

MAGIC ROADSHOW #165

April, 2015

Welcome.. It's April, it's spring, it's time for another Magic Roadshow. Believe me, that's easier said than done. I, and a group of guys who love magic, have made this issue possible. Without their contributions this issue would be a fraction of itself. I hope you like it...

I guess it's safe to say we've seen the worst of a strange and eventful winter. For a while I had a captive audience up north. I can joke about it, but I'm guessing those of you who experienced it first-hand are still a tad raw. At any rate.. I hope this issue of the Roadshow eases the ordeal and nudges you in a good direction.

Look for another great selection of effects from my stand-up crew of world class magicians. Paul Lelekis, Mick Ayres, David John O Connor, Jeff Hobson, and Werner Miller, and our first timers, Dr. David Hanselman, Donavon Powell, and a special contribution from Peter Stammers (Alcar). I can't express enough Thanks to these gentlemen who have made a serious donation of time and effort to entertain Roadshow readers.

Remember, I am ALWAYS looking for articles and effects by you guys. The more the merrier. And never worry about spelling and proper English and all those mundane things. I have a staff of transient elves who help with the editing.

Anything related to the Roadshow, or, if you aren't going to confession regularly, but you wish you were.. but your ledger has grown a little thick.. and you're embarrassed.. and you really want to get a thing or two off your chest..

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“We all want progress, but if you're on the wrong road, progress means doing an about-turn” C. S. Lewis

“A great magician is not more magical than other magicians; he is just more magical in his presentation.” Amit Kalantri

“Satisfaction lies in the effort, not in the attainment.” Mahatma Gandhi

CAAN TU TWO - A Two Card Miracle

Devised by J.K. Hartman, rendered by Paul Lelekis

EFFECT: A double revelation by the spectator! The spectator actually finds BOTH cards at the numbers given!

METHOD: Have a deck of cards shuffled by the spectator. The magician then relates a story of how his father did an ESP trick for him when he was only 7 years old.

The magician then pretends to look through the deck as if he is trying to concentrate on one single card. Actually he does nothing! Then he lays the deck down on the table.

The performer says, "I'll show you a trick that my father played for me when I was just a kid. I will play the role of my father and you will play me as a boy of only 7 years of age!"

The performer "transmits his thoughts" of the card to the spectator so that she may "read" his mind! The spectator thinks of a card and says, "...the Queen of Hearts!"

The magician bursts out, "Yes you're right! I don't believe it! You're ESP is amazing! Well...it was a just a couple of years later when I realized that my father was just messing with me!"

"But, you actually got the right card! I really was thinking of the Queen of Hearts – that's amazing!" "I think you've really got ESP! Let's test your ESP...now I want to try a demonstration of 'where' - instead of 'what'!"

As you mention 'where' - instead of 'what', turn the deck to face you only, and look for the QH. Cut the deck so that the QH is now, secretly on the bottom of the face up deck (top of the deck!).

Whatever card happens to be cut to the face of the deck is the card that you will use for the 'where' part of this trick. However, I normally cull or arrange a contrasting card to be at the face of the deck, being sure that the QH is at the back (top of face-down deck).

Suppose you've cut the Two of Spades to the face of the deck. Take the 2S into your RH and the deck in the LH, placing the 2S, unseen, face down on the table.

"Since this is not a 'what' trick, but a 'where' trick, I'm going to show you this card. It is the Two of Spades. I'm going to place the deck behind my back and place the 2S somewhere into the deck."

Place the deck behind your back and place the 2S, secretly, on TOP of the face-down deck! Now use your right middle finger to pull any card out from the middle of deck, about 1/4". This "dodge" is to imply that the slightly out-jogged card, in the middle of the deck, is in fact, the 2S! Very strong!

Bring the deck out from behind your back and immediately use your fingers to push the projecting indifferent card, flush with the deck.

"Since you saw 'about' where the 2S lies, I'm going to give the deck two riffle shuffles to 'lose' the 2S. Remember – you need to remember the 2S and forget about the QH! Make the QH leave your mind, remember the 2S but forget the QH!"

The above reference to "forget" QH will become very humorous! You keep telling the spectator throughout the effect to 'forget the QH – only remember the 2S!' The very reason you're saying to 'forget the QH' is what will make her remember it! The spectators will become very 'tickled' by this. Play it up!

After two deliberate, controlled riffle shuffles (keep the top two cards intact!), pick up the deck into your LH.

"I'm going to show the top three cards and the bottom three cards to you, so that you know that the 2S is NOT near the bottom or the top."

“By the way, please keep the other card, the QH, out of your head – O.K.? This part only concerns the 2S! So please forget the QH!”

As you say the patter above, “...the top three cards...” openly push over the top three cards and procure a left pinkie break under those three cards. You will now show that the 2S is NOT near the top or bottom of the deck! Begin with the three cards on the bottom of the deck.

Turn the face of the deck toward the spectators then spread the bottom two cards to show that the 2S is not one of the bottom three cards.

Next, lower the deck and pick up the top three cards above the break in RH Biddle grip, as only one card! Display the top card (a triple!), then pick up the next card from the deck with your RH, fanned to the left of the triple.

Finally pick up a “third” card from the top of the deck with the RH also fanned to the left in Biddle grip. This 3 card fan is actually 5 cards – but no one will be the wiser!

As you show the bottom and top cards, keep mentioning, “Do you see the 2S? No? Good...but NOT the QH! Please keep the QH out of your mind!”

You are essentially showing everyone that the 2S (and QH) is not one of the top three or bottom three cards! Replace the three (actually 5 cards) back on top of the deck.

NOTE: My reasoning for displaying the top three(?) and bottom three cards is to keep the selection within the “meaty” part of the deck. This will thwart the “overly exuberant” spectator from choosing one of the top 3 or bottom 3 cards, which could prove to be trouble. It’s rare but I’ve seen spectators do this before!

“Now the idea is to use your impressive powers of ESP to tell me at what number the 2S now lies. I have narrowed your choice of numbers down, from between 4 and 49, inclusive.”

“However it is still a very large spread! I’ll tell you what – instead of giving me only one number - give me TWO numbers between 4 and 49!”

“First give me the lower number and then the higher number. Now - your two numbers can be far apart from each other or close together - or somewhere in between – it’s up to you!”

“Now I want you to concentrate only on the 2S – NOT the QH, O.K.?! I need you to keep your mind clear of the QH – concentrate only on the 2S! Please forget the QH!” (At this point do NOT yet let her name the two numbers! Here’s where you have a little fun!)

“O.K. ma’am (or sir!), please keep the QH out of your mind! Now what card are you supposed to remember?” She’ll say, “...the 2S...” “And what are you supposed to forget?” She’ll always mention the card, “...the QH...”

“NO!! You’re supposed to forget the QH!” This always gets laughs!

By continuing to mention the QH, it will stand out in everyone’s mind – and it can be very humorous! Repeat the, “...forget the QH!” line over and over!

“O.K., you want the numbers 17 and 23? Are you sure? You can change your mind if you want or stay with your first two impressions! O.K., you’re staying with 17 and 23.”

Now you will, very deliberately, count off 17 cards (without reversing their orders!) from the top of the deck in your LH, into your RH.

Place the 17th card on TOP of the cards in your RH! The top card of the packet in your RH will be (from the top, down) an indifferent card, 2S then QH.

Pause then continue your count from “18” placing each card on the bottom of the packet in your RH, until you reach the second number, 23. Place the 23rd card on top of the cards in your RH.

Before you begin the patter below, openly push over the top two cards (indifferent) and procure a break under the third card which is the 2S!

Turn up a triple as you recite the patter below.

“O.K. – you called for these two cards, the 17th and 23rd, right? Let’s look at your second choice, first...number 23. Now I’m sure you remember that the card to remember is the 2S, right ma’am? NOT the QH! Ma’am – please stop fighting me on this - forget the QH!”

