

Magic Roadshow Online Magazine #129
March 2012

Hello Friends

Welcome to the latest issue of the Magic Roadshow Online Magazine. If this is your first visit, I want to sincerely Thank You for your interest and I hope you find something along the way that inspires your magic.

By the time many of you read this issue, I'll be on the road for a spell, so excuse me if I don't get back to you pronto. You can definitely expect a reply, just may not be same day. I'll be in New York for a week, and I have a really tight schedule. Wish me well....

I want to Thank all of you who contribute to the Roadshow and help make it what it is... Your efforts are important to our well-being and help sustain our drive to publish an information filled issue each month.

Also, if you have an effect you would like to share, send it to us and we'll publish it in the Roadshow. You will still retain all rights, and you will have the luxury of having your effect published in a copyrighted publication, which may serve to protect your timeline if a conflict occurs with a fellow magician.

I know some of you cringe when you see a second notice that the Roadshow has published. There is a reason to the madness... Here is one of the many emails I receive on a regular basis.

"Rick, thanks so much for the email update... I was getting a bit worried because I hadn't seen the monthly issue... checked the spam box, but wasn't there either. Thanks for the link..." Patrick

If you don't receive either an issue, or an apology, on the first of the month... check your spam folder please.

Comments, criticism, rants and raves.... Rick@MagicTipsAndTricks.com

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The Electronic Brain

With the Age Cards you can tell a person any number between 1 and 100 they are thinking of.. You can tell them their age, their house number (if it's a two digit number) the last two digits of their drivers licence or credit card, which gets lots of laughs when you reveal that your probation officer is in the audience, and any other two digit number your imagination allows.

Most searches through magic lore and the internet reveal a variant that's based on 6 cards and numbers from one to sixty-three. I like this expanded variant infinitely better. "One to a hundred" is far more

impressive than "One to sixty-three".

I think Ricky Jay used a variant based on 1, 3, 6, 9, instead of

I must thank Will Dexter and "131 Magic Tricks for Amateurs"... and Google Books, for the inspiration.

Click the link after the images to get a list of all the numbers on the cards.....

(Image.....)

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

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10 Ways to Sabotage Your Humor - Informative Article John Kinde's HumorPower

You may be hitting the brakes when creating and delivering your humor. Often, humor sabotage comes from what you are thinking or what you are doing.

1. I'm not funny. Many people don't believe in themselves. People think you have to be born funny. The thinking is that either you are funny or you're not. The truth is that almost everyone can be funnier than they are. That doesn't mean that you'll be invited to perform on the Tonight Show. We're not talking becoming "professional" funny. We're saying that just as someone can learn to play the piano without being Carnegie Hall material, someone can learn to be a little funnier than they are right now. Sure, some people are comically-challenged, just as some people are musically tone-deaf. But they are the exception, not the rule.
2. The audience doesn't like my humor. The thinking goes:
"What I think is funny" doesn't work when I try it on an audience. The reality is that someone who is consistently funny has discovered that "what is funny to others" is more important than what is funny to you. For a joke to be a hit, you don't personally have to find it funny...but you do have to understand the humor theory that makes it work. Amuse your close friends with what YOU think is funny. Amuse your audience with what THEY think is funny. That ability to know what an audience thinks is funny comes with experience. And you'll discover that you can be funny even if your sense of humor differs from that of the audience.
3. Lack of confidence. Over 30 years ago, a Toastmaster friend told me that she "had figured out why I was funny." She observed, "You insist that we laugh." What she meant was that I believed that my joke was funny. I delivered my line and then waited for the joke to kick in. And the laughs usually came. The opposite mindset is that we fear the joke will fail, and "step on the laughs," and starting talking again before the laughs start or while they are just getting started. Give your humor a chance. Trust your judgment. You will slowly build your confidence with success. There is no substitute for experience.
4. Trying too hard. It's OK to mis-fire a joke from time to time. Early in your humor development you

may strike out more often than you will get a hit. That's OK. Getting the laugh is not the most important thing. Learning something from the process is what is important. If you learn something, you'll be funnier next time. Don't give the tell-tale look that you're begging for laughs. It doesn't work. If they don't laugh, pretend you were serious and press on. One more failure in the bank pays good dividends.

