

# MAGIC ROADSHOW SPECIAL #14

Independence Day Issue.. 2022

Hello Everyone..

Special #14.. That's special to me. It's not that I'm superstitious or anything.. but I'm just glad to get past 13. Let's move along.

Actually, I had a number of favorable comments about 13. A number of you guys thanked me for publishing the last issue.. and I'm sincerely appreciative of everyone who took time to let me know you received your issue.



I 'almost' made it to MAGIC LIVE in Las Vegas. I received notification a couple of tickets were available.. but it was less than a week before the start.. and I couldn't find a flight less than a root canal... Maybe next year.. A special Thanks to my friend, Marty Shapiro, who DID get to go... for sending me daily detailed updates...

My wife, Carolyn, is in the middle of cataract surgery this week. Hang in there Sweetie.. it gets better !! Unfortunately, she may get a good look at me after healing and think.. “ Good gosh.. what have I done.. and what have YOU done with my husband..?”

The Roadshow is supposed to be all about magic.. but every now and again I like to ramble a bit.. I have always had a love of radio. I think it is a sterling method of communication. And when you think of the contracts signed by folks like Howard Stern, Rush Limbaugh and Ryan Seacrest.. ( All make/made in the 35 to 50 million a year range) it stands to reason someone, somewhere is spending a LOT of time in a locked room.. counting piles of money. These contracts are more than those of the largest stars on TV. Now, don't think I'm getting any wild ideas about switching occupations, I'm not, but I still marvel at the influence the old fashion radio has on today's listeners. With all the endless hours I've spent on the road, I will always have a soft spot for talk radio, sports radio, and at night.. Coast to Coast Radio with Art Bell.. and later George Noory. Salute...

I wanted to get in the best shape possible for summer, so, when I woke up this morning I was determined to drink less, eat right, and exercise more.. But that was 4 hours ago... when I was younger and full of hope.

Thoughts and comments ? Email me at: [Rick@MagicRoadshow.com](mailto:Rick@MagicRoadshow.com)

This issue is 70 pages and 16,250 words...

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## **Table of Contents:**

- MELD - An Effect by Paul A. Lelekis
- Palm Up, Young Albert, And The Elder Son of A Baronet - R.Carruth
- TOUR DE FORCES - “The Hip Hof Force”- Michael Breggar

- JASONISM - Eddie Joseph - A Special Effect from Trickshop.com
- How to Overcome Your Stage Fright - Article – Rick Carruth
- Artisan Tarot - ESP Convention 2022 – Video Lectures
- The Anniversary Waltz Project - A Free Dazzling Effect
- BBC Documentary - History of Magic - Dangerous Magic
- The Magic Square .. With Cards - E. S. Squier - A Puzzle
- Odd or Even - An Obvious Mathematical Oddity - An Effect
- Instant Recall Deck Memorization by Michael Boden - Effect
- 23 Other Interesting Effects.. Michael Boden
- Lives of the Conjurers – Houdini and Spiritualism – Volume Four
- ORBIT by Mark Parker & Jonathan Fox - A Review
- Forecast - by Craig Petty and the 1914 - A Review
- spRING - by Joonas Mengel - A Review
- SOLE SNATCHER - by Joel Dickinson & Joe Givan - A Review
- Papa Rabbit Hits The Big Time - by Daryl - A Review
- The Vault - Sand Deck by Martin Braessas - A Review
- It's A Biddle Thing – Paul A. Lelekis - A Review
- Masters of Illusion – Stream Episodes Online for Free
- SIGN UP FOR THE MAGIC ROADSHOW....

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If you call failures experiments, you can put them in your resume and claim them as achievements...

Mason Cooley

Reading gives us someplace to go... when we have to stay where we are..

Mason Cooley

“If I had eight hours to chop down a tree, I’d spend six hours sharpening my axe.” Abraham Lincoln

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## MELD - An Effect by Paul A. Lelekis

This effect is VERY STRONG! As the title implies, this trick is derived from the combination of two “easy-to-do” magic principles, from the combination of two “easy-to-do” magic principles, and together, provide a very strong triple outcome which is, apparently affected by the spectator.



Those who know my magic, know that I often try NOT to appear responsible for the magical outcomes...I instead try to make it appear as though the spectators are creating the magic. This will make your performances even more appealing.

I normally stay away from deck stacks, but the set-up method provided here is particularly strong and easy and will elevate this trick to a higher plane...or you may begin with this small set-up - the choice is yours.

**EFFECT:** The performer states that some people believe in pure coincidence while others believe in fate.

The spectator first finds two cards which are kept face down. Then that person has two other cards selected by their own volition...all four cards turn out to match!

**METHOD:** I'll separate this effect into two stages, differing set-up and effect.

### STAGE 1:

1) This first stage is almost impromptu...in fact it CAN be totally

impromptu. You may have performed a previous effect that ended with a four-of-a-kind on the table. Perhaps you have just performed a four Ace routine.

If this is the case, either perform a switch or a multiple shift to casually “lose” the four-of-a-kind into the deck, actually controlling them to the top.

For brevity’s sake, I will not go into the above methods of control, though you may have your own method...or you can start with a four-of-a-kind already on top.

NOTE: In my e-book, MAGIC TOOLS OF THE TRADE, found at Penguin Magic or Lybrary.com, I provide many methods of controls, switches, etc. with included videos, to teach you how I do them. For the inexpensive price, it is well worth a look.

I will begin the first method with the four Aces (as an example) already on top of the face-down deck. As I patter about coincidence versus fate, I double or triple undercut two of the Aces from the top to the bottom. Two Aces are now on top of the deck and two are on the bottom of the deck.

Next I perform a very “fair-appearing” tabled riffle shuffle, keeping the Aces in place. Then false cut to keep the Aces in place.

Now, get the cards out of your hands! I have “preached” about this before. The use of Passes for control (but not in this case!) and placing the deck on the table or in your spectators’ hands will ALWAYS elevate your magic in the eyes of the spectators.

I will provide the main patter at the end of this effect. As you patter, remove the two Jokers from the deck and hand them to your participating spectator.

Pick up one of the Jokers and hand it to the spectator - FACE DOWN! Then pick up the deck and spread it from hand to hand as you (subliminally!) ask the spectator to shove the face-down joker "...somewhere into the middle of the deck."

NOTE: This may appear to be a trivial point, but if you perform enough times you will find that sometimes a "sweet-appearing" lady might try to place the card too near the top of the deck or too near the bottom - or even on the top or bottom of the deck!

The same thing especially applies when you ask someone to "select a card" when you are trying to preserve a set-up on the top or bottom of the deck. It doesn't seem likely...but it WILL happen if you perform enough!

It is up to the magician to control all situations.

This "control" may appear tedious and even unnecessary to many performers, but it is essential to have complete control and keep your performances clean.

When the spectator has inserted the face-down Joker into the deck, say, "Alright...let's turn this Joker face up to prevent any confusion" and then perform Bill Simon's, Business Card Prophecy Move.

Before I go into the Prophecy Move, I want you to note the very important subliminal actions above...to wit, as you say "Alright..." as in the patter above...sit up or stand up straight, and project your voice outwards.

Provide a tiny amount of time to pass before you continue with the above patter. This will relax the attention of your spectators and apparently conclude your actions. Then as you continue the patter with "...let's turn..." perform the Business Card Prophecy Move as follows:

### **THE BUSINESS CARD PROPHECY MOVE**

Pick up all the spread cards ABOVE the face-down Joker with your right hand, thumb on top and fingers below!

Then immediately turn the right-hand and packet, counter-clockwise, so that the packet is now face up with your right thumb below and right fingers on top.

Without hesitation, your right thumb (from below) will now grasp the face-down Joker and then your right hand immediately turns clockwise so that the Joker is now face up and the RH packet is, again, face down.

Place the left hand packet on top of all, "sandwiching" the face-up Joker into the middle of the deck and between the Aces. It will appear as if NOTHING has happened! However, now, two of the Aces are above the face-up Joker and two are below them.

**PATTER:**

"Do you believe in ESP, Ma'am?" (Whether her response is 'Yes' or 'No', say "I KNEW THAT!" as you point to your temple!) This line ALWAYS gets laughs – use for any ESP effect!

The above funny line also provides some "timed misdirection". After the above line is given, then say "O.K. You placed the Joker into the middle of the deck, right in between two cards. Let's see what

you chose!”

Re-spread the deck and show the face-up Joker is sandwiched between two face-down cards. Remove all three cards, but DO NOT show their faces yet.

THIS NEXT MOVE IS VERY IMPORTANT!

BE CERTAIN to place the cards in your left hand on TOP of the right-hand cards so that the two remaining Aces are now on the top and bottom of the deck! Essentially you have cut the deck.

Give the deck a tabled riffle shuffle, preserving the Ace on top and the Ace on the bottom. This shuffle will appear very fair! I quickly give the deck either a Thomson Three-way cut or a 1, 2, 3 Cut. The deck still has the Aces on top and bottom.

You’ll now perform the same actions as with the “Rainbow Deck”!

Begin by dealing cards, one-at-a-time, onto the table and ask the spectator to say “Stop!” - And don’t deal too quickly!

Usually the spectator will say “Stop!” very soon...however, if she doesn’t, then stare at her and she will say “Stop!” very quickly! You don’t want her to go too far into the deck.

When she stops you, tell her to place a Joker, face up, on top of the tabled pile. Place the cards in your hand on top of all and pick up the re-assembled deck.

Begin dealing cards, again, one-at-a-time onto the table and ask a



second spectator to say “Stop!” When he does, again have him place the other Joker, face-up, onto the tabled pile. Then “cap it off” with the cards in your hand.

Pick up the re-assembled deck and spread to the upper face-up Joker and remove it and the card ABOVE the Joker...it will be an Ace...but don’t show it yet!

Keep spreading the deck until you reach the second face-up Joker, and remove it, and the card above it...the second Joker. You now have four face-down cards on the table that have apparently been chosen by the spectator.

Make sure that you reiterate, briefly, what has just happened and be SURE to attribute the selections, solely to the spectators!

Then reveal the four Aces! Now say, “Ya’ know, people with certain “abilities”, seem to have an affinity for the four Aces!”

At this point, “lose” the four Aces into the deck by using a multiple shift of some kind or a packet switch, bringing the Aces back to the top of the deck.

ATTENTION! This is the perfect time for a lesson in routining AND making the spectators responsible for the magic instead of YOU.