Make the above patter humorous, as if you’re scolding her! “Alright – let’s take a look at the 23rd card.”

Turn up a triple to show the 2S – BIG reaction here! “I don’t believe it! It is the 2S! Congratulations!”

Turn the triple, face down. Do so by performing a stud turnover of the triple as described in J.K. Hartman’s book, CAAN CRAFT. Immediately place the triple on the bottom of the deck! Show the card one last time by holding the deck so that everyone can see the 2S. This appears to be the finale!

“But that was your first choice of numbers, 17? Let’s take a look at the 17th card just for the heck of it!” (Turn the top card of the deck, face up, to display the QH!)

“I don’t believe it! It’s the QH again! Ma’am, I told you to keep the QH out of your mind! No one ever listens to me!”

In the event that the spectator gives you her two numbers in reverse, for example, “...23 and 17...” continue exactly as above and no one will know the difference! Congratulate her on her amazing ESP abilities - but “tease her” about her inability to keep the QH (or whatever card) out of her mind!

This effect will keep everyone in “stitches”! There is so much emphasis placed on the spectator that you (the performer) will be free to perform without any scrutiny – a nice place to be!

*I would like to thank J.K. Hartman for allowing me to include this variation on his effect. He is not only a brilliant magician, but also a great friend! Thanks Jerry!

You can view ALL of Paul's ebooks, all 20, at Lybrary.com .. They are, undoubtedly, one of the best values in all of magic.. Many are now considered underground classics... <http://lybrary.com/paul-a-lelekis-m-163788.html>

Be sure to check out Paul's definitive work on the Business of Table Hopping. Maybe my favorite of all his many ebooks. If you want to earn a steady income with your magic, this is the ebook for you....

<http://www.lybrary.com/the-business-of-table-hopping-p-408936.html>

COMMON CENTS - A Mental Effect

Mick Ayres

A guest is asked to imagine he has coins of different denominations in his pockets. You turn your back as he pretends to remove one of the coins, holds it in one hand and decides whether it is showing heads or tails. You turn around and immediately reveal which coins remain in the pockets—which coin was removed—which hand is holding that coin—and whether it is showing heads or tails. Then, to prove it wasn't just a series of lucky guesses, you do it again.

Once you have acquired the cooperation of a willing guest, here is the script that follows. Smile broadly and, in an excited voice, say, "When the sun is high, the moon is full, the tide is slack and the planets line up—my senses tweak my imagination until it stretches out and I...feel...so...dang...perceptive. Like right now. It's like I'm connected to everything around me—even you!

Here...I'll show you what I mean.

"Use your imagination and pretend there are four different coins in your pockets. There's a quarter here [point to his right pocket], a dime here [point to his left pocket], a nickel here [point back at his right pocket], and a penny here [point back at his left pocket]. Since we've never worked together before, we'll keep things simple and just use two of the coins for now: the nickel [point at the right

pocket again] and the dime [point at the left pocket again]. Of the nickel or dime, please focus your mind upon one...make your choice now. Got one? Good.”

Turn your back to the guest and say, “While I look away, please reach your hand into your pocket and pretend to remove the coin you have chosen. Close your fist tightly upon that imaginary coin and do not open it.

“Now, if you don’t mind, I’d like you to do a couple of things to help focus the mind. First, think about the value of the coin in your hand and multiply it by, say...fourteen.” The guest will immediately nod his head or say, “Done”. If so, you know he is thinking of the dime. However, if you sense the slightest hesitation you know the guest is thinking about the nickel. Once you know the identity of the coin it is a safe bet you can declare which hand is holding it as well. Remember how you pointed to the location of each coin earlier? By using the nickel and dime in this phase of the presentation, you have subtly forced the guest to use one pocket or the other and, by default, one hand or the other. So if the guest is thinking of the dime, it is in his left hand. The nickel will be in his right hand.

Keep talking and say, “There are different exercises like this that help a person concentrate better. Here’s another one that’s effective: Choose for yourself whether your coin will later show up heads or tails. If you choose Heads then hold the coin up by your own head and repeat the word ‘head’ five times to yourself. Do it slowly. Likewise, if you choose Tails then just hold the coin down by, well...your own tail and repeat the word ‘tail’ silently five times. When you are finished please hold both hands in front of you with your fists closed and say, ‘Done’.”

Turn around and face the guest. Look at his hands. Specifically, study the skin tone briefly. If the guest chose Heads and held his hand high for a slow count of five beats, then that hand will appear slightly paler than the hand that remained down by the side. Therefore, a difference in coloration tells you he chose Heads—and further confirms which hand holds the coin. If the coloration of both hands is identical then the guest chose Tails.

Once you have visually gained this last bit of information, you could just blurt out, “You chose the nickel and it is heads up.” But where’s the drama, the tension, the conflict, the theater in that? Delivering the revelation in a more detailed and

progressive fashion is better. Make the following declarations: “I sense the quarter, the penny and the...dime...are still burning holes in your pockets. You decided to take out the nickel that is now in one of your hands. Specifically, it is held tight in your right hand. Finally, when you open that hand you have decided that nickel will be...tails up.” This approach gives the impression you have discerned four different pieces of information successfully.

Say, “If you think about it, these revelations are fifty/fifty propositions—just by taking a wild guess anyone can be right half the time. However, I think nailing ‘em down one after another like that puts this stuff in a different category.”

Now take this presentation a step further by saying, “Even though I’ve never been able to do this twice in a row, I feel like I’m still in the zone and wouldn’t mind giving it another shot. Are you game? All right! This time let’s use those two other coins, the quarter and the penny.” Make a gesture toward his right and left pockets respectively.

Turn away and say, “Think of the quarter or the penny. Now pretend to reach into your pocket and remove that coin. Again, hold it securely in your hand. Have you done so?” Wait for his answer. You want him to feel comfortable and responding freely this time.

Say, “Because we have done this before the pathways are open and the mental exercises are easier. This time, think of your coin and tell me when you have multiplied it by, say...nine.” This time, the slightest hesitation tells you he is thinking of the quarter in his right hand. An immediate response tells you he is holding the penny in his left hand.

Proceed with the same dialog provided earlier to determine if his coin will later show heads or tails. The dramatic final revelation is the same as well—with one small addition. Twice now, you have successfully named the three coins left behind, the coin he chose, which hand holds the coin and, finally, which side of the imaginary coin is showing.

Step back and smile broadly at your guest just like you did at the beginning of this presentation. Say, “You gotta admit—we’re not bad for a couple of people with no cents at all.”

CREDITS AND VARIATIONS

Royal Vale Heath's 1933 book 'Mathemagic' proposed a method for determining a chosen coin based on the length of time it took to answer a simple math question. For the record, in 1998 David Harkey used a similar method in his still unpublished routine MindNumber which allows a performer to accurately determine the locations of three different coins—over the telephone.

Using skin coloration to determine which hand holds an object is a clever idea that dates back centuries (possibly to the time of Reginald Scot). However, using that same dodge to determine a heads or tails status is my own variation.

When performing Common Cents for children avoid the math by using four imaginary crayons—red and purple the first time, blue and orange the second time. Have the child think of a word that rhymes with the chosen color. Since nothing rhymes with purple or orange, you can easily obtain your answer. Finally, in lieu of heads or tails, discern whether the crayon is pointing up or down in the child's closed hand.

Copyright 2012 by Mick Ayres. - Previously published in The High Road column 'On The Importance of Character', M.U.M. magazine; May 2013

Mick enjoys an eclectic career as a conjurer, tunesmith and taleswapper for the Walt Disney Resort on Hilton Head Island. He welcomes input and dialogue and can be reached at <http://www.mickayreswares.com>.

