

# Magic Roadshow

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Street Magic's #1 free newsletter for magicians, street performers, restaurant workers, close-up artists, and mentalists, with subscribers in over seventy countries worldwide.

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Hi All

First, a hearty WELCOME to all the new subscribers. It's great to have you here.

I love writing on days like this.. it's snowed most of the morning and everything is at a standstill. This is one of those days where you get a couple of good movies, make a pot of hot coco, and sit back and write.

I hope I've found some good resources for you. At least three or four of the video's are REALLY good, especially if you like snap change/color change type effects. I noticed the coin effects in the last issue have already disappeared from YouTube, for whatever reason. That seems to happen alot. Maybe some of you got to view the video's before they came down.. ??

One of real 'finds' this issue is a full episode of Derren Brown's Trick of the Mind series. It's embedded in another site, so all you have to do is click and watch.. nothing to download..

Also, for those of you who have problems with nerves before and during performances, I've written a lengthy article with some of my favorite "real-world" ways to fight back..

Remember, if I can assist you with your magic ... EMAIL ME

Side note.. Unfortunately, 'assisting you with your magic' does not mean that I can send you free books and dvd's because of your financial status or location. I am also unable to reveal the secrets behind commercial effects, like those sold by Ellusionist and Penguin. That just ain't quite right... I'd love to know all the 'secrets' before I spent my money too... but sometimes magic is just a great big crap shoot..

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'Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did do. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover.' – Mark Twain

'There is nothing like a dream to create the future.' – Victor Hugo

'Dream no small dreams for they have no power to move the hearts of men.' - Goethe

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In this Issue  
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- (01) In the Spotlight - Feature Article
- (02) Derren Brown Video - Full episode
- (03) Top 10 Magic Trick Tutorial Videos - 10 good effects

- (04) Magic Sir - Seventeen Magic video's
- (05) Cups and Balls - Free Download (pdf)
- (06) Marc Salem - Interviewed on 60 Minutes
- (07) Disposable Phone Numbers - Great free service
- (08) On Ahead - Classic Magic Effect
- (09) Simon Aronson - Free eBook Download
- (10) Expert at the Card Table - Free Download



### **In the Spotlight**

Rick Carruth

Heaven only knows the number of magicians who could have reshaped the face of magic were it not for the fear of standing on the stage. Of course, standing on the stage is a metaphor for performing in front of others, on any level. Paralyzing fear takes over the body at the mere thought of standing in front of an audience and sharing your magic with strangers. The hands tremble, breathing gets rapid and short, small beads of sweat form on the forehead and in the palms. And words, well practiced, fail to form on the lips.

Has this ever happened to you? Do you find yourself sitting in an audience, watching your friends perform, wishing YOU could be the one in the spotlight, but knowing that unless an alien lifeform (with performing skills..) takes control of your mind and body the chances of you actually getting on-stage are slim to none..

I hate to see someone struggle on-stage. Like most magicians, it's almost as painful for me to watch as it is for the magician on stage. Well.. maybe not 'almost as painful', but painful enough..

Overcoming stage fright is really not as difficult as you may imagine. At the risk of sounding 'new age', too many performers give their 'power' to the audience, instead of taking the audiences' power and channeling it back to them through the performance. I know.. sounds a little weird, but follow me please..

Stage fright is the most common phobia in the country. Today, it is more common to refer to stage fright as "performance anxiety". We must be politically correct, you know!

Truth be known, the phrase 'performance anxiety' is a little misleading; the REAL anxiety is 'anticipation anxiety'. Standing backstage, peeping through the curtain, and thinking of all the assorted things that are about to go wrong is the REAL problem. Anticipation anxiety always carries over to the stage, at least in the beginning.

Many great performers pace back and forth before a show or concert, unable to eat, unable to carry on a decent conversation, on the verge of 'throwing up', (and some do..). But once onstage, their fears alleviate.

I suspect Dai Vernon suffered performance anxiety. Anyone familiar with the Professor knows how much he disliked touring and lectures. Sure, he was extremely comfortable within the confines of the Magic Castle, but the number of performance's the Professor declined outside those walls were legendary.

Unlike some writers, who's goal is to sell you self-help material, I don't have all the answers. Truth be known, they don't either. There are too many variables and too many causes for any one article to cover all the possible answers. But I do have some real world suggestions that may help get you through the anticipation anxiety stage.

