

Magic Roadshow

MAGIC ROADSHOW #188

August-September 2017

Hi Everyone!

It's time for another issue of the Magic Roadshow. Past time, really.. but who's counting days. I wanted to make this issue special, and it took an extra week or two to come together. So there... (Actually, last week was my birthday, and I took several days off to work around the house and eat at my favorite restaurants.. authentic Mexican, Pressed Duck, Prime Hamburgers, and lots of Shrimp.. a Carruth tradition...)

President Trump and President Obama walked in a bar... Ha!!! Not going there this month, but wanted to check your reflexes. Actually, I love politics -almost- as much as magic, but I've found I have somewhat more influence in the magic community than the political community. Try as you may.. you can't change minds and sway opinions in the political world.

I hope everyone has enjoyed a great summer. I have to say.. this summer has been the mildest of any summer I can remember. I know the west coast may have a different opinion, but on the east coast it's true. Now, I really want to see a true Fall.. one with wonderful fall colors and crisp night air. I can't wait..

Most of us here in South Carolina dodged a bullet when hurricane Irma paid a visit last week. Many folks in my area were without power for a couple of days.. and there were trees down and shingles blown off roofs. We were so much better off than my Florida friends, like Paul Lelekis and Jim Canaday, who were right in the middle of Irma. Yes, they're still kicking, but sometimes between cleaning jaunts.. and sometimes in the dark. Hey, you can't keep a good magician down...

Another thing fall brings is the annual TRICS convention, the Carolina Close-Up Convention, in Charlotte. Our friend, Scott Robinson, is always a gracious host.. along with his lovely wife, Janet, and the members of Sleight Club. This year's convention is Nov. 9-11 and features: Shoot Ogawa, Woody Aragon, Boris Wild, Michael Vincent, Chris Korn, Marcus Eddie, Brent Braun and others. It's perennially the BEST close-up convention in the country, restricted to only a little over 100 attendees. I'll be there.. and I'd love to see YOU there. Look me up.. I'll be with friends.. Larry, Marty and Trent, and we'll make you feel at home.. My lovely wife Carolyn will be in and out.. between shopping jaunts... <https://www.facebook.com/events/380589265639935/>

This issue is 38 PDF pages and 11,312 words...

Questions? Comments? Requests? Email me at Rick@MagicRoadshow.com

IN THIS ISSUE

Spectator Management & The Successful Execution of Sleights- Paul A Lelekis
It Is Painfully Obvious to Me...and Probably to You...#4 - Marty Shapiro
Tricks Without Names #15.. - Werner Miller
The Magic Of Kuda Bux - History - David J O'Connor
Speed Mathematics Simplified - Free Download
Free Civil Notes – Many, many free ebooks (puzzles, mathemagic etc.)
Arithmental Whoopee - Mental Math Magic Effect
Remembering Eugene Burger, a Chicago magician who knew magic is life.
Artificial Intelligence Uses Internet Searches to Help Create Mind Assoc.Trick
SNAG - By Ben Howard - Review by R.Carruth
Key Prediction - by Richard Griffin - Review by R.Carruth
The Muy Bueno Shuffle - A Nice False Shuffle Tutorial
Free Miracle Man 3m Blueprint PDF.. - Tutorial from Aaron Fisher
Drawing on Water - An Easy Tutorial
DIY Coconut Shell Routine - A PDF Tutorial from Michael Lyth
Top 10 Things You Don't Know About Playing Cards - Video
VANISH Magic Magazine - Edition 38
Great Magicians of Yore - Photos Courtesy of Pinterest
Do Shocking Magic Trick With Arrows! - Video from Jay Sankey

A Kid's Guide to Solving the Rubik's Cube - Video
20 Secret iPhone Settings Apple Doesn't Talk About - Resource Video
Other Very Important Stuff....

Every cubic inch of space is a miracle ... Walt Whitman

I fear the day when technology will take on our humanity. The world will be populated by a generation of idiots... Albert Einstein

SPECTATOR MANAGEMENT AND THE SUCCESSFUL EXECUTION OF SLEIGHTS by Paul A. Lelekis

I haven't seen a whole lot in writing or on video that address two VERY important issues - audience control and, how and when to execute sleights.

Over the years I've had magicians ask me about how I "get away" with certain things...or that they "...will avoid important moves like side-steals, palms, passes, ditches, top changes, multiple shifts, etc. because of the fear of getting caught".

(By the way...in my e-book, Magic Tools of the Trade, I present a teaching session and exploration of 20 important sleights and 12 videos of myself, performing these sleights, with hints and explanations of how to make them even more "invisible".

<https://www.lybrary.com/magic-tools-of-the-trade-p-437822.html>)

These are very legitimate concerns and I think that many magicians are so afraid of "getting caught" that it freezes up their minds to the point that there will be little to no experimentation with a real audience. They will not explore what would happen if they actually DID perform these sleights.

I am going to use some card sleights and effects as examples, even though this is a non-card tome. My point here is to teach the many facets of audience management and how to extrapolate these ideas for other effects and sleights.

Rarely a day goes by when I don't have cards and coins in my hands. I'll pick up a deck, and "warm up" by practicing different Passes. With coins I'll perform some sleights that I use in performance. It DOES NOT take up much of my time! The point here is to keep you "tuned"!

Now I realize that most magicians are not full-time professionals...but I want to teach you the short-cuts and proper procedures that are necessary to make your magical performances smooth and pleasing!

This will help you to become more proficient with smooth execution, misdirection, and timing. Timing isn't something that you are born with...it requires dedicated practice and a knowledge of what to expect from different spectators.

I know it sounds complex, but once you get the "feel" for it, it becomes natural and can be extrapolated to many other situations.

Fortunately for you, I have made myself a "guinea pig" and, over the years, have experimented with different ideas, and have "bombed badly" in many, many performances! I'll admit it...but at least I learned from it!

One thing that stood out in my mind, many years ago, was when I used to "session" with Joe LaMonica (almost daily!) and he told me "...Eddie Fechter used to teach magicians to NOT palm a card, until you have someplace to go with it!"

He then told me that often times "...Eddie would palm a card for NO REASON while he was performing, and would gesture with that hand, adjust his eye-glasses, take a drink, etc. just to see what he could get away with!"

Joe didn't realize it...but that statement had a VERY strong influence on my performing behavior. I started using more palms and it has changed the way I perform.

I started inserting these sleights into my routines just so that I could practice them in actual performance.

I started doing my rendition of Card Under Glass (you can find this complete routine in my e-book, **SHOWCASE MAGIC**)

(<https://www.lybrary.com/showcase-magic-p-376147.html>) everywhere I went.

In my **CARD UNDER GLASS** routine in **SHOWCASE MAGIC**, I was using more side-steals, passes, palms, and a top change, but I was doing it “under fire” when I **KNEW** everyone was looking for it! It **ALWAYS** thrills the audience!

I have had a number of magicians ask me to allow them to “video” my Card Under Glass routine...one even wrote it all down as I went, step-by-step, through this routine. I’d say this is a good indication of how powerful this effect is!

I feel most magicians are “afraid” of performing my routine because it seems high risk! Try it – I have included spectator management and patter to cover the fearful areas, of every single second of this routine – it is an excellent lesson!

