



MAGIC ROADSHOW #186
May/June 2017

Hello Folks..

This was originally going to be the May issue.. Then May slipped into June.. and here we are. I hope this issue finds everyone well, and cool, and content. I'm guessing about half of you are content and the other half something other than content. Ha! And you thought I was going all political on you. I could.. but I won't. At one time I spent a fair amount of effort reading Facebook posts and looking for magic news and information I could use in the Roadshow. Now, it's all about politics. Magicians calling other magicians names, insulting their mothers, belittling their talent.. and it's not worth my time and effort. America WAS a great country.. still IS a great country.. and WILL CONTINUE TO BE a great country for years to come.

The little wife and I recently bought a new home. It's only a few miles from where we are now, but it's a little more 'in the country'. We've spent a good portion of each day working on something related to the house or 'supervising' painters, contractors, floor guys, yard guys, tree guys, cleaning guys and assorted other 'guys'. I think I could write a book about buying a home from a bank. That was not our intention.... but we were offered a deal we couldn't turn down. I certainly didn't envision this.. at this moment in my life. But... ??!!

Now you know the REAL reason why this issue is a little late.

I hope all of you have found something to occupy your magical interests these past few months. There are SO many resources out there.. so many books, dvds, effects, .. and online lectures. You must involve yourself in these great resources to stay on top, to keep yourself rejuvenated, and to be the performer you see in your mind. DON'T let time pass you by...

Now.. on with the Magic Roadshow.. home of the non-fake-news....

(This Issue is 26 pages and 8800 words..)

Comments and Questions..? Email Me at:
Rick@MagicRoadshow.com

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"Imagination is everything. It is the preview of life's coming attractions."
Albert Einstein

"As I've grown older, I've come to think of myself as a lid lifter. That's my main function as a team leader. If I can lift the leadership lids for the members of my team, then I'm doing my job. The more barriers I remove for my people, the more likely they are to rise up to their potential."
Dr. John Maxwell

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MAGICAL ENTERTAINMENT – Part 2

by Paul A. Lelekis

Directing Spectators through Your Magic World: (Refer to last months Part 1...it all ties together!)

O.K. - you've made your way through the introductions and you've put the spectators on your side and made them relax. Now it's time to "set up" your first trick.

Your first effect is, preferably, an effect that involves your spectator - but not too much involvement. This could be any form of participation, but realize she will be a little tentative - so try to make her involvement, minimal.

You may note that I almost always refer to spectators as "she". I prefer female spectators...they are normally more responsive, willing to engage in the fun - and react the best!

I am unsure of other countries...but in the states, the men normally like for the entertainer to use his spouse, or date, or sister, etc. because he would rather have them to be entertained...and it's kind of expected! "Take care of the women" and you'll probably be alright!

You may begin by telling a story or setting up the effect by asking your spectator a question that will involve her as it relates to your patter.

Be reminded that this first effect will involve the spectator, but you do NOT want to make her a sucker or have her TOO involved.

She will be a small part of the trick but you should not make her talk too much, or be too participatory in your proceedings.

Everyone will be a little tentative at first...but it's YOUR job as an entertainer to subliminally help them to relax and enjoy the show!

A great trick to start with is a sponge ball routine such as my routine, My Sister's Meatballs found in my e-book, Close-Up Journey II. Found here at Lybrary.com. It is a real winner! And the spectators LOVE it!

My above routine is interactive, has great story line, and doesn't involve the spectator too much - and it puts the "props" in the spectators' hands which is a huge advantage for entertainment!

Since some of the magic does occur in her hand...she WILL be quite amazed! This will break the "ice" for sure! Then those spectators suddenly become eager participants!*

*NOTE: It is important to make your spectators eager to participate...BUT you have to "contain" this eagerness to prevent your spectators from becoming too aggressive with the "fun"! This eagerness may upset a lot of performers (even 'top' ones) but do NOT confuse it with being a heckler! It most often is NOT! But you must control the "speed and flow" of your performances. This will keep "eager-beavers" in check!

Another excellent trick when a child is in the group, is - Inspector #1953. This is another amazing effect...but uses the child present.

This gives you automatic acceptance, for whatever group or table you are performing! This routine can be found in my e-book, A Fix on Six. Children are a very easy venue for approaching spectators. ALWAYS use the children for acceptance if present...they LOVE to have fun!

Whatever opener you decide upon, make sure it is a STRONG effect with good interaction but doesn't involve the spectator TOO much. It is how you present yourself and your patter that is more important than the effect!

My good friend, the late Joe LaMonica was a superb magician, mentalist and hypnotist. He told me about a tour he did with the Great Kreskin and how Kreskin would perform three or four "average" tricks in a 45-50 minute show.

Joe said that even though the tricks he performed were easy-to-do tricks, everyone left his shows feeling as if they had witnessed miracles! Why? Because of how he addressed his spectators and made the spectators BELIEVE what he said!

Joe also did a European tour, opening for Milbourne Christopher, and he said that he had the same influence on his audiences.

Joe said that Mr. Christopher would practice, backstage, taking bows, instead of worrying about his material!

This may appear arrogant...but Mr. Christopher said that "It's not just the tricks you do...it is HOW you present them!" Wise words!

