

MAGIC ROADSHOW #137
November 2012

Hello Friends

Welcome to a new issue of the Magic Roadshow. It's Halloween as I write this, so it's fair to wish you a Happy Halloween!

Some of our Roadshow friends up north are not going to receive this issue anytime soon. Hurricane Sandy has had her way with the Eastern US, and I want to say that they are in my thoughts and in my prayers. We felt the effects in my corner of the country as well; high winds, up to two feet of snow in nearby counties, and lost power in a number of areas. This issue of the Roadshow is actually a day or so late, as my internet was down much of the weekend, when I would normally have put the finishing touch on this issue.

I hope some of you have had a chance to visit <http://MagicNews.org> and read the second 'issue' of our new news feature. I've tried to include a little something for everyone. Look for a new publication in about two weeks.

Wow. It's November already, and Thanksgiving will be the next big 'event'. Actually, we will celebrate it before the next issue publishes. So, I'm guessing it's only appropriate for me to wish everyone a Happy Thanksgiving!

Just a heads up... One of our sister sites, EasyMagicTricksTV, now has over 143,000 Pages of magic videos and tutorials. That's a lot... We have over Eighty Thousand card trick videos and tutorials alone. <http://EasyMagicTricksTV.com>

If I can assist any of you with your magic, feel free to EMAIL ME (rcarruth@gmail.com)

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TRIPLE REVELATION - MY VARIATION OF AL BAKER'S,
"THE MIND READING CARD TRICK"
Paul A. Lelekis

This one is a killer routine called Triple Revelation. It was developed by Paul Lelekis from an old Al Baker routine called, The Mind Reading Card Trick. Also Frank Lane came up with another routine just like Baker's. Both Baker and Lane's routines required a gaff deck and a prearranged deck respectively and both required two forces. Paul's routine requires only one force and can be performed impromptu with a borrowed deck.

Al Baker and Frank Lane came up with similar routines which are reminiscent of the classic, Mental Epic. My routine differs from Baker's routine (and other similar routines) in at least two ways...it doesn't require a special deck or a stacked deck and doesn't require two forces. One may use a borrowed deck.

My rendition, though not designed to be a "magician-fooler", adds some subtlety which, I believe, will keep even the most astute spectator, out of the "loop" of explanation.

Though not a Mentalist, I have performed some ESP-like effects over the years that have initiated responses by many spectators such as, "Can you read minds?" or "Do you know how to read Tarot cards?" I usually address these type questions by saying, "I'm not a mentalist - but sometimes I seem to know things!"

EFFECT: The mentalist is able to divine 3 cards from 3 spectators.

SET UP: You'll need 3 pieces of paper, each about 3" square, three pens (or pencils), a cup that is opaque and a regular deck of cards – the deck may even be borrowed.

During your patter, glimpse the bottom card and shuffle it to the top of the deck. You may palm this card and hand the deck out to be shuffled. This is not necessary, but, later, will "weigh" heavily on the minds and makes this effect seem even more impossible.

Introductory Patter:

"I am a magician – not a mentalist, but I have noticed, over the years, that sometimes I seem to know some things that I couldn't have known. Sometimes when the phone rings, suddenly somebody will pop into my mind – and it's that very person on the phone!"

"Our brains fire billions of electrical charges at any one time – why do we think it crazy to think these thoughts couldn't be received and interpreted? After all, we think nothing of seeing pictures of spectacular images on our T.V. sets, sent to us by The Hubble Craft, which, itself, is billions of miles off into space! So why should we think reading thoughts, to be impossible?"

METHOD: Suppose that the card that you glimpsed earlier is the Six of Hearts. False shuffle the deck,

keeping the 6H on top and then hand out 3 pieces of paper and 3 pens for each person to record their chosen cards.

“Instead of using ESP cards, which only provide 5 different images, we’re going to use a deck of playing cards. A deck of cards provides 52 separate and distinct images easily recognized by most people. These playing cards will act as a medium between your thoughts and mine. “I will have three cards selected by three different methods.”

(2) You will use three different methods of selection, but each method should be conveyed as increasingly more difficult for you to be able to ascertain because of the apparent difficulty of the selection process.

Card selection for spectator #1:

After false shuffling the deck, lay it down on the table and ask a spectator to cut the deck into two piles. Have her pick up that card from the break and ask her to remember it. For brevity’s sake, let’s call this card, #1. Have her place her card, face down, in front of herself. Distance yourself from the card so as not to suggest that you could see the card.