The arrival of the four Aces should be attributed to the “abilities” of the spectator. The spectator will appear to be TOTALLY responsible for the outcomes – trust me – this will make your “magic” appear even more impossible...not just a result of your manipulations! There is NO better way to endear your audience!

## **Paul A. Lelekis –**

You can view ALL of Paul's ebooks, at Lybrary.com .. They are, undoubtedly, one of the best values in all of magic.. Many are now considered underground classics and are available for IMMEDIATE download...

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



## **Palm Up, Young Albert, And The Elder Son of A Baronet - Video Effect**

**R.Carruth**

The English countryside, just outside London, was a great location for an orphanage. By the early 1800s railroads had yet to pollute the air.. and the masses still gathered by the tens of thousands to the East. Some of London's elite felt the calling to create a safe environment for the city's many abandoned or orphaned children. Called Bloomsbury, the orphanage/hospital, created with private funds, unfortunately developed the reputation of being a bleak Dickensian establishment. Children were rarely adopted, but more likely to stay until they were '..of age', and then released to live life as best they could.



This is a brief story of a young man who found a way out.. and into the lives of a wealthy family.. solely through a bit of trickery and an astute eye..

Albert A. as he was known, in part because he was brought to the orphanage by a Metropolitan Police officer after being discovered abandoned.. and partly because, at the age of four, he was only able to recount his name as 'Albert'.. lived for almost six years at Bloomsbury before, as documents record, the night of April 2, 1878.

William Marchbank, the eldest son of a baronet, and his wife, Mattie, of Dover, had traveled to what is now the West End of London to attempt to adopt a child. Mattie, unable to have children after giving birth to the couple's first child, a girl, desperately wanted a boy.. and William, being a smart man, saw the benefit of both pleasing his young bride and securing a namesake for the Marchbank bloodline.

William's only prerequisite was.. the young man must be able to account himself creditably among the other children of Dover's gentry. He did not want to spend time training a young boy proper manners. Knowing that many of the children of Bloomsbury were life-long residents, he held out little hope of finding a child to meet his measure.

The senior staff had arranged an evening meal with approximately twenty of the best behaved young children. They would dine, uninfluenced by the staff and the Marchbank's, while the latter observed the young one's attitude and demeanor.

Fortunately, the meal could not be called an unmitigated disaster, as not every single child ate with their fingers, used the table cloth as a napkin, drank from other's stemware, and displayed a lack of manners one would expect from untrained, half starving, children. One child, Albert A., displayed a command of etiquette that far exceeded that of

any other child, so much so he drew the Marchbank's attention from the beginning of the meal. Even the staff were extremely impressed by young Albert's mannerism.

After the meal, all the young children were led back to their halls... except one. Young Albert was taken instead to a small private room where he met the headmaster and the Marchbank's.. No one knows for sure how the conversation went, but we do know for sure Albert A. was asked about his civil manners. He didn't understand 'manners', but he did understand he was being watched during the meal.

Without knowing precisely WHAT to do, he made the critical decision to watch the adults.. and do as they did. When they put their napkin in their lap.. so did Albert. When they ate with their utensils, so did Albert. And when they wiped greasy fingers, instead of licking them, or cut portions of meat with a knife.. Albert followed their examples. It would be safe to say there were many smiles as young Albert shyly recounted his very astute handling of a potentially life-altering evaluation.

The headmaster, always glad to see a child find a home, recalled to the Marchbank's how young Albert was both a curious child and a smart child, excelling in his classwork and entertaining his classmates with tricks and puzzles.

William, definitely intrigued by Albert's extraordinary common sense, asks him if he thought he could fool the elder son of a baronet with a trick... and the young man replied.." I can try.."

(We know this to be true.. because the headmaster actually included the details of this 'trick' into the adoption notes.)

Albert extended his right hand to William, palm up, and ask him if he would do the same. Albert then ask William if he could turn his hand

palm down without bending his wrist. William gave it thought, and then replied.. "It's not possible.."

Albert then proceeded to turn his hand palm down.. without twisting his wrist. He then told William.. "And I will turn it back to palm up, again, without turning my wrist.."

Albert showed William that was also possible..

William was speechless... at least until his young wife began to giggle. William and the headmaster, realizing they had been bamboozled by a child, laughed aloud...

William looked at Albert, who was quiet as a mouse.. not knowing for sure how to take their laughter, and said... "Young Albert.. you must teach me that trick.. as soon as we get home.."

I am not meaning to imply young Albert created this trick. Actually, the headmaster was sure young Albert had learned this trick from another child. But Albert was perhaps the first child to USE this trick, or perhaps ANY trick, to carry himself from poverty to prosperity..

**-VIDEO-** <https://www.youtube.com/shorts/dGQuCsqYvok>

'Palm Up, Young Albert, And The Elder Son of A Baronet' is another example of a similar story from last issue.. 'Theory of Equivalence - A Perplexing Dilemma' in that both are illustrations of how to create a story to enhance an effect.

Many of you have performed this effect, probably for years, but as you get older, like me, you forget these little ditties... and then, in a moment of clarity, you discover it all over again.. The difference between this version and many other versions is.. this version goes

from palm up to palm down and then back to palm up.. Full circle..  
Enjoy it again....

Rick Carruth

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"I had a funny nightmare the other night. Dreamed I was in hell where the burning coals were really four ace tricks and the demons were evil little men constantly in the midst of faro shuffles."

Charlie Miller: Genii December 1964

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## TOUR DE FORCES - "The Hip Hof Force"

A Forcing Concept Column By Michael Breggar



I have always been a fan of the cull force. Particularly, the granddaddy of all cull forces, the Hofzinser Cull force. This is a way forcing a playing card that is not too difficult, but does require a good deal of practice to execute this consistently

and fluidly. Maybe it's just knacky. Maybe I am just too lazy to take the time to learn it properly and even lazier to take the time to practice it properly.

For those of you who know, with the Hofzinser Cull force, The force card typically begins about five cards from the top of the deck. A simple

riffle or overhand shuffle keeping the top few cards in place, occurs at the start of the routine. The magician then spreads the cards from left to right hands and asks the spectator to touch the back of one of them.

In the course of spreading the magician secretly slides card number 5 (the force card) under the first card spread. All other cards spread subsequently pass on top of the force card. When the spectator touch is a card you break the spread at that point separating the deck into 2 sections. At the same time, you tidy up the cards now held in your right hand, which puts the cull force card on the bottom of the right hand packet. This packet is then raised to eye level and the spectator and audience view the face of the card your helper touched at random.

I am certain this brief description is grossly inadequate in describing the technique of this marvelous card force. You can easily find much better descriptions in publications such as Roberto Giobbi's Card College and Big Blind Media's video The Forces Project.

While conceptually I love it, I have found difficulties in the fluid movement that makes the Hofzinser Cull force so deceptive. For many years I toyed with ideas on how to make this force technique a bit easier and, for me at least, much more consistent.

After much experimentation I derived the following. It is kind of a monster-mash of several ideas including various slip force concepts, Harry Lorayne's "HaLo Force" and the Hof-Cull itself (though done vertically).

I really love this force and use it all the time. Grab a deck of cards and follow along.

Hof on Board!

The force card starts on the bottom of the deck. Shuffle, cut in any manner as long as you retain the bottom card. Or if the effect calls, any standard shuffle (including ones by the spectators) can be used, and you glimpse the bottom card as you reclaim the deck from them. Let's say we wish to force the King of Clubs. After the preliminaries, the KC remains on the bottom (face) of the deck.

Now, hold the deck face-down in an overhand grip. The so-called "Biddle Grip" has your palm hovering over the deck. Your thumb is at the short end of the cards closest to you and your middle, ring (and sometimes pinky) fingers are in contact with the short end furthest from you. Your index finger is curled on top of the deck, its tip touching the topmost card close to the cards' center.

Turn the deck to a vertical position. That is, still in overhand grip, rotate your hand down at the wrist. The backs of the cards will be towards the audience. Assuming the cards are in your right hand, your left hand, palm upwards, fingers slightly splayed, moves a couple of inches under the horizontally held deck. It will act as a "basket" of sorts to catch the cards as they are pushed off the deck.

Now, here's the key: The right index finger slowly begins to slide off cards from the top of the deck, one by one, letting them fall into the waiting left palm. After the first couple cards drop, fingers 3-4-5 of the left hand gently contact the force card on the bottom. The few cards pushed off early completely hide this.

As more cards are pushed off (down, actually) into the left hand, slightly retract the left 3-4-5 fingers letting the force card "ride" down the face-side of the deck about half its width.

When the subject calls STOP, as you are continuing to push down the individual cards, immediately stop the index finger push off, put a little more pressure on the left 3-4-5 fingers (against the force card) and



causally lift the right-hand stock of cards away from the left. This produces a slip cut of the bottom card to the left-hand packet.

Now, turn the face of the left-hand pack towards the audience, neatening the cards a little as you turn. The card on the face of this packet ... the card found at the point they ostensibly to you to stop ... is the force card!

Continue on to your amazements ....

A Million Words.

If a picture is worth a thousand words, a short video is probably worth a million. A few years ago, I shot a video explaining the move. Hopefully, it will explain all if my description above was tough to follow.

Check it out at: <https://youtu.be/Yz0Um4H8ig8>

Here is a tip I've learned from using this force a zillion times over the past few years. Don't be too neat as you let the cards drop to your waiting left hand. The slip-cut force card will "blend in" better. As I turn the left hand cards towards the audience or spectator to see the card they "stopped at", I will use the remaining card stock in my right hand and tap the edges of the left hand cards to neaten things up a little. The tapping sounds draw their attention towards the cards and keeps them from thinking too much about what has just occurred. You will find the illusion is perfect.

Let me know what you think. You can email me at:

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Check out a number of Michael's effects and books at Penguin, among other leading sites. <https://www.penguinmagic.com/s/breggar>

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## JASONISM - By Eddie Joseph - A Special Effect Rewritten by Patrick at Trickshop.com

This little Eddie Joseph gem won the Sphinx Medal for Best Close-up Effect 1946 - 1947. It utilizes a clever, yet seldom seen principle, we think you'll like.

It's the underlying principle of this effect that makes it a worthy addition to the Roadshow. I can find card tricks of old in abundance on the internet.. but few that employ this type of slick handling and psychological involvement.

-Editor-

It is a well-known Psychological Axiom that an effect only appears supernatural when the true cause escapes us. I provide such an example in "JASONISM." I held this mental mystery in reserve for 15 years, used it sparingly on special occasions only and to great advantage. The direct approach and the absence of any "out-of-sight action" lend much weight to convince the close observer that trickery does not form part of its general make-up.



