

MAGIC ROADSHOW

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Street Magic's #1 free newsletter for magicians, street performers, restaurant workers, close-up artists, and mentalists, with subscribers in over seventy countries worldwide.



Hello Friends

Welcome to a new issue of the Magic Roadshow. I know it's a few days late, but I've managed to come down with a first for me, pneumonia, and it's slowed me somewhat. I'll get over it...

If this is your first issue of the Roadshow, then I sincerely Thank You for taking the time to join our little world-wide community of magicians, mentalists, street magic performers, and others with an interest in magic. If I can assist you with your magic in any way, please let me know.

Just a quick note... I receive request virtually every day from readers wanting me 'join them' on various social networks I've never heard of...

Unfortunately, I do not respond to requests to 'join you' on social networks, chat rooms, chat boards, or anything else that requires me to sign up for anything other than Twitter or Facebook. Although I post very little to either of the latter, I do respond to 'friend request' for those two ONLY. It takes me at least an hour every day to respond to emails alone.. and emails are perfectly OK with me. But I honestly don't have time to answer emails and 'chat' on some social network as well. Oh, and while I'm on a roll, I do not send out free street magic DVD's, although I receive emails every week wanting to know when the senders can expect them. I've got to go back and look through my web site and see where folks are getting that impression.

So, bottom line, feel free to contact me via email, Facebook, Twitter, Murphy's Magic Community and the Mentalist Sanctum.... that's all folks.. ;-)

Comments, criticism, rants and raves... EMAIL ME



Life Ain't Fair - Article

No.. that's not an opinion, that's a fact... And that's exactly why I write this article; that's why I perform close-up and not stage magic; that's why I live in Spartanburg and not New York or L.A. ..

Because, as Popeye says, " I yam what I yam.."

But, what I yam is partially what I HAVE to be, and not necessarily what I WANT to be..

I'm a people watcher, as opposed to a people person. (Actually, at one time in my life I got paid nicely to 'watch' people and pick out the winners from the losers, the normal from the abnormal, the patriot from the anarchist... But that's another story).

In the process of people watching, I think I became quite good at the pseudo-science of figuring out 'who succeeds.. and who doesn't.. and why'.

Some folks, particularly magicians, are destined to succeed. That's where the fore-mentioned 'Life ain't fair' part comes in play.. That's also why I'll never be David Copperfield, or Lance Burton, or Max Maven.

I just don't have 'The Look'.

Have you ever stopped to wonder why so many actors are good looking? Could it be that only good looking guys have the necessary talent to act? I pondered that question for awhile, and then "thump", like a beer bottle up side the head, my naivete' transformed into a moment of astute revelation...

You have to have the 'Look'. If you don't have 'The Look', then you're destined to become, at best, a character actor or a supporting actor.

Can you name ONE homely guy with his own stage show in Vegas? (unless he also happens to be a Comedian, in which case it actually helps to be visually challenged..)

Life ain't fair, and I don't have the Look. Never did. Never will.

But, just to throw a monkey wrench in this strange brew, you can succeed without 'the Look' IF you have 'The Voice'.

Yes, 'The Voice' will get you up the ladder. Look at Eugene Burger. Eugene not only has the Voice, but, talent aside, he has combined it with a very 'magical' and 'wizard-like' Look to achieve stardom. You can say the same for Max Maven.

I don't have 'The Voice' either. Never did. Never will.

I have a voice that's best suited for writing, and a face best suited for radio. I have one of those voices that makes folks from 'up north' have to ask me two or three times to repeat what I said. I don't have 'The Accent' either... unless you consider 'Southern drawl' an accent.

Speaking of radio, my brother Ken (rest his soul), looked like me, but his gifts were very different from mine.

He had the 'Voice'... and no accent.

His first job was as a radio broadcaster, a DJ, at WTYN in Tryon, N.C.. Ken quickly went from Tryon, to Macon, to Ft. Lauderdale, to Greenville SC, to Charlotte - moving up the ladder at each stop.

What was I doing at that time? Listening to Clapton and Hendrix... and performing card tricks..