Ask the spectator to write down the name of her card on one of the 4X4” pieces of paper. It is important to first show the spectator how to write it – as explained below!

Show everyone (on another piece of paper), that to better “visualize” her card, she should use the symbols A, K, Q, and J for those corresponding cards and use the numbers 2 – 10 for the other cards.

The suits should be written in the form of C, H, S and D. Mention that these symbols convey images that make it much easier for you to read their thoughts.

Actually this will make life MUCH easier for you when you have to glimpse their papers later on. Some people have hand-writing that is difficult to read.

It is important to refer to their selections as CARDS – NOT SELECTIONS! This will assuage the spectator from viewing this as a card trick.

After #1 has chosen her card and written it down, ask her to crumple up the paper into a little ball and leave the card and pellet on the table.

Card selection for spectator #2: The force!

Reassemble the deck (make sure that the force card, the 6H, is still on top!) and say, “Since #1 (you may use her name!) has chosen her card by using only one cut – I’m going to have you choose your card by using TWO cuts!” Here is where you will use my variant of Balducci’s Cut Deeper Force.

“First, sir, I want you to cut a small packet of cards from the deck – maybe a quarter to a third of the deck, less than half – and place it right here.” Indicate a spot right next to the deck.

Pick up the cut-off portion, turn it face up and place it, angle-jogged, on top of the remaining deck so that a little bit of the back of the uppermost card is still exposed. Be careful that you don’t expose the “selection” (6H).

“Now instead of cutting the cards just once, I want you to cut the deck again – but cut it deeper - below

the face up cards!” Have her place this cut portion next to the remaining deck. Now pick up this portion and turn it over, re-capping the deck. You are now in the same position as the Balducci Force. The first face down card will be the Six of Hearts.

Have him remember this card and place it, face down, on the table. Then have him write it down (using the provided symbols!) on his paper and then wad it up into a ball.

(3) Card selection for spectator #3:

“You might be thinking that, NOW, I’m going to have you cut the deck three times, but I’m not! What I want you to do is to look at the deck as you fan it and merely think of any card. The reason I want you to look at the deck is two-fold: First I want you to be able see and visualize the card and second, I don’t want you to think of a card that has already been chosen! I know it’s unlikely, but you look like trouble to me, Ma’am!”

This last line should be said humorously, as a joke. Exclude if it doesn’t fit your style.

Have #3 write down her card on the piece paper and wad it up. Hand the deck to one of the people assisting so that she can return selections #1 and #2 back to the deck. Have her then shuffle the deck and place it aside.

Placing the paper wads into the cup:

First hold the cup in your left hand with your fingers inside the cup. Extend your open right hand over to spectator #3 (on your right) and have her place the paper wad into your hand. Dump the pellet into the cup.

Move to the #2 spectator (the one who has the 6H force card) and hold your RH out to receive his paper pellet. Now finger palm (or better yet, clip this pellet between your right middle fingers!) and pretend to dump it into the cup. Actually your secretly keep it palmed.

As you continue to move to your left to spectator #1, re-grasp the cup with your RH, fingers inside the cup, retaining the #2 pellet in right finger palm.

Hold out your LH to spectator #1, to receive her pellet. Then dump this pellet into the cup. The reason for keeping the “force-card” pellet, separate will, later, become apparent.

The revelations:

Still holding the cup in your RH, shake the cup (above eye level) and then reach in with your LH and remove one of the pellets (it will either be #1 or #3). Transfer this pellet to your RH fingertips (still secretly palming the 6H pellet!) and hold it to your right temple. Keep the cup near to you so no one gets the “urge” to peer inside or better yet, hold it the LH.

You will now “read” spectator #2’s card. DO NOT address spectator #2 directly! You are NOT supposed to know whose thought you are reading! I will explain why in a moment.

You will now purposely “miscall” the first card, the 6H!

Use the patter, below:

(You are still holding the pellet up to your temple and pretend to be “reading” it.) You should now appear to be having a little bit of difficulty with the “transmission” and proceed:

“I’m getting a color – it seems to be a red card. The value seems to be a middle value like a five or a

six...no wait...it's a six! Now the suit is a little blurry, it could be either Hearts or Diamonds. I'm going to make a guess at Diamonds...are one of you thinking of the six of Diamonds?"