5. Taking the easy path. People sometimes take the easy way; blue humor, off-color remarks. Offensive humor is a comedy cop out. It's the lazy path to a cheap laugh. It may get a nervous laugh, but in the long run it will not brand you as a professional. We're talking about professional in the sense of having consistency, style and class. Develop humor skills that will earn you laughs AND respect. It's the path to long-term success.

6. Being defensive. Learn to take yourself lightly. Laugh at yourself. Use self-deprecation. Be comfortable with people laughing with you. Don't assume that others are laughing AT you. If you make a mistake, be the first to laugh about it. Humor disarms people who don't like you or who disagree with you.

7. Overworking old jokes. You'll limit the element of surprise if you tell jokes that everyone has heard, or if you consistently repeat the same jokes. Observational humor skills are a great way to create fresh, original humor. Stay away from tired humor, it's an unlikely way to energize the laughter.

8. Using sarcastic humor. Negative humor or attack humor, comes back to bite you. A short-term gain, a cheap laugh, often ends up being a long-term loss. Sarcastic humor reflects poorly on your personality. People who are routinely sarcastic are often unhappy. Keep your humor positive. Assume the good in others and let your humor reflect your good intentions.

9. Not understanding the structure of humor. One of the basic rules of good humor is often ignored by the person who fails to get good laughs. He or she smothers the joke-activating punch word with clutter. The guideline is that the punch word goes at the end of the punch line. A speaker will often add unnecessary words to the end of the punchline. This gives the listener the false signal that the punch word is not important. Keeping the punchword uncluttered drives it home and activates the joke more effectively. This skill, when learned and practiced, eventually becomes automatic in the structuring and delivery of jokes.

10. Lack of discipline. Becoming better at humor is like any other worthwhile goal: Losing weight. Organizing your office. Becoming a better golfer. Goals don't magically happen. Goal achievement takes persistence, dedication, a plan, and focused action. When you commit to being funnier, that's when it begins to happen. Maybe not tomorrow...but give it a month, give it a year...and amazingly, people will start laughing with you. And eventually your audiences will think that you were born with the gift of humor.

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About the Author

John Kinde provides Keynote Programs on humor, teambuilding and customer service. He also presents workshops and coaching on humor, presentation skills, and improv skills for business.

You will find humor skills articles and can sign up for John's Great newsletter, which is a Must Read, at: <http://www.HumorPower.com>.

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THE AMATEUR CONJURER
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(An exclusive monthly feature for
Magic Roadshow readers)

Column #18. "Telephone Equals"
©2012 by Edward Glassman

Recently I published a unique magic book: "25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III." To obtain this book, [CLICK HERE](#). In this column, I describe one of the telephone tricks from this book.

During a trick carried out over the telephone, the magician not only doesn't touch the cards, he or she sits in another location. The trick rests entirely in the hands of the spectator at the other end of the line under the guidance of the magician.

THE ILLUSION

Consider this potential 'shock & awe' telephone trick.
I call a friend or a family member and suggest he join me in some magical delights. He agrees.

I ask him to secretly write down a number between 10 and 15.

Then I tell him to deal two equal piles of cards, each containing the number of cards equal to his Chosen number, and then discard the deck.

I request that he cut the left pile, memorize and write down the card on the bottom of the upper half, now his Chosen card, and place that upper half on top of the pile on the right.

I then instruct him to slowly deal the left pile face-up from the top and call out the cards as he deals. When finished, I ask him to do the same for the pile on the right.

When he finishes, I pretend to meditate, say a magic word, and then tell him the name of his Chosen card and his Chosen number. Wow. Shock & awe over the telephone.

