

Magic Roadshow #194

June 2018

Welcome to a new issue of the Magic Roadshow. This is issue 194, and we never thought we could publish this many issues. Actually, we couldn't have published 194 issues without the help of great friends who have contributed so graciously. If you have something you would like to share with our readers before we reach Issue 200, please send it our way. I look forward to publishing it...

Summer arrived quickly in the South. One day it was in the 70's and wet.. the next it was in the 90's and sticky humid. We are thinking of our friends in Central America and Hawaii who have so much more than hot weather to worry about..



Speaking of thoughts of kindness and well wishes.. I want to ask you to think of two of the most giving people I know... Mick Ayres and Greg Phillips. Both are true heroes of mine, and could use a prayer or two! Greg recently went through a serious medical procedure and is trying his best to keep up his magic ministry, which takes him to churches, prisons and libraries around the country. Mick is fighting a leukemia battle that has taken his strength.. but not his faith. Both are great performers, true professionals, and most of all.. wonderful people that the world of magic needs to keep around for a long, long time.... The world is full of Givers and Takers. If you look up Givers in the Book of Life, Greg and Mick's pictures are first and foremost.

We are sad to have lost Harry Anderson so suddenly. I didn't know Harry personally until he moved to our area several years ago. He was a brilliant thinker, a consummate professional who knew his voice on or off the stage, and a true entertainer who could mesmerize a room of regular folks as easily as a room of magicians..

I just signed up for the Carolina CloseUp Convention (TRICS) November 1-3. Unbelievable lineup this year, their 10th. Check it out and sign up quick. Dani

DaOrtiz, R. Paul Wilson, Benjamin Earl, Luis Otero, Simon and Ginny Aronson, Henry Harrius - FISM Winner 2015, Joe Rindfleisch, The Other Brothers, and a couple of others unnamed at the moment... <http://tricsconvention.com/>
There are less than 180 total registrations available. Over half have been sold 6 months out....

If you belong to a magic club, and you are having a lecture in the not-to-distant future.. I'd like for you to let me know so I can add it to my LECTURES link in the navigation bar. All I need to know is the lecturer, the date and time, and the location. Thanks in advance!

If sending me a link via email.. please tell me a little something about it, so I will know it's really you and not sp-am.. I get links periodically from names I readily recognize.. but there is nothing in the body of the email except a link. I have no way of knowing whether it's really you, sharing a resource with me.. or a malicious link sent by a program that's hijacked your email account. A couple of words explaining the link tell me all I need to know. Thanks much!

Comments or Questions? Email me at: Rick@MagicRoadshow.com

This issue is 36 pages and slightly over 10,000 words... Our downloadable Tricks PDF this month is 68 pages... for a total of 104 pages. The Tricks PDF was too long to print out and include as part of this newsletter.. so it is available only as a downloadable PDF.

--> **TABLE OF CONTENTS**

Life Ain't Fair - Article.. Rick Carruth

Music Rights In The World Of Magic - Information .. Eric Eswin

Joker Sandwich Surprise - Effect by Paul A. Lelekis

The Persistent Joker - A Free Effect from Trickshop

Joker Sandwich (Gimmicked) - An Effect from TheCardTrickTeacher

OMEN .. by Chris Congreave - A Review by Rick Carruth

PUSH.. by Sultan Orazaly - A Review by Rick Carruth

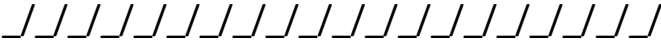
Omega = Alpha by Woody Aragon - A Review by Rick Carruth

Blink of An Eye - By David Luu - A Review by Carruth (again..)
Cool Card Vanish - Tutorial
Impromptu No Set-Up Card Trick - Tutorial
5 Easy Bar Magic Tricks - Tutorial
Full Deck False Overhand Shuffle [New Tutorial]
How to Open a Combination Lock in Seconds - Tutorial
So Many Effects.. PDF
Pixabay - 1.4 Million Free Images - Resource
Newsman Amazed by the Tricks of Magician Harry Blackstone, Jr.
Other Very Important Stuff..

"I'm trying to free your mind... but I can only show you the door. You're the one who has to walk through it..." Morpheus

'I always get to where I'm going by walking away from where I've been.' - Winnie the Pooh

'People say nothing is impossible, but I do nothing every day.' - Winnie the Pooh



As I'm working on my last few newsletters, I have an article or two, or three, I would like to reprint. The following two articles are two of my favorites from past Roadshows. The first is a rewritten personal article about life and magic... and the second is a very informative article that should be of concern to all magicians. I personally know performers who have been 'busted'..

-----oOo-----

Life Ain't Fair - Article

Rick Carruth

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 into 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 a while, and then "thump", like a beer bottle upside 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. (William H. Macy, Paul Giamatti, Danny Trejo and Steve Buscemi aside...)

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 adopted brother, (actually my first cousin) Ken, looked like me, thought like me, loved music and fancy watches 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 looked like twins, except Ken had 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 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... although I feel Ken's is an extension ladder.. and mines a step ladder.

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) hangs out in Ken's studio, anxious to learn. He also works part time at Atlanta's premier jazz station... Wonder what brought that interest about...?

He's at the legendary Fox Theater on show nights, introducing whatever big act is 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. Slowly and not so easy. He would frequently come home to spend all night talking - About music, about our Mother, about politics and food.. but never about what really bothered him. I told you life wasn't fair.

But, when I take the time to count my pluses.. 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...you don't hear me... except through my scribbles.

