

Issues 26 to 37.. 135 pages, 44009 words

**:: July 1st, 2005 :: Issue# 26**

**:: Rick Carruth / editor**

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**Hi All**

Welcome to the latest issue of *Magic Roadshow Journal of Magic*. First, I must thank all the new subscribers for becoming a part of our community. If I can help you in any way, let me know..

My wife and I are in the middle of moving... We bought a new home in Spartanburg, South Carolina, and are in the process of selling two homes. I can't begin to tell you how scatter-brained I am at this moment. Just packing up the contents of our homes is a staggering task. Maybe my wife is right when she calls me a pack rat..I didn't realize I had so much 'stuff'.

I hope this issue makes sense. I walk around constantly feeling that I've forgotten something.... I'm sure one of you will remind me...

[Email Me!](#)

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about this sort of work. The answer was instantly there: walking up to patrons cold and trying to interest them in a magic show.

For me, this was the most difficult and awful part of an otherwise most delightful performing situation. Then I asked myself why I was doing it this way. The only answer that came to me was that this is the way all the monkeys are doing it. Since I was being another monkey, I was doing it that way too. In that moment, I also saw how insane it was! And I vowed, then and there, that I would change things and free myself from that aspect of restaurant work that I so disliked. And I did.

I moved to another, more expensive restaurant. When the owner asked, how having a magician in the house "worked," I immediately replied, "Well, since this is such an upscale restaurant, I know that you don't want me walking up to tables like a traveling Mariachi." "Oh no," he replied, "I certainly don't want that. How do we do it?"

"Simple," I said, "you tell the waiters to tell each of their tables after dinner, 'We have an absolutely wonderful magician here tonight and he'll come to your table to do a little show for you. You'll really enjoy it.'" And that is how I have worked in every restaurant or lounge since. I would never go back. This scenario makes me much more special. Walking up to a table cold doesn't.

People, when they learned about the magician, either said yes or no -- but not to me. I only went to tables that had made a positive response. Restaurant magic became much more fun. Further, I soon realized that this way of doing things was better not only for me but also for the restaurant.

What any restaurant wants is for every patron to have a pleasant experience without any unpleasant moments. If people are having important conversations and the magician appears, they either have to say no to the magician or watch the show when they really would have preferred to continue their conversation. Having a third person introduce the presence of the magician not only makes the magician more special, it also removes a potentially embarrassing moment for the patrons (and the magician!).

Honestly, it still amazes me how many restaurant magicians continue to see their jobs as walking up to tables and trying to sell these strangers on a magic show. If you talk with many restaurant magicians, as I have over the years, you soon discover that very few enjoy walking up to the tables.









The Ripley video features Rick breaking the worlds record for distance, as well as inpailing cards in watermellons, slicing bananas, and throwing cards to the ceiling of a ninety foot high casino. Rick also shows you how he achieves his distance..

[www.ricksmithjr.com](http://www.ricksmithjr.com)

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**:: Homage to Cellini**

Following the interview with Cellini in the last issue, I was contacted by *Cellini StreetMagic* in Switzerland. CSM features a number of books, dvd's, and videos by the master of street magic.

*Jerry Sandowitz* writes an interesting article about his association with Cellini and watching the master work the crowds in Europe...

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"I was walking along when a small crowd caught my eye. Through the crowd I heard an American accent and spotted some rope being cut into two pieces. I stayed to watch the show, was massively impressed, then drummed up the courage to speak to the performer, I told him I was a magician.

"You haven't got a set of cups and balls I can use, have you? I had my car broken into and my props were stolen. The people, you know? They think it is real. If they take your stuff away, they'll remove your power."

I ran back to the hostel where I was staying, grabbed my set of cups and balls, and gave them to Cellini. We struck up a friendship, and although we've only met on a few occasions (London, Amsterdam, Edinburgh) my admiration and respect for him is enormous."

Read the rest of the article.. <http://www.streetmagic.ch/en/biographie.php>

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**:: Virtual Reality Nightmare - Must See Video! ( ala Derren Brown )**







<http://magicroadshow.com>

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Till next time..

Rick Carruth  
1024 West Georgia Road  
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**:: Issue# 27    :: July 15th, 2005**

**:: Rick Carruth / editor**

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**Hello All..**

Let me extend my Welcome to all the new subscribers. I'm sincerely glad to have you as a reader..

I hope you enjoy this issue of **Magic Roadshow**. I've finally got an interview with the amazing *David Breth*. If James Brown is the 'Godfather of Soul', by being the hardest working man in show business.. then David is the 'Godfather of Magic', by virtue of being the hardest working man in magic..

I'm also honored to have a new article from Dennis Regling. Dennis and I have more in common than magic. He's the magic editor at [www.BellaOnline](http://www.BellaOnline) , which is almost a full-time editorial position, and I am the editor of BellaOnline's 'Shareware & Freeware' categories.

For those of you not familiar with BellaOnline, they are one of the two largest web sites in the world dedicated primarily toward women. After one visit, you will see why they have so many male visitors. The amount of information they have published on every subject imaginable is staggering!

Pay us a visit at:

[www.shareware.bellaonline.com](http://www.shareware.bellaonline.com) -and- [www.magic.bellaonline.com](http://www.magic.bellaonline.com)

Just for good measure, I have published the url's to several interesting video's/pdf's . Take advantage of these free resources!

Let's get to it...

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**:: Interview - David Breth**

This issues interview is with one of my personal favorites... David Breth. Aside from being one of Magic Roadshows associate editors, David is one of the most popular childrens magicians and close-up magicians in the country.

Renown for his high energy, laugh-a-minute routines, David has a view to share that can only be gained through endlessly performing at a very professional level..

Just during the past few months, David has performed in locations as diverse as.. St. Louis, MO; New Orleans, LA; Cape Girardeau, MO; Salt Lake City, UT; Boston, MA; Medford, MA; Orlando, FL; Chattanooga, TN; Greenville, SC; and Cary, NC.. to name a few..

If you reside in the Baltimore area ( or DC ) you can visit David weekly at [Gusspizza.com](http://Gusspizza.com) , where he offers party packages, close-up shows, and VIP performances ( for the True magic enthusiast..)

I know you will enjoy David Breth and his unique, positive style of magic!

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**Rick:** Hi David, and welcome to *Magic Roadshow*. First - tell our readers what type's of magic you perform.

**Breth:** Thank you Rick, I do appreciate this humble opportunity to share with your readers.

As for the types of magic I perform, well I would state "entertaining magic"

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**My specialty(s) and passion is/are close-up (sleight-of-hand) and children's stage.**

Though I have performed in front of hundreds of spectators with large stage illusions such as zigzag lady and metamorphosis, I started out as a street magician. My true passion and gift is close-up and entertaining children. In a nutshell: The types of magic I perform are close-up (weddings, benefits, restaurant -) and children's stage shows - [www.davidbreth.com](http://www.davidbreth.com).

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Rick: How did you get into magic:

Breth: I began in magic by learning one, then two and then...a few easy to do close-up magic tricks (scotch and soda, Red-hot momma, professors nightmare, etc...).

Notice I learned one trick at a time, and I learned each one well. It was when I had been in the town of Perryville, MO. that I met a young man by the name of Tyson Zahner ; [www.jackson.k12.mo.us/vocal/directors.htm](http://www.jackson.k12.mo.us/vocal/directors.htm)). Tyson was a "hobby" magician (performing tricks for friends, family and at parties). Well, the rest, as some say, is "history", but for me it is my "future".

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Rick: ...and who were your primary influences:

Breth: Some entertainers that have had a personal and lasting affect on my skills include: Kelly Presson, Frank Ambrozino, Doug Conn ([www.dougconn.com](http://www.dougconn.com)) Dennis Haney ([www.dennymagic.com](http://www.dennymagic.com)), sure there are others, but these are my primary influences.

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Rick: How many shows and/or days a year do you perform:

Breth: Thank you to Dave Dee, Dan Kennedy ([dankennedy.com](http://dankennedy.com)), and Eric Paul ([moremoneywithmagic.com](http://moremoneywithmagic.com)) I consistently perform an average of 15

through 25, often more, shows per any given month . This is in addition to teaching weekly magic classes, and performing restaurant walk-around .

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Rick: give us several examples of the type tricks you use in your close-up performances.

Breth:

#### A. Picture This (by Richard Sanders)

The magician shows a stack of full color photos supposedly of him as a little boy in his room holding a large fan of cards. The spectator signs the photo and you place it face down on the table. You have him select a card and upon turning over the signed photo, the little boy has dropped all of the cards except the one the spectator selected. The signed photo is then given to the spectator to keep as a souvenir. This is a really great layman pleasing close-up effect.

Picture This...really is a beautiful work to carry ALL the time!

This is a must perform for all magicians some time or other! EVERY spectator WILL ask you to perform this for them (This is one of the illusions that you have the means [without the secret being reveled] to perform time and again in the same setting! Do this one for the children and upon the revelation all the adults will take the card (that you gave the child to keep & take home) and they will all ask you how this is possible.

Highly recommended. About \$12.50 at [www.dennymagic.com](http://www.dennymagic.com)

B. Holy Moly (Jay Sankey). The Results are fabulous!!! The results are in, the response is awesome. This is one pack REALLY light and play REALLY big effect. Thank you Jay.

The holes on two ordinary metal washers vanish, appear and multiply in the spectator's own hand! At the end of the effect, both washers may be closely examined! An ingenious combination of sleight-of-hand and very clever thinking!

The most devastating coin routine I have ever created.

- Jay Sankey

P.S. This trick does (As all others) require practice, if you want your spectators to remember you as the "best" magical performer they have ever experienced live! Practice, Practice and oh by the way Practice. ([www.jaysankey.com](http://www.jaysankey.com))-\$16.00

### C. Blizzard (Dean Dill)

A few fellow magicians were dining in the restaurant where I perform, after their meal they asked if I would perform some magic for them. I decided to entertain them with an effect by Dean Dill called "Blizzard", after the performance (They were all blown away, including one's that have seen this trick did not catch the mechanics when it took place). One of them stated (A fifteen year, full time magic veteran)..."you sure fooled me"... ([www.deandill.com](http://www.deandill.com) and [www.dennymagic.com](http://www.dennymagic.com))\$25.00

### D. Renaldo The Great (Michael Close)

Many magicians passed this trick by because it uses a standard prop. Don't make that mistake. This routine is a complete fooler for both laymen and magicians. \$10.00 ([www.michaelclose.com](http://www.michaelclose.com))

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Rick: How often do you practice, and do you practice every day.

Breth: How often...Daily and six days per week. I do not wait until I am performing, as I know some self-proclaimed 'magicians' do. You audience will know!!!

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Rick: How do you go about learning a new trick.

Breth: Depends on the trick. Some have instructions included, but I highly recommend books! What? Books? Yes, books! You can watch a video, but to create your own character will be created by read books and attending lectures. In a book you only visualize how you see the author performing an effect.

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Rick: If I hire you to perform at a party, what type of guarantee do I get..

Breth: 100% (You don't like, you don't pay)!

You know it is a fact (call for yourself) I am one of only a few magicians in my area that offers all my customers a "100% GUARANTEE. If you don't like, you don't pay". Most magicians offer what I call the tail light guarantee: "When you can not see my taillights anymore that is when your guarantee has expired".

I have my share of 'well meaning' magicians telling me ..."oh, you should not offer a 100% guarantee. There are always gold diggers out there looking for a bargain"...

That statement is true, yet for me I have never had any one take me up on my offer.

Then these same 'well meaning' magicians ask me ..."what if they do decide to take you up on your offer then what?" ..."If they do, I will tear their check up"....

Real to life: I live about 30 miles outside of Baltimore, MD just this year 2005 I am on the phone with a potential client, we are chatting about their son's fourth birthday party. When I told them about my 100% GUARANTEE Mr. and Mrs. X said "really, wow". They secured my services right then and there.

Now you may be saying OK neat, but what is the big deal? Oh, yeah I have not mentioned to you the fact that they live just outside of Boston, MA.

This means they have to fly me in, put me in a hotel, and take care of my meals and ground transportation. Mr. and Mrs. X are not just a couple that have flown off their rocker, they are real to life folks like you converse with each and every day.

They were not buying the reality that it would cost them more to have me travel there than to have a local drive ten minutes to their house, they were buying the 'perception' of me being the 'best', and giving them a security blanket (100% Guarantee) in case I said I was the best and did not



come through.

**Disclaimer:** You must be able to deliver what you promise or you will be taken up on your guarantee. I strive to over deliver. Give them more than they had agreed to... Notice I said more - not less.

**Footnote:** I am not in anyway putting down the "well meaning" magicians that tell me I should not offer my 100% Guarantee. 99% of them that tell me this are not full-time and perform less shows in a few months than I perform in one month. I am not boasting; please know I am humbler when I say this!

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**Rick:** Why are your customers willing to fly you from state to state to perform when they could hire a local.

**Breth:** "Hello, my name is David Breth!" No, no, no I am just kidding...please, don't get all worked up. "Most people do not buy reality, they buy perception". When I heard this statement used, my first thought was 'hummm this seems dishonest.'

The more I pondered and studied this statement, the more I began to see that this was not a justification to be dishonest, but it was just being honest about most people.

"Most people do not buy reality, they buy perception". I recall a story I read years ago about several bakeries located on the same street each located only a few shops down from one another.

One of these bakeries placed their sign out front of their store and it read "The best bakery in the universe". Another had a sign reading "The best bakery in the world", yet another displayed a colorful sign with bold letters "The best bakery in the state".

The one that is always packed with paying, repeat customers is the bakery that has the sign that simply says "The best bakery on this street".

You see whether they were actually the best bakery on that street or not, the perception is that they are from what their sign says.

In my case-sure it is perception, but it is also referrals and a MASSIVE

amount of testimonies that I have everywhere and also assemble for potential clients to contact via-Email or telephone (I often get permission to give a repeat client's Email or phone number out ... with discretion of course).

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Rick: Do you use any paid advertising. If so - what works best for you.

Breth: Hardly ever!!! 99% of my business is word of mouth, "The Best billboard". Fact: I give several shows per month to other local entertainers that are advertising each month in this magazine and that paper.

PLEASE NOTE: I am not in any way saying not to do this, your business is going to be different to mine (Plus you have to be willing to sacrifice, to gain). Here is a letter that I sent to Dave Dee a few months ago, he sent this out to his E-news letter clients (some of you will recall this)

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"Dave:

Thank you for all the super information.

For more than a year we have implemented most of the techniques gleaned from your 'Ultimate' course in the restaurant I perform at six (6) days per week.

Our birthday party package has become a VERY, VERY, VERY successful commodity. We have folks that are calling and booking their child's birthday party's with us and some live one to two HOURS away! SERIOUSLY!!!

Last year around this time we ran an exclusive \$99.00 special, many of the local entertainers called me and some even stopped into the restaurant and heckled us, stating things like: ..."having the party's inside of the restaurant was a "CRAZY" idea and for \$99.00, Have you lost your mind"... and "How can you afford to do them at this price and give all the stuff away that is in the package for such a low price. David you are in business and that means you need to be trying to make a profit" ... .

For sure the cost of the party may of been more than \$99.00. But when I

shared my vision with Gus the founder and owner of the establishment he saw the big picture I was painting and he practically gave me the entire dinning room, food, drinks, and all the other commodity's (Napkins, forks, etc.) for next to nothing I think it is called his cost (Wholesale).

The picture for him was of FREE advertising, each party plays host to NO LESS than 15 to twenty NEW family's that have yet to dine in his restaurant (By the way he has been in the same location for more than 23 years).

My response to the other entertainers was often: ..."hey, I can NOT afford not to do it for \$99.00 and inside the restaurant"... .

From this we have turned a few party's into many, many, many REPEATED birthday party's. (And we DO NOT pay to advertise, it has ALL been word of mouth). I send those that give a booking referral to us a gift certificate to none other than the restaurant. Again the owner has given me these at his cost not retail, he knows that with each one of these mailed to those whom have sent us party's will and have continued to send us several good referral's per year. One family had four birthday party's with us in 2004 and has paid their deposit (back in 2004) for two benefit banquets (Magic Show) and three birthday party's for 2005!