THE SECRET

An automatic trick.

I wrote down, in order, all the cards he called out. When he finished, I counted the total number of cards (an even number), and divided that number by 2. That final number represents his Chosen

number and the location of the Chosen card in the sequence.

I counted down to that number and told him his Chosen card, and his Chosen number. WoW. Telephone tricks like these make for startling tricks. No one expects a telephone trick to work until it does.

I included 25 telephone tricks in my new book: "25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III."

CLICK HERE to obtain my book and amaze your family and friends performing these novel card tricks over the telephone.

These unique tricks require no prior skills. Just telephone a friend or family member, give them simple instructions and presto, they will think you are a wizard. These tricks will make your reputation as an outstanding magician. Contact me through my website [HERE](#).

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ABOUT THE AUTHOR

This magic trick is adapted from his new book "25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III." A GREAT GIFT FOR BIRTHDAYS and WELL WORTH HAVING. [CLICK HERE](#) to order.

Ed Glassman has been an amateur magician since high school. When he turned 80 years old in 2009, he wrote his two Family Magic books so his family, and yours too, could have some magic in their lives.

He lives in Moore County, NC, where he wrote a column on "Creativity At Work" two times a week for the Citizen's News-Record and a column on "Business Creativity" for the Triangle Business Journal in Raleigh.

A Professor Emeritus of the University of North Carolina at Chapel Hill, he was a 'Guggenheim Foundation Fellow' at Stanford University and a 'Visiting Fellow' at the 'Center For Creative Leadership' in Greensboro, NC. He can be contacted through his website: <http://telephone-card-magic.com/>

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Michael Lyth Lighter Effect

Our friend, Michael Lyth, has shared another interesting notion with Roadshow readers. This one involves using a lighter to produce a 'color change'. All that's needed is two different lighters with a removeable outer shell and a few minutes of your time and effort.

I'm guessing that you could even create a paper shell if you didn't have two of the lighters described. Have a serious look and see what you think...

Let me know if you develop an effective alternative handling.

<http://www.divshare.com/download/16865970-224>

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Sexy Magic - Review By Maxwell

"Close-Up Magic. Naked Women. Mentalism. Naked Women. Parlor Magic. Naked Women. Illusions. Naked Women. Everything you always dreamed of." Yes this has drawings of nude women so if you are offended by that, then this is a very short review, don't buy this. I won't show any of these pictures lest this be my final review for the magic road show. I will say this however the pictures are tasteful, think of classic pin-ups but completely nude. Now that's out of the way lets begin.

I was surprised with what I found between the covers, sorry I couldn't resist, every effect in here save four are for lack of a better word risqué. There are twenty seven tricks described and three table designs.

I'd like to cover the tables first, okay that pun's unintended. The tables are based on a woman kneeling or on all fours and completely nude. I don't think any self-respecting audience would like you if you had one of these tables on stage. Though if you perform for an all male group some may be able to pull it off, but for the rest of us just skip these.

Before we talk about these effects I should note most of these can be made a little classier by substituting a pin-up instead of a nude picture or person. Also for female performers you can substitute female nudity for male nudity. Lets get started.

The Happy Hand - This effect reminds me of bank night. The spectator/s are told that in one envelope there is a pin-up. The person/s take the envelopes and spell pin-up, pretty, or woman. At the end you end up with the pin-up and they are left with a hideous hag. It could end with the Universal Monsters instead of the Hags.

Adam and Eve - This is a close-up card trick. You have two cards one with Adam the other Eve both are wearing fig leaves. They are placed face to face to "kiss". the two leaves fall from the cards and are then turned over. One has become blank the other shows Adam and Eve in a loving embrace.

Striking to the Eye - This is a nice bit of mind reading. The spectator thinks of a pin-up picture and you describe the lady in as much detail as you like. If you know what I mean.