It's the 80's and Ken has a show in Charlotte, from 12 midnight to six AM. He's the lead-in for the nationally syndicated 'John Boy and Billy Show'.

I'm perfecting my somewhat unorthodox double lift... and calling Ken in the middle of the night, requesting anything from the Talking Heads...

Ken gets another Call, this time to take over the morning show at THE rock station in Memphis. He's doing in-studio interviews with everyone coming through Memphis who's set to perform at the Pyramid or Mid South. He's also the MC at the concerts. He gets to hang out back stage.

Remember.. Ken has 'The Voice'.

We look like twins, except Ken has shoulder length black hair and I'm, well, lets just say I'm follically challenged. (Yet another point of contention).

I've got the double lift down pat at this point, and I'm starting to develop a unique faro shuffle that 'They' will probably name after me one day.. I'm practicing it while I'm listening to cassette tapes Ken sends me of his in-studio interviews.

Oh.. did I mention Life ain't Fair. ??

Ken... his 'peeps' are dropping by the studio all the time. Jim Varney ( Ernest ) shows up many mornings, vodka and tonic in hand, to cut up in the studio, and later they'll carry their friendship up Beale Street, way into the night... Joe Walsh ( James Gang, Eagles ) comes to town frequently and I understand they 'go fishing'.. whatever 'going fishing' means... (I don't know if Ken ever baited a hook his entire life).

I moved from one end of Spartanburg county to the other.. Ken moved from Memphis to Atlanta; just the next step up our respective ladders, I suppose.

It's the early nineties now and I'm really into jazz. Herbie Hancock, Weather Report, Jean luc Ponty. Ken is now at 'Star FM', some mega station in downtown Atlanta, where a really young Ryan Seacrest (American Idol) is an intern. He also works part time at Atlanta's premier jazz station... of course.

He's at the legendary Fox Theater on the weekends, introducing whatever big acts in town. He STILL gets to hang out back stage.

Meanwhile.. I mastered the faro. My wife asked me if I had to 'flip' those cards all the time. (She didn't understand that if you don't have the 'Look' or the 'Voice', then you'd better have 'The Shuffle').

It's the new century and Ken's gone. Cancer took him. I told you life wasn't fair.

But, when all is said and done.. I have my faro, a unique double lift I'll share with the world one day,

and I can cut a deck to the dead center time after time. Oh, and I have a Newsletter... Maybe not 'THE Newsletter', but definitely 'A Newsletter', and I write it, you read it, I don't see you, you don't see me...

In your eyes, I could be David Copperfield or Eugene Burger. In your eyes, I could have both the Voice AND the Look.

Hey, for someone with a lousy accent, someone who doesn't look like much, and someone who has a really dry sense of humor, I have the ideal job, I suppose...

I've also learned that 'Fair' and 'Good' are not the same. Life can be good without being fair. We can achieve some level of success without worrying about whether or not everything was 'fair' along the way. Yes, if only I had the Voice or the Look, then maybe my life would have taken a different path. Maybe I would be a famous illusionist. Maybe I would live in New York or LA. Or, like Ken, maybe I wouldn't be here at all.

Being what it may, perhaps my life took me down The Road Less Traveled.. (gratis Scott Peck). My view may not be from the top, but I've seen some amazing things along life's side roads. My experiences have been irreplaceable. I'll never play Carnegie Hall or the Hollywood Bowl, but I eat hot dogs every week or so with a guy who has...

So, Fair or Not... In the immortal words of Joe Walsh, "life's been good to me so far.."

Rick Carruth

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THE AMATEUR CONJUROR

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An exclusive column for the Magic Roadshow

#6. Fix That Card

Recently, I gave card trick lessons to a few members of my family. I focused, by necessity, on tricks that do not depend on sleight-of-hand, but resemble those that look like the magician has great skill as a card manipulator. You know, the type of trick that results in people throwing up their hands in awe as though I had great skill, when all I did was a self-working trick. No slides, glides, passes, false shuffles, cuts, or whatever.

I do this because my family consists entirely of beginners who do not want to put in the effort to learn to do sleights.

THE TRICK

Please consider this simple, maniacal trick. I cut the deck and ask the spectator-volunteer to take the top card of the lower half. I request that she return the card, now her Chosen card, to the same place where

she found it, on top of the lower half.