Taking the Heat Out of Close Up - A Special PDF for Roadshow Readers

Peter Stammers (Alcar) has been performing magic for well over sixty years. He has been part of the birth of modern day close up magic. As a youth, Peter spent Saturday mornings at Davenport's magic shop in London witnessing three giants of magic; Alex Elmsley, Jack Avis and Bobby Bernard, ultimately inspiring his interest in magic. His close up skills has entertained Presidents of countries and International companies alike in varying venues from eastern Souks to Western Malls. The last Twenty years Peter has lived in Cyprus and was a founding board member of the Cyprus Magical Society. He also donated a trophy called the Alcar for the best close up performer in the close up competition.

To quote from Peter's work...

"I'm English and live in Cyprus, which for those who don't know is a small island located south of Turkey, west of Syria and Lebanon, northwest of Israel, north of Egypt and east of Greece. It is now a republic but it had been a British colony which is the reason why there are four British military Sovereign bases situated in the country. Whilst Cyprus largest group of tourists are from the UK at least 40% tourist will be from other countries. Out of that amount only about 15% will speak English fluently, the remainder will speak, little, or no English at all. These days the visitors will include people from: Russia, Poland and other Baltic countries and of course Greece and some Scandinavian and other West European countries as well as China."

"In the course of this e-book I will write about performing for the British army (including RAF), United Nations, Hotels and working for international companies that visit the island. You will realize that there is a vast difference performing for these types of venues than say, restaurants and private parties. Alcar was kind enough to detail for Roadshow readers HOW he performs for various groups, the do's and don'ts, and what constitutes a great performance.."

<https://app.box.com/s/vkawu2cazh7zk6cggaebdmmgnxms4gt>

BALLOON / BANG GUN SURPRISE - A Treat for Children..

David John O Connor

EFFECT: Two youngsters are invited to join the performer on stage. A pair of 'goofy spectacles' are placed on each boy as 'safety glasses'. Handing a bang gun to one child with the instructions that he must not pull the trigger till you count 3.

The performer takes a round balloon and informs everyone that he will inflate the balloon, place it on the other boys head and on the count of 3, the boy with the bang gun will pull the trigger and there will be a Big Bang.

Placing the inflated balloon on the boys head, he begins to count, "One – Two" when suddenly the balloon bursts. The boy with the gun is kiddingly asked why he made the balloon burst too early.

Another balloon is inflated and placed on the other boys head and again, after instructing the boy holding the gun not to pull the trigger till you count 3. The performer starts to count again, "One – Two", and again the balloon bursts. Again you ask the boy with the gun why he made the balloon burst before you counted to 3.

Blow up the third balloon then accidentally (?) let it fly off. Blow it up again instructing the gun lad to take aim again and only pull the trigger on the count of 3 and there will be Big Bang. Holding the inflated balloon on the other boys head at the count of three while shouting, "Pull the trigger, Pull the trigger," you release the balloon (that was not tied off like the first 2) This balloon should scream off, while the boy pulls the trigger, releasing the banner that falls down that reads, "BANG".

This routine can be filled with balloon gags and antics, like accidentally tying the balloon to your thumb then trying to shake it off. Blowing the balloon from the wrong end, stretching a balloon and allowing it to snap against the hand as

though it was painful. Emphasize kiddingly with the boy that he is likely the cause of all the problems by causing the balloon to burst before you say 3.

REQUIRED: An assortment of round balloons. A Vernet thumb tip with a thumb tack or small pin protruding on the outside (to burst the balloons) A large size Bang Gun prop available inexpensively from magic dealers. The bang Gun has a drop down 'Bang' banner.

ROUTINE: Once your two assistants have joined you on stage; place the funny

One boy is given the gun with strict instructions not to pull the trigger before you count 3. . If he points it down, tell him not to shoot his foot, then lift the child's arm up.

With the thumb tip pricker in place unseen, blow your balloon up clowning around by blowing it the wrong way up, making funny noises etc.

Finally place the tied balloon on the other boys head with him facing away from the shooter. Instruct the boy with the gun to take aim and only pull the trigger on the count of 3. Burst the balloon using the thumb tip pricker on count 2 and immediately ask the boy pulling the trigger why he fired too soon, and he will probably disagree with you.

Goof around with the 2nd balloon tying it to your finger and shaking it to release it etc. Once the 2nd balloon is placed on the other boy's head, start counting again, "One – Two", and again burst the balloon. Kiddingly question the boy with the gun once again.

Finally blow up the 3rd balloon but don't tie it off and hold it on the boy's head, after telling the gun boy to "Take careful aim and only pull the trigger on the count of three and there will be a Big Bang". Invite the audience to put their hands over their ears. Counting "One – Two – Three," shouting, "Pull the trigger", and release the untied balloon that flies off. The bang gun banner will drop down displaying the word BANG!

Thank your two assistants and remove the funny spectacles. I present each boy with a pre made balloon animal each, as you lead them back off the stage, asking

for a round of applause for your two fine assistants. It really is a riot of fun routine with lots of built in laughter from the spectators.
David J.



Five Thoughts on Children's Shows - Donavon Powell

Keeping with the children's magic theme, I asked one of my online buddies, Donavon Powell, to put some of his experiences performing for children to paper. He did - And I'm glad. I would love to publish several other small features about performing for little ones if I could persuade some of you guys and ladies to share your thoughts with me. As you can see, Donavon didn't have to compose page upon page to get his thoughts across. Just sent along your experiences and the English, grammar, and layout, if necessary, will be provided by my talented staff of writers.

-Keep the presentations short between Magical moments so you can control their attention

-Love Children.

-Move on quickly so they don't backtrack, but not so quickly that you confuse them.

-Love Children.

-Don't always pick the uncomfortable child to help. Sometimes they are uncomfortable for a legitimate reason.

-Make the most out of the hams in your audience.

You'll notice that I listed 'Love Children' as two of the thoughts. There's a reason for this:

First, if you don't love children you probably shouldn't perform for them. Children can tell if you are just going through the motions the same way adults can tell. How many times have you seen a performer who is obviously just there for the

paycheck? It takes you right out of the moment. The same holds true for children. If you don't genuinely Love Children they will be able to tell and the performance will be difficult for you, and less enjoyable for the children (this applies to pretty much any audience).

Second, Love Children because of their ability to sustain a sense of wonderment. That sense is generally what we are going for whenever we perform. Children exist in that state constantly. If you are appreciative of this it will show, and it will elevate the level of your performance in both your mind and that of your audience.

Donavon Powell

Dime Store Salt Pour - A Classic, as Rendered by Jeff Jeff Hobson

Fred Kaps was my biggest influence during my “manipulation days” of the 1970’s and who hasn’t been touched by this great master? His salt pour routine, and my frantic search at the age of 12 to duplicate it, led me to develop this method and routine. I still put the easily made props together every few years to perform it again for my audiences and, of course, myself. This is one of those tricks I really love doing.

The only true gimmick you’ll need is a sixth finger. Edward Victor was the first to describe a salt pour routine using this seldom used item. The other items to get are two empty pill bottles with lids, two bobby pins, and two medium-sized safety pins. In my early years, I would go to “Cunningham’s Store” in Detroit. My folks still called them the “5 & 10 cent store”, or simply, the “dime store”. I would “buy” the right pill bottles from the pharmacist there. Sometimes he would charge me but most of the time he just gave me a handful.

Today, I still schmooze the good person behind the counter of a drug store to give me a few. I explain that I'm a magician using it for a "magical" purpose and it seems to do the trick - no pun intended!

Recently, I was charged ten cents per bottle. What a deal! Ask for "snap-on lids" not the safety caps that are popular. The right sized bottle for you will be a height about a half of an inch shorter than the width of your hand. The width of the bottle should be such that you can make a fist comfortably around it without it being too bulky. I find the best bottles for me are approximately one and a half inches in diameter. You need to make a 1/8-inch hole in the bottom of each bottle then paint the entire bottles and caps a dull, matte, flesh-tone color.

