

INTERNATIONAL MAGIC MAGAZINE

# VANISH

OCTOBER/NOVEMBER 2016

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Interview by Nick Lewin





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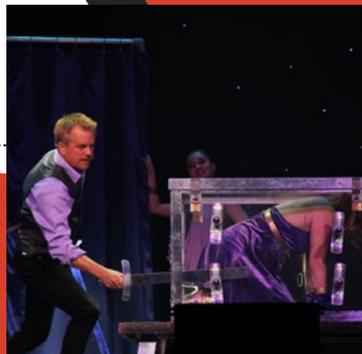
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October/November 2016

# VANISH

International Magic Magazine



## EDITOR'S NOTE

### SAYING THANK YOU TO STAN ALLEN AND *MAGIC MAGAZINE*.

This edition of *VANISH* comes from Sweden where I've been performing all month. Thanks to the wonderful age of technology I am still able to produce the magazine on schedule.

It is an honour to pay tribute to Stan Allen and share his publishing journey that started over 30 years ago with *INSIDE MAGIC* followed by *MAGIC Magazine*. I remember getting my very first copy of *MAGIC* and pretty much every copy after that. Stan definitely set a new industry standard and continued to raise the bar very high. On behalf of magicians around the world I'd like to thank you. Nick Lewin has done a wonderful job putting this feature story together and I'd like to thank him for putting so much time in to this one in particular.

Stan announced that the very LAST issue of *MAGIC Magazine* will be November 2016. For many, the monthly anticipation of waiting to see who would grace the cover, see the latest tricks and adverts, read the reviews and learn from others in the business will be missed. Fate has maybe allowed *VANISH* to help fill that void.

Starting with the December 2016 issue *VANISH* will become a monthly publication. This means I will take on a lot more work, but with the incredible team around me I know we can produce a publication we can all be proud of. Each current issue will remain FREE during that current month, and there is also the offer of On-Demand printing should you want a hard copy. Each issue will be smaller than the bimonthly issues, which means the cost for printing will be cheaper. Lots of exciting things happening so stay tuned and share this journey with us.

*Paul Romhany*

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by Felix

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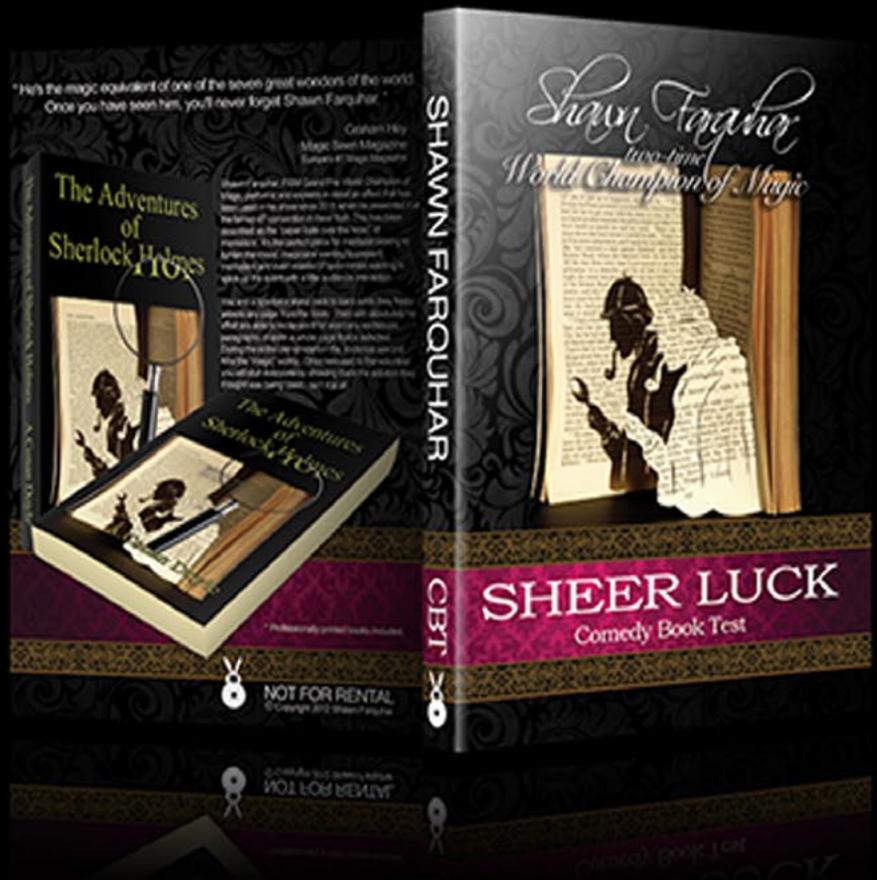


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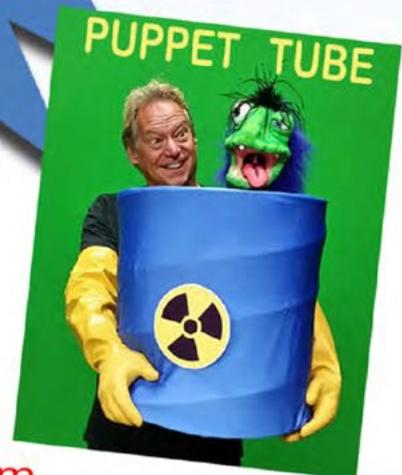
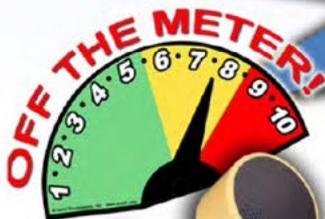
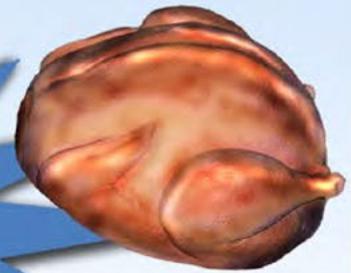
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FALL

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## PRODUCT SPOTLIGHT

# FALL

ONE OF THE HOTTEST PRODUCTS ON THE MARKET RIGHT NOW IS AN AMAZING PK EFFECT CALLED FALL BY PHILIP RYAN, BANACHEK AND VORTEX MAGIC. THE UPDATE ON BANACHEK'S PK PEN HAS TAKEN ON A WHOLE NEW LIFE WITH RYAN'S CREATION AND WE ARE EXCITED TO SHARE SOME OF PHILIP'S COMMENTS ON THIS GREAT PIECE.

VANISH MAGAZINE WAS ABLE TO SIT DOWN WITH PHILIP AND FIND OUT A LITTLE BIT MORE ABOUT HIM AND WHAT WENT IN TO CREATING FALL.

Philip Ryan's interest was started by his mother when he was 10 years old. He remembers she would do Tarot Card readings with him which eventually, over time led Philip to start doing readings for his friends.

It wasn't until grade four or five when he was accidentally lead into the art of magic. It all started during a game of cards with his classmates on lunch break. At the end of the card game a friend had put all the cards face down on the desk, and said to him, "take out the seven of spades". Though he didn't know where it was, he put his hand over every single playing card hoping, in his mind if he truly believed he could find it, he would. After a couple of minutes he felt his hand tingle over one card and without hesitation flipped the card over, and low and behold the card he flipped over was the seven of spades.



At that moment his classmates freaked out and it was the day he started carrying a pack of playing cards with him everywhere he went.

VANISH - What does magic means to you?  
PHILIP - Magic means the world to me. I perform not because I want to impress people, but because I want to motivate people. I love proving to audiences that in fact, anything is possible. We all have this vision in our head, that a certain goal cannot be achieved because it seems to far fetched, so we stop ourselves the moment we get in the game. I want to help inspire people to aim for the sky and achieve the goals they desire.

V - Are you a magician or a mentalist?

“

ONCE THE MAGIC BUG HIT HE KNEW HE WANTED TO PURSUE IT AS A CAREER, ALTHOUGH HIS PARENTS WEREN'T AS ENTHUSIASTIC ABOUT HIS CHOICE.



P - I don't call myself a magician, nor do I call myself a mentalist. People know me as "The Thought Reader" which has separated me from all of the other entertainers in my city.

V - You recently released an effect called "FALL" with Banachek, what was that like?

P - Absolutely incredible.



Banachek has been my idol since before I could even grow facial hair. When I was a little kid I would bend the silverware at school, take the clocks off the wall and stop them cold. It's been a dream of mine for over a decade now to work with him, so to finally have done that, there's no greater feeling in the world. It was Banachek's PK Pen that helped inspire me to create FALL. I've always loved the idea of a PK effect that didn't involve the use of any wires or magnets. After about a dozen prototypes I was finally happy with the finished product. Originally I had no intention to release FALL. It was a little gem I kept to myself for a long time, but eventually I told myself one day I'll release it for other entertainers to enjoy. I'm very happy about the positive reviews it's been getting. It's something I've carried with me every day since I developed it, and now I'm hearing the same from other entertainers around the world.

