

MAGIC ROADSHOW SPECIAL #1

June, 2019

Hello Friends..

I'm glad to be back in touch with Roadshow friends and fans. (It really hasn't been *that* long since we published our 200th issue!) You can look forward to future specials, just like this one, periodically.. as I gather and write material. Thankfully, I have friends like Paul Lelekis and Donavon Powell who were willing to contribute material and play important roles in getting this issue ready. Thanks guys!



I honestly think this is one of my most informative issues ever... One of my favorite resources is the daily mailing I receive from Mel Kientz. I'm sure a number of you are familiar with Mel's MAGICIAN'S LIFE Web Notes. He sends one email each day, detailing one magic-related story in the news. Like me, I'm sure he subscribes to daily Google Alerts, which gives us a heads up on stories featuring our chosen key words. Mel picks his favorite story and sends a copy/link to everyone on his list. A couple of features in this issue were links I was made aware of by Mel's mailings. Do yourself a nice little favor and email Mel at: m.kientz@bnproducts.com and ask to be added to his list. You will NEVER be spammed in any way. Yes, I frequently look through all the Google Alerts myself.. but some days I know there won't be a better story than the one Mel sends me..

Here's hoping all of you experienced a pleasant Memorial Day! There would not be a Magic Roadshow without the amazing contributions of all the brave soldiers who fought to preserve our freedom. Instead of massive growth, our country would have spent the past sixty years struggling to recover from defeat. Hurrah!

Broken Wand - David Neubauer.. My friend, David, passed away on Sunday, May 19th, from a terminal illness. David was only 59 years old. He was one of the few guys I corresponded with on a regular basis. He was the compiler of MAGIC In LAS VEGAS each month.. and he and I worked together to get all the necessary info.. David was also a well-known big band musician and a hard working magician who performed regularly all over Southern California.. including the Magic Castle. He is survived by his wife and daughters, Bonnie, Caylee and Amanda. God-speed, my Friend...

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

This Issue as a PDF... 48 pages and 12,450 words... [DOWNLOAD HERE](#)

TABLE OF CONTENT

The 10 Card Poker Deal - Effect from Paul A. Lelekis
Children's Magic: Taming the "Creepers" - Article - Kyle Peron
Bridge The Gap: Moving Towards The Future Of Our Art - Donavon Powell
Making Magic at Meetings: A Guide from Jez Rose
Only Three? - Card Effect From Issue #121 of the Roadshow
VANISHING INC. - 10 Year Anniversary Download Bundle - Free
A Few Words from David Blaine...
The Magic Man Project - Rubber Bands - Review by Rick Carruth
How to Master Any Subject - Short Video
How to Prevent Magic Burnout - Article - by Dominic Reyes
Unleaded - by Justin Miller - A Review by Donavon Powell

THE 10 CARD POKER DEAL - Effect

Paul A. Lelekis

The 10 Card Poker deal is easy to do, has many variations and is a lot of fun for both spectators and the performer!

I would suggest that the performer create a scenario, in your patter, of the spectator being the "winner" in a fictional game. That way you won't make him or her, the sucker...which is NOT a good thing to do.

Be fanciful with your scenario...brag about you (the performer) being so skilled as a Poker player, that "...NO ONE can beat me!"

"I ALWAYS win at poker! I've got MAD skills! Let me show you!"

Continue with this patter until you start "losing" the hands, one after the other! Then you can't "understand how this is possible"!

What is the 10 Card Poker Deal? The dealer shuffles and deals out two hands from a 10 card stock...and the dealer always wins...normally. In this poker deal, the performer always loses!

The spectator will win the game each time with two pairs, three of a kind, or a full house. The hand holding the Jonah Card will ALWAYS lose.

The 10 cards will consist of three sets of "three-of-a-kinds" (9 cards) and one "Jonah" card (the 8C is the Jonah Card). The Jonah card is the one odd-ball card that doesn't match any of the three-of-a-kinds.

Whoever gets the Jonah card automatically loses...every single time. (I prefer that the PERFORMER lose each time instead of the spectator.)

It is NOT a good idea to make the spectator the "sucker"...except when you perform kiddie magic. Plus the spectator never gets the Jonah card!

10 cards to use: The Jonah card will be the eight of Clubs (8C). The other 9 cards should be; two black sixes and one red six, two red nines and the nine of Clubs, and any 3 Kings, any 3 Queens or any 3 Jacks.

ALSO...the Jonah Card (8C) will always be in the performer's hand and will never be noticed!

In addition, the performer's bragging about "how good he is" will also make people laugh! Making the performer the "sucker" is a great way to make the spectators relax. They KNOW that you are failing on purpose!

Preparation:

First, remove the one Jonah card and mix the other nine cards, well. Then place the Jonah card, the eight of Clubs (8C), second from the bottom of the packet...or ninth from the top.

Place this 10 card packet on top of the deck. Then as you begin your presentation, false overhand shuffle the deck to protect the top stock. Hold a left pinkie break above this 10-card stock. At this point, you can either use a Riffle Force, or the Criss-Cross Force to force the 10-card packet.

You have essentially forced the top 10 cards. Count off the cards, one at a time onto the table. The Jonah card will now be second from the top. When you deal out two hands, YOU (the performer) will receive the Jonah Card (8C) and will automatically lose.

1 st Deal:

With the Jonah card second from the top, you will receive the eight of Clubs (8C) when you deal the two hands out. While you are dealing, brag about how you never lose! After the deal, show that you have lost! Act as though you can't figure this out!

2 nd Deal:

Overhand the packet again getting the Jonah card to the bottom of the packet. The 8C is will again be dealt to you. Act confused!

3rd Deal:

This time, place the Jonah card (8C) second from the top of the deck. False shuffle the packet, keeping the 8C second from the top. Deal off the first card, one to each hand, (performer gets the 8C!) and then stop as you if you just thought of something!

At this point, deal out the next two cards (FACE DOWN!) and let the spectator decide which card she wants without showing her the cards.

"I'll tell you what...I'll let you decide which card goes to whom! Maybe THAT'S my problem!"

Repeat this "spectator's choice" for each of the next four pairs of cards. You again lose because you ALREADY HAVE the Jonah Card.

4th Deal: OPTIONAL DEAL!

You are going to palm off the Jonah Card this time...but don't worry about it! No one will be looking for a palm so it's very easy to do! Shuffle the packet, getting the 8C to the bottom of the deck. As you hold the packet in both hands, bottom palm the Jonah Card into your right hand and then say, "Excuse me...do you know how to deal?"

This question seems nonsensical but aptly covers the palm as you reach out to hand the spectator the packet...all eyes will follow the packet. When she has finished her shuffle, reach out and drag the packet toward yourself AS YOU ADD THE 8C on top. This will go unnoticed!

But just as you start to deal the cards, you will stop and say "Wait - why don't you be the one who deals the cards this time...maybe THAT'S the problem!" Hand the packet over to her.

She will deal you, the performer, the Jonah card...and AFTER SHE has shuffled the deck! As soon as she finishes dealing the last card, immediately say "I won!" This will make people giggle...until they look at the cards! You lost again!

5 th Deal:

Shuffle the packet, again secretly getting the 8C second from the top of the packet. Then deal out two cards (you get the 8C!) and stop as you say "You know what? This time I'll let you look at ALL of the cards as I deal them out, TWO AT A TIME, so that you choose which cards you want!"