The performer remarks that he is about to present a brief but convincing exhibition of thought reading. He requests the cooperation of two gentlemen. On their arrival the performer explains it is necessary for his vision to be temporarily obscured. Instead of the usual blindfold he asks one of the two gentlemen to stand behind him and place his hands over the operator's eyes.

The second gentleman is now requested to pick up a pack of cards or use his own and shuffle them.

This having been done, the gentleman is next instructed to cut the pack and place one portion on the performer's outstretched hand. The remainder of the pack is discarded. Performer shows one card at a time and asks the gentleman to make a mental record of one card and remember the position it happens to be in. While showing the cards the performer continues, "In order to make sure that I cannot gain the slightest clue which may eventually lead me to your selection, please do not stop me as soon as you decide upon a card but let me continue right through."

Thus, the operator shows the face of every card and reminds them that since the selection was made mentally no one outside of the selector can identify it. "But" adds the performer, "if we could bring our minds in agreement with each other I will be able, with remarkable certainty to probe into the innermost recesses of your mind and share your secret."

The packet is now handed to the gentleman with the explanation that the only way to bring the two minds into agreement is by raising one mind to an active state and lowering the other to a passive state. Since the performer is to read the other's mind, the gentleman is instructed to raise his mind to a state of "activity."

This is done by concentrating intently on the mental selection and also on the position in which the card stood originally. He is further warned that the success of the experiment depends entirely upon the manner in which the gentleman cooperates because thought reading is not a one-sided matter. As an untrained mind cannot concentrate on two things at the same time the gentleman is asked merely to form a mental image of the card he had selected and bring in artificial aid by

transferring one card at a time from the top of packet to the bottom to equal the position at which his card stood originally.

After this is done the gentleman is asked to call out the name of every card in his hands. No sooner this is done, the performer intercepts the mental vibration and names the card.

A careful analysis of the working that follows, will satisfy the reader that the strongest point in "JASONISM" lies in its simplicity. The cause will definitely evade the keenest observer owing to its simplicity. Since the observer feels that the performer is ignorant of the card's identity and does not restrict the number of cards employed, the investigating witness is robbed of a "Starting Point."

We shall now investigate the cause. After the bunch of cards is placed on performer's palm he announces that he is going to show the face of every card for one to be mentally chosen and its position remembered as well. The performer pushes the top card over and the right hand takes it and holds it up. Then the next card is pushed and the right hand takes that as well BUT IN FRONT OF THE FIRST CARD already there.

This is continued, EACH SUCCEEDING CARD IS PLACED IN FRONT OF THE PREVIOUS ONE. When about 8 or 9 cards are thus shown, performer drops the bunch in his right hand on the table and continues with the rest of the packet in exactly the same manner. The entire success of this problem depends upon this innocent subterfuge.

However, performer must remember how many cards he drops on the table in the first lot. Let us suppose this to be NINE. After the first lot is dropped performer continues the count, to himself, right through in order to ascertain the total number of cards contained in the packet handed to him. We will presume this to be 23. All performer has to do

is to DEDUCT nine from twenty-three which yields fourteen. He MUST REMEMBER the number fourteen.

You give a reason in your patter for certain number of cards to be transferred from top to bottom. Supposing the gentleman is concentrating on the JD which happened to be in the 8th position. He will naturally transfer 8 cards from top to bottom of packet. Of course, you are not concerned with the original position of the card. As soon as the helper transfers a certain number of cards to equal its original position, he automatically places it in the fourteenth position. All you have to do is to listen for the fourteenth card and the rest is a matter of showmanship.

The formula to determine the card is as follows. The total number of cards in the packet minus the number of cards performer drops on the table in the first batch.

The working is elastic. For instance, if the performer drops thirteen cards in the first batch and the packet consists of eighteen then of course the selected card would finally appear in the fifth position irrespective of where it did in the original position.

Again, after the first batch is dropped on the table, performer continues right through with the rest of the cards and drops these on the first lot on the table. The entire packet is picked up and handed to assistant. Finally, the dropping of a batch of cards while exposing their faces will raise no suspicion. It merely conveys the natural idea that the right hand is full and it frees itself in order to deal with the rest of the packet.

Trickshop has a FULL selection of ebooks and individual effects from Eddie Joseph: [Click for Eddie Joseph's eBooks at Trickshop](#)

Patrick is one of the truly nice guys in magic, and a friend of many years. His site is one of the few where I make regular purchases.. (PDFs)  
Patrick - <http://www.trickshop.com>  
Email: [patrick@trickshop.com](mailto:patrick@trickshop.com)

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## How to Overcome Your Stage Fright and Master Your Performance - Article – **Rick Carruth**

(I found this on the internet recently.. while searching 'stage fright'.. I asked the author.. and he said I could rerun it in the Roadshow.)



This article was first published on a large, online site about 8 years ago. Since my publication of a self-help article in the last Roadshow, I decided to publish one more, two actually, in this issue. Life is not all about magic and magic tricks. Being able to physically get on stage is just as vital as the repertoire you perform. This is NOT a pie-in-the-sky solution to stage fright.. but a sensical solution to one of man's greatest fears.

RC

Do butterflies attack your stomach at the mere thought of getting up in front of a group of people and performing? You are not alone.

Stage fright or performance anxiety is something which almost everyone has suffered, at least once in their life. Even professional performers, artists and athletes suffer from it. It can be detrimental to your career and prevent you from doing something which you enjoy

very much. But it has an even worse outcome: it can negatively affect your self-esteem and self-confidence.

Being the center of attention, with all eyes on you can be quite stressful. There are similarities in your reaction to this situation comparable to being attacked. Your body's built-in defense mechanism ramps up and the adrenaline rush kicks in, making the symptoms of stage fright similar to symptoms that occur when you are in real danger.

Symptoms of stage fright includes racing pulse and rapid breathing, dry mouth and tight throat, trembling hands and voice, sweaty, cold hands, nausea and uneasy stomach etc.

It may not be possible to totally overcome performance anxiety, but there are many things you can do to control your emotions and reduce anxiety.

The first step towards conquering stage fright is confronting your fears and vulnerabilities. It is important to accept the person you are. You have to convince yourself that you don't have to prove yourself to others. Nobody is perfect and it is human to make mistakes.. As Popeye the Sailor Man would say... " I yam what I yam.."

The next step is to learn how to redirect your negative thoughts, beliefs and images about performing in public. It is not difficult to master your negative thoughts, assuming you have a positive outlook. Remember, because of your knowledge of your subject, you deserve to be presenting your specialty to your audience.

You can start by focusing on your most powerful experiences to give you confidence and energize yourself.

The adrenaline rush results in heightened sensitivity. You can harness this nervous energy and turn it around to make it work for you. Do not suppress it. Moving around can help you burn off your surplus energy. Many performers with years of experience still become nervous before going onstage. It's natural. Concentrate on your first couple of minutes to get over that initial hump and give you time to find your rhythm.

Acknowledging your fears can help you in recognizing the possible pitfalls, then take positive action to counter any eventuality. So practice and prepare! Take deep breathes, regulate your breathing, calm your heart rate and relax. Practice controlled breathing and relaxation techniques and meditation regularly.

Smiling can help you to loosen up. Giving yourself a pep talk can help. Don't focus on what could go wrong, focus only on the positive. Visualize your success. Consciously avoid thoughts that produce self-doubt. Build your confidence.

Enjoy yourself, let your hair down. It is good to connect with the audience -- smile, make eye contact, and think of them as friends. This is vital...

One useful tip.. find a familiar face in the audience and direct your performance toward that individual. Concentrating your energies toward someone familiar takes the stress off performing for a room full of unfamiliar faces.

Remember, the most successful performers are those who can laugh at themselves. If you have a moment that doesn't go as planned, don't be afraid to admit it. Rolling your eyes after hitting a wrong note or throwing your notes in the air after becoming tongue-tied adds comic relief to the moment. You may find that a responsive laugh from the



audience is just the boost you need to get you to the next stage of your performance.

As a magician, I've seen many magicians flub an effect onstage. We accept that it happens to all of us. Good magicians even have prepared moments in their routine to allow for the occasional mistake. As I mentioned, being able to turn a mistake into a comedic moment takes the 'fear' of mistakes out of the equation.. Generally, it's the 'fear' of making a mistake that results in stage fright.

To this day.. I often begin a close-up performance by shuffling a deck of cards, carefully studying the faces of the cards as I shift my focus back and forth between the deck and the spectator's glair.. as if I'm trying to read the spectator AND the cards. I slowly and carefully remove one card, back facing the spectator, hold it about eye level between the spectator and I, and asks them to 'carefully' name one card.. When they name a card, the odds, of course, are that my selection is wrong. I shrug my shoulders, and put the card back in the deck. They look confused. I look disappointed as I say:

"...Works about once every fifty-two times... and when it does.. it's a killer" ... Then we laugh...

I failed. But I knew ahead of time I was probably going to fail. (Believe it or not, I actually hit about once every 20-25 times.. and when I do.. it really DOES shock the spectator.)

But the whole point is... it 'allows' me to fail while being funny.. and only takes a minute or two. Consider it a 'planned fail'. Some magicians would never consider beginning a set in this manner.. but for me, I know I'm going to make 'em forget all about it with my next effect.

While we're laughing, I quickly find the spectator's named card, bring it to the top, shuffle a couple of times while retaining the top card, and

then lay out a number of small packets. I begin a magician's choice... eventually ending with one card on the table. With a puzzled look, I ask the spectator.. "... What was that card you named a while ago..??" When they name it.. I reveal THEY, not me, found it in a deck of 52 cards.. It certainly makes them forget about my mistake... And both of these quick little ditties can be performed with my eyes closed. No pressure at all.. -That's- how you begin your set.

It is good to limit caffeine and sugar intake on the day of the performance. Don't go hungry; eat a low-fat meal including complex carbohydrates like whole-grain pasta a few hours before your performance. Follow a healthy lifestyle of exercise, healthy diet and adequate sleep. It is important to keep in mind that stage fright is worse before the performance and often dissipates soon after you start performing.

Get on a stage every chance you get. It's this 'experience' of being on a stage that puts your stage fright to rest.

Rick Carruth is the editor of **The Magic Roadshow** Journal of Magic, the largest free newsletter in all of magic. Subscribe at:

<https://MagicRoadshow.com> ... He is also the publisher of **Magic News**.. all news in real time. <http://magicnews.org>

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## Artisan Tarot - ESP Convention 2022 - Lecture



We are happy to introduce you to our one day ESP online convention which features our restoration of the original 1937 decks.