Practical Girl- This isn't a trick but it dose cover how a woman's costuming, or lack there of, that can be used for magic. For example her earrings could be billiard balls.

Squeeze Play - The infamous ding dong trick but with sponge breasts.

The Indiscreet Silks- You will need an assistant who is bra-less and willing to flash the audience. In other words you're doing the 20th century bra trick.

Hows Your Sex Appeal - If you've ever wanted to become Yente the Matchmaker here is the trick for you. The effect is simple and contains no nudity. Two spectators put their hands on a glass and it bubbles when the perfect match touches it. This is one you can do at any show.

Don Juan's Kisses - I don't know how to categorize this one. It is however another non-nude trick. Unless you like working for naked people, as we all do. Four or five women leave their lipstick on a piece of paper. They kiss you and you give them back their piece of paper. Just one thing about this, know your audience and know yourself.

Trick for 70-Year-Old Kids - This is a weird one. You show three cards of a seal balancing a ball on it's nose. The spectator takes one and it turns into a nude woman. As I said this one is weird.

He Thinks of Nothing Else - Yet another card trick, and it's basically the same as the effect above. The only difference is that you use playing cards instead of circus seals.

Strip Pop- What we have here is a cute Idea for the strippers in our midst, and for the rest of us too. We're told how to gimmick a jacket into a seance cloth.

Cupids Dart - I need to get serious here for a minute. I don't feel comfortable writing what this trick is about. Just google cupid. Now imagine cupid naked. This is one trick that I'll never perform for fear of being arrested.

A Girl in a Barrel - Though this sounds like an illusion it's not. I also can't describe the effect in my own words. Here is how the book describes it "The magician shows a cut out of a girl whose torso is chastely hidden by a barrel. The girl is placed in an envelope which is sealed at both ends. The envelope is entrusted to a spectator. After a moment, the magician asks the spectator to rip open the envelope and remove the girl, only to discover that the barrel has vanished and she is nude."

Body Piercing - You show a pin-up with holes in the picture at her "most desired anatomical features." I'd love to hear that in a romantic film. I have one problem with this effect, THE DIRECTIONS MAKE NO SENSE! The spectator mentally spells the name of a body part, lets say her toe. He says stop when the last letter is spelled and you stab a toothpick into her toes. I've read the directions twenty plus times and I can't make heads or tails of it.

Paddle Me - This is the old paddle move, there's not much to explain. The paddle is in the shape of a woman dressed as a playboy bunny and you strip her. That's it.

The Amazon's Breast - If you've seen Richard Osterlind's Solid Ghost It's the same trick. The effect is that the "ghost" is an amazonian breast.

What do Young People Dream About? - We'll the answer is breasts, mouth, or navel apparently. You ask the spectator to pierce a pin-up picture with a match in one of the three aforementioned body parts and the matchbox contains a prediction of the chosen body part.

Ebony and Ivory - I get a kick out of this one. A lot of people won't however because this could be seen as racist. Before you start hating me let me explain the effect. You have two paper tubes one has a white woman on it the other a black man. You show the tubes empty and place them together. In less time than it takes to say nine months later you produce a black and white striped baby doll. Then after the applause or shocked silence dissipates you produce a baby bottle full of milk. I think this depends

on how PC you and your audience are.

Madam, I See Red - We have another non-nude. The rising cigarette.

Strip Strip Follies - I take it most of us have seen David Copperfield do the poster trick with Loni Anderson. If you haven't here is the link http://www.youtube.com/watch?v=bv5f7Nto_t0 this is that trick.

A Beauty Mark There! - You show different photos of your assistant with beauty marks on different parts of her body. A spectator picks one, lets say her thigh. She walks out and the audience sees her beauty marks. That's not misspelled I said marks. The one on her thigh however has a lipstick mark around it.

Twister - This is another non-nude. Even the kids show performer can do this as is. Two spectators come up on stage and you have a competition of who can make the most absurd pose. Then you do the nest of boxes and in the final box we find a doll in the same pose as the winner.