I shuffle and cut the deck, and offer the top card of the lower half to her again. Surprise, she finds her Chosen card, I instruct her to return her Chosen card to the deck, which she shuffles. I cut the deck, and again she finds her Chosen card on top of the lower half.

I cut the deck and offer her the top card of the deck; she finds her Chosen card again. I shuffle and ask her to look at the bottom card, and she again finds her Chosen card. An awesome and mind-boggling trick.

## HOW DO YOU IMAGINE YOU MIGHT DO THIS TRICK?

It might help if you answered the following questions:

How did I constantly reveal her Chosen card on the top of the lower half after a cut?

How did the Chosen card move to the top of the deck?

How did it get to the bottom of the deck?

I did the trick this way...

## THE SECRET

Before the trick started, I slightly bent a card lengthwise so it has a slight curve not easily detectable. Now when I cut the deck, the spectator-volunteer always found the slightly bent card, her Chosen card, on top of the lower half. I practiced this to make sure the bent card did what I expected. I tried different bends in different directions.

To move the Chosen card to the top of the deck, I distracted her attention with misdirection ('look into my eyes' beginner's stuff) and placed the lower half on the top of the deck, casually, so she did not notice.

To move the card from the top to the bottom of the deck, I did a simple overhand shuffle.

The 'bent card' allows unusual tricks and various ways to reveal the Chosen card. Get creative and devise other tricks you might perform using this approach.

Other ways to fix a card include:

- Bend a corner of the card slightly so it makes a small break in the deck.
- Put a crimp in the center of a card by forcing an imprint of a small coin on the back or front of it.
- Wet one side of a card slightly and allow it to dry.
- Rub car wax on the back or front of a card to make it slippery, and easily found.
- Drop salt on the back of a card to make it temporarily slippery.
- Make a small indentation on the edge or corner of the Chosen card with a fingernail that leaves an indentation that is easy to find.

My relatives easily learned how to do this beginner's trick, which was my purpose in teaching it. Please don't tell him that moving a card from the top of the deck to the bottom by an overhand shuffle involves sleight of hand. I do not know how they would react to that.

Contact me through my website: [www.magictrickbook.com](http://www.magictrickbook.com)

## ABOUT THE AUTHOR

Ed Glassman has been an amateur magician since high school. When he turned 80 years old last year, he wrote his two Family Magic books so his family, and yours too, could have some magic in their lives.

This magic trick is adapted from his book "FAMILY MAGIC I & II," actually 2 books combined into one volume (105 magic tricks). A GREAT BOOK FOR BIRTHDAY GIFTS WELL WORTH HAVING. Click here to order...

[http://www.amazon.com/Family-Magic-II-Edward-Glassman/dp/1450599990/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1272863106&sr=1-1](http://www.amazon.com/Family-Magic-II-Edward-Glassman/dp/1450599990/ref=sr_1_1?ie=UTF8&s=books&qid=1272863106&sr=1-1)

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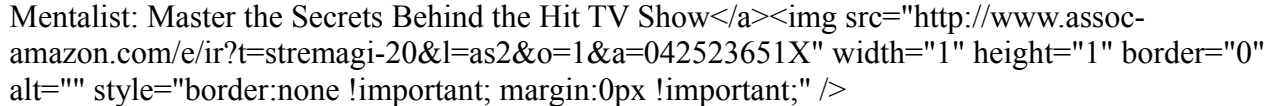
## Want to be a Mentalist like the TV Guy? - Article

I ran across an interesting article by Lee Spiegel. Go to AOL News, read the article, and then come back to the link below to read Amazon's description of the book. I haven't read the book, so I can't recommend it one way or the other. Maybe one of you guys will have the time to read it and write a little review for the roadshow !?

"On the popular CBS television show "The Mentalist," the character of Patrick Jane uses several mind power techniques to help law enforcement officials solve cases, and he never reveals how he does it.

But Winthrop does in his new book, "How to Be a Mentalist: Master the Secrets Behind the Hit TV Show" (Berkley Boulevard Books)."