You will learn about the history of ESP, how we restored these decks, and new routines that you can add to your mentalism performances.

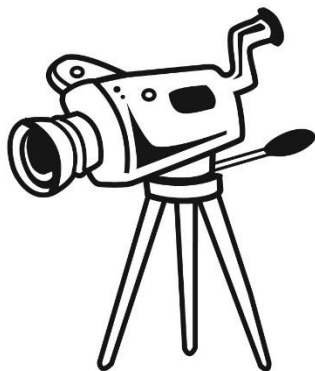
The presenters include Joe Diamond, Mark Strivings, Anthem Flint, Patrick Redford, Alain Nu, Jonathan Pritchard, and Tommy Burnett.

Learn more at <https://artisanatarot.com> .

<https://www.youtube.com/watch?v=cwDEeQycHFY&t=7s>

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## The Anniversary Waltz Project - A Free Dazzling Effect



This is from my friend, **Jim Canaday**, at the **Magic Portal** ( <https://themagicportal.us> ) . He gave me special permission to rerun this ditty from his recent issue. All it cost me was twenty bucks and a bottle of Crown...

Kosmo of Reel Magic and Murphy's have teamed up to offer you a free download of the Anniversary Waltz tutorial video by Doc Eason and Garrett Thomas. As this normally sells for \$20.00 (with special cards), getting the tutorial for free is a real

bargain. If you are not familiar with the plot, you have two people each sign a selected card and then it is shown that they have both signed opposite sides of the same card. Will require you to sacrifice a double facer for each routine but it is a great routine and fairly easy to do.

"Doc Eason calls Anniversary Waltz "the strongest card trick known to man." The effect it creates is so powerful that women have been known to cry after seeing it. Now, Doc and Garrett Thomas team up to bring you all of the touches on the classic that every magician should have in their working repertoire. Doc and Garrett feel Anniversary Waltz is so important that they're giving the method away for free!"

<https://www.murphysmagic.com/waltz/>

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## BBC Documentary - History of Magic - Dangerous Magic

This is a fascinating look at the inner workings of magic and magicians from times of old to modern day performing dangerous feats of magic and escape. This wonderful documentary explores the history, science, and art involved in the world illusions and magicians. What do you think? Such intricate history and awe inspiring information! What do you think of this look into magic's history and workings? Approx. one hour in length..



Published by Rolando Medina Magic...

[https://youtu.be/1z-J2g\\_NYyU](https://youtu.be/1z-J2g_NYyU)

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Did you hear about the sickly magician with blisters and bad breath?  
He's a super calloused fragile mystic hexed by halitosis.

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## The Magic Square .. With Cards - E. S. Squier - A Puzzle

This is from **Tricks and Magic Made Easy** - Edward Summers Squier,  
M.A. Copyright 1910.

It's not a magic square in the conventional sense.. it's a magic square  
using the Aces and face cards.. The intent is to align the cards in a four  
by four with one Ace, King, Queen and Jack in each row.. both down  
and across. Also, no row is to contain two cards of the same suit...  
Unlike traditional magic squares, you do not include the diagonal and  
the four corners.. only the horizontal and vertical rows.  
Editor..

-----oOo

This is properly a puzzle, rather than a trick, but it will be found an  
excellent source of entertainment.

The requirement is to place sixteen cards, the four aces and the twelve  
court cards, in four rows of four each, in such a manner that no one

row, whether horizontal or vertical, shall contain two cards of the same suit or of the same value.

This may be accomplished easily enough as follows:

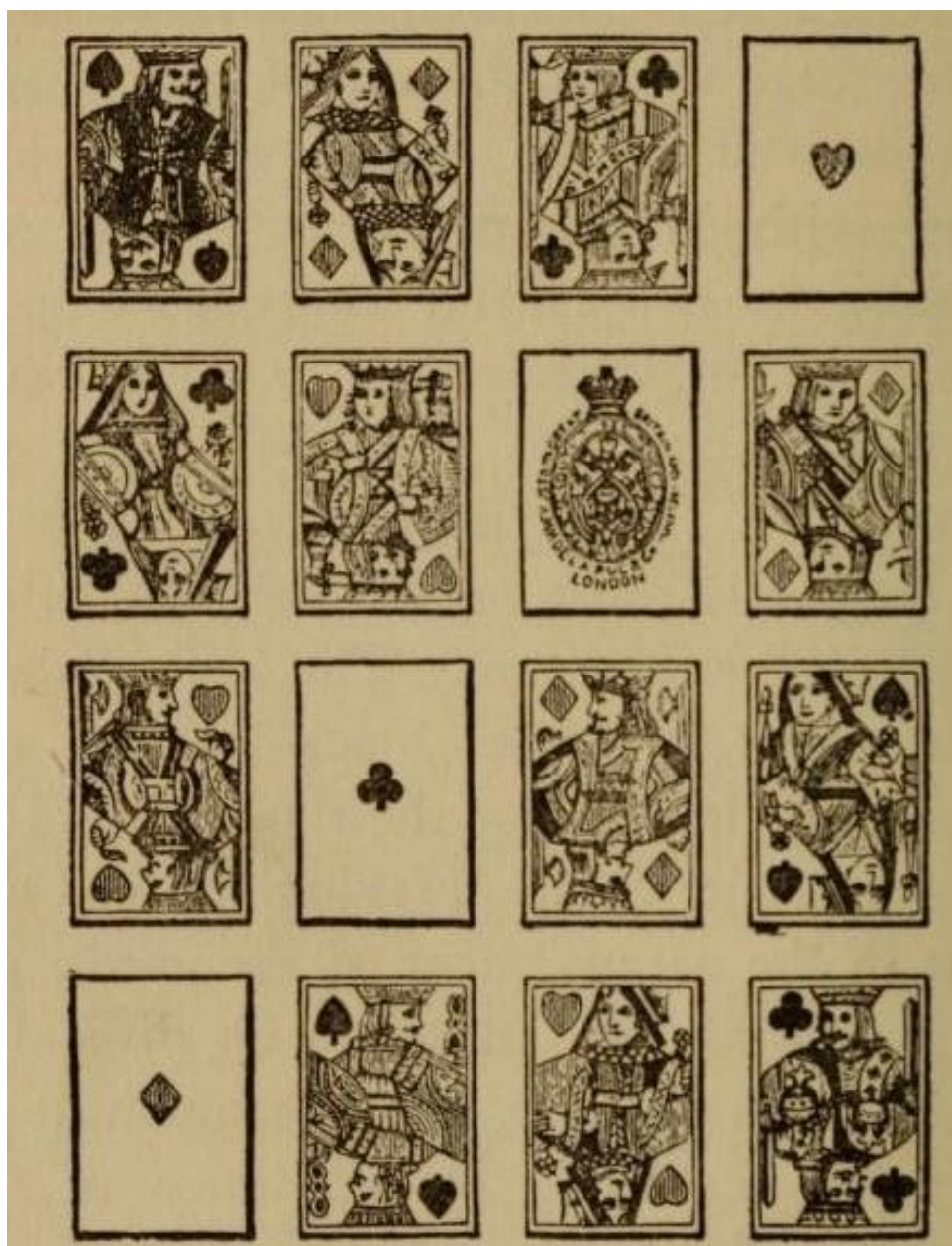
Lay down any four cards of the same value in a diagonal line of the square that is to be formed. Then lay down a second diagonal line of four cards having the same value. For example, the first diagonal might be composed of four kings, while the second might contain four aces. But here it should be noted that the two central cards of the diagonals must be so chosen that the conditions of the puzzle are observed in the matter of the suits.

Thus, with kings and aces for the diagonals, the two central kings must be of the same color, whether red or black, while the two central aces must be of the opposite color.

Likewise, the end cards of the diagonals must be of different colors for the different values. The kings as end cards might be either black or red, and the aces at the ends of their line would be of the opposite color. Having reached this point in the arrangement of the cards, the completion of the task offers no difficulty.

Tricks and Magic Made Easy - Edward Summers Squier, M.A.

(See pic below..)



-----oOo

## Odd or Even - An Obvious Mathematical Oddity.. Or Is It ? - An Effect

This is another little effect from E. S. Squier's book. Although extremely simplistic.. this is one of those things that catches folks off-guard.

Moreso than duplicating Mr Squier's effect.. think of another use for this principle and devise your own original effect....



THIS is a very old trick and one of utmost simplicity. It depends entirely on an obvious fact in arithmetic. Yet, somehow, the most intelligent observers usually seem unable to grasp the principle involved, and are therefore vastly puzzled.

You take a handful of coins, and ask one of the company to provide himself also with some, which he is to count privately, in order to know whether their number is odd or even. You direct one of the company to hold a hat, and request the person with the coins to place as many of them as he chooses in the hat, keeping the exact number secret. You now announce that you will yourself drop coins into the hat with the result of reversing the first number, whether it was odd or even. You therefore drop in some coins, and then ask as to the original number, whether odd or even. Immediately after the answer has been received, all the coins are emptied out on the table, and openly counted.

In every case, no matter how many times the trick may be repeated, they will be found the reverse of the original deposit, that is to say, if the first coins formed an even number, the total will be an odd number; if the first coins formed an odd number, the total will be an even number.

The explanation lies in the simple fact that any odd number added to any other odd number makes an even number; and any odd number added to an even number makes an odd number. In order, then, to reverse the number of coins first deposited as to the quality of odd or even, it is only necessary that each time you should add an odd number



of coins. The result of such an addition must invariably be to change an even number to an odd, or to change an odd number to an even.

Tricks and Magic Made Easy - Edward Summers Squier, M.A.  
Copyright 1910

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## Instant Recall Deck Memorization by Michael Boden - Effect

Based on the Gilbreath Principle, this is a very good effect from a Roadshow of old... forty five issues ago old. This highly modified Out Of This World type effect was derived from a Jerry Mentzer effect and performed by Michael Boden.. You don't need to know or understand the Gilbreath Principle to perform this effect... but if you want to tell everyone you do.. that's OK with me..



To Quote:

From a genuinely shuffled deck of cards you memorize the order of the colors of the cards with instant recall and total accuracy.....in less than 5 seconds.

Instant Recall Deck Memorization has been pulled from the archives of Jerry Mentzer's Card Cavalcade 2. On page 90 of Mentzer's book my effect called Deck Memorization was released to the magic fraternity.