This brings us to Fred Kaps' theory that the color black should be used for gimmicks that are to be hidden from the audience's view. I believe that he was correct given the types of venues that he was used to performing, i.e. European, legitimate theaters with proper lighting etc. In those places, he could request the correct environment and be a far enough distance away from the front row.

Many of the venues I play in the U.S. do not always give me that freedom. I believe that the use of flesh-tone gimmicks like these are the safest choice to use for this effect. Now, take the bobby pins and remove the small, rubber tips on the ends to give you two, straight, flat ends per pin. Bend just the ends of the pins outward. Thread the bobby pins through the "hole" ends of the safety pins. You now have very crude, basic, but nonetheless perfect holders for the bottles. (photo S1)

Take your first bottle and hold your finger over the hole as you fill it with popcorn salt. Don't use regular salt. Popcorn salt is very thin and powder-like. It will look like much more salt than you really have. Regular salt granules are far bigger and you'll be taking the risk of clogging the holes in the bottles.

Place the cap on the bottle and then turn it upside down so the salt doesn't come out. Squeeze then ends of one of your bobby pins together and place the ends in the hole of your bottle. Allow the bobby pin to enter the hole for about an inch. (photo S2) Do the same with the other bottle and pin. You'll find you now have two nice little packages consisting of an inverted salt load hanging from a bobby

pin which can now be attached, via the safety pin, to your trousers or the inside of your coat. (photo S3)

The placement of the loads depends upon your dress style. If you have a tuxedo with tails, the loads should be placed directly to the back of your legs with the bottom of the bottle (or the top in this case) just in line with the palm of your hand as you grab for it. If you have a regular tuxedo or sport jacket, you will need to place them in the same location but attached to the inside lining of the coat. Be careful, as you attach the loads in this latter manner so as to compensate for the sagging of the lining material so the loads will not be seen. The loads should hang about an inch above the bottom edge of the jacket. (photo S4)

You next fill a saltshaker with an amount of salt that only fills the sixth finger. Put the sixth finger in a place that you can get it on the end of your right middle finger quickly and conveniently. The sixth finger will probably only fit so that just the tip of your middle finger can enter it. If you haven't already done so attach the salt loads as per instructions above and you're now ready for the routine.

Pick up the saltshaker in your left hand while secretly getting the sixth finger onto your right middle finger tip. Show the shaker and remove and discard the cap with your right index finger and thumb

keeping the sixth finger hidden by curling the middle finger inwards. Transfer the saltshaker to your right hand while you extend your right middle finger and steal the sixth finger into your waiting left hand. (photo S5) You are simply exchanging places with the items. You should now be finger-palming the sixth finger in your left hand while showing the saltshaker to the right side of the audience. (photo S6)

As you bring your hands together, your left hand positions the sixth finger so that you can make a fist with the opening of the sixth finger at the top. (photo S7)

Begin to pour the salt slowly into your fist and into the sixth finger. (photo S8)

Make sure to hold the saltshaker high enough for the audience to see the flow of salt. Fill until the sixth finger is almost full leaving just enough room to be able to re-insert your right middle finger in a moment. (photo S9)

Discard the saltshaker. You will now pretend to take a bit of salt off your fist to taste and this will be the time to steal the sixth finger. Bring your right hand, facedown, over your left fist. (photo S10)

Extend your right index finger to the front edge of your fist as if to take up a small bit of “salt” on it. At the same time, you extend your right middle finger and insert it into the sixth finger. (photo S11 and S17) You will move your left thumb out of the way to allow the sixth finger to make a “rear exit” from your left fist. (photo S12)

Bring the right index finger - with the “salt” - up to your mouth to taste. (photo S18) This whole motion of stealing the sixth finger takes only a couple of seconds. It should look as if you simply had a quick taste of the salt from the top of your left fist using your right index finger. I should mention that in able to assist you in keeping the sixth finger in place on the end of your right middle finger, you should keep the fake finger pressed into the base of your right hand. This way you also keep the salt from accidentally dumping out of the sixth finger. At this point, you should be looking at your left fist while you keep your right hand either at your waist or down by your side - whichever seems most natural to you. Turn to your left while opening your left hand in an upward throwing motion to make the salt “vanish”. (photo S19)

You may now make a quick “hand washing” motion of the hands still turned to your left side with the back of the right hand toward the audience. (photo S20) The back and forth motion should be one that is casual as if you were brushing the salt from the palms of your hands. Because you still have the gimmick trapped in your right palm by your right middle finger, the hand motion is an illusion. Your hands are a few inches apart and never really touch. The “free” fingers of the right hand are as open as comfortably possible. Try to avoid the dreaded “cramped hand” syndrome that ruins good manipulation. It must be stressed not to try to make this a show; it is a simple casual action.

You make the salt reappear as follows: You will prepare the audience to accept a very bold move with a bit of acting. Start “picking” salt out of the air between the first finger and thumb of the right hand. (photo S21) As each bit of imaginary salt is caught, you place it in the enclosed left hand fist.

The left hand accepts the imaginary salt directly into the left palm. (photos S13 and S22) The left fingers assist by opening slightly each time. You start slowly and gain speed as you “catch” more salt. You need not be too concerned with exposing the gimmick that is still “trapped” against your right palm as long as the extended third and fourth fingers lay beside the sixth finger.

Here comes the bold move. You pause before your last salt “catch” by staring at a space in front of you. You now make one final catch in the air to get the “salt” between your right first finger and thumb. That “salt” is placed into your left fist from below as the right middle finger is extended bringing the gimmick (with real salt) into your left fist. The left fingers are opened just enough to allow entry of the gimmick. (photos S14, S15 and S23)

The open bottom of the gimmick should be aligned about a half of an inch up into your left fist. Both hands work as one as the gimmick is fully transferred into your left fist with an abrupt upward shake as to not let any of the salt escape from the gimmick. (photo S16) This whole move takes two seconds. The first second is the catching of the imaginary salt and the second “second” - if you will - is planting the gimmick firmly in your left fist.

There is one more caveat to this move. When you remove the right middle finger during the “shake” the little finger of the left fist quickly and tightly shuts off the flow of the salt. There will probably be a small amount of salt that sneaks out during this bold move but that’s fine since it adds to the illusion. Again, it should look as though you picked salt out of the air and the last “pinch” is shoved in your left fist. It takes much longer to explain than it does to execute and it’s not as difficult as it seems. It just needs the “knack” which you’ll get with practice.

Now it’s time to have some fun. You will produce the salt by releasing pressure of the little finger. (photo S24) This is where you can use your imagination. You can have it pour all at once or cause the flow to start and stop on your command. When your are near the end of the supply of salt, you turn your body to the right and steal the salt load on your right side with your right hand. (photos S25, S26 and S27)

Your body turns to the front while your left fist (which is about to run out of salt) is placed in your front, left trouser pocket. The gimmick is released into the pocket. The right hand with the salt load is kept idly by your side.

