



**MAGIC
ROADSHOW**
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Hello Friends..

June. Summer. Hot. That pretty well sums it up if you live in Spartanburg SC. I complained about the cold weather and now I'm complaining about the heat. Maybe my lovely bride, Carolyn, is right... You just can't make me happy. But.. it's not about me. It's about YOU and whether or not I can put a smile on your mutt. If this issue doesn't do it.. 45 pages and 15,000 words, I surrender!

Seriously, I'm excited to bring you this issue of the Magic Roadshow. I think I've included a little something for everyone. Of course, I've had extensive help. Without my friends, this issue of the Roadshow would be only a fraction of itself. That's why I Sincerely Thank Paul Lelekis, Jim Canaday, Michael Lyth, Jeremy Neugin, the Merchant of Magic and Murphy's Magic for their personal contributions. I couldn't do it without my friends..

I'm going to take a week off from everything the last week of this month. Going to the beach and spend money I don't have, lay in the sun, ride the lazy river, eat at seafood buffets, shop at outlet malls, cruise the boulevard, and then come home and recover.

Sending Prayers to those in Orlando who lost friends and loved ones to someone filled with hate, and wishing a speedy recovery to those hospitalized...

I hope a few of you can take a moment to let me know you received this issue of the Roadshow. Publishing a newsletter puts me in a very small group of other publishers, and we often stay in touch because of our shared experiences. We all unanimously agree on one point.. there is considerably less feedback than one would think. Oftentimes, the majority of responses after an issue are from other publishers. We understand the importance. Since we can't rely on 'sales reports' to reflect our distribution, all we have are the emails from readers to let us know our work was

received. We aren't looking for praise and pats on the back.. sometimes it's not deserved.. just a word that our 'zines are getting where they were meant to go..

My fear is.. I'll send this to all my friends.. It will get lost in cyberspace.. I'll get my feelings hurt because no one acknowledged receiving it.. I'll shut down my list server out of frustration.. my hopes and dreams of hosting my own show in Vegas will crumble.. my friends and family will dis-own me because I've become a crabby 'ol man.. I'll sell all my magic on ebay.. I'll take up sitting on the front porch and counting passing Cadillacs and thinking about what could have been.. and.. In the Winter of 2018.. I'll receive a letter of apology from my list server and a check for the last months service fee because of their failure to successfully send out Issue# 177. They will also include a 50% off coupon for my first month of service, should I choose to return.. and a ten dollar gift card to iTunes..

Questions and Comments? [EMAIL ME](mailto:rick@magicroadshow.com) (rick@magicroadshow.com)

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"The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed."

- Albert Einstein, The World as I See It (1934)

"Magic should be fascinating and impossible."

Juan Tamariz

"In the land of the blind, One Eye is king. Many so-called teachers are only a few lessons ahead of those they instruct."

R. Paul Wilson

"I won half of my golf tournaments watching everyone else self-destruct, ... And that's the way you win."

Jack Nicklaus

GESTALT

Paul A. Lelekis

Before we begin, let me tell you that I'm quite proud of this effect. It uses a series of cool methods and sleights that are not difficult to do, but, played properly, will make you look like a true sleight of hand expert.

In GESTALT, there are some sleights involved, but none that are difficult to perform. Essentially, there are three major revelations in this trick (from the spectators' perspective):

The first revelation occurs when the face down card turns invisible.

The second revelation occurs when a face-down card suddenly “appears” among the four original cards.

The third revelation occurs when that reversed card turns out to be the original selection that was apparently ‘lost’ by the performer.

“THE LOST PEEK” is particularly effective in this trick because the magician has apparently “screwed up” and yet its appearance amongst the four cards at the end seems impossible!

GESTAULT

EFFECT: Spectator merely peeks at any card – but the performer loses the Peek! “Oh well – this sometimes happens to magicians!” The spectator then shuffles the deck.

The magician then takes the deck to find her “thought-of” card – but by using (as the performer explains) a “magician’s ploy”!

The magician removes the “invisible selection” from the deck and hands it to the spectator! The performer then removes four random cards and has the spectator place her “invisible card” into the four card packet. At the end of some by-play, the actual selection materializes!

METHOD: This effect is a lot of fun to perform! Try it out!

Ask the spectator to shuffle the deck and then the magician performs a standard peek – but then “accidentally” loses the card! Oh no! (See THE LOST PEEK at end of this routine) Suppose the spectator peeks at the QH.

Procure a left pinkie break at the QH and then perform any sort of glimpse to secretly find out the name of this card.***

***I have my own method that involves an all-around square up of the cards as follows: Perform the peek and then “accidentally lose” your break, actually retaining the standard left pinkie break. Act as if you lost the break. (See THE LOST PEEK at the end of this effect) Transfer the break to your right thumb at the rear.

Secretly cant the bottom half of the deck, below your break, with your left pinkie, to the right, and perform an all-around square-up of the cards. You will find it an easy matter to secretly glimpse the selection.

Alternatively, you may perform a Pass, bringing the selection to the bottom of the deck and then glimpsing it or perform a Peek Force of a card you already know.

NOTE: For this particular effect, I prefer using a Peek Force. In other words, get a secret glimpse of the bottom card and then cut it to the middle, keeping a left pinkie break BELOW the memorized card.

Then riffle to the break as the spectator says, "Stop!" Let her look at the card and then show it to the other spectators. Ask the original spectator to "...be sure you memorize your card!" JUST as you "accidentally" let the break go! Apparently you have LOST her card!

You have apparently lost control of the selection ("explaining" that this sometimes happens!) as you then hand the deck out to the spectator to be shuffled! No breaks necessary!

It should be "clear" to the spectator that the performer has no idea that the peeked card is the Queen of Hearts.

When the spectator has finished shuffling, take back the deck and tell the spectator that you will remove her selection by, "...using an old ruse – the invisible card, ploy!"

Turn the deck face up so that only you can see the faces. Spread through the deck until you spot the QH and then cover it up with the card just above it and to its right.

Spread over two more cards (from the left to the right) and then separate the two halves of the deck at that point, one half in each hand.

Pretend to place her selection, face down, onto the table with the LH half of the deck! Mention that her selection is invisible. Ask the spectator to pick up and hold her invisible selection.

Situation check: The LH packet has random cards in a spread. The RH half has random cards, but third from the bottom of this face up packet is the QH! Remember – everyone should believe that the performer still has absolutely no idea what the selection is!

Now comes the sneaky part!

Turn the left half of the deck, face up, so that everyone can see the faces. Then turn this packet, face down, into your left hand into dealer's grip.

Next turn the RH packet so that it can be seen by everyone and then flip it face down on top of the LH packet. The QH is now third from the top of the deck! False shuffle the deck and mention that you need four cards.

Push off the top four cards of the deck and secretly get a break under the 5th card. Square up the cards and lift off the top 5 cards. The audience is to believe that you have only 4 cards! The QH is the middle card of the five (supposedly four) cards.

Now for some fantasy!

Turn the packet, face up, and Ascanio Spread the packet to show four indifferent cards. The QH will remain hidden.

Take the two left-most cards into your LH and re-take the apparently two (actually three!) right-most cards into your RH by placing your right thumb onto the face of the RH packet.

Turn both hands face down then face up again. This will appear very clean and "above board"! Ask the spectator, "Do you see your selection here?" She will say, "No!" Then you say, "Of course not! YOU have your card right there in your hand – it's just invisible!"

Ask the spectator to, "...pick up your invisible card and place it, face down, on top of these face-up cards in my left hand." Then place the RH face-up cards, on top of the LH cards.

Square up the packet and then turn it face down. Twist it, or do whatever magic move you'd like, and then spread them to show 5 cards! Apparently the invisible card is now visible!

But wait! The QH (and the other four cards) are all face down! Here's where you do some acting!

"Oh no! I thought you turned your selection over! It's face down! Alright – we'll have to do it all over again!"

The above patter is said, “tongue-in-cheek”. It makes no sense other than the performer appears very “petty”! Don’t let anyone see any of the cards at this point! Remember – the performer still supposedly doesn’t know what the selection is!

“I’m sorry, but I’m going to have to make your selection invisible again! I really didn’t want to have to do this, Ma’am – but you’ve left me no choice! There – now we can start over again!”

Do your magic to make the selection “invisible” again by giving the packet a “Twist” ala Twisting the Aces.

Now perform the following actions:

Pretend to pull the “invisible card” out of the packet (with a “snap”!) and then hand the invisible card back to the spectator to hold.

NOW PERFORM THE FOLLOWING PROCEDURE:

Take the supposed 4 card packet, (still face down), and give it an Elmsley Count, showing that there are only 4 face-down cards(!)

Now turn the top card, face up, and place it back on top of the LH packet. Ask, “Is this your card?” She will say “No!” Pick this face up card in right-hand Biddle grip, and place it onto the table, still face up.

Turn the second card face up onto the LH packet. Ask if this is her selection. Again she’ll say “No!” Pick up this card in Biddle grip and place it on top of the tabled face-up card.