My suggestions are a good, general list of common sense techniques that will serve almost anyone well. I remember a list I read long ago that suggested the performer drink plenty of water before a performance to both lubricate the vocal cords and hydrate the body. Suggestions like this are performer-specific. They work for some, they don't work for others. Drinking lots of water before a performance only made me, once I got onstage, think of how badly I needed to pee...

Not good...

So, I'm going to cut to the chase and give you a compact list of suggestions that I'm CONVINCED will work for ninety-nine percent of the magicians reading this article. Although they are not designed to solve ALL your performance related anxieties, they WILL get you on the stage and into your act with a minimum of anxiety.

(1) Avoid at all cost being 'rushed' on the day of your performance. I can't stress this enough. If you enter a venue thirty minutes past the time you initially planned on being there, the only thing you can plan on is your stress level being sky-high by time to go onstage.

(2) Allow yourself ample time to familiarize yourself with your surroundings, including the stage or area where you will be expected to perform. Take time to walk out into the audience area and see the stage as the audience will see it. Imagine yourself onstage and try to anticipate any potential problems with angles or lighting. This is a great way to take your mind off your anxiety and get focused on something you actually have control over..

(3) Make notes. Part of your pre-show routine should be to place a few index cards with select "Key Words" about your performing area. If taped flat, the audience will not see them. You would be surprised at the number of professional magicians who have an assortment of 'reminders' taped inside their briefcase, which will be strategically placed somewhere onstage. As they open the case to get a deck of cards or other props they catch a quick glimpse. Sometimes they remind themselves of a line of patter, or a joke, or their next effect. Whatever works. Just knowing that they have this safety net, of sorts, helps alleviate some of the pre-show anxiety.

(4) Generally, stage fright subsides once you get into your performance. But, if you're an inexperienced performer, the 'pain' may not go away, at least not until you're confident with your ability to perform your routine. That's why being fully prepared to carry out your act is critical. You may not be able to totally control your nerves, but there's not much of an excuse for not being able to perform your magic. Practice. Practice. Practice.

(5) OK, now what was this stuff about 'power'? The audience wants you to succeed. No.. really they do. They're willing to sit patiently, smile, applaud, laugh at your jokes, and offer you a sort of 'invisible telepathic support'. But in return, you must give them what they want - entertainment and a connection with the entertainer.

Here are a couple of simple techniques to help you make that critical connection.

Remember me saying that the audience wants you to succeed? They also want to get to 'know' you as a performer and make an emotional connection with you...

One of the absolute best ways to take advantage of this is to go to the lobby before your performance and meet some of the audience members as they arrive. Introduce yourself, shake a few hands, thank

them for coming. Each one of those audience members are now emotionally connected with you and they will lead the applause and laughter.

You think I'm kidding? Think about this.. You go to your local arena to see Copperfield. You're standing in the lobby before the performance begins and lo and behold, you look up and see David himself walking thru the lobby. Unable to move, you stand there with a goofy grin on your face, and suddenly DC walks up to you and says,

" Hi, I'm David Copperfield. And you are..?"

After blurting out your name, or something similar to it , David says, with a unassuming smile,

" Listen, I'm glad you chose to spend your evening with me, and I really hope you enjoy the show.."

What just happened? You and David 'connected' and you are now going to lead the applause. David gave you a little 'power', and you are going to give it back.. many times over.

Did you know this is the reason why many performers personally give away stacks of promo tickets?

Another invaluable technique to get the audience on your side is to walk out onto the stage, welcome the audience, and joke about your nervousness.

Well-known speaker Tom Anton will often mention his nervousness, and then ask the audience if they can recommend a good wine to go with fingernails..

This makes you human. Suddenly the 'big performer' is seen by the audience as a real-life person with a real-life problem. They empathize with you. Now, not only do they WANT you to succeed, but they're willing to SUPPORT you while you get your feet on the ground.

(6) It's time for your act to begin and you need to do one more thing to get the audience on your side.... tell them a joke. I really can't stress how important this one simple tip can be to your success.

First - make sure the joke is funny. The audience needs to laugh. This will not only loosen them up, but it will do wonders for you and your confidence.

Practice your joke just as you would practice a trick. Deliver it with confidence. No sleight of hand is involved, so you only have to concern yourself with your delivery. Although you don't want to be 'over the top', you DO want to use this moment to PROVE TO YOURSELF how confident you can be.

Please.. go back and read the last sentence again.

In the real world, to quote the Bible, "Love covers a multitude of sins". In the entertainment world, "Humor covers a multitude of sins."