<http://www.aolnews.com/2011/01/19/want-to-be-a-mentalist-like-the-tv-show-guy-heres-how/>

[How to Be a Mentalist: Master the Secrets Behind the Hit TV Show](http://www.amazon.com/gp/product/042523651X?ie=UTF8&tag=stremagi-20&linkCode=as2&camp=1789&creative=390957&creativeASIN=042523651X)

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Effect 22: Four Thought

You produce a stack of forty or so business cards and show them to the audience. The cards have various instructions to think of a random number, a color, a popular meal, famous actor, politician, country etc.

Gathering up the cards, you invite another spectator to take part in the experiment. You ask him to verify that each card has instructions to think of different things. He agrees that they do.

Placing the cards face down on the table, you ask him to cut the cards anywhere he likes and take the card he cuts to. The other cards are discarded. The spectator then concentrates on the four things listed on the card. You then correctly name the four things he was thinking of.

This effect, based on a principle known as dual reality, takes guts to perform but the results are worth it. Dual reality means that the spectator's experience of the effect differs from that of the audience but both experiences are still valid. As well as taking guts, this effect also requires a fair amount of preparation – in particular making up the special pack of cards with which to perform the trick. These can be hand written or printed with a computer. Choose whatever method best suits your performance style.

The stack is made up of three different types of cards:  
two "spectator" cards (shown to the spectators), twenty one "volunteer" cards (shown to your volunteer) and twenty "force" cards (ultimately, the card chosen by your volunteer).

The two spectator cards look like this:

For the "volunteer" cards, make 10 of one and 11 of the other of the following two cards:

And all twenty "force" cards look like this:

Using a sharp craft knife or guillotine, trim about a 1mm wide strip off the bottom (longest) edge of each "force" card. Then stack them face up in the order below (from bottom to top):  
Force card, volunteer card, force card, volunteer card, force card, volunteer card ... and so on, with the top two cards ending up as "volunteer" cards of two different types. The two "spectator" cards then go on top, completing the stack.

To perform the effect, select your volunteer and have him take a seat on stage. Pick up the stack and approach the audience, explaining that you have a special deck of cards that instruct someone to think of particular things like numbers, celebrities, colors and so on.

Show the stack face up to the spectators so they can see the top card. Make sure plenty of spectators get to see the card and as you do so, pick off the top card so they can also see the second card. Turn the deck towards you and remove the second card also, letting everyone see it.

As you walk back to your volunteer, place the two "spectator" cards on the BOTTOM of the deck.

Walk up to your volunteer and show him (but do not hand to him) the rest of the deck. Pick off the top card (now one of the "volunteer" cards) and say "You didn't get a chance to see. The cards have instructions for you to think of a famous actor, a color, a number ... things like that."

Keeping the second, different "volunteer" card on top of the deck, show it to him saying " ... and on this

card, a famous composer, a country, you get the idea. Forty cards, each asking you to think of different things."

Here you have set up the dual reality: your description of the cards satisfies both the volunteer and the spectators. The spectators think all the other cards are like the ones they saw, the volunteer thinks the spectators saw cards like the ones he can see. There is no reason to think otherwise. Square up the cards and place them face down in front of your volunteer. Ask him to cut the deck anywhere he likes and remove the card he cuts to and place it face down on the table. Gather up the other cards and place them in your pocket. Because you have trimmed all of the "force" cards, your volunteer will automatically cut to one of them. Now turn your back and ask the volunteer to look at his card and think of the things it tells him to.

Continuing the dual reality, the spectators think the volunteer is going to think of a random number, country, composer etc himself. The volunteer understands that he is to think of the things written on his card and because all the cards are different, you are to read his mind and discover which card he chose. To conclude the effect, say "OK I'm getting it – you're thinking of the color red, the country is Sweden, the composer is Mozart and ... a very popular meal indeed - steak and chips! Correct?"

And of course, you are correct!

