

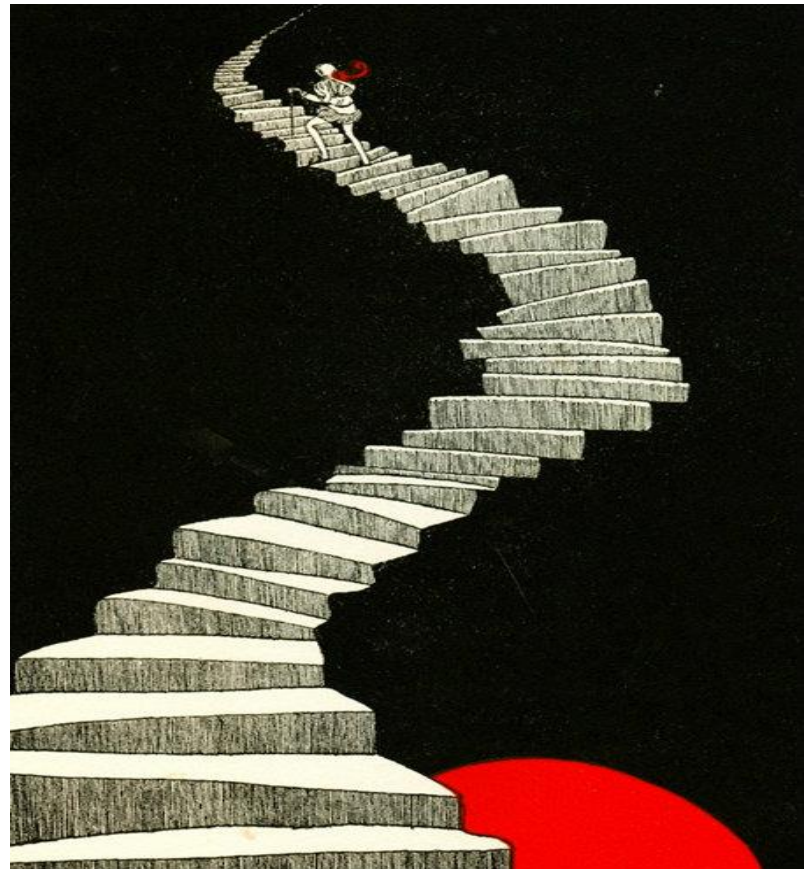
MAGIC ROADSHOW SPECIAL # 17

Summer 2023

Welcome to our 17th special issue and our 217 issue overall. If you are a new reader.. Welcome! If you are a long-time reader.. Thank You ! Remember, here at the Roadshow, we are ALWAYS committed to excellence...

This is a typical slow time in the magic world if you live in my area of the country. Hopefully, Fall will bring a resurgence. I can tell

things are slow by the number of emails I get from Penguin ;-)



In case you're wondering.. this issue was NOT created with AI. I was created the old fashion way.. with sweat and hard work.. sometimes not my sweat nor my hard work. Thankfully, I still have friends who are willing to devote time to writing special articles for Roadshow readers.. I don't know what I would do without folks like Paul Lelekis, Michael Boden, Christopher M. Reynolds, Michael Breggar, Werner Miller and Ryan Pilling. I get WAY more credit than I deserve for publishing the Roadshow.

RIP my friend.. Chunah Yosef Ben Mendle Ve Faigeh.. known to me and many others in the magic community as Harvey Raft.

Harvey was from Toronto, and wrote highly interesting books about Zener cards, mathemagic, and performing for children. I will miss Harvey... I have included one of his essays in this issue..

I apologize for the severe delay getting this issue published. My pretty, young bride, Carolyn.. is in the midst of a very challenging health issue.. and I hope you can find a moment to keep her in your thoughts and prayers. She's so much stronger than I am, and deserves God's grace... I don't ask for much from you guys.. but a prayer for Carolyn would be a tremendous blessing for the love of my life..

Questions or comments? Email me at:
Rick@MagicRoadshow.com

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“Wealthy people are not the most difficult, most disdainful, or most disagreeable [audience].” – David Stone (Close Up by David Stone, pg. 280.)

“In our line of work, diction is not important- it’s essential.” – David Stone (Close Up by David Stone, pg. 133.)

“As a magician, [you] can make anything appear... cars, women, cash- anything! So why balls?” – Tom Stone (Maelstrom by Tom Stone, pg. 102)

“I can’t really do magic; I can only help you to see it!” -Peter Samelson #MasterTip (Devious Standards by Jamy Ian Swiss, pg. 52)

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Five from Michael Boden - Video Tutorials

Here's five more enticing videos from our friend and underground legend.. Michael Boden. It's funny the Chinese sites are charging for these videos.. and we're sharing them freely to Roadshow readers. That's a pleasant turn of events..!

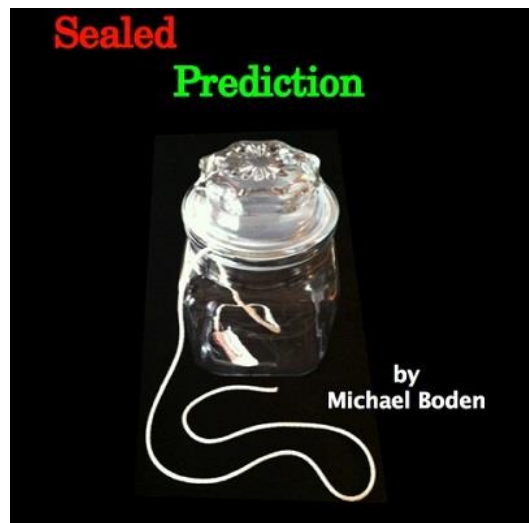


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Sealed Prediction by Michael Boden

Have you ever wanted an easy method to predict the outcome of a sports game or maybe the next day newspaper headlines? Sealed Prediction makes it all possible.

Whether you're predicting the outcome of a game or the winning lottery numbers Sealed Prediction is a very deceptive way to secretly exchange a folded up fake prediction for the real thing. Because the spectator is the one who removes the prediction, trickery seems out of the question making Sealed Prediction a very deceptive fooler.

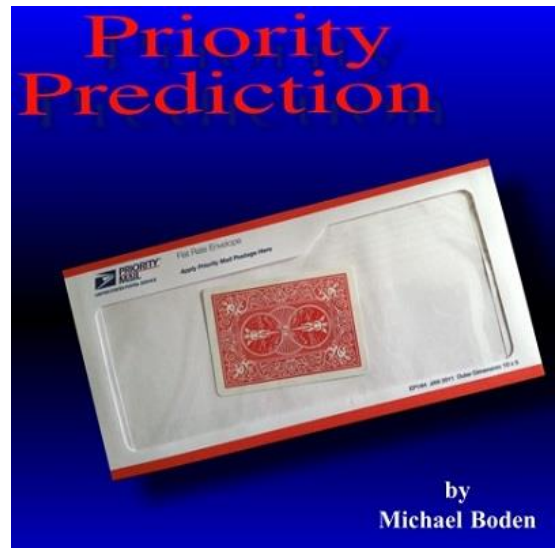


<https://youtu.be/o3X4qc4lkCA>

Priority Prediction by Michael Boden

Want to predict what card a spectator will freely stop you on, even though everyone shuffles the cards? Learn Now For Free!