(4) The reason for NOT directly addressing any spectator is two-fold, 1) the "transmission" appears more realistic and 2) someone may have actually selected the 6 of Diamonds! In other words, it's possible (but not likely!) that spectator #2 or #3 actually picked the 6D in addition to spectator #2's force card, the 6H.

If you address the spectators in a sort of "hurried manner" eyeing everyone intently, spectator #2 will probably NOT jump in prematurely and say, "Well I have the 6H!?"
The probability of someone choosing the 6D is almost nil – but it's best to be prepared!

We'll continue from this point, assuming no one has picked the 6D!

After the patter above, (announcing the 6D instead of the 6H), spectator #2 may be tentative in revealing her card. Repeat (if necessary) the patter below:

"Is anyone thinking of the 6D - or possibly the 6H?" Spectator #2 will now reveal that he does, indeed, have the 6H.

Now for some acting! Open the pellet in your RH (so that only you can see it!) and secretly note what THAT card is! It will be either #1 or #3's card! Then say, "Oh – it is the 6H!", miscalling the card!

REMEMBER THE CARD WRITTEN ON THIS PAPER! This is the one-ahead principle in action!
Casually "ball-up" this pellet and place it into your pocket!

Pick up the cup in your LH and reach in with your RH (still palming pellet #2!) and grab the other pellet inside as you release pellet #2, so that it secretly falls into the cup.

Openly display the "second" pellet and place it against your temple. Again, appear to be reading the card and this time you are successful when you announce the name of the card from the first pellet!
"Are either of you thinking of the ___?" (Announce the card that you had just "peeked" with the first pellet.) She will identify herself.

Open that pellet and look at it (this is your next revelation!) and say, "Yes! It's the ___ (whatever the previous pellet said)!" Wad up the paper and stick in you pocket.

Now your in a really good place! You know the third card! Reach into the cup and remove the last pellet (the force card!) and say, "I'm going to place this directly into my pocket and reveal the third card, the hard way!"

Place the last pellet into your pocket with the other two pellets and with your best acting, reveal the last card.

Bring out all three pellets and toss them onto the table and allow the spectators to open and look at these pellets so that they may verify the predictions! You're clean!

Paul Lelekis

maybe even mediocre (or brand new tricks) get better the more you perform them; they are more likely to finally match your personality. But the paradox is - how do you get the experience with these effects if you constantly defer to your "A" material?

My challenge to you is twofold, with what I hope is a reward for you at the end. Carry the new tricks to perform, learning as you go, and carry er, ah, more than one. I know, I know I am asking too much!

Now here is the rub; here is the unrecognized challenge, the 'mission impossible' you must overcome ... where will everything be the minute you need it? You'll have three or four new things rooting around your various pockets or your close up case or your stage table drawer or maybe even your servante. I am at this point encouraging you to entertain some "organized chaos".

Ok, if you perform these effects, you might inevitably suffer some 'pregnant pauses', to be sure, but it would be my hope that the inclusion of multiple effects would overcome any unforeseen delay. What I'm implying and encouraging is that the ability to contend with some organized chaos might provide you some truly helpful versatility which you might find extremely valuable in the future.

Here's how it serves me... (and I suspect after making these comments that you all will have a good chance to make fun of me and my ways). Last night I did a somewhat unusual gig. It was an office party for the kids of employees, the cubicles were decorated carnival and circus-like, and the self-made costumes of the personnel were, at best ... minimal yet humorous and effective to carry the event.

And then there was ...me.

I was hired to entertain the children of all ages of the employees, children of ALL ages. A trade show worker does the same three tricks a thousand times. The kid's show performer does kids tricks for the same type of audience by the hundreds. Me I was stuck in the "midway" with little instruction having to perform for small groups and maybe large at the spur of the moment not knowing what age or what size or what gender or anything that was coming my way.

I realize that you wouldn't normally book yourself to such an undescribed event. But for me - I was prepared...

I stuffed so much in my pockets, and so much off my table servante, and had my street bags stuffed with such an assortment, that I was ready for anything. Ok I'll admit that when I stuff my pockets so full that I sometimes have to search around for what I need for the moment and it takes longer than it should, but it almost becomes part of the show. As I search I fill the time with 'comments' and make a self-deprecating comment or ...sigh...two!.