My mission back in 1974 was to take a unique principle used in magic and make it work for an amazingly easy demonstration of super power memory. The by-product of this effect was that it also set-up my particular version of Out Of This World. (a hybrid version combining both Paul Curry's and Harry Lorayne's methods)

Instant Recall Deck Memorization is a very simple almost self-working demonstration of rapid memorization that will appear like your actually using genuine mental powers.

[https://www.youtube.com/watch?v=-A-hhpO4\\_Qk](https://www.youtube.com/watch?v=-A-hhpO4_Qk)

-----oOo

## 23 Other Interesting Effects..



all in one location.. all by Michael Boden. I know these effects were on the Hocus Pocus site as far back as 2016, thanks to the Roadshow, but they were 'rediscovered' during the pandemic and regained a degree of popularity. Originally, there were fifty effects.. now reduced to twenty four.. but I have seen some of the formerly free effects being sold online. These are nice, intelligent effects you'll be glad you sought out. Some are watchable on the HP site.. and others are highlighted on the HP site, but you need to click a link that takes you to Vimeo to watch the tutorial. That also makes them downloadable... You don't have to create a Vimeo account or sign in to watch 'em...

"I just downloaded all the free Michael Boden items. This stuff is great! These are some of the most clever things I've seen in a long time.."

Mike Powers on The Magician's Forum

[https://www.hocus-pocus.com/magicshop/index.cfm?cat\\_choice=0072](https://www.hocus-pocus.com/magicshop/index.cfm?cat_choice=0072)

-Or- go to the hocus pocus site and search the left side nav bar for 'free magic'...

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## Lives of the Conjurers – Houdini and Spiritualism – Volume Four



Professor Solomon has published Houdini and Spiritualism, the story of Houdini's crusade against fraudulent mediums. It is Volume Four in his Lives of the Conjurers.

For a description, go to:

<https://www.wildabouthoudini.com/2021/08/lives-of-conjurers-houdini-and.html>

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# ORBIT by Mark Parker & Jonathan Fox - A Review

R.Carruth

This is the Ad Copy:

This is exactly the type of magic effect that peaked your interest and served as the gateway to the art. Why? It's super visual, super fun and pulls people in like a magnet. Even better it's EASY to perform allowing you to focus on the most important aspect of any effect - the performance! It also has the advantage of quick reward - which makes it perfect for street magic, strolling. It gets right to the point.



Imagine making - Mobile phones, glasses, dishes, wine glasses, credit cards, CD's any suitable object float between your hands! Orbit is a revolutionary levitation device!

- Super Visual
- Easy to do
- One size fits all
- No threads or magnets
- Completely self-contained
- Robust and heavy duty (THIS IS NOT A TT)
- No set-up, the gimmick is always ready
- Comes with special gimmick ready to go

Please note angle considerations during performance.  
Every detail is covered in a step by step online instructional video.  
Nothing is left out. Now go out there and blow your spectators away!

Idea for Orbit by Illusion Designer Mark Parker brought to life by Jonathan Fox and Global Magic Shop..

My Thoughts:

ORBIT is a levitation gimmick device. You can 'levitate' almost anything with weight.. from cell phones to packs of playing cards to glasses of wine. Thankfully, Orbit does NOT employ threads or magnets, and can be brought in and out of play with almost a moment's notice..

There was a time twenty years ago when I performed my 'magic' in a public setting.. for anyone who would watch. One of my favorite devices was a suction cup attached to a thumb tip. I would attach it to a cola can and casually wait until I thought someone was watching. The can would suddenly 'get away from me'.. and I'd try to reel it back in, indiscreetly, as if I hoped no one saw my misfortune. I've had literally dozens upon dozens of folks walk up to me, perplexed, and want to know how my cola can 'appeared' to take flight.

I loved it...

Well.. it's been long enough that it was time for someone to bring this cool little device back for a new generation. Illusion Designer Mark Parker and Jonathan Fox with Global Magic Shop have done so.. and I'm glad.

I'm not going to tell you this is a thumb tip, because, in the traditional sense, it's not. But it does go on the thumb.

Orbit works on the same principle as the original device. Fortunately, Orbit is adjustable to fit different size thumbs, and comes with shims to make it customizable. It is NOT latex or soft plastic.. but a very hard plastic to last a very long time. It also features ball bearings between

the connection points, joining the thumb holder to the suction cup. This is a very important feature, as it allows for hand movements far outside the boundaries of the original.

Jonathan Fox goes into considerable detail in the almost 50-minute tutorial, teaching how to properly handle the gimmick to get the proper balance and appearance to make your performance 'magical'.

Special sections are included for attaching to playing card boxes, cell phones and wine glasses. Quick note: To attach to a card box, you need a box with the cellophane wrapper.

ORBIT comes with a heavy-duty gimmick holder for easy retrieval and ditching. The holder has a clip to attach to your pocket or belt. The holder is also close-able to simplify carrying the gimmick.

The last two sections of the tutorial include a section on maintenance and a bonus section on early prototypes and the thought processes that went into designing the new version.

Jonathan doesn't call ORBIT a stand-alone effect, but an enhancement device to add an additional level of sophistication to your performance. Knowing me.. I'm just a step away from 2002 all over again.

There isn't a real skill level. Even a beginner, if you watch the instructions and pay attention to your positioning, will be able to perform in short order. Obviously, you cannot perform surrounded. So a little audience management will be necessary.

As I mentioned.. the tutorial is approx. 50 minutes and you can watch it online or download it to your desktop. The quality is good, the sound is good, and you'll have zero problems with the video.

The performance visuals are something special, and ORBIT is definitely a device you need to give serious consideration to purchasing. If the price seems a tad steep, it's not. It's built to last. And once you're comfortable with the handling, you'll be glad you listened to me. You'll find yourself using ORBIT over and over... I promise.

I recommend it...

\$39.95 .. From Murphy's Magic and their Associates..

<https://murphysmagic.com/product.aspx?id=71843>

Review by Rick Carruth for Murphy's Magic & The Magic Roadshow

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## Forecast - by Craig Petty and the 1914 - A Review Gimmicks and Online Instructions

R.Carruth

This is the Ad Copy:

What do the world's top  
1% of card magicians and  
mentalists have in  
common?

They have INSTANT recall  
of the position of ANY  
card in a memorized  
deck!



And now you can, too.

With a focus on prediction effects, master magician Craig Petty has taken an underused principle in card magic and created a monster masterclass demonstrating just how ridiculously powerful a memorized deck can be.

Imagine instantly telling a spectator EXACTLY how many cards they fairly cut from a deck.

Imagine PREDICTING the amount of cards a spectator will cut before they even do it.

Imagine performing the world's CLEANEST Card at Any Number routine.

You will learn all of these effects and so many more.

But there's a catch.

Memorizing a deck of cards is laborious and time consuming. It's why so few magicians ever make the top 1% and why so many performers quit trying.

However, Craig Petty's unique approach to learning a mem-deck will DRASTICALLY improve your progress and significantly slash the time required to learn one.

Memorizing the order of a deck of playing cards allows you to perform card miracles that appear TRULY impossible, even to other magicians. If you're looking for magician foolers, this project is bursting with them!

Are you ready to join the 1%?



My Thoughts:

Many of you have watched Craig and his son, Ryland, toast and roast the magic community with their Youtube reviews. Many of you have also bought effects created by Craig.. like Key Master and Chop... or bought his lectures from Murphy's Magic or Penguin. Actually, you can barely peruse anything MAGIC these days without encountering something not related to Craig. I know.. that's a very broad statement.. but lets say it certainly feels that way.

Aside from being a highly skilled performer and motivator, Craig has talents that make watching his reviews and tutorials a pleasure. He has a natural gift of gab and the ability to take a simple effect and turn it into a showpiece. It's not like I'm jealous.. but...

FORECAST is a masterclass. Maybe he doesn't call it a masterclass.. but it is.. It's an in-depth teaching tutorial on memorized decks... or as it's commonly referred to - the mem deck. It features 9 different routines; 3 self working, 3 depend on a crib card, and 3 routines depending on a memorized stack.

According to Craig, only 1% of the magic community have devoted the time needed to memorize a whole deck.. whether it be Juan Tamariz's Mnemonica stack, Simon Aronson's stack, or one of their own creation.

\*\* I am going to publish Craig's table of contents throughout my review, which includes a brief description and the length

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Introduction

Craig Petty introduces Forecast. 10:18

What is a Mem Deck?

What a mem deck is and why magicians use them. 8:14

### How to Memorise a Deck

A pragmatic method for learning the positions of every card in a stacked deck. 17:41

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FORECAST is recorded in 16 sections.. and each section is individually downloadable. I like this idea, particularly considering the length of Forecast. Did I mention all 16 tutorials are roughly 4 hours and 45 minutes? When you purchase Forecast, THAT's what you're purchasing. You do get two crib cards, Bicycle Jokers, included... one with the Mnemonica stack on the back and one with the numbers 1-52 and space for you to fill in any other stack you may use.

None of the effects are dependent on the Mnemonica stack, and you can use the Aronson stack, Shadow Stack, Redford Stack or others. You are encouraged to use Mnemonica, and Craig gives his reasons, but you don't have to do so..

According to Craig.. a lot of stack trainers don't work in the long run. His method is designed to be learned thoroughly in two weeks and in small batches of five cards at a time. Incremental steps. This is taught in the third section of the video... You are not rushed to learn a stack, as two thirds of the taught effects do not require memorization. Two days of 'study' will NOT commit the Mnemonica stack to long-term memory. You may learn the position of a number of cards, but if you do not use the stack for a couple of weeks, it's gone.

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### False Cuts and Shuffles

Learn how to appear to mix cards while secretly maintaining their order. 13:05

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Simple, basic false shuffles or cuts are both taught and used throughout the tutorials. Table false cuts are an easy favorite.. and one of my personal favorites is a very convincing faro false shuffle... Remember, unlike Si Stebbins, you cannot cut a stacked deck, as the process is dependent on you knowing the location of each card in the deck.. not its position in relation to other cards.

Audiences do not 'assume' you can memorize a full deck of cards. One of the false shuffles is a very convincing faro false shuffle...

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### Card at Any Number

A freely chosen card and number are found to match the card and position in another deck. 19:58

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Card At Any Number. Uses two decks. Self-working. One deck is 'prepared'.. and a second deck has a number from 1 to 52 written on each card. A spectator selects two cards from the numbered deck.. selects which card they want to represent the value and which to represent the location... and the card is found at that exact location in the other deck.