Guess what? You still lose!

This is a light-hearted, friendly type of demonstration and it is important for you to "build it up" for the spectators! That's your job as an entertainer!

NOTE: This can be even more fun when you play this enough times. How? Because you'll be able to look at your hand and immediately know what the spectator has in her hand!

You might say, "Alright...this time I KNOW I dealt myself a Full House, nines over sixes!"...or whatever hand you KNOW she received! Play this part of it up - it's a lot of fun!

** All of Paul's ebooks can be found on Lybrary.com .. Please check 'em out. (I lost count of how many ebooks Paul has authored.. 55 is my best guess! and they're ALL listed here... and one of the most affordable deals in all of magic.)

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

-----oOo-----

Children's Magic: Taming the "Creepers" - Article Kyle Peron

So what does taming the creepers mean and just what am I talking about? I wanted to take time in this article to talk about an aspect of children's magic that probably affects every children's performer but is not about the magic itself or about the effects that we do. This is a situation where as you perform your show, at some point you look out and realize your audience is gone. Well they are not really gone, just gone from your eyesight. The reason being is that throughout your show the kids have been "creeping" up on you and now they are pretty much around your ankles. Many of you know exactly what I mean.

Now the above situation may be an extreme one but I think it is safe to say that every children's performer faces this issue of maintaining your stage and working area for performance during the show itself. This article is going to talk about this issue of how can you control the creepers and how can you go about it in a way that works for you but does not send the wrong messages to the children or the parents.

I think the first thing I would like to state is that kids creeping up on you throughout the performance should not always be seen as the children misbehaving. It does not always need to be perceived immediately by you that the kids are being bad on purpose. I often find the kids creep because of their interest in the show and what they are seeing. Let me explain.

Kids live in a world of magic every single day. When they turn a switch, light appears. When they touch a button sound comes out of this box. In many ways young children do not see this as technology; they see it as magic in a way. To them a lot of what they visually experience is magic in of itself. So when they see things happen like this, they are curious about it. The same can be said about kids at a magic show. The curiosity and

interest of the magic they are seeing interests them and because of this, they may get excited and want to get a closer look.

Now I am not going to say that every kid out there is creeping up on you just out of curiosity alone. We all know some kids will creep just because they may want to put you to a test of how much they can get away with. This does happen. However, my point is to not always foresee it in your mind immediately as a bad thing. Do not let the creeping first get in your mind so much that it causes you to give or send out a very negative vibe to the audience. Maintain your cool and realize that perhaps the real reason is that the kids just like what you are doing and want to get into it more.

To me that is rule number one. I never make assumptions during a show and perceive the creeping situation as a negative thing. I realize that children will be children and so the way I handle it must also be done in a fun and professional way.

To me as a performer my goal is to entertain the children and the audience watching as well as be a solutions provider to the parents who are hiring me. My main role while I am there is not to lecture the children on proper behavior. Nor is it my main goal to discipline children every chance I get. The reason for me being there is to create the best entertainment experience I can give to the children while meeting the needs of the client.

So how do we handle the creepers and what can we do in our show to establish a performance area and maintain this throughout a children's performance.

- First rule of thumb is what I mentioned above. Never assume that the kids creeping up on you is always a negative thing. Do not immediately draw a conclusion that the children are being bad. By thinking in this way you start to send out the wrong signals through your body language.

One thing every children's performer should know is that children can read you like a book. They really can tell easily if you are mad or frustrated. Do not send off the wrong message when it may not even be warranted.

- Verbally define your stage area for your performance. I like to first establish my performance area right as the children are coming in to sit down. I do two things here that may be of interest. 1) I am actually standing in front of my table in my performance area. This idea of actually being in the performance area as the children come in actually establishes that the area is for the performer right from the start. And 2) I will verbally talk to the children as they are seated and tell them where the first line is to be. I will also mention that the birthday child is to sit front and center. This makes the child feel special but also allows me as a performer to establish the very first row of children and do so in a logical way.

- Visually define your stage area. There are many ways in which a performer can visually define a performance area by use of an actual object that defines the edge of your "stage". Some of the various ideas are as follows:

A) rope laid down on the floor

B) drafting tape or painters tape on the floor

C) small orange cones spaced out in front of your area. (can work well for outdoor events)

There are many others but you get the idea. The important thing here to note is that you are physically defining your performance area and the children know to stay behind it during the show. Just keep in mind that no matter what you are placing down to define your space, that 1) you make sure it is not going to cause any damage and 2) you clean it up and leave the area the same way as when you got there.

- Setting up of the ground rules during your introduction. Another great way to keep children from creeping is to set up your ground rules early in the show through your verbal introduction. Now the idea here is to define your rules but to not come across as lecturing to the kids or talking down to them. It needs to be defined for them but should be done in a fun process where the children get the idea clearly.

How I like to handle this is through telling the children how I select my helpers for the show. I basically cover off on 3 rules that I look for from the kids who I want to be my helpers. I need:

A) A child who is sitting down crisscross applesauce style. Now many of you may know what I mean. It is basically sitting Indian style. My wife is a teacher in elementary school and she tells me that a lot of teachers are using this in the early grades and so the kids are familiar with this position through the phrase.

B) I look for a helper who has their hand raised when they want to help out.

C) The most important rule of all is I am looking for a helper who is having fun, paying attention and has a BIG smile on their face. I then ask the children to see their smiles and applaud them for doing so.

By setting up these 3 simple ground rules I am establishing my performance area and rules for conduct but doing so in a fun manner that is not threatening or scary to them.

If at any point in the show someone starts to creep I can simply refer to my rules to remind them how I select my helpers. I can ask the kids if they know how I pick my helpers. In most cases the children will answer back correctly and I will look to make sure they are all adhering to it. They want to help out in the show because it is interactive and fun for

them. So they usually will adhere to the rules simply because they want to help out as well.

- Do not be afraid to pause the show a bit in order to make sure you have the room you need. Now this does not mean you halt the show and stare the kids down. It really just means pausing briefly and perhaps mentioning to the children if you can have them all move back just a little bit so that everyone can see all the fun we are going to have. Something along those lines gets the message and point across but in a non-confrontational way.

As always, I encourage you the readers to let me know your thoughts. So if you have any thoughts on my articles or suggestions or comments, please feel free to e-mail me directly at: KyleKellyMagic@gmail.com. I would love to hear from you...!

Kyle Peron - Magician and Illusionist

www.kpmagicproducts.com

www.Facebook.com/perondesign

-----oOo-----

Bridge The Gap: Moving Towards The Future Of Our Art Donavon Powell

Anyone else notice people complaining about the Modern Conjurors and their YouTwitFace Camera Magic not being practical and a purchasing epidemic of useless Magic? Or others complaining about the Previous Generation Magicians being out of touch with what is really going on in the world of Magic these days? I am asking for a reason. Stick with me. This is not a rant that bashes one side or the other.

Instead it is a brief collection of some of my thoughts on the subject and ideas to resolve this "conflict". I recently saw a trailer for something that is interesting conceptually. It is not a new concept, but a modern take on an old one. It is unfortunate that the trailer sort of gives away the method to astute Magicians since that is the customer base. It is a way to wring in and out a deck, and it is hyper visual.