V - What do you think has made FALL such an instant success?

P - I feel what makes FALL so popular is the fact it eliminates all the possibilities of an "illusion". It's something so simple but yet so organic and wonderful when performed correctly.

I created the ability to time when it falls which allows for some added drama. The longer you wait for the Sharpie to fall the more dramatic the effect.

V - What inspires you to create?

P - Everything around me. I love the challenge of thinking of something impossible, then turning that impossibility in to something real. I come up with new ideas all the time, I have a problem shutting my mind off.

I'm fortunate enough to have an incredible friend & mentor who's helped inspire & shape me into the

performer I am today. I wouldn't be where I am today if it weren't for Andrew Gerard reminding me that dreams come true if your willing to truly believe they will.

V -You've mentioned Gerard and I know you are a Neale Stryer fan. What lesson has their work taught you?

P - Gerard taught me that the greatest value you can give someone is the opportunity to prove to them anything is possible, in the most connecting way possible. What I mean by that is, to have the ability to meet someone you've never met before, yet explain things about their life to them as if you've known them the past 5 years. He helped shape me

into the performer I am today.

Neale Stryer and Gerard taught me to explore routines and effects and study them in depth. To never do things the same as they were done before, to test new opportunity and turn a simple magic trick into a miracle.

Performing in great value comes with repetition, repetition, repetition.



Bill Abbott Magic Presents

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# news

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## MARVIN'S MAGIC CASTS ITS SPELL OVER LONDON'S WEST END

If you have a story or a news related item please e-mail the editor at [editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)  
We try to keep the news as current as possible and generally this is the last piece we work on prior to the magazine going live.

There has been a real buzz of excitement down Regent Street this September. The RIBA Regent Street Windows Project are not the only eye-catching window displays drawing the crowds. Passers-by have been mesmerized by the Marvin's Magic engaging window display at Hamleys where holographic gloved hands perform incredible magic before their eyes and entice them to come in and experience the magic live and close-up.

More than 30 years ago, Marvin's Magic launched its first internationally renowned magic department within Hamleys London store and has ensured that the amazing magic tradition at Hamleys has flourished. Its magic sets are consistently amongst the best sellers and by cleverly combining the rich heritage of magic with cutting edge technology, has not only produced an award winning i-Magic range, but is attract-

ing quite an audience at its fascinating window display.

Marvin Berglas, award winning magician and Creator of Marvin's Magic says "We are proud of our magical partnership with Hamleys, inspiring and encouraging the next generation of magicians through excellence in magic. It is always good to see that we are still bringing magical smiles and wide eyed amazement to children and adults alike. We can't give away any secrets but our captivating window display at Hamleys will certainly give passers-by a real treat and if they're lucky, they may even see me lose my head!"

Marvin's Magic shop windows can be seen at Hamleys stores in Glasgow, Dublin, Manchester, Cardiff, Lakeside and also throughout Scandinavia. There will be various ongoing Marvin's Magic demonstrations, promotions and events in all their stores internationally



including the latest huge superstore just opened in Prague and Nanjing, India.

Definitely not one to be missed, so visit Hamleys before the end of October to watch Marvin's Magic up to its tricks again.

**Criss Angel is coming back to A&E Wednesday, October 12 with his Supernaturalists for a one hour special titled Criss Angel: Trick'd Up.**

According to A&E the show will include several guest stars, including Andrew "Dice" Clay, Gary Oldman,

Miles Brown, Paris Jackson, Belinda and UFC fighters Randy Couture, Frank Mir, Chuck Lidell and Paige VanZant. Check local listings to find out when it will be airing in your area.

### Jason Latimer Brings 'Impossible Science' To Comic-Con HQ

What if all those things you see in comic books were possible? Magician Jason Latimer is showing off 'Impossible Science' in Comic-Con HQ's newest series.

Comic books take us into the world of the fantastic, but that world is a lot closer than you think. Jason Latimer's new Comic-Con HQ series Impossible Science introduces audiences to the real-life scientists who are working on concepts like invisibility, telekinesis and more to make them possible.

"It's a real passion project for

me," he explained. "It started as a science initiative down in San Diego [at the Reuben H. Fleet Science Center] and it just grew and grew.

"Comic-Con HQ gave me this opportunity to turn it into a series based on what we're doing, and nurture curiosity and wonder in everyone, and really showcase the rockstars that are asking questions that are changing what we thought was possible. It's not about magic to entertain, but magic to start the conversation of why couldn't we do it?"

Be sure to watch the series on Comic-Con HQ

Congratulations to our regular columnist Charles Bach for his incredible performance on the recent *Fool Us* show with Penn and Teller. You can watch his performance here.



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# JIGGER WITH A TWIST

**BY THOM PETERSON**

## INTRODUCTION:

This is a close up chop cup routine that uses no chop cup, and is a heck of a lot easier to carry around. Mark Jenest created a wonderful routine entitled, “Jiggernaut,” that appeared on his video, “Miracles While You Wait,” and is marketed through The Magic Smith. (Tell Chris that Thom sent you!)

I changed the handling to suit my personal style, and added another kicker at the end. This is a natural tie-in with “Olive You,” an olive trick available in my free book, “Action Packed,” (available for free at [AmazingGuyStore.com](http://AmazingGuyStore.com)), and the two effects together have been a regular feature in my close up work. I hope you give them a try!

## EFFECT:

Under the guise of a simple pub game, an olive is made to vanish and reappear from under a cocktail jigger several times. Just when the audience thinks they might be catching on, two corks and a lemon wedge are produced.

## SET-UP:

For this you need a standard bar room mixing jigger, two corks and two olives. (I prefer the artificial variety, preventing me from going home smelling of condiments.) You will also need a lemon wedge. Again, with a little hunting around, you should be able to find an artificial one that won't leave your trouser pocket wet and smelling lemon fresh. (Fig. 1)

To set up, place the jigger with the two corks and the two olives in your outside left jacket pocket. And place the lemon wedge in your left front trouser pocket.



just being held; don't think of it as a move.

Now comes a critical move in the routine, and one that you're going to use a lot. The left fingers drop the visible olive into the top of the jigger. As your right hand lifts the jigger off of the table, it is transferred so that the bottom of the jigger is held by the left fingertips. The left hand tips the jigger over (letting the olive that you just dropped inside of it roll out onto your right hand). The olive that's hidden in your left hand secretly rolls into the other end of the jigger. (Fig. 2) Once done, the left hand can hold the jigger cleanly as in Figure 3. This just looks so fair and open.

You're now going to flip the jigger over onto the table, quickly preventing exposure of the olive (which should now be under the jigger). (Fig. 4)

Cleanly show the visible olive in your right hand. Toss it into your left, and with your left hand pretend to place it into your jacket pocket, while really retaining it in your left hand.

***"Nope, the olive isn't under the jigger, until I snap my fingers. THEN it'll be there."***

Matching your actions to the words, clearly show your right hand empty. (Fig 5) Then with your right hand lift the jigger revealing the olive.



After revealing the olive, the right hand transfers the bottom of the jigger to the left hand. As the jigger is casually allowed to flip over, the olive in the left hand is once again loaded into the jigger, just as before.

Toss the visible olive in the air, as you place the loaded jigger onto the table. This large action will help to take some of the heat off of the load.

Say, ***"Watch, I'll do it again, and then I'll show you how to do it!"*** I like this type of line a lot, as it's often just the thing you need to relax an audience enough to get away with murder!

This time, it's going to appear that you're doing the exact same thing you just did, but you're not.

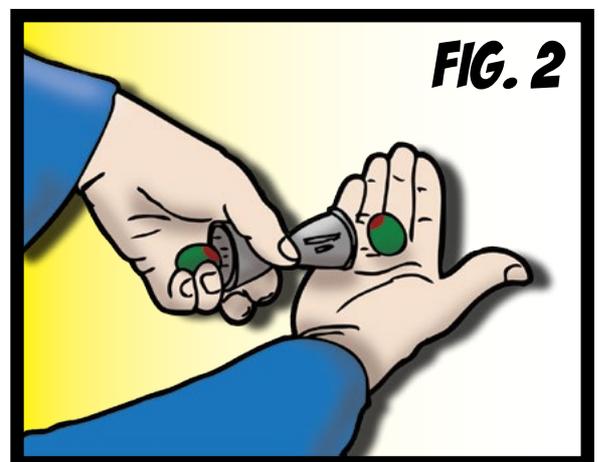
With your right hand, do a false transfer of the olive apparently into your left hand, and immediately place your left hand into your pocket.