In your eyes, I could be David Copperfield or Eugene Burger. In your imagination, 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 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

Revised.. From 2011 Issue# 117

Music Rights In The World Of Magic - Information

Eric Eswin, Honorary President, FISM

Introduction:

Most magicians start their career as amateurs and when creating a magic act, they are primarily interested in learning the necessary skills and techniques, in how to apply the right misdirection, and in the originality of their act. For the musical accompaniment of their act they mostly use existing music, duplicated from a CD or downloaded from the internet. No permission is asked and apart from the price of the CD or the download fee, nothing is paid.

Once a magician has finished his work he is generally (and rightfully) very much concerned about his act being respected and protected.

Music composers, recording artists and recording labels of existing music, however, have the same concerns. Their music also deserves to be treated with respect and one must acknowledge that their work is protected by Copyright Laws.

This means that if persons or a group of persons, like e.g. Amy Macdonald, the Cirque du Soleil or Abba, create their own music tracks for their shows, there are costs and creativity incurred in the development and it would be unreasonable to just copy it for one's own act without any consent and payment. When the music is in the public domain, e.g. when the composer of the song is dead for more than 70 years, this may be acceptable.

In most cases however, using existing music without prior consent, means a violation of the Intellectual Property and Copyrights Laws. To use an existing music track, it is necessary to obtain consent, give proper attribution and in most cases royalty fees for the use of the music should be paid.

Therefore it is important for the magic community to know and understand when music can be used without permission and when rights must be granted.

Purpose of this article....

The idea of this article is to give an initial understanding of how music rights work in the context of magic performances.

The basics of music copyrights, from the Magician's point of view, will be described in a Q&A (Question-and-Answer) format. Some recommendations will be made. Some of the information in this article might - at first sight - seem contradictory to personal experiences. In this respect, please take note that one should clearly distinguish between what is not legal but tolerated or not sanctioned because it has not been detected on the one hand and what is legally required on the other hand.

This article describes what the appropriate laws require. The information is basic and of a general nature.

For more and tailor-made information it will be wise to obtain further specific independent legal advice.

Questions & Answers..

Q: What kind of rights are we talking about?

A: Basically in music there are two key sets of rights: · Those flowing from the writer(s) of the music and/or lyrics, usually controlled or administered by a music publishing company (usually labeled "publishing rights") and · Those flowing from the performer (recording artist) and master rights (the rights on the recording) usually controlled by a recording company (usually called "recording rights"). Both the writer and the artist are "rights holders" unless they have transferred their rights to a music publishing company or a recording company, in which case these companies are the rights holders.

"Clearance of music rights" means that you have to ask for both the writer's and the

performer's consent to use their music. Most of the time their consent includes a payment.

Q: Do I always have to ask for the writer's and the performer's consent?

A: If you only perform your act for yourself or your family and no more, there is no need to ask for the writer's and the performer's consent. If you, however, also perform at public or commercial events, then it depends on the sort of music you use in your act.

For Commercial music you have to ask for the consent and the fees for both the publishing rights and the recording rights. For Production/Library music you don't have to ask for consent, as this has already been given. However you still need to pay a fee for using the music. For Custom Composed music, of course, you don't have to ask for consent as you yourself are the one who has asked for the composing and recording of the music for your act.

Q: What is Commercial music?

A: All released music by the artists as we hear it broadcast on the radio and TV and which is available via CD or internet downloads. It almost always requires rights holders approval and payment.

Q: What is Production /Library music?

A: This is pre-cleared music, specifically composed for audio-visual productions. Recording fees are far lower than those of commercially released music. The fee is per 30 seconds of use. It averages less than 100 Euro per minute for the total clearance.

Q: What is pre-cleared music?

A: That is music for which the right holder(s) have authorised any use. Pre-cleared music does not mean that you don't have to pay fees or royalties. Usually performing rights still have to be paid by the organizer of the event or by the broadcast station.

Q: What is Custom Composed music?

A: This is music composed at a client's request and according to his specifications. This is not always expensive and it provides you with a unique piece of music including all the rights you need. Custom composed music will also be perfectly tailored to your style and act. It is essential however, that you prepare and sign a contract with the music producers and composers, both granting you all the necessary music rights for your act (and duplication on DVD and all kinds of broadcast, including the internet, if desired). It will be wise to consult legal advisors for a sample agreement.

Q: When I create a magic show can I select any music I want?

A: Yes, you can, as long as you ask the rights holder/owner (s) authorisation to use their creation and you pay the appropriate fees which we will describe in the following. Some people will argue that they are entitled to use recorded music (e.g. from a CD they have bought or music they have downloaded from the internet and for which they have paid the download costs) without authorisation.

In some countries this is true as long as the rights holder does not specifically refuse you the use of their music for your magic acts or shows. Most of the time however synchronization rights should still be paid to the recording company. So it may be worth considering having all authorisations approved in advance (before producing your act/show).

Q: When I perform at an event, e.g. at a magic convention, do I have to pay the music rights of my act?

A: No, it is the organiser of the event in which you perform who has to pay the rights, usually called the performance rights fee of your music to the collecting society in the country in which you perform. However you have to provide the organiser with a detailed list of all your music (a so-called 'Music Cue Sheet')

Q: When I perform on TV, do I have to pay the music rights of my act?

A: No, it is the producer of the TV show and the TV Broadcaster who have to pay the performance rights. The performance rights fee a producer will have to pay on your music is usually called the performing rights fee. The performance rights fee the TV Broadcaster will have to pay on your music is usually called the broadcasting rights fee.