Once you see the “power of spectator management” you will become **MUCH** more confident in your performances...and you’ll know how to refine your spectator-management.

The idea of this **INTRODUCTION** is show performers how to become confident enough to perform certain sleights successfully...**AND**, discover that, with timing, these previously “scary sleights” are found to be, not that difficult at all!

Let me give you one very important bit of advice for the executions of the Top Change...move only **ONE HAND AT A TIME** while performing this sleight.

I **ALWAYS** do one Top Change in my **CARD UNDER GLASS** routine (Showcase Magic). Check it out...I have devised a fool-proof method of a Top Change that **NO ONE EVER** catches – but it is only in this routine. It requires a bit of timing and practice...but it is **INVISIBLE!** The built-in misdirection is very, very strong.

NOTE: Do **NOT** feel bad about using a double turnover and push-off of the top card, in lieu of a Top Change, especially if the spectator is “burning your hands” - in other words, trying to catch you do anything that looks “off” to them. This person can be trouble. He or she is **ONLY** trying to expose you, or is

a drunk! **DO NOT PERFORM FOR DRUNKS!** Trust me...I've performed in bars for decades!

I normally make a gesture with the hand that is holding the card to be Top Changed, showing the face of the card to the spectators. I bring that hand back to "rest position" as I begin to move the **OTHER HAND**.

I then perform the change as I move the hand holding the deck, to point to something, or gesture in the air. You'll see this ploy in my **CARD Under Glass** routine and how easy it is to "get away with"!

Some magicians will claim that they "...use top changes all of the time and never get caught!" These are magicians who hardly ever perform...or are liars.

I have performed the aforementioned routine for many, many magicians, while table-hopping, while working behind a bar, at friends' homes, magic shops, festivals, and community shows.

This is one of those routines that the magician utilizes "spectator management" in a controlled environment – which is very important.

What do I mean by controlled environment? It is a situation where your patter, body language, and spectator control are synchronized - you know exactly what to expect from your spectators and know how to confidently misdirect them.

In other words, you know what you are going to say, you know what the spectators' reactions will be, and you know when to execute these actions of your performance. This requires practice, as well as pace, and timing.

Move along at a pace that the spectators can follow, but not ruminate upon. This is why timing is so very important! As Vernon once said, "Confusion is not magic!"

Timing means to move your effect, quickly through the "boring parts", and more slowly during the revelations – but not so quickly to confuse any events happening.

It also means to know the precise time to perform a sleight, and making your efforts, smooth and unhampered-appearing.

Important: Instead of thinking that you should be able to perform any sleight, in front of any audience, at any time – the performer should, instead, learn how to circumvent certain situations that you feel are potentially problematic and learn how to keep your spectators off-balance. Learn how to choose your “battles”!

Let me give you an example: Years ago I watched Michael Ammar perform on the David Letterman Show. I asked Michael how he chose that particular routine and why chose to perform it.

Michael proceeded to tell me, “I have watched David with other magicians on his T.V. program and he likes to get “overly-involved” in the magicians’ act. Letterman is “grabby” and is always trying to expose the magicians’ tricks. So I performed something that he COULDN’T try to expose or become overly involved with - keeping him off-balance!”

Michael Ammar’s words above are very important! “Know thine enemies!”

I don’t mean to call spectators, enemies...it’s just that there is a delicate balance between entertaining your spectators and controlling spectators.

REMEMBER...you can’t control your spectators if you don’t know what to expect, and you can’t entertain them if you don’t control them.

The only other times that I’ll use a Top Change, is when I feel that no one will suspect it because I’ve sufficiently misdirected them. If people are “burning your hands”, looking for something to “catch”, avoid this sleight! You must ALWAYS KEEP YOUR SPECTATORS OFF GUARD!

If you perform regularly, you will see the need to “recognize” a number of particular situations.

A great time to perform a Top Change is at a point when your spectators are amazed at a previous revelation (you see them talking to each other), or you have indicated through your body language, that the effect is over.

If the spectators (initiated by your relaxed body language) see that the end of your trick has arrived, they will “let their guards down”!

This is the PERFECT time for a Top Change...and, consequently, an amazing kicker! You will learn where these “times” present themselves by just watching and learning how your spectators react.

This not cheating or a cop-out! It is an intelligent use of sleights, combined with audience management.

I believe that performing close-up magic is one of the most difficult art forms in the world to master. It’s not just learning a routine and performing it – it also requires on-the-spot adjustments to be made for each particular spectator.

I know this idea sounds overwhelming...but if you can break these situations down into easier to manage categories, as I have written below, you can make these situations much easier to deal with and your spectators will respond more positively.

I hope my advice above about the Top Change will encourage more use of this sleight. My Card Under Glass routine is an excellent routine, with which to practice.

Let me offer some more advice...know your spectators! I don’t mean become their friends, but know the signs of spectators who are:

- 1) Very willing to be entertained and offer no challenges – love ‘em!**
- 2) Too “fired up” to enjoy your performance and become “fixated” on your hands while you perform (they want to try and expose you!) – Bummer!**
- 3) Drunks – the terminal cancer of performance – they will fixate on your hands with an evil, drunken look on their faces because they THINK they are going to expose you!**
- 4) Talkers and those who become overly involved in your proceedings – many are just enthusiastic and want to have fun! Others are trying to be a pain in neck. Know the difference between these two types because the former are really fun spectators!**
- 5) Trying to have conversation with their family and/or friends (this is more for table-hoppers in restaurants) - stay away from them!**

6) Children who are 8-10 years old (they have the whole world “figured out” and must make sense of anything that DOESN’T make sense) - It’s NOT their fault and your best bet is to “play” to other spectators, ignoring them, and it will soon stop.

7) Elderly people whose eyes “aren’t what they used to be” (these people are some of your most enjoyable spectators!) – You can “get away” with a lot of neat sleights with the elderly and they LOVE to have fun!

Not only had I overcome my fear of sleights, I was actually looking for excuses to use them!

These times shaped my thinking and my confidence to a level where, not only was I NOT afraid to perform, but I couldn’t WAIT to perform!

Using the Pass: Today (as well as the last 25-30 years) there is hardly a day go by that I don’t practice the Pass. I have worked on them and, (modestly) I must say that my Pass is as good as anyone’s on the planet.

Because I lost my fear of the Pass, I have performed it thousands and thousands of times - in actual performance! I’ve NEVER been caught.

I’m NOT bragging about never getting caught...I have actually performed the Pass very badly at times – and I STILL didn’t get caught!

Why? Because spectators do NOT think that exchanging the bottom and top halves of the deck is even a possibility! After a Pass I normally table the deck and proceed with my patter. NO ONE even looks at the deck!

WHY? Because everything is “status quo” in their minds! Apparently nothing has happened.

IMPORTANT: Have your hands moving from point A to point B, AS YOU PERFORM THE PASS! It completely masks the sleight!

Passes are important for control of a card or cards, without the “suspicious” shuffles and cuts that so many others use. I always practice on the Classic Pass, the Jiggle Pass (the one I use the most), the Invisible Turnover Pass, Steve Draun’s Midnight Shift and the Bluff Pass.