Dave Dee: "The information found within your system works, if you work it".

Continuing to learn. As the old timers say: "Get all you can and can all you get"

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Rick: What's the difference between your normal restaurant close-up routine and your 'private sessions'.

Breth: My ♦normal♦ <----(Thank you for your kindness), restaurant routine is available and delivered, when I am in town, Wednesday through Saturday. Private sessions is an exclusive setting with R.S.V.P. ONLY!!! Again "Perception vs. Reality, P.S. are marketed via-word of mouth as ..."if you enjoyed the close-up magic that was presented here tonight, if you enjoy Las Vegas quality sleight-of-hand-oh you will not wish to miss our P.S.♦s"..

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**Rick:** Silly Billy told me he mentally divides the kids into different age groups and has different routines for each group, as each group responds to different types of humor. Sounds complicated to me.. Does your performances differ between, say.. seven to nine year olds, and ten to twelve year olds.

**David:** Yes! A 4-year-old will laugh and scream during a silly routine with a balloon, as a typical eight-year-old will not find this as funny as telling a buger joke. I may use the dream bag and crystal tube with both age groups, but the actual routine is totally different.

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**Rick:** What percentage of your close-up routine is card sleights, and why..

**David:** Depends on the venue and the request. The typical mind-set of most is ..."he is a magician therefore he will show me a card trick"... , this in mind I may approach with a deck of cards for them to see and produce ♦Holy Moly♦(Jay Sankey). As for ♦sleights♦, I personally tend to use more sleight-of-hand than ♦packet♦ tricks (Doug Conn, Simon Lovell, Derek Dingle, ...).

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**Rick:** Do you use any packet tricks, and if so, what has been most successful for you. Also, do you use gaffed cards..

**David:** I do use packet tricks from time to time. For me the most successful have been:

- A. Blizzard (Dean Dill)
- B. Hunters Monte♦ (Rudy T. Hunter)
- C. In A Flash (Jay Sankey)
- D. Picture This (Richard Sanders)

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Rick: I know you have your own line of merchandise. Any plans to market a DVD or ebook in the near future. Do you sell back-in products after your performances.

David: Yes, Yes and Yes. A DVD and several valuable ebooks are in the works as I type this. Back-in products are a great source of extra income, I take home hundreds of dollars just from my book sales alone from each show (I use the funds earned **◆JUST◆** from my book, from one party each month to pay my rent). Though David Copperfield earns a healthy income he also brings in thousands of bucks each month from back-in sales.

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Rick: I have examples of your contract and evaluation forms on my website for printout. Has your contract prevented any major problems, and what is the primary benefit of an evaluation form.

David: No, using a contract is valuable for many reasons (Two valuable reasons are):

1. It gives your client(s) the security of knowing that they are hiring a professional entertainer and not just a circus carney (if you are a circus carney, please take note there is no offense intended here...I love the cotton candy).

2. A well-written contract will guarantee that if a client does cancel an event last minute, you will still receive some type of financial compensation.

( Editors Note: I have posted blank copies of the contracts David uses on my website at:

[www.Streetmagic.info/contracts.html](http://www.Streetmagic.info/contracts.html) and [www.streetmagic.info/evaluation.html](http://www.streetmagic.info/evaluation.html)

David has granted permission for you to reproduce these contracts ..)

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**Rick: You and I have a mutual friend in Dave Dee. How much difference does Dave and his marketing techniques have on your bottom line..**

**David: Wow!!! How much time and how many pages do you want this to be?!.**

**In a nutshell purchase his materials!!!!!!!!!!!!!!!**

**Literally, my business went from performing occasional shows (maybe 10 per month), now an average of 20 through 25 plus shows each and every month!!!**

**You HAVE NOTHING TO LOOSE, if you work it it works! Dave offers a 100% money-back guarantee... Do what others won't, to have what others don't. (do not listen to the negative folks). <http://www.davedee.com>**

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**Rick: If you could have any three current magicians over for dinner and an extended session, who would you invite..**

**David: Dennis Haney, Dean Dill , and Brad Ross (<http://www.bradross.com>)**

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**Rick: How do you keep a room full of kids focused and attentive - and what is the ideal length of time to perform for them..**

**David: Think like a child during the performance!!! This will help you create one of the most child-friendly shows your audiences have ever been involved with. In return you will begin to receive a steady-stream of repeat clientele. I truly believe it is important for us to learn how to properly respond and entertain to and for the children.**

"All the kids (SHOULD) get a serious case of the sillies"

Are you trying to **impress** the adults with your skillful sleight-of-hand techniques or are you giving the children a taste of Mary Poppins **magic**?

Talk about Mary Poppins **magic**. Recently I enjoyed the movie **Finding Neverland** (Johnny Depp), this is a creative and **magical** journey through the eyes of a child in an adult body. Too many times I see self-proclaimed children's "entertainers"; they endorse themselves as being good with kids (many times they are).

The problem is in the "I still want to be an adult (while entertaining kids)" syndrome, this in no way is to put the kids in charge of the show, but these entertainers are NOT really kid friendly as they think they are. You can and should have full control, yet let the children witness your "inner child" at the same moment. If you are a children's entertainer (JUST) to earn a buck-get out!

Ideal length of time? I have several shows...one goes for 30 minutes, another for 45 and one that last for one hour. YOU CAN KEEP there attention!!! if you become child-like your self-GUARANTEED!!!

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Rick: Where have your travels taken you in the past few months.

David: Out of my front door. Amazing I know, all of you are **impressed**...I can tell by the grin on your faces. My travels have taken me (during the past few months) to many, many birthday parties, churches and other special events. I have flown/traveled by train and cab into:

St. Louis, MO; New Orleans, LA; Cape Girardeau, MO; Salt Lake City, UT; Boston, MA; Medford, MA; Orlando, FL; Chattanooga, TN; Greenville, SC; Cary, NC; ...

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Rick: What are your plans for the next year David..

David: I desire to serve The Lord Jesus Christ!!! If it is His will be done, I have plans to produce a new high-quality DVD, continue composing articles, performing 30 - 40 shows per month, help others increase their personal success, increase my annual income by at least 300%, have a ♦party palace♦ where birthday party shows can be performed six days per week, and several other plans...

P.S. Thank you for reading.

Rick: Thank You, David, for your time !

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You can visit David at his site: [www.DavidBreth.com](http://www.DavidBreth.com) and find out more about his parties and close-up shows..

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### **:: Japanese Video**

Very nice effect from a Japanese street magician , courtesy of Pagliacci.  
<http://www.iampagliacci.blogspot.com/>

I enjoy watching magicians from afar. You get a different perspective on magic watching someone from Japan, China, or India perform. With their rich and ancient history, you witness a 'performance', as opposed to a 'trick'.

[http://www.santoalt.com/videos/205\\_Hamburger\\_Trick.html](http://www.santoalt.com/videos/205_Hamburger_Trick.html)

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### **:: POSTCARD MARKETING FOR MAGICIANS**



*:: By Dennis Regling / contributing editor*

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

### ***PROSPECTING POSTCARD***

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

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

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

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

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

### ***POSTCARD FOLLOW-UP***

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

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

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

### ***POST CARD THANK YOU***

This should be a nice printed postcard, preferably with your face and logo

on it. A simple thank you goes a long way in building goodwill and repeat business.

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

### *VACATION POSTCARDS*

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

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

On the back write:

Dear friend (insert name),

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

Sign your name and mail it.

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

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

You can have some nice, inexpensive cards printed at:

<http://www.printingforless.com>

<http://www.OvernightPrints.com>

<http://argonautpress.com>

<http://www.winkflash.com>

<http://www.overnightprints.com>

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

Visit Dennis Regling at <http://www.magicministry.com>  
& at <http://magic.bellaonline.com>

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### **:: Simon Aronson PDF**

There's been much interest in memorized decks in the past couple of years. Slowly, as famed magicians reveal secrets they don't want to take to their grave, the public begins to realize the power of certain techniques.

Memorized Decks are a good example. In the hands of a pro, you can do miracles with the right stack. And just like all magic, everyone has their personal favorite...

Simon Aronson, a mainstay of magic in the Chicago area and one of magic's most innovative thinkers, is a retired attorney and one of Marlo's 'inner circle' of friends - until Marlo's passing in 1991.

Simon says: " Several years ago I published a set of lecture notes for some private workshops I conducted on the Memorized Deck, and that pamphlet may prove helpful to those who want a background, and some basic principles and effects, on this fascinating topic."

To download your free pdf, go  
to.. <http://www.simonaronson.com/magiciansonly.htm>

Enter the 'Professors' first name ( \_ \_ \_ Vernon) and enter a private area to access the download..

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### **:: 2 Card Monte**

Made famous by David Blaine on one of his TV specials, the two card

monte is still one of my favorite moves. You show a queen on top of the deck, give it to the spectator to hold, show another queen on top of the deck, give that one to the spectator to hold also...

And in an instant, you change the two queens for two aces...

This is a great impromptu trick that can be performed with any deck, at any time. Check out this video of Brad Christian performing the 2 Card Monte..

-link no longer active-

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### **:: Shell Game - free PDF**

I'm sure many of you are familiar with Glenn Bishop, especially if you visit the Magic Cafe. A professional magician and hypnotist, Glenn has lectured for the Society of American Magicians and the International Brotherhood of Magicians, as well as performed at the Magic Castle.

If you haven't visited Glenn's site at [www.bishmagic.org](http://www.bishmagic.org) , you should.

He has uploaded a large number of videos of various performances that I know you will find interesting.

Glenn has a unique three-shell routine that he has compiled into a pdf that you can view at..

-link not active-

To access this pdf you will be asked for a password. The password is Dai Vernon's real last name.. V\_\_\_\_R . ( No, I'm not going to give you the answer. That wouldn't be fair to Glenn..!)

To help you get the overall effect of the three shell routine, Glenn has also put a video on his site of him performing this routine on tv..

<http://www.mrhypnotist.org/video/shells.wmv>



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Remember to visit **Magic Bullets** - the blog -  
at <http://streetmagic.info/blogger.html>

**Street Magic Bullets**  
<http://StreetMagic.info>

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May my next issue find you well...

Rick Carruth

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: August 1st, 2005    : Issue# 28

: Rick Carruth / editor   : Copyright (c) 2005 All rights reserved..



**Hello All..**

Welcome to the latest issue of **Magic Roadshow**, magic's premier newsletter. First.. I want to welcome all the new subscribers who have signed up since the last issue. I hope after reading this issue, you're glad you shared your address with me..

Always feel free to email me with any question, comment, rant, or rave.  
( Rick @ MagicRoadshow.com )

Well, I have a genuinely eclectic collection of resources this issue. Take you time and explore them all. Bookmark this issue if you need to, it'll be here when you get back..



**:: Very Predictable**

Nice little prediction trick to use when you have a number of volunteers in the audience. This virtually self-working trick is very devious.. I've used it to fool plenty of otherwise smart folks...

All you need is a small spiral bound notebook, preferably one like a stenographers notebook where the pages flip over the top, and a small glass jar with a lid.

Begin by telling your audience of your amazing psychic powers. Tell them that to prove your point, you are going to predict a chosen number under almost laboratory conditions...

Make a show of writing a number on one of the notebook pages. Tear the page off the notebook, fold it up, carefully - and in full view of the audience - place it inside the jar and screw on the lid. Pick someone from the audience to hold your prediction while you work your magic..

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Side note: If you have, or can get, a small green snake, garden snake, or other harmless snake, have the snake inside the glass jar and show him to the audience. Call him/her by name - "Killer", "Viper", "Annie Conda", whatever, and tell the audience that after 600 performances, Killer has never allowed anyone to tamper with your prediction..

Getting a female to hold the jar during your performance can be a comedy routine in itself.. Lot's of funny possibilities. If you can get your hands on a genuine set of rattlesnake rattlers, the possibilities are increased tri-fold..

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Take your notebook and a deck of cards and walk into the audience. Ask someone near the front to pick a card out of the deck and look at it. Let them return the card to the deck without you seeing it's value. Now, hand them the notebook and ask them to write down the value of the card they selected, with ace being one, jacks are eleven, queens twelve, and kings thirteen. Ask them not to write too big as three other people have to add their numbers to the same page.

Now, go to a second spectator and repeat the same sequence of events, with the selection of a card and then adding it's numerical value to the notebook.





## **Solari's Monte..**

Without a doubt, three card monte is one of my very favorite 'tricks'. I have a deep appreciation of the psychology involved in the 'cons' used by the carnival types. I suppose it goes back to a time when I was , oh, about seventeen, and lost twenty dollars to a carnival huckster.

Enough about my education... let's talk about Bob Solari and "Solari's Monte".

Here's the effect: Performer displays two blue backed tens and a red backed Queen of Hearts. All three cards are shown front and back. The Queen is placed between the two tens, and the packet is squared.

The packet is turned face down, and the spectator is asked, "Where is the Queen?". The response.. "In the middle". The packet is spread and the spectator is shown to be correct.

The cards are mixed and the spectator is again asked which card is the Queen. A third time the cards are mixed and the routine repeated, with the spectator correctly identifying the Queen (by the red back) each time.

The magician now shuffles the cards one last time and lays all three cards, face down, on the table. The spectator is asked to identify the Queen, and after he touches the red backed card. The red backed card is turned over to reveal a Ten!. Each of the other two cards are also revealed to be Tens.

Both hands are shown clearly empty. The magician then reaches into his pocket and produces the Red Queen..

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Bob supplies you with all the necessary tools for performing the monte, including the Bicycle cards. You can master this trick in about twenty minutes, as there are No funny moves or sleight of hand involved. Actually, there's NO double face cards, double backed cards, or specially printed cards.

There is a 'gaff ' (of sorts) involved, but it's totally invisible to the audience. If you're even half-way creative, you can easily devise numerous other tricks from this trick..

If you are a fan of three card monte, I think you will enjoy Bob's version. I

have thought of several other uses for the 'method' used with this trick, as well as several other interesting 'reveals' for the Red Queen at the ending. I think you will too..

On the Carruth Scale.. 4 of 5 stars..

Available from Bob Solari at: <http://www.bobsolarimagic.com>  
-or- *Bob Solari Magic*, 233 Lakeview Ave, Clifton NJ, 07011 USA

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Speaking of Bob...

*Bob Solari, Bill Wisch & Carl Bajor* invite you to attend an exciting, brand new, annual, one day, close up convention, conveniently located at the New Jersey Meadowlands on Sunday, November 6th..

\* Strictly limited \* to the first 225 close-up magicians to sign up for this super, value priced event..

Featuring - the legendary *Steve Dusheck*, one of magic's most prolific and imaginative minds. - *Darwin Ortiz*, one of the very best card technicians in the world. - And *Bobby Gallo*, who regularly performs over 400 shows a year throughout the country.

Plus.. a special surprise '*guest*', will be working the lobby, along with Steve, Darwin, and Bobby..

Get more details at.. <http://www.bobsolarimagic.com> <http://www.metro-magic.com> -or- call Bob at..  
973-546-6110 or 973-773-8818 for all the details ...

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**:. Free Stuff**

Free PDF. Download a free pdf and discover the secrets to these and several other easy, but impressive, card tricks..

## Black and Red..

(1)The magician sorts the deck into a pile of red cards and a pile of black cards, face up. He then turns them upside down and riffle shuffles them into each other and then continue several over hand shuffles explaining that the cards are now well and truly mixed up. The cards are then dealt back into two piles, face down and when turned over they are back in red and black order!

## Aces High..

(2)The magician cuts the deck in half, and gives you half and keeps the other for him self. You are then asked to follow every move. Both put the deck behind your backs. Both select any card from your decks and swap them with the other with out looking at them, you then both place the swapped cards face up any where in your decks. You then repeat this selecting, swapping and placing routine one more time. The two halves are brought back together and spread across the table to reveal that all four aces have been selected and can be seen face up in the deck.