What did he mean by this? I believe it to be a "marriage" of the way you present your material (presentation and believability) and the performer's ability to "key-in" on the spectators' acceptance.

When I use the term acceptance, it is something that will be different for each person for whom you perform. It is the performer's job to adjust his or her performing style, to each specific group or person.

The above concept is not easy to learn, but recognizing it is your first step toward fine-tuning your performances! No one said performing is easy...and those who think it is will eventually fail.

I'm not putting David Copperfield or Lance Burton into this category...people pay BIG bucks to see them and those spectators are already geared for fun and entertainment. Their jobs are for a more grandiose presentation with a lot of eye-appealing props, lights, girls, etc.

Once again, these men realized what is most important - not amazing the audience with how "clever" you are...but presentation!

In finality, I want to provide a 'saying' to you, by a very wise person:

"People will never remember what you did or said...but they will ALWAYS remember how you made them feel!"

Commit the above quote to memory - it is absolutely true!

You can find all of Paul's many ebooks here... Some are already classics and every one is quite a bargain at \$10.00. Available exclusively through Lybrary.com

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

It's Painfully Obvious to Me.. and Probably to You #2

Marty Shapiro

What might I ask is the next trick you are going to buy.. or... or.. try?? What meets your requirements to buy something new? Twenty pages easy could describe everyone else's criteria.. so let me tell you mine. EMOTIONAL

RESPONSE! I look for the next trick that will garner some excitement, some surprise, some horror?!.. some smile.. some noticeable difference in response from my audience more than anything else. It might even be some delicate difference.. but difference all the same. You might think that some 'surprise' might be emotional enough.. but I don't.

How many items do you have stuffed away in a drawer that might garner a surprise.. but didn't make it to the show for one reason or another.? I might say most of them are merely puzzles... but I don't want puzzles. I want something that makes a mark.. something that is memorable.. something that is distinctive. For me.. puzzles don't do it. There is an entire industry centered on selling us puzzles. Tricks that do things that can't be explained, to my mind at least, don't entertain.

If I choose my next trick right, it will have a moment, visual or otherwise, that creates great emotion in my spectators. Thrusting my hand over an overturned lunch bag that contains a metal spike might do it.. (although I sometimes get so carried away I can hit the bag containing a 'gimmick' and STILL draw blood from the sheer physicality and emotion of it all..)

I open with a silk thumb tip bit... go to my mouth to pull one out, and then get to the dreaded.. and I mean dreaded.. silk fountain that they all love, but I hate, pull out the rubber dove from it and then after a beat.. produce from the silks a long stemmed glass full of water that I spray over the first and second row (usually kids..).. I can handle the heat on that one, and I'm just getting started. The Mind Reading Goose simply causes ladies mouths to drop to the floor and it is just a stuffed toy. It might be with a well scripted trick the the ending doesn't matter much if the process is scripted for hilarity.. The process wins over the end result... and the laughter is the reward.

What do YOU do that gets them going? Would you like to better that? Perhaps the better trick should be your next trick...

So You Might Not Know So Obviously... that your next trick, to my mind, should be something very hard to learn. Whether it is more sleight intensive than you are accustomed to.. or more involved in patter or construction.. I feel you should go for something that doesn't manifest overnight.

Now don't get me wrong, it sure is a wonder of nature if you can find something easy to do and easy to present and plays well all the time with little or no effort at all... but I honestly think something more challenging might be in the long run... more rewarding. (OK, too many trite sayings may be finding their way here.) Too many times, like these past words, we take the easy roads. But to put a little

more effort in, or a lot of effort in, will certainly reward you many more times and much much more!

I don't believe that there isn't anything you can't do. I think the most difficult sleights become commonplace and unconscious if enough time is invested. I believe that you really don't know your true skill level. I know because I constantly surprise myself with this..

I have been working with a silent three coin routine and have shared it with 'the brothers' at different stages over the last six months. Each time my performance ended in failure. One brother-in-arms told me about the flashing and another told me to slow down (my greatest fault) and now, weeks and weeks later, I think I have something wonderful that is not only glorious, but is adaptable to any.. and to any.. and to any.

I know you are not me, but what I am telling you is that if you work on something that is difficult or seemingly impossible at the start.. with persistence.. it will take shape, and you'll realize in your last mile you have created something for yourself that's virtually timeless. You find along the way that as you make every mistake ever that you can course correctly, as need be, when it manifest itself 'in the field'. When it's finished it sure is 'special'.

Right now I am challenging myself to see effects that let the magic happen in the spec's hands, even if they are holding some of the sacred tools of the trade. I dare to be great with the greatest chance of failure and discovery.. for that small chance the miracle becomes a miracle. Now THAT will get an emotional response to be remembered.

I've got two great coin effects up and working.. one easy and one hard, and if you write me.. I'll fix you up....

Not all of us are so professional that we get big dollars for doing the same tricks over the last many years. I just want you to get that great reward I get occasionally when I add something new to my act.. something that takes a long time to learn convincingly and delivers so many times over when it is finally.. and now always.. performed...
I wish that for you...

That's my thoughts... I sure would like to hear yours on this subject..