Turn up the third card and place it back on top of the LH packet. Again the spectator will say it is not her card.

Now ask the spectator, “You DO remember your card don’t you?” The reason for this question is to create brief misdirection for you to slightly buckle the bottom card of the 3 remaining cards.

You can now, easily pick up the back-to-back double! Place this double on top of the tabled cards.

Flick the final card in your LH and ask if it is the selection...she will say “No!” place it atop the tabled pile. The QH has vanished!

Then say, “Actually it’s in your hand, it’s just invisible!”

Pick up the tabled face-up pile and mention that her selection is gone.
(Remember that you, supposedly, still have “no idea” what her card is!)

Ascanio Spread the packet and again take the two left-most cards into your LH and the other two (actually 3) cards into RH!

DO NOT TURN YOUR HANDS OVER as you did earlier to display both sides of the packets because the QH will now show!

Have the spectator place her invisible selection on top of the LH cards – but state firmly – “This time, ma’am, pleas-s-s-e place it FACE DOWN!

Thank you!” Say this line sarcastically – but be sure the spectators know you’re just being “playful”!

The idea is to make it appear as though she “goofed” earlier! This will get grins and giggles.

When she puts her “face-down invisible card” onto the face up left-hand cards, place the RH cards on top and square the packet up.

Do the magic and then spread the packet to show a face down card in the middle. This will come as a surprise!

Ask the spectator what her selection is and she will say, “The Queen of Hearts!”
The performer then says, “Well, that’s the idea of using the “invisible card” ruse. I don’t have to show you this face-down card because we’re just going to assume that it’s your selection! Pretty sneaky, huh?”

Slide the face down card out from the other four cards and onto the table – STILL FACE DOWN! The spectators will be “frothing at the mouth” to see what that card is!

Stall here for a moment and watch the looks on the spectators’ faces! If you happen to get to the card first, turn it over and say, “I don’t believe it! It IS the Queen of Hearts!”

NOTE: See THE LOST PEEK ploy, below.

THE LOST PEEK

Paul A. Lelekis

This explanation is not a trick, per se, but a tactic that I use in conjunction with the above effect, “Telepathic Spectator” – or many other tricks!

This ploy will cause the spectators to think that the performer has lost control of a peeked card. This stratagem will increase the “wow factor!” immensely! I first presented this ploy in The Linking Ring magazine, April 2002.

Essentially, the spectator will be left with no recourse, but to believe that the spectator’s selection has been actually lost by the performer.

You may employ this ruse for any of your own tricks that use a Peek or a Peek Force. I use it regularly with 3 other of my effects.

Use the “Lost Peek” only once per performance. This ploy has served me very well!

The Peek should be known to all card magicians. But to be complete, I will explain the way I perform it.

Explain to the spectator that you will riffle the cards at the corner (the outer right, indexed corner) and he is to say, “Stop!” whenever he feels like it. Keep your head turned while doing this!

As you make the above comment, hold the deck with the tips of your left fingertips - NOT in the standard peek fashion! This is what the spectators will later recall.

During this explanation the magician slowly riffles the deck as if to show the spectators what will happen. This slow riffle will condition the spectators as to how slowly the riffle will be performed.

NOW the deck is re-situated in your RH in standard peek fashion. Usually, as a “comedic aside”, I first perform the peek by riffling through the entire deck, very quickly, before the spectator can say, “Stop!”

I then run my fingers through my hair as if I’m a bit disgusted. Everyone will laugh! I then usually make a “blue” comment – but ONLY in front of an appropriate audience. I’ll leave this up to your imagination.

This method of explaining the peek and then riffling through the deck too quickly has a two-fold purpose, (1) it is funny and “loosens up” the audience and (2) it “conditions” the spectator to say

“Stop!” quickly – which is very nice for those who wish to use a Peek Force.

Now you will perform the real peek. Again remember to hold your head turned to the side! This will passively imply that the performer can’t possibly have any idea as to what the selection can be.

The peek is now performed for the spectator until she says “Stop!” Display this peek for only a second or two, and then turn your hands toward the other spectators so that “...here - so you can all see the selected card”.

Hold the cards toward the other spectators as you say, “I want to make sure all of you can see the card just in case she (referring to the original spectator) forgets her card!”

The performer has timed it so that the original spectator only got a quick glimpse of the card – BUT, you know that she has seen the card!

Next the performer turns the cards back to the original spectator, as if she hadn’t yet seen her card! JUST AS THE PERFORMER’S HANDS turn back to the original spectator, you “accidentally” allow your right fingers “slip” from the break! This implies that the performer has apparently “lost” the break!

Be sure to retain your left pinkie break!

Act very apologetic and nervous! The spectators will usually feel bad for the performer – but before she can say, “Oh, just show me another card!” you quickly say, “Did you see your card?” She will say, “Yes!” If you wait too long, she will probably say, “No!” You do NOT want this!

The above scenario is played very “up-beat” and animated. Played properly, the audience will truly believe that the performer has lost track of the selection!

The above may seem unnecessary – but the Lost Peek will add a new dimension to your card magic – just DON’T overuse it.

In the above effect you use a Peek Force...you already know what the card is so don’t worry about keeping a break...just hand the deck to the spectator to shuffle.

NOTE: If you don't use a Peek Force, you will instead perform a Glimpse...or perform a Pass, or double undercut the selection to the bottom of the deck and casually look at it. This depends what trick you are performing and for what reason.

***Another reason for using the LOST PEEK is because of the interaction it causes between the spectators and the performer!

Those who perform will love the way this little item "opens up" your spectators, making it easier for you to perform!

You can view ALL of Paul's effects in 30 different ebooks at: <http://Lybrary.com> .. They are, undoubtedly, some of the best values in all of magic.. Many are considered underground classics and several NEW publications are climbing the ladder... Look for Paul's two newest .. Classic Card Magic III & Classic Card Magic IV. They both cover the classics of card magic, upon which all great effects are based. I promise you'll love 'em...

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

The Value of Magic as a Teaching Tool - Free PDF Teaching Tool

The Nelsons have put together a nice 25 page PDF to facilitate teaching magic to kids of all ages. Although the effects they teach are not difficult, they do serve to make their point. There are a couple of detailed articles about magic and several lists of interest to magicians. Nothing to download. The PDF will open when you click the link. Since it's designed for printing and freely distributing.. it's printer friendly.

- Learning magic involves provides practice at following and interpreting printed instructions.
- Learning magic involves reading, research and memory work. Practicing magic teaches that patience and perseverance bring rewards.
- The performance of magic involves learning how to plan and multi-task.
- Performing magic provides practice at public speaking skills.
- Learning to perform magic provides shy people with a special ability that can help boost confidence.

- Performing magic involves developing creative writing skills used in creating "patter" scripts to go along with tricks. Creative writing skills are also required for scripting actions in magic routines and recording instructions on how to perform tricks.
- Practicing small magic tricks improves dexterity in people with normal motor skills.
- For people with impaired motor skills, learning magic tricks provides the motivation to do therapeutic exercises that result in improved movement and gratification from achievement when a trick is successfully performed.
- Inventing or developing a magic trick involves problem solving, learning how to think outside the box, and inspires the use of imagination and creativity.
- Building magic tricks requires use of drawing, design, crafting and other artistic skills.
- Magic inspires us with wonder and causes us to consider what it might be possible to achieve.
- It teaches us that we can be fooled and that we don't always know or understand everything.
- Magic encourages us to think.

<http://www.nelsonillusions.com/Shop/Nelson%20Illusions%20Workbooklet.pdf>

Thanks Michael Lyth

Lost City Magic - Illusionists, Entertainers, Last Conjurers of the Cherokee vs. Las Vegas!

What do you get when you combine Indian lore, Cherokee tradition and shaman magic with illusions, stage magic and street magic? You get the magic of LOST CITY MAGIC. What do you get when you combine Lost City Magic with the streets of Las Vegas? Well.. you get a frank and honest review of their personal experiences, both good and bad, and hope for the future.

Oklahomans Bobby Neugin and his son Jeramy Neugin have performed magic in one form or another most of their lives. With roots deep in the Cherokee Nation of western North Carolina, they were born among a family of medicine people, a rain dancer, and amateur magicians.

Despite the lineage, Bobby and Jeramy consider themselves the only duo in the world performing their unique combination of magic. "We're Cherokee. And the only Cherokee magicians. We study our myths and legends to incorporate them.." (See Issue#170 of the Roadshow...)

Jeramy recently wrote to tell me they were heading out to Las Vegas to test themselves in the magic capital of the world. I suggested he keep a journal and share it with me when they returned home. A short time later I received this interesting, entertaining, and honest account of their encounter with Vegas...

(Editors note: I have edited very little in Jeramy's account... a word here and there.. but this was intended to be his own record of those days..)

May 16 - Two days until we leave. Some backstory. When we first started out, I never expected us to succeed. We're dirt poor Cherokees in the ultra religious backwoods of Oklahoma. But magic has always been a part of our culture. Shamen. Rain makers. Mystics. The Cherokee even had what they called Conjurers. Sort of like the historians that told the myths & legends accompanied by sleight of hand. It's always been a part of us in one way or the other.