## Extraction..

The magician passes you two cards and asks you to return them to the deck he is holding anywhere you like. They can be together or apart. As you are about to place then he says, ♦ I hope you remembered them?♦. You take another quick look and place them in the deck. He then taps the deck on the table to make all the edges neat, telling you it disguises the location of your two cards. He then riffles the deck. Places his thumb and second finger on the top and the bottom of the deck whilst holding the deck firmly in his other hand and then snaps your two cards straight out of the deck!

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Download these and other free tricks [\\*HERE\\*](#)

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## **:. Mind Reading Games for Fun and Profit -**

This free ebook features the following chapters... for what it's worth..

### **Lesson 1 - The Nature of Mind Reading-**

A plain, practical, scientific explanation of this Vast, Mysterious Subject, explaining the action of Mind upon Mind, and the Mental Wireless Telegraphy, according to the latest and best authorities.

### **Lesson 2 - The Proofs of Mind Reading-**

The result of scientific experiments and investigations regarding the subject: practical proof and indisputable facts.

### **Lesson 3 - Contact Mind Reading-**

Full instruction regarding the "Nerve Currents" passing from the human Transmitter to the human Receiver; stated so plainly that any one may instantly grasp the theory and practice.

### **Lesson 4 - Development Exercises-**

How to develop yourself; how to grow proficient in practice; how to find Locations; how to find Objects; how to perform the necessary elementary feats, and thus prepare for Public Performances, if desired.

### **Lesson 5 - Simple GAMES of Mind Reading-**

Public or private party games; Practical Games are explained; full directions for performing them are given, so that the student may reproduce the experiments and games.

### **Lesson 6 - Difficult Games-**

Explanations and instructions gives for their performance. The Banknote Test; the Blackboard Dazzle; Drawing Pictures; Telepathic Chess and Checkers, etc., described, explained, and full instructions given for their reproduction.

### **Lesson 7 - Higher Phenomena of Mind Reading-**

Games without contact. Development Directions. Long Distance Experiments, Automatic Writing. Valuable Suggestions and Advice.

Download here.. <http://snipurl.com/readminds>

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### **:: Cardsleights.com**

Cardsleights offers a nice ebook with over eighty sleights, from false cuts to fanning, and over 650 color photo's. By visiting cardsleights at... <http://www.cardsleights.com> you will have immediate Free access to a sample download containing a number of useful techniques.. including:

The overhand shuffle, running the cards, control top and bottom card, controlling top stock, the injog shuffle, retaining bottom stock, the lift shuffle, and the overhand control.

I must admit that, as good as the sample ebook looks, I have not bought the extended version. As such, I am recommending the Sample Download by default.. if any of you girls or guys order the full version at a modest \$9.95, email me and let me know what you think. I'll try to do a full review if you think it deserves it...

<http://www.cardsleights.com>

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### **:: Success In Magic**

If you have a burning desire to build your business as a professional magician, I invite you to take a few minutes to explore this website. It could save you years of painstaking work and struggle.

Earning a living as a magician takes perseverance and commitment. It also helps if you have a mentor who has actually "done it", and is willing to share his techniques, thoughts, and experience with you... without reservation.









**∴ Rick Carruth / editor**

**∴ Dennis Regling & David Breth / contributing editors**

**∴ Copyright (C) 2005, All rights reserved worldwide.**



**Hi All..**

**As always, I must first thank each new subscriber, and 'Welcome' you to Magic Roadshow. I hope you find something of interest to you and your brand of magic.**

**If you enjoy this issue, tell someone. If you don't .. tell me. [Email Me](#)**

**This past two weeks has been a very 'special' time, and I use that word loosely. Sorry for the delay. You can read the full story in my blog. <http://streetmagic.info/blogger.html>**

**Because of my problems, I have a slightly abbreviated issue this week. Not as many resources as I would have liked to share, but the one free resource I'm directing you to is a free magic ebook with over a hundred pages of tricks, mentalism, and magic..**

**I also have two very interesting articles by both Dennis Regling and David Breth - two magic writers and magicians extraordinaire. I'm so thankful for these two, and their willingness to share their invaluable experience with Magic Roadshow readers.**

**As Elvis Presley would say today, if he were still alive.. " Get me outta here.. !"**



law in half, or floating beautiful roses to give to the bridesmaid. Let the meal settle before doing the hokey-pokey.

Will there be lots of children present? A children's show and some balloon animals can provide a great diversion for the youngsters while the adults mingle.

So as a magician, you can provide one or all three types of entertainment for the big event. Walk-around, after dinner show or children's activities. Why would anyone plan a wedding and reception without making sure they could get the wedding magician?

How to break into this market? How do you let couples know you are available? Well, get ready to print this out, because here are some of the things that can position you as the leader in this market.

First design promotional materials specific to this market. You want your business card and brochures to say you are the "Wedding Magician," not "Magic For Every Occasion." For every market a magician works, his marketing materials should always look like he specializes in that market. Become the wedding specialist.

Now - design a "Wedding Planner" booklet. Provide information on flower arrangements, picking out stationary, how to rent a tuxedo, etc. Include an article on magicians as wedding reception entertainment. Leave room for advertising.

Design some nice "Take One" displays. You can get some nice acrylic holders at Staples. Get these distributed to local flower and wedding stores. Let the retailer know you will pay a finder's fee for every gig they send you.

Additionally, any vendor that allows you to place a display in their establishment will be listed in your Wedding Planner and maybe given a small advertisement. You do not leave the Wedding Planners in the store, but offer them free to anyone that calls the number on your brochure or goes to your website.

Be sure to give your potential customers the option to call, or contact you online. Either way, you will get their names and address, phone number and wedding date when they request the Planner. Some folks will prefer to call, others, not wanting to talk to a salesman, will want to go online. Provide both options.

You also want to contact local caterers and DJs to partner up with them. Again, you will offer them free advertising in your Planner and a finder's fee. You will also be able to offer the wedding party complete service for their reception, by having DJs and caterers and florists you work with.

You can watch the local newspapers for wedding announcements and mail out a flyer or postcard advertising your free Wedding Planner. This will give you some local leads.

To build this business quicker, rent a booth at the local bridal show. Watch the papers for when these events take place. You will meet a multitude of vendors at the show, plus many potential brides who visit to see what is available.

You will have your take one brochure at your booth, explaining the benefits of having a magician, and specifically, you at their reception. You can either make them contact you to get the free Wedding Planner to insure that you get their vital information.

You may also have the planner available to give away at your booth, but also have a drawing for a free 45 minute reception show or other prize. When they register for the drawing, you will get all their info then.

You can do some close-up magic at your booth to demonstrate what you would do at the reception. Stay away from card tricks with the ladies. You might do them at the reception, but not at the wedding show.

Do the napkin rose and give it to the bride to be. Make one for every lady that takes the time to talk to you AND be sure to have some small safety pins to encourage them to pin them to their blouse. They will soon have a handful of stuff from the other booths. The pin protects the flower by putting it up out of the way. More important though - soon dozens of ladies are walking through the show with your napkin roses pinned to their blouses. You will become known. Do yourself the favor of buying the special red and green napkin rose napkins.

At the wedding reception you want a display set up in the back of the room with your promotional materials. This should be spelled out in your contract.

You will want a small display board with photos of you at various venues. A take-one display for your wedding business and one for your birthday party or corporate business.





For those that want to become serious students, their first few classes are not devoted to learning ♦magic tricks♦.

Though some magicians may think this to be of small importance, I have seen need for this on several occasion, even by "seasoned" magicians. They begin by learning some basics that may be overlooked, but can become a huge factor in their future.

First we begin talking about proper hygiene (nails cleaned & clipped not bitten, hair neatly cut & groomed, deodorant worn and possibly taken with you to a show, fresh 'breth' ( pun intended), nose hairs clipped, face neatly shaven/groomed.

Second, we discuss proper attire. What to wear and not to wear. Clean starched/ironed shirts & pants, how to tie a tie/bowtie, how to care for your cloths and ties.

If you desire to be a true professional, whether you perform full or part-time you want to purchase the Denny & Lee lecture notes (I personally guarantee this will be one of the best investments you will make-\$12.50)

<http://www.dennymagic.com/cgi-bin/hazel.cgi?client=91476811&action=detail&item=007077>

Purchase these notes, read and re-read them and you will be on your way to an amazingly wonder-filled journey. If you are willing to be teachable and stay humble, this set of notes will take you far.

Just to give you a bit of valued information there is one part in the notes that I now use and from the VERY FIRST time I used Denny♦s idea my fee and clientele increased dramatically!!!

P.S.

I am not paid to advertise any items that I list, but so that they know who sent them please mention "David Breth sent me and says hello".

Stay tuned for part two - next issue.

David





magician was giving away on his site. He took offense..

I was going to introduce him to a lawyer friend of mine who is looking for someone to pay his kids college bills. The next day the post was gone, gone, gone...

Say what you want about me, but I remember my father telling me years ago, during a trying time, that " Talk's cheap.."

How True! Magic Roadshow is , I think, the fastest - growing newsletter in all of magic. ( Ellusionist excluded!) For every one subscriber who unsubscribes, I have thirty more that add their names to my list. I bust my rear end every two weeks putting this info together for my friends, and I don't ask for a penny. Not one..

( And I appreciate, with ALL my heart, those of you who have emailed me recently to thank me.)

I have NEVER had a subscriber write and tell me they bought something from ellusionist that they were unhappy with.. On the other hand, each commission I receive from ellusionist has the following information attached.. ( actual copy and paste from commission-earned emails over the past few days..)

- \* This is customer has 4 previous orders on file
- \* This is customer has 2 previous orders on file.
- \* This is customer has 5 previous orders on file
- \* This is customer has 8 previous orders on file.

I have no idea who these customers are.. I just know that they order over and over.. Try telling these guys that Ellusionist doesn't measure up to your standards. Ellusionist obviously measures up to THEIR standards, and they back it up with cold, hard cash.. Think about it...

I wish I could write each of you and thank you personally for your devotion to ellusionists products. But for now, I have to be content with the knowledge that you are ordering again and again.

As I said.. "Talks cheap" . The critics can have their say. And in the meanwhile, I'll laff all the way to the bank - to make my deposits and pay my hosting fees, and list management fees, and...

Show your support for Magic Roadshow by visiting Ellusionist and having

a look around. I'm NOT asking you to buy a single thing. Sign up for their newsletter, or get their screensaver. Maybe you'll say " this is just not for me..", and thats OK too.

You're STILL my friend, because we all share one thing in common.. the Love of Magic..

<http://snipurl.com/ellusionist>



:: 57 Optical Illusions & Visual Phenomena (Visual Illusion · Optische Täuschungen)

(Highly Recommended - editor )

Folks, this ain't your typical illusions! Based on both scientific explanations and other explanations hitherto unknown to science, Michael Bach has put together a site of illusions that are nothing short of amazing.

Michaels 'visual illusions' are not truly 'optical illusions' because they originate in the visual pathway of the eye, and not the optic.. Huh?

"Most visitors of this site are not vision scientists, so you might find the explanatory attempts too highbrow. That is not on purpose, but vision research just is not trivial, like any science. So, if the explanation sounds like rubbish, simply enjoy the phenomenon ;-)." Michael

Be sure to visit the Biological Motion link, one of my personal favorites. While there, look for Niko Troje's "beautiful demos" link.. ( <http://www.biomotionlab.ca/> ).

On a good day, Michaels site is visited by over 2,000,000 , as in - Two Million - visitors.

Let me know what you think..



**:: David Breth & Dennis Regling / contributing editors**

**~::~**

**Hi All..**

**Welcome to a new issue of Magic Roadshow - magics' premier newsletter. First, I must welcome all the new subscribers since last issue. There are about fifty of you wonderful folks, scholarly and wise beyond your years, who help keep the Magic Roadshow on course...**

**Don't be shy. If you want to see something in particular in a future issue, email me and let me know. I realize that my writing is 'stuffy' sometimes, but I'm actually a great big honey bear of a guy who loves to hear from, and share with, my readers..**

**Note: I've changed the header on my site - StreetMagic.info , and I would like to know what you think about it, good or bad...**

**Some issues feel more complete to me than others. I have a good feeling about this one.. Each day, I seemed to find something else that I wanted to include in this issue. When all was tossed about, MagRoad narrowed it's content to this:**

**:: Do It Yourself Magic Kits - Dennis Regling**

**:: The Art of Card Splitting - a review**

**:: Tricks of my Trade pt.2 - David Breth**

**:: Free Stuff - 2 Hot Sites**

**:: Molten Metal - product review**

**:: Magi Que 2005 - Barron Stringfellow**

**:: Monkey Business**

**Please keep the less fortunate folks of Louisiana, Mississippi, and**

Alabama in your thoughts and prayers. I'm sure we have subscribers in harms way. I hope to hear from you guys soon...

As you casually read this issue, think of what could have been in YOUR life if not for the grace of God.

Nuff said..

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**:. Do It Yourself Magic Kits**

**:. Dennis Regling / contributing editor**

Recently I did a vacation Bible school for a church in St Louis. We offered a magic kit as a reward for bringing the most guests, one for a boy and one for a girl. Every night we had more and more kids showing up.

These were simple little kits with a magic fish, a snapper, 3 dollar repeat, a devil's hook, and a few other tricks, plus a booklet with 50 other tricks. They were in a nice 9" x 11" x 3" white mailing box. On the cover was a page size label with my picture, a list of the tricks and some other basic information. The cost of these magic kits was under \$2.00. They looked to have about a ten to twenty dollar value.

If you are a magician, having your own magic kit, with your face on the box really creates the image of a professional. I used them as give-aways, but they can also be used for back-of-the-room sales. Doing a fundraiser for a school? Offer a free magic kit for whoever sells the most tickets. Plus they can also be sold a! fter the show. Doing a birthday party? Offer a magic kit with your picture on it as an incentive to book you. What a great gift for the birthday child.

If you will use your imagination, I am sure you can think of several ways you could use a professional-looking magic kit to promote your business and increase your income.

The tricks I put in the box were simple tricks from D.Robbins and Company in New Jersey. All of the items were only pennies each. Plus this

company sells a small booklet with 50 magic tricks, again for pennies. This booklet makes a great give-away if you put your info on the back. Less than two dollars fills a box nicely.

You can get Two-Card Monte for about 8 cents each. These sell for \$2 retail. Fortune Telling fish are 4 cents each. They are not exactly a magic trick, but kids love them. Devil's hooks, butterfly illusions and more are all available very inexpensively. Of course, you can always spend more if you want. Want a deluxe kit? A Super-Deluxe Kit? You are only limited by your imagination.

Boxes can be bought through the mail, wholesale or at your local office supply store. They will have the white mailing boxes with the tuck-in lid. Get white - they look clean and sharp.

Now for the cover label, I went to Staples and bought a package of AVERY 8 1/2" x 11" labels. I designed the label on my computer with PrintShop. I have a caricature of myself pulling a rabbit out of a hat. I used that, a party design background, and listed the general contents of the box on the label. It covered the lid of the box and looked very nice. I wish I could have shrinkwrapped it, but I sealed it across the front with clear strapping tape and it looked great.

I am including some sources for you to use to buy the components for your own magic kit. When you have one completed, drop me an email. Let me know what it cost you, what you put in it and what you used it for.

Thank you and God bless, Dennis

#### **SOURCES:**

**PAPER MART (boxes)**

9" x 6" x 3" White Tuck Boxes for as little as 36 cents

<http://www.papermart.com>

**D.ROBBINS & CO. (Wholesale Magic Supplies)**

<http://www.ezmagicrobbins.com/drhome.html>

Requires Minimum Order

Tricks can be bought for pennies

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Special Thanks to my friend - Dennis Regling. You can read other valuable



card splitting. Sub titled 'Learn How To Make Your Own Gimmicked & Gaffed Cards', Marty's DVD details how he divides cards and puts them together again to create professional quality gaffs.

This is not normally a DVD I would purchase. But, when I ran across an ad for 'The Art of Card Splitting' several months ago, I was curious as to how in-depth Mr. Grams would go. I've tossed about the notion of buying 'TAOCS' several times since, but each time I continued to put it off, as I had convinced myself that I would probably not learn enough to justify the twenty-nine dollar purchase price.

I can buy a deck of gaffed Bicycles for about half that, so why spend money on a DVD to teach me to make my own.