I know that would never happen to you... right? But for me, for this particular event, I was ready to perform, regardless of how unexpected, at this continuously challenging event.

Is it ok to tell you I was met at the end with rave reviews from my sponsor?

Maybe, as my wife would say, rather than gloat over my success and my multitude-of-tricks-in-every-pocket philosophy, they'd simply never seen such a performance before... (Ok, feel free to hold me to the extreme on this and don't measure me by the same standard my host had.) Just think how YOU might be more flexible... more versatile ... more ready, willing, and able than you are now. I can guarantee you'll find that my idea of 'organized chaos management' actually has a place in your routine,

EXAMPLE: $1 + 4 = 5$.

Step 3. Subtract that total from the original number.

EXAMPLE: $14 - 5 = 9$.

Step 4. Pick 2 cards from a deck.

EXAMPLE: Assume you picked a 7 and a Jack.

Step 5. Add their values together. (Note: Ace=1; Jack=11; Queen=12; King=13.)

EXAMPLE: $7 + 11 = 18$.

Step 6. Add the results from steps 3 and 5 together.

EXAMPLE: $9 + 18 = 27$.

Step 7. Email me the numerical result from step 6 together with the value of one of the cards.

EXAMPLE: 27 and 7.

I tell her, if she does this, I will email her the value of her other card. She emails me her information (27 and 7), and, almost immediately, I email her the value of her card. WOW.

How do you suppose I did this?

THE SECRET

To discover the value of her other card, I added 9 to the value of the card she told me, and subtracted the result from step 6, which she also told me.

EXAMPLE: $7 + 9 = 16$; while $27 - 16 = 11$. Thus the other card is a Jack. WOW, and double wow.

For a change of pace, you can convert some regular card tricks into email tricks, or into telephone tricks. Such tricks often lay neglected, ignored because no one discovers their triple nature: email; telephone; and regular. Please let me know if you discover any card tricks that fit this trifecta bill.

Email me through my new website:

<http://magic-tricks-for-kidz-of-all-age.weebly.com/>

Check out my earlier book on 25 card tricks performed over the telephone;

<https://www.createspace.com/3984004>

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ABOUT THE AUTHOR

This magic trick is adapted from his book: "45 Astonishing Magic Card Tricks For Kidz Of All Ages: Family Magic IV," available from both Amazon and CreateSpace. A GREAT GIFT FOR XMAS & BIRTHDAYS and WELL WORTH HAVING.

Amazon.. http://www.amazon.com/Astonishing-Magic-Card-Tricks-Kidz/dp/147916190X/ref=sr_1_9?s=books&ie=UTF8&qid=1349131419&sr=1-9&keywords=ED+GLASSMAN

CreateSpace.. <https://www.createspace.com/3971838>

Ed Glassman has been an amateur magician since high school. When he turned 80 years old in 2009, he wrote his two Family Magic books so his family, and yours too, could have some magic in their lives.

He lives in Moore County, NC, where he once wrote a column on "Creativity At Work" two times a week for the Citizen's News-Record and a monthly column on "Business Creativity" for the Triangle

Business Journal in Raleigh.

A Professor Emeritus of the University of North Carolina at Chapel Hill, he was a 'Guggenheim Fellow' at Stanford University and a 'Visiting Fellow' at the 'Center For Creative Leadership' in Greensboro, NC.

He can be contacted and emailed through his website at: <http://magic-tricks-for-kidz-of-all-age.weebly.com/>

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Climax - Henry Christ ( via Jinx ) & Some Guy Who Says He's the Editor of the Roadshow

Here's a great filler, totally impromptu, and a real fooler when your patter is right on... I read this effect first in Jinx, issue twenty-something, and I'm going to credit Henry Christ, unless someone can show me where it was published earlier. My way is NOT as published.. but that's OK.

Begin with a regular deck. Let a spectator shuffle the deck until they're convinced everything is on the up and up. Have them hand you the deck, then, while facing the audience, fan the deck, face out, from LEFT TO RIGHT, from your perspective. (This is how you would normally fan a deck to show it to the audience.)

Tell the audience that you are going to employ a three-step process to select someone totally at random to assist you with an effect. Ask someone on the front row to point to someone they do not know. Ask the pointed-to person to do the same and point to a third spectator. Ask the third spectator if they will come up front and assist you. Position yourself between the spectator (Ivan) and the audience.