(7) One more.. Give yourself a chance to succeed. Don't begin your act with an effect that requires great timing or sleight of hand. Make sure your first effect is one you can literally perform with your eyes shut. If you blow your first effect, it's an up-hill battle from there on..

Any good performer who's struggled with nerves will tell you the same thing... make SURE your first effect is a confidence builder, geared more toward getting you in rhythm and over the hump than wowing the audience. You've got the rest of your act to impress the audience. Think first of impressing yourself.. you deserve it!

I've gotten you onstage and through your first effect. The hard part is over. Right now, you are in good grace with the audience and, hopefully, they're showing you a little 'love'...

I trust at this moment that you remember the REAL reason you wanted to be a magician...

R.Carruth

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### **Derren Brown TV Show Online**

Derren Brown is, without a doubt, one of the most popular mentalists/magicians in the world, despite the fact that his shows are broadcast in Europe and not the United States.

I've recently discovered a web site that features various TV series from around the world. Using a format similar to YouTube, you can watch shows without having to actually download the file.

Fortunately, one of the first shows made available to the public is the first episode from the 3rd series of Derren Brown's Trick of the Mind TV show. If you're from the states and haven't had the opportunity to watch Derren's shows, now's the time to catch one..

Total length is 23:20. I'm going to keep an eye on this site for future episodes.

<http://www.301url.com/derrenbrownvideo>

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### **Top 10 Magic Trick Tutorial Videos**

Here's a nice collection of 10 video's, nine actually - one's gotten the boot - that cover an array of magic. If you enjoy color changes, you'll find a couple of nice one's among the group..

The Snap Card.. a fancy way to produce a chose card.

-The Revolver.. make one card in a pack of four continually flip over under fair conditions.

-The Coin Matrix.. The classic method of performing the coin matrix.

-The Drop Change.. Show the audience the top card of a deck. Drop it back onto the top of the deck and it instantly changes into another card.

-Pen Thru Dollar bill.. Homemade version of the popular commercial pen.

-Spin Change.. Slowly spin a card in your hands, and it's changes into another card.

-Glass Thru Table.. The classic version that has fooled many a customer in restaurants around the world.

-How to Tear a Phone Book In Half.. Not magic, but certainly may be useful to you one day..

-Self Tying Shoe Laces.. A simple pull produces a small miracle.

<http://www.301url.com/10magictricks>

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### **Magic Sir - Seventeen Magic video's**

Oh no, Rick, tell me it ain't so.. seventeen MORE video's. If I watch seventeen more video's do you know how much trouble I'm going to be in with my wife/husband/parents/teachers/boss?

Let me give you a tip... that's what bookmarks are for, my friends..

MagicSir. com features a series of video magic tricks and solutions. I think I counted about 17 different videos on two different pages. One included the gimmicked floating card, devised originally by Mike Bornstein, and featured in the past here in the Roadshow.

A few of the other effects include a nice false cut that anyone should be able to master quickly. A cut and restored cigar. An effect with what they call a floating ball, which is actually what is commonly known as the Zombie Ball. And various coin tricks, including one with magnets, and several card tricks.

<http://www.magicsir.com/>

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### **Cups and Balls - Free Download**

Tony Shiels was well-known in magic circles for his expertise with the cups and balls. Long regarded as a top mentalist as well, Tony wrote an interesting 20 page downloadable report called:

"An Exploration in Three Parts of Various Aspects of Cups and Balls Conjuring"

Although not a tutorial on the performance of the cups and balls, Tony's work is a true study of the history and equipment of this most reverent of magic effects. Although I have never mastered the cups and balls myself, I thoroughly enjoyed this 'exploration' into the world of the escamoteur..

To Quote Mr. Shiels:

"There's no profound authority behind these writings I know, but, I promise you there's a good deal of enthusiasm for the subject. And that is why I've written about the Cups and Balls ... to express, if I could, some of my enjoyment of the old masterpiece and, maybe, help to infect one or two newcomers with a similar enthusiasm ... or bore them to tears! I sincerely hope that the really expertescamoteurs will forgive my impudence. Rabadalah! Rabadalou! Dzim! Dzoum!

"If any of you are very excitable, I beg you not to pay any attention to the trick I am about to perform, for it might keep you awake at night!"