## TO PERFORM:

Begin by introducing one of the olives and the jigger, and invite the audience to take part in a little guessing game -- "Pub Style." Explain to them that you are going to ***"either put the olive under the jigger, or inside your left jacket pocket."*** As you say, "pocket," make a very feeble attempt at placing the olive underneath the jigger, as your hand (still holding the olive) goes to the pocket.

***"There, now where do you think it is?"*** you ask. Some people will guess the pocket, others will guess the jigger. Say, ***"Those of you who guessed the pocket are already ahead of the game. Just put your money right there, and we'll have another go!"***

As you say this, bring out both olives from your pocket. One of the olives should be at your fingertips. The other should be hidden in left finger-palm position. It's





Having done that, bring your left hand out, clearly show it empty, and with that same hand lift the jigger to reveal the olive. The hand clearly being shown both times, and an empty hand lifting the jigger both times, should convince the audience that they've seen the same actions twice in a row.

Your position should now be as follows: A jigger with an exposed olive sitting next to it on the table, and the second olive hidden in your curled right fingers.

Now comes a bit of a "sucker" move. With your left fingers, very fairly pick up the olive from the table, place it into your left jacket pocket and leave it there.

As your hand comes out of your pocket, both hands mirror one another as both your right and left index fingers point to the jigger, while you say, **"Now, where would you guess the olive is?"**

The mirroring of the hands helps to conceal the fact that you're hiding an olive in your right hand. Plus, as ridiculous as this may sound, someone always says that they think the olive is under the jigger. (Sucker!)



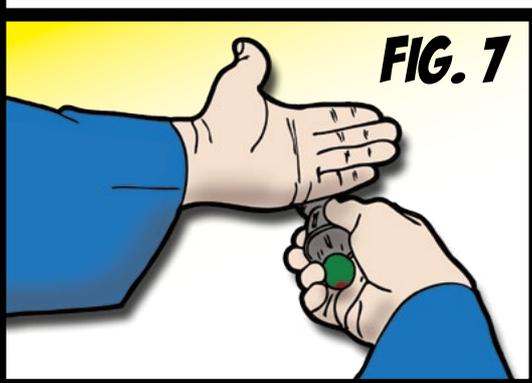
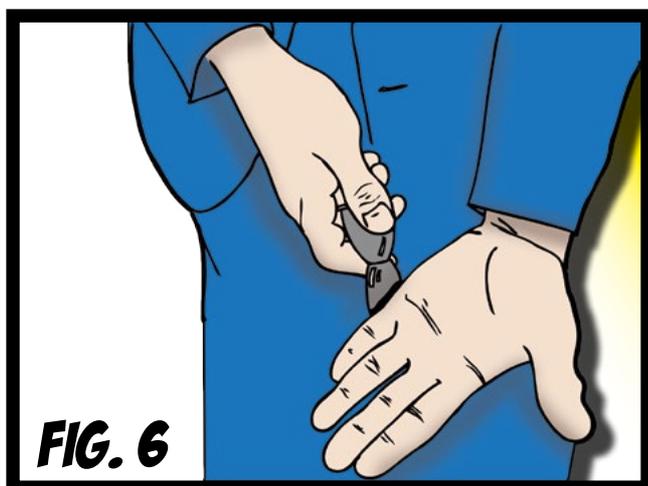
You reply, **"No, remember just a moment ago I took the olive, put it in my hand, then in my pocket?"** As you say this line, several things happen in short succession: Under the cover of acting out these actions, with your right hand, you're going to pick up the jigger from the table (while revealing that there is not, in fact, an olive under it). You're going to use the jigger to gesture (the "jigger-gesture") to your open left hand. While doing this, the olive in your right hand is propelled into the other end of the jigger. (Fig. 6 & 7)

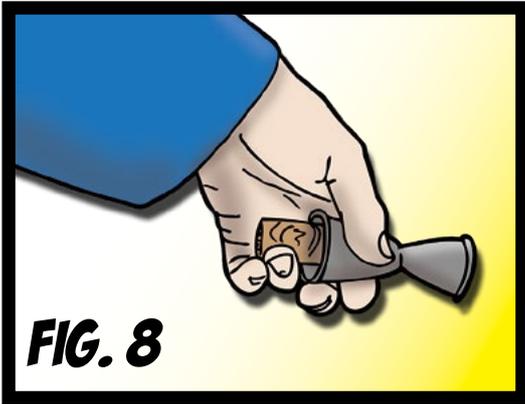
Place the jigger on the table, loading the olive underneath yet again -- while at the same time your left hand goes into your left jacket pocket fingerpalming the first cork. This should be accomplished under the cover of the explanation about going into your pocket.

Next, **"It won't be under the jigger, until I snap my fingers. NOW it will be under the jigger!"** As you say this, lift up the jigger revealing the olive.

You're now going to transfer the jigger from your right hand to your left hand, loading the cork in the same manner that you've previously used to load the olives. (Fig. 8)

Place the jigger loaded with the cork down on the table.





You're now going to deliver the false explanation, while you get ready to kick them **THREE TIMES** in their teeth! It'll be fun... Trust me, you'll see!

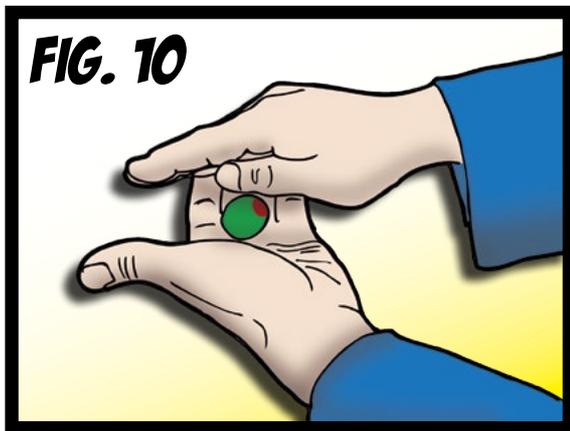
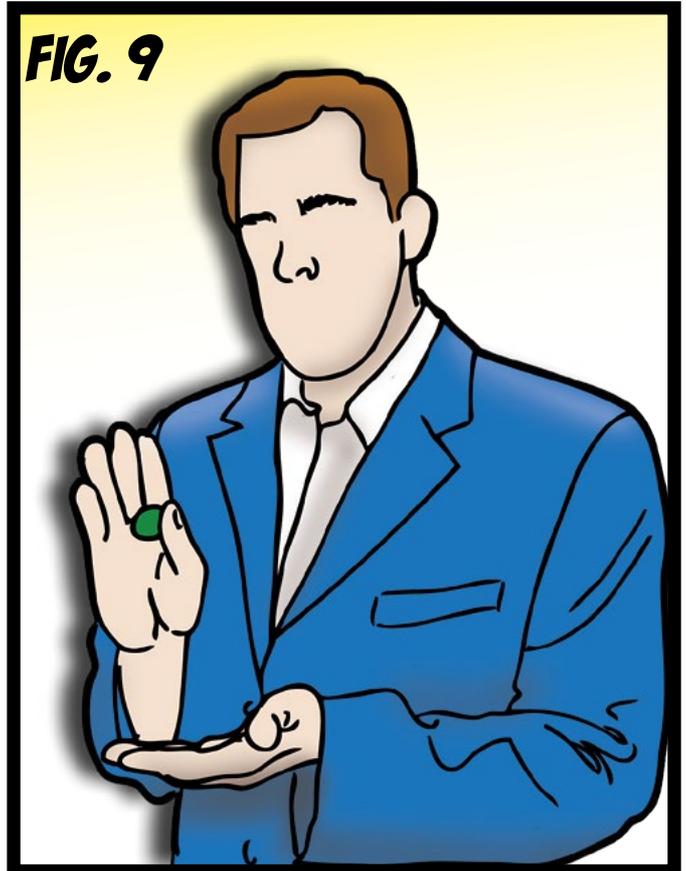
Pick up the olive and give it a gentle toss as you say, **"Now I'm going to show you how it's done. Here's what happens: I only PRETEND to put the olive in my other hand. But I don't. Look...I keep it right here."** Saying this, you demonstrate pretending to put the olive in your hand, while simply holding back with your right thumb. (Fig. 9)

Now, having demonstrated the "fake transfer" a couple of times, you actually **DO** drop the olive into your left hand (being careful

that the audience doesn't see the ruse within the ruse). (Fig. 10)

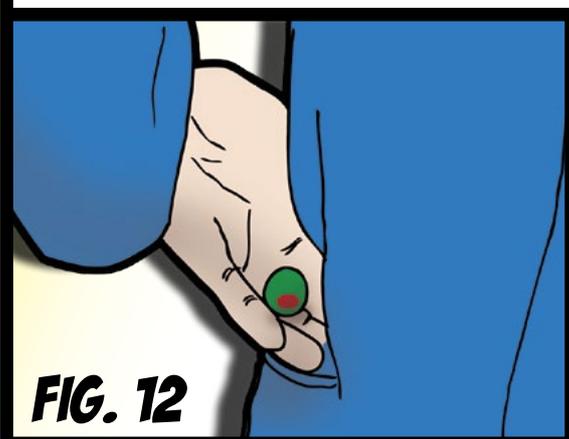
As you say, **"It only looks like I'm putting it in my hand."** (Really let it fall from your right hand to your left hand).