Today's Spectators respond only to that visual impact is often said, but it is not a correct statement. Appearing Deck From Case (Origins in Card Manipulations Onward- My favorite is Kuniyasu Fujiwara's The Appearing Deck [1992]), Appearing Candles (More Magic Onward- My favorite is David Garrard's Candle Appearance in a Flash [1993]), Numerous Glass Productions (Modern Magic Onward- My favorite is John Cornelius' A Toast [2001]). These are just a few examples of visual impact in the past. Go back further. Illusion. Stage Manipulation. Highly Visual areas of performance styles that go back a few centuries. The difference is, at least as far as I can tell, Modern Conjurors are rediscovering this concept that was never really lost.

Is it true that new, insanely visual, products are flowing out like water from the minds of creators these days? Absolutely. But they always have been. There are just more people doing it and a wider audience consuming it. What we saw at the forefront of the "previous generation" of Magic releases were Routines primarily. Just like today's market some were good and many were bad. Many releases were from the working repertoire of Magicians. Several were not. This too is true of today's market. Releases previously taught Routining and Act Construction. Modern releases are, or seem to be, more focused on Openers, Closers, or Jaw Droppers. Just like in the past it is up to you to decide if it fits in with your needs as a Performer.

Consider the following scenarios:

I have a solid Card Routine. Do I just pull out a deck of cards and do it?
No. I should Produce the cards. I am a Magician after all. So... Produce

cards. Execute Card Routine. Now What? Do I just put the cards in the box and put them away? No. I need to Vanish them. I am a Magician after all.

I have a solid Four Coin Production. I have Produced the coins. Now what? I need to do something with them. I am a Magician after all. So... Produce coins. Execute Coin Routine. Now what? Do I just put the coins back in my pocket? No. I need to Vanish them. I am a Magician after all.

What I am getting at here is that the comparisons I made earlier between the two sales pushes are made in an effort to get across the balance needed between the mindsets of Modern and Previous generations of Magicians in their ways of thinking. Visual Magic has always been there. It just was not the focus of the consumer. Routines have always been there. They are just not the current focus of the consumer. The most successful Entertainers are the ones who can see the value in a product and incorporate it into a performance market that is viable.

Modern market production seems to be bolstered by a Consumer belief in a performance market that does not really exist. The reality is that "Street Magic", as many perceive it to be, is not a genuine market. Because the consumer may not understand this, they presume that just doing "Quick Trick" after "Quick Trick" is the way to do it. Why? Because this is what they see. They are presented with the "Walk up to strangers and Perform" approach and make the incorrect assumption that this is how the market actually works.

This is not the case though. The snippets of performance shown are shown to highlight the Effect being sold itself. Does a performance really stop there in real world use? It does in what is shown to the consumer. If the consumer does not understand that purpose it is not the fault of the producer. This is one of the fundamental areas in which the misunderstanding lies.

Here we have an interesting opportunity to look at trailers with a more practical/utilitarian mindset. Understanding the value of a product is realistically on the consumer and not on the producer. The producer already knows its value. Typically, the producer will expand on when and where to use the product in the product instructions, but this does not help the consumer decide on a purchasing decision. An understanding of the real uses for products affords the consumer a better opportunity to obtain value for money.

Conceptually, there are two ways to look at buying Magic:

1) Am I buying something because it is hot and new, or I want the secret, or I have to have it because I hoard Magic like a dragon hoards gold?

2) Am I buying this because I see the potential it has to be utilized in genuine Performance settings and will use it? If a consumer stems the urge to buy what they see for the reasons in #1 they likely have a stronger understanding of their needs and the needs of their chosen performance market. They have a plan for the Magic that they purchase. This allows the consumer to make purchases that they actually need or will use. This plan is often not fully developed amongst those from the consumers in #1.

So why do people buy Magic without an exact plan in mind? It is partly the feeling good aspect of buying things, partly the need for the secret, partly the need to accumulate things one may "possibly use someday", and probably other things that I have not included. Additionally, I think there is a fundamental misunderstanding of the markets that budding Magicians and Modern Consumers, will actually be performing in and the actual applications of what is being presented to the consumer.

The traditional primary markets are Busking, Restaurant, At-The-Table, Stage, and Strolling/Walk Around. These are not all of the markets, but they are the most common markets. In my opinion, an understanding by the consumer of where a product is designed to be utilized, and how to

integrate it seamlessly into existing Routines or Effects, is what is really at the core of the “purchasing epidemic”.

How can this be mitigated? Mentorship.

Instead of endlessly complaining about the changing uses of presentation media, lack of understanding of craft fundamentals, and a myriad of other complaints, those with experience and wisdom should attempt to aide those interested in progressing. Instead of endlessly complaining about how out of touch the “old” Magicians are, their lack of understanding of the modern media and its uses, and a myriad of other complaints, those who are not experienced or have only performed for a camera/friends/family should attempt to take what advice is given to them and try to apply it.

The producers will continue to produce as long as there is a market for the product. This is not a bad thing. What is bad is a generation of Magicians isolated from the previous generation due to a lack of understanding of points of view on both sides. Find a Mentor. Find a Mentee. Help close the divide in our Art by establishing this relationship.

Donavon Powell

-----oOo-----

Making Magic at Meetings: A Guide from Jez Rose

The headline isn't metaphorical—here's how to have a magician entertain guests without being corny, or cornering...

Inventive performers strive to keep event organizers interested year after year through variety. But magic is not as widely respected as a performance art as most others partly because of how it is positioned,

how it is used, and because many magicians have allowed their acts to become tired. Notwithstanding the success of magic productions in Las Vegas and London's West End, as well as high-profile television magicians, there's a sea of sameness in magic. Apple's innovation resulted in iPad magicians and some embracing the use of mobile apps, but even from the inside, working more than two hundred events each year, I'd struggle to name any other imaginative alternatives available to the events industry when it comes to magic.

Magicians have been performing short shows at tables, commonly known as "table hopping," since the late 1980s. The doyenne of magic, Fay Presto, was perhaps the first magician to present in this format of short, punchy shows at tableside, moving between groups of diners. The classic variation of this is the "mix and mingle" format where the magician strolls around a reception entertaining informal groups of guests. But the entire magic industry jumped on that bandwagon and is still riding it some forty years later, with little development or creative variation to excite event professionals.

The result is that magic is not valued, and the ideal circumstances for showcasing magic at its best are not being leveraged. I care passionately about magic being performed well—about the memorable moments of disbelief and wonder I am privileged to create for people who will remember them for years afterward. Done right, magic can be a profound experience for audiences. [Read More...](#)

<https://www.meetingsnet.com/event-design-ideas/making-magic-meetings-guide>

Jez Rose is The Unusualist, performing for business events and private parties. He is an associate member of The Inner Magic Circle (with silver star) in London; a member of The Academy of Magical Arts in Hollywood; and resident Curator of Magic for Ned's Club at The Ned in London.

-----oO-----

Only Three? - Card Effect

From Issue #121 of the Roadshow

Here is another effect from Magic Tips and Tricks.. Although not original, I cannot credit this effect to one magician, as many magicians have performed one version or another.

Have three spectators each chose a card at random from a shuffled deck. Ask each to look at their card and memorize it, but not share the value with the other spectators.

Deal a pile of ten cards on the table, Now, deal a pile of fifteen cards to the right of the pile of ten and then another pile of fifteen cards to the right of this one. Lastly, you should have nine cards left in your hand.