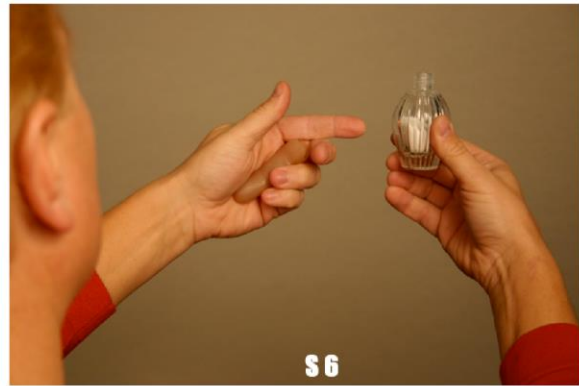
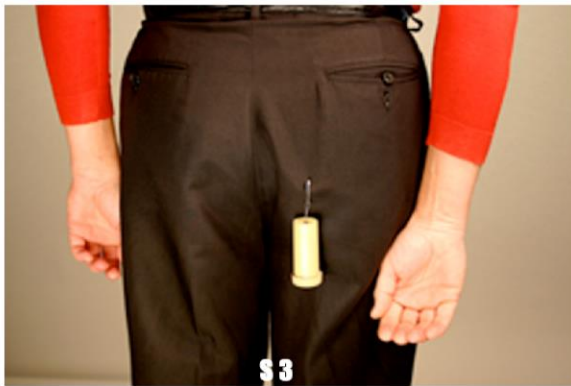
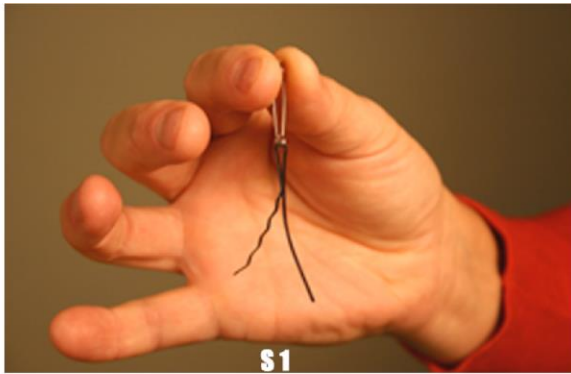
Two moves now happen simultaneously. The left hand (still in a fist without the gimmick) is brought out of the pocket up to chest level while the right hand with the gimmick palmed is casually brought up to waist level. The two hands start and stop moving at the same time so as not to bring attention to the right hand. You look at your left fist. Open your left fist to show that there's no more salt. (photo S19)

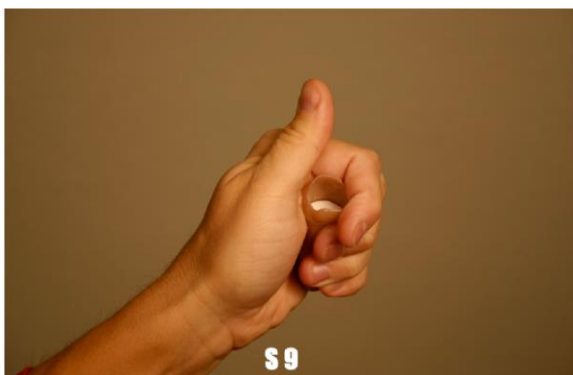
Your right hand makes a pointing motion toward your left fist while the right hand makes a fist while quickly revolving the salt load so that the hole in the bottle is at the bottom. Immediately, salt will start to pour from the right fist. This is the perfect moment for misdirection to steal your left side salt load into your left hand while all attention is on the salt pouring from the right hand. You can also add cover for the steal by turning your left side to audience. This looks as though you are giving them a better view of the salt pouring from the right hand (which you are) but also conceals the sneaky work the left hand is doing.

As soon as the right hand salt load starts to pour, you act surprised while turning your body to the left as explained above. You take one step to the left while the left hand drops to your side in perfect position to steal the load. After stealing the load, turn your body back to the front. The left hand rises to touch the stream of salt and then makes a fist while quickly revolving its salt load into an inverted position.

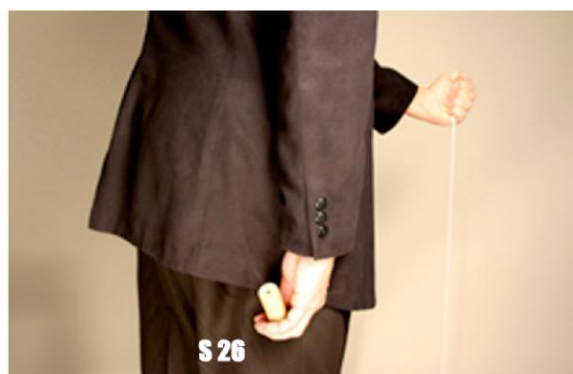
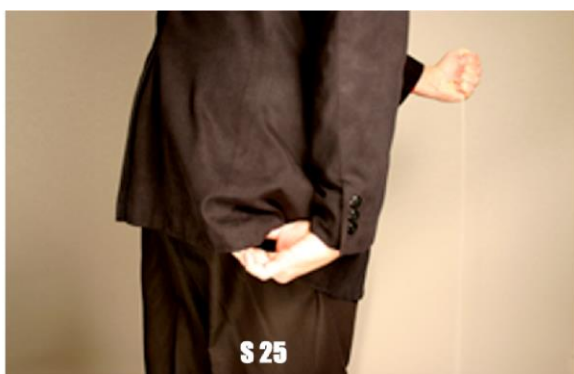
When done correctly, it will look just as if your left hand split the stream of salt into two... You now have two streams of salt coming from both of your fists. (photo S28) You will learn how fast you need to perform all of this when you find out how long your salt loads will last. Ideally you want to walk off stage with both streams still pouring.

Jeff Hobson offers a FREE Magic Video Theater where he posts rare and vintage videos, interviews and has great lectures available. To access this private video page, just sign up at: <http://www.HobsonsChoiceMagic.com>









Tricks Without Names - A Mathemagical Medley of Semi-Automatic Tricks

Werner Miller

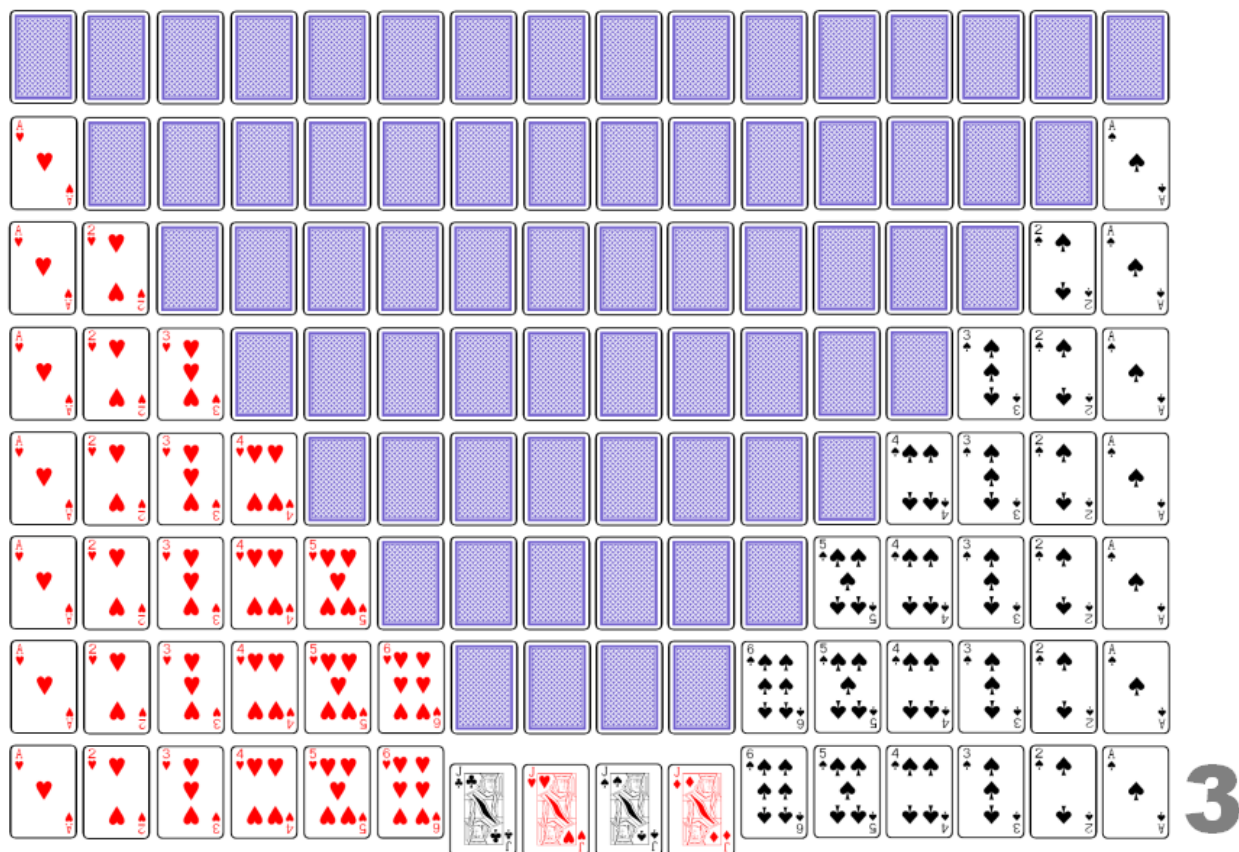
Trick #4

Have a 12-card stack as shown in Fig. 1 secretly on top of the deck. Sort out the four Jacks (or produce them via any method you like), show them openly, then deal them face down into a row, in any order.