Still, I liked the idea of being able to split my own cards and make the exact gaffs I wanted. To speed this review along - I bought the DVD a couple of weeks ago and I would like to share my opinion of Marty and his techniques.

I wish I had bought the DVD several months ago.

The DVD is a video version of Marty's famous "Lickety Split" lecture, in which he taught his listeners his method of dividing cards with nothing more than a hard surface and an Exacto type knife. After watching the DVD once, I actually had a working knowledge of the proper techniques, and it does take proper technique, to divide and create my own gaffs.

The necessary tools can all be purchased at Wal-mart, or a local craft store. (nothing complicated here..) Marty successfully teaches in a professional, clear, and concise manner that makes learning easy. As an additional bonus, Marty teaches how to make "Acrobatic Cards" for the more advanced cardmen in the audience.

At the conclusion of the lecture, Marty both performs and explains the secrets behind, and the gaffed cards used, to perform ten impressive acts of apparently impossible legerdemain. That's what makes gaffed cards special - the ability to make simple tricks appear impossible.

You will learn the secret to: Card To Wallet, Princess Cards, 8 Card Brainwave, Parade of the Kings, Impossible, Ghost of a Chance, Hofzinger's Card, Hunter's Monte, and two versions of The Dam Tricks. Personally, I felt that these tricks alone were worth the purchase price of TAOCS, as they were all extremely do-able, even for beginners, but



appeared to be sophisticated sleight-of-hand - thanks to Marty's gaffed cards.

I don't know how to explain it, or how to justify it, but I like knowing how to make my OWN gaffed cards. It's just a man thing, I suppose...

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"The Art of Card Splitting" is available at a number of locations worldwide including. <http://www.world-of-magic.co.uk> , <http://www.misdirections.com> , <http://www.penguinmagic.com> , <http://www.zauberschrank.de> .. and <http://www.martinismagic.com/index.html>

\*\*\*\*\*

**Special Note !!**

\*\*\*\*\*

Marty has just made the following offer..

"My wife and I along with our children sent off a check to the Red Cross to help with the victims in the South, and while sitting and watching the devastation, I thought of an idea to get some of you guys to pitch in as well"

"If you'll send me a check for \$30.00 made payable to the Red Cross, I will send you my DVD " The Art of Card Splitting" FREE and POSTPAID. We will then take all the checks received and send them together to the Red Cross at one time showing support from Magicians.."

Let's pick a date.. say September 15th, as the cutoff for this..

You get to make a donation to a very worthwhile cause, and you will receive a free DVD as well..

Send your checks to:

Martini's Magic  
P O Box 189  
Delta, Pa. 17314

Please indicate on the envelope: ATTN RCD ( Red Cross Donation)



cards. The spectator signs the photo and you place it face down on the table. You have him select a card and upon turning over the signed photo, the little boy has dropped all of the cards except the one the spectator selected. The signed photo is then given to the spectator to keep as a souvenir. This is a really great layman pleasing close-up effect.

**Picture This...really is a beautiful work to carry ALL the time!**

**This is a must perform for all magicians some time or other! EVERY spectator WILL ask you to perform this for them (This is one of the illusions that you have the means [without the secret being revealed] to perform time and again in the same setting! Highly recommended. \$12.50**

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**The Results are Fabulas**

**Holy Moly**

Attending Jay's lecture in PA a few weeks ago, I purchased his packet magic "Holy Moly" and wow. The results are in, the response is awesome. This is one packs REALLY light and plays REALLY big effect.

**P.S. This trick does (As all others) require practice, if you want your spectators to remember you as the "best" magical performer as they have ever experienced live! Practice, Practice and oh by the way Practice. GET THIS ONE TODAY!!! \$15.00**

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**UNFORGETTABLE!!!**

**3D Multiplying Rabbits**

If you are reading this about '3D Multiplying Rabbits' you must be wondering "if this is a trick that can be turned into an amazing effect for your audience?" The answer is a definite - Yes, children of ALL ages (3-99) will ask to see this production and endless story line potential many times over! \$15.00

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## **Legacy of Don Alan**

**This long awaited book on Don Alan is destined to become a classic in magic. It's all here. The routines, the style, the history of this amazing magician. Don Alan is a true legend. Eugene Burger says that if it weren't for Don, he probably would have never become a magician. This is an in-depth look at Don's favorite and most famous routines. The Chop Cup, Devano Card Rise, Invisible Deck, Benson Bowl, Micro-Macro, Ranch Bird, Scotch & Soda, Snake Basket, Nudist Deck, Cap and Pence, Cigarette thru Quarter, and much more. The interview between Jon Racherbaumer and Don Alan is especially priceless and will definitely create some controversy. There is a full discussion on Final Loads and Don's theories on presenting and performing close up magic. Don also covers many of his stage effects as well as his famous close-up routines.**

**This book really belongs in your library.**

**By Racherbaumer, Jon From L&L Publishing 270 pages Price: \$50.00**

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## **Cardtoon**

**Here's a card trick for people who hate card tricks. One of the cutest and cleverest effects ever! A small stick figure of a magician is shown to be drawn on the back of each playing card in the deck. A spectator is allowed to freely call out the name of any card. The magician then slowly riffles the cards and the stick figure comes to life, removes his top hat, reaches inside, and pulls out the exact card named by the spectator. One of the most popular effects with cards ever!!**

**By Dan Harlan, From Hampton Ridge Price: \$15.00**

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## **Scotch and Soda (JOHNSON)**

**Without a doubt, the finest made of this classic locking coin effect. A half dollar and a Mexican centavo coin are shown. Hands are otherwise completely empty. The two coins are placed in a spectator's hand and he places his hand behind his back. He then is asked to hand you the half dollar, which he does. When he tries to hand you the Mexican centavo, he finds that it has changed into an American quarter or some other coin.**



**Don't Do It  
Mind Merge  
Conscientious Objector  
Where-Dit-Go**

**My personal favorite is Mind Merge. Where-Dit-Go utilizes a neat little gimmicked card that is explained in detail to help you build it with scotch tape and a pair of scissors.**

**I bet you'll bookmark this site...**

**<http://funtymemagic.com/free/>**

**=====**

**∴ Card Trick Central - (200+ Free Tricks)**

**I'm sure many of you have visited Card Trick Central in the past. But, if you haven't been back in a while, then maybe it's time for a return visit..**

**I think most of the tricks, and I counted more than two hundred, on the site have been submitted by magicians from around the world. They range from the easy to difficult, and are separated by classifications...**

**Easy Tricks ----- Tricks for beginners.**

**Intermediate Tricks --- Tricks for middle level card magicians.**

**Hard Tricks ----- Tricks for advanced card magicians.**

**Other Tricks ----- Tricks involving other items.**

**Impromptu Tricks ---- Tricks that require no preparation.**

**Mathematical Tricks --- Tricks based on math principles.**

**Mental Tricks ----- Tricks using your mind.**

**Memory Tricks ----- Tricks that require you to remember certain things.**

**Self-Working Tricks --- Steps to the trick are so simple to follow, that it almost works itself.**

**Sleight Index ----- Different sleight of hand tricks including shuffles, passes and more.**









## Monkey Business

**As hurricane Katrina tore through the South Monday, I sat at my computer as the outer bands of wind and rain swirled outside our home in Spartanburg. With so many people dealing with the event of a lifetime, I contemplated all aspects of being a magician. I learned through experience that emergency and law enforcement personnel often deal with stressful times through humor. You go bananas if you can't keep a sense of humor, you know..**

**This is what I came up with...**

**Q: What do you call 15 magicians in a circle?**

**A: A dope ring.**

**Q: What should you do when a magician throws a hand grenade at you?**

**A: Pull the pin and throw it back.**

**Q: If a mentalist and a magician are tossed off a building, who hits the ground first?**

**A: The mentalist. The magician has to stop to ask directions.**

**Q: What does a bowling ball and a illusionist have in common?**

**A: Who cares? They'll both end up in a gutter.**

**Q: Why do magicians drive VW's?**

**A: Because they can't spell PORSCHE!**

**Q: What do you call a mentalist in an institution of higher learning?**

**A: A visitor.**

**Q: How do you get a one-armed magician out of a tree?**

**A: Wave at 'em.**

**Q: Why do blondes have big bellybuttons?**

**A: From dating magicians.**

**Q.What are the worst six years in a magician's life?**

**A: Third Grade.**







most cost efficient ways to gain extra exposure.

I'm about to introduce you to two good resources, and hopefully, plant a seed and point you in a profitable direction.

*PartyPOP.com* is the first. ( <http://www.partypop.com> ) Specializing in weddings, parties, corporate, and special events, Partypop is sort of a one-stop headquarters for people wanting information on setting up an event. They will help you find transportation, hire a band, valets, caterers, find wedding gowns, hire security, disc jockeys, find florists, bakeries, balloons, belly dancers, and yes.... **MAGICIANS!**

Listed by state, you can sign up as a magician, juggler, mentalist, palm reader, hypnotist, whatever your talent is, and have your name presented to people who want, and are in the market for, performers like yourself.

Listing is free, and you can sign up **HERE**  
. [http://www.partypop.com/register\\_vendor1.cfm](http://www.partypop.com/register_vendor1.cfm)

PartyPOP has a series of specialized sites, about eighty in all, that help narrow the search for the good people with the money to spend. One site is advertised as...

" *101Artists.com* - The largest directory of artists, entertainers, magicians, comedians and more on the internet!"

I would definitely recommend going to <http://www.101artists.com> and signing up for any appropriate categories as well. Please, do yourself a favor though, and don't sign up under categories that you are **NOT** qualified to perform. If you're not a hypnotist, look through the directory for hypnotist in your area, get their number, and call them and respectfully work out a 'joint venture' or a 'mutual agreement'. Anyone wanting a hypnotist, you will refer your new friend, and anyone needing a magician your friend will refer you. Work as a 'team', if the situation is right..

Quick note: Although PartyPOP is a free directory, they do offer web space, site development, and premium listings for a fee. You are **NOT** obligated to subscribe to this service. PartyPOP, like all web sites, cannot survive by offering information alone. They must have a stream of income from somewhere, and that percentage of performers that sign up for the premium listings are their source of income.

The second resource is [\*GigMasters Entertainment Agency\*](#). Their web site

describes their services as:

**"Gigmasters helps you hire live music and entertainment. Whether it's a wedding, corporate event, club, or private party, you'll easily find the perfect live entertainment for your special occasion. We have thousands of professional performers for hire throughout the U.S. and Canada. "**

**GigMasters has a much narrower focus than PartyPOP, aiming directly for customers that are looking for live entertainment only. With over 17,000 performers in an extremely wide range, they have positioned themselves as a " Forbes - Best of the Web" site.**

**Unlike PartyPOP, GigMasters is not a free service. On the other hand, they are not an expensive service either. For a low of about twelve dollars a month, you can post a slide show to a site dedicated to you, along with an audio and/or video sample of your performance. There are a number of other features as well, but, at the risk of sounding like an ad, I'm going to leave it to you to visit their site and review their options.**

**Why should you use any of these three services? Exposure..**

**Today's buyers are turning increasingly to the web, just as in years past they went to the yellow pages of the phone book. Everyone knows how to 'Google'. And these sites, with their profitable formats, have positioned themselves near the top of most major search engines - sometimes based on popularity, other times with paid ads.**

**Believe me, it's difficult for most web developers, and especially individual magicians, to build web sites that rank consistently near the top. Taking advantage of the hard work of others, especially when they solicit you to do so, seems like a win-win situation for websites like PartyPOP, 101Artist, GigMasters, and a hard working magician like yourself.**

**Keep your expectations reasonable when signing up for any of these services. A critical factor when seeking work in any category of entertainment is 'Target Marketing'. Make sure you are directing your promotion efforts toward those who have the ability, the authority, the resources, and the need to hire YOU for their next event.**

**Additional Resources:**

1. <http://www.philipandhenry.com>
2. <http://www.alltimefavorites.com>

3. <http://www.directcatering.com>

I personally know professional magicians who get twelve or more bookings each month using these resources. No hype here...

Hopefully, these resources will help you fill YOUR calendar.

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:: Outside Look

It's all a matter of perspective. As magicians, we tend to look at our profession through the same eyes. We read the same books, watch the same videos, visit the same forums, and enjoy the friendship of one another.

Sure, we have diverse opinions, very different opinions in fact. But when all is said and done, we still look at our profession with a very narrow focus, influenced by our peers ( particularly the more successful ones ) and adopt notions and ideas that may, or may not, be accurate.

Large corporations learned many years ago that their image of themselves and the way in which the public actually viewed them differed to the extent that the corporations had to hire third parties to conduct accurate surveys. Can you imagine your boss, assuming you have one, conducting a survey to see what his workers think of his managerial skills?

Furthermore, can you imagine a group of managers brainstorming to select the ideal characteristics of a good manager?

If you want to know the ideal characteristics - ask the office staff that works with the manager. I'm sure you will uncover a far more accurate assemblage of ideas and suggestions.

That's precisely my point here..

When agencies and clients outside the realm of magic look for a magician, this is what **THEY** look for. Forget what your buddy told you - forget what that magic book told you... This is the 'Standard' intelligent clients are



being advised to use.

How many qualifications can you fulfil?

*~ How to Choose a Magician ~*

*~ By John Kinde*

**1. COMMON SENSE:** Like choosing other professionals, selecting a magician is left to your common sense. You may discover that the magician has been "doing magic" for over 20 years (but maybe your show is the performer's first professional engagement). The promotional material you received is top-notch (but maybe the magician has a good "day job" and can afford a slick press kit). The magician may belong to an exclusive magician's club (but this may only mean that the magician paid the required dues). On the other hand, these three credentials may belong to a highly qualified professional entertainer. Consider many of the items which follow, ask questions and use your best judgment!

**2. THE RIGHT KIND OF MAGICIAN FOR YOU:** There are different magic specialties. Find a performer with the skills needed for your engagement. Some magicians have only one specialty: some may perform several types of magic. If a magician's promotional material shouts "kids-kids-kids" you might want to be cautious when considering the performer for an adult banquet.

a. Children's Magic is a branch of magic using tricks especially designed for kids. If you're hiring someone for a children's party make sure that the act will be suited for the age group. There are big differences between ages 5, 10 and 15. It's not that one group is more difficult to entertain; the selection of magic tricks just needs to be different. Your magician should be able to discuss that with you.

b. Close-up or Walk-around magic is perfect for mixers before banquets, for receptions, for grand openings, trade shows, and occasions where a stage performance is not wanted. The intimate nature of the magic (right under their noses) adds a powerful element to the performance.

c. Stage Shows are referred to by magicians using different names: Stage Show, Illusion Show, Parlor Magic. Stage and Illusion shows are for larger

audiences and may involve Las Vegas style illusions. Parlor magic is a show for a smaller audience, for example a private party in a home, and involves smaller magic.

d. **Comedy Magic** is presented by a magician specializing in tricks with comedy appeal. Normally, all magic specialties are likely to incorporate some comedy. A good comedy magician will come closer to what you might expect from a good comedian in terms of laughter value.

e. **Silent Act.** This might include things like doves and other magic set to music. This is ideal for cross-cultural audiences where many non-English speaking people are in attendance.

f. **Gospel Magic** incorporates magic with a religious message and is often performed for church banquets and Sunday school classes.

**3. FEES:** There is normally a correlation between a performer's fee and the quality of the program. You would never think that a \$3000 car might be similar to a \$30,000 car. Just the same, you wouldn't think that a \$100 magician might be similar to a \$1000 magician. You normally get what you pay for. And consider this: What you pay for a magician is normally a small fraction of what you pay for the meal at a banquet and the entertainment is probably far MORE important than the meal. You often pay 10 times more for the meal than for the entertainer (on a per capita basis), when in fact the evening's program is probably 10 times more important than the meal. Consider the true value-per-person-attending when deciding on your entertainment investment.

**4. PROMOTIONAL MATERIALS:** A good way to select a magician is to request a press kit from every magician you're considering and compare them. Normally, the more professional the press kit, the more professional the magician. Press kits may include brochures, photos, articles, testimonials, client listings and more. The more professional the performer, the more likely that a press kit will be available.