***All of the above Passes are on video in my e-book, MAGIC TOOLS of the TRADE.**

This is a good time to address another issue:

I learned certain techniques that help to “mask” certain movements, how to increase my speed, (which I reveal in Magic Tools of the Trade). The Pass is so VERY important in card magic, because shuffling and cutting a deck of cards after you return a selection, will reduce the impact of your trick!

Allow me to move to another important aspect of magical performance.

It is not only the job of the performer to recognize certain actions, “posturing” and tendencies of spectators, but how to avoid them, or use them your advantage.

If you hold any magic item, i.e., coins, cards, ropes, props, etc. with both hands, the spectators will be inexorably “drawn” to your hands, looking at them, almost obsessively!

No matter what you do, they will NOT take their eyes off of your hands – it is just human nature. Their eyes will remain fixated on your hands!

However, as soon as you separate your hands, the spectators’ eyes will move to your midline and right up to your eyes. If you think I’m being too simplistic – just try it!

You will have a big ol’ grin on your face when the spectators do EXACTLY what I just stated above! That’s one small aspect of spectator control...but it’s a biggie!

Many have said, “But Paul, I can’t do the sleight if my hands aren’t together!” And you would be right!

Just proceed with your patter for a few moments, and then bring your hands back together and perform the sleight! It will be invisible to them because they have to readjust their eyes and vision and will be unable to focus on your sleight until it’s too late. This situation I would term as, “forced misdirection”.

Again, there are those who will say, “Well THAT’S not going to work!” **WRONG** – it will and **DOES** work!

Back in post graduate school at the University of Florida, I took a fairly advanced Neurology course. It was **VERY** informative!

The professor told the class that **NONE** of us “...can see, hear, smell, taste or touch any two of these senses at the same time!” I didn’t believe this and a number of other students claimed “Oh **YES** I can!”

The professor was ready for this negative reaction and had designed a number of tests to exploit our young, impressionable, and ignorant minds!

They were very simple experiments that exploited the use of two of our senses at the same time. When each test was given, **EVERYONE FAILED** the tests! We **COULDN’T** do two things at the same exact time! And our minds are far quicker and far more powerful than any computer ever devised!

I want to modify the list above to...see, hear, smell, taste, touch or **THINK** at the same time. The reason I tell you this is simple...exploit this principle when you perform sleights! It absolutely works!

If you involve the spectators in patter (hearing!), or cause them to focus on something visual or get them to think of something, they will **NOT** “register” the sleight. It’s as simple as that! It’s your job to affect this situation in a subliminal way.

Check on YouTube sometime for any performance of some of the better magicians – **NOT** the YouTube kids. I’m willing to bet that even magicians will “rewind”, to try and “catch” a sleight that they missed first time through!

Believe me when I tell you about using this psychological misdirection. I have had **MANY** spectators tell me that they “watched” my hands very carefully during the performance and didn’t see me do **ANYTHING**...this is the absolute truth.

All of Paul's ebooks can be found here:

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

It Is Painfully Obvious to Me...and Probably to You...#4 - Marty Shapiro

I am still trying to challenge your thinking by raising obvious subjects with maybe not so obvious thoughts. My intention, hopefully, is to simply get you thinking. This time around it's ... "BE PREPARED!" I have been thinking a lot about this lately mostly to try and save myself from feeling guilty, silly, or unprepared ever again.

I see guys seeking effects with little preparation at best, or perhaps none at all. To walk in and work with a regular deck or a few coins is surely a possibility and for some ... a luxury. Of course it depends on the show you are doing ...performing in front of a cast of thousands or maybe just two. But for argument's sake let's assume 20 to 30 or maybe a hundred are going to be in front of you. How much trouble do you go to make them...happy? Well I go to a lot. For a simple children's show (I boast now, collecting social security starting last week, that I can still entertain a group of 5 year old's) that I take at least 2 hours to get ready.. longer than the show itself.

Yeah.. I know I'm over the top. To get all the fruit ready, to pack the bag and to check the electronics especially, takes time. I hate using anything electrical in a show but *sigh* it's worth it. I bought a used jumping-out-of-the-basket Viper with big hopes of getting the kids to scream, and now wouldn't leave home without it, when doing any kid's show....butbut ...but.... When I first got it everything that could go wrong went wrong - and there were MANY things to go wrong.

It seems I only learn from my mistakes...

I'll spare you the horror stories about standing in front of an expectant young audience.. with an obvious basket that does absolutely nothing. So before I go I check out the function... the thread, the ...everything and when I get to the gig I check it again. Even in transit the pocket relay switch gets off channel from the receiver inside the serpent-in-waiting. It's getting old .. the prop is and the electronics are finding a mind of its own now.. but still works a bit. I sure don't want to be caught snakeless again.

The professional performer has his/her act down to not only the show but the prepping and the packing and the repacking.. so effort is minimized. For that,

at this point in my life, I can appreciate. I prepare not only to make sure the show goes well but that this entire process is ...efficient. Well worth the thought as by the end of my show things are a bit ...everywhere. I tell my host I leave a bit differently than when I arrived but thanks to that laundry basket that unfolds (that Bill Abbott uses) I have that maybe one last thing to tote, but it sure catches the mess as the show goes on toward its end.

So You Might Not Know so Obviously...

But here is the thought that prompted me to write on this subject among so many others. Here's where you will find me clearly off the wall crazy, absurd ...and really out of control..

- I will challenge you to the assertion that the more a trick needs preparation the better it PLAYS! -

For 12 and a half years I closed with Gazzo's Cups and Balls with 7 different fruits loads.. one of which as you all know is a cantaloupe (I hate the guys who think a coconut is better). I used to do this for any age and any size show. But now, for the discerning, I am doing Sanvert's 'babybell'... and boy does it take a lot of get-ready... I saw this in Genii 15 years ago and only 3 years ago did I jump into it and appreciate it every time I do it. But don't you know it takes a huge lot to put a 20 dollar bill inside a small wheel of cheese, inside a 6 cheese package, (without hurting the netting) which is loaded inside a tin can sealed with a pop top, that is produced out of three innocent silks. Phew! After 3 years the prep really gets easier as you know where the short cuts are but it sure takes a long time to learn them... that is something they never teach you on the dvd.

But these days it is not this trick that exhausts me before a show but the Kung Fu Foot by Hector Mancha. I saw the discussion on the forums shouting how it is not worth the trouble to set up. Well let me tell you ...it is. A card is selected and I fail to find it after 3 tries but with a sudden thought I take my left show off and throw all the rest of the cards at my socked foot and catch the card between my toes (again with a sock on). It's crazy it's different but I think it's memorable.

I do great sleight of hand (I think).. but they will remember this thing more than anything else. So as I suffer through the preparation I look forward to that moment of execution. But it is a bit challenging to "hook up".. and while

walking around and getting ready to go out, you are a bit “tied up” (well how else would you think? Apologies to the creator for the hint here but maybe you might look into it or ask me about it for your travels). This is my trick of the year and as I walk encumbered a bit before its time I forget the immediate stress for the grateful adulation I'll be getting.

How many tricks do you do where the audience, instead of 'assuming' the method of a trick, say out loud, in unison, 'How did that happen'? It is worth every bit of pain and stress and doubt in the beginning to pull this one off. So my statement is ...the preparation is negligible for the ultimate reward.