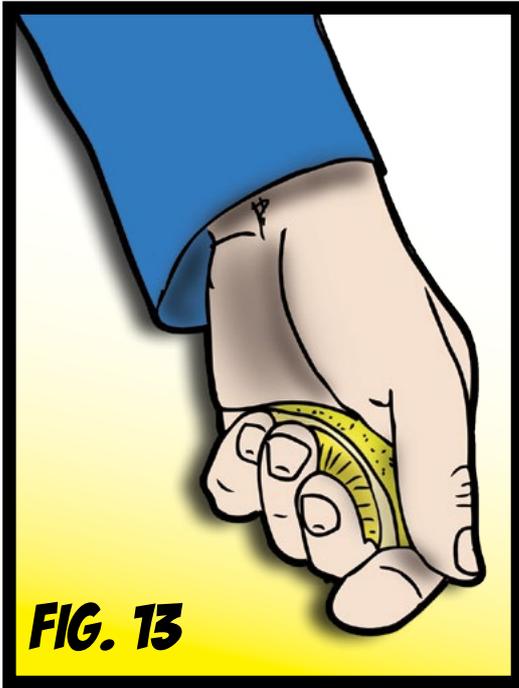
**"Also, I pretend to put it in my pocket."** (Really drop it in your pocket. (Fig. 11 & 12) This should be a very quick drop -- like a throw away gesture. That hand should come out immediately to show that it's "still" empty.



Keep your right hand in a stiff position, as if you were clumsily trying to conceal the olive.

You're now ready for the loading of the second cork: **"Watch, I keep the olive here in my hand. So while you're watching me put my hand in my pocket, that's all the misdirection I need to sneak the olive**





**back under the jigger.**" As you say this, place your left hand in your left jacket pocket, and fingerpalm the other cork. As you finish this line, your left hand comes out of the pocket, as your right hand slowly opens a few inches above the jigger, showing that the olive has vanished from your hand.

Now you say, **"Of course, if you believe that, you're probably already pretty coked!"** Slowly lift up the jigger, revealing the first cork underneath it. To the audience, this is a bigger finish than they had anticipated. If they only knew!

While that impossibility is registering with the audience, transfer the jigger from your right hand to your left, once again loading the second cork under it. Carefully place the loaded jigger back down on the table.

Casually place your left hand into your left trouser pocket, and fingerpalm the lemon wedge (Fig. 13: See how casual that is?), as you say, **"Where I'm from this is less of a game,**

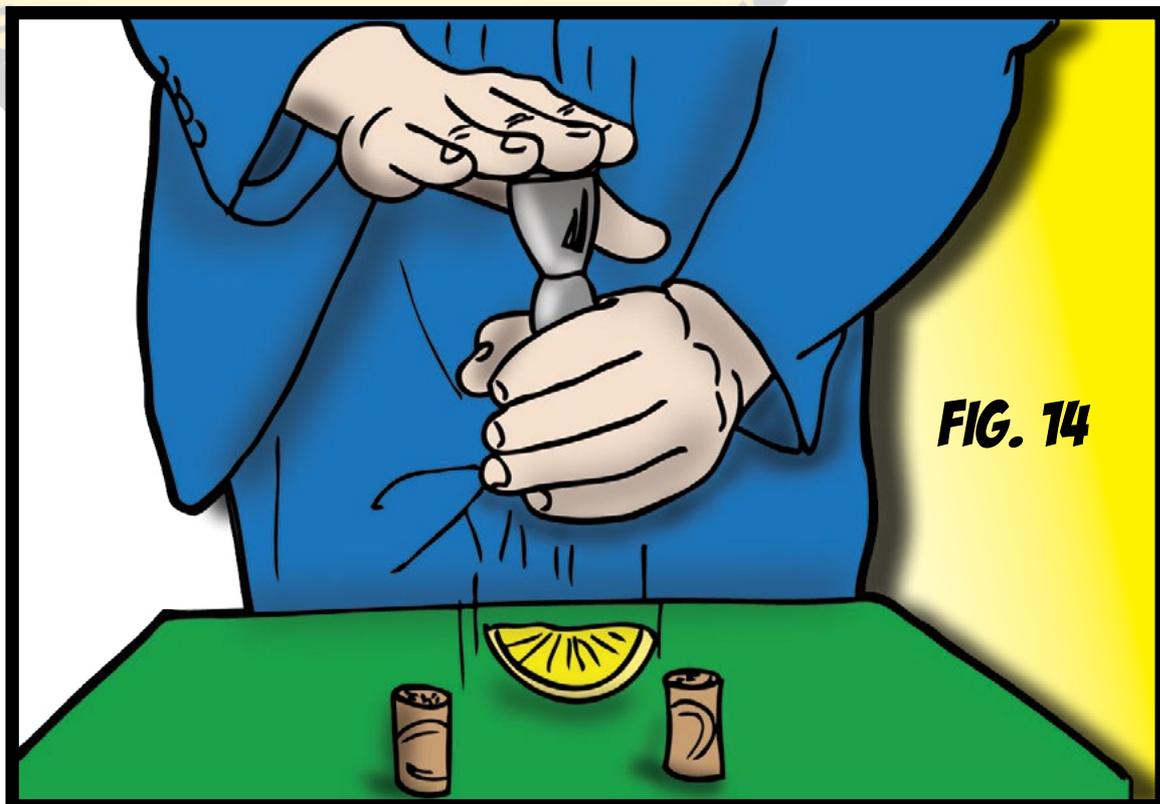
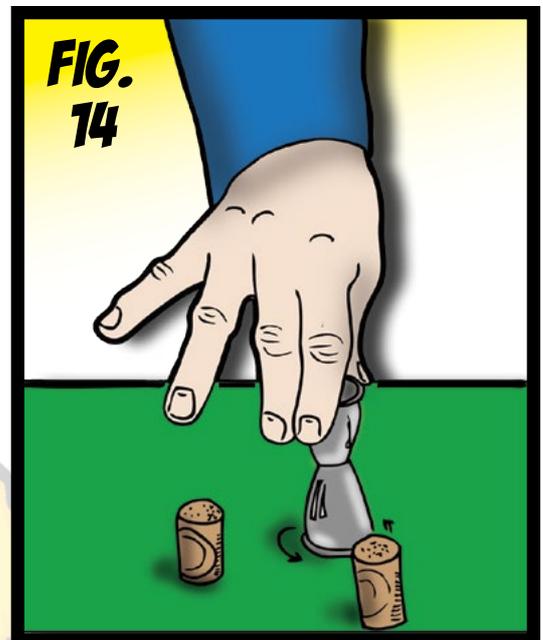
**and much more of a Field-Sobriety-Test."** This often gets a chuckle. **"It's designed to check to see if you're seeing double. Are you seeing double?"**

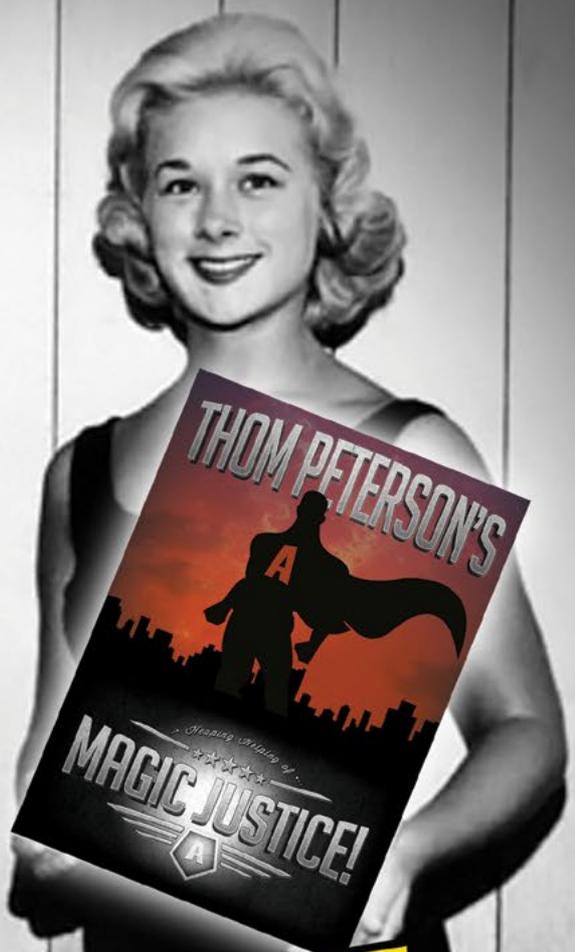
As you deliver this line, allow your hand with the palmed lemon wedge in it to casually come out of your pocket, as you focus all of your attention on the jigger. With your right hand, slowly lift the jigger to reveal the second cork.