**5. INTERNET WEB SITE:** If the performer has one, the web site will give you an instant "brochure" which may help you make a decision. This is especially valuable if your decision time frame is short.

**6. TESTIMONIALS:** Testimonials may give you an indication of quality. You could ask for the names and phone numbers of three recent clients (who had the kind of program you need). Call them and ask questions. Read between the lines and listen for genuine enthusiasm in their voice when talking about their experience with the performer.

**7. VIDEO TAPES:** You will find that most magicians do not have demonstration tapes. However, the more professional the magician the more likely that a video preview tape will be available. The video tape will never be YOUR exact program, but watch the tape for genuine audience response and performing style. Look for a demonstration tape before a live audience with no canned laughter.

**8. VIEW A PERFORMANCE:** It might be possible to watch the magician in a live performance before hiring. Although this is not often possible, you could ask. Most magicians will not "audition" for a single-date performance, but you might be able to attend someone else's program. Some magicians perform a regular schedule at restaurants and clubs and previewing them will be easy.

**9. PROFESSIONAL AFFILIATIONS:** The fact that a magician is a member of a Magic Association or the Chamber of Commerce may indicate a level of commitment to the art and business. However, this may or may not have a relationship to the quality of their performance.

**10. AWARDS:** This is somewhat like the category of professional affiliations. Although awards are normally a good flag, you just never know the true significance of the award received by the performer. Some awards are highly significant and others may be of minor importance.

**11. PERFORMER'S EXPERIENCE:** How long has the performer been practicing magic? Does the magician perform full-time (earning a living as a performer) or part-time (with a full-time day job)? These considerations may or may not have a great impact on the quality of the performance. Some very young performers are actually very skilled performers.

**12. CLEAN MATERIAL:** You may be concerned about the "G-rated" nature of the material. Talk to the performer about your concerns about program content (sexual, bodily function, racial or religious jokes, for example).

**13. CUSTOMIZATION:** While talking with the magician, you may get a feel for the customization skills of the entertainer. What kind of questions is



**Effect: Performer displays two straight, large nails held at his finger tips. Slowly, the two nails visibly bend to a 45 degree angle! The nails continue to visibly bend to almost a 90 degree angle. The nails remain in full view throughout the bending process. The spectator can actually hear the metal creaking as the nails bend. The can be examined both before and after the effect and you can almost instantly reset.**

**No super strength needed. No tools are used. Just Magic ;o)**

**I can do this! Yes, yours truly can actually make people think that he is bending nails with his mind. Mental magic is one of my very favorite performing methods. Nothing gets your audience going like something that 'appears' totally impossible. Don't take my word for it...**

**About \$6.00 , from the strangest mind in magic - Bob Solari**

**<http://www.gmrcreations.com/bob/under15.htm#nailed>**



**~ Danny's Favorites ! ~**



**:: Miracle Mongers**

**"The subject of these trials is a young man, a native of Toledo, in Spain, 23 years of age, and free of any apparent peculiarities which can announce anything remarkable in the organization of his skin; after examination, one would be rather disposed to conclude a peculiar softness than that any hardness or thickness of the cuticle existed, either naturally or from mechanical causes. Nor was there any circumstance to indicate that the person had been previously rubbed with any matter capable of resisting the operation of the agents with which he was brought in contact.**

**This man bathed for the space of five minutes, and without any injury to**











Hi All..

Welcome to the latest issue of Magic Roadshow - magic's premier newsletter. First, a large "Hello and Welcome" to all the new subscribers since last issue. I hope you find something truly useful in each issue. If you have an article you would like to share, email me, and let me read it. Don't worry about your english and spelling... I'll help in any way I can..

[Rick@MagicRoadshow.com](mailto:Rick@MagicRoadshow.com)

It's been wild since the last issue. My wife and I have moved into a new home and I just got my internet hookup yesterday. I had to wait on my modem to arrive in the mail. That's always encouraging..

Well, it's three-thirty Saturday morning, and I'm too close to being finished to stop. This header is the last thing I write before sending everything to the web site..

I keep a file on my desktop and am constantly putting interesting resources and articles there during the duration between issues. Then, on nights like tonight, when I sit down to actually put everything together, I am doing a little more compiling than composing.

This is what I have for you.. If you find it interesting - tell others. If not - tell me..

- (1) Pure Dumb Luck*
- (2) Leary's Letter*
- (3) Coming through the Haze*
- (4) Barnone-the Best Bar Tricks Around*
- (5) Xtreme Card Manipulation*
- (6) Losing Your Head*
- (7) CardWorker*
- (8) Bid-On-Magic*
- (9) Help Wanted*

Onward !!









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**Impress your friends! Woo the opposite sex! Utilizing the powers of chemistry and physics, The Post teaches you five basic bar tricks.**

**Trick #1: "This Blows!"**

**What you'll need: 1 empty beer bottle, 1 napkin** **What you'll do:** Tear off a small piece of the napkin and roll it into a ball. With the rest of the napkin, clean out the inside of the bottle's neck, making sure it's as dry as possible. Hold out the empty bottle horizontally and place the small napkin ball just inside the lip of the bottle. Challenge your friend to try to blow the napkin into the bottle. Watch the frustration build and the napkin blows right back into your friend's face.

**Why it works:** Bernoulli's fluid flow principle. "Because there is air going into the bottle and air wanting to get out, it's creating vibrations or 'resonance,'" said Kenneth Hicks, physics professor at Ohio University. These vibrations push the napkin piece out of the bottle. The harder you blow, the greater the vibrations and the greater the force at which the napkin flies out the bottle.

**Trick #2: "Bottle Levitation"**

**What you'll need: 1 empty beer bottle, 1 leather belt** **What you'll do:** First, make sure the beer bottle is dry. The wetter the bottle, the tougher the trick will be to pull off. When no one is watching, rub your fingers along the leather belt you're wearing. Place the empty bottle upside down on the table. Then, place your thumb against the side of the bottle, hidden from your audience. Stick either your first or middle finger on the bottle's end. Your two fingers should now form a right angle. "Levitate" the bottle by slowly raising your fingers, applying slight pressure.

**Why it works:** Friction. "Dry fingers maximize the friction, which is necessary to lift the bottle," Hicks said. Drying your fingers with the leather belt, coupled with the 90 degree position of the fingers, maximizes the friction needed to "levitate" the bottle.

**Trick #3: "Beer Glass Power Tower"**

**What you'll need: three identical, empty beer glasses** **What you'll do:** Stack the three glasses on top of each other. To make sure you get it right, think of a clock face. Set glass (A) down on a flat surface. Place the second

glass (B) on top of (A) at a 10 o'clock position. Set the third glass (C) on top of (B) in the 2 o'clock position. Collect your "oohs" and "ahhs."

Why it works? Center of mass. "Because you're positioning the glasses in those particular clock positions, the average weight will be directed down in a line. Essentially, the center of mass of the top two glasses combined is still balanced on the edge of the bottom glass," Hicks said. Try another trick with a deck of cards that works on the same idea. Put all 52 cards in one solid stack, Move the top card out halfway from the rest of the deck. The card will balance because the center of the card has not passed the edge of the deck.

#### Trick #4: "A Quick Non-alcoholic Fix"

What you'll need: 1 full bottle of beer, 1 full glass of water What you'll do: After opening the beer, seal the top with your thumb. Making sure it's air tight, turn the bottle upside down and lower it into the glass of water. Hold the bottle near the surface of the water. You'll begin to see the alcohol draining from the bottle in wisps. After the process stops, you'll have alcoholic water and an O'Douls.

Why it works: It's all about density. The alcohol in beer is denser than water so it will sink to the bottom of the glass. You're able to see it in wisps because of something called "birefringence" -the separating of two varying-density liquids, said Kenneth Brown, chemistry department chair at OU.

#### Trick #5: "Paper Napkin Rose"

What you'll need: 1 cocktail napkin What you'll do: Step 1: Fold the top edge of the napkin down two inches. Catch the fold between your first two fingers about one inch from the end.

Step 2: Wrap the napkin completely around your fingers.

Step 3: With your other hand, pinch below the two fingers inside the napkin. Remove your fingers from the "flower."

Step 4: Continue to twist the napkin downward from the pinch. Stop halfway and work the corner of the napkin loose to create the leaf. Pinch securely and continue twisting.

Step 5: Give the rose to the blonde who's been eyeing you all night.







Are you ready to cross the line? That's the question Mick Ayres asks at his super-informative site -- *CardWorker.com* .

Some of you 'insiders' are probably familiar with Mick, others of you will offer a blank stare and a polite shrug of the shoulder. After all, if you don't appear on the Stars of Magic TV show, who are you anyway?

I have had the rare opportunity to hear and watch Mick perform. When I say rare, I'm talking maybe 'one convention every few years' rare.. Despite Mick's talent as a card worker and entertainer, he doesn't get out much..

Walt Disney won't let him..

As a full-time performer at Disney's exclusive Vacation Club Resort on Hilton Head Island in South Carolina, Mick is limited by contract how close, or far, he can perform from Hilton Head. That, and the fact that he performs about 1300 shows a year on the island..

But he's not limited by how much of his material he can share with us through his writings.

His CardWorker site features a wide array of effects, sleights, routines, and essays. In Mick's own words:

"Early in the 20th century, magic shops often had a white line painted on the floor near the back of the store. Unless you were recognized by the shop owner as a serious student of magic, you were not given permission to cross the line. All the secret props, devices, gimmicks and the 'underground' books were kept behind the white line. The general public wasn't allowed access to these secrets."

Mick, through his web site CardWorker, gives YOU the opportunity to "cross the line" and..

"...offers explanations, discussions, and reviews about new and classic card sleights, routine scripting and preparation, rehearsal techniques, little-known finesses and staging procedures for entertainers interested in presenting fresh, new material from the world of card magic. You can learn a lot here...if you're willing to do the work."



\* Booked thru Dec. 2006

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That's all for now. I hope you enjoyed reading this issue as much as I enjoyed bringing it to you.

I wish I could give you some hint as to what will be featured in the next issue, but I don't have a clue!

Later Friends..

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Don't forget to visit my blog at: <http://streetmagic.info/blogger.html>

Stop by <http://streetmagic.info> and see whats new..

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May my next issue find you well..

Rick Carruth - editor

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**:: Magic Roadshow**

**:: October 17th, 2005 :: Issue# 33**

**:: Rick Carruth / editor (c)2005 worldwide**

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Well, considering that this issue is two days late, all I can do is apologize and promise to do better. Actually, my list server has been down since Saturday, which was my scheduled publication date. It's now 5:48 AM

Monday the 17th and I'm still waiting for my list server to come back up so I can notify all you guys that this issue is ready and waiting. What's a hard working editor to do? I've put this time to good use, working on a new double lift.

I think I'll go night-night for a little while, and try this publication thing again later..

A heartfelt '*Welcome*' to all the new subscribers since our last issue. I hope you enjoy your visit and don't, for one moment, hesitate to tell me what you think - good or bad.

Email me [HERE](#)..

I understand some of you have had trouble accessing the free ebook I offer to new subscribers, **Expert at the Card Table**. The website that was hosting the file, (not mine) has evidently gone down for whatever reason. You can now go to one of my web pages at: <http://tinyurl.com/9fqgs> and download the ebook to your desktop as a zip file.

Our recent move continues to have an on-going effect on my day to day schedule. I can't find a thing anymore. I think my wife and I are getting the heck out of Dodge this coming weekend and heading for the mountains. (Gatlinburg). Got to look at some leaves and buy some more stuff we don't need. I hope it gives me a few moments to recharge and get back on schedule.. Honestly, I have about ten magic-related DVD's that are unopened. It seems the only time I find time to watch them is when I'm away from home. Maybe I'll get some 'work' done while on hiatus..

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#### **In This Issue:**

- 1) Your Own Magic Web Site - No more excuses*
  - 2) Halloween Magic - Two feats from " The Art of Modern Conjuring"*
  - 3) Small Parts, Inc. - material resource*
- (AD) Kard Klub - Our #1 video*



## **∴ Domain Name**

Your first official act will be selecting your domain name. Select several, as there is a good possibility your first choice may be taken. Go to **Go Daddy.com** and check on the availability of your domain. If it's available, you have two choices.. one is to purchase it through Go Daddy, and the other I'll discuss in a few minutes.

Go Daddy is the #1 domain name registrar in the country, and they're probably number one for a reason. I use Go Daddy personally, and can speak as a customer. Unlike some companies, they allow you to retain ownership of your domain name. I'm not going to get into specifics, just trust me here..

You can purchase your domains through Go Daddy and then 'forward' them to a hosting account without the hassle and expense of transferring. Forwarding is achieved through your control panel at Go Daddy and is a very simple process. NEVER let a hosting company tell you that you 'have to' transfer your DNS (domain name server) from Go Daddy to their company. Tell them you're going to forward only.. If they disapprove, tell them to take a long walk off a short bridge..

Forget setting up a bunch of email accounts. Go Daddy allows you to create about 100 email forwarding accounts. Get yourself a Google Gmail account if you need one, or, simply use your current email address, create email aliases like Rick@magicroadshow, editor@magicroadshow, support@magicroadshow, dummy@magicroadshow, and Go Daddy will send any and all emails to your 'catch-all' account. Simple..

Go Daddy normally charges around \$8.95 for a .com domain. I think they are on sale at the moment for \$6.95. They put their domains on sale every couple of months or so..

I am not an affiliate - I'm a customer with experience..

<http://www.godaddy.com>

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## **∴ Hosting**



Again, go with the #1 hosting company in the world. There are several good companies out there, but for every good company, there are fifty bad ones with fancy web sites. You really don't want your site to go down after you've busted your butt getting it up and running and listed in the search engines, only to find that your hosting company just went belly up ( it's happen to me ) , or to find that your "24 hour support network" is actually a mud hut outside Calcutta..( that's happened to me also..)

**1 and 1.com** is the number one business hosting company in the world. Forget the rest. Don't get confused by the numbers, databases, band width, email accounts, and all the other unimportant features other companies tout.. They have all the features you'll probably ever need.

1and1 is also your other option for domain names. They sell domain names for around six dollars, and generally include one free domain name as part of their personal account package (\$4.99 mo.). Their Business package is about \$9.95 and includes three free domain names, and all three names can be hosted and managed through the same account and control panel. That's like getting a first rate account for \$3.33 a month..

Accounts are payable quarterly, and there are no sign-up fees of any type.

Folks, these guys regularly put eight page color inserts in the center of magazines like PCWorld. That ain't cheap. You've got to be doing something right to afford that kind of exposure.

They also feature an 'instant website' creator, if you need one. They have a couple of hundred nice looking templates to choose from, and simplified site building for someone not familiar with the process. This is a good alternative for someone wanting to get a personal " Rick Carruth - Magician for Hire " type page on the web with a minimum of fanfare..

Actually, you can create about twelve pages with your instant website program, and the cost is about \$ 2.99 a month. I don't recommend this type site if you want to sell on the web, as I'm not sure how it would deal with your credit card processing and shopping cart. You can also use the instant website creator with the larger accounts if you want to host multiple accounts or need more power. ( Personally, I use this simple approach from time to time if I need to create a "mini site" - selling one product. I can add a 2Checkout credit card payment button, as I don't need a shopping cart. )

Three months hosting - (personal account) and your domain name should run about \$ 15.00 to get you started, and you're dealing with people you will probably deal with for years to come.

I am an affiliate, as I do advertise their services on a couple of other sites, and I personally use 1 and 1 for my hosting needs.. Believe me though.. this is NOT an ad, this is a sincere recommendation based on having jumped from host to host for one bad reason after another..

[Click Here](#)

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### **Credit Cards..**

If you decide to offer products of any sort, you have to get paid. You have basically three options, and two of them are NOT good ideas. One- Paypal, Two - send me some money via snail mail and I'll send you something in return, or Three- accept credit cards.

I don't have anything against Paypal. Accepting paypal payments is a viable alternative, as long as it is not your only alternative. If you're serious about selling online you need the means to accept credit cards quickly and securely. You don't need to require your potential customers to sign up with Paypal to do business with you. Also you should be set up to easily accept online checks, Visa, MasterCard, Discover, American Express, Diners, JCB and debit cards with the Visa, Mastercard logo.