Priority Prediction is a workers delight if you're looking for a stop me on any card effect that screams of "no sleight of hand". Premising on the late Don Alan's Big Deal effect, Priority Prediction allows you to openly show the front and back of the prediction at any time during the effect.

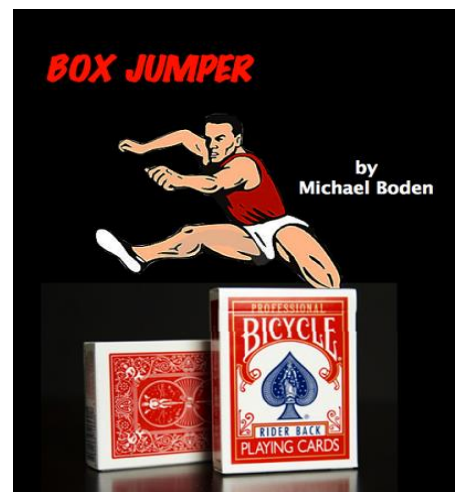


<https://youtu.be/gBi8LcT9r6k>

Box Jumper by Michael Boden

While demonstrating how a mixed (face up and face down) deck of cards magically wrights itself, suddenly the cards magically jump back into the card box not just once but three times! If that is not enough.... then the card box vanishes!

"I have always been a big fan of the effect where the deck of cards suddenly and magically appears back into the card box from which it came. I



hope that you will find that my contributions to this effect are both in method and presentation."

The first box jump is visually cleaner than other existing methods, as the deck looks like a normal unboxed deck of cards even close up. A unique gaff makes this possible.

The second box jump takes place after the cards have already been in play for some time and following a beautiful fan display. Another unique gaff is responsible for this visual jump.

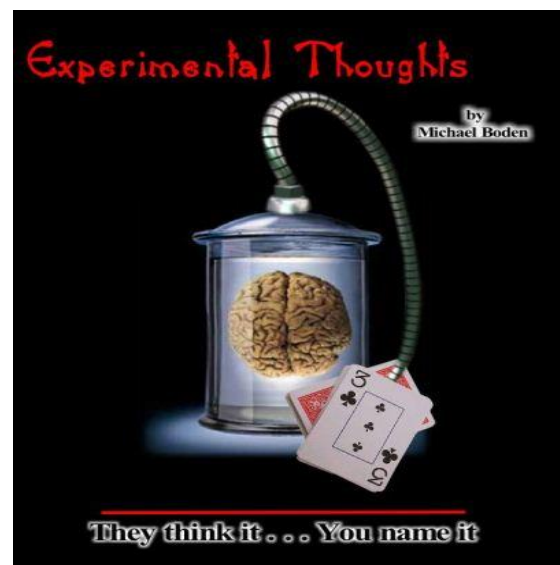
The third jump uses a reverse handling of the Etho Vanishing Card case gaff (invented by the late Milbourne Christopher) then the same gaff is responsible for the final vanish of the card box.

These three box jumps and vanish are happening throughout the presentation of a in the hands triumph effect, blending multiple effects together into one unique presentation.

<https://youtu.be/R2-b3SfIVsM>

Experimental Thoughts by Michael Boden

Experimental Thoughts is a non sleight of hand version of card mentalism that has a very simple approach in presentation and method that you will be amazed with. Inspired by The Perfect Card Divination by Jordan, from the Encyclopedia of Card Magic



Experimental Thoughts take a leap forward in simplified handling allowing the performer to concentrate fully upon the performance of reading the spectator's mind.

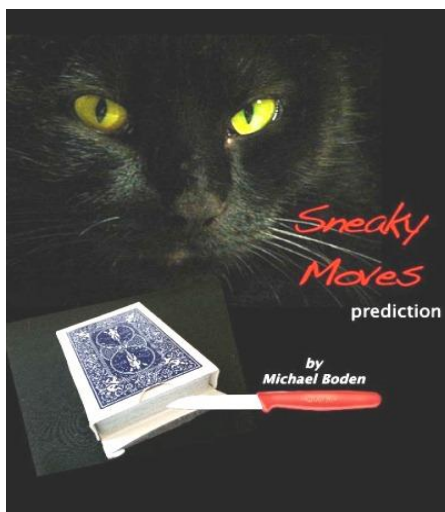
"Experimental Thoughts was the forerunner of an effect that I marketed called MisPrinted Thought , which is still available for sale from Hocus-Pocus.

Experimental Thoughts and MisPrinted thought are totally unique to each other in their different simplified approach and handling's so you might want to check out MisPrinted Thought as well. I hope that you will find Experimental Thoughts as fun to perform as I have and will include it into your mental routines in the future".

Vimeo... The password to view Experimental Thoughts is:
password678

<https://vimeo.com/40307996>

Sneaky Moves by Michael Boden



"This effect was created over 18 years ago and was marketed by me under the name of Small Miracle. Over the years I kept making improvements upon the gimmick involved until it has evolved into Sneaky Moves.

Sneaky Moves is now ready for you to easily make at home and to perform with the confidence of the gimmick and the routine structure, doing most of the work

for you. If you like visual effects as much as I do, you are going to love watching and learning Sneaky Moves."

Vimeo ... password to view Sneaky Moves which is:
password222

<https://vimeo.com/42767427>

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READING A THOUGHT

Paul A. Lelekis

As a magician, I have been approached by many women who would ask me if I can I read minds, do I have ESP, can I read Tarot cards, etc.

I never really practiced much mentalism (only to small degree) in my youth, as a magical entertainer. But then I thought, if spectators are this willing to believe that maybe I do have ESP, perhaps I could exploit this situation.



Those who know my magic know that over the years I have provided many effects that utilized a bit of mentalism and ESP. When I do present such effects, I explain that "I am not a mentalist, but sometimes I seem to 'know things'!"

I have received these types of comments, quite often, from one of my effects (of which I am quite proud) called "Telepathic

Spectator” from my e-book, Eight Plus One. This effect is a TOTAL mind-blower!

But years ago I started experimenting with a “Nail-Writer”, and it had an almost unbelievable effect on my spectators! When I used the “Nail-Writer”, my spectators were floored!

Allow me to provide an example of how I have used a “Nail-Writer” in the past that has just devastated people - and it’s pretty easy to do!

EFFECT: Hand out a deck of cards for someone to shuffle. The deck is spread widely across the table for someone to merely THINK of any card that they wish. The performer reads her mind and then writes it down.

When asked the name of her thought...it matches what you wrote down!

METHOD and SET-UP: Do NOT underestimate the power of this simple method. It seems absolutely unfathomable to the spectators!

You’ll need a deck cards...borrowed if possible

You’ll also need a small pad of paper, such as a Post-It note pad and a pencil. Keep the pad in the same pocket as your Nail-Writer.

I use a simple “Nail-Writer” that can be purchased almost anywhere. I have seen and even sold The Swami Gimmicks before, when I was “slinging junk magic” in a couple of magic shops, but I have never used it in actual performance.

There are those who swear by The Swami Gimmick and I actually recommend them! But any kind of Nail-Writer will work. When I was a kid, I had bought a Nail-Writer from some magic company

(can't remember which) and never used it. Then as I started getting professional gigs, I started employing it with excellent results!

The Nail-Writer I have used before is just a flesh-colored piece of metal that fits over the thumb with a piece of pencil lead, held in place by said metal gimmick.