Dr. Jules Dhotel, "MAGIC WITH SMALL APPARATUS" p.289

[http://www.theshielseffect.com/Expert\\_Escamoteur\\_s\\_Equipment.html](http://www.theshielseffect.com/Expert_Escamoteur_s_Equipment.html)

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**Don't EVER settle for second Best.. Don't EVER settle for being an 'OK' Magician.. Don't EVER let anyone steal YOUR Dreams...**

Remember that Mark Twain quote at the top of the page ??

"Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did do."

Ain't it the TRUTH !... Check it out..

<http://www.301url.com/streetmagic>

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### **Marc Salem - Interview on 60 Minutes**

Marc Salem, for those of you who don't know, is one of the world's most renown mentalists. Considered one of the world's foremost authorities on non-verbal communication, Marc holds advanced degrees from two major universities, and serves on the faculty of several major universities. Formerly a director of research at Sesame Street, Marc has traveled the globe studying the human mind, the development of the mental process, and how the mind creates reality.

During the past several years Marc's critically acclaimed MIND GAMES has had two extended runs on Broadway, plus other extended runs at the Sydney Opera House, the Edinburgh Festival, and Singapore's Esplanade.

To loosely quote from Marc's web site:

"Marc has been featured on the The O'Reilly Factor on FOX TV, the Montel Williams show, the Maury Povich show, CNN, and has been a frequent guest on Regis Philbin's TV show . He has had two network television specials to date, with more in the planning stage. Marc has also completed 3 sell-out seasons in London. He is a regular guest on Court TV, and was also recently profiled on 60 Minutes by Mike Wallace."

Go to Marc's site thru this link and you can access the '60 Minute' segment with Mike Wallace..

<http://www.marcsalem.com/>

Also.. you can go directly to the CBS site and watch the video on their server -or- read a transcript of the interview.

<http://www.301url.com/marcsalemoncbs>

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### **Disposable Phone Number**

I can thank my friend, James Bower, for this link. Like the 'Spamgourmet' email service link I posted , detailing disposable email addresses you can create and dictate when they expire, Craigsnumber is a disposable telephone number.

And it's free..

Basically, all you do is go to Craigsnumber, click the link, and you will be instantly assigned a telephone number. This is your 'disposable' number.

Enter the length of time, from one hour to one month, you want this number to exist. Then enter your real telephone number in the appropriate box and all phone calls to your assigned number will be forwarded to your real number for the designated length of time.

Want to use a phone number in a newspaper ad, but don't really want to use your real number? Create a disposable number to publish in the paper (or online), and it will expire at your chosen time.

What about all the web forms that want a telephone number, won't complete your request without one, and you don't want to give out your 'true' number? Use a Craigsnumber...

Personally, I can think of a dozen different uses for a disposable number.

Check it out...

<http://www.craigsnumber.com/>

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## **One Ahead**

One of the favorite techniques of mentalists and mental magicians is the 'one ahead'. I'm sure many of you may be familiar with this, but I'm going to detail it anyway!

The Magician takes a normal deck of cards and hands it to a spectator with instructions to shuffle it thoroughly. Once the deck has been shuffled, the magician takes the deck back and makes it a point to secretly glimpse the bottom card.

Tell the spectator, with a smile, that to make sure they didn't secretly stack the deck that you're going to also mix the cards a little. Use an overhand shuffle, or something similar, to bring the bottom card to the top of the deck.

Give the deck back to the spectator and ask them to create four fairly even stacks on the table. Once done, give them a pencil and a small piece of paper and tell them that you are going to attempt to make four predictions.. the top card of each stack.

Tell them again how they thoroughly shuffled the deck, then you shuffled the deck even more, without looking at the face of the cards. Then, remind them that the deck was divided into four stacks and that you had no influence over the stacks.

If you watched carefully, you know which of the four stacks was off the top of the deck. Since you moved the bottom card to the top, you know the top card of this stack. This is the card that's going to be the basis of your 'one ahead'..

Let's assume the known card is the six of hearts. Tell the spectator, " Write this card down..", then think very hard and announce that you see the "six of hearts.." Pick up the top card off any of the stacks, other than the one with the six of hearts on top, and peek at it but don't allow the spectator to see it.. Place it back and say " Outstanding!" Implying, of course, that you just verified to yourself that it was indeed the six of hearts.

Repeat this scenario a second time, this time naming the card you saw when you peeked at the first stack. If we assume you saw the two of diamonds, you'll look at the second stack and say " Write this down.. the two of diamonds". You will then privately look at the card on top of the second stack and say " Absolutely unbelievable.."