Marty

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ENDRICK's ACAAN - An Effect

Endrick Panneflek

Have spec#1 select a card, remember it, return it to deck. Control it to the top. Now spread the deck face down and have spec#2 take as many cards as he wants from the middle and ask him to count these secretly.

Now swing cut about half the deck in left hand (the selection is on top of this half), and ask spec#2 to place the cards he took on top. Suppose spec#2 took 14 cards, after he places them on the pack on your left hand, the selection will now be at the 15th position.

Under misdirection you now obtain a pinky break under the top card of the pack in your left hand, while you place the portion in your right hand on top. Double undercut the bottom part to the top and you now have secretly discarded a card and placed the selection now at position 14th from top. All set!

After a false shuffle and cut you state the fact that you will not touch the deck anymore.

State the fact that you do not know what card the selection is and ask spec#1 what his card is.

State the fact that you impossibly can have any idea how many cards spec#2 took, and ask him how many cards he counted (in our example 14).

State again that you will not touch the deck and ask a 3rd spectator to count down to the 14th card and turn this over. The revelation is complete and the spectators are mystified..

Thanks to Endrick Panneflek, Mr. Canaday, Mr. Jimenez.. you know who you are...

Endrick Panneflek is a young magician from Aruba. A couple of years ago he won the Aruba's Got Talent contest and recently headlined at Magic In Paradise with Tridini, (Shawn Laclé) and my Aruban friend, Roman Six (Vi)

Postcard Marketing For Magicians - From our Archives .. Issue# 27, 2005

By Dennis Regling

One of the most useful tools in the magician's marketing kit is the lowly postcard. Unfortunately, they are incredibly under-used and many entertainers do not know how to get the most out of this inexpensive form of advertising.

- Prospecting Postcards

Geoff Ronning books hypnosis shows in clubs and schools using postcards to prospect.

A prospecting card is a card mailed to a mailing list of prospective clients. You can compile your own list or get lists from the chamber of commerce or list dealers.

The prospecting card should have all your contact info, your USP or slogan, a free offer and a call to action.

The free offer can be a special report on fundraising, selecting performers or any topic that your prospect will be interested in. Some folks will prefer to go to your website for information, others will prefer to phone you, so be sure to give them options.

A well designed card will get your phone ringing. Don't try to explain your entire show, but list some benefits and whet their appetites to want more.

- Postcard Follow-Up

This is a card I leave with my clients. It is stamped and addressed to me.

The card contains a simple thank you and asks for their comments about the show. This is a great way to get quotes and comments for your advertising.

Always use a real stamp, not a postage paid card. People are more likely to return the card with a real stamp, since it seems wasteful to throw out a perfectly good stamp.

- Post Card Thank You

This should be a nice printed postcard, preferably with your face and logo on it. A simple thank you goes a long way in building goodwill and repeat business.

If it's for a birthday party, be sure you address it to the birthday child. They will be thrilled to get a card and the parents will appreciate it.

- Vacation Postcards

Here is a novel idea that will help you stand out from the crowd.

Whenever you go on vacation or to a convention, get some free postcards from the hotel where you are staying, or buy some at the local gift shop. Send these to everyone you have done a show for in the past twelve months.

On the back write:

Dear friend (insert name),

I am attending a convention of entertainers and getting all kinds of new ideas and illusions. I can't wait to put them into my new show and share them with you .

Sign your name and mail it.

For less than fifty cents, you can stand out from your competition. People love getting picture postcards and what greater thrill than to get it from a professional performer. You will be remembered.

So.. try these ideas and see how quickly and inexpensively you can build your business.

You can have some nice, inexpensive cards printed at:

<http://www.printingforless.com>

<http://www.OvernightPrints.com>

<http://argonautpress.com>

<http://www.winkflash.com>

<http://www.overnightprints.com>

<http://ad-graphics.com/cart/postcards.asp> (Will print and mail to your mailing list.)

Visit my friend Dennis Regling at: <http://www.magicdennis.com> & <http://www.greatassemblies.com>

Advanced Double Lift Tutorial - The SNAP Double

I consider the double lift an absolute essential sleight. I would say as many effects utilize the double lift as use any other sleight in all of magic. I like what Asad does with this snappy presentation...

"We have a new tutorial for you today! In this video, Asad teaches an advanced Double Lift technique known as The Snap Double (because it creates a nice snappy sound when you do it).

The Snap Double Lift is a great extension that can be added to your double lift to make it more convincing and to demonstrate singularity in the cards. The Double Lift is one of the most important moves in card magic so it's well worth the time to practice it till you master it!"