One night my father & I were sitting & discussing what we could do to make a dollar. We made a list of everything else that made a buck in the past then fizzled out that we tried. Shoe repair, plumbing, carpentry labor... even blacksmithing, buggy making, shoeing horses. We were unconsciously doing what we always did to pass the time as we talked - Sleights. Coin, ball, washer, lug nut, whatever was small enough to fit in our hand. My dad (Bobby) watched my hands during my turn to vanish an object & said "what about magic?"

So we began the most intensive study & practice I have ever done to learn something. I had to be as good as a professional overnight. I devoured advanced books with several beginner books for a reference. What we couldn't get access to, we guessed. What we couldn't buy, we improvised. My props were cards, notebooks & whatever was around. I had to be good. Otherwise I'd look like a fool Indian trying to be respectable. So, in order to be taken serious, we had to do magic that was more daring, original & dangerous than what the average performers were doing.

The first prop we made and performed for an audience was a box my father put on my head and set on fire, burning it to a skull and restoring it for an audience. I buzzed my hair to the scalp to lessen the risk of catching on fire. Because not only was my head in a burning wooden box, it also got a good spray of lighter fluid to make the flames more impressive. Buzzing my hair off became a standard practice. One I still do today.

I was never concerned with getting injured, scarred or burned. My only concern was if we would even get paid. Many of our early bookings began with "I ain't paying a dime if you suck & first mistake I'm exposing you!" We could barely afford a deck of cards or big props. So we studied people that used every day objects, like Penn & Teller, Harry Anderson, David Blaine, Jay Sankey & mentalists like Max Maven.

Getting publicity was tough. Our first live TV spot, we had to meet the news crew in a nearby park. We weren't considered good enough to go in the studio. If we came off as bad as they suspected, they were going to cut to something else in the park. Squirrels I suppose. I made a swarm of live wasps emerge from my hands re-enacting an old Cherokee legend. Behind the scenes I got jolted unexpectedly and was stung 4 times right before we went on... But it was worth it.

The fifteen second appearance wound up being extended to cover their entire morning segment & got us asked back. The next time we got to be in the lobby. Again, we had to prove ourselves. We did routines involving Bigfoot, unicorns, eyeballs & dragons. The next time we got a spot, we made it inside the studio, where we resurrected a vampire from his ashes for their Halloween show.

Instead of getting praised, neighbors were accusing us of being in the league with the devil. No calls came.

I read where Harry Anderson & Teller talked about making a living performing "on the street", how it was the mark of a good magician to be able to perform surrounded & earn a living that way. It wasn't going to happen here, So our journey into Street Magic began.

We saved and scraped for every nickel to pay for the gas out of state, hoping to make it to Arkansas. The first time I was able to pay for our room & our meal in a strange city was the most amazing feeling. I was earning a living... with magic, doing something I loved.

Now after performing in festivals in several states, I began to wonder if we could go further. Back home we met with the usual lack of support from family, acquaintances & the community.

"if you were as good as you think, why aren't you in Vegas?"

"Indians can't succeed. Not in the real world. There are no teepees"

"You're Indian and magicians?! Indians can make whiskey disappear... but that ain't magical."

"Go open a casino."

"Give it up with this embarrassment and go find Jesus."

Or my personal favorite "You're playing with a gateway to Satan."

Critics. Go figure. We heard it all. You'd think playing cards would be sold behind the counter, only presented after proper I.D. was shown. Perhaps a warning label on the side of the case like cigarettes. "Warning. The Surgeon General announced that this product has been shown to cause damnation in lab rats" But they still had a point. Not about the Indian degradation nonsense.. but about Las Vegas.

Are we good enough? It just made me want to try harder. To show that I'm above that. We decided to audition for America's Got Talent!, but we didn't have the money to go.

We had to swallow our pride and ask the tribe for help. Cherokee Nation told us to go audition and they would later reimburse us the trip and sponsor us to put together a show. We chose Missouri because it was the closest. With barely 50 bucks to our name, we drove non stop to get to St. Louis. We stood in line in the freezing cold of February from six in the morning until noon. Dad had the only coat and I wore a blanket wrapped around me, freezing & suffering from a leg infection. (I almost lost it & still use a cane occasionally to get around)

We got in and performed the wasp routine. We were the only magicians to make it to see the producers & get filmed. We celebrated at the end of the day by splitting a five dollar pizza, then, exhausted and nearly frozen, drove home that night. Things were looking up.

We were having meetings with tribal reps, giving our information out, things seemed to be taking off. We were told to put together a big dollar figure for the grants we would get. Everything we would need. It must have worked because a week later we were told they wouldn't help us with anything. Not even to reimburse us for the trip. We were broken and informed AGT we were dropping out.

I asked the tribal rep why...

"We feel like Indians can't succeed in venues like Americas Got Talent. I don't think you're going to either." was the reply.

So.. after more scrimping, saving and putting away, we are now going to Vegas to compare our skill with what I think are professional Magicians. (with a capital M) and to perform for crowds that have seen professional Magicians and street performers. We are mortals going to see if we can stand with Gods. To see if we too, are Magicians instead of "magicians". (The capital is an important distinction!) you know what I mean... To show that we can do this... to show the critical people we can do this...to succeed. Because we're better than what is expected of us. despite my being born a Cherokee. Because there are no good jobs in Oklahoma. People here struggle to get by...

But you know what? We made money with magic. Not always though. We've worked towns & been tipped by friendly crowds and left thinking we could hold our heads high, have money in our pocket and have pride in our culture and In what we do.. although primarily always out of state. And we've performed to people that did everything they could to ruin our show, expose our ..methods, insult and belittle us and even prevent us from being paid or getting bookings (Sadly, all experiences in our home state) That is the primary reason we are really heading for Vegas - to see if we can succeed well enough to get away from such negativity about doing what we love. I get to entertain people. for a living, and get to do it with my dad. That makes it all worthwhile.

Some thoughts on Busking:

In our journey to becoming street performers.....

I've found that people's attention spans have gotten shorter over the years. What would have been a surefire crowd pleaser ten years ago is something that'll put them in a coma today. In my performance bag, I carry nothing that could be performed, patter and all, in the same amount of time as the average commercial. Maximum time being around two minutes a routine. The one exception is the cups & balls. That one, I perform for me. Not the audience. I love the cups.

Teller once said that it's not a routine... it's an obsession. (I agree. Any trip to any store now winds up with me looking at cup selections and balls in the toy aisles. Insert your own crude joke here..) My routine is one I am proud to say I made up myself. It can be performed surrounded, it engages the crowd and it's faster than the average cup routine.

I try to keep our street show to 12-14 routines, divided between my father and I, ending with the cups and balls. Each show is about 5 minutes. With a minute reset between

shows. The other necessity is that each routine involves our business cards and they are given away at the end of each routine. If a crowd of 20 is there to watch us, you can bet 40 cards we're given away.

We perform coin routines, three card routines, three mentalism, three notebook, a small stage vanish, a torn and restore routine and our closing act. All involve audience participation.

Another rule: we never ask for tips and never call or harass people to come over. When one decides to come over, others come. These crowds are always people that want a show. I've never been heckled or harassed this way doing street magic. A painted coffee can is placed on the ground in front of the table. People know what it's for and generally give well after a set. We use comedy, but it's self deprecating and goofy. We never insult the crowds, curse or use vulgarity.

We also make it a point to know the laws of every city, follow every rule and go out of our way to be friends with the local law enforcement and business owners. It's just good courtesy. Plus, by being nice to them, we get security and a place to perform. We're the strangers there. So being courteous elevates us above the potential thief status you'd normally get.

Lastly, hand wipes, sanitizer & Aleve is in the bag along with another small bag for our trash. Cleanliness is a must. Clean nails & a sweat free face means tips. None of your garbage flying about means you get to come back tomorrow. Anyone who's had to stand on their feet all day on sidewalk concrete will know why you need pain pills. All of this keeps going through my mind as I'm packing and repacking my supplies. Making sure I have everything I will need on the road.

May 17 - 1 day until we leave. We performed a Cherokee ritual to bless our props, vehicle and ourselves to have a safe journey. I had to make sure no one was watching, not because it's a secretive ritual, but to make sure it went uninterrupted with no negativity or attempts to stop it with ridicule. What little is left of our culture we try to preserve... even if it is performed in secret.

I came up with a stage mentalism routine based off a conjurer's ritual that named what clan you belonged to and the identity of your spirit animal. Maybe one day I'll get to perform it. My grandparents were whipped and beaten for speaking Cherokee in school. Because of that, they refused to teach it to their kids and grandkids. I'm afraid when dad and I die, what we know will go with us...

But for now, it's practice, practice and more practice - until I'm almost sick of the routines. Then, it's a break, then more review and practice. I'm like an addict. Knowing it's all for that one second when you know they're truly amazed by you and you're on top of the world. April 23rd we began posting a clip of us performing a new routine every day through the end of May. It was to promote our trip but more a challenge for me. It's harder to do than you think, coming up with something new, especially if the goal is to be unique. Some of the routines were tributes to the performers I studied.. Lance Burton, Harry Anderson, Teller, Jay Sankey, and Max Maven.