Drop them as a pack to the far right of the rest of the packs. Deal all cards face down. Ask the first spectator to put their card, face down, on top of the pile of ten. Ask them to cut as many cards as they want from the middle pack of fifteen and place them on top of their chosen card.

Repeat this with the second spectator, asking them to put their card on top of the first pack of fifteen cards you dealt, and then cut as many cards as they want off the other pack of fifteen and place them on top of their selected card. Ask the last spectator to put their card on top of the second pack of fifteen and cut as many cards as they want off the pack of nine and drop them of top of their selected card, just as the other spectators did..

Pick up what remains of the pack of nine and put it on top of the pack next to it. Put this pack on top of the pack next to it and repeat until all

the cards are in one stack. Pick up the stack and, holding it face down, casually move the top four cards to the bottom of the deck.

Remind the spectators that you had no control over how many cards they cut off the packs.

Now, deal a card face up on the table and another next to it face down. Ask the spectators to call out when they see their card. Continue to deal cards, one face up on the face up pile and another face down on the face down pile. If no one saw their card, (and they shouldn't have) pick up the face up cards and move them to one side.

Pick up the face down cards and repeat the same procedure... a face up card and then a face down card. Eventually, you will be left holding only three cards face down, and guess what? They are the three chosen cards. This is self-working, although it doesn't seem quite possible because of the random way the cards were cut by the spectators.

R.Carruth

_____o0o_____

VANISHING INC. -10 Year Anniv. Download Bundle - Free

To celebrate their tenth birthday, our friends at VANISHING Inc., Andi and Jay, have picked out ten downloads, each one special for a different reason, for you to enjoy. \$50 of amazing magic for free.. All that's required is to sign in or sign up...

"This is our gift to you. A small thank you for being a part of our journey over the last ten years. We've had the time of our lives and we cannot wait for the next ten years!"

Reswindled by Caleb Wiles - It all started here! We kick off with our very first Vanishing Inc. Artist, Caleb Wiles, doing a trick that we STILL consider to be the very best "Reset" routine ever created. It was one of our first downloads, and now it's yours for free.

From the Center- from Andi's GAMBLE download. This unusual take on a center-deal demo (no actual centers required) has a novel premise and is sure to impress anyone who loves gambling material.

A Lady Up My Sleeve from Giobbi on Garcia - An excerpt from one of our favorite and most overlooked products. We asked Roberto Giobbi to revisit the work of Frank Garcia--to talk about the man and the material, and teach highlights from his repertoire. This is a shining example.

Pelikaan's Hole Change - Peter Pelikaan is THE master of packet trick magic, so we're giving you a packet effect in which we were COMPLETELY fooled. We think you will be, too.

Grade A Choice by John Guastaferrero- John G is one of our favorite creators to work with. He exudes a calm, kind, and fluid demeanor, and his magic is always exceedingly smart and refined. This is one of our favorite routines by John.

Buckle-lectors from Cullology - Perhaps the best trick in this collection on the culls, it predates Harapan Ong's smash hit Principia, but don't overlook this stunning Collectors routine.

Prediction Cards from Tu - We feature a beautiful and self-working trick by team member Tu! Three prediction cards are removed from the deck and placed aside. The spectator selects a card and places it under their hand to ensure that it cannot be switched. The prediction cards are turned over one by one. The first reveals the color of the card, the second reveals the suit and the last reveals the value. When the selection is

turned over, it matches the prediction perfectly. This is an impromptu effect which works every time.

Alex Elmsley Lecture - We miss Alex Elmsley, and this is an excerpt from a lecture he gave late in life. This is the closest we can now be to sitting down and learning from this legendary mind.

Mecka by Dan and Dave - We wanted to include something from our recent acquisition of Art of Magic, and so we're featuring a stunning flourish by Dan and Dave Buck.

It Cuts Deep from Super Strong Super Simple - Ryan Schlutz released an entire collection of self-working magic on Super Strong, Super Simple, and this is a great way to showcase the quality of that material, as well as his skills as a performer and teacher.

Running time: 2 hours 25 minutes

<https://www.vanishingincmagic.com/magic-downloads/card-magic-downloads/vanishing-inc-ten-year-download/>

-----oOo-----

A Few Words from David Blaine...

"You don't get into magic. Magic gets into you."

"Magic's an art where you use sleight of hand or illusion to create wonder. And I was just intrigued with that idea."

"Magic is not about having a puzzle to solve. It's about creating a moment of awe and astonishment. And that can be a beautiful thing.."

"To most magicians, cards themselves are marvels...For one thing, they feel special in your hand. Touching them, holding them, shuffling - the whole process is almost poetic. If you're in a room full of magicians and someone just mentions the word cards, within seconds, everyone is digging into their pockets and pulling out a deck of cards. It's one of the most amazing feelings ever."

"As a magician, I try to show things to people that seem impossible. And I think magic, whether I'm holding my breath or shuffling a deck of cards, is pretty simple. It's practice, it's training, and It's practice, it's training and experimenting, while pushing through the pain to be the best that I can be. And that's what magic is to me."

- David Blaine

-----oOo-----

The Vault - The Magic Man Project - Rubber Bands - Andrew Eland - Review by Rick Carruth

This unusual offering from Murphy's Magic is quite unlike anything I've reviewed. It's not a full fledged DVD.. and it's not a single effect. The Ad Copy reads as follows:

In this electrifying new HD download series, Magic Man shares two of his favorite rubber band routines. These are two real-world routines that he has been performing for over 20 years - refined and tweaked through thousands of performances in every environment possible!

You will learn:

The Boomerang Band routine

A mini rubber band routine including Magic Man's unique presentation for the Crazy Man's Handcuffs

These are real world, in-the-trenches routines that have been audience tested and perfected!

Full HD | Full live and in-studio performances included | Real world magic | 1 hour

Who is Magic Man?

Magic Man is one of South Africa's best kept secrets. Magic Man has been touring North America, Canada and Asia for the past 20 years building an impressive list of achievements. From the Rolling Stones at the Sticky Fingers restaurant in London to the wrap-up party in Vancouver for U2's Zooropa Tour, Magic Man has entertained the finest!

He has worked at the Edinburgh Festival and headlined at top nightspots across Europe, Canada and South Korea. Combining unbelievable sleight-of-hand with his unique sense of humor, Magic Man can keep any room enthralled with wonder for hours!

My Thoughts:

First, I'm going to address the elephant in the room. Since this 1 hour video highlights the elusive Boomerang Band.. I'm going to start there. Although the Boomerang Band effect has been both written about and videoed, there are still those who believe it's only a myth. A magi takes a rubber band, contorts it around his fingers, shoots it about fifteen feet across the floor.. and, just as the rubber band reaches its farthest point... it reverses direction and literally rolls back to the magi with impressive speed. Rumor has it a certain magician can even make it roll up his arm and settle in his shirt pocket. I'm not sure about that.. but I am sure the Boomerang Band is NOT a fairy tale, as I have watched the bands dance their way back to the waiting magi numerous times.

Although the origin is unknown.. Charlie Miller, Dan Garrett, Chris Kenner, Dan Harlan, Paul Daniels, Don Cox, Al Angello, Michael Weber, and Paul Sponaugle have all made contributions to Boomerang Band, not to mention Magic Man.. Andrew Eland, who is making his contribution with this download.

