is your "mark" – the person who you will use in your routine.

Also remember the name of one person in this group who is farthest away from you. You will, at some point, make a comment or remark, and refer to that person by his or her first name. Don't make a big deal - just do it!

Remembering just two names of a group of spectators will make everyone think that you remembered everybody's name! This will be remembered!

Knowing your group by name and referring to them, will have a greater impact on that group as whole, than your magic will have!

Another good idea, if you table-hop in restaurants, is to make comments to a person or persons at a near-by table who is straining to see what's going on!

Normally, as I patter to one table, I look over to a near-by table and say "...isn't that right Ma'am (or Sir)?" This comment makes no sense, but it induces laughter and will "open up" the room, making approaches to other tables, very welcome!

When you perform in a closed setting, perform very openly, bringing other tables into your performing arena. Watch those who are "straining their necks" to see!

The above actions are your first steps in taking control of your spectators! As you begin your magic, the spectators will allow you to be in charge...which is your job as a magical entertainer. When you're in charge...you're in charge!

This "control", will also restrain hecklers or just people who might become a little overly-enthusiastic!

REMEMBER - most spectators who interrupt or try to become very involved in your arena are NOT hecklers! They just want to have fun! KNOW THIS!

Hecklers (more often than not) are just people who have had too much to drink! Avoid drunks whenever possible! They are trouble and performers with a "thin skin" might react improperly and then you will become the villain instead of the "hero".

Hecklers are a part of every performer's lives, and though, they are rare, you should always remember to keep a smile on your face.

In fact, if I'm confronted by a loud heckler, I immediately focus all attention on that person and this will usually "shut them down"! This example will NOT happen very often, but it will put you back in control! ... MAKE SURE TO USE TACT and SMILE!

When I approach spectators, my "job" as I greet them is to survey the spectators in my mind, and decide who I will use for my first effect; also which people appear most extroverted (or heavily imbibed), who the "head" of table is - and look for children!

I covered a lot about using children in an audience of mixed age groups in my e-book, *The Business of Table-Hopping*. This information is very important! This e-book is sold at Lybrary.com.

Experience is the only real teacher for beginning your performances - but I hope that performers can gain some idea of what to expect and

guide him or her to success with my words above and not become discouraged and quit!

Stay tuned next month for a second installment of "Entertainment"!

All of Paul's ebooks can be browsed here...

<http://www.lybrary.com/paul-a-lelekis-m-163788.html>

It Is Painfully Obvious to Me.. and Probably to You..

Marty Sharpiro

...that Practice Makes You Better!.. But to me practice is more than that. It's my valium! I can go over sleights for hours to chase away the stresses in life. It is my challenge, as I know that the more I do something the more I will make a mistake or deviate from the plan. This, upon possible recollection at that future unexpected moment, will help me when this deviation happens in the field. I am more prepared. And as some know that unexpected deviation makes the performance better, the sleight better, the action better, than how it was initially described in someone ELSE'S works.

So You Might Not Know... that practice is a.. Precaution.. a Precaution Plus. The new trick of mine where the silk vanishes with a silk wand is new to me - and it isn't 100%.. I have done it enough times to know the mechanics can fail a time or two, and, though the 'In The Air' vanish is a spectacle to behold, I can depend more on 40 years of experience than the spring in the silk wand.

My closing trick for years was a streetwise cups and balls and now in more formal settings I have something more intimate - but it requires a borrowed \$20 bill. Trust me... from the seemingly impossible location this bill 'comes out of..' it has to be \$20 and no other bill.. So for now I bring not only my 20 to 30 pounds of cups and fruits, (I am severely Gazzo trained..) just in that rare moment I can't find someone else's twenty precaution requires I have an extra thumb tip with another \$20 in my pocket... just in case

Performance is a WAR... well maybe a friendly war where everything has to be in the right place at the right time. Every movement should

almost be the same when practiced and hopefully ingrained so that thinking about it is not required.. more time or course to focus on those in front of you. The war is lost if the secret is revealed and perpetual mortification suffered with eternal embarrassment.. which is the price of that singular moment something didn't happen as it should.

So performance is a war, a challenge, a great exercise to be prepared for when trying to outsmart your audience! A battle is won on a trick - and a war is won on a show -if- all goes right; and the victory to me, and probably to you, is more than just the applause and the occasional... paycheck. So, our only true defense is practice, practice, and more practice. Remember, practice should never be a burden.. but a highly desired activity to save oneself from 'losing the war'....