1st day on the road.

We hit a souvenir stand on the border of Oklahoma & I try out a new effect. The old woman behind the counter became a little girl again and is amazed at magic in the world. My confidence grows. I buy a rabbit's foot for luck, I need all I can get. It literally lasted until I got to the car before disintegrating...

TEXAS - NEW MEXICO - There is nothing out here but scrub brush and cactus for as far as the eye can see. We are in the middle of a desert. The roads are still a million times better than those in Oklahoma.

It's odd to go from an area where there are two churches minimum on every block, to none. It's somehow refreshing to not feel that pressure. We stop to see the only sight open, the Mesalands Dinosaur Museum. What did they have? I dunno. They were closing and said to run RUN through, take pictures now, look at it later. So I sound like an idiot describing them.

"Dis is bobby with one of dem big bones. Dis is me, with da same nine, but with a bigger thingy on it. It came offa one of dose whaddayacallits.....godzillers" but we had fun. It's a neat place. I highly recommend it. Tell them Jeramy says "hi" if you visit.

We go through more desert. No u.f.o.'s. I'm disappointed. I did see Kit Carson's autograph and bullets. We couldn't find a motel, and in desperation and exhaustion, we wind up sleeping in the Petrified Forest National Park. I don't recommend it. I'm still stiff.

We continued through more desert than could possibly be healthy... the ground pockmarked with debris, devastation and pieces of coyote and ACME products. A roadrunner passed us at the Arizona border. I get weary of tumbleweeds and cactus, pause to rub my eyes, and suddenly we're in mountains and 7335 feet elevation!

Did you know there's TWO Las Vegas's? We sure didn't. Hours are lost and tempers are short as we drive to get back on the road to THE OTHER VEGAS! Ah, Las Vegas, New Mexico You're fun...but a little misleading.

We finally make it to the Hoover Dam. We made it to Vegas! The right one! We celebrate by staggering like punch drunk zombies on a whiskey bender and eat Chinese food. My fortune in my cookie said my sense of humor is an inspiration to all. So yeah. Get inspired. That was our only splurge. It's grocery store spam and pickled pig's feet for the rest of the trip. I wish I was joking. Tomorrow we go explore, see a sight or two, scout a location, then begin performing. But now, sleep. Shower first... Bathroom first. Don't judge. It's been a long drive.

May 20..

First day out and about in Vegas.. Rested up and ready to see both sights and see about performing, finding where to park, etc. This is how your brain works here.

"Sweet baby Elvis in a jumpsuit! Look at how hot that girl is! No wait, look at how hot The girl behind her is! Forget her, look at how hot SHE is! Holy crow, Britney Spears and Copperfield are performing!"

And about every two minutes you are faced with this question: do you watch the sexy supermodel showgirl wearing nothing but body paint sashay past, or do you look at the craziest hobo on planet earth? Because they're going in opposite directions, one is pretty much nude and performing contortion acts and the other is a gorgeous showgirl in body paint!

Later We see a couple of magicians doing street magic and visit them to see what the crowds are like. We do some magic for wandering showgirls, tourists, the twin peak girls. Without our table, sign and without hassling people in any way, I was tipped six dollars in fifteen minutes. Tomorrow we start with everything. A sad note, there was a crowd of people in the middle of the street and we glimpsed that a man had been injured. The crowd was people helping him until paramedics arrived. A man with a speaker system began preaching at them. People ran him off. After coming from a place like Oklahoma, it was an unusual sight, to see so many so vocal. I think I've done more walking today than I have all year. I'll be returning a lot thinner. Got an email saying that Lance Burton will be meeting us for lunch Monday. So our magic can't be that bad...

May 21..

First day performing. I took my full gear and as it turned out, needed nothing but my old favorite, the cups. I wowed everyone who came by. A street magician came by and

accused me of being a Gazzo rip off, without ever watching our act. I performed my original routine for a group and he left angry. I made fifty dollars in four hours before calling it a day. It was nearly 11p.m. I had groceries to buy and the crowds were becoming to rowdy for my taste. We ate well tonight.

Back in Oklahoma, food like bread and lunch meat cost two to three dollars more than what they charge here, and a 9.8% and higher sales tax. We sent pics of food prices home because no one would believe it. I feel like a foreigner in my own country. The costumed performers here are something to see. Harley Quinn, Dark Knight Joker, Cat Women, Dr Evil, Walter White, Batman and the Penguin. Most of them dead ringers for the real thing. Turns out the Penguin is a magician too. We talk magic, Danny Devito and illusion design in between shows. Very nice guy. Tomorrow we go back and try during the day. Today has been awesome. Nobody can say I am not a magician. I wowed Vegas crowds.

May 22..

Today was weird. No one would stop to watch a show and angry looks were given to us by everyone who passed by. The ones that stopped tried to tear up my props, got aggressive and grabby trying to expose my moves. It was frustrating and wrong.

It seems the fun audience we had the day before turned and began accusing us of not being magicians and tried to tear everything up. Even my tips were weird... I only made six dollars, a snow globe of the Vegas wheel and an autographed pic of William Shatner.

We called it a day and decided to check out Houdini's Magic Shop. The guys there were awesome, and we talked shop and they loved our table rig. I showed them my cups routine and they got a big kick out of the novel way I performed them. They told us con artists had been running illegal 3 shell games on the street, then graduated to using cups like ours to escape police scrutiny. That explained a lot. If we play tomorrow, sadly, I'm eliminating the cups from the routine. Now to get ready for lunch with Lance Burton tomorrow

May 23..

Lance cancelled due to an emergency with a friend and moved it to tomorrow. So we go back and change and head back out to the strip.

Today we're in front from of Planet Hollywood, near the box office for Britney Spears. No one wants to stop. I took the cups routine out, concentrating on little close up stuff instead. The downside is there's no large movements and noise to get the audience attention. A guy comes by selling cologne. He sprays me with a scent he claims he

designed, intended to attract the opposite sex. "Warning! Will cause women's clothes to fall off!" Said the label. We'll see. TWO HOURS LATER:he's a dang liar.....

A drunk guy came by and looked me up and down, then asked my father "Did you have any that lived?" You gotta have a tough skin out here. I replied in a way that shocked him enough to leave.

Another came by and blocked our view, began telling us that he was writing a book about people's worries. "Not making money" dad said, and featured for him to move. "What worries you?" He asked me. "Impotence" I replied, hoping he'd take a hint and go. "Impotence?! How can you be worried about that? They make pills for that!" Then I have nothing to worry about! I replied.

A young Lady and her elderly grandfather walk past. Poor guy trips and falls hard. I rush over to help him up and she and I both struggle to get him to a place to sit, I stop security, explain the situation and he says he'll go get help and leaves. I give the old guy one of our bottles of water. Finally he feels better, gets up and comes over to shake my hand and thanks me. I give him a business card as they leave. The security guard walks back by 2 hours later eating an ice cream cone. Bastard. Come six o'clock, we wrap it up. No big money, just a decision to change locations.

May 24..

We had lunch with Lance Burton.. We talked for two hours about magic, our careers, different methods and our favorite moves. Great, great guy. He even picked up the check. Lance recommended we go to a gathering of magicians at a local watering hole tomorrow night. A chance to meet other magicians and make contacts. We'll go and look. Then we went to the Mirage and performed well into the night. I got to use the cups again. It was an awesome day. Plans form on returning....

May 25..

We performed impromptu and street magic in the TV show Pawn Stars shop. We made signatures melt off and turned caterpillars into butterflies and stretched pawn coins and bent them in our fingers. Then, it was over to the Vegas welcome sign, where Elvis helped us with some street magic. Things wrapped up with a trip to the Houdini's magic store and some card magic with the Flintstones car and the bat mobile from the sixties TV show. We wrapped up the day by going to a little gathering Lance Burton suggested. There we met Gary Darwin, a heck of a magician from the old school. We spent the evening learning routines, refining routines and listening to stories about magic. We learned a lot. And walked away with some new found knowledge.

May 26..

Heading home. We performed at the gardens at Caesar's Palace, the Belagio Gardens, Planet Hollywood, Twin Peaks, the Miracle Mile shops, the Mirage, MGM Grand, the Pawn Stars pawn shop, Hollywood Car museum, Tommy Rockers, had an awesome afternoon with Lance Burton and an evening with Gary Darwin. Learned a lot from both them and on the street. We're tweaking and refining and we WILL return soon.

Lost City Magic website.. <http://www.neugin.vpweb.com/>

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..And while we're on the subject of Street Magic..