Setting up a full fledged merchants account can be very expensive, time consuming, and sometimes impossible if you have poor credit or are young with no established credit.

After several years of dealing with credit card companies, I have come to one firm conclusion.. **2Checkout**. ( <http://www.2checkout.com> ) has all the credit card processing features I need.

2Checkout will allow virtually anyone with a website to set up an account and start accepting credit card payments almost immediately. They do not conduct credit checks. Instead, they charge a one-time fee of \$49.00 to sign-up, plus a slightly higher per-sale fee than some of the full service merchant accounts. 2Checkout is what the industry refers to as a "third-

party processor".

An average credit card company will keep approximately .60 to .70 cents of each ten dollar transaction. 2Checkout keeps .45 cents per sale plus 5.5% of the total sale. On a ten dollar sale that would come to one dollar. To me, that's offset by the fact that there are no minimums each month, no application fees, monthly fees, statement fees, or equipment or software lease fees.

If you cut through the fine print, I honestly think you'll find that the overall fees are very comparable.. I wouldn't recommend it if I thought you were being taken advantage of...

In addition, 2Checkout includes a free shopping cart, free plug-n-play code similar to a paypal "buy now" button, on-line tech support, works with existing shopping carts, international customers accepted, and most important for many magicians, they allow you to sell ebooks (PDF"S). You would be surprised at the number of credit card companies that will NOT allow you to sell electronically transferred information. They want you to sell tangible goods only..

I know.. if you're on a tight budget it seems that forty nine bucks is hard to come by. But the increase in sales you'll see over the typical paypal button will more than pay for 2Checkout many times over. I'm not an affiliate of 2Checkout... I'm a fan.

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## **:. Design Software**

Many users use programs like Front Page to design complicated and/or complex web sites. I found **SiteSpinner** a couple of years ago and haven't used anything since. Like 2Checkout, the initial cost is forty-nine dollars, but that's approx. one-fourth of the other popular programs.

You can design and maintain a number of different sites with SiteSpinner at the same time. I used SiteSpinner exclusively on <http://StreetMagic.info> and <http://magicroadshow.com> .

Believe me, I'm NOT a techie. If I can purchase and use SiteSpinner, you can too.

You don't need to know any HTML - SiteSpinner V2 is 100% WYSIWYG -

move anything anywhere with your mouse. No need for image editing software - Change the size or properties of any picture right in the work-window. No need for a paint program.

Additionally, there is no need for FTP software - you publish directly from SiteSpinner V2 to your web host. All your images can be automatically uploaded at the same time..

Although I don't personally use their templates, SiteSpinner V2 includes a number of quality templates for you to use to build your site.

I'm sure there are other programs out there that will do a creditable job, but I have not found another one, for the money. (and I have tried about fifteen different softwares at one time or another..)

You can visit SiteSpinners website and download a fully functional trial version to see if it's something you may be interested in.. I eventually bought SiteSpinner for my personal use after trying the trial version...

[Click Here for Free Trial](#)

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### **:. Blog**

If you've considered your own blog, there are a number of free services out there at this time. I use Blogger for Magic Bullets. You can sign up for a free account at.. <http://www.blogger.com/start>

Try it, play around with it, you may be a better writer than you think!

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**:. Free Logos and Banners for the terminally cheap**  
- <http://www.thefreelogomakers.com/>

**:. More Free Banners and buttons and stuff** - <http://www.1stsitefree.com/logo.htm>

**:. Free eBook cover creator** - <http://www.ezinefire.com/ecover/>



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editors note.. this is a very good way to reveal the name of a chosen card. Write the name of the card on a mirror beforehand, have your audience member pick a card, through either a magicians choice or a force, and then allow the spectator who chose the card to breathe upon the mirror, revealing the chosen card. I like this effect around halloween time, as you can create a story line about the 'ghost in the mirror' and how he serves as your assistant - but only near Halloween.

You can also use a typical hand mirror to perform this trick. This makes it very do-able for the restaurant worker.

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### **~ The Animated Skull**

"The working of this skull, although apparently marvelous, is in itself very simple. The skull is made of paper mache, and has a metal plate fixed from the base of the skull to the bottom of the lower jaw; with this exception, the skull is an exact model of a human skull, and is colored to resemble one."

( editors note.. skulls of all sort, including plastic, and readily available at any department store can be used. Professor Garenne bases this trick upon the help of an assistant, which was common in earlier years. Against a black back drop, extend a piece of very fine black thread and attach it to the back of a chair, one of two located on stage, with a small piece of wax.

Introduce the skull to the audience, allowing an audience member to hold the skull temporarily while you turn the two chairs back to back, about two to three feet apart, and place a piece of glass ( or plexiglass ) across the backs of the chairs, forming a small platform. In the process, carefully remove the wax and string and place it on the back edge of the glass.

Take the skull and place it in the center of the glass, at the same time attaching the wax and thread to the back of the skull unnoticed. If the skull









Visit Michaels site and let him teach you about fifteen of his favorites..

<http://www.bartricks.com/tricks.shtml>



### **:. Eagles Talent Connection**

Speaking of Michael Finney, in an effect above, helped jar my memory and sent me shuffling through my Favorites file for this link. I ran across it a couple of months ago while doing a little research for another article.

If you needed top talent for a magic show, like Finney, Alain Nu, Glenn Strange, Jay Alexander, Jeff McBride, or Mac King, to name a few, where would you go and how would you decide who to hire?

That question led me to Eagles Talent Connection and an array of information and videos from some of the top performers around. Not magicians only, they represent astronauts, authors, motivational speakers, anyone who charges a pretty penny to entertain the public from a stage or stand..

Of interest to us, of course, is the four pages of listings for top magicians..

Their clients, like Michael Finney for example, supply video clips to go along with their profiles. Many clips run five to seven minutes in length and offer a good idea of the type of magic each performer offers.

There's a wealth of information here, if you're willing to look through four pages of profiles. Each listing that has a " view more details & video " button beside the performers name will upload a video for your viewing pleasure.

Got a convention coming up? Looking for some unique talent? Need to know what some of the top performers charge per performance?

Check it out..











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This is one of those 'life lessons' that no amount of money can buy.. It doesn't matter what someone tells you, it doesn't matter what you read, it doesn't even matter if you sit back and watch as it happens to someone else... You NEVER learn this lesson until it happens to you.

Years ago I had one goal. No, not to be the greatest magician in the world.. I wanted to be a world-class pool (billiard) player. I thrived on competition. Woke up every morning thinking about sending some beer-breathed, meucci-totin', over-confident hustler home from the pool hall a few hundred dollars lighter.

I had a break to-die-for, a stroke that many other players called the 'most solid' they had ever seen, and I could cut the dickens out of any ball - from any distance.

I could make 'road men' furl their eyebrows in frustration with an array of bank shots that could get me out of almost any jam..

Every day, hour after hour, I 'practiced' with anyone and everyone who was willing to put money in the table. If they didn't want to play, I'd offer them some kind of ridiculous spot (advantage) just to get 'em on the green.

One of my favorites was to offer them a game of eight ball. I got the break. After the break I would remove six of their balls off the table, leaving them with only one ball and the eight ball, to pocket to win. If I made one or more of both solid and striped balls on the break I would still have to take six balls off.. leaving them with nothing but the eight to make and win..

Of course, all I was doing was getting their balls out of my way. I'd pocket my balls, make the eight, collect my bet, and leave the other guy standing there wondering what went wrong with his sucker bet.. What he didn't realize was... he was the sucker.

Other players commented about my stamina and my willingness to 'practice' hour after hour - long after they had packed their cues and gone about their business.

Other players, that was, except two young guys in the back corner..



While I played game after game, assuming the experience would help me see every possible situation and allow me to practice every imaginable shot under game conditions - two of my friends practiced alone, setting up shots and drills, and developing their games in quiet solitude..

They had the satisfaction of cutting fifty consecutive balls in the side pocket.. I had the satisfaction of putting some bloke's money in my pocket.

Once and again, one of them would ease over to my table when things were slow and ask for a game. We never played for much, they didn't have much. Besides, I admired their determination and fire. I could beat em' like a drum and they knew it, but it didn't stop them from wanting a game. They were getting inexpensive lessons from a better player, and I honestly didn't mind helping the little guys out. They needed more 'game time' and less of those silly little sessions in the corner anyway.

After months of steady improvement, I reached a plateau that ninety-nine point nine percent of players never experience... I had to 'spot' almost everyone I played. I was winning my share of tournaments and cash, but to my chagrin, I could tell that I wasn't getting better. Despite 'practicing' endless hours every single day, I really had reached a plateau, and I was stuck there...

I continued to play daily, and eventually got into a routine of meeting my two little buddies every Saturday afternoon at 2:00. We would meet at the same location and shoot on the same table every week. They invariably asked a hundred questions about english, and draw, and top spin. I suppose it played to my ego a bit that they looked up to me as their mentor. But, regardless of what happened on Saturdays, they continued their endless drills in the corner while the rest of us 'players' hustled the crowds.

Maybe my game wasn't going anywhere, but that certainly wasn't the case with my two little shadows..

After seven or eight months of playing every week things began to even up, and I found myself in the position of not being able to offer them a spot anymore. They were getting better - much better.

Several more months and things changed drastically...

While I sat atop my little plateau, stuck in the same gear for over a year,

one of my little friends picked up a sponsor, went to Las Vegas for two months, and came home with the world nine-ball bar table championship. The other didn't do too bad either.. he beat the ESPN world nine ball champion in the finals of a major tournament and came home fifteen thousand dollars richer...

I wanted to be a player too, a big-time player on a big stage. But, sadly to say, I didn't want to take the time to be a 'student' of the game because it was boring, wasn't fun, and definitely wasn't profitable. Worse yet, I realized that I wasn't their mentor....

I was their long-eared, short-tailed, burrowing mammal of the family Leporidae - I was their Rabbit...

Allowed to set the pace, I ran ahead of the pack and provided those little guys with a goal - until my lack of conditioning showed...

I don't think I need to explain how this life lesson applies to magic equally as well as it applies to billiards. Now, to perform at the level I wanted to perform at, I realized that I would have to break my game down, go BACK to the basics I so freely ignored in the beginning, find my own table in the corner, and hope that fate and fortune would give me one more chance at ESPN..

How disheartening...

Were my friends more talented than me? I don't think so.. I honestly believe I had more natural talent than either of them. But they had the smarts to realize that under pressure, a solid foundation would trump natural talent. They could perform shots with the confidence that, not only had they made that shot during a money game, they had made that shot fifty or a hundred times in a row, without a miss, on the back table.

Every pool game and every card trick is a series of smaller moves. 'Running the table' isn't an event - it's a series of events consisting of making NINE consecutive shots.. Each shot is different. And they had practiced each shot over and over until motor memory took command and demanded that their muscles, nerves, and thoughts do the right thing..

Ask Tiger Woods where the tournament was won, and he'll tell you " on the practice green ". In their case, it was won in the back corner while I was busy hustling chump change on the front tables.



**Thank you for sharing a lesson in boldness with us, Colin. Boldness is being fully in character and enjoying the moment. Boldness is letting yourself go and letting your hair down. Boldness is stepping outside your comfort zone.**

**Boldness is not forcing your humor on others. Boldness is delivering a funny line and trusting that it will be funny. A friend in an Omaha Toastmasters club told me twenty-five years ago: "I have figured out why you are so funny. You insist that we laugh!" What she meant was that I had the boldness to try an untested line, and the calmness to wait and give the line time to register in the minds of the audience. Boldness is courage and patience.**

**After you deliver a line or bit with boldness, then let it go. Pause a bit to let the audience laugh. But if they do not laugh, do not beg them to. Do not give them any indication that you expected them to laugh. Pretend you were serious and move on. The odds, however, are in your favor that they will laugh. And with experience, you will become a good judge of which bold efforts are worthy of laughter, which are worthy of entertainment value, and which will simply make a serious learning point for your presentation.**

**Boldness is commitment.  
Boldness is courage.  
Boldness is patience.  
Boldness is funny.**

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**Humor is a critical part of a successful magic routine..  
If you are not a subscriber to John's free "Humor Power Tips" ezine, then do you, and your audience, a big-time favor and visit <http://www.humorpower.com/index.html> and sign up now.**

**John Kinde is a renown motivational humorist and magician from Las Vegas who you will be hearing more from in this publication in the very near future. John is also a friend, and I want you guys to make his subscriber list spike like crazy.. Just as with Magic Roadshow, you can unsubscribe anytime, although I don't know why you shoot yourself in the foot like that....**

**You can contact John through his website or at - (702)263-4363**



One of the cornerstones of basic magic, deception, and misdirection is the performance of the cups and balls. When performed correctly, very few effects are as mystifying to the public as a ball placed under one cup suddenly disappearing and reappearing under a second, and then a third cup.

I have watched many a performance by Lance Burton. But, if you were to ask me to describe my favorite, I would begin by describing how Lance puts three cups on a table, magically transposes balls between them, and ends the effect with lemons and 'Petey' under the cups.

Master magicians understand the effect that cups and balls can have on an audience of typical people. It's one of those things that stirs the senses and provokes the audience to respond with glee when they realize you have thoroughly fooled them - right under their noses.

Zubin Siganporia at eMagictricks.tk takes his visitors through the history of the cups and balls, as well as the various styles of equipment and performances... For example:

"The objects for the final load must be chosen judiciously. They have to be of a size that can be concealed prior to their revelation and which can be introduced into the cups without alerting the audience to that event. There is no easy solution to concealing and secretly obtaining the final load. It can be fairly stated that it is in this area where the true "art" of the technical effect resides.

A fundamental consideration concerning final loads, beyond fitting into the cup, is whether the performer wants them to be congruent or incongruent to the smaller balls used in earlier sequences. The classic example of an incongruent load would have to be fruit, and have perhaps maintained such an excellent reputation because Dai Vernon, whose Cups and Balls routine can safely be regarded as the most influential of the twentieth century, always spoke highly of the extra surprise factor behind such final loads.

Robert Read, speaking from over thirty years of experience, considers that, "an incongruent, surprising final load will generate at least fifty per cent more reaction than a final load which seems coordinated or congruent with the articles used in the previous parts of the routine."



is to be placed so the assistant can share his selection with the audience without your knowledge...

After sufficient build-up you will grab the slate, write a number on the slate, hand the slate to another audience member to hold, ask your assistant to reveal their chosen number, then have the audience member holding the slate turn it for all to see.. revealing that YOU have correctly guessed the chosen number.

( Notice that by handing the slate to someone else before the assistant reveals their number, you have eliminated the use of a nail writer..)

OK Rick.. If you didn't use an expensive slate, a gimmicked slate, a stooge, or a nail writer, how'd you do it?

Well.... the secrets in the chalk and the sponge. Take a piece of chalk and soak its end in clear cooking oil before your performance. Obtaining a chalk holder, or making one for that matter, assures that the audience member will use the prepared end to write with. Whatever they write on the slate will appear normal, if you wipe most of the oil off the chalk. Experiment...

Remember I said you needed a small, damp sponge or cloth. They should use this to wipe the slate clean. The slate will not only appear completely clean, but shiny clean as well..

Under the *glare of the damp slate top* what they WON'T see is the FAINT, GREASY OUTLINE of the number they wrote on the slate. You won't see it either.. until the slate dries.

Then.. trace over their number, hand the slate to someone, and have them reveal that you have successfully divined their number ( or name, or serial number from a dollar note, or..... )

You must be prepared to patter until the slate has had time to dry. Using a sponge with just the right amount of dampness is important, and the slate should be dry within two to three minutes.

This is a variation of an old technique that magicians used almost a hundred years ago. With the right patter, you can make this simple trick with a cheap chalk slate appear like a million bucks...

Work on it, and let me know how it goes... If you have any additional tips to







Released August 10th, Ellusionist has sold literally hundreds of De'vos new 2-DVD set. Why should this be of any importance to you? Because, with a normal amount of practice the set will make you look like a total pro with a deck of cards.