That's my thoughts.. I sure would like to hear yours on the same subject..

Marty Sharpiro
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<http://www.magicbymarty.com>

Free Shows - And How to Turn a Free Show In to a Paying Show ~

Ester Beris

First, I'm sure you heard it said before that if you start doing free shows then that's all you will get are requests for free shows. But there is a right time to do a 'free' show and a wrong time to do it.

Upon a request for a free show, carefully evaluate the opportunity and consider who is making the request. If it's someone I already have a relationship with, like a previous client, then I will consider it in a different light then if it is a summer intern asked to go thru the Yellow Pages looking for a free entertainer. Second, I consider the organization or event that is calling. If it is something I feel strongly about, like a Cancer Survivors group, I might be open to the idea. But I won't do it for free...they just don't have to pay me with money.

Even great organizations like the Cancer Survivors group who typically doesn't have a budget for entertainers, can still provide me with something of value. I request: A) A written testimony on their letterhead B) A picture of me at the event with their bigwig. C) Inclusion in their advertisements and/or programs.

This is a very valuable way of building your reference folder up and getting some great testimonials. Plus you do something good for a great organization. The other thing to ask while getting the details of the event request is to find out if all the other performers also donating their services. If someone is asking you to do something for free, don't be afraid to ask more details about who else will be there and are they getting paid.

I just agreed to do a free show, and at the same time, turned down a request for a free show.. The show I agreed to do is in my home town, and the group that is asking me is a local community group that already pays me to do their Christmas show each year. No one there is getting paid and they expect to have 400-500 children there. I will be the 'featured' performer, they will give me a great testimonial letter and for sure, the media will be there. I love press releases! The show I turned down? A BANK that is not in my backyard, who is calling around looking for an entertainer who wants to get exposure by performing at their Halloween party. I explained that if I showed up at their event they would be the one benefiting from the exposure!

Once I decide to donate my services to an organization, I explain that I'm willing to perform free as long as I don't get a call for a paying gig on the same day. This could send the person that is calling into a tizzy because maybe they were planning on advertising there would be a clown so they could generate some excitement around the event. So then the organizer might say 'Oh, but we are going to include your name on the advertising flyers so we really need you to be there...'

Well, then as gingerly as I can, I explain to them that I perform for a living and I have to consider my loss of income if another call comes in. I add that I would be willing to donate my performance if your organization can cover my expenses. Now the conversation will revolve around how much will that cost. And I explain that just like a business, due to my overhead costs, my expenses are roughly 50% of my fee. So if I would normally do their type of venue for \$180, then if they

would be willing to cover my expenses for the day for around \$90 I can make sure to be there. On the occasions that I have tried this, they have been able to come up with the funds to cover my expenses and make sure I am there. I think the key here is once they understand you are doing this for a living, as a business, then they recognize that you would be doing it at a loss. I wouldn't try this for every FR'EE show request, but on the few that qualify you might want to try it! Why not turn a FR'EE show into a paid gig? Sure, it's not my full fee. But that way if I do get a call for another gig on the same day I wouldn't feel like it was a total loss since I covered my expenses for the day.

My friend, Ester Beris, is a magician. Ester is also one heck of a clown. She writes a series of marketing lessons that rival any published by the so-called "internet guru's". So, whether you're a clown, magician, or related performer - you MUST sign up for Ester's free course at: (Link not working..) Ester Beris - Clown Marketing Institute ...

(Originally published in the Magic Roadshow, Issue 17, Feb. 2005)

Flick Your (Telekinetic) Pen ~ An Effect and a Prop..

Rick Carruth

This is an update to an old principle used in "Arrowsmith's mystery box". (credit-unknown) and first published in the Magic Roadshow in 2005..

EFFECT: Take a BIC type ink pen from your pocket, tell a little story about how your dear, departed grandmother was a gypsy, and how she taught you her inner-most secrets before her passing.. Lay the pen on a table with about one-third of the pen extended over the edge. Move your hands over and around the pen in all directions to show that there are no wires or connections of any sort.. Invite your spectator to do the same.. Back away from the table, even to the other side of the room if you wish, and begin to gesture toward the pen. Slowly, the pen will begin to move and finally fall completely off the table, aided only by your psychic prowess and your grandmothers magical wisdom..