So ... you won't get me to evaluate an effect by the amount of pre-war preparation. I think the more you have to prepare - the more you will be better received. I will prepare for days, for a few minutes each day, if the thing works. I would love to debate this one with you at any time.

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

Marty

martinshapiro@bellsouth.com

<http://www.magicbymarty.com>

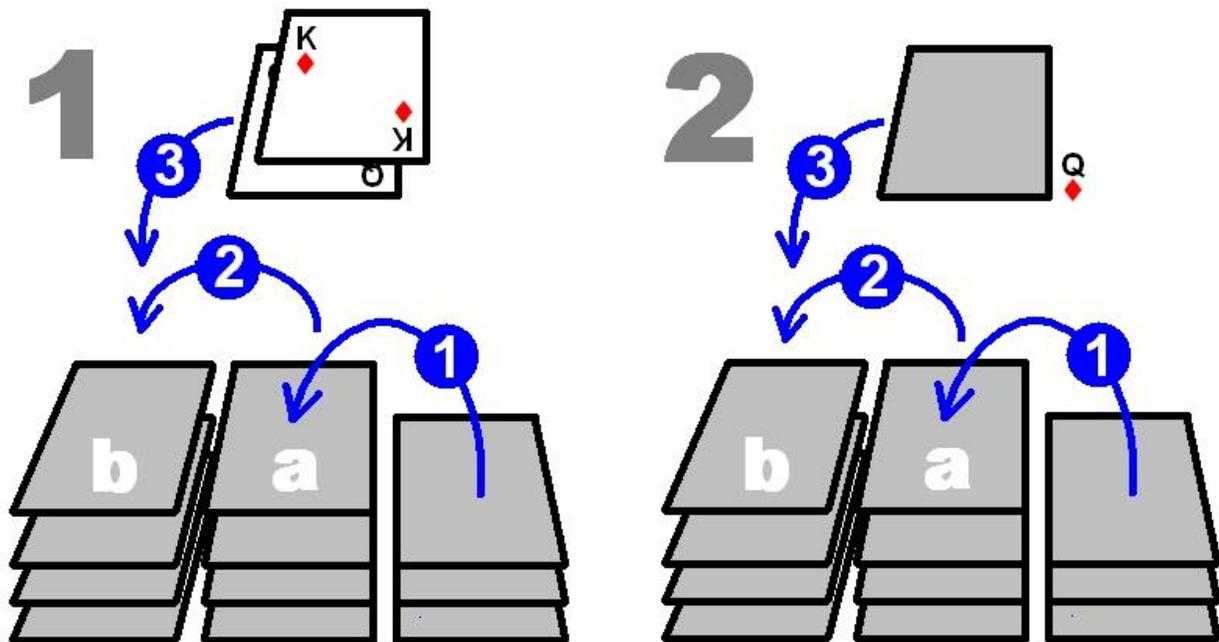
Werner Miller's TRICKS WITHOUT NAMES **Another Mathemagical Medley of Semi-Automatic Tricks**

Trick #15

A 2-phase card routine for two spectators, using only the thirteen Diamonds.

Phase 1: Openly set the Queen and the King temporarily aside. Have the other cards genuinely shuffled and two of them freely removed and remembered by two spectators (A, B). Deal the remaining nine cards into three 3-card piles, face down. Ask A to place his selection (a) on any pile and to drop one of the other piles on top of it. Instruct B to place his selection (b) on either pile – either on the last 3-card pile or on A's combined pile – and to drop the other one on top of it. Call attention to the set-aside Queen and King, and drop both cards – face up and in any order – on top of all (Fig. 1). You get a 13-card packet with one selection sixth from the top down, the other one tenth. (Try to

keep track of the selections so that you know for sure which one is now in the upper half and which one is now in the lower half.)



Let each spectator give the packet a complete cut to randomize the order of the cards, then get them back and give them two Reverse Forward Faros. After two more straight cuts by the spectators (optional), you finally ribbon spread the cards: Queen and King are now exactly two cards apart, and these two cards prove to be the selections! (The left-hand card of the sandwiched pair is the one from the lower half of the packet, the right-hand card is the one from the upper half.)

Phase 2: Discard the King, and explain that the Queen – being on her own – is going to duplicate this effect. Start as described (Fig. 2, Arrows 1 and 2), then drop the Queen on top of it, but face down (Arrow 3). The selections are now fifth and ninth from the top down (and you hopefully know which one belongs to which spectator).

Carry out a Klondyke Shuffle. Situation check afterwards: The former fifth card is now third from the top, the former ninth card sixth, and the Queen second from the bottom.

Spell the full name of the Queen: first “Q-U-E-E-N”, with each letter dealing off the top a card reversing their order; remove the next card and table it face down in front of the spectator who’s card was in the lower half; place the five

dealt cards back on top of the in-hand cards, as a block; then spell the same way “O-F”, dealing two cards; remove the next card and table it face down in front of the other spectator; place the two dealt cards back; finally spell similarly “D-I-A-M-O-N-D-S”, dealing eight cards; remove the next card and table it beside the other two. Discard the remaining card.

Point to the last dealt card, and turn it face up: It’s the Queen of Diamonds! Ask each spectator to name his card and to turn over the one dealt to him: Each spectator turns over his own selection!

For more (and more elaborate) math-based magic, including the free 'Sampler' by Werner Miller visit:

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

The Magic Of Kuda Bux - History **David J O'Connor**

In this 'History of Magic', we look at the Indian mystic Kuda Bux, one of those rare performers who seem to be able to perform feats that border on the supernatural or impossible, feats that appear to be beyond the normal capabilities of magic as we understand the term. Born Kuda Bukhsh in Aknmur Kashmir, Pakistan on February 17th 1905, Kuda Bux was very different. Although a soft-spoken and humble man, he became famous as “The Man with X-Ray Eyes” who performed a very



unique and rarely seen type of magic. Kuda Bux saw his first street magician as a child with his parents and realised that was what he truly wanted to do. He left home at age 13, having been influenced by fakirs and holy men. Throughout his life, Kuda Bux blurred the line between magic and mysticism but never made false or ambiguous claims. Eventually he went on to tour the world with his extraordinary powers that bordered on mind reading and paranormal-like abilities.

From the early 1930’s all through to the 1940’s, Kuda Bux, who sometimes billed himself as Professor K. B. Duke, toured many countries with his

blindfold and X-ray eye act. At times he presented a rather lavish illusion show that included such items as Shooting a Ribbon through a Lady, his own version of a Levitation of His Lady Assistant, and a quite spectacular Vanish of a Lady who, folding her two arms across her body while holding two colourful silken butterfly scarves, would suddenly disappear. Kuda Bux also presented the Coin Ladder illusion where the performer plucks an endless stream of silver coins from the air and drop them into a large ladder-like frame, where the coins are seen to trickle down the ladder rungs into a receptacle. In this illusion, it appears that the performer has produced a continual stream of silver coins. The Coin Ladder effect has become a signature illusion for many magicians.