From the top of the deck, deal the first three cards singly onto the left-most Jack (thus reversing their order), the next three cards similarly onto the next Jack and so on, until each Jack is buried under three cards, then set the rest of the deck aside.

Assemble the four packets from left to right, i.e. place the first (left-most) packet on the second, then both on the third, and finally all three on the fourth (right-most). From the top down, the cards are now in the following order: 2S, 6S, 3H, J, 2H, 6H, 3S, J, AS, 5S, 4H, J, AH, 5H, 4S, J.

Openly reverse count the packet in pairs, calling out the number of cards already tabled: "2, 4, 6, 8, 10, 12 cards. I'll give them a mix to randomize the order of the Jacks." Execute a Klondyke Shuffle (Fig. 2), i.e. "milk" off the top and bottom cards until the packet is exhausted, dropping each pair on top of the foregoing one. "Another shuffle, and the Jacks are definitely lost. They could be anywhere, couldn't they?" Repeat the mixing, then deal the cards into a row.



“Let’s check out.” Using both hands, turn over the end cards of the row and place them back, face up: the AH and the AS. Continue turning over cards, proceeding symmetrically from both ends toward the middle, thus showing in ascending order Twos, Threes, Fours, Fives and Sixes, Hearts on the left and Spades on the right. (Fig. 3)

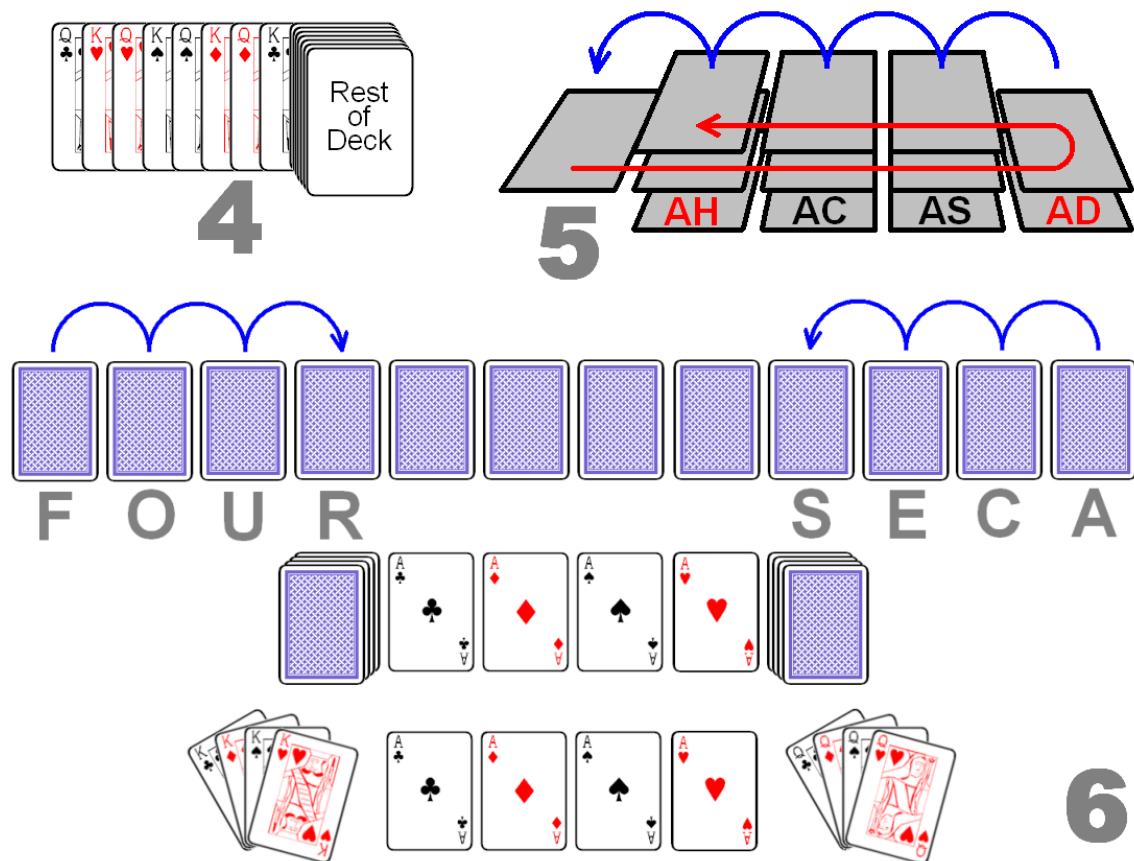
Finally, turn over the four remaining cards and slide them a bit out of the row: the four Jacks. Use them in your next trick.

Alternative Version

Have the Queens and Kings secretly on top of the deck, stacked alternately. (Fig. 4)

Sort out (or produce) the four Aces, show them, place them face down in a row (Fig. 5), deal the top eight cards onto them (red arrow), discard the rest of the deck, and assemble the twelve cards from right to left (blue arrow).

(Note: The order of the suits of these cards does not really matter. But if you want to end up having Aces, Queens and Kings in the same suit order stick to the depicted example.)



Give the combined packet two Klondyke Shuffles, then deal the cards singly into a face-down row.

Spell "F-O-U-R", with "F" picking up the left-most card, with "O" placing it on the next one, with "U" placing this pair on the third card of the row, and with "R" placing these three cards on the fourth. In a similar manner, spell "A-C-E-S" from

the right end of the row, piling up another 4- card packet. Turn the cards left over in the middle of the row face up: the four Aces. (Fig.6)

Climax: Turn over the 4-card packets too, and fan them face up showing four Kings on the left and four Queens on the right. Use some or all of these cards in your next trick.

For more (and more elaborate) math-based magic by Werner Miller visit:

<http://www.lybrary.com/werner-miller-m-7881.html>

VIBE - A Special Deck from Bob Solari

Innovation? I love innovation. I also love effects and methods from many years ago that have the power to make modern day magicians drool. There is so much we know about magic.. and so much we don't know. VIBE, a special deck/method marketed by the ever resourceful Bob Solari, reflects the best of both.. what we know, in that the method itself is not original, but a method used many years ago by a long forgotten magi.. and what we don't know, in that many magicians, myself included, will wonder why they didn't know this technique considering the ease of use and flexibility it allows.

I'll never reveal how this gem works, but I will tell you what you can do with Bob's special deck. With no sleight of hand, you can easily separate the deck into reds and black or odds and evens. You can have any one suit shuffled into the deck.. and then find each of those cards, blindfolded even. Bob teaches four effects on the DVD, including one called '*Out of This Galaxy*'. Based on the premise of Out of

This World, the handling is so simple even a total beginner with a few minutes practice can pull it off.

Other effects taught on the DVD include '*Got The Vibe*', a find-a-card-at-any-location effect. '*4 of Any Kind*', where any four of a kind can be dealt into the deck by a spectator.. and easily found by the magi. And a special effect, performed by Bill Wisch, that will leave even fellow magicians speechless.