SECRET: Empty a BIC type pen of its ink cartridge. Fill the pen about half full of a thick substance like motor oil or honey. Discard the ink cartridge, seal the tip end of the pen and the back end of the pen to make sure the pen will not leak. You can use bits of caulk or perhaps rubber cement.

The best type pen would be a BIC pen with the cap. These have a small 'plug' in the rear and can be easily pulled out to remove the cartridge and fill with liquid. You can also glue the 'cap' on the front of the pen where the tip would normally be located.

Keep the pen in your pocket, or in some other location, in a position so the thick liquid will have settled in the end of the pen nearest the cap. Place the pen on a table with the end of the pen NOT capped extended over the edge. As the liquid in the pen begins to equalize and flows to the other end, the pen will tip off the table.. The cap on the end located on the table will provide just enough 'tilt' to prompt the liquid to flow toward the other end of the pen.

Experiment a little with the liquid, and you will be able to safely estimate the length of time before the pen will fall. Also, the pen will have a 'balance point'. Lay the pen on a table, let all the liquid inside equalize, then determine the balance point by laying the pen on a table's edge right at the point where it teeters. You can secretly mark the barrel of the pen with a very small dot, for example, to signify the balance point. Then, lay the pen down with the mark very slightly beyond the edge of the table.. or whatever object you're placing the pen on.

You don't want your liquid to flow so slowly that it takes five minutes to tip over the pen. Doctor two or three pens and you can make them all fall within thirty seconds of one another.. You can also doctor a Sharpie as well. They are more work to get open.. but may be a better 'fit' for your style.

R Carruth

Sampler: Werner Miller - A FREE Ebook Download at Lybrary.com

Werner Miller is a retired math teacher living in Austria. He has created literally hundreds of math based magic tricks which you can study in his more than 50 ebooks. He publishes his material in English and German. He has written for many magic magazines and continues to create and write new material.

This sampler gives you a little taste of what he has to offer. If you like tricks that do not require sleight-of-hand, tricks which are based on math, logic and geometry, then you will certainly enjoy this ebook and the many others Werner has written. A number of these effects are from the popular ENIGMATH series and the SUB ROSA series.

If you keep up with all the effects I've published in the Roadshow, you'll be pleased to discover many of the effects in this FREE ebook are more detailed. It has my highest recommendation!

1st edition 2016, 25 pages.

<http://www.lybrary.com/sampler-werner-miller-p-845994.html>

Here is a great example of the type effects in SAMPLER.. Titled.. **THINGUMBOB OF DIAMONDS**, the only move is a Klondyke Shuffle. Everything else is totally self-working...

Effect

The name of a random card is used to locate two freely selected cards.

Preparation

Sort out all the Diamond cards and arrange them in numerical order. (That looks good and makes it easy to see that the suit is complete.)

Presentation...

Show the thirteen Diamond cards.

Someone shuffles them and selects one without looking on its face.

The remaining twelve cards are dealt into four equal piles.

Spectator A takes any two piles, spectator B gets the other ones.

Each spectator decides on either pile, shuffles it, notes the bottom (face) card, and drops that pile on top of the other one.

Put the combined pile of spectator A on top of the combined pile of spectator B. The result is a 12-card packet with A's card at position 3 and B's card at position 9.

Give the packet two Klondyke (Milk) Shuffles (see postscript) – "one shuffle for each selected card". You end up with B's card on top, followed by A's card.

Call attention to the unknown card set aside at the beginning, and have it turned face up. Let's assume it is the 7D.

Spell aloud its value ("S-E-V-E-N"), with each letter dealing a single card off the top into a new packet, then drop the remaining cards as a block on top. In a similar fashion spell "O-F" (dealing two cards, rest on top), finally "D-I-A-M-O-N-D-S" (dealing eight cards, rest on top).

Turn the top card face up: it is A's card. Have it confirmed, then set it aside.

Repeat the spelling and dealing ending up with B's card on top.

A "Circular" Variation...

After revealing and removing A's card, place the 7D (or whatever card has been selected at the beginning) face down on top. Spell the name of A's card, thus locating B's card which you place aside. Spell the name of B's card, and you get the 7D back again.

Postscript

Klondyke (Milk) Shuffle: Simultaneously draw off the top and bottom cards until there are no more cards left, dropping each pair on top of the foregoing one.

An Autobiography of Hands: on Training in Sleight of Hand Magic

Augusto Corrieri

"For 14 years I stopped being a sleight of hand magician: no more daily practising of techniques, no more endless hours of dropping and picking up coins, no more asking people to choose a card, any card.