For the final kicker, say, **"And if I give the jigger a twist, (Fig. 14), do you know what I get? A TWIST!"**

As you say that, look at Figure 14 for the obvious actions.

Enjoy this routine, and try not to spill your drink!





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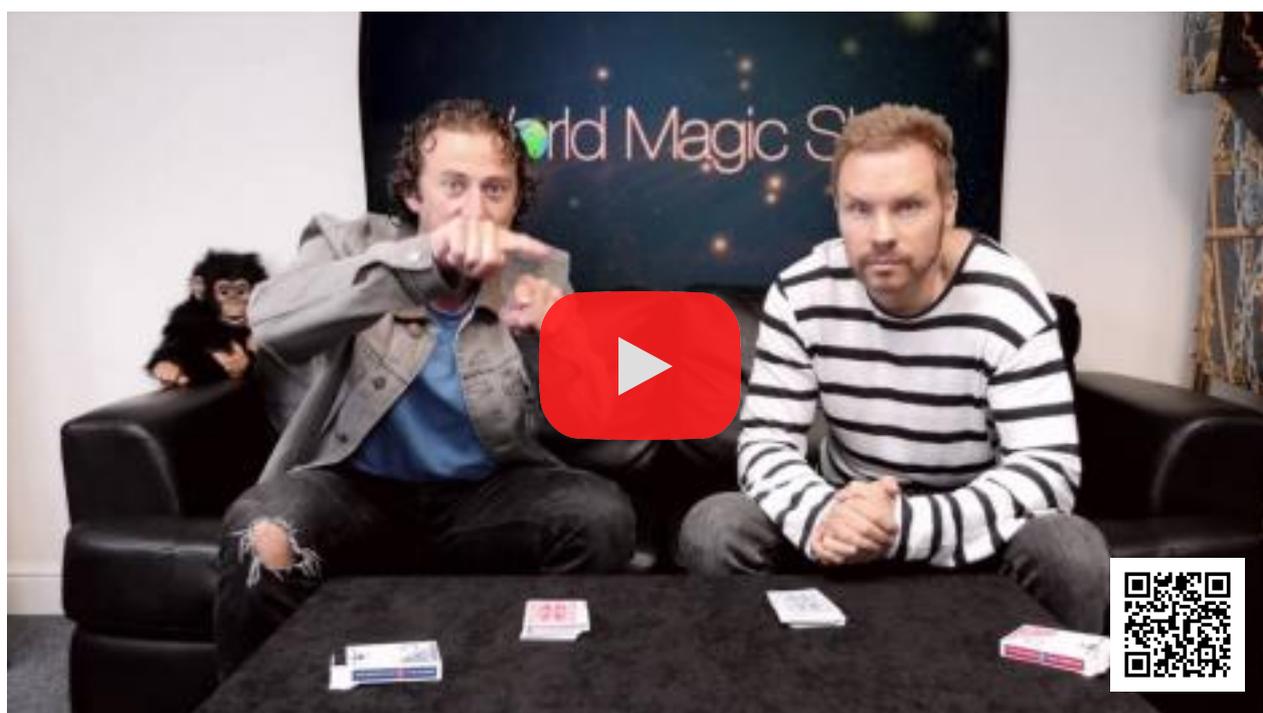
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# DECK REVIEWS

JEREMY HANRAHAN

It's easy to see why the Mint Deck is in the top 10 funded decks ever on Kickstarter, and for good reason. The campaign raised over \$30,000 in the first 24 hours and \$125,000 by the end of the 30-day campaign. This is the first deck that was produced and presented by 52Kards.

After teaching sleight of hand technique and card magic to thousands of magic students worldwide, Asad Chaudhry from 52Kards was in an ideal position to produce a premium deck of cards that was created by magicians for magicians. He worked with the designer Christofer Lacoste and eventually ended up printing three decks as a result of the success of the campaign. The Black Mint, Raspberry Mint, and Limited Edition Mint decks. The Black Mint and Raspberry Mint will be reviewed in this piece.

The tuck box has been treated to the Rolls Royce treatment with foil both on the outside as well as on the inside. The tuck is also beautifully embossed to give it a nice visual layer to the whole experience. The deck comes in both black and raspberry themes with the black Mints being printed on Bee grade stock and the Raspberry being printed on crushed bicycle stock. Both decks are coated with the United States playing card companies air cushion finish and it should also be known that both decks are traditionally cut. Both decks also come with two gaffed cards, one double backer, and one double facer. Both Mint decks come with an intuitive marking system that has so much added value I can not even begin to tell you. Magicians all around the world will vouch for the many uses and applications this marking system can be used for. And at the price point of \$12.97 makes this deck a must have for collectors and magicians alike.

This deck really screams luxury branding. I have been putting both the black and raspberry decks through their paces and both decks are holding up very well. I do have to say I prefer the feel and function of the black Mints over the Raspberry, clearly because they are printed on Bee card stock. I feel card mechanics will flock to the black Mints because of both the Bee stock and traditionally cut combo. Don't get me wrong, I still like the feel of the raspberry Mint, just not as much as the black Mint. The tuck box is a thing of beauty and I always find myself leaving it in the direct view of the spectators when performing. I have also found myself performing more signed card to box effects for the very reason that the tuck box looks and feels badass! Now onto the marking system. Many of you will find it

very easy to identify the markings, as it is hidden in plain view and is amazingly deceptive. I rarely, if ever find myself doing any type of mentalism effects, but after seeing this decks marking system in action, I quickly changed my mind. Total hands off the deck card magic just floors spectators to no end. And I can not stress the importance now of including a marked deck into

your performance routine. It plainly kills laymen! If you are interested in picking up a few Mint decks for yourself, please head on over to [www.52kards.com](http://www.52kards.com) before they are sold out.