<https://youtu.be/OUVYrvMB1EQ>

Full Double Lift Tutorial - <https://youtu.be/cl0rM4qpxWo>

Pinky Count Tutorial - <http://youtu.be/NPMifa5p4bU>

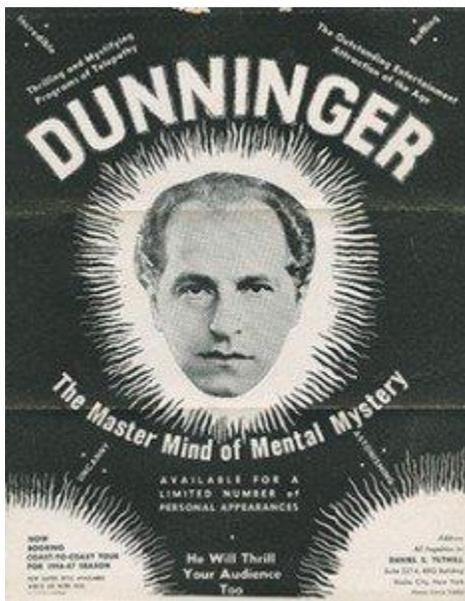
The Magic Of Joseph Dunninger - by David O'Connor

Featured this month is Joseph Dunninger, who was born on April 28, 1892 in New York City. He was the son of a textile manufacturer. As a self-taught, child prodigy, he became fascinated with magic about age 5, after watching street magicians. He gave his first performance aged 7 for a Masonic Club in New York, billing himself, "Master Joseph Dunninger – Child Magician".

Dunninger specialised in sleight of hand with cards and by age 16 had secured his first one year engagement at the Eden Musee in Coney Island. The Musee was a large entertainment complex / wax works featuring variety acts but it was not long before Joseph Dunninger was signed with the then famous Keith-

Orpheum Vaudeville Circuit. While on tour he became fascinated with a two person mind reading act presented by the husband and wife team Mr & Mrs John T. Fay and from this he developed his single person mental act, reading the minds of his audiences, many of whom were celebrities.

At age 17 he was invited to perform for US President Roosevelt and for Pope Pius X11. In his early youth he met Buffalo Bill Cody and Sioux Indian chief Sitting Bull who left marked impressions upon the young Dunninger for their respective strength of character. His voice was to become more recognisable than many radio and T V personalities. He became the first person to hypnotise someone on radio and often did blindfold drives for publicity.



The \$10,000 Reward:

Unlike many other mind reading acts of the time, Dunninger claimed he used no confederates or paid assistants, always assuring the audiences, he relied on his own personal mind power. He even had a standing offer of a \$10,000 reward to anyone who could prove that he used confederates and the reward was never challenged. He did have a few detractors but no one ever claimed the Dunninger The Master Mind of Mental Mystery money. However it is well known that he did in fact use secret, paid confederates, including his manager David Lustig who became known as the 'Invisible man', working very much behind the scenes and he scripted many of Dunninger's routines for radio.

His one man mental act gained him quick attention and fame that soon led to private show engagements and demand in the vaudeville houses. He was called upon to entertain a number of American presidents and at the homes of many

celebrities and people like Thomas Edison, and was much admired for his work and mysticism.

He became a real mind reading giant with a strong compelling voice and personality. His skill and ability to read minds grabbed the attention of friends Harry Houdini and Howard Thurston and the three of them took part in crusades against fraudulent mediums and became responsible for the exposure and downfall of psychic charlatans. Dunninger also offered \$10,000 to anyone who with the aid of "The Spirit World" could translate the coded messages entrusted to him by Harry Houdini and Thomas Edison. He began to read the thoughts of famous dignitaries, princes, movie stars, royalty and his fame would grow dramatically with the advent of commercial radio. He became the first magician to capitalise on the world of radio to promote himself and became a master of publicity and showmanship.

Media Personality:

Dunninger was an accomplished magician, escapologist, and mentalist but his strength lay in his famous radio mind reading presentations after his first broadcast on September 12th, 1943 billed as "Dunninger the Master Mind", that became an instant success. The great thing about his radio broadcasts is that many of his programmes were recorded, so that we have an audio record of a number of his original broadcasts across the airwaves.

Fan mail began to flood the radio stations and tickets for his shows became eagerly sought after. He was to become a huge success through the medium of radio shows and later had the same success on television. He would reveal serial numbers on bills and dates on coins or someone's date of birth, social security numbers, and words and phrases chosen by audience members. He predicted newspaper headlines and always had a celebrity guest who formed part of the stage committee. People like singer Roy Acuff, Bob Hope and Richard Rogers, Lucille Ball, Jayne Mansfield, in fact dozens of film stars.

He stopped using illusions and props and would sit on a stool or chair with just a pad and pencil without the need for the appeal of gaudy props or illusions when he was performing as a mind reader. Dunninger also had a very direct, commanding manner to lead and instruct his participants to follow his instructions implicitly.

Video... <https://youtu.be/gBX7xxQ5sjg>

As Dunninger's success rose he began to write articles for a number of magazines like Time, Vanity Fair, Readers Digest, Science and Invention, Life and SAM, the Society of American Magician's journal 'The Sphinx'. He also used his good friend magician /author Walter B Gibson as a ghost writer for a number of his books. They collaborated together on his last book that was titled 'Dunninger's Secrets'. I'm sure that many magicians will have a copy of the very large 'Dunninger's Complete Encyclopaedia of Magic' on their shelves too.

Astonishing Winston Churchill:

During a tour of England during World War Two he was invited to perform for British Prime Minister Winston Churchill at the war office. Taking a deck of cards Churchill was invited to place cards face down on the table into separate piles of what he felt were red or black cards. When the cards were turned over one pile was all black and the other all red cards. This particular card trick had a profound effect upon Churchill that most readers will quickly recognise as Paul Curry's, "Out of this World".