The Man With The X-Ray Eyes (video) - https://youtu.be/q6x_z00llsE

The strongest routine Kuda Bux became well-known for was his blindfold act. He claimed that his power came from being a daily and devout practitioner of yoga and transcendental meditation. When demonstrating this strange ability while completely blindfolded, Kuda Bux claimed that 1) he was unable to physically see anything with his eyes completely covered, and 2) he used a form of intuitive sixth sense. A committee would be invited onstage to blindfold him, starting with lumps of bread dough placed over his eyes. This was followed by large pads of cotton wool, and then by gauze bandages and cloth bands placed across his eyes diagonally then around his head and chin. It seemed obvious that with his eyes and head covered in such a way, it was impossible for him to see. It was reasonably well-known that some magicians, when blindfolded, were in fact able to see a little by looking downwards alongside their nose. However in Kuda Bux's case, this seemed almost impossible to do.

Once fully blindfolded, the volunteers would be invited to write or draw anything on a large blackboard with Kuda Bux standing nearby. Spectators could write anything—words, sentences, numbers, drawings and even simple mathematical problems. The “Man with the X-Ray Eyes” would then immediately duplicate exactly what had been written on the board, going so far as to copy it precisely the way the original was written or drawn. Kuda's duplication included replicating every slight nuance or difference in the script or printing to perfection. It was uncanny. No other performer before him had done a blindfold duplication act with such accuracy. The writing or drawing looked to have been done by the same person. Each performance was quite remarkable. If a spectator did an elaborate chalk design, Kuda Bux was able

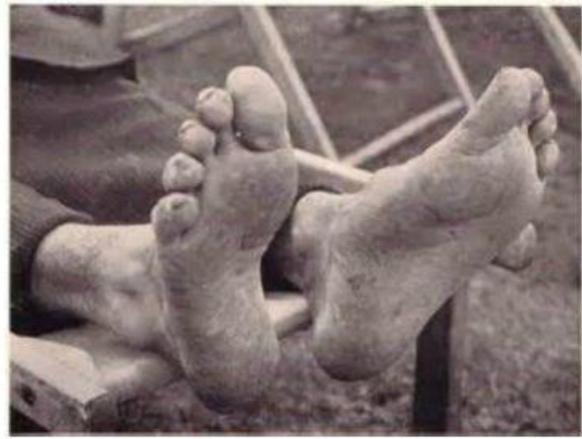
to replicate the design exactly. Once a series of these experiments was completed, the committee would remove the eye coverings.

In 1934, Kuda Bux underwent a series of tests with a team of journalists and scientists who used even more elaborate ways of sealing his eyes. They used dough, tin foil and rolls of woolen bandage and gauze. Despite this, Kuda Bux was able to read whole passages from books held in front of him and he completed all the blackboard tests. In 1935, he was examined and investigated by a team from the University of London's Council for Psychological Research and media reporters. Kuda Bux was once again successful. He was often examined by doctors and written about in medical journals.

During a semi-scientific test, Kuda Bux was asked whether he could see through steel. He replied that he needed to either touch whatever had been written or be relatively close to it. He was asked to stand behind a door with his arm and hand around the side while a book was held by the investigator. He then proceeded to read from the book while blindfolded and unable to see the book. He was also able to read the dates on coins, thread a needle and even duplicate foreign words he had never seen before—all while blindfolded.

In 1937, Kuda Bux performed the rather extraordinary feat of walking barefoot across a fire pit 12 feet long and 3 feet deep and filled with burning charcoal. He repeated another walk through this fire pit, yet his feet showed no signs of being burnt. This particular fire walking has always fascinated me. Having lived in Durban, South Africa, I was fortunate to witness this Hindu ceremony a number of times. Each year a number of devotees, after fasting for a month beforehand, would walk through a fire pit as part of their religious fervour and they would be unscathed. The fire pit was prepared with burning wood and once this was down to hot, glowing embers (like a barbecue), they would walk through the pit without being harmed. All I could do was vouch for the heat of the fire pit.

A little later in Liverpool, Kuda Bux walked along the entire narrow ledge of a long building 200 feet above ground while blindfolded. Then in 1945, he rode a bicycle skillfully through the congested streets of New York and Times Square, again with his eyes tightly taped shut. In the 1950's, he starred in his own CBS television series entitled Kuda Bux – Hindu Mystic where he performed not only his blindfold act but also a series of mentalist and psychic-type effects. He also appeared on the Johnny Carson Show You Asked for It.



Kuda Bux Fire Pit Walk...

Kuda Bux was also able to fire a pellet rifle while blindfolded at a target pinpointed by an audience member quite accurately. He became the first magician to appear on Robert Ripley's first ever televised Believe It or Not. He was often booked for large-scale seminars and magic events or conventions, and both the IBM's Linking Ring Journal and Genie Magazine featured him on their covers with articles about his strange powers. There are many magicians even today who do not know how he accomplished his remarkable feats—which were even more puzzling because when not blindfolded and reading fine print, Kuda Bux was obliged to use reading glasses.

In his latter years—and strangely enough—Kuda Bux became blind after having developed glaucoma. But before this, he spent his evenings at the Hollywood Magic Castle (where he had so often been booked) playing cards

with Professor Dai Vernon. He retired in Los Angeles and lived to the age of 75. He passed away on February 5th 1981 from a heart attack. While he may not be well-remembered as a grand illusionist in the history of magic, Kuda Bux will however be well-remembered for his unique performances as the "Man with the X-Ray Eyes" who once stated, according to the late Dutch magician Peter Pit, "I believe in card reading but I don't believe in card readers. I believe in mentalism but I don't believe in mentalists. I believe in spiritualism but I don't believe in spiritualists." Kuda Bux was certainly a remarkable performer and as yet there is no magician who has ever come close to matching his extraordinary skills.

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.

(Originally published in.. <http://magictricksforkids.org/>)

SPEED MATHEMATICS SIMPLIFIED - Free Download **Edward Stoddard**

There are at least half a dozen books in print on "speed" or "short-cut" mathematics.

Why, then, this one? "There are a number of good reasons. First, almost all books on the subject rely primarily on a number of standard short cuts. The use of these devices, which include such simple conversions as aliquot parts and factoring, can often save a great deal of time. As far as I have been able to find out, however, no book has yet attempted to relate them to each other and show the ways to pick out the most useful in each case. Here you will find the most valuable of the classic short cuts explained quite simply and arranged for sensible, rapid selection and use."

"Beyond this, the book introduces an entirely new system of basic figuring that works in all cases. This approach builds on the arithmetic you already know. It takes your present training in numbers and streamlines it, cutting down the number of steps you take in solving each problem. By combining this approach with the best of the classic short cuts, you will compound your speed and ease. This new system is a development of a little-known oriental

technique growing directly out of abacus theory. The abacus is a startlingly efficient machine, for all the jokes made about it, mainly because it forced on the orientals who perfected the modern version a simplified approach to numbers."

This is one of the MANY ebooks related to mathematics, mathemagic, engineering, puzzles, English, and Self-Help books available from FreeCivilNotes.blogspot.com .. Here is the KEY to downloading the ebooks..

- Pick out the ebook(s) you want to download.
- Click it.
- On the next screen.. wait 5 seconds and **CLICK THE LINK IN THE UPPER RIGHT CORNER** that says.. 'Skip The Ad'. Don't actually click anything on this page, regardless of what it says you need to do.
- Click the 'download' link on the next page and 'save it' to your computer.



<http://freecivilnotes.blogspot.com/>

— Also available at the above site is...