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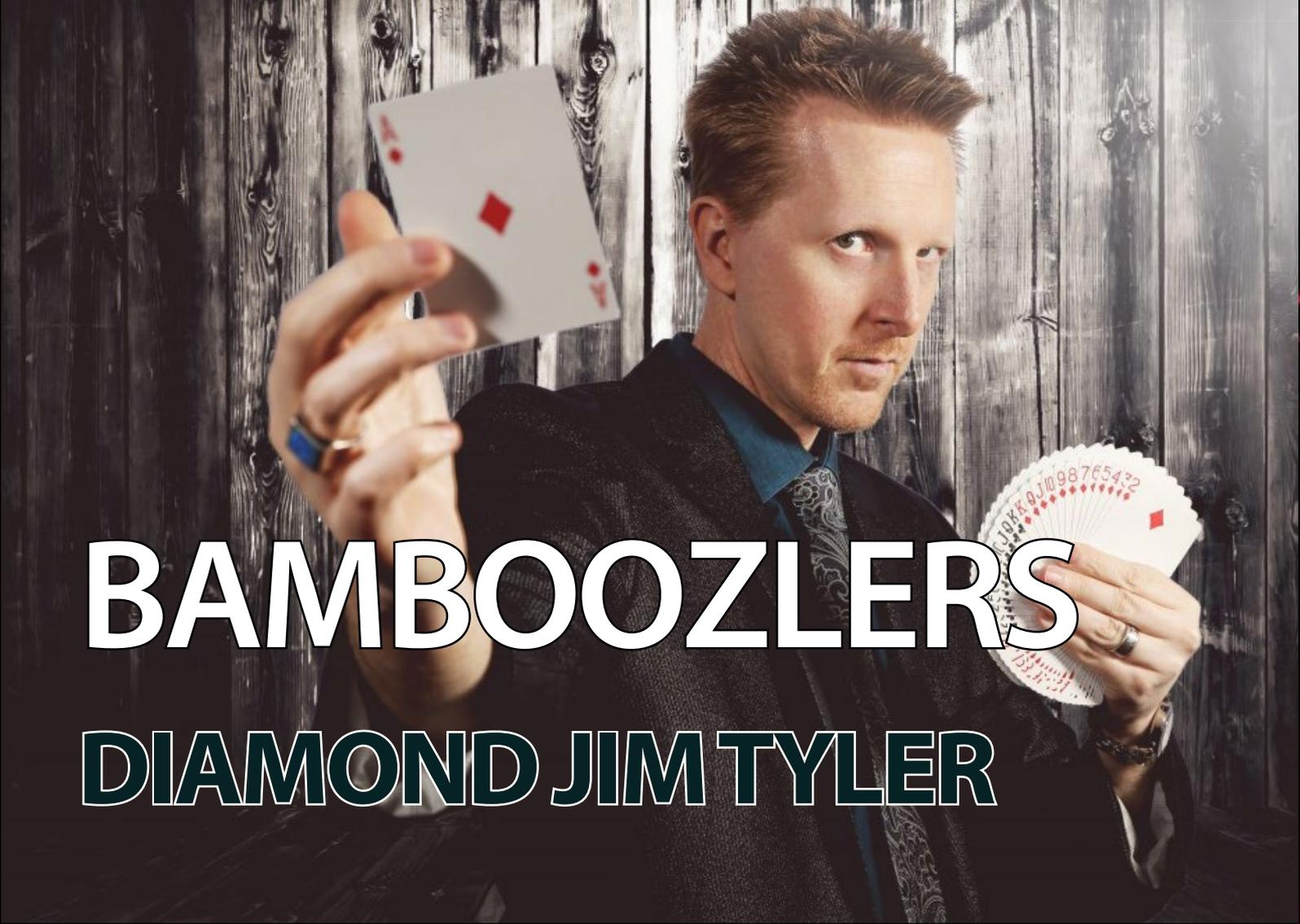
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# BAMBOOZLERS

## DIAMOND JIM TYLER

### PROPELLER PAPER

**STUNT:** A small piece of paper is made to spin on your finger like an airplane propeller.

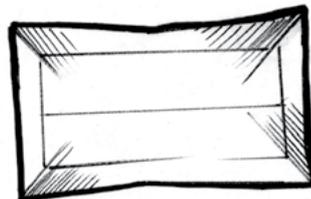
**SECRET:** Cut out a two- by three- inch piece of paper napkin. Most writing paper is too heavy for this stunt so you'll need to use a lightweight paper of which most cheap restaurant napkins are made. Fold the paper in half across its width and make a good crease in it. Then fold all of the edges up about a quarter of an inch away from the peak of the crease. Pinch each of those corners together away from the peak of the crease. The paper should look like a little tray with a crease running down the middle of it (Fig. 1).

Place your middle or index finger in the center of the paper at the valley of the crease. Extend your hand and the paper away from your body while pinching the paper between your finger and thumb. As you begin to spin your body in a circle, release your thumb from the paper, and if you'll keep your middle finger in the center of the paper it will spin like an airplane propeller (Fig. 2).

This is one of my favorite stunts to show someone. It

was taught to me by the famous entertainer Avner the Eccentric. People will swear that some type of trickery is involved, but it is pure science at work. Avner taught this effect using cigarette papers. But since cigarettes have such a negative connotation I want to pass on some advice to all of my young readers:

"You shouldn't smoke... unless you want to look really cool!"



# SCARY MOVIE

By George Rumsey

This is an effect I came up with when asked to do a bit at a local video club, I have used it regularly ever since.

## EFFECT

The performer shows 5 DVD boxes with 5 different movies. I use the following movies:

1. Dracula
2. Nightmare on Elm Street
3. The Omen
4. The Exorcist
5. Halloween

The performer removes the DVDs from the boxes and places them into paper DVD sleeves so that nobody knows which movie is which. The paper sleeves are handed to the spectator to mix up. After he has mixed them he is asked to place them on the table in any order. The performer now shows a small box which he asks the spectator to place on top of any DVD sleeve. Spectator can change his mind as often as he likes. The performer recaps briefly what has taken place and puts away the remaining DVD sleeves. The selected sleeve is picked up and the DVD removed, it is shown to be Nightmare On Elm Street. Attention is now drawn to the box and the spectator is asked to open it and show everyone what is inside, in the box is a Freddy Kruger glove with the blades on the fingers.

## METHOD

The method is simplicity itself. The DVDs are double sided; one side shows Nightmare on Elm Street the other, one of the other movies. So when the DVDs are placed into the paper sleeves the 5 movies are face up. The sleeves are just turned over as they are handed to the spectator to mix. So when they are placed on the table all are showing Nightmare on Elm Street unknown to the spectator, it wont matter which sleeve he puts the box on as they are all now the movie you wanted to force. Now pick up the sleeves that were not selected and put them away, this will prevent anyone picking them up and examining them after the effect is over.

You now remind everyone what has happened and reveal the chosen movie. All that now remains is for your spectator to open the box and show the glove. I have used horror movies but you can adapt it to whatever theme you like quite easily.

## MAKING THE DVDS

All you need to do is to get some blank DVD labels for your printer and print out six Nightmare on Elm Street labels and one each of the other movies. Stick a Nightmare on Elm Street label on one side of six of the DVDs, and one of the different movies on the other side of 4 of the DVDs.

NOTE:- one DVD will have Nightmare on Elm Street on BOTH sides. If your printer can print directly onto DVDs so much the better but you will still need the labels for the reverse side. Depending on your printer you may have to tweak the settings a little but it should be Okay for most printers. You can get the glove on ebay just search Freddie Kruger glove. Mine cost 2 pounds 99 pence.

You can also get small models of Freddie Kruger as well as key rings if you want to use a smaller box for example. If you can think of a different movie to force great, it just needs to have something instantly recognisable from the movie, like draculas teeth etc. It takes a little time to prepare but once its done you have it forever, and it adds a little visual element to your performance,

# ROOM CHANGE

by Louie Foxx

## Effect:

You have an old school hotel key (with the fob and metal key). You show that the fob has 2 quarters glued to each side. The two quarters on each side magically turn into a single half dollar on each side. The coins change as you tell a story about learning your room number at a hotel. You can watch a video of the routine here:

<https://www.facebook.com/LouieFoxxShow/videos/1103420969703828/>



## Required Sleight:

You will need to be able to do a Paddle Move with the key fob. The Paddle Move is where the audience thinks you show them both sides of an object, but you are actually showing them the same side twice. To do this hold the key in your right hand with your thumb on the right edge of the fob and the fingers on the left edge.

## Working:

You will need a hotel room key with the plastic fob. You can get on eBay or through a quick internet search. Take 2 quarters and glue them on one side and a half dollar and glue it on the other side.



As you turn your hand over at the wrist, your thumb pushes out and your fingers pull back. This causes the key to rotate 180 degrees. The theory is the bigger action of the wrist turn, covers the smaller action of the fingers moving, making the turn invisible. I also thing having the key flopping around as you turn your hand over helps hide the fob turning over.



**Routine:**

*When I checked into the hotel the lady gave me an actual metal key. The lady said to not pay attention to the number on the key because they have expanded and that number is no longer correct. Pay attention to the coins.*

(show two quarter on one side of the key fob)

*Oh, two quarters, I'm in room 225.*

*She said no, look on the back.*

(Turn the key fob over using the paddle move to show two quarters)

*I said, four quarters, that's a dollar, I'm in room 100.*

*She said no.*

*I said what room am I in?*

*She said, you're in room 250.*

*I said, How do you get 250 out of four quarters?*

(grab the fob and hold it in your fist, rotating it when you grab it so the half dollar will be visible when you open your hand.)