It looked gawky to me, until I realized that no one ever saw it and it was very easy to "ditch". It is less visible than a Thumb-tip. You should practice with a Nail-Writer (or Swami Gimmick) to see if you can write something simple with your non-dominant hand. See how legibly you can write with the Nail-Writer on either hand.

I use the Nail-Writer on my right hand because I write left-handed. In the past, I have used the Nail-Writer on my left hand because I only need to pretend to write with my right hand!

Practice with the Nail-Writer on both hands...you might be surprised that you can write (simple stuff as in this effect) with either hand. If you feel that you need to use your dominant hand...then go ahead. You only have to fake writing with the other hand!

Have a Nail-Writer in your pocket on the side of the hand with which you will write with it. Also have the pad in that same pocket.

PROCEDURE: Have your spectator shuffle the cards and then ask her to look at the cards (so that only SHE can see them) and then merely THINK of any one of the cards. Then she is to place the cards back into the card box without ever letting the magician (or mentalist), see them. The stage is set.

"Ma'am...I want you to get a clear picture in your mind, of the card that you are thinking of. 'See' that card in your mind, just as if you

are holding that card in your hand and looking at it.” “See the color...see the suit of that card...see the value of that card. Please formulate an image of that card in your mind.”

At this point, there should be nobody behind you. Pretend to be trying to discern what card she is only thinking of. Remind her that, “Even though the card that you are thinking of, is physically in that deck...your selection ONLY exists in your mind!”

You now pretend to anguish over trying to figure out her thoughts. Stare at her (at her MIND!) and appear to be “piecing together” her thoughts.

Pretend to write something down on the Post-It pad, but pretend to only write down the value first...like if it was a King or seven, etc. You don’t know what value it is, so pretend to write something then stop and look up her, then continue to pretend to write the value first.

The idea behind “breaking up” your writing, will prevent your spectators from trying to figure out WHAT you’re writing! It is a very effective tool since YOU have no idea what the card is!

Then stop again and pretend to stare deeply into her mind for some more information. Go back to your pad and pretend to write something partial, once again, and then stare at her again.

Go back to the pad one more time to “write some more” down on the pad as you shift your body, as if you are uncomfortable, and then stop. Place the pencil down onto the table...this is important “I’m not real sure about this. The card you are thinking of seems to have some sort of significance to you...but I don’t what.”

You now only hold the pad in the hand that has the Nail-Writer. Again, your thumb is covered the whole time, so don't worry about getting caught with the Nail-Writer...no one will see it.

NOTE: Before I proceed any further, let me tell you HOW to write down the "thought of" selection with your Nail-Writer.

All of the values will be written down by the performer as A, K, Q, or J (for Ace, King, Queen, or Jack) or 2, 3, 4, 5, 6, 7, 8, 9, or 10 for the rest.

The suits will be written down as C, H, S, or D, of course, for Clubs, Hearts, Spades, or Diamonds. This method will simplify what you need to write with the Nail-Writer.

I next proceed in one of TWO DIFFERENT ways:

1) I may ask the spectator, "What is the card that you are thinking of?"

Let's suppose that she says "The Queen of Hearts."

REMEMBER...the pencil has already been placed down on the table!

As soon as she says her selection, your head immediately looks at her and your body leans FORWARD, toward her "space", as you say "I'm sorry...what was that again?"

This will COMPLETELY misdirect ALL attention away from the pad in your hand! It is an easy matter to now write "QH" on the pad with your Nail-Writer. It takes only 2-3 seconds!

Now you're finished! After the spectator tells you "Queen of Hearts" you then reply with..."Are you sure?" Look a little bit worried! She'll respond "Yes!" and then you say..."So am I!" Pull

the piece of paper off of the Post-It pad with your free hand and give to the spectator.

She will be shocked!

Casually place the Post-It pad and the Nail-Writer into your pocket and you're clean!

2) O.K. - you're at the point where you ask the spectator what her thought-of card is, and you are holding the note pad in the hand with the Nail-Writer.

As soon as she says (in this case) "The Queen of Hearts!", you immediately look up at everybody in attendance and, in a loud voice, say "She said the Three of Clubs...the Three of Clubs!"

This is obviously a joke, as if you are trying to cover-up for a mistake you made, but this provides HUGE misdirection for you to write the QH down with your Nail-Writer! This is real EASY to do!

Then say, "No, I was just kidding...you said the Queen of Hearts, right Ma'am? So did I!"

Tear off the sheet from the Post-It note and give to the spectator for a souvenir! Again the Nail-Writer is covered and you casually place both the pad and the Nail-Writer into your pocket - you are CLEAN!

Don't sell this trick short...it is a powerhouse!!

Paul A. Lelekis

Paul's magic has been featured in many periodicals and magic newsletters around the world. Paul has been honored with seven One-Man Parades in the Linking Ring magazine, 3 Mini-Parades,

and he wrote and conducted a Ring Parade for ring 42 in Clearwater...and at the time, ring 42 was the third largest ring in the world with often 200 members in attendance. View all 67 ebooks at:

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

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PSYCHIC COLLAPSE

Paul A. Lelekis



This effect is credited to Eric Ross...but it is actually an old High School science demonstration. However when played properly, it is quite an amazing feat of Psychic ability.

EFFECT: A plastic bottle is laid on the table (or held), and with your psychic abilities, cause the bottle to crush, apparently with your mind!

METHOD: There is a method to do this that requires an apparatus that actually weakens the effect. The better method is almost impromptu.

Empty a plastic drinking bottle and refill it with warm water. The temperature of this water will have to be “played with” depending on your elevation and the temperature of your part of the world.

This experimentation will allow you to hone your patter and the amount of time that the “crushing of the bottle” will take, to occur. When you begin, you merely pour out the contents of the bottle and then immediately re-cap it.

Lay the bottle on its side and then act as though you are psychically commanding the bottle to crush. It will do so!

You can make the bottle crush in your hands, but the spectators could attribute the crushing to some unseen gimmick on your person. This is a simple yet very effective bit of ESP...build it up with some patter about psychic mind-control and you will have a very entertaining routine that will amaze your spectators.

Remember to experiment with the proper water temperature and how long you have before the bottle starts “crushing”.

Paul A. Lelekis

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Tour de Forces - A Forcing Concept Column By Michael Breggar

THE BALDUCCI VARIATIONS - Third Movement

I have previously examined other forces and techniques that have packet turnover mechanics as a way to force a card or a small packet of cards. The props do not



have to be playing cards. They could be tarot cards, number cards, alphabet cards, or sports/collectible cards even. However, the backs of the cards should in almost all cases be identical. This may exclude sports/collectible cards as they have information on both sides, however, these cards could be used if the non-force side is covered with a blank (or similar) sticker.

Another possibility is to see if the “backs” of these cards have dense text, indistinguishable from a distance. For now, though, we will look at playing cards as the instrument. Our working theory is identical regardless of the vehicle employed. This method is probably more a variation of Lin Searles’ So Simple force (The Jinx, Summer Extra 1936). But, the Searles idea was the genesis of many of the subsequent “turnover forces” to follow (including what we now call the Ed “Balducci Force.”