Dunninger was once asked how he did what he did and replied, "Any three year old child could do what I do – with thirty years practice". However he often claimed he used ESP or telepathy techniques and enjoyed using Dai Vernon's Brainwave deck that was carefully disguised in his routines.

Joseph Dunninger was fortunate to not only become famous as a radio personality but with the advent of television he became highly successful also through this new entertainment medium. Fortunately many of his TV programmes were recorded via the Kinescope. Very often mentalists make a disclaimer prior to their performances while Dunninger quite often began his shows with magic tricks by performing the Linking Rings, or Egg Bag. Whether he did this as a disclaimer or not we don't know. Perhaps he was saying "This is magic but what I do later is done purely with my mind".

One of the highlights of his stage mental act was his "Brain Buster Effect", finales. These were usually elaborate mental masterpieces in the form of a prediction or spectacular stunt like causing a crystal wine glass to shatter. These usually involved a celebrity. Many of today's mentalists discussion groups found Dunninger's Brain Buster explanations and methods eluded them. Some explanations came forth but most remained purely speculation as to how he accomplished his Brain Buster mind reading.

Final Broadcast:

Joseph Dunninger's final television series for the ABC network was recorded but never broadcast in 1971, by which time he was suffering from Parkinson's disease and had to retire. He passed away at his home in Cliffside, New Jersey on March 9th, 1975 aged 82. The man became a legend in the history of magic and he can be considered perhaps as the mentalist of the century, with many of his secrets taken with him. On the day he died, he was awarded a special acknowledgement from the Association of Magical Arts and Sciences – The Magic Castle in recognition of his work.

David O'Connor

David J O'Connor is a semi retired professional mentalist and children's entertainer. He has performed throughout South Africa, New Zealand and aboard cruise liners. David is a member of the International Brotherhood of Magicians and loves mentoring young people in magic.

(First published at: <http://magictricksforkids.org/>)

OPENERS AND CLOSERS (PDF)

Written by Paul Lelekis
(Review by Rick Carruth)

Openers and Closers is undoubtedly one of my very favorite ebooks by Paul Lelekis. From beginning to end, there is something for every performer. Setting the mood of your performance.. and cementing the final expression of your performance are the two aspects of one's performance you absolutely can't ignore.

First impressions.. and last impressions.. are vital, and Paul teaches several of each to give you a nice selection to compliment your style. I particularly liked the matrix, as I'm not a very good coin guy, and I'm always looking for something to make others think I know what I'm doing!

Although most of these effects are certainly within range of most performers, I would say they are generally in the intermediate range. Not to worry.. Paul includes a couple of strategic videos to help 'up' your performance and understanding. Very well written and easy to grasp, Openers and Closers will become one of your 'go-to' resources.

OPENERS and CLOSERS includes all the following:

1) OPENERS - essay of what they are, how they work, how to use them, transitioning, and why they work. ...and then four powerful openers that will knock 'em dead.

* Paul often shares his years of experience and real world performances with his readers. I'm glad to see that most of his latest works include personal thoughts on the basic premise of his theme.

2) OPENING MATRIX ROUTINE - This is as much fun to perform as it is for the spectators. A terrific series of effects.

* One of my very favorite effects. I enjoy coin effects much better when I can both understand it.. and perform it. There are a couple of videos included to help with the basic handling. Good stuff.

3) UNDER OUR CONTROL - The performer picks two cards...and then the spectator does too...only her two cards are the same value that the performer picked - a 4 of a kind! No fishing, no leading, no clue.

* Can become a minor miracle in the right hands. Smart effect..

4) PSYCHOTIC DALEY - This is an easy to do effect that will have your spectators' heads spinning. A new ploy in magic that also combines two classic of magic. In addition, learn The Mahatma Control, and its long history. In addition, learn a subtlety worked out by Paul that will allow you to control any number of selections to the top or bottom of the deck using The Mahatma Control, with ease.

* I was not familiar with the Mahatma Control.. or I should say, I was not familiar with the 'working' of the control until reading Paul's explanation.

5) SYMPATHY OF THE ACES - Paul has combined the brain-child of John Scarne, Bob Hummer, and Stewart James in an easy-to-perform effect that will make the spectator the hero.

* Scarne's the Man.. Anything by Scarne is of particular interest to me.. and Scarne's Ace effects are the Best of the Best... IMHO

6) CLOSERS - Another essay on why and what to use for the most important tricks of your show.

* More personal thoughts on the importance of getting your closer right.

7) MAGICIAN VS GAMBLER - This is a very old classic that Harry Lorayne revived. But check out Paul's improvements on this timeless classic...it is easier to get into and even easier to "get out of". Paul has really revamped this beauty to make it even stronger. You'll love this effect.

* This is a sophisticated, multi-phase effect that will fool anyone.. magicians included. Maybe the most challenging of all the effects.. but probably the most rewarding..

8) SHOCK! The performer reads the spectator's mind...but next, incredibly, the spectator reads the magician's mind, and you can prove it. This ESP effect is based on a magic principle that is over 300 years old. Hardly anybody in magic (or anywhere else) knows this principle...and yet this effect will absolutely stun your spectators. I kid you not...it will shock them. It doesn't seem possible...the "retro-grade analysts" will go nuts trying to figure this out...and they won't. If you don't know the secret...and few do...you also, will be shocked!