Similar in ways to Joseph B's ZACAAN but not quite as restrictive. ZACAAN told you the numbers to write on each card, while Craig's ACAAN allows you to use your own selections and create a crib card accordingly. I was a big fan of the Joseph B effect.. so it's safe to assume I REALLY like Craig's method.

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### Envelope of Mystery

Every decision the spectator makes is predicted in the envelope of mystery. 18:55

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Envelope of Mystery. Another effect that does not require you to know a stack. It does require the cards to be in a stack.. or at least the top five cards. Craig has the magical ability to take fairly simple effects and make them seem fresh and original. With Envelope of Mystery, he takes Paul Curry's Swindle Switch and a cross cut's force.. and works it into a very rewarding effect that's all but guaranteed to fool your spectators.

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### Number Mates

A four-of-a-kind miracle where the spectator does all of the work. 16:57

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Number Mates. A spectator thinks of a number, and after a little by-play, selects a card at random containing four written numbers. In time, the four numbers reveal the location in a second deck of the spectator's selection, plus its three mates. Like the other effects, it does require a stack.. but doesn't require you to know the stack. All the 'hard stuff' is accomplished beforehand..

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### Storm Force Berglas

Another, very clever take on the card at any number plot. 24:37

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Storm Force Berglas. Based on Storm Force 7 by Martin Sanderson, but converted to an ACAAN. Will require a stacked deck, a prepared deck, and a regular deck. Although it's more complicated than the previous effects, it's worth the extra effort. You will need a crib card, which is included with FORECAST, but, again, you don't need to know the stack.

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## Fifty Two Revelations

Find a spectator's card in one of 52 fun yet seemingly impossible ways.  
27:31

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Fifty Two Revelations. You'll need the provided crib card, a breather crimp, a mem deck, and 52 double blank cards. The blanks will be prepared with writing provided from a Forecast download. The blank deck (and its instructions written on each card) will tell you how to 'maneuver' through the regular deck to find your named card. This effect is somewhat better than my description! I don't want to give away too much...Craig also teaches an Erdnase Change and a Slip Cut/12 Change to cover two out-of-the-ordinary possibilities. Craig guesses only five percent of purchasers will go to the trouble of preparing and learning this special effect, but, just as a very small percentage of magicians will actually learn the Mnemonica Stack, those that take the time to set this effect up are winners...

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## Snapshot

A multi-phase routine which increases in impossibility, ending with the performer taking a mental snapshot of an entire pile of cards and successfully recalling them. 17:34

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Snapshot. You're to the point you either need to rely on the crib card or have your mem deck stack order down pat.. Ortiz, Close, and Malone all have variations of this effect. Nuff' said.. The spectator's divide the deck into three small piles, using the Joker as a cut card. After successfully predicting the bottom card of the first two piles, Craig momentarily glimpses the 8-10 cards in the third pile.. and then names every card in the packet from 'memory'. Craig carefully demonstrates how to

perform this effect using the crib card.. for those who haven't yet memorized a stack.

-This- is probably my very favorite effect among all the effects. It's a solid 10 out of 10..

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### Bonus

A bonus routine from Craig's Visible project. This isn't a card at any number, but a number at any card! 25:07

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Bonus. This is an effect from Craig's Visible project, and requires an invisible deck and a mem deck. It's called Any Number At Any Card. Again, Craig's easy manner and handling makes this effect play much bigger than, say,.. if I were performing it. You can slip the crib card under your cellophane.. if you're not yet confident with your stack. A spectator deals down to an unknown (to you) card and remembers that card and its number in the deck. You find their card in a second pack.. because the number of the card's location in the first pack is written on the back.

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### Card College

An entertaining and highly impressive routine centered around how to learn card magic. 30:51

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Card College. Based on an effect from Matt Baker's The Buena Vista Shuffle Club. This is more of a demonstration of your 'immense' card talents than an effect. Forget the crib card for this one. You answer the age-old question from a spectator regarding how long it took you to learn card magic. There's a cutting aspect that requires practice, a prediction aspect, and a 'weighing' the deck aspect that's very similar to

the cutting. This is a reputation-maker.. and it doesn't come cheap.

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### Card Box Prediction

The performer places a card in a card box and the spectator does the same. This is repeated four times. Despite the performer always placing their card in first, the spectator always finds the matching coloured mate. 15:37

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Card Box Prediction. The magi predicts every action of the spectator. He uses a Providence side-loading box for ease of loading. This is basically a one-ahead effect with some slick, but not complicated, handling. Definitely one of the easier effects.. but you do need to know your mem deck.

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### Invisible Memory

A version of the classic Invisible Deck trick without the need for a gimmicked Invisible Deck. 21:09

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Invisible Memory. Another invisible deck effect with an additional mem deck. Craig finds the spectator's named card, upside down, at a specific location in the mem deck.. then finds his favorite card, also upside down, in the same deck. Does use a half-pass during an all-around square-up.(Taught) I like the idea of combining the mem deck with the invisible deck, as the invisible deck is already a super strong effect.. and made that much more with the introduction of a mem deck.

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### Further Reading

Craig talks about his favourite mem deck inspirations and resources for you to explore. 9:25

### Final Words

Craig offers some final words of encouragement before saying farewell. 8:37

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Further Reading & Final Words.. Mnemonica and Aronson stack discussed. Tom Crosby's Shadow Stack 'Recall'. The Redford Stack.. based on Mnemonica but tied to Si Stebbins. Pete Turner's Stack Watch. The Buena Vista Shuffle Club book. Pit Hartling's Order To Amaze. Darwin Ortize for good measure. Michael Close's Worker #5 and the memorized deck ebook you can get directly from his site. Rick Lax video to help memorize Mnemonica.

Craig also Thanks everyone for their help and support, particularly The 1914, and offers some final advice on the mem deck and memorizing the deck in the proper way.

The tutorials are filmed using handheld and still video with multiple cameras at multiple angles. The video is ideal for Craig's teaching and uses a solid black background with full spotlight lighting. The sound matches the overall quality of the tutorials.

Again.. the tutorials run about 4 hours and 45 minutes.. so there's a LOT to see... and a lot to learn.

I understand Craig's passion. I've explored memorized deck effects for years.. from a distance.. and greatly admired those willing to devote the time and effort. They perform a brand of magic not achievable by us mortals. Perform 'Snapshot' at a club meeting and enjoy the subtle discontent you create among the mavins...



I think you should know by now whether FORECAST is for you or not.. so I'm going to call this review 'done'.. This will be the best thirty bucks you'll spend this year.. -if- you take time to watch and learn.

Totally Recommend to anyone, of any skill level. Being a beginner doesn't exclude you from memorizing a deck. And being a veteran performer doesn't mean you can't up your performance level.

Best line of the video: "Cloe'.. have you ever helped a magician before... well... you aren't helping one now!"

\$30.00 From Murphy's Magic and their Associates..  
(Remember.. available May 9, 2022 )

<https://www.murphysmagic.com/product.aspx?id=71418>

Review by Rick Carruth for Murphy's Magic & The Magic Roadshow.

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spRING - by Joonas Mengel - A Review

Props and Online Instructions

R.Carruth

This is the Ad Copy..

spRing is a long-forgotten puzzle that's been reworked into one of the most classic and iconic plots in magic - the linking rings.



Imagine being able to effortlessly melt a solid ring into the very coils of a tightly wound spring with a visually pleasing and buttery smooth penetration that's done without any help of the methods

typically seen in the traditional linking rings.

In fact, there is nothing to ditch or hide, and you can hand out spRing immediately before, after, and even during your performance if you so choose.

spRing is incredibly easy to perform - it will take you minutes to understand the secret and only hours to master. It's also suitable for any type of performance and venue.

Here's what you get:

2 high quality props

45 minutes of expert instruction that includes a multi-phase routine and many alternative handlings to craft a performance suited for you.

Peace of mind of knowing that you'll never have to hide any gaps or extra rings.

spRing has not been made for everyday carry in mind but this is something you'll want to carry every day!

My Thoughts:

You have to love old things made new, and the nostalgia that comes with it. I remember playing with a 'ring on a spring' when I was in single digits. Now, Murphy's Magic, creator Joonas Mengel, and presenter

Javier Fuenmayor have reintroduced the Ring on a Spring with a little more sophistication and handling.

The premise is... a solid metal ring, approx. 3 1/2 inches, is handed out for inspection. A solid metal spring is also shown and inspected. With little fanfare, the magician links the ring onto the spring, appearing as if he melted the ring onto the spring. He then hands the ring and spring, still linked, out to the spectators for examination.

Although the basic method is super simple, the creators have gone to the extra effort of creating a tutorial, complete with three different full performances, to demonstrate the nuances needed to make this seem to be more of a 'linking', as in linking rings, than a puzzle. The extra effort makes this something you can perform close up and during walk arounds. It becomes an effect.

I'm slightly torn because I like quick and easy effects that actually fool a spectator.. but.. You're going to need to pick your audience carefully. I'm afraid the ring on a spring may be available at too many online locations and you're going to encounter a lot of folks that are familiar with it. I suggest simply asking a spectator.. " Are you familiar with the ring on a spring effect?"... and if they say 'No'.. go for it. If they say 'Yes', change course.

If you present it as a linking effect, you may avoid the puzzle crowd altogether. I think that's the strength of spRing, and that's the point they teach in the tutorial. They have repurposed a classic puzzle into a new effect.

For the price.. you are paying for two quality props, and primarily, the almost one hour online tutorial. The props can be bought for a few dollars at varying places online, but all you'll receive is perhaps a

minute and a half of instructions. So... decide what the additional instructions are worth to your performance.

I know some of you would like a firm recommendation.. or rebuke.. but you're not getting that today. Like so many other effects, your satisfaction will depend on whether you USE spRing.. or toss it in your 'magic' drawer. If you take time to develop your moves and patter.. it has plenty of potential in the hands of a dedicated magician. If you aren't willing to give the time to spRing, you're better off moving along.

spRing, although very simple, isn't going to do all the work for you in the real world. Our audience is way more sophisticated than audiences forty years ago.. and you have to provide a well-polished effect.

Pros: Nice props. Much larger than normal spring and ring. Easy to learn. Fully examinable. All the dirty work performed under the spectator's nose and nothing to ditch or conceal.

Cons: The only statement I disagree with in the ad copy is.. "spRing is a long-forgotten puzzle.." Considering the number of video tutorials I found on a certain online video platform.. I don't think it's long forgotten. Some spectators will be familiar with this effect beforehand. Price tag.. I'm starting to get comfortable with thirty dollar price tags on magic products.. and I'm guessing that's the whole point.