At The Table - Chris Randall (A Review)

One of the two featured performers on this month's **At The Table**, sponsored by **Murphy's Magic**, is **Chris Randall**. Chris is a worker. He is one of those guys who quietly makes the money, while earning the respect of fellow magicians. Aside from regular performances at the Magic Castle, cruise ships, comedy clubs, and various countries around the world.. Chris performs, literally, on the streets of Vegas. To quote his site:

"Born and Raised in Las Vegas, Chris Randall has swept the world of entertainment. His style is a mix of sleight of hand, comedy, and sizzling hot illusions. He has appeared on The Masters of Illusion TV show as well as a regular at the famed Magic Castle in Hollywood. He is a multiple award winner, including 1st Place in Stage Magic from the International Brotherhood of Magicians."

Chris worked for 12 years as a demonstrator at Houdini's in Las Vegas.. and that was the segue into his At The Table lecture..

The entire lecture, two plus hours long and hosted by the very capable Greg Wilson, focused entirely on Chris' street magic performance on Fremont Street in Las Vegas. I'll start this review off by simply saying -IF- you are a street performer, or have hopes of being a street performer, this is precisely the lecture for you..

Chris begins with his thoughts on effects, time of sets, speakers, music and pace. He shucks the typical 30 to 40 minute sets for fast paced 12 to 15 minute sets that concentrate on gathering a quick crowd, knocking them out with three well-paced effects, and getting the payoff. He goes into detail about why he performs the way he

does. Just trust me.. he gives you all the good stuff, including why he uses a 90 watt speaker system, why he bucks tradition, why and how he uses a milk crate, what type music he uses and why, and how he's going to test his Vegas methods against the streets of London in a short while. There's enough tips in the first 15 minutes to make your \$7.95 an absolute steal.

One of Chris' commercial effects is 'Fly By Night'. If you aren't familiar with the DVD, it details the real workings of the floating card. Aside from being THE demonstrator of the hummer card at Houdini's Magic, (and performing it for customers dozens of times each day), Chris felt the minimal instructions included with the effect left much up in the air. He recorded an hour and forty-five minute DVD that serves as THE definitive work and thoughts on the floating card. In addition to all the floating card techniques, Chris carries the method ions further.. and includes credit cards, match books, coins of all sort, and even coke cans. This is the effect Chris utilizes to attract his crowd. This is also the first effect taught in the lecture.. and taught in-depth and at length. Everything is discussed, including type of string, how to make your own, shade, strength, using with coins, and the detailed handling of the string and the card... This is a full tutorial almost an hour in length.

Think about it.. You're walking down Fremont Street, and you see this guy making a card fly around his body, dip and dive on command, and, even if you've seen something similar on tv or in a magic shop, you've never seen anyone with an utter mastery like this.. (Chris even gives you the perfect reply to someone who's bought a hummer card or claims to know how it works.) You can't help but stop... and that's what it's all about...

Chris follows up the floating card tutorial with the only card trick on the lecture.. Heaven's Aces. This is a card production/flourish that changes four apparent Jokers to four Aces. If you can twirl a card between your thumb and middle finger, you can perform this. There is also a transition to a card-to-mouth that catches the audience totally off-guard.

Great street performers have that one money maker that seals the deal. Gazzo used cups and balls for many years. Chris uses the signed bill to lemon..

Detailed in a commercial effect titled 'The inception', Chris' bill to lemon is a small masterpiece in timing, psychology, and entertainment. In frustration, Chris tells of literally being brought to tears with his lack of success on the streets. After a couple of phone calls and long conversations, Chris was told to add bill to lemon to his

repertoire... and he watched his hats skyrocket from \$80 a night to \$300 a night ... literally overnight.

His performance begins with a signed bill vanish. Chris then takes it to a rope trick using props, unknown to the audience, that are setting them up for the finale. Without getting into all the specifics (that's what the lecture is for.. right?), the rope trick is brought to an entertaining conclusion.. and the bill is found inside a lemon in a highly improbable way. Actually, the bill is inside a lemon, inside a Crown Royal bag, that's served as an inconsequential prop for the rope trick.

I appreciate that Chris is not afraid to include multiple samples of both his patter and his humor. This adds life to the entire combination of effects and both keeps the audience entertained and provides Chris 'moments' to cover his tracks. (You'll learn how to destroy all evidence, particularly involving the lemon.) Chris ends his bill to lemon tutorial with a discussion of the pros and cons of three different methods of performing and the accompanying endings..

This effect covers more than 30 minutes of the lecture.

Not every street performer encounters the same problems Chris must tolerate in Las Vegas, but I sure enjoyed his solutions for coping with showgirls, Mickey and Minnie Mouse, and the various characters, often intoxicated, on Fremont. Interesting and brutally honest..

Chris discusses the best folks to pick to find the big bills, nationalities that tip big.. or little at all, and how to pick the 'squealers' that attract attention from all the other nearby tourists. These are great tips for getting maximum responses on the street.

And finally, Chris gives away the secret of his 7 Digit Scam. This isn't magic.. it's slick manipulation. All I'm going to say is.. it involves young women.. pretty young women.. your telephone number.. their telephone number.. and the risk of getting robbed in the middle of the night. (which has happened twice to Chris..) Even David Copperfield called Chris in the middle of the night wanting to know the workings..

It's been a number of years since I've performed on the street.. well, since I discovered air conditioning.. and I still enjoyed this At The Table as much as any I've had the pleasure of watching. You don't have to be a street performer to perform these gems!

You can download this lecture for \$7.95 at:

<http://www.murphysmagic.com/atthetable/> -or- you can subscribe to the **At The**

Table Experience and receive 2 lectures a month for only \$9.95. The At The Table Experience is available at their favorite Murphy's Magic dealer.

Rick Carruth

Morgan Strebler on Quora - Interview

Morgan Strebler is a Mentalist, Actor, Director, Writer and Published Author. Born Matthew Glenn Milligan, April 10, 1976 in Sikeston, Missouri, Morgan is known primarily as an American Psychological Illusionist having been honored for his metal bending skill with a Merlin Award in 2011, a second Merlin Award for "Cabaret Magician of the Year" in 2013, and a third Merlin Award for "Mentalist of the Year" in 2015. Strebler started practicing magic at the age of seven after seeing a live Harry Blackstone Jr performance. As an adult, Strebler started his acting career and moved to Las Vegas where he started construction on his multimillion-dollar illusion show. Some of his earliest acting roles included Sesame Street and at 17 he was on the Young and the Restless and Guiding Light, among others.

Quora is a very large social site that permits members to asks questions on virtually anything, and have their questions answered by other members. Celebrities frequently open themselves to questions from fans, and that is the basis of this interview..

What is it like to be a mentalist?

It's truly an amazing experience being a mentalist! I'm constantly pushing my creative boundaries of what I can do and get away with during my interaction with my spectators.

In my unique brand of Mentalism, I blend psychology, hypnosis, suggestion, cold reading, neuro-linguistic programming (NLP), misdirection, and other subtle skills of observation to create the Illusion of a sixth sense. This allows me to accomplish mind reading, psychokinesis, telepathy, etc. There is no feeling in the world like connecting with people on a deeper level.

Are mentalists born or trained?

It's a very difficult field to master, but, with research, anyone can learn the basic elements of Mentalism. And, by investing a little time to learn the basics of Mentalism, spectators can more truly appreciate the many nuances of the art and science. In my career experience, I haven't known anyone who has possessed the skills from birth necessary to be a proficient mentalist. Like most highly specialized endeavors, it takes years of practice, as well as reading and analyzing every book, paper, and article

available on Mentalism and related topics. However, if one desires to actually perform Mentalism, constant growth and refinement is absolutely essential to attain proficiency and credibility. And, there is nothing that substitutes for the experience and feedback one gains from repeated interaction with and study of people. Surprisingly, especially at the outset, practicing in the "trenches" (informal, impromptu situations) thing you can get your hands on regarding the subject, studying people, and doing it in the trenches with real people.

For the novice, a great resource book to get one's feet wet is 13 Steps to Mentalism. Among several other excellent reference sources, it's a great place to start for the fledgling student of Mentalism.

What is the most powerful paranormal experience you've had or been witness to?

I remember it as vividly as if it were yesterday. My son, Caleb, and I were sitting in the living room of our Las Vegas home playing Halo 2. I was winning, not that that really matters! lol

Then, out of nowhere, a shadowy figure glided across the living room and into my son's bedroom. We both looked at the same time and saw the exact same surreal phenomenon.

I'm trained in replicating the paranormal with my skills as a mentalist. I feel I can pretty much recreate anything in this area. However, in this particular circumstance and experience was totally different. I couldn't replicate or explain it under those conditions. A decade later, my son and I still talk about it. I have no doubt we experienced some kind of paranormal phenomenon that evening.

What are some tips for those hoping to make a career in the entertainment industry today?

First, you have to have really thick skin. You're going to get told, "NO!", a lot in this business. It's just a fact. Don't take it personally. Here is one of my favorite quotes from Oprah Winfrey:

"The big secret in life is there is no big secret. Whatever your goal, you can get there if you're willing to work."

Work is the key word. I eat, breath, and sleep this business. You can make it, too, and you WILL, if you work hard and never give up. Keep fire of passion burning!

How does suffering from mental illness(es) affect your work as a performer?