ARITHMENTAL WHOOPEE - Mental Math Magic
Published in MATHeMAGIC, by Royal Vale Heath
Originally published by Simon and Schuster, Inc. in 1933.

This trick illustrates an old East Indian theory-that the things which apparently appear most baffling are really the easiest to learn and to do. For example:

On a scrap of paper, write down any number between 1 and 50.

Fold the paper. Hand it to a friend and tell him to put it in his pocket without looking at it.

Now give him some paper and ask him to write down any number between 50 and 100, without letting you see it. Then tell him to add to the number he

wrote down, a number which you will give him. When he has done this, tell him to cross out the first left-hand figure in his total, add it to the remaining number, and, finally, to subtract the result from the number he originally wrote down.

Now tell him to look at the folded paper you gave him, and he will see that the figure on it tallies with his result. Let's go behind the scenes:

What You Do:

1. You write down any number less than 99 (say 23) on a piece of paper; fold it, and hand it to your friend, telling him not to look at it.

What Your Friend Does:

He slips the paper into his pocket without looking at it.

2. Tell him to write down any number between 50 and 100 without letting you see it.

He writes 86.

3. You subtract the number you wrote on the piece of paper (23) from 99 mentally, and tell your friend to add 76 to his number.

$$\begin{array}{r} 86 \\ +76 \\ \hline 162 \end{array}$$

4. Tell him to cross off the first number and add it to the result...

162 - cross out the 1, then add the 1 back...

$$\begin{array}{r} 62 \\ +1 \\ \hline 63 \end{array}$$

5. Now tell him to subtract his results from his original number and look at the folded piece of paper you gave him.

$$\begin{array}{r} 86 \text{ (his original number)} \\ -63 \end{array}$$

He looks at the folded paper and sees the number 23. He is, we trust, stupefied.

Of course, this trick can be worked with higher numbers, too. You can ask the victim to write down any number between 200 and 1,000. In this case, the number you write on the folded paper must be between 100 and 200, and the number you subtract from in the third step must be 999, instead of 99.

**Remembering Eugene Burger, a Chicago magician who knew Magic is Life
Chris Jones - Chicago Tribune**

A 21-year-old magician from Kentucky once found himself at the legendary Magic Castle in Los Angeles, where a man named Eugene Burger was performing. The visiting illusionist was inexperienced but he'd already made an appearance on "The Tonight Show" with Johnny Carson and thought himself a young hotshot. He watched Burger light a candle and perform a close-up trick where he burned some thread into tiny, charred pieces, only to restore it whole. It was if he were an alchemist. The young magician was floored.

"I remember thinking one thing," said Lance Burton, now a Las Vegas star. "Why isn't this guy a household name?"



Eugene Burger, who lived simply in a one-bedroom apartment on Dearborn Street, died Aug. 8 at the age of 78 in his hometown of Chicago. This was not front-page news nor an occasion for mayoral proclamation.

"Eugene didn't have the desire to be famous," said Chicago magician and teacher Ross Johnson, one of the many magic people in town who credit Burger with their entire career.

So Burger was not a household name. Unless your household happened to include world-famous magicians. Among that group, Burger, the magic guru and mentor to the leading people of global magic, qualified as a deity.

Appropriate, since Burger graduated from the Yale Divinity School in 1964.

He made a number of return visits to his alma mater where he impressed students with his existential theorizing around the notion that magic is here to remind us that "life is not a problem to be solved but a mystery to be lived."

Magic, Burger liked to say, was a reminder that "we are living in the middle of meaning."

"Instead of seeing a psychotherapist," said Chicago magician-physician Ricardo T. Rosenkranz, "I would go and see Eugene. There was truth but no dogma. He was a man who knew what you needed and afforded it to you."

I was with Burger earlier this year in an unusual class at the Northwestern University medical school taught by Rosenkranz, a neo-natal pediatrician. I was there to talk about truth and vulnerability in performance (and talking to a patient is a performance for any medical professional). Burger was there to talk about the magic of healing; he was fond of saying that magic was medicine because it makes us feel better, and of the idea that magic could be especially useful in situations with children.

It was an afternoon I won't ever forget.

Burger was already in failing health and he wanted not to fool these young doctors in training with his tricks (although fool them he did), but to make them see that the reason we all are drawn to magic and illusion is, in essence, a hedge against our fear of death.

Magic, Burger kept saying, represents our wish for immortality. The magician, he kept saying, has a lot in common with the healer. It's all about our innate desire to see things made whole.

The diverse faces in white coats looked bemused at first. But as Burger continued to talk, they seemed to understand, as if for the first time, what he was trying to tell them — that they would, throughout their professional lives, encounter patients who believed in them, who had absolute faith in their power to heal, who craved victory over mortality. They would, Burger kept telling them, have to learn what to do with that belief, which likely would be absolute. The worse the disease, the more absolute the faith would become.

As the afternoon progressed, he started to put things more bluntly.

As doctors, they would have to figure out how to temper faith with mortality. Unlike the magician, they would not have full control over the outcome of their tricks. That would present them with a conundrum: how to inspire the faith their patients would need to heal themselves while never denying the limitations of the doctor, which would be themselves.

As Burger talked softly, I watched the faces of these students as they came to grips not with the rigors of the human body under duress, or the imperative of the authoritative physician, but of the moral implications of human faith in the healer.

I recall wishing some of the doctors who had treated my late father, and who had not seemed to understand his faith in them, had been able to sit in this Chicago classroom and listen to this man.

Burger spent most of his life helping people such as Criss Angel or Derren Brown build and perform their illusions. They loved him.

"Magicians tend to be very insecure," Angel said over the phone from Las Vegas this week. "It's all about their secrets. They don't like to share. But Eugene understood that magic is about far more than secrets. It is about telling a story. It is about moving people emotionally."

Angel paused.

"Aside from that," he said, his voice cracking, "he was a magic human being. I hope his voice echoes in my ear until my dying breath."

Burger died at Northwestern Memorial Hospital. Johnson was at his bedside, he had met Burger in 1973 and owed him his interest in magic.

In a 2013 interview with Genii, a magazine for conjurors, Burger was asked about his legacy. "I'm just trying to find my own way along this magical path," he said, "which is also a path full of brambles and thorns and I am encouraging other people to strike out for themselves as well. You don't have to follow the pack."

Not over a cliff, certainly.

"Magic is about transformation," Burger said. "Transformation is one of the most fundamental symbols and metaphors of magic. And this raises the question of my own transformation and your own transformation. Will there be transformation in our lives?"

Surely, in his.

Chris Jones is a Tribune critic.
cjones5@chicagotribune.com

<http://www.chicagotribune.com/entertainment/theater/ct-ae-magic-eugene-burger-remembrance-0820-story.html>

What's The Magic Word? Artificial Intelligence Uses Internet Searches to Help Create Mind Association Trick ..

Scientists from Queen Mary University of London (QMUL) have created an artificial intelligence (AI) that uses internet searches to help co-design a word association magic trick.

The computer automatically sources and processes associated words and images required for the novel mind reading card trick which is performed by a magician.

Previously psychological experiments on participants would need to have been carried out by the magician to reveal how the human mind associates certain words and images, but the AI can complete the same job by searching through the internet.