Usually TV Channels around the world pay a yearly fee to their local music collection agency, which covers all the music they use in their broadcasts throughout the year. They have however to provide these agencies with a detailed list of the music ('Music Cue Sheet') they broadcast and this is why TV channels and TV production companies ask you for your music cue sheet prior to broadcasting.

Q: If I want to release a DVD, or a production company wants (with my consent) to release a DVD which includes (a part of) my act and music, do I have to clear my music rights?

A: Yes, as the DVD is produced with the purpose of selling it to the public (either magicians or laymen) this is a sure case in which all music rights have to be cleared. The producer of the DVD has to be sure that all the music rights used and reproduced on the DVD have been cleared and all the rights have been paid. If you yourself are the producer, you will have to obtain permission and pay the Synchronisation rights to the publisher and to the record company.

Q: If I want to offer my act on a website for download or streaming, do I have to pay music rights?

A: Yes, you do as well as for similar services for mobile phones.

Q: How can I clear the music rights?

A: If the music is registered, you can get the clearance from the local music societies or the Music label. If the music is not registered, clearance must be obtained directly from the artist(s) who created the music. Music labels usually have an internal department, called "Synchronisation department" employees of which can help you. Often the easiest way is to

make use of Music Consultants whose job it is to get clearance on music, wherever it comes from..

Q: Can I clear music for worldwide use?

A: Yes, but you need to specifically ask this to the music collection societies you are dealing with. Worldwide they have agreements with each other.

Q: How long does music clearance take?

A: This varies and depends on the right holders. The average time is about 3 to 6 weeks.

Q: Can the clearance of music be refused?

A: Yes, it can be refused if the rights holder (being the composer, lyricist, artist or their representatives) is against the usage of that music. Clearance can also be refused if the music is from a major film, and the film studio is against clearance because of either a lack of focus or of internal resources to handle the request. They may also wish to keep their music exclusively for their own products. Alternatively, they may request an unaffordable fee.

Q: Who do we have to pay for the music rights?

A: If the music is registered, each country has one or several music collection societies. (In the "Resources" section of this article, we have indicated links where you can find some local information). Usually most music released on CD or made available via iTunes, is registered. If the music is not registered, fees must be paid to the rights holder of the music. Music consultants can also help you with this.

Q: What is a Cover Version of a music track?

A: If there is a specific track you absolutely want for your act and the recording artist does not give you the authorisation to use his/her music, but you can still get the music composer's authorization ("publishing right"), you can ask another recording artist to re-record the track for your own use. We mention this option, as in most cases publishing rights are easier to get than

recording rights.

Please note that you always have to obtain approval for the composition via the composer or his publisher in the first place. Cover versions still require royalties and should not be an exact copy of the vocal performance of the original artist and cover versions still require performing rights for the performance of the composition. This could be specified in the music publisher's license to use their composition.

In conclusion if you want to produce a unique magic act or show, why not find talented young musicians who can write unique music tailored to your needs? It may be more work, but ultimately it adds to the creative uniqueness of your act or show. It would also facilitate the work of the people who hire you (TV-Channels/Event organisers/Theatres, etc.). It also gives a more professional feel of your services and ultimately it may give you more work.

Resources:

Music Collection Societies around the world: <http://www.biem.org> where you can find the list of collection societies in your country. These collection societies can also recommend music library. For custom made & library music (non exhaustive):

EMI Production Music <http://www.emipm.com> and www.kpm.com

Play production music: <http://www.playmusicfinder.com>

Royalty Free Music USA: <http://www.royaltyfreemusic.com>

AKM Music United Kingdom: <http://www.akmmusic.com>

Music Tracks Library USA: <http://www.musictrackslibrary.com>

Digital Audio Worldwide Network USA: <http://www.dawnmusic.com>

The Music Bakery USA: <http://www.musicbakery.com>

Machiavelly Italy: <http://www.machiavellimusic.com>

Music Production Italy: <http://www.musicproduction.it>

Proud Music Library Germany: <http://www.proudmusiclibrary.com>

Universal Music Worldwide: <http://www.synchexpress.com>

Extreme Music: <http://www.extrememusic.com>

Boom Music United Kingdom: <http://www.boom-music.co.uk>

APM Music USA: <http://www.apmmusic.com>

Authors & Contributors:

Roz Colls, Director Music Matters Int. Ltd

Stephen Drath

Denis Huré, CEO The Licensing Agency

Mark van den Oever, Copyright Control Music Consultancy

Eric Eswin, International President of the FISM

Liability:

The information provided in this article on music copyrights is intended as a general guide. It is not intended to constitute legal advice and should not be relied on as such, as some specifications can be different from country to country. The authors and contributors exclude any responsibility or liability for reliance on this information.

From Issue# 101 of the Roadshow.

-----oOo-----

Joker Sandwich Surprise - Effect

Paul A. Lelekis

This is a quick, fun little impromptu trick that is a great opener. The sleight involved might seem risky to you...but choreographed properly, it is not only easy to do, but also fun to do!

Though impromptu, it is a great opener to establish your super-human powers...however, you should NOT play it as though you are being a “show-off” or you might offend people – and not even know it.

Just play it as if it is some kind of “dumb kid’s trick”, laugh it off, and quickly move into your next effect. DON’T dwell on the outcome...just move on! The spectators will dwell upon this trick - in their minds! REMEMBER THIS!

Though this type of trick is not new, there are some very nice, salient points that I would like to punctuate, that make this amazing opener so much fun to perform!