* This is one of those effects other magicians will hate. The public can experience it.. be wowed by it, and move on... Magicians can't let go. They will rack their minds trying to figure this one out, but, when you show it at your next meeting, they won't ask you how you did it. They won't ask until the NEXT meeting... after they've had sufficient time to 'try' to figure it out. Unless their first name is MARTIN and their last name GARDNER... they won't...

9) NEW COPPER/SILVER/BRASS - Most magicians have this set of coins...only Paul has created a new routine that gets rid of implications of "gaffs" being used (unlike the old method), with some really slick ideas that will end with the coins vanishing, leaving you clean as whistle.

* If you have the coins, you'll really appreciate Paul's handling. A super nice ending of a very sophisticated ebook...

You can order OPENERS AND CLOSERS for \$10.00 at Lybrary.com:

<http://www.lybrary.com/openers-and-closers-p-921849.html?osCsid=e285202ce54a217d4ab98263ade5c6da>

Opus (Mona Lisa) by Nefesch

Murphy's Magic

\$24.95

(Reviewed by Rick Carruth)

Opus (Mona Lisa) by Nefesch is a coincidence type effect, or, a prediction effect.. depending on your spectator. To clear this up.. there are two possible endings; one allows the spectator to recreate a masterpiece.. the other allows the spectator to create a 'jumble' of cards that perfectly match a picture of a 'jumble of cards' you placed on the table before the effect began..

The spectator is handed four black credit card sized cards. You tell the spectator that the face of the cards contain a picture that will take on a significance at the end of the effect. The spectator is asked to mix the cards thoroughly. He is asked to change the orientation of some of the cards if he wishes. Finally, the spectator is asked to lay the four cards on the table to form a square. Everything is left to the discretion of the spectator.

Yet, when the pieces are turned.. all four form a perfect recreation of a picture of the iconic Mona Lisa!

This is quite the coincidence, considering all the decisions were a result of the spectator. There is a possibility the cards will form a totally unrelated picture.. with half a head in the top row and the second half in the bottom row.. But when all looks lost, the magi asks the SPECTATOR to remove the one card in an envelope on the table.. (from the beginning).. and it is found to be a perfect image of the jumbled picture created by the spectator.

OPUS comes with five credit size cards.. four are the required four pieces to form the painting of the Mona Lisa. The fifth card is a picture of the jumbled face of the Mona Lisa. Nothing else is needed. Unlike effects with multiple outs, OPUS has only one possible out aside from the forming of a perfect picture.. and that out is in plain view the entire time.

I like that the spectator does all the work. I like that the spectator discloses the only other out, if necessary. Of course, the spectator doesn't realize the out is an out... he assumes it was your intention from the beginning. In the event the completed face of the Mona Lisa is the outcome, the out is never mentioned.. and the spectator is left with a perplexing coincidence.

OPUS will require a little work on your part, memory wise.. I don't think I'm revealing too much when I mention the position of the cards on the table are known by the magi before they're turned. The final position of the cards is NOT totally under the control of the spectator.. but I'm sure you've figured that out. The question is - does the spectator THINK the final position is his. And the answer is.. Yes. (I wish there were such a thing as true magic.. but I've discovered 'true magic' needs a little help from time to time.)

I like this... I can definitely see myself performing this during walk arounds. It's a little magic.. and a little mental.. It's also something that you can perform almost effortlessly once you grasp the orientation of the cards. There is NO math.. just an understanding of whether you are creating a coincidence or a prediction once the cards are positioned by the spectator.

At a little over 50 minutes, the online instructions are thorough. I had to watch it twice to get a good grasp of my part in the miracle, but that's to be expected. Watching it twice to learn an effect I'll actually use is NOT a big deal. There is another learning curve once the basics are understood, and it involves a minor sleight... but it's just that... minor..

If you like this type of mental magic, I would definitely recommend OPUS go on your 'to get' list. Or better yet.. just forget the list and buy it now. That way, you can be performing it next week and getting the kind of responses that make magic so important to us...

Available from dealers who carry the Murphy's Magic line of quality products...

<http://www.murphysmagic.com/Product.aspx?id=57165>

LAS VEGAS ACES

Murphy's Magic

(Reviewed by Rick Carruth)

Cody Fisher's Las Vegas Aces is a very nice turn on Larry Jennings Open Travelers. Aces are there one moment, disappear, and reappear in the other hand. It's one of the basics of magic; "Now you see it... now you don't".

Like many effects, the necessary items to make the magic necessary are supplied by Murphy's Magic, and the instructions are online. Cody teaches the effect in a 17+ minute video.. well produced, clear, and visual. Although the video could have been slightly longer, I don't think anything was amiss, as Cody taught the handling and then the explanation in a very straight forward manner.

Both the original version and Cody's version begin with the four Aces being selected from the deck. Unlike the original, Cody provides a gaff to make the handling more user friendly. Both versions have Aces separated by color.. and Aces 'travel' from one stack to the other under visually impossible conditions. Two cards and two cards turn to three cards and one card.. and finally one card is placed back in the deck and somehow travels to the stack of three.. reuniting the four Aces. Although the routine is somewhat more complex and entertaining, that's the basic premise.