The variations I and others have devised are, I believe, best suited on a situational basis. For example, I love my Fish Turnover Force (previously detailed in this column), but it really is only apropos when a lot of audience/spectator activity is used (and you have ample table space!). The variation I’ll describe below likewise requires direct spectator involvement. And while it could be used to force a single card, I believe it is better used to force a small packet (3 – 5) cards.

In our example here, let’s use the “RAP FORCE” (as good a name as any for a RANdom Packet force, eh?) to force cards whose values lead to the combination of a padlock. The padlock in question has a four-digit combination. Let’s say it is 3172. You can easily find padlocks that let you set the combination to whatever you want. The reason for the number 3172 is irrelevant in this case as we are just using it as a “target” number generated by the force to be described.

As with the standard Balducci Force setup, you'll place the force cards on top of the deck. Here, though, you'll do something slightly different. From the top of the deck face-down, place any 3, any Ace (1), any court card (we'll get to the why's in a minute), and any 2. Next, place the four 7s in any order. These eight cards are placed on top of the deck.

Shuffle the deck in any manner retaining the top block of eight cards. I typically turn the deck face-up and do a standard riffle shuffle letting the top 10 cards drop first. Doing the shuffle face-up looks extremely fair and the sight of the different faces flying by obscures the 10-card drop at the start (those cards are quickly buried by everything else anyway!)

After the shuffle, you tell your audience that "since the combination of the lock was devised using four random numbers from one to ten, we'll use a similarly random system to generate four numbers and with luck, they will be the four correct numbers. Since we are using four randomly selected playing cards, Aces will represent the number 1, and any ten will equal 0. If a picture card is selected, we'll just discard it and draw another card." Slide the shuffled deck towards your helper and ask her to "lift off any number of cards. A third, a half ... any amount. Turn this packet face-up and plop it down on top of the cut cards."

Marilyn has just lifted off, say, 23 cards. She turns the whole packet face up and drops it as a whole on top of the talon. Immediately, you lift the deck with your left hand and in one fluid motion, turn the entire deck over and widely ribbon-spread across the table. About half the deck on your left will be face-down, and the right side will be face-up. Point out that Marilyn "randomly cut about half the cards of the deck and they are well-mixed and varied as can be seen here."

Now ask Marilyn to remove all the face-up cards from the table. As she does this, reassemble the spread face-down portion and again slide the pile in front of your subject. You may want to do a quick false cut of this half-deck, though I am not certain it makes a difference (worse, it may appear as if you are “resetting” something). Again, ask Marilyn to repeat the action of lifting off a portion of cards from the remaining talon, flipping them face-up, and placing them back down on the deck. You turn everything over and spread. She removes the face-up cards and you square the packet.

This is repeated one final time. After the spread and removal of the face-ups, have Marilyn set aside the top four cards. Stress that since we started with a shuffled deck and she cut the deck three times, it is a safe assumption that these four cards are random values. Marilyn turns over the four face-down cards: She shows the 3H, the AC, the KD, and the 2S. You comment that “we can’t use the King here, because it doesn’t correlate to a number from 0 – 9, so discard the King and just pick any other face-down card.” You point to the remaining spread of four cards still face-down on the table. Marilyn selects any one.

As she turns it face-up and places it in the face-up row, you have scooped up the remaining face-down cards and casually tossed them in the middle of the pile of discards (now turned face-down). The new newly selected card is a 7. Perfect! The random numbers selected, therefore, are 3 – 1- 7 – 2.

Amazingly, that number combination opens the padlock!

Orchestration.

Knowing the force cards are on top of the deck at the start, it is easy to see what is actually happening here. Still, the fluidity of motion of turning the deck over, spreading the cards, removing

the face-ups, etc. makes this work. It is all very convincing. The standard Searles' So Simple Force ends at this juncture. The RAP Force takes it several steps further making it very difficult to back-track! The repeated So Simple Force actions add a level of disguise with each iteration. But the thing that really sells it (and why I only use this method when I need multiple cards forced) is the logic of picture cards do not count – so pick another.

When you do the various So Simple “flips,” you’ll continue to do these until the remaining packet is eight cards or less. That means the eight cards that were on top of the deck at the start. Your spectator will have the 3, 1, K, and 2 in hand, and remaining on the table are the four 7s. So, it doesn’t matter which of these four face-down spread cards is selected, they are all 7s. This simple addition to the overall approach really messes up the clockwork in most magicians’ minds; so even if they recognize the Searle/Balducci variation, they will not make the intuitive leap beyond the “replacement” activity. And the lay public hasn’t a chance to begin with!

I haven’t used this force as part of a padlock effect in a while, but I have used it as part of a book test. With this set of numbers, for example, I would say pick any book among these 10 paperbacks and turn to page 31. Move down to the seventh printed line and look at the 2nd word. On a small crib hidden in the remnants of paper torn off of my memo pad, I have the correct words from each of the 10 books listed. I am certain you can think of dozens of other uses for this force. Perhaps you can think of 3,172 uses!

Michael Breggar -

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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>

BigBlindMedia.. Self-working and semi-automatic ebook bundle
<https://bigblindmedia.com/products/michael-breggar-self-working-and-semi-automatic-ebook-mega-bundle>

Email Michael directly at: mbreggarmagic@gmail.com

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Jim Steranko: Escape From The Ordinary

By Christopher M. Reynolds

The term renaissance man has become so diluted that it means practically nothing. In 2023 any two-bit chump who can walk and chew gum simultaneously is hailed as the next Leonardo da Vinci, a genius polymath.



Jim Steranko is a renaissance man from the old school. In his 84 years, he's done it all: gun-toting criminal, rock n roll guitarist, award-winning graphic designer, comic book artist-writer-historian, and film production designer responsible for drawing the storyboards for the movie Raiders Of The Lost Ark and creating the iconic look of the brown Fedora hat, leather jacket, and bullwhip for hero Indiana Jones.

He's the epitome of crazy sexy cool, and his life is like something straight out of a movie. If Jim Steranko had never existed, Hollywood undoubtedly would have invented him.

To this day, people that know him have some of the craziest, true-life stories to tell (like the time he punched Batman creator Bob Kane in the face.)

But his personality and exploits are so larger than life that his accomplishments as a magician get overshadowed.

After great success as a performer in the early 1960s, Steranko stunned the conjuring world by suddenly walking away from it forever, making him one of the most enigmatic figures in the history of magic.

Before garnering acclaim as an avant-garde comic book artist, he was born into poverty in the tough-as-nails coal mining town of Reading, Pennsylvania, during the Great Depression. According to Steranko:

"My childhood and early twenties were spent doing stage stunts, close-up magic in area clubs, and playing rock-n-roll for twelve years. I was engaged in performing, an interest that deeply shaped my life. I came from a cold, poor background in a matchbox house without pictures on the walls. I've spent my whole life attempting to escape the blind ignorance and illiterate squalor that typified my youth. No matter how cosmetically clean I get by scrubbing myself with academia, dialectics, and experience, on the inside, I still taste the grit of deprivation and poverty."

Deeply unhappy, Steranko sat for hours alone in front of a radio, reading comic books and pulp magazines. He learned his first card tricks from his father, a chronically unemployed, abusive

alcoholic who used to perform magic between jobs to make a few extra bucks.