EFFECT: The two Jokers are placed, FACE DOWN, on the table. A card is selected. The Jokers are picked up, displayed, and then the selection suddenly “pops” into view between the two Jokers!

METHOD: First lay the two Jokers, face down, onto the table a little to your right. Give the deck ONE QUICK riffle or overhand shuffle. Then riffle the outer right corner (or you may dribble the deck into your left hand) until the spectator says, “Stop!”

(*See note at end)

When the spectator “stops” you, hold the right packet toward your spectator and the others, to see. KEEP YOUR RIGHT HAND, over to your right side!

When you have shown everyone the selection, your right hand then moves to your left, toward the left-hand packet in order to replace it back on top.

As your right hand approaches the top of the left-hand packet, your right pinkie finger will contact the outer right corner of the right-hand packet and act as a fulcrum.

The left index or ring finger will come into contact with the face of the selection, underneath. Then as the right hand comes over to “cap” the left-hand packet, the selection will automatically angle-jog to your right and very smoothly, into right hand classic palm. (**See note at end)

By the time the right-hand packet is securely on top of the left-hand packet, the selection will have been side-stolen into right-hand palm with aid from the left middle finger or ring finger, which is hidden from view.

Try out both the left index and ring fingers to see which finger is more efficient...everybody’s hands differ.

The deck is then placed onto the table and spread from left to right with your left hand as your right hand (with palmed card), casually “adds” the palmed card onto the two face-down Jokers. The left hand slides the packet toward yourself and picks the packet up with the aid of your left hand. Quickly square up the cards.

This side-steal and add-on to the Jokers is VERY deceptive and will even fool well-versed magicians.

What you need to remember, is as soon as the right hand has placed its packet on top of the left packet, the right hand THEN remains absolutely still as the left hand then moves forward...all attention will be inexorably drawn to your left hand.

NOTE: For those who have never attempted this type of move before, must remember to relax and don't look at your hands. Don't feel guilty and you won't arouse any suspicion whatsoever. When you finally perform it successfully, it will become easier and easier. You will soon gain confidence and start performing it whenever you can!

It's a lot like my Card Under Glass routine, (found in my e-book, SHOWCASE MAGIC) which I feel is best one out there. I've had magicians ask me to perform it in stages while they wrote the moves down!

- DISPLAY OF THE "TWO" JOKERS –

Note the timing and choreography of the moves below!

After side-stealing the selection into right-hand classic palm, FIRST the left hand, with the deck, moves forward (remember the right hand now stays still!) and down to the table and begins spreading the cards from the left to right.

AS SOON AS the left hand, with the deck, reaches the table top and begins spreading, the right hand, with palmed card, THEN casually places it on top of the two face-down Jokers, adding the selection to the top, and drags all three cards to the edge of the table.

By the time you've dragged the Jokers (plus selection!) to the table's edge, your left hand will have finished spreading the deck and can now assist the right hand to pick up the Joker packet into your right hand.

REMEMBER...the spectators' eyes will always follow whatever moves first, and/or whatever moves the fastest. You will be doing BOTH with the above move.

This is actually, very easy to do...but it does require a minimal amount of practice to choreograph these moves properly. The result will make you smile!

Note the “choreography” of these next moves:

Hold the supposed two jokers, in your left hand, face up. Your right fingers now pinch the right long side of the packet, pulling the upper-most Joker over to you right-hand fingertips, much as you would hold the cards for an Elmsley Count. The left hand “mirrors” the right hand grip.

The double in your left hand will be aligned and held at your left-hand fingertips, “mirroring” the right hand’s “Elmsley Count” grip...both thumbs will be on top and your fingers below. You appear to hold two face-up Jokers, one in each hand.

Flick the long sides of the cards and turn both hands over to display the backs of each card (remember that the left hand holds a double!).

Place the right-hand Joker atop of the left-hand double, BUT only covering about $\frac{1}{2}$ of the right side of the double. Your right middle finger, from beneath, will contact and press against the edge of the left long side of the double.

Your left hand now, turns almost palm up, as the right hand middle finger, flips the left-hand double, over and face-down, into your left hand. The single Joker in your right hand is casually flicked by your left thumb and laid squarely, face up, upon the face-down double.

Hold the triple packet in right hand Biddle grip and turn your right hand, palm up, to quickly flash the other Joker, and then palm down again.

The right hand continues to hold the packet in Biddle grip while the left hand next shifts to “Elmsley Count” grip, with the left thumb on top and fingers below. The left thumb then pinches the packet and slides the top two cards, as a double, to your right, and at the same time slides the bottom card to your left.

Simultaneously, the left index finger underneath, drags the single Joker from beneath as the right-hand double, uses its left side to flip the left-hand Joker, face up.

Place the right-hand double, on top of the left-hand Joker...but side-jogged to your right about an inch and a half (about 4 centimeters).

Readjust your right hand by moving it to the inner short end of the cards, thumb underneath and fingers on top. Your right thumb should contact both the face-up Joker and the hidden, face of the selection, from UNDERNEATH.

Turn the apparently two Jokers so that they face the audience...being careful that you do NOT “flash” the hidden selection.

- THE FINAL REVELATION -

The Jokers should be vertical at this point with the faces toward the spectators. The signed selection will be staring right at you, so be careful of your angles.

Wave the Jokers (at your right fingertips) over the tabled spread as your left hand comes over, behind the Jokers, and with your left middle finger, loudly flicks the Jokers.

JUST AS YOU FLICK the Jokers, your right fingers and thumb squeeze the packet and quickly spread them just enough to expose the back of the selection to the spectators – about an inch or so.