Personally, I enjoy writing about effects I use. It is so easy to write when you have belief on your side.. Yes, I have storage bins full of effects and DVDs I'll never use, and finding a slot in my very small close-up case is quite an achievement.. Going forward, I have two specially prepared decks in my case: One, according to Bob's instructions, and Two, a variation of Bob's instructions that allows me to perform a 'special' effect of my own.

VIBE comes in DVD format. Everything you need to know about the Vibe deck/method is spelled out on the DVD. You get the DVD for \$19.95, and that includes the method and detailed instructions for creating your own VIBE deck in 15 minutes or less.

You can order a deck hand-made by Bob for an additional 10 bucks, but, unless you have more money than time, it's not necessary. Visit the url to Bob's site, read the details, and look for the 'Video' link in the mid-page nav bar. Watch the video.. and wait a very short while for your VIBE to arrive in the mail. You'll thank me.. and Bob.

<http://bobsolarimagic.com/shop/vibe>

Pat Page Memorial Workshop - Coincidence Effects (PDF)

As Presented by FFFF 2013 (Fechter's Finger Flicking Frolic)

Very nice PDF honoring one of the truly great magicians of our era. **Pat Page** was born in Scotland, appeared in magic shows around the world.. including The Paul Daniels Magic Show, served as a consultant in Casino Royale, and was an adviser to Derren Brown. Pat was an inventor, innovator, writer, performer, and mentor to many. Contents of this PDF include:

Geoff Williams: 4-WAY COINCIDENCE

Dave Neighbors: Marlo's Double Brainwave Update

Allan Kronzek: The Mirror (a.k.a. Do As I Do)

David Solomon: Matcho From A Shuffled Deck

Maria Schwieter: Time After Time (by Tomas Blomberg)

Mike Powers: Improbable vs. Impossible

You can download the complete pdf from *Mike Power's Mall of Magic*

<http://www.mallofmagic.com/pp2013.pdf>

Suggestions for Making Gem Sticks - A Working Tutorial

by Dr. David Hanselman

Some of us are fortunate enough to be magically talented. Others, like David Hanselman, are not only magically talented, but mechanically gifted in the art of creating wonderful magic props and illusions. I can honestly say, although I've done many things during my years, I've never created a working prop . Oh, I did

stick a safety pin through the end of a match.. attach it to a rubber band.. pin it up my sleeve and make an impromptu pull, but I don't think that counts.

Dr. David uses his woodworking talent to create, among other items, Gem Sticks that rival anything on the market. I have one of his creations that I wouldn't part with for many pretty pennies. The gems are recessed into the stick, making them virtually invisible should you be a tad slow or should your angle be slightly off. He was kind enough to take time to put his techniques into a PDF for Roadshow readers. You guys are lucky. I have also included Dr.David's email address should you have questions or if you wish to share thoughts or techniques concerning handmade magic props. He welcomes your inquiries and ideas...

"I'm a woodworker and tinkerer and am always on the lookout for neat magic "things" I can make in the shop. Are there sufficient numbers in your readership with similar interests to warrant an occasional exchange of "how to make" stuff?"
<mailto:DrDLH@twcny.rr.com>

<https://app.box.com/s/kyih6akh4d97p8lix432jevux3rjbr0v>

Build a Kabuki Drop for \$50 .. Download a Blueprint Free

(Thanks to my buddy Michael Lyth for sharing this site with me.)

"MagicKabukiDrop.com shares extensive information on the history of the Kabuki Drop and its workings as well as how to make a Kabuki Drop. A Kabuki Drop is a stagecraft technique and a release system that drops an open suspended curtain to the floor for a dramatic reveal."

"Whether you are a show director, producer, production manager, dancer, magician, musician, juggler, acrobat, variety artiste, burlesque performer or any other theatrical stage practitioner, a Kabuki Drop can be used to add a dramatic

wow-moment to your show or act. A Kabuki Drop is also a great device for product reveals for corporate events."

If you do stage shows or corporate events you might want to check this out... after all, the download is free.

<http://magickabukidrop.com>

Amazing Interactive Mentalism Card Trick Revealed

"Mentalism card trick where the performer (without even seeing or touching the deck) seems to detect a thought of card simply by listening to the voice of the spectator as he/she calls out the cards throughout the deck. Easy and amazing card trick revealed in this tutorial. Please visit my website.."

<http://www.thecardtrickteacher.com> .. mismag822

<https://youtu.be/MLITIW19WE0>

Over One Hundred Card Tricks You Can Do! - Free PDF

Harry Maurer

Magic is a lot of fun, but carrying a bunch of magic equipment around with you can be awkward!

Presenting tricks with a deck of cards is easy and can be performed almost anywhere by anyone! You will find that most of the tricks below can even be

presented with a borrowed deck of cards -- that way you can entertain your friends and family at a moment's notice!

The card tricks contained in this book are "easy to learn" tricks that, if presented properly, will fool your family and friends. You will find that they will amaze older children as well as adults. But just because they are simple tricks does not mean that you can simply read through the instructions once and perform them! You will have to practice each trick over and over again until you can present it without thinking about what you have to do next and so that you know exactly what you are going to say at each stage of the trick. I would recommend that you find one or two tricks that you think you would enjoy performing and practice THOSE TRICKS ONLY until you can perform

[http://www.uncuepro.com/Magic Bonuses/100 Card Tricks.pdf](http://www.uncuepro.com/Magic_Bonuses/100_Card_Tricks.pdf)

Insane Four Ace Card Trick – Tutorial

Nice and quick four Ace assembly. There's nothing quite like pulling the four Aces out of a deck to surprise the public and establish your reputation.

Watch the tutorial and learn the trick..

Thanks to Hester23BearsCH for posting the video.

<http://etricks.info>

The Thirteen Paths - A PDF from R.Paul Wilson

There's nothing quite like a treatise from an expert who understands magic and it's many nuances. R.Paul Wilson is certainly an expert of the highest order, and *The Thirteen Paths* certainly enlightens the reader with pages of wisdom...

Download your copy Free..

- Be more interesting than your props.
- Tricks can be bought but magic must be performed.
- Your audience should remember you.
- The only thing you have that is truly unique is yourself.
- Never hide behind your props.
- Promote your own image and personality.
- Decide who and what you are, in performance.
- Learn how to connect with an audience.

<https://www.dropbox.com/sh/xr9y0y9jpm5bhxb/AACTouAl6Uvlj3gOp2UP-znla/PAUL%20WILSON%20-%2013%20PATHS.pdf?dl=0>

Magic Supply Company...

Order all your magic and earn 10% back on everything you buy, and never have to buy a minimum.

<http://www.magicsupply.com/idevaffiliate/idevaffiliate.php?id=242>

Hospital Clown Newsletter Archives

This newsletter was published and printed from 1995 to 2010 and contains Volumes 1 through Vol. 12, No.2 The newsletter is no longer being printed and mailed. This website will now have current articles and links to current stories and adventures of Clowns in Community and World Service.

The Newsletter contains experiences, stories, props, routines, and articles by caring clowns and others relating to clowns in service in health care facilities and compassionate service around the world. We want to share our work, so we can expand and grow and encompass the world with our JOY.

The Newsletter archives are in PDF format and free for all to download.

<http://www.hospitalclown.com/pages/archive-home.html>

The Magic of Magic – Shobi Dobi

Magic has a given. It can't be done alone – it is done in relationship to others. It engages people. They leave their own field of familiar thinking whether that is about fear, pain or worry, and get intrigued with magic. That is the why magic is so successful in the hospital. It gets people to focus away from themselves. It works with children and it works with adults and it even works with teenagers!

I find after experience that simple gimmick tricks work the best - the no-fail kind - change scarves, small drawer boxes, mouth coils, and of course sponge balls. The hospital audience is the easiest to please, except maybe 15 year old boys..

http://www.hospitalclown.com/archives/vol-07/vol-7-1and2/vol7-2_7magic.pdf

From the Red Carpet to the Sky.. A Magical Collage

Purely for your entertainment pleasure.. a nice collage of 6 second 'magic' videos. Yes, you've probably seen some of these before.. but some you haven't. A nice way to spend three and a half minutes..