Almost everyone has suffered from some type of bodily malfunction. That's life and we grow to accept it. Mental illness, most often resulting from a chemical imbalance, is simply another one of those malfunctions. But, I have accepted the fact there will always be a segment of society who love to stigmatize people who suffer from it. I could choose to lash out or sulk or point an accusatory finger, but, I love to use the

quality, professionalism, creativity, and entertainment value of my performances to expose their folly.

Mental illness is a broad spectrum of disorders. Unfortunately, I personally have to deal with several on a daily basis. So, it can be very hard. Obsessive compulsive disorder (OCD) is a major factor when setting up my show. Let me give you an example:

Typically, I have two people responsible for setting up my show. Recently, I was on tour and neither could make it. My show normally takes twenty minutes to set up. But, alone, it took me 5 hours, even though I've performed this particular show over a 1,000 times! My OCD kicked in, took control, and I had to check over every detail dozens of times. Also, I can never seem to remember the lines, or their order, of my show. My assistants had to write everything down in great detail for me before I left.

I was doing my cue sheet, and they were wanting verbal cues for certain things. I changed them for movement cues. I literally can't remember my script or show order until the second I walk on stage. Then, thankfully, everything clicks. It's almost like I become another person.

The only time I'm truly free from the chains of my mental illness is when I'm performing.

What are some of the most interesting items in your Superman memorabilia collection?

As I stated I have one of the largest private Superman collections in the world. Some of my favorite pieces include, a screen worn cape signed by Christopher Reeve, from Superman The Movie. I also have one of the screen used crystals from the Fortress of Solitude. I have a TON of screen used Smallville props including a key to the ship. One of my favorite items in my collection is a 1941 mint condition comic strip from the Cleveland newspaper signed by Shuster and Siegel. My collection is comprised of roughly 4,000 items.

How can I improve my writing skills?

Some people don't understand great writers must possess myriad talents and skills far beyond grammatical acumen. Knowing how to spell, punctuate, and avoid dangling particles does not guarantee an author instant proficiency or a position on the New York Time's Best Seller list. They must possess an expansive vocabulary, thematic creativity, and a deep understanding of his/her primary audience. I personally believe the core attribute of any great writer is the scope of knowledge he/she possesses about the topic. So, to directly answer your question about ways to improve as a writer, I always strive to acquire more depth, detail, and knowledge associated with the specific subject about which I am writing. If my writing is about a specific person, I have found my Mentalism abilities often give me a deeper level of insight.....a peek into the hidden recesses of their mind.

How close can technology bring us to mental telepathy today?

I honestly think that somebody like Mr. Jepsen, will create the technology in the next decade for human beings to be able to actively participate in telepathy.

If you took a stab at writing the story for 'Dawn of Justice', what would you have done differently?

First, I would not have made it a Batman v Superman-themed film. However, since they chose to go down that path, I feel the "versus" premise should have been limited to those two Superheroes, and left out the Justice League. I felt there were too many simultaneous and confusing story lines. Also, they used Doomsday as a throw away character, which is a huge injustice since he's one of the best villains in the DC Universe.

<https://www.quora.com/>

"We want to connect the people who have knowledge to the people who need it, to bring together people with different perspectives so they can understand each other better, and to empower everyone to share their knowledge for the benefit of the rest of the world..."

3 Effects From David Solomon - Card Effects

"David Solomon is one of the most prolific thinkers in card magic today. From the earliest days at the table with his friend and mentor Ed Marlo, to the more recent days of his Saturday Chicago Sessions with Simon Aronson and John Bannon, David has been a consistent source of card magic discussion, creation and performance.

David has created and produced some of today's finest commercial card effects, including his latest offering, Solomon's Secret Subtleties. Other standouts include Knaves Gone Wild, Thoughts Across, Technicolor Oil and Water, Hocus Poker, Printing on Demand and Technicolor Thunder."

There are web pages and multiple photos devoted to each of the following effects...

Finessed Gymnastic Aces

Dr. James Nuzzo

Paul LePaul thought that this revelation of Aces was "one of the most spectacular of all four Ace effects" and it was first explained in The Card Magic of Le Paul (1949, pp. 207-

211), with 11 photographs by Jerry McDermott. I was surprised that this revelation was not performed more often. I initially attributed this to an assumption that not many cardmen in the 50's and 60's had mastered the requisite Faro Weave. In my experience—one shared by many others—is that getting only the Aces to flip out during the flipping action was problematic. Other cards often flipped out and getting each flip out to look neatly uniform was seldom achieved. Dr. Nuzzo, however, figured out how to overcome this difficulty.

http://www.davidsolomon.net/free.html#gpm1_4

Clock Speller

The classic clock trick has been in print over and over again. John Bannon had what I felt was a very good climax for such an effect. John's mathematical method for doing the effect was very interesting, but started with an elaborate stack. Using John's idea, I have applied it to the standard clock effect and have eliminated the stack, but still get the great climax.

http://www.davidsolomon.net/free.html#gpm1_1

Leader's Poker

Here is a variation of Tom Frame's "Leadership Potential" [Linking Ring, pg. 88, April, 2001]. The difference in my variation and the way Tom submits effects is that I offer a new method and a new improved presentation. I feel that this is the kind of variation which makes sense to publish, but you be the judge!

http://www.davidsolomon.net/free.html#gpm1_2

Thanks to my friend Michael Lyth for the link..

Restaurant Magic and Children - Effect & Opinion

Rick Carruth

I wrote this article about 80 issues ago.. however long that is in human years. I've always had a fondness for the truth of it.. and thought it would be worth repeating. I did change

the wording a tad so Google won't see it as duplicate content. If you're in to SEO, you'll understand the wisdom.

Many restaurant magicians are constantly missing the boat. Truthfully, they don't even know there IS a boat. Unfortunately a few magicians are snobs, others are elitists who assume their magic is 'above', 'sophisticated', or 'too involved' for their client's children. So, they perform for the adults at the table, smile at the children, and move on from yet another costly mistake..

You can compliment a woman by mentioning her beauty, and you can anger a husband by mentioning her beauty (maybe), but you can never go wrong by complimenting their children. And what's the best way to compliment their children? Show them individualized attention and show their parents you care as much about the entertainment of the children as you do the entertainment of the parents.

Parents are exceptionally proud of their children and go to great lengths and expense to make their children happy. Without their generosity there would not be a market for children performers. Yet, many restaurant magicians fail to 'cash in', so to speak, when they have the opportunity.

If faced with two parents and two children at a table, most magicians will try to perform for either the parents or for the table as a whole, assuming everyone will appreciate the effort...

Wrong..

Well, not totally wrong; there's a time and a place. But, to really leave an impression on your table, opt for entertaining the children. Most parents love to laugh - but they love even more to see their children laugh. Go back and read that again...

Performing for the children not only instills a sense of importance in the children, but the parents 'really' appreciate the attention you're showing their children. They know that the children are going to leave the restaurant with a smile on their face, and an ongoing narrative/re-creation of your effect all the way home.. (assuming you're really good)

If you work restaurants, I really want you to devote one night to entertaining the children. Naturally, there will be plenty of opportunities to entertain adults, but make an effort to entertain the children at tables where there are children of the appropriate age.

I'm including a little narrative of an effect I use with great success. Everything you need is readily available in a restaurant, meaning you don't have to pack this effect. Personally, I use a little sponge in place of napkins but that's just me. Work it right and it will play like the Harlem Globetrotters classic bucket of water stunt.

Make em' squeal..

Water to Ice Trick..

Yes, many of you are familiar with this effect, I'm sure, but just consider this a reminder. Get a small Styrofoam cup. Place either a precut piece of sponge or a wadded up napkin securely in the bottom of the cup. Place maybe two pieces of ice in the cup, depending on their size, and you're ready...

When I approach the table I focus all my attention on the kid(s). Once the parents realize the children are the focus of you attention, very, very few will ever decline an opportunity for the 'magician' to perform for their children.

I look for anyone at the table drinking water, parent or kids.. After explaining to the kids how my parents took me to see the Harlem Globetrotters when I was about their age, I tell the story of the funniest scene in the whole show... one where Curly picks up a bucket of, supposedly, water.. and 'throws' it into the audience. Of course, it was full of small bits of paper, and everyone got the best laugh. I may have to explain to the kids the Globetrotters are a basketball team that travels the world, but they will get the gist of the comedy.

I tell them the True Magic was the bucket of water changing into a bucket of paper. I tell them the manager won't let me use a bucket full of paper in the restaurant, but he will let me use a little cup.. and I introduce the cup into the effect for the first time.

Assuming someone has a glass of water, I ask if I can borrow a couple of spoonful's to demonstrate my magic.

I pour a reasonably small amount of water in the cup, held high enough as not to let its contents become visible. Then, after letting one of the children pass their hand over the cup, I let one of the other children put their hands together to form a bowl.. and I pour the ice cubes into their hands. I do this carefully, as there might be a trace of water from the cup, but they don't mind at all... (Most of the time there's not a drop)

It's all about the story, the patter, and the build-up. I've certainly not used every word in my script to explain the trick, because I know you'll develop your own. This trick is so simple and so easy to set up you owe it to yourself to try it. I promise you, although they

won't say as much, the parents won't know how you did it either! Simple magic is often the best magic when dealing with the public.