It was around 2000 that I left my teenage obsession well and truly behind (or so I thought). I got rid of countless decks of cards, props and instruction videos, though I was unable to find a buyer for the extensive library of magic books, which therefore remained packed away in the basement of my parents' in Milan. Little did I know at the time that 14 years later I would be eagerly unpacking my magic library.

Set in an autobiographical frame, this text describes the intensive process of training in sleight of hand magic, what happened when this training was subsequently abandoned, and how it is now being resumed. It is a chronological narrative, a straight story, written under the light of choreographer Xavier Le Roy's suggestion: that perhaps biographical narration in itself constitutes a mode of theorising (Le Roy 1999). The initial impetus for this writing came from a curiosity about hands: the same hands now doing this writing, and the hands that were (and are now again) at the centre of my creative research on sleight of hand magic."

<http://www.augustocorrieri.com/An%20autobiography%20of%20hands%20-%20on%20training%20in%20sleight%20of%20hand%20magic.pdf>

The Ten Best Close-Up Magicians - Article

By Wayne Kawamoto

The following appeared in **The Spruce** and was written by one of my favorite web writers.. Wayne Kawamoto.....

"Anytime there's a list of the "best magicians," it's always the stage and television performers who are recognized. But what about close-

up? With this in mind and after lots of thought, here's my list of the top ten close-up magicians.

To start, what was my criteria? I attempted to identify close-up magicians who entertain in the real world and not just for other magicians. This mostly rules out the finger flingers who mainly impress other magicians and don't necessarily entertain the lay public.

I wanted truly commercial performers who regularly do the trade shows, corporate events and restaurants - the bread and butter of the close-up world.

I easily compiled a list of 20 performers and ultimately whittled it down to my top ten. Here they are, in order, and why each magician is on my list..."

<https://www.thespruce.com/best-close-up-magicians-2266639>

Magic Medley - A Review of Paul Lelekis' Latest

R. Carruth

Paul is now so prolific, I'm almost expecting a new ebook every single month. His latest, Magic Medley, is a great combination of effects suited for professional use.. and effects suited for family entertainment. I appreciate the combinations. Not everyone wants to learn an effect that would make Marlo proud.. nor does everyone want to learn an effect designed for laughs. Fortunately, Paul understands what his readership wants.. and includes something for everyone.

Most of Paul's past several ebook either begin or end with a very thoughtful essay aimed at helping the reader understand both his audience and how to entertain them. This one begins with TAKING CONTROL.. detailing how to bring your spectator under complete control.

Second is AMAZING -" A little game of 'what is where' that even "fools" the magician performing it." This is a nice effect that uses primarily double lifts to completely fool your spectator. You won't learn it

overnight.. but it's well worth the time and effort." (All parenthesis are Paul's thoughts..)

The third effect is called COIN(S) PRODUCTION - "A cool production of four coins! Includes a video of performance and explanation!" Not exactly a matrix type effect, but you can make four coins appear in the same location.. one at a time. You are constantly one ahead of the spectator in an extremely visual way. Watch the video and you'll definitely want to learn it...

Number four is A BLENDO EFFECT - "Use your Blendo silks for a routine by Milbourne Christopher that gets your audience involved!" A quick and easy effect for your Blendo silk. I know you all have one somewhere.. we all do.. and this is the perfect reason to find it and add it to your act.

Number five is another professional grade effect called MIRACLE SANDWICH - "This effect is an "impossible" sandwich effect by Marlo! This one will fool everyone!" Three spectators select a card.. and suddenly all three selections are found surrounded by the four Jacks. This one will also take a little effort to master.. but it too is not a knuckle-buster... just a sophisticated bit of magic for those who enjoy intelligent card effects..

Number six is another coin effect called COIN GONE! - "Want to make a coin vanish...COMPLETELY?!" One moment it's there.. the next it's gone. Perfect for the guy who wants to learn a couple of coin effects to add to his repertoire.

Number seven is EYE IN THE SKY - "This mentalism routine is absolutely mindboggling! AND it is easy to do!" It's surprising what a little preparation can accomplish. Anyone can do this.