The computer is able to assist in a creative task by taking over some of the workload during the design of the trick and by acting as an aid to prompt further creativity as it can uncover suggestions the magician may not have considered.

The researchers hope this study will introduce the use of computer technology as a natural language data sourcing and processing tool for magic trick design purposes.

The science of magic...

Professor Peter McOwan from QMUL's School of Electronic Engineering and Computer Science, and co-author of the study, said: "This research is important, as it provides further evidence that computers can be used as aids in creative tasks. Particularly, it contributes to the relatively new field of the science of magic, placing magic in a similar research realm to music and other arts, and worth of investigation and exploration on its own terms."

He added: "New magic tricks are constantly being created. This research provides the magic community with another tool to use to this end, and the scientific community with some further insight into the possible uses and implications of applied computational creativity."

The trick is performed with a set of custom playing cards consisting of matching words and images supplied by the computer. During the performance the spectator chooses from two shuffled decks an image card and a word card that form a good match, which the performer can predict thanks to the mathematical properties of a deck of cards and the way the human mind makes mental associations.

Blending human and computational design..

Though the algorithm can replace the need for carrying out psychological experiments on volunteers to help determine the mind associations required for the trick, the researchers found that to produce the best results a combination of the algorithm and psychological experiments was ideal.

Similarly the matches of words and images suggested by the algorithm would need to be filtered by the magician before they could be used in the trick.

Dr Howard Williams, co-author of the paper, said: “The association trick is still very much the result of a human creative act, though a computer now stands in as a significant proxy for some of the process.

“Overall, the effect for the spectators is magical, and has been brought about by the blending of human and computational design processes.”

Instructions and cards for the trick are available to download.

<https://www.dropbox.com/sh/8se3nbmuyogqftv/AACP7vrOgHJ2OV1lwWZOfCd4a?dl=0>

Source:

http://www.qmul.ac.uk/media/news/items/se/199226.html?utm_source=Homepage&utm_medium=Shoutbox&utm_content=research&utm_campaign=Slide5

SNAG - By Ben Howard

Review by R.Carruth

SNAG is Ben Howard's take on the classic Ring to Necklace. Although 'Northbound' by Sean Field and 'Closure' by Robert Smith, Peter Eggink and Paul Harris are similar effects.. they require somewhat more extensive set-up. SNAG can go from performance mode to standby status, ready for your next performance, in less than a minute. Ben says he can do it in seconds.. with a little practice.

The performance is this... You asks to borrow a ring, and it should go without saying that a ring with a diamond or other valuable stone should never be used, and after a small amount of patter the ring vanishes from your closed hand. Next, you slowly produce the ring from inside your shirt.. attached to your necklace. You can actually allow the spectator to gently pull the ring and chain through the buttons of your shirt.. and remove the ring from the claim once you've 'unfastened' it.

Ben Howard has created a gimmick that allows the spectator's ring to find its way onto a necklace with a very minimal amount of effort. The gimmick makes it possible. The guys at Sansmind Magic provide the video production

and demonstrations.. both professional quality. The video runs about 20 minutes, and although I wish for a longer video, there is actually no reason to record a longer video. Everything you need to know is included, the video instructions are detailed, and the gimmick is dependable. As with any magic effect, you should definitely practice the simple moves to get your timing and positioning down pat before your first performance.

I will tell you this.. it is assumed you know how to perform a French Drop. The FD is both shown and discussed, but it is the only method used.. and there are a number of methods around. This is NOT the fault of Sansmind... There are many different ways to perform a false transfer of a ring from one hand to another and there are many different sources available to teach you anything to need to know if you don't want to use the French Drop. Actually, off the top of my head, you could easily sew a wedding band type ring into a silk, hold the ring in your left hand, cover it with the silk while palming the spectator's ring, allow the spectator to 'hold' his/her ring through the silk.. and at the right moment, you pull on the silk.. shaking it in the air to show the ring has vanished.. and then producing it on your necklace. Yes, this method is probably 300 years old.. but who cares! It works perfectly if you aren't comfortable performing a false transfer in front of multiple spectators.

Everything you need to perform SNAG comes with the DVD.. including the gimmick and the necklace.

Note this.. you will need to wear a button up shirt to perform this effect. It's just the nature of the beast. I don't see any way it can be performed in a tee shirt, although you might be able to perform in a polo style shirt.. (a pullover shirt with a couple of buttons at the top). When it's time for the moment of reveal, you have to have a second of 'privacy' to give the gimmick a chance to do its thing. It appears as if you simply reached inside your shirt to grasp your chain. Here is a short video of Ben Howard performing SNAG in a quick demonstration mode... just to give you an idea of how it looks..

<https://www.instagram.com/p/BUVB6kMFTha/>

Also, there are performance angles. You probably won't want anyone to your far right. Since the gimmick is located just inside your buttons, there is a possibility it can be seen. Anyone to your left and straight on will not see anything out of the norm. I don't see this as a problem.. unless you perform surrounded.

Depending on your comfort level performing a false transfer, I would put SNAG somewhere between beginner and intermediate. The gimmick does the work.. but YOU have make it look good. Performed proficiently, you can certainly make it look as good as real. I would recommend SNAG for anyone who performs walk around or table hopping and wants a good, quick, effect with an impossible quality.

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

<https://www.murphysmagic.com/product.aspx?id=59616>

Key Prediction - by Richard Griffin
Murphy's Magic
Review by R.Carruth

KEY PREDICTION uses a key fob to complete a prediction routine based on an Al Koran effect. The performer shows an audience member several items; specifically a key, a coin, a phone, and a credit card.. all items normally carried by a spectator or two. The spectator is asked to eliminate one of the items. It's a totally free choice. Then, a second and a third are eliminated.. leaving only one item on the table. Everyone agrees there was no forcing involved and the remaining choice was a totally free one.

Despite this.. the performer focuses attention on a set of keys and an attached key fob resting on the table from before the initial selection. The performer is correct.. always correct. Thankfully, there are NO multiple outs and NO forcing. The item fairly selected by the spectator is the item shown on the back of the key fob.

This is a nice mental magic effect that can be performed during walk-around or stand up performances. It would work nicely during table hopping, as you really don't need much room. Based on an idea initially created by Al Koran, Key Prediction depends on a little bit of manipulation to go with a gaffed key fob, allowing the performer to control the outcome with a minimum amount of effort.

I'm not going to say you can perform Key Prediction straight out the package.. but the 'manipulation' is not a worry for virtually any level of magician. You should be performing successfully within 30 minutes or so. It's a matter of getting comfortable with gripping the components.

Reset is about a second or two. It can be accomplished facing the spectators without a need to 'hide'. (Don't confuse 'hide' with 'conceal'..)

In addition to the key, phone, coin and credit card reveal, the key fob also allows you to perform a circle, square, wavy line and star reveal.. the traditional ESP symbols.. minus the circle. I appreciate the flexibility and the added reveal items as you can easily carry the four ESP cards in your pocket to expedite the performance, particularly if you're performing it a number of times as with walk-around. Mr Griffin also includes a blank option for you to create your own reveal. When combined with other mental effects, this can be a very powerful feature. Use an erasable pen and you can change the 'blank' side to anything you want..