*She said, you get 250 from the two half dollars on your room key.*

(open your hand to reveal the half dollar, then do a paddle move to show both sides having a half dollar)

*And that's how you remember you're in room 250.*



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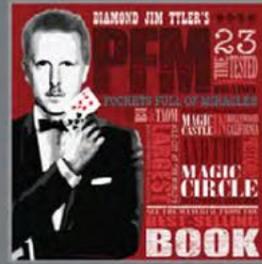
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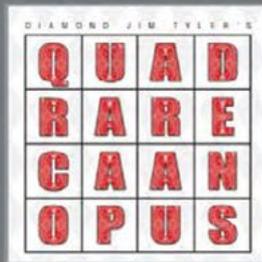
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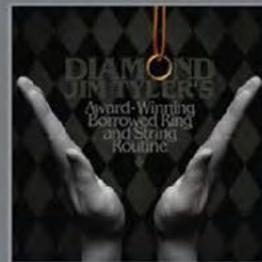
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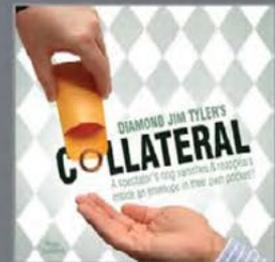
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# Poker Shake

Kris Kon, Norway

## EFFECT

You ask the spectator to imagine they won 50 000 in poker. But now we need to try to figure out in which currency.

You show the spectator FIVE identical pokerchips, and each one of them has written a different currency on one of the sides. The spectator will shake them in their own hands, and eliminates chip by chip, until only one is left. The currency on the last pokerchip matches your prediction.

## What you need:

Five matching pokerchips, sharpie, paper/other things that can be your prediction.

## Preparation:

Write a different currency on each of the pokerchips. For example you write \$ on one of the chips, then € on another, etc. In this case we have the symbol for US

Dollar, Japanese Yen, Euro, British Pound and Norwegian Kroners. See Fig. 1

On one of the pokerchips, you write the same symbol on both sides. Example: You have drawn € on one of the chips. If you want this to be your prediction, turn it around, and write the same on the other side. This is now called the "gimmick-chip". See Fig. 2

On the piece of paper, you write for example, "*Congratulations, you have won 50 000 EURO!*" (The currency on the paper have to match the currency on your "gimmick-chip".)

This paper is laying down on the table, face down, from the beginning. (*idea from Editor:Another idea is to 'text' your prediction to them - this way you get their phone number and they have yours - great way to collect contacts.*)

## Handling:

Tell the spectator to imagine that they are in a casino somewhere in the world. They have won 50 000 in a poker but that they do not yet know which currency.

Then you show the spectator your five pokerchips, and the currency you have written on them. Show, casually four normal pokerchips from both sides. Do not show the both sides of your "gimmick-chip". That will reveal the secret.

Put the five chips in the spectators hand. Ask them to shake them, and let them fall on the table when they feel like it.

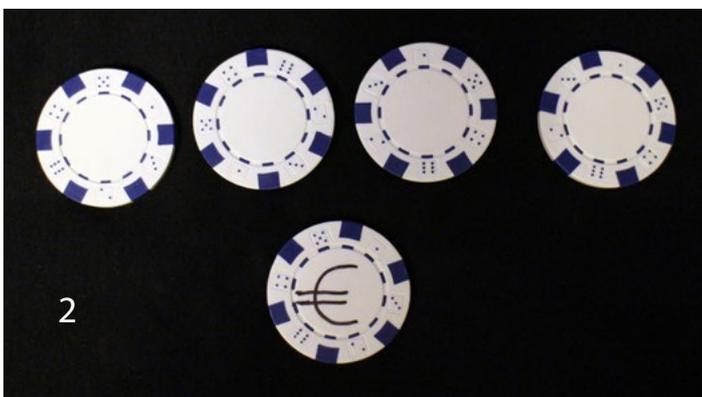
The chips that do not show their currency when they fall will be eliminated. See Fig. 3

Repeat this action until there is only one chip left that shows the written symbol. (It will be the gimmick-chip.)

Remind the spectator that they had shaken them every-time, and you have not touched them. Have them turn over the prediction on the table and it will match the chip that was left.

### Note:

Credit goes to my fellow magician in Norway, Jan Crosby, for inspiration to the method of this effect.



# audience creative prediction



By Butzi, France

## Effect

The magician gives a sealed envelope to an audience member and says that they are going to play a creativity game to see how good they follow their intuition. He creates a group of 4 people in the audience sitting next to each other and a transparent bag is given to them. In there they can find stamps with one letter on each of them. They get to pick 2 freely and have to make up a word using the letters. When they are done, they compose the word on a piece of paper by stamping. When the envelope is unsealed, the created word and the prediction match.

## Great for

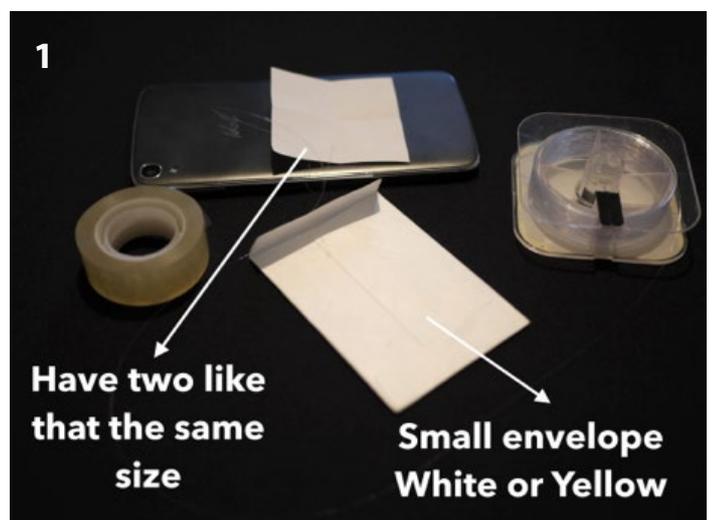
- Close-up Mentalism
- Having an interactive game with the audience

## OVERVIEW EXPLANATION

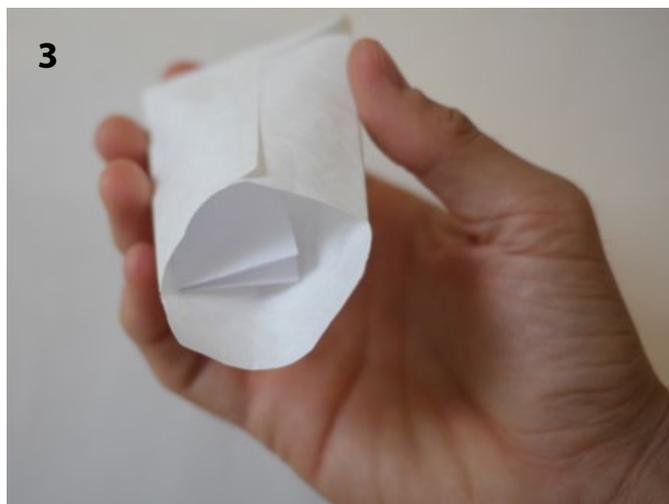
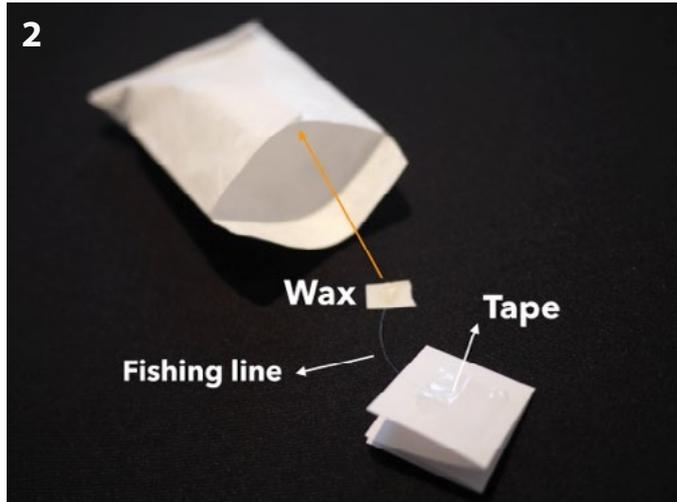
There is no force with the bag, no force with the letters or the word. What you use is a simple bag and their imagination. The secret lies in the use of a thumb tip writer as they reveal the word and then switch your paper with the prediction that was inside of the sealed envelope.

## SET-UP

Take 2 similar pieces of paper folded in four (they are white here but it can be yellow to contrast with the envelope), 3cm of fishing line, scotch tape, your phone and a small envelope. Fig.1



**1** Stick the piece of fishing line from one end of the paper with tape to the bottom of the envelope with wax. This will give the illusion that the folded piece of paper is attached to nothing in the envelope and that if you reverse the envelope it would fall. Fig. 2



**Note:** the envelope is very easily resettable because you just have to burn some more wax to reseal it and use the same envelope. (Fig. 3)

**2** Seal the envelope with wax.

**3** take your phone and stick a pre-folded piece of white paper at the back with a point of magician wax. (Fig. 4)  
Have your thumb tip writer close to where you keep the bags of letters (in your bag or case) ready to be load on your most skilful thumb.