Number eight is a visual card effect called JACKWICH - "This is Paul's rendition of a "Flashy" Ray Mertz effect that he used at the Forks Hotel!" A spectator selects a card, inserts it in the deck.. and before you can say "Red bugs blood, black bugs blood".. the top three cards fly off the deck and the spectators card is found upside down between two face up Jacks. An impressive quickie, and another effect that virtually any skill level can master with a little practice..

Number nine? NU-WAY RING ON WAND - "Want an easy method for performing the popular Ring on Wand effect? Here it is!" Another quick bit of magic using a classic prop.

Number ten is another silk effect called COMEDY VANISHING SILK - "Want to make your spectators laugh until their sides split? This routine is the perfect opener and will put your spectators in the palm of your hand!" Everyone enjoys seeing a magician 'get caught'.. and it works particularly well if the magician is In on the ruse. Ideal for both children and adults, and the magi who doesn't mind being the object of the joke..

The last effect is COOL COIN PRODUCTION - "Show both hands empty and make a coin appear at your fingertips with a flash of fire!" Paul is much braver man than I.. I gave up on teaching 'magicians' effects with fire years ago. (Someone catches their hair on fire and suddenly its MY fault.) Paul teaches an effect that even the 'less than adequate' can learn proficiently. Good stuff..

And lastly.. IN CONCLUSION - Learn some further 'secrets' from Paul's many years of performances - and WHY they work.. Again, I enjoy these personal moments when Paul writes from years of experience. You can't get this type of 'openness' from a number of magicians. They don't want you to succeed.... they want you to buy their stuff year after year. Paul is a true teacher who loves to teach, loves to see you succeed, and loves to share his years and years of experience with anyone who'll listen.

Two thumbs up, my friends... (28 pages & 2 videos.. \$10.00)

<http://www.lybrary.com/magic-medley-p-910310.html>

Smooth Prediction - The Other Brothers - A Review..

R. Carruth

\$25.00

For those of you too young to remember the Bob Newhart Show.. three characters on the show, brothers all, took over the Minuteman Cafe and only one of the three spoke.. Larry, one of many eccentric

characters on the show, always introduced himself as " I'm Larry.. and this is my brother Darryl.. and this is my other brother Darryl."

Well, Darryl Davis and Daryl Williams.. the 'Other Brothers' have created several interesting magic effects over the past short while. Their latest is 'Smooth Prediction'.

It's advertised as - "... all about simplicity and impact. Two cards are fairly selected by two different spectators. (from the deck provided) The performers then removes two handwritten predictions from two pockets, pockets otherwise empty, The predictions perfectly match the chosen cards."

That's the promo, and I can safely say that's how it plays out. Is there a little magic along the way? Of course. But nothing beyond the average Joe's ability. There is actually ONE move, performed twice, to accomplish everything. I appreciated the handling as it provides perfect cover for the move.

I had a little trouble appreciating the instructions.. until I saw the performance video. Then everything fell in place and I realized what was involved was far less daunting than my imagination wanted me to believe. It really is a fairly simple and straight forward effect. The two spectators will see exactly what the promo states: The first spectator picks a card from a spread deck. The second spectator cuts the deck... and the magi reveals their selections wrote on two cards in his two front jean pockets. Nothing more. Nothing less. No extra cards.

The Brothers also provide several additional effects you can perform with the same deck. One is a card to wallet. Another is an effect similar to the first effect.. except using one spectator instead of two. Another is a prediction to an envelop. They go to lengths to teach you how to gaff the envelope to make everything impossible. And a predication under the shoe.

The deck is gaffed. Perhaps you'd figured that. And the instructions, 22 minutes worth, are provided online. I didn't have a problem with either. I honestly feel if you buy this, you'll use it. I think with a small amount of practice you'll be ready to take this wherever you perform.

Available from magic dealers who handle Murphy's Magic products...

<http://www.murphysmagic.com/product.aspx?id=57872>

Meet The Jack DVD - Jorge 'Jack' Garcia - A Review...

R. Carruth

\$30.00

<http://www.murphysmagic.com/product.aspx?id=59023>

One of Murphy's Magic latest offering is a DVD by Argentinean mentalist, Jorge Garcia. Here is the promo...

"Full Review Jorge Garcia, better known to many as "The Jack," has performed and lectured in over 20 countries.

He's a regular face on television in his native Argentina and has also performed at the world famous Magic Castle no less than 6 times!

On his first DVD, The Jack shares 8 of his favorite and most powerful Mentalism creations and performance pieces, including To Lovecraft, Jorge's brilliant and acclaimed version of the classic Pegasus Page effect.