It will appear that a face-down card has suddenly jumped into view, between the Jokers. Time it properly and the sudden appearance of a face-down card between the Jokers will appear VERY magical!

Pull out the face-down card from between the Jokers as you place the Jokers, down onto the table. Turn the face-down card, face up, to show that the selection has jumped from the deck and between the two Jokers!

NOTES:

*I like to “kid” with the spectators at this point by riffling (or dribbling) the cards too quickly for them to say “Stop!” and then apologize and ask them to say

“Stop!”, again. Riffle or dribble the cards again and either riffle very, very fast, or (if dribbling), just drop the whole deck into your other hand.

The above actions have a two-fold effect...it will make the spectators laugh or giggle, lightening the atmosphere. It will also cause the spectator to automatically say “Stop!” somewhere near the middle of the deck.

This ploy is not only funny, but will “condition” the spectators to say “Stop!” in a timely manner. This second result isn’t actually needed here, but if you ever need to riffle force a card, the force will seem very natural and easy to do.

**Side-jogging the signed selection for palming while the spectators are “on alert”, may seem risky, but it is NOT. The selection will automatically swing into side-jog position as your left hand (with the deck) moves forward. The right hand remains still and very easily palms the selection! Try this out. It will make you very confident.

As your left hand moves forward to table and spread the deck, the selection will almost automatically swing into your STATIONARY right hand.

Then, in one fluid motion, your LEFT HAND tables the deck and begins spreading, and THEN your right hand (with the palmed selection) moves to the tabled Jokers. Your right hand DOES NOT MOVE until the spread BEGINS.

This type of misdirection is very, very strong. Get used to doing it in front spectators and you will “own” a very strong technique and you will become very confident in its use. This is what makes magic so much fun!

FURTHER NOTE: This effect is a startling piece of magic and a great opener for your magical set.

It also may appear to be contradictory to my Introduction, above. However you MUST keep a “no big deal” attitude as you perform this...it will get a STRONG reaction from your audience but you must appear as though it is no big deal.

Move quickly into your next effect and your spectators will now be VERY attentive. This is where you make them a part of your “magical universe”!

FURTHER, FURTHER NOTE: Though I “play” with the spectators at the beginning with the selection process...it is important to finally have a VERY FAIR selection.

You might quickly spread the deck toward the spectators and let them see the cards are NOT the same and that the real selection is NOT forced in any way. Otherwise the spectator might think that you are using a duplicate.

I am a very big practitioner of having cards signed...but not in this effect. It will “bog” the proceedings down and defeat the purpose of an opener.

Paul recently published his 51st book of magic. What an accomplishment! In addition, Paul is the 2011-2012 winner of The Howard Bamman Trophy for The Linking Ring magazine and he is a consultant, reviewer and writer for The Linking Ring. Paul has had three of his effects published in J. K. Hartman's latest best-selling book, Card Dodgery. Paul has been "underground" for many years and wishes to share his effects and accumulated knowledge of magic and performing. With 28 years of steady restaurant work, 35 years of bar experience, corporate shows, community shows, many, many 3-day festivals - and of course, hundreds and hundreds of children's birthday parties Paul has quite a bit of experience to share. Paul's magic has been featured in many periodicals and magic newsletters around the world. Paul has been honored with seven One-Man Parades in the Linking Ring magazine, 3 Mini-Parades, and he wrote and conducted a Ring Parade for ring 42 in Clearwater...and at the time, ring 42 was the third largest ring in the world with often 200 members in attendance. View all 50 ebooks at:

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

-----oOo-----

The Persistent Joker - A Free Effect

Comedy Card Routine

"Give your audience a break from the usual "take-a-card" tricks with this entertaining comedy card routine. Using a small packet of cards, you start spelling out cards in the usual manner, however every time you hand the cards to a

spectator to try - he gets the Joker! Each time he does, you immediately take the cards back and successfully spell to the card. The effect and comedy build as the spectator fails over and over - until he is finally left holding just the Joker. Step-by-step handling complete with comedy patter..."

Download this and several other free PDF's from our friends at Trickshop.com.. They have an absolute wealth of material from many of the greatest minds in the history of magic. This is one of only a couple of places I order from regularly, and I am glad to point you in their direction. This is NOT a paid ad.. this is a personal recommendation from me to you... my friends.

<https://trickshop.com/free-downloads.html>

-----oOo-----

Joker Sandwich (Gimmicked) - Effect

TheCardTrickTeacher

Here is a third Joker effect, again featuring a Joker sandwich... but unlike Paul Lelekis' ungaffed effect, this one from The Card Trick Teacher is gaffed. It also uses a different methodology. I do like this trick, because it uses double sided tape.. and I am a frequent user of this type tape. I carry a roll in my card case, in the event I get an urge to 'vanish' a card from the deck. Nothing vanishes a card quite like double sided tape... except maybe a good side steal.

Go to the site and watch the video. It's a little over five minutes, easy to do, and something I suspect a number of you will try. Let me know how it works for you... seriously.

<http://www.thecardtrickteacher.com/card-trick-video.php?v=1703>

-----oOo-----

Omen – Chris Congreave - A Review

Rick Carruth

OMEN, by Chris Congreave, is a multi-faceted effect that achieves a goal.. and then presents a kicker that is the true stunner.. One spectator is asked to think of a card.. and name it. A second spectator is asked to cut to a card in a tabled deck, and following a fair reveal of the second spectator's card, there is a second reveal that makes the first reveal... well... just the first reveal.