Andrew.. aka, Magic Man, demonstrates and patiently teaches viewers how to perform Boomerang Band. (BB). He routinely performs his version in outdoor locations around the world, as he spends a portion of each year performing in locations from North America to Europe to South Africa.

This is one of those quirky little effects that will catch most audiences, and magicians, off-guard, as they've never heard of BB.. much less actually seen it. It's the type effect that will draw crowds out of curiosity, and give you the opportunity to perform your complete set to a full house.

After teaching Boomerang Band, Andrew teaches his entire routine. Although not very long, it's efficient.. and consist almost entirely of rubber band effects, utilizing a few small props like a battery, a wand, a spoon and a coin.

One effect is based on The Moving Ring.. but without the ring. Andrew creates a small diversion and uses this little prop to perform both this effect and to make his Crazy Man's Handcuffs unique and very visual. You need to see it to understand what I'm saying. If you currently perform either of these two effect in a conventional way, you'll have no problem adapting to the Magic Man method.

(Crazy Man's Handcuffs, devised by Arthur Settingington, Peter Warlock, Herb Zarrow and popularized by David Copperfield.)

He also teaches Two Way Stretch, which is a method of showing one band as two.. and Snap by Harry Lorayne. Combined, everything creates a very nice routine for busking or traditional walk-around. You can't beat it for the money, and it has my recommendation.

Quality wise, it is a typical Murphy's Magic product. Filmed outdoors at Victoria & Alfred Waterfront in Cape Town and indoors at The Capetown College of Magic in Cape Town, everything from the outdoor setting to the indoor teaching session is good, quality work. Sound is good, lighting is good, and I have no complaints.. and I don't think you will either.

Don't think you will learn Boomerang Bands overnight. Andrew tells you such, and you need to be prepared to put in the time to learn something unique and captivating. There's no doubt you'll be glad you did. Be different, and proceed to the front of the line..

\$12.95 Instant Download. From Murphy's Magic and their associates.

<https://www.murphysmagic.com/product.aspx?id=64329>

-----oOo-----

How to Master Any Subject - Short Video

Richard Feynman's four-step method for mastering any subject is so simple that it just might work...

<https://www.wimp.com/how-to-master-any-subject/>

-----oOo-----

How to Prevent Magic Burnout - Article by Dominic Reyes

We've all seen it happen... You introduce a friend to the fascinating world of magic tricks, and they get HOOKED. Suddenly, they're pulling out a deck of cards everywhere you go. They're practicing their double lifts on the bus, perfecting their coin vanishes at work, and busting out their favourite tricks on everyone they meet.

'There's no rush,' you tell them. 'You'll burn out!'

But they don't seem to notice. They carry on practicing magic fanatically... Until a few months down the line, they quit.

This is a common—and worrying—occurrence that happens ALL the time.

Magic Burnout People are introduced to the hobby and fall in love at first sight. They stock up on all the equipment they need, and get going. But it all becomes too much for them, and life gets in the way.

In fact, statistics from our research at the Merchant of Magic have shown that almost 70% of total beginners drift away from learning magic within 6 months of ordering their first proper magic trick, book or DVD. The remaining magicians tend to stay studying magic long term (5 years+).

So the question becomes: how do we keep ourselves interested in magic for the first 6 months and beyond without getting 'burnt out'?

Here are four of the most common mistakes that lead to this problem, and the steps you can take to prevent them from happening to you (or someone you know). READ MORE...

<http://blog.magicshop.co.uk/2019/02/prevent-magic-burnout.html>

UNLEADED - by Justin Miller - A Review

Review by Donavon Powell

Review:

Upon my first watch of Justin Miller's Unleaded I knew that this effect was going into my working repertoire as soon as possible. I did not think merging the Pen-Through plot and the Torn-And-Restored plot was possible, but he did it. Flawlessly.

In previous versions of these plots I never liked that the pen was in view and then suddenly through the bill or that when the card was torn a good amount of effort was required to allow for examination. With Unleaded Justin has addressed these concerns that I had with the plots and more.

Unleaded is a fantastic effect for the Walk-Around Strolling Magician, the Restaurant Workers, for At-The-Table, and even in the Parlor. This effect, though not self-working, can be learned with some practice and put in to use very quickly. It does require a little bit of preparation, but the Spectator(s) will genuinely feel that Unleaded is completely impromptu. It is not angle-proof, but the angles it does have are very easy to manage.

Justin Miller has provided us with this tool for our use. He teaches this effect very thoroughly and includes a discussion on what influenced its development. It can be purchased directly from Justin through email at - magicwithvision@gmail.com - He is limiting the quantity that he is releasing so act quickly. If you are looking for a unique addition to your working arsenal that ends clean with a signed souvenir for your Spectator(s) Unleaded is what you are after.



FALSE CUTS AND SHUFFLES PROJECT - A Review

Liam Montier and Big Blind Media

Review by Rick Carruth

Big Blind Media has released a false cuts and shuffles 'project', taught by Liam Montier, and this is the ad copy...

"There is nothing more valuable in the card magician's arsenal than the ability to convince your audience you are shuffling the deck, when in actuality you aren't. If your spectators believe the cards are being mixed, whilst all the time you retain control of their order - then you can perform true MIRACLES! Indeed, this one skill can help transform simple self working tricks into jaw dropping slabs of IMPOSSIBILITY!

There are thousands of ways to false shuffle and cut the deck, but this project is not a cold encyclopaedic list of them. These are the A1, 24 Karat GOLD techniques that host Liam Montier has sought out and road tested on your behalf. To make the grade the featured cut or shuffle had to be practical, utterly deceptive and something YOU WOULD USE!

These powerful, deceptive skills are within the technical reach of any card handler (including some that are SO easy you could do them in your sleep!), and will have you up and running in no time.

Learning just one or two of these techniques is essential, but learning more will enable you to 'mix and match' the skills to create the unquestionable impression that you really are shuffling the pack. These are practical techniques - whether you are working walk-around magic, or sitting at a coffee table with some mates, you will be fooling them all in no time! And at the end of the project four incredible magic tricks are also taught, so you can head out and test your new skills straight away!"

My Thoughts...

First, I agree wholeheartedly that cutting and shuffling is a vital part of magic. The ability to convince your audience you've fairly shuffled and mixed a deck is paramount to your success. I'm probably preaching to the choir here.. but I had to say it..

Liam and BBM have created a fine work for that guy who only knows a couple of cuts/shuffles. There are MANY such guys out there. I've answered their emails.. I've talked to them at meetings and conventions.. and I've seen their interest in works like this - aimed at the beginner to intermediate magi who has spent the majority of his time watching good card technicians from afar.. with admiration.

This download will not make you a superstar. It WILL make you better than 75% of the magicians out there. It will make you one of those guys other magicians turn to when they need to know a good cut or shuffle.. particularly false shuffles.

Rather than take the download apart, move by move, I'm going to summarize the moves and leave it to you what floats your boat. What I like and what you like WILL differ. Left handers will favor certain sleights or flourishes that don't appeal to me.. and vice versa. The size of your hands, your speed, your dexterity and your confidence will all influence your choices. The good thing is.. there's enough diversity that you'll find 'something'.. more than just something actually.. that appeals to you.

You WILL find moves you'll use. The skill level for most of these moves is low enough that you can't help but find a couple of good cuts and a couple of good false shuffles you can add to your repertoire this week. Most will require a night sitting in front of the TV with a deck of cards in-hand. Nothing more...