Rick Carruth

The Collected Essays of Eugene Burger. - Downloadable PDF

20 essays by one of the truly great minds in magic.. Eugene Burger. Most of these were originally published in either Genii or the Linking Ring, but you couldn't enjoy them all in one sitting!

Your computer may tell you that this is not from a trusted source but click 'okay'. Jim and I have both downloaded this file and it's fine.

Almost 40 pages of invaluable wisdom..

[http://www.itworkss.com/download/Interesting/MAGIC%20BOOKS%20COLLECTION%20\(61m\)/Eugene%20Burger%20-%20Collected%20Essays%20-www.itworkss.com.pdf](http://www.itworkss.com/download/Interesting/MAGIC%20BOOKS%20COLLECTION%20(61m)/Eugene%20Burger%20-%20Collected%20Essays%20-www.itworkss.com.pdf)

Thanks to **Jim Canaday** and **The Magic Portal** - <http://www.themagicportal.us>

HOW I MADE TORONTO'S CN TOWER VANISH [COMPLETE EPISODE]

<https://youtu.be/10batHbSSj8>

3 Full Length Jay Sankey Ebooks - Great Free Resource

You can download all three at **Inside Deception** by sharing your email with them. I've done so and don't hesitate to recommend this resource..

BEYOND SECRETS PDF..- Free

One of the most respected books on the performance of magic published in the last 25 years. In the 256-pages Jay shares the REAL secrets to:

Overcoming your nerves
Engaging people on an emotional level
Developing your confidence
Refining your presentations
Dealing with hecklers
The difference between 'tricks' and REAL MAGIC
And much more!

BURIED TREASURE PDF - Free

10 jaw-dropping card tricks including:

-House Bound

The selected card is found duct taped to the card case.

-Guaranteed:

An impromptu 'I.O.U.' transforms into the selected card.

-Along for the Ride:

Three random cards change into the 4 Aces.

-Amateur Vs. Professional:

A lethal combination of magic and mind-reading.

-Band-Aid:

One of the most visual torn and restored card tricks ever.

-Plus- five more....

ALWAYS ON MY MIND PDF – Free

10 of Jay's most performed mentalism effects including:

-Mental Breakdown:

Mind-reading demonstration with just 5 cards.

-Of A Cloth:

Extremely visual effect with a paper napkin.

-Digits:

Powerful mentalism effect using just a few borrowed dollar bills.

-Cross Out

You'll love the reverse psychology of this fooler.

-Black Market:

Control someone's mind with just a book of matches.

-plus- five more....

<http://www.insidedeception.com/3-free-magic-pdfs/>

The Thirteen Paths - Free PDF from R.Paul Wilson

R. Paul Wilson is one of my personal favorite magicians. If Paul writes a book.. I read it. Simple as that. And I suggest you do to.. particularly if it's free, as is this one.

"These are not my rules. In fact, they are not rules at all. They are truths. Over thirty-six years, I have learned from some of greatest minds in magic. Some are my friends and for that I am fortunate but a great deal of what I have learned can be found in books both old and new.

I recorded these lessons for my own benefit and I refer to them constantly. If something doesn't work, I often find the solution somewhere on this list.

After discussing The Thirteen Paths at lectures and seminars, I am always asked to share them in written form so, here they are. You will read this in minutes but, if you are serious about the art, you'll think about these ideas for years to come."

upload pdf from website.. <http://magicroadshow.com/177.php>

TheatreCrafts Entertainment Technology Resources

ASIDE

Lines spoken by an actor to the audience and not supposed to be overheard by other characters on-stage.

BALANCE CALL

Session with opera performers in a new venue (or on a new set) to check the balance of voices and orchestra is correct, and that the performers can hear the orchestra enough.

Foldback can be used to increase the volume of certain key instruments (e.g. piano / keyboard) on stage for the performers.

CENTRE LINE

Imaginary line running down the stage through the exact centre of the proscenium opening. Marked as CL on stage plans. Normally marked on the stage floor and used as a

reference when marking out or assembling a set. A chalked snap line can be used to mark the line in the rehearsal room and on stage.

Known in the US as CENTER LINE.

See also SETTING LINE.

Plus.. over 300 additional theatrical terms, including a few I'm sure you don't know...

<http://www.theatrecrafts.com/glossary/results.php?searchtype=4&wordsearch=SM&submit3=Search>

Interview with Dusty Summers: Las Vegas' First Nude Magician..

Kevin Horridge

Now.. here's something you don't see in the Roadshow often... I found it 'unique' enough to include a link, but, don't go there hoping to see lots of pics...

"A member of the burlesque Hall of Fame, author of three books, casino pit boss, dancer and nude magician, we speak to Dusty Summers about her life on stage and at the casino tables. We warn you though, you are going to wish you'd done half this much in your lifetime.

Dusty also takes the time to walk us through her highs and lows in Vegas, as well as offering some tips to new players."

<https://www.casino.org/blog/interview-with-dusty-summers-las-vegas-first-nude-magician/>

Warped and Restored - Vinny Marini's Classic Card Trick - Tutorial

I could go into great detail setting this up.. but my friend Jim Canaday at the Magic Portal has already done so. Why waste pixels when Jim can give you all the info you need. Besides, Jim was the influence behind Vinny doing the video...

"If you frequent the Magic Café, no doubt you have run into postings by Vinny Marini, the Godfather of Magic. Vinny and I got introduced online years ago by a mutual friend, Mickey Silver, and have remained in touch both by email and telephone ever since. I was even fortunate enough to meet him once at magic Live 2013. Vinny has a

reputation for his big heart and generosity in teaching magic to others. He even gave Eric Jones his first DVD exposure on the video, La Famiglia, Eric has changed in appearance greatly since then but if you are an Eric fan, this DVD belongs in your collection and can be purchased at <http://vinnymarini.com/> . Vinny has posted numerous videos both demonstrating and teaching magic on Youtube. A while back, he sent his performance of Warped and Restored, one of his signature effects. I loved it and asked if he would film a tutorial for my readers. I didn't even have to beg. He immediately said sure and so here it is. A great effect, well taught. Take the time to watch this. You won't be disappointed."

<https://www.youtube.com/watch?v=whXfJivV36A&feature=youtu.be>

How Not to Be Wrong: The Power of Mathematical Thinking - Video

The Royal Institution channel

It's difficult for me to get really 'involved' in a video. I watch about half and skip the boring sections. As I watched Jordan Ellenberg give this lecture on the Royal Institution channel, I slowly realized I didn't want to fast forward.. I didn't want to miss anything. Unlike videos that are intent on teaching, Jordan informs. He tells the tale of a group of MIT students who discovered a legal method for beating the lottery.. and they beat it over and over to prove the point. Then, he explains the mathematics behind their success. I found all this highly interesting. If you have ANY interest in math and/or the lottery, you will too....

"The maths we learn in school can seem like a dull set of rules, laid down by the ancients and not to be questioned. Jordan Ellenberg shows how wrong this view is through stories that show the power of mathematical thinking. "

<https://youtu.be/kZTKuMBJP7Y>

Double lift - How to lift two cards - One Hand Double Flip

Fernando at Art Zone Production has created another great tutorial. He makes it look sooo easy. If only it were so.. Have a look and let me know what you think.. and if you can do it..

<http://magicians.website>

'Predict The Switch" Card Trick Revealed.. Tutorial

Jay doesn't teach it if you can't do it..

"No matter how many times people want to switch the cards you're always able to PREDICT it! Learn the secrets now..." from Jay Sankey

<https://youtu.be/AY2MHLYepdk>

Understanding Misdirection - Free PDF from Merchant of Magic

Very nice resource from Clint Baron and Merchant of Magic Ltd... There is nothing elementary about this study of misdirection. This is in-depth stuff.

"In the world of Magic, one thing that sets a Magician apart from someone who just performs tricks is the ability to understand and implement the power of misdirection. Understanding misdirection will allow you to make your magic more powerful, more real, and will leave a lasting impression with your audience like no other.

Misdirection makes magic stronger. It makes you a better performer. However, it is the 'unspoken' art within magic, and finding good theory and resources on the topic is hard to come by. "

What is Misdirection?

The 4 Principles of Misdirection

Principle 1: The Of-Beat

Principle 2: The Eyes

Principle 3: Use Your Natural Style

Principle 4: Justification of Moves

Putting It All Together

Final Thoughts

Credits & Useful Resources

Clint Baron and Merchant of Magic Ltd.

http://cdn1.hubspot.com/hub/182879/Understanding-Misdirection-free.pdf?_hsenc=p2ANqtz-80j9LAEDVkcxG75d6ls2-wbQBjiDZI6wsUYQT1NmTjal9Y77CbxeCCt64e7Appo2RP4XqfBOw4J8KwEJmy4gT4GxKVHg&_hsmi=3868566

1089 And All That - Resource and Effects

by David Acheson

The element of surprise in mathematics.. Why do so many people say they hate mathematics?