Strip Silks - This should have been talked about with Practical Girl. It talks about breast pasties to hold silks for the 20th century, doves, etc.

The Clinging Female - The old rope and tape principle but with a nude woman.

Mental Strip - A spectator is shown a drawing of a stripper. Every article of clothing that he touches is stripped by a blindfolded stripper.

It's in the Bag - Finally the first illusion. It's the sack escape from a box. The bag is pulled through the hole in top of the box. The twist if you haven't already guessed is that she's naked at the end.

Will You Flatten Me? - Quite simply this is a combo tip-over trunk and rabbit wringer illusion for a stripper.

That's all twenty-seven effects so over all can I recommend this book for this price. Yes. I think there are some things in here for every magician. I want to make four things very clear before I end. Number one most of these can be changed to a picture of a pin-up model. Two if you use an assistant who doesn't work nude she could be in bra and panties. For example in It's in the Bag she could come out in her underwear and grab the bag from you walking off stage covering herself with it. Third if you work solo you could use a blow up doll instead of an assistant. Finally female magicians you can substitute female nudity for male nudity easily.

Sexy Magic..... \$53.95, http://madhattermagicshop.com/magicshop/product_info.php?products_id=1872

If you would like to find out more of Maxwell's opinions check out maxwellsmagicreviews on youtube. <http://www.youtube.com/user/maxwellsmagicreviews/featured>

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Erdnase Explored - Richard Hatch and Jason England podcast (2 hr.15 min.)

I can't tell you how many times 'Expert at the Card Table' has been downloaded from our web site. Thousands and thousands.. For a better understanding of the Work and the mystery behind the author, The Magic Newswire has published a two plus hour podcast with two of my favorite magicians, Jason England and Richard Hatch.

"The search for the author of one of the most seminal works on the card manipulation is among the most hotly debated topics in the world of conjuring research. On this episode of the "Spirit of Magic" podcast, I am joined by guest co-host Jason England and special guest Richard Hatch. Richard is widely recognized for his research on the topic of Erdnase and the book "Expert at the Card Table." If you regularly perform close-up magic with cards, then you are certain to have been influenced by this book whether or not you are aware of it. We may just scratch the surface of this fascinating topic in this episode, but it is a fascinating and educational conversation that you need to hear."

Listen to Richard and Jason discuss the Erdnase mystery...

<http://mnw.squarespace.com/magicnewsfeed/2012/2/17/mnw-331-hatch-england-talk-erdnase.html>

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A Really Slick Ace Assembly - Video effect

Here is a great way to re-assemble the Aces. Mismag has published another impressive effect that is much more than the average Youtube dribble. (Yes, there are some really good effects on Youtube, IF you know where to look.)

This effect requires you to memorize the handling, but the physical dexterity is strictly beginner level. It's the overall effect that really impresses. Watch the video all the way through...

<http://www.etricks.info/2012/02/counting-cards-aces-effect.html>

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A Card Force - Video Tutorial

As I state in the blog... you can't have too many forces. Here is a card force that is easy to learn, different, and definitely works, as I have used a similar force for years.

One day I'm going to make some vids of my own and I won't have to link to other folks videos. Anyway, watch the video and see if you sense the possibilities.

<http://streetmagic2.blogspot.com/2012/02/card-force.html>

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Kruskal Paths to God - A Math Miracle
Martin Gardner, 1999

Did you know that in the U.S. Declaration of Independence, all paths mysteriously lead to God?

It does.. in it's own way. I found the following in an issue of Numericana....

"In the May 1999 issue of Games Magazine, Martin Gardner published the following puzzle, among a small collection of some magic tricks with numbers. It involves the first sentences of the US Declaration of Independence :

You are instructed to pick any word in the first section of the text. Then, skip as many words as there are letters in your chosen word. For example, if you picked the fourth word ("Course") you have to skip 6 words ("of human Events, it becomes necessary") to end up on the word 'for'... Iterate the same process, by skipping as many words as there are letters in the successive words you land on."