His interest in magic grew into an obsession. He practiced for hours to master the techniques of the great conjurers while continually developing as an escape artist. During the summers, he'd work odd jobs with traveling circuses and carnivals, getting his first taste of show business success as a sideshow attraction, eating fire, and performing tricks.

Soon he became a local celebrity. Emulating Houdini, he organized several shows, offering to escape from any challenge provided by audience members. Under the patronage of city authorities and the watchful eye of the mayor, Steranko managed to escape from a straightjacket supplied by the Pennsylvania State Mental Institute.

In 1954, before a group of police officers in Reading, Pennsylvania, he quickly broke free from the municipal jail cells.

After the escapes, Steranko focused on playing cards and mastering the art of sleight of hand. Upon moving to New York, he quickly made a name among top magicians. He became a regular member of the Witchdoctors Club, an exclusive, invitation-only magic organization in Manhattan, rubbing shoulders with magic's most prominent card magicians like Dai Vernon, Walter Gibson, Francis Carlyle, Bill Simon, and John Scarne.

In 1960, at age 21, he wrote and illustrated his first book of original card tricks, *Steranko On Cards*. The author's keen sense of artistic design is evident on the cover. The title fonts are magnificently worked next to a two-tone portrait of the artist staring intently into the future.

The book, intended for limited distribution amongst his peers, introduced unconventional and highly influential card techniques like the Lateral Palm. It shows that even at that young an age, his approach to tricks was quirky and innovative,

For those who only know Steranko for his late 1960s surrealist, pop-art-inspired artwork on Marvel comics, Nick Fury, Agent of S.H.I.E.L.D., his early life in the world of magic may come as a surprise. But the 1960s weren't only a turning point in the history of comic books but also magic and illusion.

While still a popular pastime among amateurs during the economic boom of the 1950s, professional magic shows fell out of fashion, taking a backseat to television and rock n roll.

But 1962 marked the grand inauguration of Hollywood's Magic Castle, showcasing acts old and new and helping make magic a relevant art form again, a return to grace for conjuring in the modern age. Home to the Academy of Magical Arts, the castle attracted a new generation of performers eager to revitalize the medium.

In Mediascene magazine (September 1977), Steranko proclaimed the Magic Castle the crown jewel of magic.

Not content to sit quietly in the background, he spent most of the decade pushing himself to the forefront of magic, following only one rule: don't be boring.

During this time, he contributed outstanding artwork to two notable magic books: *Kort is in Session* (1962) by Milton Kort and a reissue of *Lessons in Dishonesty* (1963) by Laurie Ireland.

In 1962 and 1964, *Genii*, the self-proclaimed conjurer's magazine, published two lengthy articles written and illustrated by Steranko.

He was on the cover of the November 1962 issue devoted to his card magic. The October 1964 issue featured his escapes. Steranko posed for photos, presenting himself in the various harnesses he escaped.

From the outside looking in, Jim Steranko seemed to have the world in his hands. But what he did next is a mystery that even the famed detective Hercule Poirot will never be able to solve. Like a grand stage illusion, Jim Steranko vanished into thin air, never to perform magic again, ending what had to be one of the most spectacularly brief careers of any known magician.

Maybe he decided to leave at the peak of his fame before the public found time to get bored with his act. As a seasoned performer, Steranko knew the number one rule of show business: leave your audience wanting more.

But rumors posted on online magic forums suggest otherwise. Some sources claim that Jim Steranko's abrupt departure from the world of magic was over a stolen and plagiarized manuscript titled *The Ultimate Move*.

The story is that Steranko submitted the manuscript to magician and ventriloquist Jay Marshall, who leaked the book to controversial "Cardician" Ed Marlo.

Comedians Milton Berle and Carlos Mencia weren't shy about "borrowing" other comedians' jokes and claiming them as their own; when it came to card tricks, neither was Marlo.

Rumors persist that Ed Marlo, a prolific writer, and publisher of card magic, did more than borrow. Some, like Jim Steranko, accuse him of plagiarism, saying his only talent lies in finding

other magicians' tricks before they're lost and taking sole credit for their creations.

Steranko abruptly stopped performing after accusing Marlo of stealing his work. He felt cheated, and the experience soured him on magic.

The details behind the leaking of Steranko's manuscript are in Jay Marshall's son Sandy Marshall's book *Beating a dead horse*.

The circumstances behind Sterankos decision to quit magic and pursue other endeavors are uncertain. What is certain is that he is an amazingly creative man. Magic and illusion's loss was the gain of a much wider audience.

But walking away from magic isn't as easy as it looks. Once you've performed in front of an audience and experienced the thrill of making people gasp with amazement, it's hard to give up. Being a magician is addicting and not something you quickly "retire" from.

For most, it's like being in the mob; you're in it for life. Actor Al Pacino's character, Michael Corleone, says it best in *The Godfather: Part 3* about trying to escape his life in the mafia: "Just when I thought I was out, they pull me back in!"

Magic will always find a way to sink its claws into you and drag you back for one last trick.

We are all born to die, and at 84 years old, Jim Sterankos final act is looming. If we're lucky, one day before his inevitable last curtain call, he'll emerge from his self-imposed exile from magic, performing a final encore before his ultimate escape from Earth.

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Steranko On Cards: Book Review

By Christopher M. Reynolds

Jim Steranko is known best outside the world of magic as an award-winning Marvel Comics artist. Even though he was only associated with magic for a handful of years, in *Steranko On Cards* (his first and only book), you'll find fresh and cutting-edge material after all these decades.



Written and illustrated over a half-century ago (1960) when he was only twenty-one, *Steranko On Cards* achieved cult status in magic literature, inspiring magicians like 1991 FISM world champion Lennart Green.

This 2008 hardcover edition, published by Magic Inc., contains all the original Steranko illustrations and includes commentary and annotations from Chicago card magician Terrence Francisco and Alex Sugg's photography.

The most versatile sleight in the book is the Lateral Palm. In the 1995 booklet *Lennart Green's Snap Deal*, written and Illustrated by Tom Stone, Green writes in the acknowledgments section:

"I would like to take this opportunity to mention a few special people ... Jim Steranko, who wrote *Steranko On Cards* (1960), a wonderful book about the Lateral Palm."

This move is easy to master, but in the hands of an amateur magician, it's nothing but a toy. In the hands of someone

imaginative, it becomes like a Swiss Army Knife, a tool for many possible sleights.

Other slick moves include a smooth one-handed Mexican turnover and the Steranko Shadow Steal.

Steranko's signature move is the Action Center Reverse, his favorite technique for reversing one or more cards while keeping the deck on the table.

Magician Dai Vernon called the reverse the most original trick in the book and advocated its use. During the 1960s, he and Steranko belonged to the infamous New York Witchdoctors club. Members included top card performers like Francis Carlyle and Bill Simon.

But this book isn't just a catalog of sleights. Included are seven routines ranging from a reinterpretation of the classic four-ace card trick to mind-reading experiments.

Card Eclipse is a high-impact color change if you're looking for visually deceptive magic.

The final effect, Dead Man's Hand, is a spooky poker-themed trick based on the legend that gunfighter Wild Bill Hickok reportedly held a pair of aces and eights (with an unknown hole card) when killed during a poker game.

To advanced magicians, the material in the book will seem dated and passe. Others like Ed Marlo and Jerry Andrus have improved upon many sleights (such as the diagonal jog). But the methods in Steranko On Cards have their merit, an elegant simplicity. It is not for the beginner, but owning it is well worth the money.