<https://youtu.be/tOwlxh-rWEI>

Ellen Degeneres and Magic - Get on the Ellen Show

Ellen loves magic. And she has promoted magic and magicians as much as anyone on any talk show on TV. Andrew Kelly, Simon Pierro, Rich Ferguson, Justin Willman, Justin Flom and Mike Jacobson are a few of magicians summoned to Ellen's court. You can go to Ellentube and leave your video for a chance to add your name to the list of performers. If you aren't interested in leaving a video, you can view videos of magicians who have ..

<http://ellentube.com/lists/magic/>

Thanks to Jim at **The Magic Portal** for the link.. (<http://themagicportal.us>)

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The Other Corner

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Writing Tips from Writers Who Know.. - A PDF for Anyone Who Writes

I have a number of books on writing and how to write. I know.. I can hear some of you now.. "But Rick, if you have this information, then why in the name of Zeus don't you use it.."

Two reasons: I'm strapped for time and my reading list is limited. And Two, I'm a procrastinator of the first order. My PDF is only 6 pages, and includes:

- Henry Miller's 11 Commandments of Writing & Daily Creative Routine
- David Olgilvy's note to his Employees....
- Stephen King - The adverb is not your friend.
- Kurt Vonnegut's 8 Tips on How to Write a Great Story
- Six Tips on Writing from John Steinbeck
- Margaret Atwood's 10 Rules of Writing
- Elmore Leonard's 10 Rules of Writing

<https://app.box.com/s/omlwddc8eld5j2f2hftr3kdIfmvcz3h1>

10 Stunning Images Show the Beauty Hidden in Pi..

March 14th, 2015 was 'Pi Day'. That was reason enough for Ana Swanson to write a very informative article on the intricate and astonishing science behind the number 'p', commonly called 'pi'.. Circles play an integral part in our lives. The

world is round, other planets and stars are round. And when you work your way down the list of objects known to man, the circle shape stands singularly as the shape of shapes. Even objects as beautiful and diverse as snowflakes consist of millions of tiny round water particles, which form the jagged crystals which bind to form a flake.

If you measure the distance across a circle, then divide that number into the distance around a circle, you'll get.....

3.1415926535897932384626433832795028841971693993751058209749
445923078164062862089986280348253421170679821480865132823066
470938446095505822317253594081284811174502841027019385.....

or, what we call 'pi'. Pi doesn't end there; It goes on and on and on.. creating what some call 'total randomness', and what others call 'proof that God exist..'. If you note the first five numbers.. 3.1415, you understand the significates behind 3/14/15 being a very special 'pi day'. (And, if you don't believe in coincidences, just ignore that Albert Einstein was born on March 14th.)

If you divide, let's say 2 into 7, your sum is 3.5. No more, no less. No long tail of numbers. Yet pi doesn't seem to have an end. It's what we call an irrational number and cannot be expressed exactly. Mathematicians have calculated pi beyond 13.3 trillion numbers. And, despite pi appearing completely random, there is hope that one day, in an instantaneous revelation, a number will fall into place and the face of God, or perhaps a geometric configuration of unfathomable beauty, will be revealed. Carl Sagan, in his popular novel, Contact, suggested the creator of all may have hidden a cryptic message within the digits of pi.

In these ten pictures, Martin Krzywinski and Cristian Vasile connect the numbers to create art, utilizing what they call bioinformatics. Have a look and gaze inside infinity...

<http://www.washingtonpost.com/blogs/wonkblog/wp/2015/03/14/10-stunning-images-show-the-beauty-hidden-in-pi/>

My Two Favorite 5 Letter Words..... Magic and Music

Magic holds a special place in my heart.. but so does music. I wake every morning with a song on my mind. If I'm lucky, it's something I heard the day before on the radio, or maybe a blues classic. If I'm not so lucky, it's the Starland Vocal Band or Captain and Tennille. Lately, it's all Joe Bonamassa. I would be wrong to not share...

The Pickup Radio - Guitar Master Joe Bonamassa's Weekly Podcast

When the little wife is watching reruns of 'Frazier' and 'Big Bang Theory' and I'm trying to wind down after a day in the mines, I crank up the laptop, plug in the headphones, and listen to another podcast of The Pickup. Each episode is a very reasonable 15 to 20 minutes, if you click the 'video' version. Clicking the 'Full Version' link hooks you up to a 35 to 40 minute show, which is basically the same except all the featured songs are played in their entirety. The Pickup is hosted by Matt and Joe, as in Joe Bonamassa, and covers everything from the blues of the 60's, to British blues, to practical tips and tricks. You don't have to be a player to enjoy The Pickup....

"One of the world's most popular guitarists and blues-rock stars Joe Bonamassa and co-host Matt Abramovitz (formerly of Sirius Satellite Radio's blues channel) debut their brand new weekly radio show The Pickup, an entirely unique and highly entertaining show blending music history, carefully curated songs, an encyclopedic knowledge of guitar facts, and illuminating insights into the world of a musician. Whether it's unusual knowledge of a vintage Les Paul played on an obscure record from the 70s, or a friendly debate on how to name your guitar, each episode weaves together witty banter, fun facts, and amazing stories from the road and the life of a working musician. The show will be streamed every Friday and episodes will be available to stream anytime." Past episodes, all Free, include:

- More Strat Masters..
- Five Steps to Being a Guitar Hero

- Blues in the Royal Albert Hall
- Remembering Stevie Ray Vaughan
- Billy's Best - ZZ Top
- Acoustic Apocalypse - Leo Kottke
- Please Sir May I Have Some Gary Moore
- How to Name That Guitar
- and about 50 more....

<http://thepickupradio.com/p/past-shows.php>

Bonus - Free 11 Track Bonamassa Album.. (mp3)

Eleven tracks from a cross section of Joe's diverse catalog of blues albums...

<http://jbonamassa.com/free-bonamassa-album/>

Joe with Black Country Communion... Yes, they 'officially' broke up about 18 months ago, but I'm holding out hope.... BCC was my favorite group of the past 6 years. Sample this, as it's one of the vids on the **European Tour** video below..

<https://youtu.be/w82V4gsSW-4>

Bonus - Black Country Communion on Tour in Europe

If you like Bonamassa, and you like Led Zeppelin and Deep Purple and Free and then you'll love this almost two hour concert by the supergroup **Black Country Communion**, featuring bassist and vocalist Glenn Hughes (Deep Purple/Black Sabbath), guitarist and vocalist Joe Bonamassa, drummer Jason Bonham (Led Zeppelin/ Foreigner), and keyboardist Derek Sherinian (Planet X, Dream Theater).. This won't be on Youtube long. I'd save it to your computer if you're interested..

<https://youtu.be/kgzIKPOYoyg>

You can easily catch videos from many online video sites like Metacafe.com, Vimeo.com, Facebook.com, blip.tv, 5min.com, Break.com at **Catchvideo**. There is

nothing to download. Simply enter the url of the video and Catchvideo saves it to your desktop for watching offline.

<http://Catchvideo.net>:

Free eBooks For Subscribers....

Here's a link where you can download a variety of free ebooks, including Erdnase' Expert At The Card Table... If you are not a subscriber, you can sign up HERE..

<http://MagicRoadshow.com>

<http://streetmagic.info/cbmall3.html>

LIKE us on FaceBook..

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

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

Some of my Other Sites..

Las Vegas Magic Shows - updated monthly

<http://lasvegasmagicshows.info>

Magic News - The #1 site in the world for ever-changing magic news. Updated daily. <http://MagicNews.org>

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

"May my next issue find you well.."

Rick Carruth / Editor

Senior Professor - Camelard College of Conjuring of Chemmis, Egypt

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