What's the last word you encounter in the last section? Answer: God. Always.

When in the Course of human Events, it becomes necessary for
one People to dissolve the Political Bands which have connected

them with another, and to assume, among the Powers of the Earth,
the separate and equal Station to which the Laws of Nature and of
Nature's God entitle them.....

I encourage you to go to this site and read the full explanation. Also, Google 'Kruskal Path' and you'll find a couple of slightly scientific articles explaining the actual working..

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

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The Book Marketing Network - Resource

I am always alert to alternative methods of marketing... especially when it's me that I'm marketing. The Book Marketing Network is a great way to spread the word about your magic book, ebook, or PDF.

You don't have to be a 'published' author to qualify.

I've noticed some of the pages by other authors have a Google page rank of 4 and 5. That's impressive. And that will earn you a good spot in the search engines. You can even use the pages as a sort of Blog, to promote your work and your occupation, particularly if you're a working magician.

Take a look at my page and get a quick idea of what you can do for free. There's nothing to pay to be included among authors from around the country. I see some authors are actually using the pages as their personal web site, promoting it and sharing it with other sites just as they would a site of their own. A good alternative would be to go to Godaddy and purchase a domain name to go along with your product, then 'redirect' the domain to your Book Marketing Network address. This is very simple, and can be undone easily if you decide to use your domain in conjunction with another site at a future date..

<http://thebookmarketingnetwork.com/profile/RickCarruth>

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Programs of Famous Magicians and Mentalists - Resource

I've watched magicians crash and burn. I've watched magicians glide effortlessly through effects, mesmerizing the audience and keeping them enthralled with their well-planned program. And I've seen a whole lot of magicians who fall somewhere between the two extremes.

To me, there is nothing better than emulating a successful individual, whether they be a fellow magician or a prominent business person. Yes, I understand the importance of blazing your OWN personal path, but there's nothing wrong with arming yourself with the same set of tools those who went before you used to clear their path.

Planning a show can be a daunting task. Knowing what to perform when can be a never-ending circle of frustration. Thanks to Max Holden, we have a detailed record of what worked for the most successful performers of the 20th century. Can you argue with Houdini? Can you argue with Dunniger and Annemann?

I'm NOT suggesting you copy their routines, I'm suggesting you STUDY their routines and ask probing questions. Certainly some of the effects performed years ago would not fly with today's audience, but the premise remains the same. Imagine them walking onstage. Imagine their first effect.. and the reaction they were apt to have received. How does the show build? How does it ebb and flow?

The following is taken directly from 'Programmes of Famous Magicians', Max Holden, (First Printing 1937)

DUNNINGER - Performing at the WALDORF-ASTORIA HOTEL, New York, 1934 — Full Dress

I consider Dunninger the foremost magician and showman of the present day. As a forceful talker he is at the top of the tree. His act on this occasion consisted chiefly of Close-Up Magic and Mind-Reading, and was timed to last one hour and forty minutes. It is difficult in this brief description to do justice to the succession of surprises that delighted the audience.

First some card effects. Two cards were selected, and the pack placed in a spectator's pocket. The spectator finds one card and the performer finds the other. Again a card is selected and the pack shuffled. The chosen card cannot be found in the pack. The spectator names his card upon request, and Dunninger replies: "That's peculiar. Look through your pack and you won't find any Seven of Spades for I distinctly remember placing that card in my pocket-book before leaving home". On removing pocket-book from pocket, the rubber band is removed and the clasp opened, and the missing card is found inside.

Next a pack of cards is shown and the spectator is asked to go outside and remove a card and remember it. Meanwhile Dunninger takes another pack and shows the audience just what he is doing. He runs through the pack and removes the King of Hearts in plain view. The spectator is now recalled and asked to name the card he noted. He names the King of Diamonds while Dunninger shows that his own choice was the King of Hearts. A sympathetic feature effect that may well be described as a knock-out.