Looking at the second stack gives you the denomination of the third card you're going to call out when you look at the third stack and say " Write this down, the \_\_\_ of \_\_\_". Peek at the top card on the third

stack and say " Am I good, or what.."

Now, you're ready to look at the fourth stack, the stack where you actually know the top card ( 6 of hearts) and say, "Write this down.. the \_\_\_ of \_\_\_". Actually, you already know that the top card of this stack is the six of hearts but you'll call it as the card that was on top of the third stack. Repeat your peek and say proudly.. "Copperfield, eat your heart out.."

Now, to verify that you were correct, pick up two of the top cards, one with your right hand and one with your left.. and turn them face up, tossing them onto the table. Quickly pick up the two top cards off the top of the other two stacks and flip them over onto the table as well. Done quickly, this will prevent the spectator from realizing exactly which card came off the top of which stack..

They spectator can now look at all four cards and verify that the four cards you predicted are all there on the table.. Your work is done..

This principle can be used in a number of ways, limited only by your imagination. In this case, the spectator may think that you looking at the top cards is a little suspicious, but they know that THEY cut the deck into four stacks, so how could you possibly know the denomination of ANY of the cards.

A second very easy way, and truly puzzling way, to perform the above effect is once the deck is handed back to the spectator, after you moved the six of hearts to the top, is to ask the spectator to deal a card onto the table. They will undoubtedly and without thinking deal the top card onto the table.. it's only natural. Now, ask them to flip through the deck and deal a second card 'at random' onto the table, then a third and a fourth, from ANYWHERE in the deck. In the spectators mind, they have dealt four totally random cards onto the table.

You then perform exactly as above, predicting and peeking at one card at a time, and saving the six of hearts until last. Now. gather all four cards into one small packet and flip them over onto the table face up. The spectator will not know which card was in what order, only that the four cards on the table match the four you predicted...

You WILL be accused of using a marked deck, so be prepared to alleviate that argument.

Oh, if only all good tricks were so simple...

R.Carruth

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### **Simon Aronson - Free eBook**

(From the Magic Roadshow Archives..)

Simon Aronson is unquestionably one of my favorite magicians. I love his magic, presentation, patter, and style. One of Simon's great contributions to magic is his Aronson Stack, which is his personal method of stacking a deck...

Simon wrote a very nice 20 page ebook about the memorized deck, which he gives away from his web site. To quote from his site:

"An Introduction to Memorized Deck Magic - My first recommendation is the easiest, because it's completely free. In 1999 I put together a set of lecture notes ("Memories are Made of This") for workshops I've given on the memorized deck. It serves as an introduction to memorized deck magic, discusses five "principles" useful in memorized deck magic, and contains many location effects that illustrate some of the basic and unique effects possible with a memorized stack. It also has discussions on various ways of learning/memorizing a stack, on choosing which stack to memorize, on practicing to keep your stack fresh, and a host of other FAQ's. These notes comprise a 20-page book that is now available in downloadable .pdf format, free on this website. You'll find the link on the Memorized Deck

page. Since it's free, it's definitely worth the price."

Go to the homepage and look for the Magician's Only link.. You need to answer a simple question to get into the magicians section and access the download..

<http://www.simonaronson.com/home.htm>

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### **Erdnases' Expert at the Card Table - Download**

If you're a new subscriber, you can download your free version of Erdnases' classic ebook at this link..

<http://www.301url.com/erdnase>

If you have a problem, let me know and I will send you the ebook as an attachment..

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Well... It's been fun, but it's time to bring this issue to an end. I've got half the resources I need for another issue 'in the can', and I'm looking forward to sharing them with you soon.

If you enjoy the video's, I've posted a couple on the blog at..

<http://www.streetmagic.info/blogger.html>

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Interested in what Wikipedia has to say about the Magic Roadshow?

<http://www.301url.com/wikipedia-1>

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Questions, comments, rants or raves...

EMAIL ME

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To watch high quality sample video's from our favorite teaching web site CardTricks1..

<http://www.301url.com/cardsleights>

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Remember to visit some of my other sites at:

<http://www.StreetMagic.info>

<http://www.MagicRoadshow.com>

<http://www.Mentalists.info>

<http://www.StreetMagicSecrets.info>

<http://www.StreetMagic.info/blogger.html>

<http://www.MadMarketing101.com>

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May my next issue find you well ..

**Rick Carruth / editor**

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