Most of these descriptions are my initial thoughts/notes... short and to-the-point.

Overview and Practice - Liam discusses how he practices and the use of tools to help with practice. This is a quickie session to give you an instant tip or two..

Overhand False Shuffle - This session includes various types of overhand false shuffles including the Dan Garrett Overhand/Underhand... very nice to watch.

The Blind Shuffle - Erdnase version of the Blind Shuffle.

The Ireland Shuffle - Good for Out of This World. Actually shuffles the cards. Good for decks set up all black/all red.

The Running Cut Shuffle - Convincing. Good for situations where you have a stacked deck and cutting the cards is OK.

About Optical Shuffles - Another brief overview to get you on the right track.

The Wiggle-Woogle Shuffle - You don't actually DO anything. Maintains original order. Only appears as if you're cutting the deck.

Optical Shuffle - Similar to wiggle-woggle except some cards are actually dropped on rear of pack.

Mike O'Dowd's Slop Shuffle - Looks good as it can be done fast. Actually only cuts the deck once.

The Lift Shuffle - Two methods. Good for preserving a portion of the cards on top of deck.

The Jog Shuffle - Another good method for preserving a top block of cards.

Swing Cut Shuffle - Good cut using a swing cut and allows spectator to see the face of the cards as they are being run. Preserves top or bottom block of cards.

Bottom Stock Shuffle - Preserves bottom stock.

The False Riffle Shuffles - Preserves small top or bottom stock... Or both..

Push Through Shuffle - Preserves full deck order. Plus additional tips.

The Triumph Shuffle.. Dai Vernon's version.

The Charlier False Shuffle - Makes it look messy and if you couldn't possibly maintain control..

Up the Ladder - Nice on the table shuffle to preserve a full deck. Fast.

Cuts.. Including the Swing Cut and Charlier Cut. These are legit cuts, unlike the cuts below.

Bobby Bernard False Cut - Very deceptive and very easy.

Jay Ose False Cut - Simple On the Table cut.

Tarbell 3 Way False Cut - Convincing when done fast.

Royal Road False Cut - Similar to Ose cut, but slightly more involved.

Erdnase False Cut - Used by many great workers through the years. An on-the-table cut.

Frank Thompson False Cut - Used by many of today's best performers.

The Cut - Another simple cut that works.

Crane Beak False Cut - Owen Packard's design. In the hand cut that also gives you a glimpse of the top card.

John Bannon's Fly Trap Cut - Nice flourish cut. In the hand.

John Bannon's CrocoEdile Cut - Probably not something I would do, but a good cut regardless.

Gary Ouellet False Cut - Uses a swing cut in a simple manner.

Lewis Jones False Cut - Hand to Table cut with a swing cut.

David Acer's Trinary Cut - Another in-the-hand cut that's flourish y but not complicated.

Mini Sybil Cut - Uses three packets instead of the customary five.

The download ends with four effects that play well with a lay audience. You aren't necessarily going to fool a room full of magicians.. but then again, magicians probably aren't going to tip you very well either.

WEIGH Performed and Explained - Expert At The Card Table effect.

Dai Vernon's TRIUMPH Performed & Explained - Classic magic trick. This is not a simple, shortcut method.

SHOCK TREATMENT P&E - John Bannon's stalwart effect.

THINK OF A CARD P&E - Paul Curry's trick using a stack. Simple effect, but fools a lay audience every time.

I am a big fan of the basics. This download, roughly 2:15 min. long, teaches a very wide section of basics.. with a flourish. You'll be glad you bought this download. Video and sound are typical Big Blind Media. Ladies posing as the audience are typical BBM.. and very easy on the eyes... Much more enjoyable than some 'ol hard-tailed magician.

I enjoyed this download. I learned some things.. and I can't always say that about some of the DVD/downloads I've watched of late. Believe me.. time is important to me.. and the FALSE CUTS AND SHUFFLES PROJECT was time well spent..

\$30.00 ..From dealers who carry the Murphy's Magic line of products..

<https://www.murphymagic.com/product.aspx?id=53701>

-----oOo-----

"A great leader doesn't treat problems as special. He treats them as normal. If you're working, expect problems. If you're dealing with family, expect problems. If you're just minding your own business and trying to relax, expect problems. If everything goes according to plan, then be pleasantly surprised. If it doesn't, and you've planned accordingly, you won't get so frustrated. A problem not anticipated is a problem. A problem anticipated is an opportunity."

Al Davis, former owner of the Oakland Raiders football team..

-----oOo-----

The Vault - CHINK-A-CHINK Elements by Patricio Terán Review by Rick Carruth

If you enjoy Matrix effects, or wish you could perform Matrix type effects, Chink-a-Chink may be just what you need.. Here is the Ad copy:

"The best Matrix I have ever seen! I thought my eyes were malfunctioning." - Richard Sanders

After ten years of keeping his routines underground, Patricio Terán, the Matrix specialist, brings you his legendary handlings of the Chink-a-Chink plot.

You will learn three wonderful routines, complete with all of the subtle elements that will transform your Matrix into a miracle.

These incredible effects are explained step by step with the best quality video and the best possible teacher.

If you have ever wanted to do a hyper visual Matrix with 4 different objects, download this today!

My Thoughts:

From Wikipedia, the free encyclopedia -

"A magician performs the "chink-a-chink" coin trick, having started from a square of four coins. Chink-a-chink is a simple close-up magic trick in which a variety of small objects, usually four, appear to magically transport themselves from location to location when covered by the performer's hands, until the items end up gathered together in the same place. Variations, especially the Sympathetic Coins, have been performed since the 1800s."

"Sean McWeeney, the author of the first dedicated e-book on Chink-a-Chink, has a history dating back to at least early/mid-19th-century Germany. The trick was famously covered in Edwin Sach's seminal book *Sleight of Hand* in 1877, utilizing four sugar cubes. Max Malini, who popularized the trick in the early 20th century, using cut-down wine corks, is generally credited with naming the trick. Doug Henning performed Chink-a-Chink on television in the early 1970s, using seashells."

Many magicians, popular magicians, have performed this effect using a variety of objects. Anything concealable by the palm of the hand has been fair game. In recent years Chink -a- Chink morphed into the Matrix effect, using playing cards instead of the palm. That said.. this video download is about the classic effect.

I have to first say I prefer the classic Clink-a-Clink to the Matrix. Why? There is no lifting of objects beneath the palm as opposed to lifting coins beneath the transfer of a card. All the transportations involve covering

objects with the palm and sliding them from one position to another. This is, to me at least, much easier to master than the latter.

This "The Vault" download was produced by Nacho Mancilla. Honestly, I don't know a lot about Nacho other than he has published a couple of other effects under his name.. UP SLOW and REFRACTION. After the initial intro, Nacho turns everything over to Patricio Terán, a serious Matrix master from Chile.

Due to the language barrier, the entire effects portion of the video is performed to some excellent chill music. Thankfully, everything you need to know can be taught without words. There are camera angles from both forward and rear positions, giving you multiple views of the same move. The video itself is just over 30 minutes, and is more than long enough to teach all the moves. Both sound and video are fine. I have no problem with the production qualities, and they are precisely what I would expect for the cost and subject. There wasn't a credit at the end of the video, so I can't comment on equipment.. only on what I saw. So, if you're one of 'those'.. I can't help you.. Sorry!