In the Chinese Ring routine that follows, Dunninger explains that he does not make use of a key ring, such as some of the audience may have heard of in children's magic sets, but that the rings he uses are genuine Chinese Rings presented to him by the late Ching Ling Foo. His routine for the rings is extremely brilliant.

The Egg Bag is thrown entirely into the shade by his next number. Dunninger shows a large bag empty inside and outside. He calls for a suggestion from the audience as to what he shall produce from the bag. The occasion was a dinner for the American Can Association, and somebody suggested that he produce an American can, and so, while two spectators hold his wrists, he immediately produces a large can of water from the bag.

His Mind-Reading routine was equally extraordinary. The questions are written on slips and placed in envelopes. One spectator is asked to place the sealed envelope in his shoe and another is asked to keep his envelope in his pocket. Still Dunninger answers the questions without hesitation. Other questions are answered in the most amazing manner. Phone numbers are named. Dunninger holds a shoe-lace by one tip and has a girl hold the other end. He asks her to try and get a vibration as questions are asked. She replies that she got the vibrations on figures 8 and 4. These prove to be the answer to a question by one of the diners as to the age of his mother.

Following this, a card is selected and placed face down on the table. One of the diners is given a small crystal ball to hold and asked to look into the crystal. Gradually he gets the impression of the Six of Hearts. While there really wasn't any need for turning the card over, that is just what it proved to be!

The final test was with the telephone book. Showing a large slate Dunninger writes upon it and places it on a chair with the writing hidden. One of the spectators opens the 'phone hook and running a finger around in a circle on the page, he is asked to stop at random and then to read aloud the name at his finger tip. He reads out the name: HOUGHTON. The slate is turned around by a member of the audience and on the slate is the name: HOUGHTON.

This closed a most wonderful and convincing exhibition of Mind-Reading and Miracles in Magic.

ANNEMANN - Private Entertainment, 1930, Dress — Tuxedo

PROPERTIES — Two slates, regular pack of cards, One Jumbo Pack, and a few slips of paper.

PATTER — Serious, opening with a few words relating to the power of mind-reading.

Magic vs. Mindreading—(Annemann's Complete One Man Mental Psychic Routine, page 5). A card is mentally selected after which Annemann shuffles the Jumbo pack, and then spells out the name of the selected card. He then takes up the regular pack to prove that he was aware of the card that was going to be selected. This pack is now handed to another spectator to spell out the name of the card from the top of the pack. The card proved to be the selected card.

Rite-It—A prediction is written on a slip of paper which is then deposited in a borrowed hat. A young lady is now asked to take a pack of cards in her own hands and to select any one of the cards. She then names the card and the slip is removed from the hat and the prediction is found to be correct.

Three Pellet Trick—(Annemann's Complete One Man Mental and Psychic Routine, page 18). Three people each select a card and write the names of the cards on slips, after which Annemann with dramatic effect, discloses the selected cards.

Rope Trick—(U. F. Grant's Routine).

The Test of the Tiber—A telephone directory is handed to a spectator. Another spectator is now handed a paper to write down three figures. Another spectator is asked to write one figure below the three figures. This paper is handed to the first spectator who has the phone book with a request that he turn to the page indicated by the first three figures, then to count down to the number indicated by the, single figure, look at the name and the telephone number and to concentrate upon it. Annemann then picked up a slate, wrote upon it, and on turning the slate around, the same name and number is revealed.

The Dead Name Test—(One Man Mental and Psychic Routine, page 8). Spectator asked to write the name of someone who has passed on. This slip was handed to a second person to hold. Annemann now writes something on a second slip and hands this slip to a third member of the audience. The slip of the first person is opened and read and the third person asked to read aloud from the slip that Annemann had foretold. The same name was on this slip. A most convincing test.