Four Thought - Alternative Handlings :

i. Reverse the positions of the spectator and volunteer cards. This allows you to show the cards to volunteer first, then approach the audience, cutting the volunteer cards to the bottom as you do so.

ii. Less spectacular but this effect can be performed one-on-one by removing the spectator cards. You then show your volunteer just the two top cards as examples of the cards, before cutting them to the bottom and commencing the effect.

iii. Holding the cards by the right hand edge allows you to fan them either to your volunteer or spectators. At most, they will see the words "Think of ..." on the cards, a powerful psychological misdirection that makes them believe all the cards are different without you having to say so. However you choose to perform this effect, the dual reality principle is at the cutting edge of modern mentalism. It can be used to give the illusion that a performer is divining complete memories of past events; the sights, sounds, smells and feelings associated with a particular experience. Once again, with a little thought and imagination, the force card technique used for 'Four Thought' can be adapted into a whole range of mind reading effects. Have fun!

You can still get the download at the bottom of this web page -or- you can download it here:

[http://www.ebookdownloads-now.co.uk/Free\\_Ebooks/Easy\\_Mentalism.zip](http://www.ebookdownloads-now.co.uk/Free_Ebooks/Easy_Mentalism.zip)

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Magic Castle Dressing Room



What happens when a magician places a hidden camera inside the female dressing room at the Magic Castle? Well, first there's an arrest.. then there's a trial.. and then an admission of guilt.

Read the story at iTricks.

<http://itricks.com/news/2011/01/magician-rob-rasner-convicted-for-placing-spy-camera-in-female-dressing-room-at-magic-castle/>

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Why We Believe What We Believe - video

Magicians experience this as frequently as anyone. One member of the audience strains their brain to discern the secret behind a complex effect. Another member of the audience swears that the magic they witnessed can only be... real magic. Two different spectators, two different perspectives.

It's hard to argue with someone who believes a magician uses 'real' magic. Nothing you say will sway their belief.

"As founder and publisher of Skeptic Magazine, Michael Shermer has exposed fallacies behind intelligent design, 9/11 conspiracies, the low-carb craze, alien sightings and other popular beliefs and paranoias. But it's not about debunking for debunking's sake. Shermer defends the notion that we can understand our world better only by matching good theory with good science. Thus, in order to explore a conspiracy theory that pre-planted explosives caused the World Trade Center towers to fall on 9/11, the magazine called on demolition experts."

"Shermer's work offers cognitive context for our often misguided beliefs: In the absence of sound science, incomplete information can powerfully combine with the power of suggestion (helping us hear Satanic lyrics when "Stairway to Heaven" plays backwards, for example). In fact, a common thread that runs through beliefs of all sorts, he says, is our tendency to convince ourselves: We overvalue the shreds of evidence that support our preferred outcome, and ignore the facts we aren't looking for."

Nice 19 minute video, courtesy of TED..

<http://streetmagic2.blogspot.com/2011/02/why-we-believe-what-we-believe.html>

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Eric Mead.. The Magic of The Placebo - video

Growing up, Eric Mead had a typical interest in magic. By the time he was a teenager, his interest had become a full-fledged obsession. Eric was getting paid to perform birthday parties and banquets in his hometown. He began performing street magic in 1985 and four years later was offered a job as the "Magic Bartender" at the Tower Comedy/Magic Bar owned by John Denver. Working at the bar and performing regularly at private parties and comedy clubs, he became well-known in the magic world and went on to perform one of the most memorable pieces in *The Aristocrats*.

Mead is also known as the author of *Tangled Web*, a collection of magic and mentalism taken from his personal repertoire.

Nice 9 minute plus video from TED. Don't watch if you are squeamish or afraid of a little blood..

<http://streetmagic2.blogspot.com/2011/02/eric-mead-magic-of-placebo.html>

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A Theology for Using Gospel Magic - pdf  
Andrew David

"Is there a Biblical basis for using magic tricks in evangelism? Yes! If we understand that magic tricks are a kind of visual aid. More conventional visual aids in evangelism tends to include story telling, drama, pictures and objects. Alongside these latter visual aids I would include magic tricks as being a legitimate means of illustration.

One of the main concerns held by Christians against those who do magic tricks, is that throughout the Bible, the activity of magic is consistently condemned. It is important then to look at the Biblical understanding of magic and contrast it with the kind of magic to which we are referring to in the rest of this booklet.