The three effects were inspired by Mott-Sun, Takahiro, Daniel Garcia, Al Schneider, and others..

FANTASY: This is a very enticing, very visual effect that, due to the simultaneous movement, makes it darn near impossible to solve. The spectator is left pondering, I was left pondering, and most of the dirty work is the result of a gimmick.

FANTASY uses four half dollars and a change purse.. (well.. maybe slightly more than four). This was similar to the traditional Matrix many of you are familiar with, but uses the palms instead of cards. Again, my preference. This effect reminded me of another effect I recently reviewed.. "Z Matrix.. an effect by Ziv", in that a gimmick is required. You will need a clear acrylic sheet, not hard to find, a pair of scissors, and some double stick tape. Although I don't like constructing gimmicks, this

one isn't hard to make. It makes a couple of the moves possible. You also need a Servante. The video teaches how Patricio and Nacho make theirs, which is a very simple open-top savante, stuck to the inner edge of the table. You could probably lap if you didn't want to purchase or make a savante. You WILL like this effect.... and it's not overly hard to learn or perform, once you learn the moves.

METAMORPH MIX: This is a true Clink-a-Clink effect. You use a half dollar, a key, a ring, and a Chinese coin. Again, Patricio performs what appears to be a series of complex vanishes and switches, most achievable once the moves are memorized. This is not only a joy to watch, but would be a joy for you to perform. Like FANTASY, it's next to impossible for the audience to figure out. Too much going on... Dai would love this one.

ELEMENTS: Quick effect similar to the above. This uses a few less moves, but the same tokens. This is a great place to start and a good point to get your feel for what's going on.

Honestly, my best advice is - go to the Murphy's Magic link and watch the demo video. I'm a visual guy myself, and this will give you a good idea of what you'll learn, plus the FANTASY effect, which is not on the demo. I sincerely hope you'll consider buying this download. I think you'll really enjoy performing this for your friends, fellow magicians, and your audience. There's no doubt they'll see you in a different light, a good light, and you don't have to tell them you learned it all from a nineteen dollar video...

\$19.95.. From Murphy's Magic and their fellow customers.

<https://www.murphymagic.com/product.aspx?id=63415>

-----oOo-----

VISTA PRINT - My 'Go To' Guys for Business Cards

This is where I buy my business cards.. always. They usually run a 500 for \$10.00 special, but I prefer to pay \$17.00 and get cards that are really thick. They survive being carried in my pocket much better than the thinner cards. I have also purchased postcard-size cards to give away at conventions if I had a table. They always make a good first impression. You CANNOT have too much advertising.. but you can definitely have Too Little...

<http://reward.vistaprint.com/go.axd?ref=D5KT0M>

-----o0o-----

The Vault - The Endless Chain - A Review L&L Publishing and The World's Greatest Magic Review by Rick Carruth

Johnny Thompson, Bobby Bernard, and Phil Matlin teach this magic standard. If you aren't familiar with this magical con, or if you need tips from three consummate professionals, read on... The Ad Copy reads:

Something Totally Different!

The underground con game known as the Endless Chain has its roots in an old gypsy swindle from the 1500s called "Pricking the Garter." It was subsequently adopted by magicians in the 1800s and has been used to delight, captivate - and humorously frustrate - audiences to this day.

In this video, you'll meet three different performers who each take a turn at demonstrating this classic scam. Johnny Thompson leads off with a three-phase routine coupled with a very funny kicker ending while providing additional moves and subtleties in the explanation segment.

The UK's Bobby Bernard also demonstrates and teaches a three-phase routine but also supplies an ending that can add a bit of magic to the effect. Finally, Canada's Phil Matlin performs a three-phase routine with a pseudo-explanation segment that brings his version to a very satisfying end.

Audiences are enchanted by tales of con men and swindlers and with the help of the world-class performers featured here, you'll be able to add a routine to your show that is not only inherently interesting, but is something that your spectators are unlikely to have ever seen before.

Download the video and learn this today!

My Thoughts:

Although I've seen The Endless Chain performed numerous times by both professional and amateur magicians, I can honestly say I've never tried to learn it or perform it... in part because it seemed too easy for the audience to surmise its performance. Although the audience would be wrong, without the finesse taught by Johnny Thompson and friends, I didn't realize I, too, was wrong with my silly assumptions.

For those of you not familiar with The Endless Chain.. The magician introduces the audience to a fairly long loop chain. The chain is quickly manipulated into a figure eight and an audience member is asked to place his/her finger inside one of the loops formed by the eight. The magician pulls the chain, and if it 'catches' around the spectator's finger, the spectator wins. If the chain doesn't catch on the finger and comes free.. the magician wins. It is a betting move, and it is a con.. The spectator only wins when the magician wants him to win..

After a series of bets, the magician is confirmed King of The World.. and the effect is over.

Unless you learned from Johnny Thompson... He adds one final move that seems impossible for the spectator to lose.. but he does. (See video below)

This move made the video worth the cost.. to me. It transformed The Endless Chain from a 'cute' little trick into a mystery. Suddenly, I could see the possibilities.. and I could see why a magician would devote six or more performance minutes to this innocuous little scam. It went from a 'trick' to a 'performance'.

Each of the performers added something personal to the effect, but it was Johnny's performance that stood out to me. The download is just over thirty minutes and is typical L&L production values... Nothing earth-shattering.. and nothing distracting. Although this is a re-introduction of a World's Greatest Magic selection, it's timely, with the interest in gambling sleights/demonstrations and the recent passing of Johnny Thompson.

All you need to perform this effect is an inexpensive chain somewhere between 36 to 48 inches, and an afternoon's practice. It's not difficult to learn, just a few timely twists, and can be performed with something like para cord or thick string to get you going. I recommend the chain when in front of an audience, partly because of the 'flash' and the visual quality.. making it much easier to see from a distance.

The Endless Chain is very similar to, performance wise, 3 Card Monte. If you perform, or want to perform, 3 Card Monte because of its gambling qualities.. The Endless Chain is the perfect addition to your routine. It's much easier to learn, for sure, but establishes the same persona of a skilled gambler -if- you learn the Johnny Thompson method.

This is definitely something I will add to my repertoire.. I recommend you guys do the same.. If you aren't familiar with the Endless Chain, check out the video on Murphy's Magic site..

\$14.95.. From Murphy's Magic and their associate dealers...

<https://www.murphysmagic.com/product.aspx?id=64038>

Video of Johnny Thompson performing his entire routine. This is the routine taught on this video. Don't you LOVE the final move?

https://youtu.be/0CpYaa8_HMs

-----oOo-----

The Vault - Phosphorus by Victor Sanz Review by Rick Carruth

Quick pocket trick download from Victor Sanz and Murphy's Magic..
Here's the ad copy:

Find the spectator's match without looking -- in only one second!

Victor Sanz shares his brilliant new interactive close-up miracle. A spectator picks a matchstick out of many and signs their name on it. They then put the signed match back in the box with the others and shake them all up. The magician takes the box back and, in one second, produces the signed lit match!

Everything can be examined before and after the effect. Make the gimmick in less than 5 minutes. Easy to perform.

My Thoughts..

Victor Sanz is another creative mind from Spain, home to some of the most creative magic on the planet. Victor is also the creator of Self-Flipping Note Pad, Contrasts, Vibrate and Revolver, among other effects.