This effect can be performed by any skill level magician. You'll be performing spRing's basic handling in ten minutes. The Video and sound quality are typical Murphy's Magic, nothing negative to write about, and you can either watch the tutorial online or download it. Either way, you'll have no trouble learning this easy-to-perform effect.

\$29.95 .. From Murphy's Magic and their Associates

<https://www.murphysmagic.com/product.aspx?id=71077>

Review by Rick Carruth for Murphy's Magic & The Magic Roadshow

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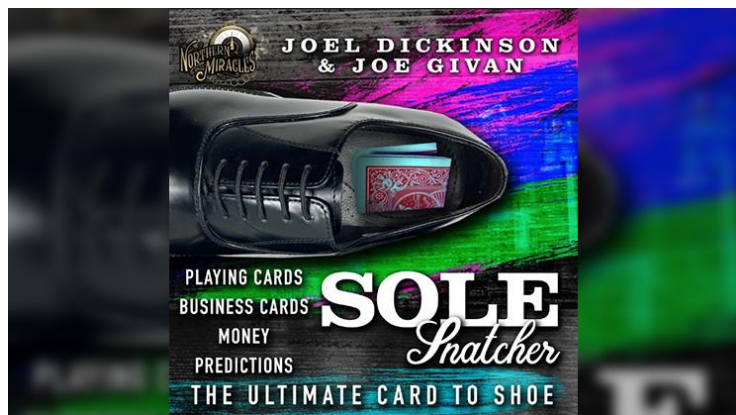
SOLE SNATCHER - by Joel Dickinson & Joe Givan - A  
Review - (Gimmicks and Online Instructions)  
R.Carruth

This is the Ad Copy:

Trainers & Shoe's

A miracle at your finger  
tips that starts at your  
toes.

A routine that lives up to  
the 'no pocket space  
required' hype -- with NO  
damage or permanent  
alternation to your shoe needed!



Sole Snatcher is the ultimate signed card to shoe yet so much more.

Reappear signed bank notes, business cards, playing cards, paper or  
cardboard in your shoe.

An amazing tool to add to your repertoire.

Yet still, it's even more than that.. imagine vanishing a signed banknote and you explain it's in your shoe, you remove your shoe and monopoly money appears inside, then, when you remove it, it instantly changes at your finger tips in to their signed bank note.

Sole Snatcher is limited to your imagination.

It's also ideal for predictions and billets.

Suitable for close up, strolling, cabaret and parlour.

Joel Dickinson goes all out and shares his secrets that take the card to shoe plot further than it's ever been!

You receive everything required to perform Sole Snatcher. Including a HD tutorial video with various handlings & countless ideas to get you performing this miracle. Also included is a performance breakdown of card to shoe.

Sole Snatcher is interchangeable, you can add and remove your cards/paper super quick!

You also receive FISM Close up Champion, Joe Givan's lecture note section with his amazing variation of Card to Shoe.

My Thoughts:

Joel Dickinson, creator of Sole Snatcher, has been a very busy guy for a number of years. He's created a number of very popular effects, like Foreseen, Bulldog, The Trix, Volition.. and written best selling books like Head Tricks and Tricking The Brain. You can't argue with success.

With Sole Snatcher, Joel has created a utility that makes it appear as if a signed card, inserted in a deck, suddenly falls out of the performer's shoe.

I don't have to tell you how visual this can be. It borders on the impossible.. but as magicians.. we also know the impossible isn't all its made out to be. Joel makes this particularly impossible trick... possible.

Sole Snatcher is a gimmick. It comes in an envelope and you can create your own gimmick/utility in a few minutes. Everyone knows I dislike DIY, but this is simple DIY.. and I'm not going to hold it against Sole Snatcher. All you should need to create the gimmick, aside from what's provided, is a little glue or double stick tape.

If you watch the performance video, you'll see the magi get a card signed, apparently insert it into the center of the deck, and after a bit of conversation, drop the entire deck into his jacket pocket. Another bit of conversation.. and the magi tells the spectator his card has vanished from the pocket. To prove his point, he gestures to his shoe, removes his shoe, shows the inside of the shoe to the spectator just as a folded card drops from the inside/toe of the shoe to the inside/heel of the shoe. The magi dumps the card into his free hand, unfolds it, and shows it to be the signed card.

The performance is filmed straight on, for the viewer, and isn't an actual live performance.. Although live performances are always a plus, nothing is lost in filming Sole Snatcher this way. I want to say this because I'm going to say something that I probably shouldn't.. but I feel I have to say it to be fair to everyone. Sole Snatcher is a great idea, for sure, but it does not do ALL the dirty work for you. You are responsible for getting the card out of the deck and into a state to make it appear as if you produced it from your shoe. There is an additional method to make this more simple, but the basic control is a necessity. Enough said...

If course, there are many things you can produce with Sole Snatcher.. cards, bank notes, business cards and billets.. among other items. Anything small enough to fit inside a shoe, along with your foot, can be produced at a moment's notice.

Pros: Startling production. Can produce any number of different items. Can be used in a variety of different settings. Additional six minute video and PDF with info not included in the main tutorial.

Cons: Must walk around with the gimmick in your shoe. Not sure if this is a forty dollar effect. ( Definitely worth it -if- you use it regularly ). Designed for shoes with laces, not loafer type shoes, although I'm sure there's a work-around.

The tutorial is a HD online tutorial that runs almost 30 minutes. The quality is very good and you'll be comfortable watching and learning Sole Snatcher. If you enjoy this type of magical production, you will get a great deal of satisfaction from Joel's latest creation.

\$39.95 .. From Murphy's Magic and their Associates

<https://www.murphysmagic.com/product.aspx?id=71279>

Review by Rick Carruth for Murphy's Magic & The Magic Roadshow

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# Papa Rabbit Hits The Big Time - by Daryl - A Review

R.Carruth

This is the Ad  
Copy:

There is not  
stronger magic  
than something  
that happens in  
the spectators  
hands! Daryl's  
timeless sponge



routine is perfect for ALL venues! The fun begins when a sponge rabbit and a little bird are magically produced. A super-clean and baffling transposition is performed between the rabbit and the bird followed by a hilarious comedy routine that will get your audience on their feet!!

Mama rabbits and Papa rabbits appear and disappear in the hands of both the magician and the spectator in this beautifully thought out routine and story. At each step the audience is caught off guard. For an unforgettable finish, a large handful of baby bunnies magically appear in the spectator's tightly clenched fist! Comes with everything you need to get started today!

Includes:

All of the Sponge Bunnies and Birds!

Daryl's hilarious routine!

Word for word script!

Detailed Handling!

My Thoughts:

You can't beat a classic. Daryl's classic Papa Rabbit routine is truly a thing of beauty.. It is magic at its most basic and entertaining level. I don't care what you think of sponge bunnies, or silks, or linking rings.. or any of the tried and true tricks that have served as the framework for many a magicians. Yes, it's easy to mess up any of the above.. but if you take Daryl's sponge bunny effect, combine it with a hilarious routine he honed through years of hard work, and add the crafted bunny and bird sponges he created just for this effect... you have several minutes of a super routine it would take you years to develop on your own. Honestly...

It's unusual for the manufacturer to encourage you to use someone's word for word script.. But.. with Daryl's untimely passing, Murphy's has decided one of the best ways of honoring him is to republish several of his most popular effects and sell them at a fair price. Papa Rabbit Hits The Big Time is, I think, the third special reissue I've reviewed... and this is one of my two favorites because it can be performed anywhere, at any time, and without preparation.

Not only do you get all the rabbits and birds (sponges) you'll need, but you get a box to keep them in and, most importantly.. forty minutes of instruction from Daryl and Javier Fuenmayor.. with both giving their thoughts and secrets. Daryl performs his full routine for you to see the entire effect from start to finish.. and then offers his special take. I sure do miss Daryl...

" Mama rabbits and Papa rabbits appear and disappear in the hands of both the magician and the spectator.." I don't have to tell you of the power you instill in an effect when you can perform it in the spectator's hand. This is as strong as it gets.. and has always been the strength of bunnies or sponge balls. Things disappear.. and reappear.. the audience laughs.. more things vanish and reappear. the audience laughs even

more.. and you catch yourself laughing, even though you know what's about to happen.

Aside from a 40 minute tutorial, the performance is, I'm sure, from one of Daryl's L&L videos. The audience is a familiar crew from years past. Both the sound and video are what you would expect from Murphy's Magic. No problems and no unexpected surprises in the production dept.. Thankfully, I rarely encounter a video now days that gets bad marks for production. I think the magic world has adopted a certain standard that 'almost' makes this paragraph unnecessary.. but... I still feel obligated to say it.

All I can say is.. spend the twenty bucks and help keep the legacy of Daryl alive while you enjoy the resurgence of a classic. Thanks to Murphy's Magic for reissuing Papa Rabbit and for sharing it with me.. so I can share my thoughts with you.

\$20.00 .. From Murphy's Magic and their Associates..

<https://www.murphysmagic.com/product.aspx?id=62220>

Review by Rick Carruth for Murphy's Magic & The Magic Roadshow

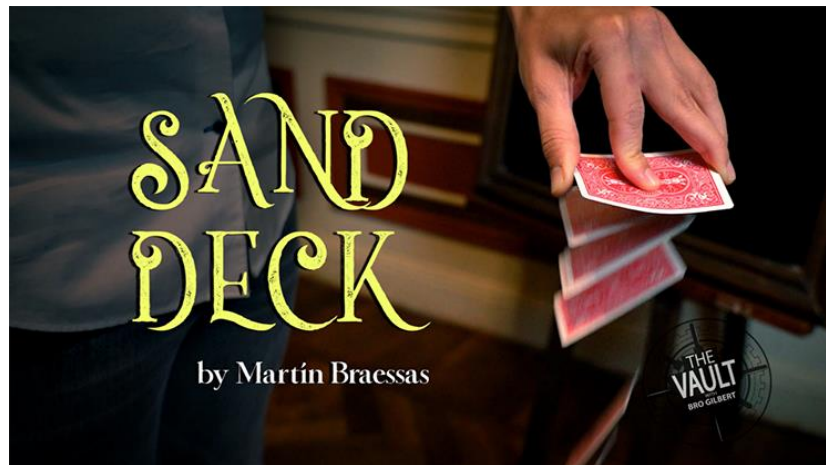
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The Vault - Sand Deck by Martin Braessas - A Review  
R.Carruth

This is the Ad Copy:

From The mind of Martin Braessas comes Sand Deck. You will be able to produce a whole deck of cards from a single card! If you are looking for your perfect opener this is

it! Once you produce the deck you can continue using it for your favourite routines!