"I'm going to show the deck to Ivan and ask him to visually single out one card.."

Turn you back to the audience and spread the deck from RIGHT TO LEFT, from your perspective. Spread properly, IVAN, naturally, will only be able to see the bottom card.

Look at Ivan, WINK, and say..

" Ivan, I would like for you to spot one card and remember it. Don't tell me or anyone in the audience the identity of the card.. OK? "

Lets assume the bottom card was a Five of Diamonds. Close the fan and keep the deck in a position where the audience can clearly see that no type of deck switch is occurring.

Turn and face the audience. At this point, you are free to perform any type of force you prefer to force the bottom card on a selected member of the audience. You can bring the bottom card to the top and then perform a slip cut.. Personally, I like to ask who near the front has a pocket knife. I have them take it out and open it, then, holding the deck in a dealers grip but with the long side of the deck parallel to the floor, I ask the spec to gently insert his knife into the deck. It's going into what would be the upper left corner of the deck from my view. Once the deck is separated, I perform a slip cut, dragging the top card to the top of the bottom cut-to section.

Positioning is EVERYTHING. With the proper positioning and cover from the top half, you can perform the slip cut VERY slow.. Show the spec the bottom card of the upper half and say...

"You could have cut to this card.. but you didn't. You cut to THIS card instead..", raising the bottom half toward him and indicating that you want him to take the top card.. but not look at it.

Naturally, it's the Five of Diamonds. You now get spec one, in your most revealing way, to name his card. Have spec two turn over his card to reveal a match.

Presentation is everything. I'm not going to tell you how to perform a reveal. I could... but you're going to do it your way anyhow... ;-)

R. Carruth

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The Amazing World of Kreskin and Walter Gibson - Video

I looked up to Walter Gibson from a very early age. He was the author of some of most influential magic books of my youth, and was the ghostwriter of many others. Aside from authoring The Shadow, which I could write about for pages and pages, Mr. Gibson, to quote from Wikipedia (http://en.wikipedia.org/wiki/Walter_B._Gibson)

"..... wrote more than a hundred books on magic, psychic phenomena, true crime, mysteries, rope knots, yoga, hypnotism, and games. He served as a ghost writer for books on magic and spiritualism by Harry Houdini, Howard Thurston, Harry Blackstone, Sr., and Joseph Dunninger. Gibson wrote the comic books and radio drama Blackstone, the Magic Detective. starring a fictionalized version of Harry Blackstone. Gibson also introduced the famous "Chinese linking rings" trick in America, and invented the 'Nickels to Dimes' trick that is still sold in magic stores to this day. He 'wrote extensively on Houdini and his escape tricks and sleight-of-hand,' and became involved after Houdini's death with Houdini seances.."

The Amazing World of Kreskin was one of the few shows I watched every time it appeared on TV, re-run or not. I didn't have an understanding of magic or mentalism, but I did know what I liked... and I liked Kreskin. So, when Walter Gibson and Kreskin shared the screen, who could resist..?

Here's a rerun of the entire show... I hope you enjoy.

<http://streetmagic2.blogspot.com/2012/10/the-amazing-world-of-kreskin-w-walter.html>

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### The Incredible Gall of "The Amazing Kreskin" - Opinion Article

"It's not a magic act,' Kreskin assured the viewers of WTVT's Eye on Tampa Bay on January 7, 1992."

"Kreskin, in his typically ingratiating and self-promoting manner, began the TV show by mentioning that 'Johnny Carson's Carnac is a satire of me' (but not a word about his own routine being modeled after that of the 1940s and early '50s magician 'The Great Dunninger'). He also wasted little time in complimenting (Host)Fountain's earrings and, noting that 'very few cities' have live interview shows like Eye, he implored the audience to 'hold onto this show.' Had a member of TBS been available for the audience, as we had earlier planned, Kreskin might have regretted those words before the 30 minutes were over, and might not have been motivated to say 'I love you' to Fountain as the show's final few seconds ticked away."

I read this article a few years back.. and then promptly forgot about it. Oh, it's not that its untrue or slanderous; it sort of states the obvious, assuming you know a little something about mentalism and mentalists. What articles and organizations tend to forget is Kreskin, much like other similar performers, (Derren Brown comes to mind) is a performer.. plain and simple. He plays with words. He uses techniques that are readily recognized by members of the magic community for what they are.. (In the above article, you'll immediately recognize a billet switch and a magician's force), and he hints at, but doesn't claim, psychic ability on some deep, not fully understood level.