Each effect is performed in front of a live audience and later joined by Peter Nardi. They dissect and explain every effect in great detail back at the Alakazam studio..".

Let me say first that, aside from the nice production values and should, I found Meet The Jack easy to watch and understand. English is not Jorge's first language. Aside from an occasion or two, I didn't have a problem understanding either the performance or the explanations. It was obvious Jorge has performed these effects many times, and his presentation reminded me of Kreskin and his almost non-stop conversational style. Meet The Jack is almost three hours on one DVD...

Now, on to the Effects..

'One Head' is an effect described as one that.. 'packs small but plays huge! A multiple prediction effect that's a sure-fire winner!'. I don't think I'd be giving much away describing this as a one-ahead effect.

But, I'm not going to tell you the method Jorge uses to get one-ahead. He only needs a small writing pad to scribble three predications.. a spectator to actually watch him do so, and an appreciative audience to applaud his efforts...

The next effect was 'To Lovecraft', and is a very original version of the Pegasus Page effect.

A book is opened to a random page by the spectator. After instructions from the performer, the spectator selects a word. Later, the performer not only reveals the selected word, but allows the spectator to verify the previously viewed page is no longer in the book.. but in an envelope in the performers hand. The pages match perfectly.. and the page in the envelope IS the actual page from the book. Jorge goes into great detail to explain how a special gimmick is constructed to enable the magic. The gimmick is not hard to construct and is more time consuming than difficult. If you like book tests.. you'll REALLY like this one and the gimmick that makes it possible.

'L-Mental' is a very good middle-of-the-act routine that uses three spectators and allows the performer to predict the outcome of a game of Rock, Paper, Scissors... three times! There's nothing involved other than knowing a 'method'. No pre-show or misses. It's basically mathematical, and allows you to know who, in three different hands, beats who. Watching Jorge perform is extremely helpful as his routine is very polished.

'Project Fear' uses another self-constructed gimmick to divine a spectators deepest fear. The gimmick allows the performer to peek a word written by the spectator. Once constructed, you can use the gimmick to reveal anything written on a card, including words, numbers, credit card numbers, phone numbers and small drawings. Jorge describes this as 'Psychometry with an envelope..' Jorge's version is based on the original routine "Pseudo Psychometry" by Theodore Annemann, and Larry Becker's "Sneak Thief".

'A Think and Stop Card Trick' is one of my very favorites, partially because of my love of mathematical card tricks that look like real magic. There's nothing complicated here, and it can be performed with any shuffled deck at a moments notice... In other words.. No set-up. At a certain point you must remember one card.. and all the 'hard'

stuff is done. I will be using this one.... (The Jack calls this his 'go-to impromptu effect...')

'Blindfold Act', is based on Al Koran's 'Koran's Miracle Blindfold Act.' Jorge says.. 'Please do not dismiss this routine as just another blindfold act, or another card trick. It incorporates the genius of Al Koran, Tamariz and Daniel Celma!'. What I appreciated was the performer is fully sightless throughout the effect.. and yet he is able to use his 'mental abilities' using two spectators and a deck of cards in increasingly more impossible phases. Although I've never performed a blindfold act, I'm going to give this one a try. You do need a very small gimmick, but it's readily available to us all..

'Mind Track' was devised by Francisco Nardi and is a perfect effect for a small, intimate group. The performer allows the spectator to choose a card and lay it face down on a table. The spectator is furnished with a writing pad and is asked to freely scribble lines and circles on the page. After due diligence, the performer and the spectator examine the scribble, note certain highlights, and reveal a number and suit. Surprisingly, the scribble successfully reveals the identity of the spectators card. This effect is totally impromptu and has the potential to be a stunner.

'Haunted Key' is Jorge's version of the classic haunted key. It's not presented as a physical act, but as an emotional effect intended to have a lasting effect on an audience member. Strong stuff.

As an added bonus, Jorge's DVD includes a printable PDF of the effects. I sincerely appreciate being able to open a PDF to double check a move instead of cutting on my computer, finding the DVD, loading it, and then finding the move. I wish everyone did this..!

I am now a fan of Jorge and gladly recommend his DVD for your purchase. If you are a mentalist, or contemplating developing a mentalism act.. there are effects on this DVD you would expect to pay for individually.. in most cases. I paid almost the cost of the DVD for a similar DVD with the 'secret' to the Rock, Paper, Scissors effect.. I recommend MEET THE JACK ..