Easy to do!

Super visual!

You will learn all the details to perform this effect.

Fun gimmick to make with things you have at home.

My Thoughts:

Yes.. I know my comrade Jim Canaday just reviewed this effect.. but I suppose great minds think alike. We both selected Sand Deck from a stack of Vault items because we liked it, and then we both wrote our reviews, simultaneously, but independently.

Sand Deck is the latest effect from Martin Braessas, who also created Fire Phone Case, Fire Kit, and The Only One, plus, was featured in his own Penguin Live Lecture.

Since this is part of Murphy's 'The Vault' selections, it is an instant download and very affordable. So.. the question is.. is it any good..?

It is a convincing visual. If you watch the video, you'll see what the audience sees. Not really suitable for a stage, it's ideal for close up and walk around. I can't really call it an effect, but more of a cross between a flourish and a sleight... It's a visual demonstration.

You show a single card, held between the thumb and fingers, and with minimal movement you can dribble an entire deck -or- change the single card into a full pack of cards. The ad copy says you can then perform effects with the deck you produced.. True.. but you will have to deal with a gaff. Not a big deal, but just keeping it real.

There is a little DIY involved in creating a gaff card. It's nothing major, and can probably be completed by the average user in less than ten minutes with material around the house.. assuming you have a bit of double sided tape.

The only other thing not mentioned in the ad copy is... you will need a certain type of background. Although this is not a major production, you will have to be aware of it when making your gaff. It's not a deal breaker, as the majority of the sleight occurs under cover provided by the performer and your close-up pad provides the necessary background..

The video tutorial runs about 21 minutes and explains everything you need to know about both performing Sand Deck and creating the simple gaff. Video and sound quality are fine and you should have zero problems with it.

I encourage you to go to Murphy's and watch the video. A short video provides a better 'picture' than I can paint with words. I agree with the ad copy that Sand Deck can make for a great opener. It's a dramatic method of introducing a deck to your spectators. I'm sure it's not for every performer's taste, as I know some of you are anti-gaff, and that's

OK. I'm not trying to sell you.. only trying to get you to watch the video and see if it's for you..

\$10.00 .. From Murphy's Magic and their Associates

<https://www.murphysmagic.com/product.aspx?id=72571>

Review by Rick Carruth for Murphy's Magic & The Magic Roadshow

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## It's a Biddle Thing - Paul A. Lelekis - A Review

R.Carruth

This is the Ad Copy:

Learn some of the most deceptive magic ever created, by a modest man, Elmer Biddle ... 5 impromptu effects plus a bonus trick!

Included with this e-book are 3 videos and 10 pictures. This e-book is a deep dive into the famous "Biddle Move", which is composed of The Biddle Steal and the much less known, The Biddle Switch - and all 5 tricks are impromptu. The videos teach the proper way to perform both Biddle Moves with in-depth instruction - plus the 4 as 5 Count.

Bonus effect: A 6th trick taught here is topological and can be used as a fun ESP effect or a straight-up prediction. A written message on the



card box cellophane changes into another message. All 6 tricks are in the author's regular repertoire. Included is a Bio of Elmer Biddle and an introduction that is a must-read!

NOTE: Many of the included effects have been in other e-books by Paul Lelekis, so you may opt to not buy this tome. However, you may miss some superior instruction on the Biddle Moves.

B-FLY - This excellent version of the Biddle Trick uses only ten cards and is a real stunner...and it's easy to do.

21st Century 21 Card Trick - This is a beautiful version of a Marlo effect that Paul has revised to be easy to do. A selection, unknown to the performer travels to three piles of cards in an amazing fashion...highly interactive

E-Z Cards Across - Many Pro magicians have chosen to perform Paul's exceptional 2-stage version of this hilarious classic. It doesn't get any easier than this.

The Invisible Card - Another classic of magic that was popularized by the late Paul Cummins. This effect is a must for every magician's repertoire.

A Devilish Miracle II - Learn the Biddle Switch here. One of Paul's very favorite effects - and it is a stunner! Two spectator selections transpose with absolutely no clue as to how this is possible. This showcase will be one of your very favorite tricks to perform...guaranteed.

Bonus - The Hidden Message is a real winner. Write a message or 'bar code' or anything you wish on the side of a deck of cards - then shake the deck and the message turns into an answer or a hilarious response - have fun with your spectators with this one.

1st edition 2022, PDF 27 pages + 3 videos. Cost.. \$12.00  
word count: 8315 which is equivalent to 33 standard pages of text

My Thoughts:

Well.. the ad copy was more than enough to give you a good idea of what '**It's a Biddle Thing**' is all about. Paul always gives in-depth descriptions of his ebooks and makes my job so much easier.

Since this ebook is about a specific move.. couple of moves actually.. it's easy to stay on point and focus on effects that make the moves real. Elmer Biddle ran a magic shop in California and published card sleights and moves in magic magazines from time to time. The Biddle Move was his crowning achievement and changed the face of card magic.

Since Paul has covered the contents quite aptly, I'll focus my review on my thoughts about the effects.

**B-FLY** - I like this.. particularly since it uses only ten cards. The spectator does the shuffling and dealing.. and the magi does the magic. The ten cards are divided into two five-card packets and a card is selected by the spectator. Somehow, the card vanishes from one packet.. and turns up in the other packet.. under very fair conditions. This is a great trick for someone new to Biddle steals. Video of the moves are included..

**21st Century 21 Card Trick** - This effect was originally published by Ed Marlo and reworked by Paul. This is just a more sophisticated version of B-Fly.. sort of.. The spectator does all the work at the beginning and uses three packets instead of two. A selected card, unknown to the magi, travels from one packet to another.. using the Biddle steal. It seems to travel to the middle packet.. then travels to the third packet.



Aside from the Biddle move, you'll use a double turnover, which I'm sure most folks know. Paul supplies all the patter, and combined with the handling, this is perhaps the best effect in this ebook.

**E-Z Cards Across** - Two spectators each begin with a packet of ten cards. I would say this is more of an intermediate skill level effect. It is NOT a knuckle buster, but does make good use of the Biddle count to manipulate the number of cards in each packet. What begins as ten cards changes to several more via intelligent manipulation. Unlike typical cards across that can require several palms, this effect requires one palm.. during an off moment.

**The Invisible Card** - I really like this effect. It begins with the spectator selecting a card. Five cards are removed from the deck, and the spectator confirms her card is among the five. You'll need to perform a riffle force, but that's not a deal breaker. A Biddle steal gets you in position to remove an invisible card from the packet. Now, there's visibly four cards in the packet and the selection is found in the middle of the deck. Considering you shouldn't have known the identity of the selection, this is a very impressive reveal.

**Devilish Miracle II** - This is similar to effects by both Marlo and Michael Skinner, with Paul Cummings style patter. Paul says: "Two cards are selected, returned and lost in the deck. The magician cuts the deck and removes 5 cards from the top. When he displays them, one of the spectators admits that his card is in that packet but the other spectator says that her card is not there.

The magician turns the first spectator's card "invisible" and when returned to the deck it reappears, face down! However when it is turned face up, it is the second spectator's card! The deck is spread to find the first spectator's card reversed in the deck!"

I couldn't describe it better..

You'll use a Biddle switch, an Elmsley count, and nerves of steel to fool both spectators. Well, maybe not nerves of steel.. more like actual practice..

This is another effect that will totally fool your audience.. -if- you're willing to put in a little practice. It plays as good as it sounds.

There is one last effect.. a bonus effect using the cellophane wrapper on a deck of cards. It's a quickie.. but well worth learning.

All in all, this is another very good ebook from Paul. These are not typical beginner tricks, but more something an intermediate type magician would be comfortable performing. Advanced beginners can handle these effects if you want to put in a little work to really impress your audience and your fellow magicians. Remember, Paul includes videos of all the essential moves, so you'll get both the written description and the visual.

You'll be hard pressed to find more magic for twelve bucks. I always recommend Paul's ebooks and consider them tops in both quality and value.

<https://www.lybrary.com/its-a-biddle-thing-p-925288.html>

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## Masters of Illusion – Stream Episodes Online for Free

Although lasting only twenty minutes, minus the commercials, Masters of Illusion is one of my favorite shows to record and watch at my convenience. Many of the most skilled magicians around are featured each week. Last week for example, featured Jeff Hobson performing a



very skillful copper-silver effect. (Season 8 Episode 11). Some of you will know how he performed it.. but that's not the point. Watch the hands and listen to the patter.

There's something to learn from each show... even for talented magicians like Roadshow readers. 'Teaching' your audience to

applaud, for example, is an important consideration for professional and semi-professional performers. Listen to Murray Sawchuck asks the audience.. "Tell me by your applause how many of you have ever....." It's a simple gesture that accomplishes a key response. Good work by Murray.. and a good tip for anyone watching the show..

There's much to be learned from the performance of other magicians. Don't be a know-it-all. Take advantage of shows like Masters of Illusion. Don't copy.. but watch and learn. I have at least a half dozen shows recorded, and I think about deleting them and freeing up a bit of space on my DVR... and then I see Jeki Yoo performing a one shell miracle... and I just can't.. ( Season 5 Ep 2)

You can watch the past few seasons on the CW site, without downloading the shows or having to sign up for anything. It's all free. This link is for the first eleven shows of the new season...

<http://go.cwtv.com/genMASyt>

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Magic Video Tutorials: Hundreds and hundreds of hand-picked magic tutorial videos at:

**Card Tricks and Magical Mysteries** video blog..

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

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

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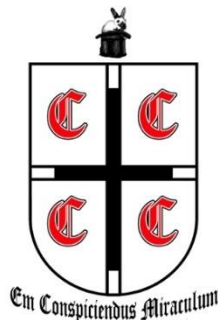
That does it for this issue. I hope you found something to help your magic along. Remember, if you have material you would like to see published on the Magic Roadshow site.. send it to: [rcarruth@gmail.com](mailto:rcarruth@gmail.com)  
(This is my personal email. Guard it with your life..)

À tout à l'heure! – See you soon!

Rick Carruth / Publisher/ Editor/

“Performer of Magical Curiosities”

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



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\*\* NOTE: This issue MAY contain an affiliate link. If so, I have added (Ad) to the title. If you click it, I may receive a small compensation from the seller. Remember, I DO NOT affiliate with any product I don't consider worthy of recommending to my friends and readers.. Rick C.

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