If you do the work, it will teach you something essential and elevate you above others.

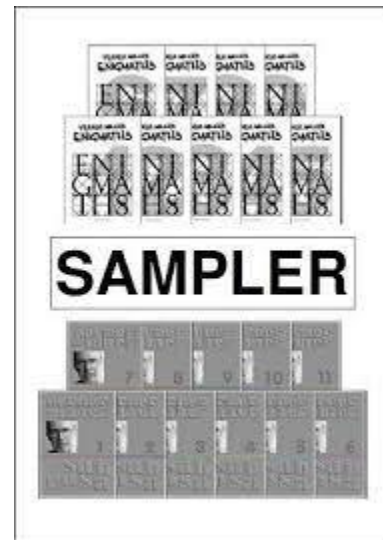
Steranko may have been a magical comet that burned brightly for only a moment, but this book reminds us of how bright his magical mind shined.

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Sampler: Werner Miller - A FREE Ebook Download at Lybrary.com

Werner Miller is a retired math teacher living in Austria. He has created literally hundreds of math based magic tricks which you can study in his more than 50 ebooks. He publishes his material in English and German. He has written for many magic magazines and continues to create and write new material.

This sampler gives you a little taste of what he has to offer. If you like tricks that do not require sleight-of-hand, tricks which are based on math, logic and geometry, then you will certainly enjoy this ebook and the many other ones Werner has written. A number of these effects are from the popular ENIGMATH series and the SUB ROSA series.



If you keep up with all the effects I've published in the Roadshow, you'll be pleased to discover many of the effects in this FREE ebook are more detailed. It has my highest recommendation!

1st edition 2016, 25 pages.

<http://www.lybrary.com/sampler-werner-miller-p-845994.html>

Here is a great example of the type effects in SAMPLER.. Titled..

THINGUMBOB OF DIAMONDS, the only move is a Klondyke Shuffle. Everything else is totally self-working...

Effect

The name of a random card is used to locate two freely selected cards.

Preparation

Sort out all the Diamond cards and arrange them in numerical order. (That looks good and makes it easy to see that the suit is complete.)

Presentation...

Show the thirteen Diamond cards.

Someone shuffles them and selects one without looking on its face.

The remaining twelve cards are dealt into four equal piles.

Spectator A takes any two piles, spectator B gets the other ones.

Each spectator decides on either pile, shuffles it, notes the bottom (face) card, and drops that pile on top of the other one.

Put the combined pile of spectator A on top of the combined pile of spectator B. The result is a 12-card packet with A's card at position 3 and B's card at position 9.

Give the packet two Klondyke (Milk) Shuffles (see postscript) – “one shuffle for each selected card”. You end up with B's card on top, followed by A's card.

Call attention to the unknown card set aside at the beginning, and have it turned face up. Let's assume it is the 7D.

Spell aloud its value ("S-E-V-E-N"), with each letter dealing a single card off the top into a new packet, then drop the remaining cards as a block on top. In a similar fashion spell "O-F" (dealing two cards, rest on top), finally "D-I-A-M-O-N-D-S" (dealing eight cards, rest on top).

Turn the top card face up: it is A's card. Have it confirmed, then set it aside.

Repeat the spelling and dealing ending up with B's card on top.

A "Circular" Variation...

After revealing and removing A's card, place the 7D (or whatever card has been selected at the beginning) face down on top. Spell the name of A's card, thus locating B's card which you place aside. Spell the name of B's card, and you get the 7D back again.

Postscript

Klondyke (Milk) Shuffle: Simultaneously draw off the top and bottom cards until there are no more cards left, dropping each pair on top of the foregoing one.

I first published this in Issue# 185 several years ago. I liked it then.. and still do. The Klondyke Shuffle is a powerful tool.

Sampler..

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

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Tips & Tricks For Magicians - Royalty Free Music

Ryan Pilling

I could 'borrow' a ton of material from my Canadian friend.. Ryan Pilling.. but I'll stick to only one feature at a time and make you go to Ryan's site so you'll see for yourself the absolute wealth of quality instruction he shares. I know more and more magicians who are in the process of adding music to their performances. Unfortunately, finding the right music is almost as difficult as finding the right effects. Ryan offers his insightful findings in this blog post....



Using popular music in your magic shows, ripped from CDs or downloaded from iTunes, is asking for trouble.

There's a very good chance your usage is not properly licensed, opening yourself up to hefty fines. You'd be absolutely pooched if you ever wanted to put your act on a video for sale, or on TV. Meanwhile, the amount of paperwork to obtain proper music licensing is an absolute nightmare.

Once upon a time I did hours upon hours of reasearch to find out how I could license my magic show to use popular music. I talked with SOCAN, the manager of composition rights in Canada (Equivalent to ASCAP in the USA), about what they'd need. I'd have to get a license for every individual performance I do, and file follow-up repoerts about every music track which was played at each show. If that wasn't enough, I then learned that was only the half of it! I had to talk to a completely different organization (BMI) about licensing the recording of that composition. That's right, I needed two licenses to play one song!

That was the day I gave up on using music which required licensing. It's simply not worth it just so you can wiggle silk handkerchiefs around to the tune of "24 Karat Magic."

The Simple Solution: Use Royalty-Free Music

Royalty-free music is a music track intended for you to use in your own projects, such as videos and shows, without being subject to pay-per-play licensing, excessive paperwork, or risk of fines. You pay a one-time fee, receive a lifetime license, and you're good to go.

It used to be that royalty-free music was consistently terrible. Much of the royalty-free music sounds like royalty-free music. It's made by synthesizers, and sounds rather thin or cheesy. I very rarely find it inspiring, or the sort of thing I really want to use for my show.

In the past decade, thanks to the huge demand from video creators, the royalty-free music industry is bigger and better than ever before, and magicians can sneak in to reap the benefits. Let's take a look at my favourite source for quality tracks.

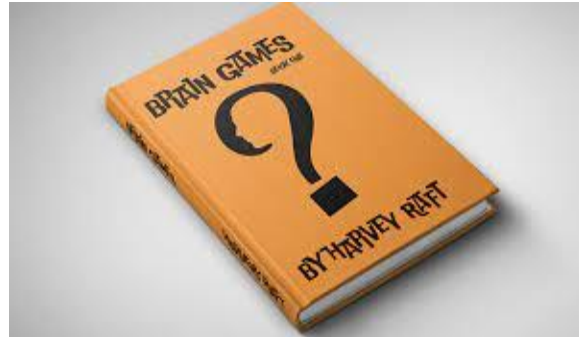
(You MUST sign up for Ryan's newsletter... not because you have to, but because it's the smart thing to do. Trust me...)

<https://www.magictipsandtricks.com/royalty-free-music/>

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A FEW PERSONAL THOUGHTS - Harvey Raft..

When I was about 20 years old (in 1960)I went to see a great magic show at a theater in Toronto Ontario. Some of you may recognize the name THE CASINO THEATRE.



I met the performing magician who I thought was absolutely terrific. I was fortunate enough that the manager of the theatre was a friend of my dad. He invited me to come and meet this wonderful headliner after his performance.

We went backstage and I was somewhat nervous but anxious at the same time. At any rate I went with him and lo and behold there he was. The magician looked almost majestic.