This info was published on the web about ten years ago. It has entertained many folks since, myself included. Of course, I'm partial to mathmagic and all that, but I'm certainly not a mathematical prodigy. But, I still find I can both enjoy AND understand the methods behind the madness.

"All too often, the real truth is that they have never been allowed anywhere near it, and I believe that mathematicians like myself could do more, if we wanted, to bring some of the ideas and pleasures of our subject to a wide public. And one way of doing this might be to emphasize the element of surprise that often accompanies mathematics at its best."

- Everybody likes a nice surprise.
- Surprising geometry
- Surprising mistakes
- Surprising connections
- Not Quite the Indian Rope Trick

<https://plus.maths.org/content/os/issue31/features/acheson/index>

Mathematical Magic - Tutorials

Any sufficiently advanced technology is indistinguishable from magic.
Third Law of Sir Arthur C. Clarke (1917-2008)

- 1089: Subtract a 3-digit number and its reverse, then...
- Multiples of Nine: A secret symbol is revealed.

- Casting Out Nines: A missing digit is revealed.
- Triple threat mind reading.
- Mass media mentalism by David Copperfield (1992).
- Grey Elephants in Denmark: Classroom mental magic.
- Fitch Cheney's 5-card trick: 4 cards tell the fifth one.
- Generalizing the 5-card trick and Devil's Poker...
- Clubs Hearts Spades Diamonds
- Kruskal's Count.
- Paths to God.
- Stacked Deck.
- Enigma Card Trick.
- Magic Age Cards.
- Ternary Cards.
- Magical 21 (or 27).
- The Final 3 are the chosen cards.
- Boolean Magic.
- Perfect Faro Shuffles.
- Equal Numbers of Heads !
- Gilbreath principle: Predictability survives a riffle-shuffle (1958, 1966).
- Divination by counting. A self-working trick by Paul A. Lelekis

<http://www.numericana.com/answer/magic.htm>

(Thanks again to my 'contributing editor'.. Michael Lyth.)

Very Satisfying Math Magic Video..

Nothing boring here.. just an assortment of good 'stuff'. About 20 minutes in length, and well worth the time you'll invest in it..

<http://www.etricks.info/>

Hexahexaflexagons Galore.. Build Your Own..

Learn how to make a really fun geometric toy—a six-sided, six-faced flexagon called a hexa-hexaflexagon! It looks like an ordinary, two-dimensional, paper hexagon with a front and a back, but hidden inside are four more sides (or faces) that become visible by flexing the paper.

There are many types of flexagons. The names of flexagons tell the type of polygon and the number of faces. In this project we make a hexa-hexaflexagon—a six-sided polygon (hexagon) with six faces (hexa).

- See more at:

<http://www.auntannie.com/Geometric/HexaHexaFlexagon/#sthash.8oMmIVdy.dpuf>

<http://www.auntannie.com/Geometric/HexaHexaFlexagon/>

http://www.puzzles.com/hexaflexagon/img/hexahexaflexagon_blank_template.pdf

Thanks Michael...

Bizarre Magic - Websites and Resources

I must admit I did not compose the following list. It was composed as a resource by a member of the Magic Cafe.. Dr. SH ..(Stéphane) I am sharing them here since they are all part of the web, not private, and a great source for those of you who have requested info on bizarre magic. If you would like to access the thread directly on the Magic Cafe.. you can find it at:

<http://www.themagiccafe.com/forums/viewtopic.php?topic=609871&forum=14>

They also have hundreds of topics on bizarre magic in the category titled..

"The Spooky, the Mysterious...the Bizarre!" . Since the web is an ever-changing resource, I cannot guarantee that all sites listed are still online. Hopefully, the large majority are...

Stéphane spent quite some time compiling this list, and we reprint it with his permission. Enjoy...

<http://www.outlaw-effects.com/store/> (Rick Roth)

<http://www.lebanoncircle.co.uk> (Dan Baines)

<http://www.geminiartifacts.com/> (Vic Nadata)

<http://www.alchemymoon.com/#!/paul-kostrach/c23v0> (Paul Kostrach)

<http://www.taylorimagineering.com/> (Christopher Taylor)

<http://www.moorenimagic.com> (JC Moore)

<http://www.bizarremagick.com/jimagusproducts.html> (Jim Magus)
<http://carlyletouch.com/> (E.Raymond Carlyle)
<http://www.danielgreenwolf.com/> (Daniel Greenwolf)
<http://www.dragonskull.co.uk> (Mary Tomich)
<http://www.paulprater.com/> (Paul Prater)
<http://nickwengermagic.com/index.html> (Nick Wenger)
<http://cesaral.com/shop/en/> (Cesar Alonso)
<http://jamiedaws.co.uk/jamiedaws/home.html> (Jamie Daws)
<http://www.bizarremagickuk.com>
<http://www.blackhart.co.uk>
<http://denomolos.com/>
<http://vo-du-magick.phrets.com>
<https://www.magicalwisdom.com/shop/>
<http://www.daemonic-dreams.co.uk/>
<http://www.gothicroseantiques.com/>
www.darkartefacts.com
<http://oldworldmagick.com/owm.htm>
<http://www.ahouseoffire.com>
<http://www.geelongfireworks.com.au/>
<http://www.historicgames.com/>
<http://www.bigheadstudio.com/toppage36.htm>
<http://www.artomic.com/>
<http://www.hauntiques.com/>
www.frightprops.com

French

<http://www.marchanddetruucs.com/>

German:

<http://zauberatelier-perkeo.de/Seiten/Home.html>

<http://www.mitternachtsmagie.de>

Italian

www.madametalbot.com

Podcast:

<http://www.seancesandspookshows.com> (Brynmore)

<http://www.themysticmenagerie.com/>

<http://www.stuartpalm.com/podcast/>

Association / convention:

<http://eastcoastspiritsessions.com/>

<http://www.icbmmagick.com/>

<http://www.psycrets.org.uk/>

Show and personal websites / blogs/ other information:

<http://brynmoremagic.wix.com/hauntingmagic> (Brynmore)

www.dark-myst.com.au (Geoffrey Darkholme)

<http://www.danbaines.com/> (Dan Baines)

<http://www.davidparr.com/> (David Parr)

<http://www.readerofminds.co.uk/index.htm> | (Paul Voodini)

<http://tonychrismagic.com/index.html> (Tony Chris)

<https://www.facebook.com/afterlifeillusions> (Aiden Sinclair)

<http://www.gothicmagic.com/> (Vlad)

<http://www.authorsofmysteryandhorror.com/> (Chad Crews)

<http://www.joseph-daniels.com/index.html> (Joseph Daniels)

<http://thehauntedone.com/> same then www.ParanormalTheatre.com (Brahm Corstanje, TH1)

<http://www.anomalist.com>

<http://dustandcorruption.blogspot.com.au/>

<http://www.carcosa-collection.com>

<http://www.atlasobscura.com/>

<http://www.supernaturalchicago.com/>

<http://www.sanfranciscomagickparlor.com/>

<http://hauntingmagic.com>

<http://www.theparanormalshow.net>

<http://www.TheMysticSpirit.com>

<http://www.houstonseance.com>

<http://www.paranormalexperience.org>

<https://www.facebook.com/marc.charisse>

<http://hauntedhistoriclocations.com/>

<http://www.cagliostro.se/>

<http://www.ajdrake.de>

<http://www.arcanusmagickus.com/>

Magic and Parlor Tricks - Tutorials

WonderHowTo is a user-inspired website that allows readers to publish articles on virtually any topic. As a result, there are now around a thousand or so articles on almost every magic trick imaginable. These are not super-sophisticated tricks, but a combination of classics and home brewed effects. It's certainly worth your time to scan through these pages and pages of magic and parlor tricks...

<http://www.wonderhowto.com/magic-parlor-tricks/>

Prop Tricks - Tutorials

Learn a couple hundred additional magic tricks with coins, bottles, fire and other props

<http://prop-tricks.wonderhowto.com>

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 each month when a new issue of the Roadshow publishes and you can unsubscribe with one click.

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

MAGIC NEWS.org

You can get your magic fix on Magic News every week. Don't wait a month for the next Roadshow. Instead, go to Magic News for the latest, along with the more interesting going-ons in the world of magic. Honestly, no other site publishes the breadth of magic related stories and videos as Magic News.

<http://MagicNews.org>

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

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

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

Magic Bullets from the Magic Roadshow - Our first 6 years of the Roadshow Blog..
<http://streetmagic.info/blogger.html>

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

Even MORE magic trick, card trick, street magic and mentalism videos..
<http://magicians.website>

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

"Vive Tus Sueños - Live Your Dreams "

Rick Carruth / Editor

Senior Professor - Camelard College of Conjuring of Chemmis, Egypt
"Magic's Only Worldwide Honor Society"
<http://www.camelardcollege.org/>