Telepathy Plus—(A.C.O.M.M. and P.R., page 13). Spectator draws any picture or design on a slate. Annemann also draws a design on another slate while standing on the opposite side of the room. Both slates are turned around—the designs are the same.

HARRY HOUDINI

(Reprinted from Max Holden's Column in the "Sphinx", March, 1926)

PHILADELPHIA — WEEK OF FEBRUARY 8th, 1926

Two dainty lady assistants enter, one from either side, advance to the center of stage and open the front curtain, disclosing a neat stage with magical apparatus, tables, etc., at the same time the striking of a clock lends a mysterious atmosphere. Houdini enters and removes the sleeves of his dress coat, to show the absence of trickery from the sleeves. A crystal box is swinging, eight coins are produced and thrown across stage and appear in a small glass. They are taken out, counted on table, and again thrown, this time appearing in the crystal casket.

The Vanishing Lamp on table, which appears later on another table.

Another lamp vanishes and in its place there is a beautiful rose bush.

Box shown empty and a "bunny" appears.

Silk placed in a bottle, flies across to another bottle.

Handkerchief ties, very large silks being used.

Sympathetic Silks, every item making a hit.

Girl vanishes from under cone and a giant rose bush appears under a second stand; now girl comes up from audience.

The Turban Trick.

The Famous Houdini Needle trick.

Trunk Trick as performed by Mr. and Mrs. Houdini years ago and still using the original performers; wonderful.

Large metal tube with doors which produces silver dollars or 5-franc pieces.

Girl tied to stake and covered with a screen, instantly she is released with the addition of a very pretty and striking costume.

Radio illusion.

Cards, Card Star (original Herr Döbler's masterpiece).

Torn and Restored Chinese Paper Trick.

Production of Gold Fish Bowls with Silks.

Vanish Alarm Clocks and Reappearance.

Between the first and second part of the program a ribbon curtain is lowered, the curtain is made from ribbons from managers of different European theatres, and presented 35 years ago.

ACT II. The act is devoted to spiritualistic exposes and talks on fraudulent mediums.

The monetary test, Harry duplicating the test, taking the audience into his confidence.

The Slate Test, again showing the cleverness and how the fraudulent medium works, thereby cheating the clients and securing money by fraud.

A third test, hands and feet are held but still the medium manages to ring bells and rattle tambourines.

The Houdini show was one of the most interesting I have ever witnessed. The spiritualistic part of the entertainment being worth many, many times the price of admission, and it was real entertainment, besides being an education to every one. Time of show, two hours and thirty minutes.

(Roadshow readers.. if you're interested in routines from other performers, including Dai Vernon, let me know and I'll publish a few more..)

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What You Truly Stand For -

The Bible says: "Above all else, guard your heart, for it is the wellspring of life." The position you hold in life may cause people to take notice of you, but only your integrity will cause them to respect you and be willing to follow you. And integrity is only established when it becomes clear to everyone that progress, financial reward and recognition are not your gods; that you value something more, something you refuse to give up for profit or popularity.

With integrity comes influence. You can manage people without integrity but you can't influence them without it.

Talking one way and living another will wound you. And depending on time and circumstance, you may not be able to recover from it.

You say, "How I conduct my private life is nobody else's business." Wrong!

When people see a difference between what you demand of others and what you demand of yourself, it'll erode their respect for you every time. Your position may make you secure, but your influence with others will always remain fragile. At any given time you are only one decision, one word or one action away from destroying what it took years to build.

Why is it important to keep this in mind? Because the fastest route from where you are today to where you will be tomorrow is not always the most honorable one. Leading and being the person you want to be don't come easy and don't always line up. It's in those moments, however, that you discover a great deal about yourself—you find out what you truly stand for!

<http://TheEncouragingWord.org>

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May my next issue find you well..

Rick Carruth / Editor

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