"The enormous, Power-packed Xtreme Beginnerz DVD Set receives Ellusionist's ultimate approval for fast learning. You will learn like never before."

**"TAUGHT BY TOP OF THE FIELD MASTERS OF THE ART, FOR BEGINNER AND INTERMEDIATE LEARNERS**

Featuring a host of world renowned masters of the art of xtreme card manipulation (XCM), the package contains an inferno of content, wrapped in broadcast quality footage and produced by Ulmen Master De'vo vom Schattenreich."

"The super-packed set also features superstars Greg Irwin, Daryl, and Jeff McBride and stars De'vo himself, and Jerry Cestkowski (author of Encyclopedia of Playing Card Flourishes)."

I recently purchased this military-strength DVD set, and I'll offer up a review as soon as I can get all the material comprehended and on paper... In the meantime, visit Ellusionist and get your own copy. Maybe you'll write the review for me ???

[Watch a Trailer](#)



**5-Pointed Star in One Cut**

History has it that George Washington wanted a US flag with a six point star. Now, if you're a man, and if you don't familiar yourself with the fine art of sewing, dictating a six point star is easy, but actually cutting the stars out is another story.

Betsy Ross had another idea - she proposed a five point star for the flag. Those involved said, " but Betsy, isn't creating a five point star just about a







gambling, including Scarne on Dice, Scarne on Poker, Scarne on Gambling, and his magic related works which included Scarne on Cards, and Scarne on Card Tricks.

Many moons ago I bought Scarne on Card Tricks and I've read and reread through it's pages faithfully for years. This was probably my first introduction to card magic, besides the typical card tricks kids teach one another. These tricks had a purpose, some had a story, and many were simplified versions of some of magic's all-time classic card performances.

Unlike typical magicians of Scarne's era, he had a rooting in gambling and the moves used by professional gamblers. That explained why, when faced with entertaining the likes of Houdini, Leipsig, and Vernon, he quickly earned the label as the "magician who fools magicians". His sleights came at you from a different perspective than those of other magicians. They had learned a bottom deal that would fool an audience. Scarne had learned a bottom deal that would fool other worldly and wise gamblers who knew exactly what to look for to catch a cheat.

Scarne was an anomaly. Born and raised in the New York area, he found work early amongst the gambling community. As an outstanding 'watcher' of people, John picked up on the crooked moves utilized by some of the characters that visited the clubs and picnic grounds where he worked. By the age of thirteen, Scarne had developed a reputation as a "broad tosser", which was the name used to refer to all the Three Card Monte guys. But despite his introduction to gambling and gambling sleights at such an early age, Scarne never felt the desire to be a gambler. He took the exact opposite path and became the leading authority on gambling in the country.

Later in life he would be hired by many of the top casinos in the country to teach the staff and management the ways of the crooked gamblers and grifters..

Students of magic are familiar with the great Nate Leipsig, considered by many of his era to be the greatest card manipulator in the world. After watching a young Scarne perform the Three Card Monte, Nate encouraged him to write a manuscript containing his method and theory. Scarne agreed, and some time later he released a fifty-something page treatise on the monte. Leipsig, anxious to contribute to the future of young John, wrote in the introduction:

"For those who are not acquainted with the author of this book, I wish to

say that John Scarne is the most expert exponent of wonderful card effects and table magic I have ever seen in my life. I have met and known personally some very fine performers, both amateurs and professionals, but I have yet to see such fine work and originality as John Scarne has command of."

This was only the beginning of the many accolades Scarne would accumulate throughout his career. By the sixties, Scarne was earning a thousand dollars a show to display his ambidextrous mastery of the cards. Some criticized him for his casual approach to a performance schedule. While other notables toured the world displaying their skill, Scarne would perform a couple of shows here and there, then take a break for a month or so.

Of course, making a thousand a show, he could afford to maintain a sparse schedule. Scarne always found time though to appear on many of the top network shows, including the Tonight Show with Johnny Carson. What his friendly adversaries failed to mention was - while they were on their cross country trips - Scarne would perform two or three venues AND turn out a five hundred page book on gambling, or dice, or cards, or...

His works number in the dozens.

I have long admired Scarne for his almost stubborn resistance to the influence of others. Whether it be gamblers or other magicians, he always knew the path HE wanted to take, and never let the wishes of others side track him up along his journey.

The following is taken from "The Amazing World of John Scarne", published originally by Crown Publishers, Inc. in 1956. Now out of print, and very expensive when you can find one I might add, this passage is taken from the web site " The Amazing World of John Scarne ", a great resource, located at: <http://scarne.freesevers.com/index.html>

Nineteen years old and invited to the home of one of New Yorks most infamous gamblers, Arnold Rothstein, ( the guy behind the 1919 Chicago Black Sox baseball scandal ) Scarne was being summoned to display his ability to 'cut the aces' to a group of gamblers...

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I arrived at Rothstein's apartment at the Park Central Hotel at exactly nine o'clock. When I rang the buzzer at the door Arnold Rothstein answered and greeted me.

He took my hat and coat and asked me to follow him into the living room. There were seven men seated about, and as I entered the room their conversation seemed to stop. Their gaze covered me from head to foot. If they had any feelings about me they certainly didn't show them by their expressions.

Rothstein, as if sensing my uneasiness, broke the silence, saying, "Gentlemen, this is John Scarne, the young magician I was telling you about." Placing his arm about my shoulder, he said, "Johnny, I'd like you to meet George McManus [whom I recognized by reputation as the operator of New York's biggest dice game, which was run at a place called Warren's], and this is Fats Caldwell." Rothstein continued introducing the men to me, one by one. I later learned that two of the men were his personal bodyguards. Their sole job was to see that no harm came to Mr. Arnold Rothstein.

With the introductions completed, I asked Rothstein where the party was being held and when he wanted me to start entertaining. He smiled at me and said, "This is it, Johnny."

Then I realized that this hard-looking group of gamblers was to be my only audience. I felt rather important at having such a select group of mobsters for a private showing. In those rough and tough days of the roaring twenties, an invitation from Arnold Rothstein was practically an imperial command.

In a half-joking manner Rothstein turned to me and said, "Let's go, Professor. On with the show."

I then repeated the same routine Rothstein had witnessed the previous night. When I was performing I took a good look at my small but select audience and noticed their cold, impassive faces. I recalled what Bernie had so often said about opening-night audiences at a Broadway show being the most critical in the world, but I realized I was facing a much more critical audience right now. I continued to study their expressions and they gazed right back at me. I was beginning to feel even more uncomfortable when I noticed they were talking about Jack Dempsey, heavyweight champion, and who would be his next opponent, while I was trying my best to entertain them with the rope and lemon trick. When I

finally put the paraphernalia aside at the end of the act they generated a sigh of relief. I then realized that my first hunch had been correct. This hard-boiled audience only wanted to see one thing, and that was the card-cutting which was to follow.

Of course I knew that many card-table decisions were made by cutting for high card and naturally it followed that if you could cut an ace, you could win all the decisions and consequently any money involved. I recalled, too, the high-stake stud game that Rothstein was said to participate in, and that some of these games were said to have pots which totaled well over a hundred thousand dollars.

Rothstein arose from his chair and walked toward me saying, "That was good, Johnny. Now would you cut high card with me?"

The undercurrent of conversation in the room among the seven men slackened, and finally came to a dead stop when I said, "All right, Mr. Rothstein." I reached into my grip and removed two decks of cards. But Rothstein said, "You don't mind, Johnny, but we prefer you use our cards." And with that he opened a drawer of the table and removed several decks of cards. He then removed the wrapper, tore off the revenue stamp, opened the card-case, and removed the cards. As he started shuffling I forced a smile and the other men started gathering around as close as they could. Rothstein handed the deck over to Fats Caldwell to shuffle, and then on to another one of the men, and finally the cards were handed to George McManus who did likewise and handed the deck to me.

I gave the deck a riffle shuffle and placed the cards atop the table squarely in front of Arnold Rothstein. Rothstein took his cut and turned up the ten of hearts. I squared the remainder of the deck and cut the ace of spades. A hushed silence covered the room as each of the men looked at one another as if to say, did you see how he did it?

George McManus picked up the deck and eying it suspiciously said, "Do it again."

I riffle-shuffled the deck several times and placed the deck on the table again. Rothstein bent forward and gave the deck several cuts and then placed it in front of George McManus. McManus made a cut and showed the jack of clubs. I made my cut and brought out the ace of hearts. Fats Caldwell then leaned over and got into the act by cutting a low card, and I countered again by cutting another ace. After the cards had been

reshuffled and this was repeated several more times, I turned to Rothstein, saying that my half-hour's performance was up and that I really had to be going. I was getting anxious to get outside and relieve the mounting tension I felt.

Rothstein said, "O.K., Johnny," and with that took two one-hundred-dollar bills from his wallet and handed them to me. I thanked him and said good night to the men, who scarcely seemed to notice my departure as they were whispering to one another. Rothstein saw me to the door and thanked me again for a pleasant evening's entertainment.

The next morning I was awakened early by the ringing of the telephone. It was for me, and when I answered the phone a soft voice said, "Johnny, this is Arnold Rothstein. Would you like to perform again this evening? I'm having another party and you can make the same fee. Two hundred for another half-hour show."

I replied, "O.K., I'll be there. Same time, same place?"

"That's right, Johnny, we'll see you tonight then."

When I arrived at Rothstein's apartment that evening I found the same seven men whom I had left the previous night.

As I opened my grip Rothstein turned to me and said, "Skip the magic, Johnny. We like that rope and lemon trick, but anyway let's skip it tonight." It wasn't long before I was cutting the aces again for the men. After a half hour of this I received my two-hundred-dollar fee and left as I'd done the night before.

The telephone rang again the next morning. "I'm giving another party tonight, Johnny. You're hired again. Same time, same place."

Before I could answer or say anything he'd hung up. That evening I was cutting aces once more for the same seven men. For six successive nights Rothstein hired me at two hundred dollars a show, and all the group wanted to see was the high-card trick. I wondered if the rest of the men paid part of my fee but felt it really didn't matter just as long as I got paid.

I later learned the real reason that Rothstein and his friends went to all the trouble they did. Two men in the group were professional card sharks and they had told Rothstein if they saw me do the trick several times they could detect my method and do it themselves. They felt that I might reject

any proposition they offered for an explanation, and this was their method of finding out how the trick was accomplished. It was also a matter of professional pride with these men who were supposed to know all the angles of gambling, crooked or otherwise. For these gamblers to admit that a young kid from New Jersey was fooling the daylighters out of them was just too much. However, being fooled six nights in a row and paying twelve hundred bucks for the privilege was the final blow to their pride.

Finally, on the sixth night Rothstein said, "O.K., Professor - How do you do it?"

George McManus then interrupted, saying, "When Rothstein told us about this we thought at first you were using slick aces [an ace treated with a wax that permits the waxed card to be cut easily]. Then, when we gave you our own deck and you did it again we thought you were using a fine crimp [a card bent during a shuffle]. But, we have to admit, kid, we don't know what it's all about."

"Well," I said, "I always give the deck one or more riffle shuffles and hold the cards in such a manner that I can glimpse the indices on the cards as they fly past during the shuffle. When I sight an ace I count by feel the number of cards which fall on top of it. Then I calculate the number of cards a player cuts, and I cut down to this total and there is the ace." (At that early stage of my career I could cut any number of cards called for in the deck; otherwise I would never have given these men such an answer.)

With that reply McManus put the deck of cards on the table and said, "O.K., now cut me twenty-five cards." I realized he was testing the veracity of my statement. I squared off the deck and made a cut which I then handed to McManus. He counted the cards aloud and reached exactly twenty-five.

They had me repeat this feat about twenty times and I finally said to Rothstein, "If you do the same thing for three or four hours a day you'll be able to do it too, in about twenty years." I wasn't trying to be smart but they had asked me a question and I was trying to give them an answer as best I could.

"And how old are you?" someone asked rather skeptically.

"I'm nineteen," I replied matter-of-factly.

His rejoinder was quick in coming as he said, "You're nineteen and you



## ~ The Wizard

The original 'Wizard', as popularized by Scarne and Steffi Storm, utilizes a confederate who deducts a spectators chosen card via telephone. A card is picked, a phone call is placed, and when the "Wizard" answers the magician asks to speak with the Wizard. Immediate the Wizard begins to call out numbers.. " ace, two, three, four, five.... " until the magician says "Hi, Mr. Wizard", thus signaling the confederate that was the chosen number.

The confederate then says " hearts, diamonds, clubs, spades" with the magician again interrupting at the chosen suit. Armed with the number and suit, the magician now hands the phone to the spectator, who will have their card revealed to them by the Wizard.. This is a nice little trick when done rapidly. the pauses on the phone shouldn't be long.. just long enough for the Wizard to ascertain the card...

However... I have problems keeping the 'Wizard' at home when I need him. This is my version of Scarne's classic..

My answering machine gives me two options - electronic voice or personal recording. I'm lazy, so I've opted for the electronic feature. It's quick and to-the-point (unlike my writings), and gets across the message that I'm not home and they need to leave a message at the tone. Ta-da ...

Since I can switch back and forth between the two, I've recorded a message on the machine for special occasions as follows:

" Hi, the Wizard here.. Sorry I can't come to the phone at the moment - I'm in the basement plucking the wings off bats. If you would like to leave a message at the tone - you may.. Of course, since I'm the Wizard, I know who you are and what number you're calling from. I'll get back... Oh.. and if my toad of a friend, Rick, has asked you to pick a card - It was the six of hearts.. "

When I leave home, and know in advance, that I'll need to contact the Wizard, I switch the answering machine to my message and go about my business. When I approach someone with the Wizard trick I speak fondly of the Wizard and his amazing skills.

After forcing a card with whatever method strikes me as appropriate at the moment, (usually an extended magicians choice with a 52 card deck

or a hindu force..) I ask them to call the Wizard and allow him to display his amazing long-distance psychic skills.. Generally, I don't ask the name of the card before the call. That adds to the mystery, since they know what the card is.. and I (supposedly) don't...

Everyone has a cell phone.. I either ask them to call the Wizard at telephone #\_\_\_\_, or give them my phone to use. Since my phone is also a speaker phone that can be heard by several people at once, I like to use mine..

( When I get home and check my messages, I usually have a couple of calls where someone holds their receiver for a few seconds and then hangs up.. not sure what to say. It's OK though, I check my caller ID and call 'em back... )

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### **~ Stapled**

Scarne devised a nice trick where the spectators selected card is found by a magic 'indicator' card, which is a joker and a four stapled back-to-back. Actually, the spectators card isn't located by the locator card, instead it is found stapled to the joker in place of the four. I won't go into the specifics of Scarne's effect, as it's rather long (as if my version isn't..). Instead, I'll offer my version, which has the same premise but is about half the length.. text wise.

What you need: Two jokers and two regular cards, for the sake of illustration, a four of clubs and a ten of hearts. Staple the four and a joker back to back. Do the same with the other joker and the ten. Put the joker/ten either in your jacket pocket or your back pants pocket. Put the joker/four in any front pocket. Now, you're ready to performed "Stapled", my version of Scarnes "The Stapled Card".

Force the ten of hearts. As with the wizard effect above, I like to use a magicians choice to force my card. If you aren't familiar with a full deck magicians choice, you can read about it [HERE](#). Taking the time to perform a magicians choice helps fill out the effect and when performed rapidly, leaves the spectator convinced that he/she chose the card fairly. Of course, you can use whatever method you like as long as the ten ends up on top of the deck.

I force the ten, gather the cards, cut them near the middle, and ask the spectator to place his chosen card into the middle of the deck. I catch a pinkie break and bring it back to the top. If you aren't comfortable with that.. glimpse the bottom card, have the spectator place the chosen card on top of the deck, cut the deck a couple of times, and flip through the deck looking for the bottom card under the pretext that you're going to find the chosen card.

When you spot the former bottom card, assuming you're thumbing cards from your left hand into your right, separate the deck at that point . The former bottom card will be on bottom of the pack in your left hand and the spectators card will be on top of the stack in your right hand.