The Ad Copy reads like this:

"Chris Congreave's Omen is a self-working powerhouse of playing card mentalism with three jaw-dropping moments of magic. Omen is perfect to perform on 1-2 spectators.

Two Person Presentation - Two spectators are invited to take part in your demonstration of the strange!

Spectator number one names any playing card (let's say they name the 9 of Spades). They are told to keep that card in their mind.

A second spectator is asked to freely cut a deck (which has been on view from the start) and remember the card they cut to.

Now for reveal number one. You pick up the deck, look at your spectator and without asking any questions, find the selected card.

Now for reveal number two. With an empty hand, you reach into your pocket and remove a matching card! So now not only have you found their card, but you have also proved you predicted which card they would freely cut to! Sounds good, right? But I know what you're saying. What about the thought-of-card card? Well, let me just say your final reveal is a show stopper!

Omen comes complete with:

Special Omen deck

Full DVD instructions

This is what I would call an 'intelligent trick'. It required a lot of thinking to develop and is not something you'll perform straight out the box. There is a fair amount of prep before you're ready to perform, but once the prep is done.. you'll have something you can impressively perform for anyone, including your magic friends.

If there is a downside, as pointed out in other reviews, you must 'mark' the cards in preparation for the second reveal. This will take some time and must be performed exactly as taught.. or the effect won't work. There's always a trade-off to this bit of DIY... if the developers had to take the time and expense to do it themselves, the cost would be somewhat more. So it's a two-edged sword... do some work, but save some money.

This effect is not immediately repeatable. It's one of those effect's you put away in your arsenal.. and wait on the right moment, with the right two spectators. I am not a fan of 'reputation maker', as I think that's something you accomplish over a period of time.. but OMEN is definitely an 'attention getter', and will leave your spectators with something unique to talk about when you're finished.

You will notice the performer uses a black envelope in the video to achieve a reveal. This effect is taught with the use of four small envelopes -or- a wallet. Neither is provided, but I think you'll work through it. You'll figure out on your own that neither envelopes or wallets are truly needed, but do add a little something to the routine.

Otherwise, you receive everything you need to perform straight up, aside from marking the cards. The deck is a custom deck, designed to enable you to instantly know the second spectator's cut-to card. It can be shown to be a random selection of cards.. but cannot be examined. Although the first spectator reveals their thought-of card to you at the beginning, if you time OMEN properly, half the spectators will not remember they told you their card. This adds considerable to the mystery. You also receive a detailed DVD that explains the handling in great detail. You will probably have to watch it more than once, but it's time well spent.

The best way to get a good grasp on the mechanics is to watch the video at Murphy's Magic. This will lay out the performance for you and give you a very good understanding of HOW the effect develops.

I recommend OMEN to all my magic friends. It's unique enough to stand out from anything else you're probably doing.. and unexpected enough to surprise those who are accustomed to typical card and mental magic effects.

\$40.00 Available from dealers who carry the Murphy's Magic line of products.

<http://www.murphymagic.com/product.aspx?id=61809>

-----oOo-----

PUSH.. by Sultan Orazaly - A Review

Rick Carruth

The Ad Copy...

PCTC Production presents A signed playing card through a bill! Imagine being able to have your spectator freely select and sign a playing card. Next, you ask to borrow a bill (ANY currency). Then, without ANY switching of the card or bill, you VISIBLY PUSH the signed card through the borrowed bill!!

THIS IS EXACTLY WHAT YOU CAN DO WITH PUSH!

You will have the ability to penetrate a signed playing card through a borrowed bill and have both totally examinable at the end without switching either of them out. PUSH is the perfect walk-around illusion.

The custom gimmick easily fits inside of your wallet and can be adapted to any Bicycle Playing card within a few seconds.

Use Any Currency

Super Visual

Practical

Easy to Perform

100% Examinable

My Review..

I want to commend Sultan Orazaly for the creation of a very slick gimmick/effect. I don't know which to call it.. but unless you can show me how to use it IN an effect, I'll stick with gimmick.

I had an idea how it was performed before watching the video. I was about 30% correct.

The law of physics told me the corner of a card couldn't actually penetrate a bank note.. without there being either a hole in the bill.. which there isn't, or a heavily gaffed card.. which there wasn't. Now, I STILL hope to find that one effect one day that uses real magic.. but I doubt I will. PUSH makes it look like real magic -if you're willing to work on your handling a bit. Unlike the pen thru bill, which you could pick up after a few minutes, PUSH requires a little manipulation, which is at the heart of magic.

It advertises the card and the bill can be totally examined afterwards. That's true. The corner of the card is bent, but that certainly doesn't give away the secret. There seems to be some discussion among magicians as to why the corner would be bent in the first place. Don't make it a big issue. The spectator certainly won't be any wiser.. bent corner or not.

Super Visual... Yes. The visual of the corner penetrating the bill is a convincer.

Practical... Very practical for walk-around and that instant when you want to create a 'wow' moment. Everything you need is easily concealed in a pocket or the palm of your hand. PUSH is like a strong handshake.. it's a great way to greet someone and leave a positive impression.

Easy to Perform... Uh, I would say it's easy to perform AFTER you duly practice the handling. It's not a knuckle buster, but it's not straight-out-the-box either. Being honest, the problem isn't so much the performance as the handling. There is a possibility of fumbling or telegraphing UNTIL you get the basic handing down pat. I can think of a hundred coin moves that are more difficult. Don't let my words be a deal breaker.