Available from all dealers carrying the Murphy's Magic line of magic products. \$30.00

<http://www.murphysmagic.com/product.aspx?id=59023>

****Editor's note..** I've learned since my publication of this review that Jorge Garcia has very unexpectedly passed from heart failure.. He will be missed by me.. and those of us who came to know him through this DVD. Rest In Peace our Friend...

Public Domain Magic - Free Downloads

There are many links permitting you to download public domain ebooks, particularly magic related. This link is one of the better ones..

Books by Burling Hull, Professor Hoffman, W.H. Cremer, L.H. Branson, Harry Houdini, Otto Maurer, Antonio Blitz, Donald Holmes, Harry Latour and Arthur Leroy.. among many others.

<https://www.forgottenbooks.com/en/search?q=magic+tricks>

(Thanks to Michael Lyth)

Fan Control & Color Change Tutorial

Chris Ramsay is one of the most popular performers out there. I truly enjoy some of his videos and creative thinking. That said.. I actually saw this color change in a book many years ago. But.. it's always good to see someone perfect the little nuances and teach it on a video, particularly if it's free..

I think you'll enjoy this one. Run time about 15 minutes...

<https://youtu.be/efJdLwEDurg>

I Spent \$10,000.00 on Playing Cards!! Here's why...

Here's another video from Chris showing how it's possible to make money with playing cards.

He says he has over \$10,000 in unopened cards... and has the pictures to prove it!

<https://youtu.be/XIP7PVhfdIw>

The Elmsley Count - A Tutorial

Chris and Xavier Spade teach a very good, ten plus minute tutorial on the Elmsley Count. Chris says.....

"YO! So glad to be bringing the Elmsley Count to my channel and I couldn't have asked for a better teacher. This tutorial for the elmsley count will teach you how to hide a card in the action of counting the cards. It can be used for MANY different routines and remains one of the most deceptive sleights out there!

Take your time learning this one because with the basics of card magic, you'll be able to start creating your own magic routines.

Thanks for watching and go show Xavier Spade some love, he'll be teaching his version of "Twisting the aces" on his channel, but first you need to learn this!"

<https://youtu.be/vZTvL38tJhw>

Message by Paul Romhany Editor Vanish magazine

Vanish Magic Magazine - April Edition 33 - out now and free.

Over 100,000 + readers from around the globe read either the online and/or printed version of Vanish.

Celebrating Five Years Of Vanish Magic Magazine.

Feature Story: Marty Putz - quite possibly one of the funniest working performers in the world today. The story is called Funny Bones and Marty is Definitely Funny Bones. Find out about this amazing performer and what makes him so unique.

Magic Tricks: - great routines by John Carey, Ged Morris, Diamond Jim Tyler, David Penn & Sean Heydon, Wayne Fox, Louie Foxx, TC Tahoe, Jonathan Friedman

Bachstage - Charles Bach interviews Chris and Dolly Blackmore
The Performing Environment - by Colin Underwood
Taking Your Act To The Next Level Part II - By Nick Lewin
Trapdoor - Christopher Berry
I Was An Architect - Harrison Carroll
The Birthday Party Business - Ken Scott
Entertainment Mystery - Sasha Crespi
Magic Reviews

Interactive magic tricks, videos and more

FREE from: <http://www.vanishmagazine.com>

The 6 Greatest Magic Tricks Finally Revealed

"The skill of a magician lies in his or her ability to keep you frozen in expectation of their next unbelievable trick. It often seems that magicians really are capable of doing things which defy all known laws of the universe, and the atmosphere of awe they create during their performances helps further reduce any doubts you have that this is all a trick".

"Here, Bright Side takes a look at six of the most famous magic tricks that have amazed people over the years and takes a look at them from a new, more scientific angle to reveal that they are not all that they seem."

<https://brightside.me/article/the-fascinating-explanations-behind-six-classic-magic-tricks-41605/>

Thanks to Michael Lyth!

The 27 Card Trick & The New 49 Card Trick - Tutorial

Standup mathematician Matt Parker says this 27-card trick is the most mathematically beautiful - but it takes some explaining!

The 27 Card Trick is my favorite mathematics cards trick, presented here with the all-new 49 Card Trick.