Cody's version is constructed around the idea that you are going to show the spectator how to cheat, or how cheaters cheat in Vegas. It's all entertainment,

but it works in context and flows along at a smooth enough rate to keep the spectator for deconstructing your handling.

To quote Murphy's: " What was once a very sleight intensive routine is now almost self-working. There is no difficult sleight of hand or secret palming."

Honestly... although I have NO qualms whatsoever with Las Vegas Aces, I wouldn't go quite as far as saying it's 'almost self-working'. The gaff makes it infinitely easier than Larry's original version.. but.. it still requires practice to get the handling and timing down pat. Remember, you're using five cards instead of four and maintaining invisible doubles isn't automatic. I'm not implying anyone says it is... I'm only implying that practice and good timing make this work.

There is no doubt in my mind that, with a little practice, you will have an extremely nice piece of magic ideal for walk-around and close-up situations. Cody supplies you with two gimmicks.. one for blue back and one for red back riders. Since you only need one card, bringing it into play is simple with the method taught. You can get it in to any deck at a moments notice.. and out just as quickly. The final move of Cody's routine eliminates the gaff and leaves the four Aces on the table, examinable by all. Nice....

This is the perfect effect for a beginner to intermediate level magician who wants to 'appear' to be a card sharp. Let's face it.. not all of us will perform like Bill Malone or Ricky Jay, but we can, with the help of a single gimmick, make our spectator think we're an elite performer. Since a number of magicians are familiar with the original version, you'll certainly impress more than a few of your magic friends with Las Vegas Aces..

LAS VEGAS ACES is available from dealers who sell the Murphy's Magic line of quality products. \$24.95

<http://www.murphymagic.com/Product.aspx?id=55319>

TAC-TIC-AL - A Review
(Reviewed by Rick Carruth)

The MagicWorld Creative Team has introduced an effect perfect as an opener or an ice breaker. Either a miniature deck of cards -or- a box of Tic Tack mints can be displayed.. and with a toss from one hand to the other, transformed into a full sized deck of cards.

The change is sudden.. and there are no wires, pulls, reels or lapping used to complete the transformation. The item is displayed in one hand, and with a simple toss to the other hand, changes into the Bicycles. The magic happens before the spectator has time to realize you're about to fool them badly...

I like the idea of using TACTICAL as an opener because of its sudden action. It's easy to gage from the response whether you're in the presence of friends or foes. Lets face it.. not every spectator responds positively to your performance or your offer to perform. TACTICAL allows you to determine with a glance whether you should continue or politely move on. This in itself makes it a valuable tool in your arsenal.

TACTICAL uses a gimmick, supplied, that makes the magic possible. Actually, two gimmicks are supplied.. based on whether you want to transform the mints or the miniature deck. You will need to furnish your own deck of red or blue Bicycles, which shouldn't be a problem. You will also need a small amount of invisible thread, furnished, to make the gimmick functional. The thread is NOT attached to your body, but is only needed in a completely self-working fashion, explained in the video. I'm not a big fan of thread in my performances.. but the use of thread in this performance is both innocuous and innocent.

The teaching method is via video.. and the link and password are supplied. The video runs about 21 minutes and is posted online. There's nothing to download.. which is a pet peeve of mine when I DO have to download an instructional video. The sound and lighting are both very functional. There are windows behind the team and, as they are recording at night, car lights are an annoyance.. but not to the point where it would affect my ability to learn. There are also two different camera angles, which add a nice variety.

You are taught several different variations of TACTICAL. There are different ways of 'tossing' the deck to complete the transformation. Once the basic initial setup is complete, which should take a couple of minutes, you are good to go. I can see the typical beginner learning all the necessary handling in minutes. Although it's not actually self-working, it's very close, with a minimum of effort on your part.

My only problem with TACTICAL is, like many transformations, it's angle sensitive. It's not something you're going to perform for a room full of people.. although there is an alternative handling that 'almost' takes care of this shortcoming. The angle isn't a big problem because the spectator doesn't know what's coming. You can approach a spectator, or three, and 'tacticalize' them before they have time to 'analyze' you.

If you're into close up, walk around and table hopping I would recommend TACTICAL. It's a great little ice breaker that garners your spectators immediate attention and opens the door for your other effects. Again, it's one of many tools that working magicians should carry in their toolbox.

Available at all magic retailers that carry the Murphy's Magic line of products..
\$29.95
(Available with Red or Blue Bicycle backs)

www.murphysmagic.com/product.aspx?id=59248

The Abbott Compendium - Its History From The Beginning To 2015 (All 552 pages!)

This is a history of magic for the 20th century. At some time, everyone who is/was anyone in the world of magic appeared at the Abbott Get Together in Colon Michigan. This wonderful digital compendium includes everything from images of dozens and dozens of past conventions to intimate photos and in-depth stories of individual performers and performances.

"The Abbott Compendium Series is not the first attempt to document Abbott's history. Several excellent books and documents have come along in the past 80 years including (of course) Tops and New Tops magazines. Trouble is, the Abbott history keeps getting bigger and better with age and no one is able to fully capture it because it continues each year with new and exciting challenges that add to its history.