This is one of those effects that delivers what it promises. The visuals are correct, the ad copy is correct, and if you are impressed by what you see.. then buy it. If I had to discuss a negative, it would be that you must perform a bit of DIY to

construct the gimmick. Not much.. just a little super glue on a spot or two. I think you can construct everything in three or four minutes, which isn't really a negative.. maybe it's more a reflection on my laziness.

Again, if you are looking for a walk-around effect to garner quick attention and open your options, PUSH should do it.
Available in red or blue Bicycle gimmicks

Available from dealers who carry the Murphy's Magic line of products..
\$24.95

<https://www.murphymagic.com/product.aspx?id=62226>

0-----o0o-----0

Omega = Alpha by Woody Aragon - A Review

Rick Carruth

If you're serious about your card manipulations.. you're familiar with Woody Aragon. He is a master performer and an extremely talented creator of effects. He's one of those few guys who sells a ton of material because there's no way in hello you're going to watch his trailers and figure out the method.

This offer from Murphy's Magic is part of their THE VAULT series, which is an instantly downloadable feature available through their site.

Now, this download is a single effect, thus the \$4.95 price, but it's a well-developed effect that could serve as either an opener or a closer.

Reminiscent of a classic Martin Gardner effect, this is strictly a mathematical effect that is self working, yet seems like magic. You can perform it with a thoroughly shuffled deck.. and you can perform it with a borrowed deck. Don't shrug it off because it's mathematical, as you can perform it in a way as to take the appearance of mathematics out of the equation.

Listening to Woody talk and teach is a little like listening to Tamariz.. animated, happy-go-lucky, and infectious.... and never boring! It's not hard to learn and there is nothing complicated to remember. You can watch the video and perform it right away. Just my type of trick...

I recommend Omega = Alpha to all my friends. The investment is minimal and the likelihood you'll perform it is very high.

To quote the ad copy...

"Woody Aragon offers a great piece of self-working magic that can be done with a borrowed deck of cards. The cards are shuffled, and a card is simply thought of. The deck is shuffled again and with a bit of banter, the cards are dealt into two piles. One pile is eliminated, and the process is repeated until a single card remains... The card merely THOUGHT of by the spectator!!!!!"

Download the video and learn this stunner! \$4.95

<https://www.murphymagic.com/Product.aspx?id=62421>

0-----o0o-----0

Blink of An Eye - By David Luu - A Review

Rick Carruth

\$9.00

This is a super quick and very visual card change that occurs while a card is extended from a deck.

Here is the ad copy from the download..

Description:

Instantly change the faces and the backs of your playing cards -- even restore a torn corner! This is modern visual card magic at its finest. Learn this lightning quick, hyper-visual card change today! Download this video and begin performing these impossible-looking feats of magic!

Created by David Luu and sold as an instant download by Murphy's Magic, Blink of an Eye is a visual card change, designed to change one card for another, or one color back for another. Unlike most effects I normally review, this is utility device that does the work for you.. and you provide the story.

I cannot compare this to any other device right off. If there is something similar, I'm not familiar with it. You show approximately half a card, extending from the deck, and with a very gentle movement, the card changes from one to another. It's quick.. and the movement isn't necessary to achieve the change. It only helps mask the change.. a la Vernon..

I can tell you what happens.. but I can't tell you HOW it happens, other than to say there is a device (gimmick) used to effect the change. One card is made to recess into the gimmick, quickly, revealing a second card. There are a number of uses for David's gimmick, limited only by your imagination... Vanish a card, change a card, change the color of a card, restore a corner on a card, and other magical possibilities.

The upside and downside:

I almost hate to mention this, as it's not an issue with many users. You do have to build the gimmick. The download is about 45 minutes long and goes into great depth as to the creation of the gimmick. It's not highly complicated and well within the ability of the average customer. Folks who read my reviews know I am not a DIY guy, as I'm on of those people who will pay a premium to have someone else build it for me. BUT.. this is a nine dollar download. It would be a \$25-30 gimmick if all the work were done for you. So.. I can't say anything. Forget I mentioned it.. Buy it, build it today, and be the focus of attention tonight.

Someone is going to buy it.. and complain that I didn't tell them the deck couldn't be freely examined after you vanish or change a card. Remember, there is a gimmick involved... and the gimmick is inside the deck. Many great effects use gimmicks, so this isn't a problem, unless you aren't paying attention to what I'm saying.

Honestly, the best way to get a good grasp of what David's device will do is go to this link and watch the video. I like what it does, and the possibilities that are presented. I think you will too.

<https://www.murphysmagic.com/product.aspx?id=62070>

0-----o0o-----0

Cool Card Vanish - Tutorial

Here's a very quick vanish you can learn in minutes. That's not to say you shouldn't practice it to perfect it.. I'm not sure where you'll go with this after the vanish.. but I'm sure some of you guys will figure something out..

<https://www.youtube.com/watch?v=6yWLI1fGY0>

0-----o0o-----0

Impromptu No Set-Up Card Trick - Tutorial

From MLT Magic Tricks. This is a good card trick that can be performed with any shuffled deck. All the work is done in the open, right under the spectator's eyes, and involves a very simple setup that's achieved without suspicion. The key word here is 'simple'. I like simple.

<https://www.youtube.com/watch?v=h9sAcmCfm9s>

0-----o0o-----0

5 Easy Bar Magic Tricks - Tutorial

There's more here than just your typical bar magic tricks. I think if you'll take a moment and watch it.. you might actually find something you'll use.

<https://www.youtube.com/watch?v=rmVz9dsMWNU&t=528s>

0-----o0o-----0

Full Deck False Overhand Shuffle [New Tutorial]

I just received this from 52Kards and wanted to pass it along. A sharp false shuffle goes a very long way toward fooling both your audience and your magic buddies... This one is learnable in a very short time and will do your magic justice..