Is there a line Kreskin crossed? Probably not. Every mentalists has their own personal opinion of what's acceptable and allowable, and operate within a given parameter that remains universally undefined. Some mentalists attempt to define it for others, but that's like Marilyn Manson attempting to tell Barry Manlow what type music he should perform. To each his own.. and to each the responsibility of serving his or her master remains a personal choice.

Ultimately, it's left to the audience to decide whether what they witnessed was entertainment, and whether or not it was worth the price they paid.

<http://www.tampabayskeptics.org/Kreskin.html>

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### 30 Free Episodes of The Amazing World of Kreskin - videos

Yes, I've published this resource previously. But, considering the subject matter at the moment, I thought it would be worth repeating. Below is a link to take you to a page on the Hulu site that links to thirty classic episodes of The Amazing World of Kreskin. Each episode is approximately 22 to 23 minutes long; just long enough to make each worth your time, but not TOO long..

Some of the guest include: James Coco, Lynn Redgrave, Patrick McNee, Nipsey Russell, Dr J Alan Hynek, and Dame Sybil Leek.

Typical Kreskin fare with a large assortment of mentalism popular during the time. Mentalism has changed, but the basic premise is the same, and the entertainment value is high. If you are a mentalist, I would watch just for the privledge of studying his mannerism and relaxed style. Not something I would

copy verbatim, but something I would hover about and pick from the bones like a juicy Thanksgiving turkey...

<http://www.hulu.com/#!/search?q=kreskin&st=1&type=episodes>

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The Mind of David Berglas - Videos of David's 1986 TV Series

In the UK, David Berglas caused a sensation with his Channel 4 series 'The Mind of David Berglas' in 1985/86, where he interviewed and entertained celebrity guests including Omar Sharif, Christopher Lee, Britt Ekland, Peter Cook and Max Bygraves.

Many of you know Mr. Berglas as a master magician. Probably as many know him for the Berglas Effect. If you've had the pleasure of watching him perform his Any Card At Any Number effect, you've watched one of the true stunners of modern magic.

I started to publish these videos on a couple of web pages, then decided I would simply publish the urls and let you watch at your own pace. Most are about ten minutes in length, so watching the lot will not be as time-consuming as it appears.

<http://www.youtube.com/watch?v=h-qhxMeDoJI&feature=relmfu>

<http://www.youtube.com/watch?v=K0Qlhvu424A&feature=relmfu>

<http://www.youtube.com/watch?v=O3PyKd6HwSk&feature=relmfu>

<http://www.youtube.com/watch?v=FKv5JbKUbm8&feature=relmfu>

<http://www.youtube.com/watch?v=0zgooh6rMpE&feature=relmfu>

<http://www.youtube.com/watch?v=iIq-PIVGcZ4&feature=relmfu>

http://www.youtube.com/watch?v=BQYp_vdzm18

<http://www.youtube.com/watch?v=vV63D0FhgV4&feature=relmfu>

<http://www.youtube.com/watch?v=cra6BXmKN1o&feature=relmfu>

<http://www.youtube.com/watch?v=1jdVS1R0ReE&feature=relmfu>

<http://www.youtube.com/watch?v=7uhNzQDzZwY&feature=relmfu>

<http://www.youtube.com/watch?v=96ZksO8kC5E&feature=relmfu>

<http://www.youtube.com/watch?v=0htnk178ceo&feature=relmfu>

<http://www.youtube.com/watch?v=h7MXm1h1KNQ&feature=relmfu>

<http://www.youtube.com/watch?v=r9u25CfeLsg&feature=relmfu>

<http://www.youtube.com/watch?v=PpwzgxFrbAc&feature=relmfu>

<http://www.youtube.com/watch?v=YUMCcpnQzv0&feature=relmfu>

<http://www.youtube.com/watch?v=kqpMeT5LTRs&feature=relmfu>

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## Dove Month Revisited Finale Review by Maxwell

A little more than a year ago I did a five week review of all the dove magic I owned ( <http://www.youtube.com/watch?v=l9A2VJmdYyQ&feature=plcp> ) So I would like to go through the dove books I own and go over the, in my opinion, great usable material in these books.