Turn the left hand pack around and show the former bottom card and announce that you've found the spectators card. They will tell you that you need to practice a little more, as that's NOT their card. Put the two halves back together, with the right hand pack going on top of the left hand pack - with the backs up, and the spectators card is now on top of the deck without any sleight of hand..

Whew..!!

If you use the pinkie break method, announce that you are going to use a special locator card to help you find the selected card. If you used the non-sleight method, announce that since you couldn'd find the selected card, you are going to be forced to use a special locator card to find it.

Reach in your pocket and remove the joker/four, hand it to the spectator and ask him to check it out thoroughly to make sure it is nothing more than two cards stapled together. Tell the spectator about this being a special combination of two magical cards first taught to you by Mama Lenora, your gypsy grandmother. And since the magic skips a generation, you're empowered...

Place the locator card on top of the deck (also directly on top of the ten of hearts ) , and tell the spectator that you're going to place the locator card into the deck and, since you don't have a blindfold, you're going to put the cards either in your pocket -or- behind your back..

If you put it behind your back, take the locator card out of your pocket and stick it into the center of the deck with the joker side face up in the face down deck. Remove the joker/four and the selected ten of hearts and put them in your back pocket.



If you use the jacket method, do the same with the joker/ten and then leave the joker/four and the ten in your pocket when you bring the deck out..

Bring the deck out of your pocket, or around front, backs up..

Lay the deck on the table, patter, patter, patter, patter, and announce that the locator card has been inserted into the deck at precisely the location of the chosen card. Remove the card under the joker/ten, lay it on the table, and as you flip it over announce that "my magic locator card has succeeded yet again.." When the spectator tells you that's not the correct card, tell him that sometimes the locator card actually slips under the selected card, and remove and show the card above the locator card. Again, this will not be the correct card.

Tell the spectator that this is quite strange, as this has never happened before, and ask him to please look through the deck and remove his chosen card - while you hold the locator card. Of course, he won't find it.. When he tells you that his chosen card is not in the deck, ask him what his chosen card was.. When he says "the ten of hearts", say.. "Wow, this IS strange. I've never had this happen before either... Look.." as you hand him the joker/ten locator card for examination...

Side note - You can begin the trick with the spectator stapling the Joker/Four together for you. This adds a little personal touch.

With the proper patter.. this can be a very strong effect..

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**~ Buckled**

This was a favorite effect of many magicians in the New York area during the middle of the century. Again, I'm going to give you an abbreviated version. The principle is the same, and can be used during many other effects.

This effect is perfect if the deck actually belongs to someone else, as it eliminates the possibility that you gaffed the deck beforehand. Ask the spectator to remove approximately twenty cards from the deck. (I'm not

going to provide the patter.. only the method..) Tell the spectator that your fingers are so sensitive that they can actually feel the ink on the playing cards.

Turn your back to the spectator and ask him to turn one card in his pack of about twenty around backwards and reinsert it into the deck at any point.. Ask him to place the stack into your hands, which you're holding behind your back. When he puts the stack in your hands, turn back around and face him. Slowly flip through the cards, find the reversed card, turn it the correct way, and hand it back to the spectator to confirm that you found the reversed card.

That was simple enough, wasn't it? With the proper patter, you can make quite an impression.

Oh.. you want the principle also? Make sure that the deck you're using is a used deck. Not necessarily an old deck... just used. If you hold a card with your thumb on one side and your middle finger on the other side and slightly squeeze the card, the card will bow face-out. If you're holding the cards with the faces facing the palm of your hand, you can let your index finger almost touch the center of the card, and when you press the card you'll feel the card bow out to touch the tip of your index finger.

Of course, when one card bows the other way, it's the reversed card.

You can use this principle to find a chosen card also. Let two or three spectators select cards. While they're looking at them, secretly flip the deck over, then flip the top card over to give the impression that this is the top of the deck. Bring the deck up and ask the spectators to please insert their cards into the deck at any location. Put the deck behind your back, flip the top (really bottom) card back over to it's original direction, and begin your search..

This was Scarne at his best.. teaching the average guy a few card tricks and showing him how not to lose his paycheck in a crooked card or dice game. Unfortunately, Scarne couldn't teach his amazing ability to cut the aces, deal seconds or bottoms, or cut the deck precisely to any named number. This took far more practice than even most magicians were (are) willing to devote to our craft..

R.Carruth











You see, he couldn't have the sundae, because he had to have enough left to leave her a tip.

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As my friend and fellow editor, *David Breth*, would encourage... "Always take a moment to think of others this Holiday season.."

PS.. you can catch David performing at: "*The Smithsonian* (Washington, D.C.), *Johns Hopkins Hospital* (Baltimore), and then heading to St. Louis, MO (Close-Up in a Casino) and then onto Orlando, FL (Platform and Close-Up for Disney executives)."

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Again.. my apologies for not getting this issue out quite on time. I like to stick to my schedule, it keeps me honest. There's a gazillion distractions on the web, and I can get lost at some silly site totally unrelated to magic in a skinny minute... if I don't remain focused and on schedule...

Till next time..  
Rick Carruth

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## **Magic Roadshow**

**December 15th, 2005 Issue# 37**

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Hello All

I'm so glad to be back with what will probably be the last issue of 2005. It's been a good year in the Roadshow's little world, and I'm looking forward to next year with outright vigor..

I must first say a heartfelt 'Welcome' to all the new subscribers who have joined our community since the last issue. I hope you find something to help with your particular brand of magic in each issue. Always feel free to



write with any comments, request, rants and raves. I listen..

[Email Me..](#)

This issue is dedicated to you, the readers. I have received a number of request the past couple of weeks to include articles and/or information about various subjects which may not normally fit into a themed newsletter. Actually, as I started putting together this issue, I realized there was a theme- I'm sure you'll notice. I think everything tied together rather nicely..

**In this Issue:**

- 01) *Nailing The Eye Contact*- John Kinde's right-on advice
- 02) *Dice* - Magic and dice mingle
- 03) *Dice Vision* - An effect to underscore The basis of Dice Magic
- 04) *'Die' Vernon Mental Magic* - A compelling mental effect with dice
- 05) *Pentagram Magic* - My favorite mental effect with dice
- 06) *Did You Know* - A little history
- 07) *Derren Brown* - 14 video's on Derren in action
- 08) *Spectacular Psychology or Silly Psycho-babble?* - A writer takes issue with Derren
- 09) *Card Cheaters* - Works from the most knowledgeable of magic's performers
- 10) *Whit Haydn* - Great video's of a master magician at work
- 11) *Your Christmas Bonus* - ??????

Without further ado - and with a very , merry Christmas....



**Nailing the Eye Contact**

**Master the number one skill for connecting with your audience.**

**Many people think that giving a speech or a comedy routine is quite**



Dice have a long and storied history in both gambling and magic. Publishing the article about John Scarne in the last issue stirred a conversation about John and his highly informative "Scarne on Dice". I knew little about dice and gambling with dice in my younger years, except that you needed two dice to play Monopoly. So, I picked up Scarne's voluminous work on the subject and educated myself. I was amazed at the information one man could collect and publish on one little subject.

Now, Rick Feltman and I have put our heads together and decided that it would only be appropriate to publish a few magic tricks utilizing either a die or dice. Let's see what we can dig from the "Magic Roadshow Archives of Unpublished Magic Tricks Involving Dice as the Principle Component" ..

First, if you are not familiar with the basic mathematical principle of a die (one dice), then let's discuss that before getting into the effects, as it is at the center of most dice magic.

"The two opposing sides of a die always total seven.." I call this the 'rule of seven'.

Never forget it. If you roll a die and the top number showing is a four, then the bottom number will be a three. If the top number is a five, then the bottom number will be a two. If the top number is a six, the bottom number is a one... always. Here's a trick using both the mathematical certainty and three dice.

(Note.. you can buy a nice pack of five dice, Bicycle brand, at Target for ninety-nine cents..)

### **~ Dice Vision**

Ask someone to stack three dice, one on top of the other, while you turn your back. Turn back around and immediately ask the spectator to cover the dice with a cup so you can't see the sides of the dice.

Make a mental note of the top value of the top die. Now, announce that you can successfully predict the sum of the five hidden faces of the dice..( the bottom and top face of the bottom and middle dice, and the bottom face of the top die) Mention that others in the audience could have noted the side numbers of the stacked dice, but no one could have seen the hidden faces.

Write your prediction on a chalk board or a piece of paper and put it to one side. Ask the spectator to look at the bottom number of the top die, then the top and bottom number of the middle and bottom dice. Ask them to total the numbers. Give them a pencil and paper and/or calculator to help them keep the numbers straight. If they mis-count, your trick is toast..

After they total the numbers, display your prediction with the proper flair.

The Secret? The correct answer will always be twenty-one, minus the top number. If the top number, the number visible to you as you turned around, was a three, for example, the total of the top and bottom or all three dice is seven, plus seven, plus seven, minus the top number( a three) which leaves eighteen as the correct prediction. Remember the "rule of seven?"

It's really easy to use a couple of spectators at once for this trick. The only problem is if they have identical top numbers the predictions will be the same. You can easily glance at the top number of the two stacks and get the correct predictions. Different predictions helps convince the audience of your skill.

You can just as easily perform this effect with four or five dice. Four dice will be  $4 \times 7 = 28$ , minus the top number. Five is  $5 \times 7 = 35$ , minus the top number . This is the 'rule of seven' at work..

### **~ 'Die' Vernon Mental Magic**

This is a nice little bit of mental magic, utilizing nothing more than dice and a book.

Begin your effect with a blank piece of paper and a sealable envelope. Announce that you are going to make a bold mental prediction, using a normal set of dice.

Write a word on the piece of paper and seal it in the envelope. Hand this to someone to hold for the duration of the effect.

Give the spectator two dice ( you can use any number of dice ) and ask

them to toss them out. Have them add the two top numbers. Almost as an afterthought, ask them to also add the bottom numbers to the total to make the trick more complex. Have them add the two top numbers first - then the bottom numbers - to prevent the spectator from seeing the 'seven' pattern on multiple dice...

If they use two dice, what will the total be? Fourteen, of course. ( $7+7=14$ ) Ask them to please open the book to page fourteen and place a bookmark on that page. Now, to make the effect even more random, tell them that you are giving them a third die and ask them to toss them out. Again, have them total the top three numbers, then flip the dice over and add the bottom three to the total as well.

Their total will be twenty-one.. ( $7+7+7=21$ ). Ask the spectator to count down to the twenty-first word in the text and read it aloud. Ask the spectator holding the envelope to open your prediction and read it aloud, much to the satisfaction of the audience..

Of course, you will always know in advance the word to be chosen by the number of dice you bring into play. Two dice, then three, as illustrated, will always be the 21st word on the 14th page.

Personally, I use a Websters New World Dictionary, and I ask them to count down to the twenty-first definition, which in my book is the word "alarming". My prediction reads " I hope you find this little bit of magic rather 'ALARMING' "

### **~ Pentagram Magic**

This is a great effect. I've never took the time to try to figure 'why' it works.. I just know that it does.

Needed: Two dice and a drawing of a pentagram (five-sided object ). A calculator and/or pencil and paper always helps..

Begin with suitable patter about the magical qualities of a pentagram. Ask someone to roll one of the dice and cover it with a cup or cloth, without letting you see the number rolled.

"Note the pentagram has two sides facing upward, so multiply the number

you rolled by two."

"Note also that the pentagram has five sides total, so add five to your total."

"The pentagram is unique among all the grams in that it has five points, so multiply your total by five."

" Again, I will turn my back, and I would like for you to take the second die, roll it, note the number, and cover it as well.."

"If you would, please add the number you just rolled to your total and write the Total Only in the center of the pentagram."

When you turn and study the number inside the pentagram, you will immediate know not only the two numbers rolled, but the order in which they were rolled.. You will be able to point to one of the dice and state.." this is a \_\_", and then turn to the other and name it as well..

How, you ask? Subtract twenty-five (25) from the number in the pentagram. Your answer will be the two numbers rolled - in the order in which they were rolled. Lets say you rolled a five, then a six. It would total like this...

Multiply your rolled number by the two sides facing upward...  $5 \times 2 = 10$

Add a five for the five sides of the pentagram...  $10 + 5 = 15$

Multiply this number by the number of points....  $15 \times 5 = 75$

Roll a second number and add it to the total.....  $75 + 6 = 81$

When you see the total (81), simply subtract twenty-five, and you have..  
 $81 - 25 = 56$

You now know that five(5) was the first number rolled, and six (6) was the second. Getting the two numbers correct is good. Getting the two number correct AND in the order they were rolled is real good.. Works every time!

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**Did You Know..**

Dice probably evolved from the ankle bones of hooved animals (such as

oxen), almost universally known as "knucklebones". Even today, dice are sometimes colloquially referred to as "bones", as in "shake them bones". Ivory, bone, wood, metal, and stone materials have been commonly used, though the use of plastics is now nearly universal.

A loaded or gaffed die is a die that has been tampered with to land with a selected side facing upwards more often than it would simply by chance. There are methods of creating loaded dice, including having some edges round and other sharp and slightly off square faces. If the dice are not transparent, weights can be added to one side or the other. They can be modified to produce winners ("passers") or losers ("miss-outs"). "Tappers" have a drop of mercury in a reservoir at the center of the cube, with a capillary tube leading to another mercury reservoir at the side of the cube. The load is activated by tapping the die on the table so that the mercury leaves the center and travels to the side. Often one can see the circle of the cut used to remove the face and bury the weight. In a professional die, the weight is inserted in manufacture; in the case of a wooden die, this can be done by carving the die around a heavy inclusion, like a pebble around which a tree has grown.

A variable loaded die is hollow with a small weight and a semi-solid substance inside, usually wax, whose melting point is just lower than the temperature of the human body. This allows the cheater to change the loading of the die by breathing on it or holding it firmly in hand, causing the wax to melt and the weight to drift down, making the chosen opposite face more likely to land up. A less common type of variable die can be made by inserting a magnet into the die and embedding a coil of wire in the game table. Then, either leave the current off and let the die roll unchanged or run current through the coil to increase the likelihood that the north side or the south side will land on the bottom depending on the direction of the current.

Transparent acetate dice, used in all reputable casinos, are harder to tamper with. It's also worthwhile to note that common dice with the hollowed-out dots (values) are NOT truly random. The removal of more material by the hollowing out of, say, six dots on one side to create a number six, renders that side lighter than the corresponding one dot on the opposite side, and means that, statistically, the lighter 'six' will be rolled more often than the heavier 'one'.

Some of these facts were gathered at Wikipedia..

<http://en.wikipedia.org/wiki/Dice>











encourage you to take a moment and visit their homepage and look around. Some of the new effects include:

- RELEASED: [Criss Angel - Self Levitation DVD](#)**
- RELEASED: [Ghost Gaff Deck](#)**
- RELEASED: [MERCURY Download by David Kong](#)**
- RELEASED: [Criss Angel - Coin in Soda Can](#)**
- RELEASED: [GLASS DVD by Adam Grace](#)**
- RELEASED: [INFUSION DVD & DL by Geir Bratlie](#)**
- RELEASED: [Ultimate Card Through Window](#)**
- RELEASED: [FUSE - Fire Writing](#)**
- RELEASED: [50 Ways to Rock a Lighter](#)**

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That does it for 2005. Again, may you have a wonderful *Holiday Season*. My dear wife, Carolyn, and I have been blessed this past year and we hope the Spirit of Christmas will touch YOUR life in some way or another - regardless of your religion. In other words.. We wish you the Best..

See you Jan.1st, 2006 with a new issue full of... actually... I don't have a clue. As usual, things seem to come together when they need to most....

I hope you found something useful, or entertaining, in this issue. It was my pleasure to put everything together and send it your way - regardless of what corner of the world you live in.

(At last count, I think I have readers in about thirty-seven countries ...)

**[Email me](#)**

Don't forget to visit <http://streetmagic.info> and <http://magicroadshow.com> .

Also, check by Magic Bullets - the blog every couple of days and see whats new. If you enjoy Magic Roadshow I suspect you'll enjoy the blog too... <http://streetmagic.info/blogger.html>

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**May my next issue find you well..**

**Rick Carruth / editor**