As a fellow who has a fondness for walk-around, I'm always glad to find a quick trick I can add to my repertoire. This effect from Victor Sanz can, literally, be carried in a matchbox.. and doesn't require much to learn. I think most of you will find this an attractive addition.

The effect performs like the ad copy. Aside from a small gimmick, everything works as advertised, and the learning curve is minimal. The magi shows a spectator a wooden matchbox full of matches. The spectator is allowed to pick a match and mark it to be easily recognized later. The magi partially inserts the match into the box and the spectator pushes the match the remainder of the way in and closes the box. The spectator shakes the box to thoroughly mix the matches. The box is returned to the magi who.. with only a very slight pause.. places the box behind his back with one hand - as the other hand brings a lit match from behind the magi, lit..

It's the spectator's match.

It's not exactly like vanishing the Statue of Liberty.. but it's a nice, quick effect that creates a mystery. You do have to create a small gimmick to make the effect work. As this is a download, you get to make the gimmick with thoughtful instructions from Victor. It only requires something you probably have around the house, plus a pair of scissors, and about 4 or 5 minutes. Everyone knows my dislike of DIY effects, but this is admittedly simple to make...

The download is typical Murphy's Magic quality. The effect is taught with subtitles. As the effect is not very complicated, this wasn't a problem for me. They could have taught everything sans subtitles and I think you

would still understand everything you need to know. The video runs 33 minutes with several minutes performance mode.

I would recommend PHOSPHORUS to anyone with ten bucks and a desire to add a little something-something to their routine. It's a quickie, easy to perform, and a great little effect for those of you who love to play with fire...

\$10.00 at Murphy's Magic and their affiliated magic dealers...

<https://www.murphysmagic.com/product.aspx?id=64658>

-----oOo-----

Watch: The 11 Best Tricks From 'Penn & Teller: Fool Us' – Videos ... By Thor Jensen for GEEK.com

One thing that unites geeks around the world is that we love to solve problems. Our hyper-flexible minds latch on to challenge, whether it be in a video game, with a tricky Lego build or programming an app. That's why one of the most lowkey brain-bending shows on TV is Penn & Teller: Fool Us, starting its sixth season on Monday, June 17, on the CW.

If you haven't watched it, the premise is simple: guest magicians show a trick to the duo, who then have to figure out how it's done without telling the viewing audience. Even if you don't dig illusions, it'll have your mind racing looking for the methods behind the magic. The show has a bunch of people putting clips up on YouTube, so we wanted to share our 11 favorite acts from previous seasons.

<https://www.geek.com/television/watch-the-11-best-tricks-from-penn-teller-fool-us-1790212/>

-----o0o-----

Do Super Easy 'Torn Page' Magic Trick - Video Tutorial

Jay Sankey does a bit of stickman magic with a small note pad. It's not completely 'sleightless'.. but the moves are really easy and you can perform them with confidence. I haven't published anything from Jay in some time, so I was glad to run across this nice tutorial... about 15 minutes in length.

https://youtu.be/MfTISK_JSro

-----o0o-----

Card Portal Pop Out - Video Tutorial Featuring Shin Lim

Great way to reveal a card in a sandwich effect. It appears you are holding two cards.. and suddenly a third card flies from the middle with no obvious effort on your part. Featuring Shin Lim and Nic Suriano...

<http://magicblog.org>

-----o0o-----

Card Tricks With Willie (Nelson) - Video

Willie performs the infamous Sam The Bellhop effect... Cool !

<https://youtu.be/KJ0ncVqrd8M>

-----o0o-----

How to Solve a Magic Square -Tutorial

This arithmetical stunt is not difficult when you know how, says Jason England.

Magicians often include acts that are not strictly magic, but leave their audiences feeling that they have witnessed something impossible. Memory stunts, unusual scientific demonstrations, playing chess blindfolded and rapid mental mathematics are some examples.

Successful stunts of this kind suggest the performer has an enhanced talent. In some cases, this is true – they may have an extraordinary memory or be a chess grandmaster. But in most cases the performer is using a system. These systems can be simple, or can require tremendous skill – but they're still easier than doing this without any system at all.

A popular mathematical stunt is to create a "magic square". This is a grid, most commonly 3x3 or 4x4, filled with numbers. The numbers in every row add up to the same number.

Making a magic square before an audience, if done properly, can be an impressive demonstration of one's apparent command of higher-level mathematics. I'll show you how to do this, using a seemingly more difficult 4x4 grid... [READ MORE](#) (Text and Pics)

<https://cosmosmagazine.com/mathematics/how-solve-magic-square>

-----oOo-----

Ten Tricks With Rubber Bands - Video Tutorial Rich Ferguson

Helpful tutorial by Rich with ten convincing effects. These are not all simple-appearing effects. Some are effects I'm sure a few of you have

paid money to learn. My MagicMysteries.org site makes sure you get it au gratis... Enjoy!

<http://www.magicmysteries.org/2019/04/10-tricks-with-rubber-bands-tutorial.html>

-----oOo-----

Wait! - Last minute addition...

Our friend, Steve Drury, notified me a few days ago of the release of his master work on Dice.. Haven't had time to get my hands on it.. but I'm betting it's going to become THE book on anything related to Dice...

Dice Mysteries - By Steve Drury

Dice Mysteries is a study into the world of dice aimed as a resource for the mystery - psychic entertainer. As a hardbound, dust-jacket covered book - it runs at over 580 pages !

It initially delves into its journey from the shaman to the layman, then through history into its roles in society, religion and science, including various cultural and indigenous perspectives. Many types of dice are reviewed, alongside their varied uses, from reading systems to gambling and cheating plus performance applications and routines.

Steve Drury's own ideas are included throughout, plus there are varied supporting contributions from: Les Cross, Richard Webster, Stephen Ball, David Berglas, Lior Manor, Mark Chandaue, Richard Osterlind, Ronald J. Dayton, Pablo Amira, Docc Hilford, T.C.Tahoe, Seamus Maguire, Dale Hildebrandt, Danny Proctor, Kenton Knepper, Craig Conley, Steve Cook, Scott St Clair, Neal Scryer, Jackie McClements, Cara Hamilton, Vito Gattullo and Sudo.

<http://www.lulu.com/shop/steve-drury/dice-mysteries/hardcover/product-24128534.html>

-----oOo-----

If you have anything to do today.. STAY AWAY FROM THIS SITE!

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

-----oOo-----

SIGN UP FOR THE MAGIC ROADSHOW....

Remember.. signing up for the Magic Roadshow Journal of Magic is Totally FREE. There is NO obligation and your email is 100% safe. (I don't even share it with my closes fellow magicians..) You will be notified periodically as new material publishes to the Magic Roadshow site and you can unsubscribe with one click.

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

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

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

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

Hundreds and hundreds of magic tutorial videos at:

Card Tricks and Magical Mysteries video blog..

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

Magic Roadshow Video Blog... <http://magicblog.org>

That does it for this special issue. I hope you found something to help your magic along. Remember, if you have something you would like to see published on the Magic Roadshow site.. send it to:
TheMagicRoadshow@gmail.com

Be Blessed!

Rick Carruth / Editor

Professor - Camelard College of Conjuring of Chemmis, Egypt
<http://www.camelardcollege.org/>

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

Albert Einstein