Cagey Doves <http://www.magicinc.net/cageydoves.aspx> – This has seven cage effects and honestly there is only one effect that I think is good in this book and it's china cage. The effect is that you have two bird cages held by a bamboo pole, which is held over your shoulders. In the blink of an eye the cages are filled with birds. The problem is that it works on the black art principle. So this must be performed on stage. Preferably in Oriental garb.

Encyclopedia of Dove Magic <http://www.hanklee.org/xcart/product.php?productid=6014&cat=0&page=1> – The silk body load is the method taught in Dovetail Deceptions. Body loads shows the traditional places to load doves on a tail coat. The four-corner dove bag load is basically the silk body load, but can be hung easily from your table. If you want a cheap dove bag the wool sock bag is the one for you. For the Ladies tells of a body load and steal from one's skirt. Neil Foster's dove production though this will more than likely be over looked this has a lot of potential. In the hands of a great performer this would look beautiful. Now for the pièce de résistance the Slydini's master dove production. The beauty of this is that the bag opens while it's being produced. I would be remiss not to mention that although one can no longer be taught by the man himself, this gives you everything you need to do this beautiful production.

I would like to thank you all for reading these for the past few months. I hope you have a better

understanding of that effects taught in these six books. If you still wish to know which of these books I suggest you purchase, well definitely Dovetail Deceptions ( <http://abbottmagic.com/Dove-Tail-Deceptions-abbdveldcp.htm> ), Parakeet Magic ( <http://abbottmagic.com/Parakeet-Magic-ABBparakmg.htm> ), and Encyclopedia of Dove Magic ( <http://www.hanklee.org/xcart/product.php?productid=6014&cat=0&page=1> ). With those three you will have a dove or parakeet act that no other magician will have. Come Out Flying ( <http://abbottmagic.com/Come-Out-Flying-ABBencofrpng.htm> ) and Tops Treasury ( <http://abbottmagic.com/Tops-Treasury-of-Dove-Magic-ABBtopstresdvmg.htm> ) have a few cute ideas to make a more unique act. Cagey Doves ( <http://www.magicinc.net/cageydoves.aspx> ) is the only one I wouldn't recommend.

If you would like to find out more of Maxwell's opinions check out maxwellmagicreviews on Blip.tv and youtube.

<http://blip.tv/maxwellmagicreviews> / <http://www.youtube.com/user/maxwellmagicreviews>

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The Bible Code that was Derived from a Card Trick - Article Esther Inglis-Arkell

"A little math can do anything, from magic to religion. Today we'll look at how a simple trick was used in everything from a regular stage illusionist routine to a game that seemed to uncannily channel divine intervention when reading the Bible. All it takes is the ability to count.."

Martin Gardner, as many of you know, published a regular article in Scientific American detailing a specific mathmagic type effect in each issue. They were intelligent, interesting, and a welcome addition to the magic playbook.

In 1998 Martin introduced a biblical effect that involved the Bible, a specific verse, and a specific series of steps that led to the word 'God', despite the fact that the user had a multiple choice of words on which to begin their journey.

This is commonly known as the Kruskal Count, having originated with the mathematician Martin Kruskal. Although not originated as a mystical effect, thanks in part to the work of the other Martin (Gardner), this technique, combined with numerical coincidences, prompted both psychic and Christian types to utilize this to prove their point.

The editor of the Magic Roadshow makes no claim to the psychic or spiritual qualities of either this effect or the ones that follow in the next article. I find them both interesting and thought provoking, and I hope you will too...

<http://io9.com/5950727/the-bible-code-that-was-derived-from-a-card-trick-+-ready>

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### God is A Mathematician - Web Article







but a wiser mule. What was intended to bury him, just brought him out on top.

<http://encouragingword.org>

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Thank You for hanging in there to this point.... I sincerely hope you've picked up something of value along the way. Publishing each issue is a learning experience for me as well, simply through the process of searching the web, looking for resources and web sites of interest...

I encourage you to share your favorite links, videos, and resources with fellow magicians. If you know of a site that has a free ebook or a wide assortment of magic related material, let me know. I'm sure all the other readers will appreciate it..

You can go to the url below and use the web form to easily send your articles and effects to the Roadshow for publication.

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Email me at [rcarruth@gmail.com](mailto:rcarruth@gmail.com)  
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A couple of my other sites...