However, each time a new document was written it would stand on the shoulders of these older documents and suddenly what was once considered obsolete becomes a very important foundation for future documents categorizing Abbott's history. One can only marvel at the earlier documents made before word processors and digital cameras and truly wonder what if these authors would have had the same resources that we now take for granted."

<http://www.magicgettogether.com/compendium.pdf>

Guinness World Records for Throwing Cards - Videos

Ricky Smith Jr. is a master of throwing playing cards. Just like Ricky Jay, this Ricky has set Guinness records.. even broken records set by Mr. Jay. If you have an interest in either watching or learning the methods, this is a very nice resource..

"Rick Smith Jr. gained international notoriety when he broke the Guinness World Record for throwing a playing card the farthest on March 21, 2002. His record-breaking throw at 92 miles per hour at a distance of 216 feet 4 inches beat previous World Record holder Ricky Jay by 15 feet who had held the record for throwing a playing card at 90 miles/hour for a distance of 190 feet."

Rick also holds the Guinness records for the highest throw and the most accurate throwing sequence.

Check out his videos, including appearances on The Tonight Show and America's Got Talent..

<http://ricksmithjr.com/rick-smith-jr-media-gallery/>

How To VANISH a Playing Card from INSIDE a Box - Video Tutorial

Chris Ramsay teaches a cool way to 'vanish' a playing card from a card box.. and make it reappear in you pocket. This is a very do-able method and one you can learn quickly and master with a little practice... To quote Chris...

"YO! For this week's tutorial, we're going to learn how to completely vanish a playing card from within a box and make it travel to your pocket! Get out your favourite deck of cards and learn this easy card trick today!.."

<https://www.youtube.com/watch?v=B9AJiUynLi0>

How to Memorize a Shuffled Deck of Cards in Less Than 60 Seconds

From the Tim Ferriss Show....

"To become a Grand Master of Memory – fewer than 100 in the world can claim that title – you need to satisfy each of the following in competitions approved by the World Memory Sport Council:

- Memorize the order of 10 decks of cards in 60 minutes.
- Memorize 1,000 random digits in 60 minutes.
- Memorize the order of one deck of cards in less than two minutes.

Ed Cooke first hit this trifecta when he was 23. He later came to international attention when he coached journalist Joshua Foer from ground zero to U.S. Memory Champion in one year, a feat chronicled by Foer in the best-seller *Moonwalking with Einstein*. To win that championship, Foer had to memorize 120 random digits in five minutes, successfully commit to memory the first and last names of 156 strangers within 15 minutes, and (last but not least) memorize a shuffled deck of cards in less than two minutes.

Ed has memorized a shuffled deck of cards in competition in 43 seconds. Of all memory feats, none is a more compressed act of mental athleticism.

I asked him if he'd open the kimono and explain his method, and he very graciously agreed..."

Discover Ed's unique method in Tim's blog. In all fairness, I have to admit I've NOT tried this.. but I can definitely see how and why it would work.

http://tim.blog/2013/02/07/how-to-memorize-a-shuffled-deck-of-cards-in-less-than-60-seconds/?utm_source=dlvr.it&utm_medium=twitter

Hampton Williams - So You Think You Can Dance Audition

Perfection comes in many forms.. A double lift so flawless or a second deal so smooth no one has a second thought.. Or perhaps a painting so real you assume it's a photo.. until you see a brush stroke. In Hampton Williams case.. it's a dance so entrancing, so involving, you choke up from the sheer beauty and emotion.

This is what entertainment is 'suppose' to be about.. Something that not only entertains, but moves you emotionally. You know you have achieved something special when you can bring other professionals to tears. It's extra special when you can make folks not normally inclined to watch and/or appreciate dance drool with envy. Hampton has taken a dance, combined it with a story line, and created a minor masterpiece many magicians should try to duplicate when scripting their routine.

This was from the 2013 season of SO YOU THINK YOU CAN DANCE. Although Hampton immediately received the magic ticket to advance to the Las Vegas stage, he was like a fish out of water when forced to dance classical styles. It didn't matter... The world remembers Hampton's performance and his well crafted pesonal style moreso than most of the finalists.

This is one of my all time favorite videos of ANY genre... The Song is Evanescence - My Immortal... Take it from someone who knows a little something about both dance and magic.. this is the perfect blend of movement, music, story and characterization. Although the judges chuckled at Hampton and his 'story', watching their expressions during his performance is priceless. By songs end they are believers.. they are fans of Hampton Williams.. and he has won over every performer in the auditorium EVERY SINGLE MAGICIAN who watches this will do well to study it and learn... not how to dance.. but how to put together an act that floors their audience... Enjoy!

<https://youtu.be/BiU3o35XVZA>

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Magic Trick Reviews... Free to Everyone Facebook Group

Please consider joining us at 'Magic Trick Reviews' on Facebook. You'll find a very nice selection of reviews, particularly by our friend, Jim Canaday, who is now reviewing for Big Blind Media as well as Murphy's Magic. Check it out...

<https://www.facebook.com/groups/1755782251317278>

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<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

For Freedom...

Rick Carruth / Editor

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

Albert Einstein

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