Your package will include the special key fob, the necessary gimmicks, and an instructional DVD. My only complaint is the DVD could have been a little longer. With a run time of about 18 minutes it covers all the basics well.. but perhaps it could have included some additional ideas. That's OK. Your mind will race with possibilities once you get your hands on Key Prediction.

I will recommend Key Prediction, as it does what it says.. and it allows you to do what it advertises. We all wish a new gimmick could contain some type of true magic and would make us look amazing with no effort on our part.. but I have yet to review such an item.. darn it. If you put the effort into Key Prediction, I do promise you'll have a nice little pocket effect that won't gather dust in your 'magic box of unfulfilled dreams'.

Available for \$34.95 for magic companies that carry the Murphy's Magic line of products..

<https://www.murphysmagic.com/product.aspx?id=59084>

The Muy Bueno Shuffle - A Nice False Shuffle Tutorial

Aaron Fisher brings us this convincing false shuffle. If you watch the video I think you'll want to take time to learn it...

“When you see the *Muy Bueno Shuffle*, we think you'll agree with the greatest card experts of our time... *'this shuffle looks like pure magic!'*”

Imagine you being able to take any deck of cards and perform a tabled riffle shuffle, with a beautiful cascade...

And right now - you can access it for free.”

http://conjuror.community/lm/bueno-shuffle-limited-time-free/?utm_source=Newsletter&utm_medium=email&utm_content=%22Your+shuffle+looks+like+real+magic%21+%22&utm_campaign=AFM+Blog+-+Muy+Bueno+Shuffle

Free Miracle Man 3m Blueprint PDF.. - Tutorial from Aaron Fisher

While you're watching Aaron's 'Muy Bueno Shuffle' video above, look near the top of the page for a link to download part 3 of the Miracle Man Blueprint... This is a very time sensitive download, as the link will disappear in the next few days. Download it now and read and watch it later...

“ I just released my Miracle Man Blueprint...you can get it now for free - there's a **18-page** PDF Blueprint plus a full-out training video that walks you through the process. It's all free now at this link.”

If you need a separate link... here you go...

https://miraclemagictraining.com/launch/the-3m-blueprint-delivery/?utm_source=Newsletter&utm_medium=email&utm_content=DOW%3A+NLOAD%3A+The+Miracle+Man+Blueprint+is+ready+for+you&utm_campaign=3MAFM+-+PLC+3+-+Email+1-DOWNLOAD%3A+here+s+your+Miracle+Magic+Blueprint&affiliate=gerschy

Drawing on Water - An Easy Tutorial

Yes, you can draw on water. All it takes is a dry erase marker and a little know-how. This quick video will give you the details and a couple of ideas. You can actually animate your drawing to create something special.

Put your thinking caps on and I think some of you will come up with something very original.. and magical.

(Thanks to my friend Michael Lyth for the link..)

<https://youtu.be/3NZ-cAf8Bbw>

DIY Coconut Shell Routine - A PDF Tutorial Michael Lyth

In honor of my venture into Indian Magic, I've included an Indian inspired effect and tutorial from Michael. Although this apparatus is available at magic dealers, you can create your own handmade set from coconuts.. just as famous Indian magicians have done for many, many years.

Much Thanks to Michael for taking the time to make this document for the Roadshow readers. I think you'll like the idea and the possibilities...

<https://www.dropbox.com/s/ucmzcsyftjp1q8d/D.I.Y%20coconuts%20shell%20routine.pdf?dl=0>

Top 10 Things You Don't Know About Playing Cards - Video

Published by Be Amazed..

"Playing cards are so common today that we take them for granted. But, have you ever really looked closely at them or wondered what they could mean? Like, who is that suave King that doesn't have a moustache? Here are 10 Things You Don't Know About Playing Cards..."

Thanks to my buddy, Trent Codd III, for the link..

<https://www.youtube.com/watch?v=bLZ28BXQ1XQ>

VANISH MAGIC MAGAZINE - EDITION 38

136 pages of FREE magic..

Feature artist is creator Yigal Mesika. We get an insight in to his thought process on bringing top magic products the world. He shares his secret to taking a product from Zero To Hero.

Tricks including a Coin In Bottle, Carey's Corner with John Carey, Imagination Triumph by Rico Weekland, Comedy Spong Routine by Colin Underwood, Beginner Magic by David Penn, Coin magic by Wayne Fox, Coin Thru Hand by Louie Foxx, Bamboozlers by Diamond Jim Tyler.

A review of MAGIC LIVE with lots of photos

12 Travel Tips for Magicians by Paul Romhany

A wonderful tribute to Eugene Burger by Nick Lewin

The opening of Smoke and Mirrors Theatre by Danny Arhcer

Latest review on the massive unbelievable show in Vancouver, BC.

Ventriloquism by Bob Adbou

Building Your Dream by Doug Bennett

Summer Camps by Greg Ladret

Movers and Shakers by Ben Robinson

Latest Magic Reviews

Free digital copy from <http://www.vanishmagazine.com> -or-
<https://view.joomag.com/vanish-magic-magazine-vanish-magazine-38/0751470001504743280?short>

Great Magicians of Yore - Photos Courtesy of Pinterest

Thanks to Jim Canaday and the **Magic Portal** for providing this great link to photos of many of the great magicians of both the past and present. You'll find photographs of Nate Leipzig, Max Malini, Cardini, Houdini, Roy Benson, Joseph Dunninger, Le Roy, Channing Pollock, Daryl, Tamariz.. and many, many more.

Great source for photos of the men and women who carried magic in to the 21st century.

<https://www.pinterest.com/intervalmagic/great-magicians-of-yore/?!p=true>

Do Shocking Magic Trick With Arrows! - Video from Jay Sankey

Learn to perform this mysterious street magic trick. It's EASY to do and you can do it with file cards, business card, playing cards and more. Jay Sankey reveals the secrets to this amazing magic trick.

<https://www.youtube.com/watch?v=Uah000P9Gm8>

A Kid's Guide to Solving the Rubik's Cube - Video

Wonderful little video of an engaging young man teaching you how to solve a Rubik's Cube. Most of us cannot 'see' in the multi-dimensional manner necessary to solve a Cube freeform. Your mind has to work in a certain way unfamiliar to the vast majority of us.

Fortunately, there are purely scientific ways to solve the cube that involve solving small portions of the cube at a time. There are actual 'formulas' that are consistent, regardless of how the cube is configured. You can also find cube videos on Youtube that teach you how to 'false shuffle' a cube.. and then solve it in a second or two. Well worth the time.. but you need to know this basic solving technique to begin your journey.

A link is provided in the video for downloading a free guide to give you written instructions of what you are seeing on the video. Nice...

<https://www.youtube.com/watch?v=1QXKHykSEdc>

20 Secret iPhone Settings Apple Doesn't Talk About - Resource Video

Do you think you know your iPhone very well? Did you know how to improve Wi-Fi speed on your iPhone in just one click? Or, do you know how to clear your RAM in seconds, freeing up space and speeding up your phone? Here are the 20 most incredible iPhone tricks Apple doesn't talk about.

<https://www.youtube.com/watch?v=zTyvoh0WF2g>



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>

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>

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

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

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

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

May my next issue find you well..

Rick Carruth / Editor

Professor - Camelard College of Conjuring of Chemmis, Egypt

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

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

Albert Einstein

////////////////////////////////////