“Harvey Raft, I want you to meet the world’s best magician. Harry Blackstone Sr.”

Harry, I want you to meet a great fan of yours, Harvey Raft”

We shook hands and I told him how great I thought he was. We got into a heavy discussion about magic and how to perform it. Not how the effects were done but the actual performance itself.

The first thing he told me were words I have never forgotten. He said he was a professional performer and not an amateur one. He asked me if I knew the difference between an amateur performer and a professional one.



My response was of course a professional gets paid for what he does, and an amateur does not. Mr. Blackstone agreed that was absolutely true but that was only the result of being professional.

He asked me what I wanted to do. Before I could answer he said, "Harvey, whatever it is you want to do in life, be professional. Amateurs may or may NOT do a good job.

True professionals MUST do a GREAT job with every performance. It makes no difference if you are magician or a doctor or a salesman in a store. Your level of performing any of these occupations has to be at the highest level you can achieve.

I asked him how you do that. He began to explain the differences between amateurs and professionals.

The following is the essence of what he told me. They are words of wisdom that I have carried with me and utilized professionally and personally for my 81 years on this planet.

1. Amateurs wait for clarity. Pros take action. You have to know what you are before you can figure out what you want to do.
2. Amateurs want to arrive. Pros want to get better. You have to become a student long before you get to be a master.
3. Amateurs practice as much as they have to. Pros never stop. You have to practice even, maybe especially, when it hurts
4. Amateurs leap for their dreams. Pros build a bridge.

You have to build a bridge, not take a leap.

5. Amateurs fear failure. Pros crave it. You have to fail your way to success

6. Amateurs build a skill. Pros build a portfolio.
You must master more than one skill.

7. Amateurs want to be noticed. Pros want to be remembered.
You have to care about legacy more than ego

8. Learn from others who have come before you. Both in your professional life as well as your personal life. You can learn how to have a successful marriage from people who have been married for a long time.

9. Study the work of the professionals who have the wisdom through experience. Employ your time in improving yourself by other men's writings, so that you will gain easily what others have labored hard for.

I have been a performer for a very long time. This is my fourth book that I have written. All of them were created with the confidence and hope that you will be able to find and utilize the material that appears between these covers.

From.. For Entertainers of Kid's Shows - All For Fun! Fun For All !
(Reprinted with permission from Mr. Raft...)

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The Shaman Of San Francisco - Article

By Christopher M. Reynolds



As my former hometown of San Francisco implodes upon itself in a vortex of violent crime, drugs, and rampant homelessness, its streets awash in human feces and discarded heroin needles, there is a charming, fog-laden oasis located just a stone's throw away from historic Golden Gate Park called the Inner Sunset District.

Nestled alongside the throngs of bustling restaurants, independently owned bookstores, cozy cafes, and funky boutiques is a tiny, 1,000-square-foot refuge from reality called Misdirections Magic Shop.

According to the store owner and San Francisco native Joe Pon, it's the largest magic shop in Northern California and the city's only family-owned brick-and-mortar magic shop.

Joe became fascinated with the art of illusion at age five when he witnessed his uncle vanish a silk scarf before his eyes. The trick captivated him so much that he dedicated his entire life to mastering the craft.

Upon graduating college, Pon took over his family's restaurant business, and his life became a veritable moveable feast, traveling cross-country to serve Chinese food at state and county fairs.

He married his wife Mellisa in 1996. She quickly tired of the road and longed to start a family. Magic and performing were still in Joe's blood, so the pair opened Misdirections in 1997.

It instantly became a popular destination for professional magicians, including Criss Angel, David Copperfield, and David Blaine. Joe has since taught some of the biggest names in the industry. Lined along the walls and ceiling are photographs of Joe posing with them in front of the store.

He is also a highly regarded mentor to local talents such as Jay Alexander, Christian Cagigal, and Big Alcatraz (a favorite of mine). One of Joe's former pupils, Alex Ramon, achieved numerous prestigious Bay Area magic awards under his guidance before becoming a top draw at the Horizon Casino Resort in Lake Tahoe, Nevada.

Originally named Mr. Whodini's Magic Shop, the small, cramped location at 1236 9th Ave. has won an assortment of awards since its grand opening in 1997, including many "Best Of" lists in the Bay Area, winning "Best Magic Shop" by both the San Francisco Bay Guardian and San Francisco Weekly. It was also featured on the television program "Bay Area Backroads."

While some magic shops grudgingly make ends meet by selling costumes, makeup, and wigs, Misdirection's Magic Shop shies away from that. Instead, it packs its shelves to airtight capacity with roughly 10,000 products. You can find everything from props, DVDs, how-to books, juggling supplies, and classic practical jokes like whoopee cushions and rubber chickens.

Many Misdirections customers agree that Pon isn't in business to make a quick buck; he's there to help magicians improve their craft, even refusing to sell an item he believes is beyond a magician's skill level.

In any other Mom and Pop shop, loitering is discouraged. But to Joe and his band of obsessed zealots, Misdirections isn't just a store; it's a community center, a frat house of sorts, where local and international magicians come to hang out, talk shop about their craft.

Pon's generosity towards the magic community doesn't end when the shop closes its doors for the evening. He also hosts lectures and workshops from some of the top performers in the world, such as Joshua Jay, Jeff McBride, David Regal, Michael Ammar, and legendary Colorado bar performer Doc Eason.

Additionally, he organizes an annual Bay Area magic competition focused on showcasing local talent.

"We pride ourselves on being a family-owned business with over 26 years of experience and service," says Joe.

"Misdirections is a real brick-and-mortar magic shop where you can come in and see magic performed and ask for advice. We will demonstrate and teach you how to do the effects for each of our products. Our goal is to teach the art of magic, not just the secrets!"

I caught up with Joe via email to ask him a few questions.

Q: First magic book?

A: Spooky Tricks by Rose Wyler

Q: Favorite magic book?

A: Mark Wilson's Complete Course in Magic

Q: Favorite magician movie?

A: Houdini starring Tony Curtis

Q: What magician, living or dead, would you have most liked to see?

A: I have seen and met many of my heroes, but I would have loved to have met my favorite hero, Dai Vernon. I am still waiting to see David Blaine's tv specials. I haven't watched them yet.

Q: If you could have dinner with any three magicians living or dead, who would they be and why?

A: Dinner would be with Dai Vernon, Harry Houdini, and Chung Ling Soo. Vernon because he's the Master, Houdini because he changed magic. He's the symbol of magic. Third would be William Robinson (Chung Ling Soo) because he fooled everyone about being Chinese (I am Chinese, too).

Misdirection's Magic Shop
1236-9th Ave. San Francisco, CA. 94122
1-415-566-2180
misdirectionsmagic@gmail.com

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Redemption - A Card Effect (From our Archives)

Rick Carruth

Here's an interesting way to employ a nice little mathematical principal that will serve as the basis of a good effect. You're going to begin with a partially stacked deck.

Arrange a stack of nine cards, Ace to Nine in order. The suit or color doesn't matter. Arrange a second stack exactly like the first. Again, the color or suit doesn't matter... only the order.



Stack the two stacks on top of one another and place on top of the deck face down. Take this deck out of the pack and lay it on the table in front of the spectator.