"There's a new video on the 52Kards YouTube channel today teaching a brilliant False Shuffle technique. Guest Instructor Biz will show you to execute what appears to be a completely regular Overhand Shuffle, while preserving the order of every single card in the deck. If you're already familiar with how to do the Overhand Shuffle, then it will only require a slight modification to the handling to make it a false shuffling technique..."

<https://www.youtube.com/watch?v=dnWgIpPvv3A>

0-----o0o-----0

How to Open a Combination Lock in Seconds - Tutorial

This may be a useful tutorial if you can find the right time and situation to employ it. I'm not making any promises as to the technique.. since I've not tried it.. but I can definitely see it working. Let me know if it works for you...

<https://www.youtube.com/watch?v=Z392cj8GM5U>

0-----o0o-----0

So Many Effects.. PDF

Last issue I included a PDF that contained all the following..

- Match Magic – Effect
- Imaginary Dice and Covert Hypnosis – Effect
- Follow the Card.. – Effect
- Card Rising, One More Time
- Card Rising
- Scratch Your Head.. Card Effect
- The No-math, Math Trick .. Card Effect
- Dealing Three
- A Bartender’s Psychic Dice Trick – Effect
- The Three Dice Psychic Guessing Trick
- Four Thought
- Four Thought – Alternative Handlings :
- Take Off Your Shirt – an effect
- Card In Pocket Miracle
- How To Create A New Card Trick
- Another Pick-A-Card Trick ... Over The Telephone
- Fix That Card
- Card Transformation
- Transformation Trick A
- Transformation Trick B
- Computational Trickery Over The Telephone
- It’s Time..

This issue I'm including a PDF that contains all the above.. plus all the below. This is a total of 68 pages of effects. When I tried to separate this PDF into two PDF's, I couldn't. Some of the effects were encrypted, I think as a result of the website builder I was using at the time. It's OK though, as you will have fewer PDF's to deal with.. Last month I included 22 effects. This month I've included almost 50 more.. along with the original 22. Just download and enjoy..

<http://magicroadshow.com/wp-content/uploads/2018/06/MagicRoadShow2.pdf>

Four Ace Production for the Hopelessly Inept
The Trick that fooled Einstein

Six and the City
The 1089 Book Test
An Effect from James "the amazing" Randi
Book Test Epic - Paul Romhany
Chosen Card From Pocket
Math Miracle - a first rate effect
Selected Card At Any Number
Burned
Happy Birthday - a special magic square
Only Three
Redemption
The Amazing Book Test
Transforming Math Magic Into Mentalism
The No Card Card Trick
You Know The Number
A Quick and Simple Prediction
The Down-Under Deal Formula
A Useful Number Trick
A Useful Number Trick Revisited
Alive or Dead
Just a Touch
Drawing Water
A Mathemagic Effect Disguised as a Mentalism Feat
Calendar Cards
Double Reveal
Comedy Reveal
Death Flight Effect
The No Card Card Trick Slightly Expanded
A Magnetic Banana Split
Look Ma No Hands
Pick a Card Over The Phone
A Madame Psychic Card Trick Over The Telephone
Creativity Creates Card Magic
Card Rising One More Time
Two Unusual Self-working Tricks
Blindfolded Magician
A No Hands Telephone Trick

Traveling Chosen Card Creates Confusion
Simplest Telephone Trick
Computational Chicanery Inside a Telephone Card Trick
Telephone Equalse
Impossible or at Least Highly Improbable
Show Biz Drama
No Hands Trick Calculated Digits
Shazam - A Card Trick Over The Telephone

-----oOo-----

Pixabay - 1.4 Million Free Images - Resource

As of late, my favorite place for collecting free images is Pixabay. Although you can sign up, you don't have to sign up to get images. I just right click and save. You are not required to credit, although the artists names are frequently on the image. I don't have a problem with that...

These images are really free. Not some royalty deal where they are free.. but you have to pay a royalty to download. Search by keywords like... magician... magic trick... playing cards... etc.

You'll find something you want.. I promise.

<https://pixabay.com/>

-----oOo-----

Man Amazed by the Tricks of Magician Harry Blackstone, Jr.

From the time capsule - 1987: Anchorman Christopher Lydon sits down with magician Harry Blackstone, Jr. and gets a dose of some slight-of-hand moves that mystify and amuse.

<https://www.youtube.com/watch?v=7F2lvaY0C1c>

SIGN UP FOR THE MAGIC ROADSHOW....

Remember.. signing up for the Magic Roadshow Journal of Magic is Totally FREE. There is NO obligation and your email is 100% safe. (I don't even share it with my closes fellow magicians..) You will be notified periodically as new material publishes to the Magic Roadshow site and you can unsubscribe with one click.

Subscribe Here.. <http://magicroadshow.com>

LIKE us on Facebook.. (THANK YOU !! to all you Kind Folks who have..)

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

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

Hundreds and hundreds of magic tutorial videos at:

Card Tricks and Magical Mysteries video blog.. <http://www.magicmysteries.org/>

Magic Roadshow Video Blog... <http://magicblog.org>

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 see published on the Magic Roadshow site.. send it to: <mailto:TheMagicRoadshow@gmail.com>

Be Blessed!

Rick Carruth / Editor

Professor - Camelard College of Conjuring of Chemmis, Egypt

<http://www.camelardcollege.org/>

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

Albert Einstein

=====