This video is part of Mathematics Awareness Month 2014, as organised by the Mathematical Association of America. See <http://www.mathaware.org/> for more Math, Magic, and Mystery. This is a preview of my contribution, you can see all the other tricks and math in April 2014.

https://youtu.be/G_OuIVOGDr8

** Now.. -if- you need a super quick method of mastering the '27 Card Trick'.. check out.....

Mismag822 - The Card Trick Teacher

Mismag explains this effect in a manner we all can understand. I encourage anyone who wants to understand this effect to watch this video.

<https://youtu.be/gcgvFTfOpD8>

** IF you should need some additional assistance with the 27 Card Trick, email me and I will give you some personal assistance..

Two Faced -- Have a look at this complex square..

11 66 98 89
99 88 16 61
86 91 69 18
68 19 81 96

Note that every row, column and diagonal adds to 264. There's a simple mathematical principle behind it that you can discover if you study it closely. I'm sure you're saying "OK Rick.. I've seen these magic squares before." Listen up...

Before it was known as a Magic Square, it was known as the Chinese Square, and used to be popular among kids. Oh, did I mention that what makes THIS square truly unique is - you can turn it UPSIDE DOWN and it will STILL add up to 264 in all directions? First published in Issue 16, Jan. 05...

Dice Play - Tutorials with Dice

Thanks to my friend **Jim Canaday** for this link. It's a site that is all about dice and tricks with dice.. I know some of you enjoy dice magic.. so this will give you a little something to occupy your time. You'll find....

- The Three Dice Guessing Trick
- Bartender's Psychic Dice Trick
- The Amazing Mind Reading Dice
- The Astonishing Dice Vision
- The Baffling Numbers Trick
- The Clock Face and Magic Die
- Pentagon and Dice Trick
- The Two Dice And Cards Trick
- The Dice And Book Trick
- The Hidden Numbers Rolling Trick
- Three Dice Magic Effect
- The Magic Number Swap
- The Magnetic Pair Of Dice Trick
- The Magic Dice Multiplying Trick

- The Mystic Number Elimination
- Magic Dice Movers

<http://www.dice-play.com/Magic.htm>

Michael Vincent, The London Card Expert - Videos

Michael is one of my favorite all-round performers. He is equally proficient at both card and coin magic. Michael's website, the Vincent Academy, features a full page of videos of him performing at the Magic Castle, on Penn & Tellers FOOL US, and on Late Night Magic. These 6 videos total almost an hour and twenty minutes of both close-up classics and highly original effects.. You'll consider this time well spent..

<http://www.vincentacademy.co.uk/close-up-magic-videos/>

A man, 75-year-old Earl, walked into a crowded waiting room and approached the desk. The receptionist, an uptight lady, said, "Yes sir, what are you seeing the doctor for today?"

"There's something wrong with my johnson," he replied. Several people turned their heads to look at him, surprised.

The receptionist, embarrassed at the situation, said, "You shouldn't come into a crowded waiting room and say things like that."

"Why not? You asked me what was wrong and I told you," Earl said.

The receptionist replied, "Now you have caused needless embarrassment in this room full of people. You should have said there is something wrong with your ear or something and discussed the problem further with the doctor in private."

The man replied, "You should not ask people questions in a roomful of strangers if the answer could embarrass anyone." He then walked out, waited several minutes and then re-entered.

The receptionist smiled smugly. "Yes?"

"There's something wrong with my ear," Earl stated loudly.

The receptionist nodded approvingly, knowing he had taken her advice. "What is wrong with your ear, sir?"

"I can't pee out of it," he replied.

The waiting room erupted in laughter.

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Magic Trick Reviews... Free to Everyone Facebook Group

Please consider joining us at 'Magic Trick Reviews' on Facebook. You'll find a very nice selection of reviews, particularly by our friend, Jim Canaday, who is now reviewing for Big Blind Media as well as Murphy's Magic. Check it out...

<https://www.facebook.com/groups/1755782251317278>

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<http://www.facebook.com/magicroadshow>

<http://www.facebook.com/themagicnews>

Dozens upon dozens of magic trick tutorial videos... <http://etricks.info>

Even MORE magic trick, card trick, street magic and videos..

<http://magicians.website>

That does it for this issue. I hope you found something to help your magic along. Remember, if you have something you would like to share with the magic community, send it to:

Rick@MagicRoadshow.com

For Freedom...

Rick Carruth / Editor

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science."

Albert Einstein

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This is our NEW sign... Now, if we can just get a building.....