Give the spectator a small notepad and something to write with, and you're ready to begin. Ask the spectator to secretly write down any number from One to Nine on their pad and circle it. Ask them to Double their number, and then add Five to their number. Now, ask them to multiply their sum by Five.

Give them a minute to do the calculation and DON'T pressure them. If they make a mistake, then YOU'RE going to make a mistake as well.

Ask them to mentally select a second number from One to Nine, write it on their paper and circle it also.

Once done, ask them to add this number to their total above.

Example: First selected number (5) 5 doubled is= 10 add 5 =15 multiply times 5 = 75 And lastly, assuming second number was (3) $75 + 3 = 78$

Their total could be anywhere from 37 to 123 if they selected two different numbers. That's not really important though.

When they are through calculating, put your hand to your head and say " 57 !! " Once every blue moon you will actually be correct. Take a bow... Otherwise, they will indicate you're wrong, and you can say " what was your total? "...

In the example above, they will say... " 78 ". You can very casually say, " seventy eight!, no one arrives at a seventy eight... Oh well, I've got to redeem myself somehow, so let's do this.... " and pick the deck up from the table.

The secret to the mathematics is this; subtract 25 from their total and you know the two numbers between One and Nine they chose at random. Once they tell you their number was 78, you know their two random numbers were a (5) and a (3) $78 - 25 = 53$.

Now you're ready for the second part of the trick. Deal nine cards on to the table. Since you stacked them beforehand, you know the first card down was an Ace and the last a Nine. Perform a standard MAGICIANS CHOICE to force either the Five or the Three. Leave the last card on the table face down.

Let's assume you forced the Three. Push it to one side and lay down nine more cards. Everything will be the same as the first time, except you'll force the Five. You're looking at two cards, face down on the table.

Ask the spectator if they don't have two numbers, randomly chosen, circled on their note pad. Naturally, they'll reply that they do, and you're ready to reveal, in your own words, that the two randomly chosen cards on the table Match the two randomly chosen circled numbers on their note pad.

Play it up and I guarantee they will be quite surprised... and you will have properly redeemed your reputation. The Magicians Choice is one of the STRONGEST weapons we magicians have at our disposal. Never underestimate it's power with the general public.

The mathematics are not mine, the rest of the effect is... for what it's worth. ;-)

Rick Carruth

(This was first published in Issue #122 of the Magic Roadshow exactly 12 years ago Aug. 2nd).

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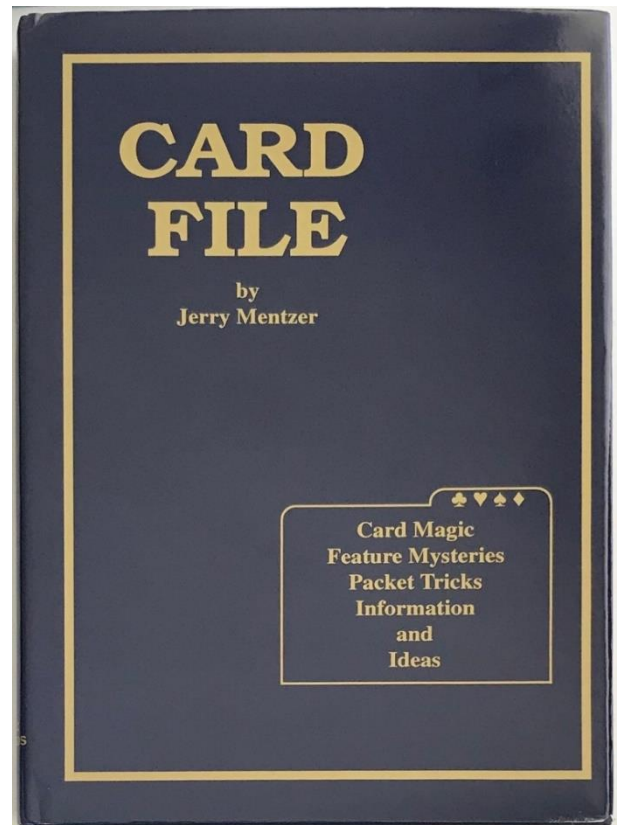
4 Way Coincidence - Tutorial by Jerry Mentzer

A classic performance and tutorial by one of my all-time favorite card guys.. Jerry Mentzer.

"A reworking of a stunning prediction routine by John Murray from "Card Cavalcade 3" by Jerry Mentzer (included with Jerry's permission). Use a borrowed, thoroughly-shuffled deck. There's only one real "move" (which is laughably simple). From Miracle for mortals by Geoff Williams.."

<https://youtu.be/-N5eDGAGeO8>

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ULTIMATE Vanishing Card Trick - Lloyd Barnes

Very nice vanish and convincer. Full tutorial relative to making your own gimmick.. very easy DIY..



This is a full eight minute tutorial that I'm sure those of you who favor card vanishes will enjoy..

<https://youtu.be/BSPRtzrFJNQ>

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The Genius of Steven Wright:

1 - I'd kill for a Nobel Peace Prize.

2 - Borrow money from pessimists -
- they don't expect it back.

3 - Half the people you know are
below average.

4 - 99% of lawyers give the rest a bad name.

5 - 82.7% of all statistics are made up on the spot.

6 - A conscience is what hurts when all your other parts feel so good.



7 - A clear conscience is usually the sign of a bad memory.

8 - If you want the rainbow, you got to put up with the rain.

9 - All those who believe in psycho kinesis, raise my hand.

10 - The early bird may get the worm, but the second mouse gets the cheese.

11 - I almost had a psychic girlfriend, But she left me before we met.

12 - OK, so what's the speed of dark?

13 - How do you tell when you're out of invisible ink?

14 - If everything seems to be going well, you have obviously overlooked something.

15 - Depression is merely anger without enthusiasm.

16 - When everything is coming your way, you're in the wrong lane.

17 - Ambition is a poor excuse for not having enough sense to be lazy.

18 - Hard work pays off in the future; laziness pays off now.

19 - I intend to live forever ... So far, so good.

20 - If Barbie is so popular, why do you have to buy her friends?

21 - Eagles may soar, but weasels don't get sucked into jet engines.

22 - What happens if you get scared half to death twice?

23 - My mechanic told me, "I couldn't repair your brakes, so I made your horn louder."

24 - Why do psychics have to ask you for your name

25 - If at first you don't succeed, destroy all evidence that you tried.

26 - A conclusion is the place where you got tired of thinking.

27 - Experience is something you don't get until just after you need it.

28 - The hardness of the butter is proportional to the softness of the bread.

29 - To steal ideas from one person is plagiarism; to steal from many is research.

30 - The problem with the gene pool is that there is no lifeguard.

31 - The sooner you fall behind, the more time you'll have to catch up.

32 - The colder the x-ray table, the more of your body is required to be on it.

33 - Everyone has a photographic memory; some just don't have film.

34 - If at first you don't succeed, skydiving is not for you.

35 - If your car could travel at the speed of light, would your headlights work

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Again.. I truly hope you enjoyed this issue. I don't have the luxury of counting my pennies from sales... But I CAN have the personal satisfaction of knowing someone received inspiration or motivation from one of the many articles or videos.

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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

(This is my personal email. Guard it with your life..)

Vive Tus Sueños – “Live Your Dreams ”

Rick Carruth / Publisher/ Editor/ Chief Go-fer

“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.