Throughout the Bible, magic is described as the activity of sorcerers, magicians or wise men who use their knowledge as a means of trying to influence people and events. The magic they used was ritualistic and usually set within a cultic context."

Nice 16 page pdf that supports Andrew's book - *How To Do Gospel Magic*

<http://www.divshare.com/download/14121444-fda>

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## Si Stebbens eBook - free PDF

I'm guessing almost all of you are familiar with Si Stebbens and the Stebbens Stack. If you aren't, or if you would like to have a copy of his book (ebook) with includes effects you can perform with the Stebbens Stack, you can download a free copy below.

Well worth the time to read.

<http://www.divshare.com/download/14121512-4a9>

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## Paul Brooks Self Service - free eBook

Paul Brooks is a well studied mentalist who has developed, among other effects, 'The Brook Test' and 'Good Vibrations'. After a period of healing from a serious car accident, Paul decided to release a free pdf for his fans and fans-to-be.

"This free effect is a massive 'Thanks' to everyone who has supported me.

It is also a contribution to everyone in our community. I really want to put something back to the community without charge. I shall endeavor to do this more often. Obviously I shall still be selling effects and books, but I wish to augment this with free effects and ideas.

So, in a strange way I want you to share this E-Book and pass it out to anyone who would have an interest in its contents."

<http://www.divshare.com/download/14121543-32e>

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## Basic Card Control and Forcing - Free pdf

Nice pdf from Trickshop.com, complete with pictures and vivid descriptions.

Overhand Shuffle

Overhand Shuffle Control

Controlling a Card to the Bottom

Retaining a Card on the Bottom  
Controlling a Card 2nd from Bottom  
Controlling a Card from Bottom to the Top  
Retaining the Top Stock  
Double Undercut  
The Riffle Force  
Classic Force

<http://www.divshare.com/download/13941779-953>

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The Magic of Math  
Wisconsin State Curriculum

I recently found this pdf from Wisconsin State University detailing the construction of the magic square for it's math students. You might find it interesting.

"Just as scientific principles are instrumental in making magic tricks successful, so are the concepts of mathematics. Especially in the field of "mental magic," math is an important factor in the success of many illusions. Mental magic is a type of magic performance that usually requires no props and uses the thought processes of the audience to be successful."

<http://www.divshare.com/download/14212897-c54>

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MathMagic - pdf

This is a pdf I created of the recent MathMagic article in the Magic Roadshow. I think it was about 8 pages long... so it's not a big read.

<http://www.divshare.com/download/12717405-db9>

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## Claude the Hypnotist - A near-success story

It was entertainment night at the Senior Center .

Claude the Hypnotist exclaimed, "I'm here to put you into a trance. I intend to hypnotize each and every member of the audience."

The excitement was almost electric among the senior citizens as Claude withdrew a beautiful, antique pocket watch from his coat.

"I want you each to keep your eye on this antique watch. It's a very special watch. It's been in my family for six generations." He began to swing the watch gently back and forth while quietly chanting, "Watch the watch, watch the watch, watch the watch..."

The crowd became mesmerized as the watch swayed back and forth, light gleaming off its polished surface.

Hundreds of pairs of eyes followed the swaying watch until, suddenly, it slipped from the hypnotist's fingers and fell to the floor, breaking into a hundred pieces.

"CRAP!" exclaimed the Hypnotist.

It took three days to clean up the Senior Center... and even longer to get the smell out...

Claude was never invited back to entertain.

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∴ Free eBooks for Subscribers

All downloads are now available from one location - see link below.

- \*Erdnase' "Expert at the Card Table"
- \*JP Jacquard's "Easy Mentalism"
- \*Hugard's "Royal Road to Card Magic"
- \*Hypno Illusions - A Massive Fifteen eBook Download
- \*Bullivant's 'Ventriloquism in a Month'
- \*R. Carruth's 'Hypnosis Mania'
- \*R. Carruth's 'Body Language Magic'
- \*Rick Carruth's 'Public Speaking'
- \*Magic and Computer Science 1
- \*Magic and Computer Science 2

<http://StreetMagic.info/downloads.html>

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