### PRESENTATION

"You know, I have always been fascinated by how strange coincidences happens when you follow your intuition. When you do what you feel you should do, you very often see afterwards some sort of sign that shows it was the right move...do you see what I mean? Well I brought this [show the bag with the letter stamps] anyways to show you; those are stamps and each one of them allows you to write a letter. So I thought let's make a creative brainstorm group here [go in the audience and select 4 people sitting next to each other] so we see what can happen when we follow our intuition. You guys are going to play together in the same team: you pick two letters each, and then create a word all together using those letters. I give you this piece of cardboard so you can actually write the word with the stamps [Any piece of paper would do, but it has to be rigid]. Don't let me know what it is until you are finished all right? Let me set a timer on my phone so you guys don't take ages and overthink it. I give you 4 minutes! [Set the time on your phone and show it in the air at all times]. Of you go!

While they are doing this, can you hold this envelope for me please? We never arranged anything, right? Ok, thank you. [Give her the envelope]. This envelope will show us if they really followed their intuition. If they



did, it might create an interesting coincidence...

(As time passes, make comments about creativity and the fact that the word doesn't need to be interesting, it just have to be something they feel like creating in a group, that they have to listen to their intuition. Actually the word doesn't even have to make sense at all).

Time is up! Have you created something? Great! So put back all the letters in the bag [as you take the bag back, load the thumb tip writer. Still holding your phone, create a moment of misdirection to write the word you have just read, with a joke]. Show it to everyone! You have taken 4 mn for this word? Hold it higher to show it to everyone!

## REVELATION

People laugh or smile and you can use this misdirection to write the word. After you wrote it, fold the paper (still waxed to the phone) in four with your thumbs and ask the participant with the envelope: "Miss, you had an envelope from the beginning in your hand, right? Can you join me here please? Ladies and gentlemen, if this amazing team over there put their heart into this magnificent creation, we might have created a coincidence."

Use this misdirection to get rid of the thumb tip writer (by putting an object in your pocket or bag for example), and turn the phone over, placing automatically the paper in the opposite hand in finger palm. It sounds like you are doing a lot but when the participant comes on stage and you apparently only put something that was not at his place in your bag, no one will think that you have a paper attached behind your phone and you are ditching a thumb tip. Now

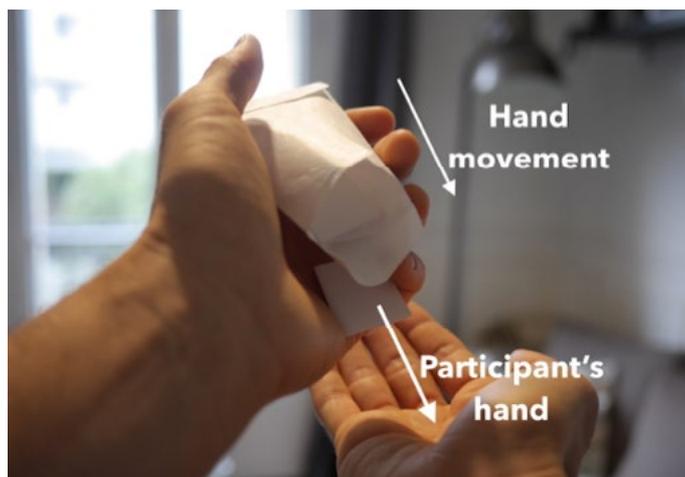
you are holding your phone with the paper finger palmed and you talk to the participant naturally. (see figure 5)

[Pretending you don't remember]: what was the name of the word again? Miss, please open the envelope and just tell me what you see in it. (If the participant wants to take directly I say "No!! Waiiiiiit a little bit, let's build up suspeeeense". This saved my life more than once AND gets a laugh).

[At this moment put the phone on the table and take her the envelope that you place on the finger palmed paper]. Ask her: "put your hand like a bowl" with a motion guiding her, as in figure 6.



[She put her hands in a bowl and as you turn the envelope over, you release the paper you have in finger palm so it looks like it comes out of the envelope. See figure 7.



Ask her to open it herself as you discreetly get rid of the envelope]. Please tell us out loud what is written on it?! [Repeat the word yourself out loud so everyone can hear]. Wow! We can give a round of applause to

this creative team and my assistant here... and that is why we should all follow more our intuition: so we create happy coincidences!

Note: You could have a duplicate, normal envelope in the same pocket your put the envelope back. So if someone ask you anything later on you can show him the duplicate envelope.

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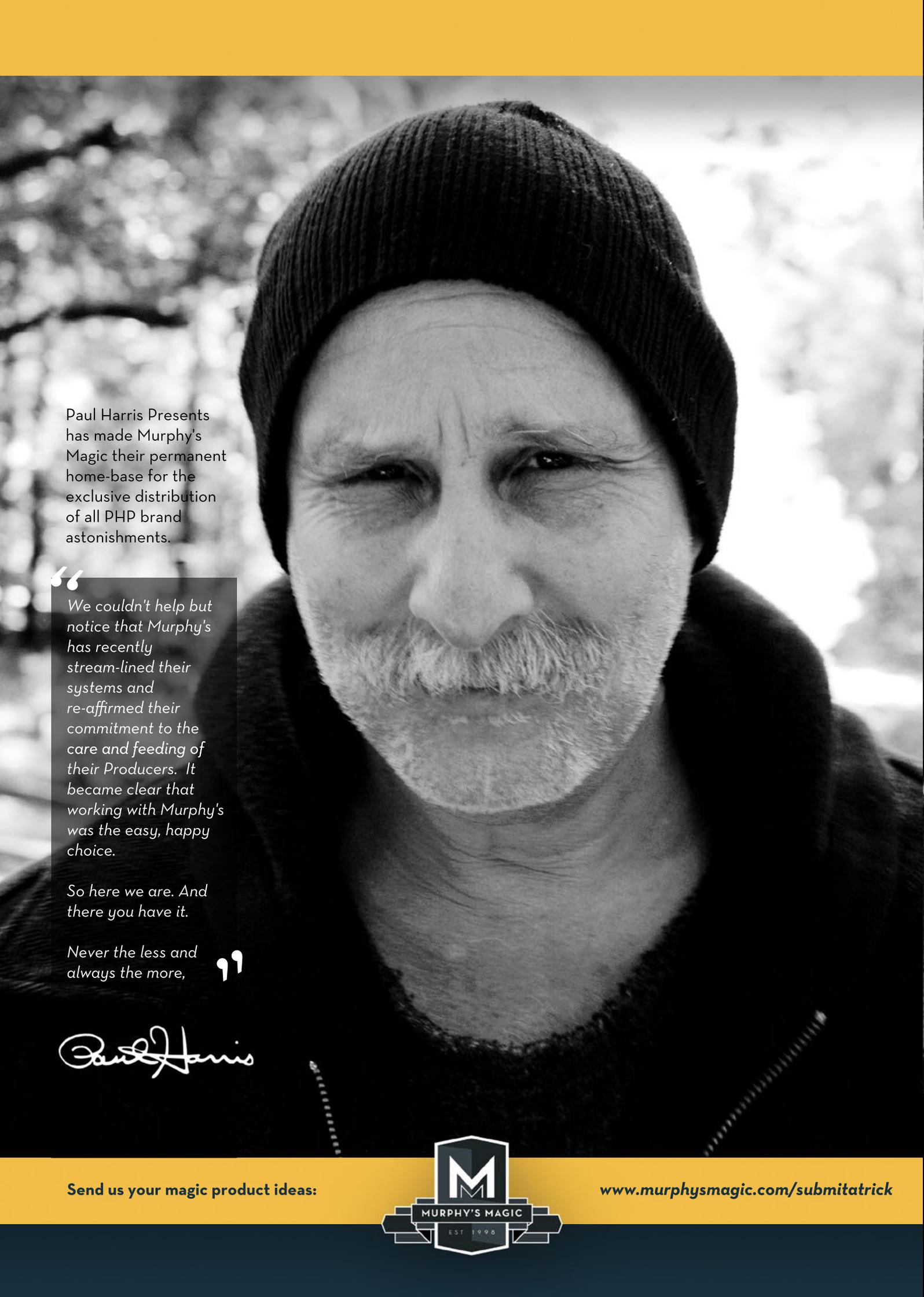
**Dennis Hermanzo** is a European mentalist who has some fresh approaches to routines, both classic and familiar, that make this collection of mentalism routines well worth reading... *Jheff (Marketplace of the Mind)*.



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**STAN**  
BY NICK

PHOTO: Top - MAGIC Magazine first office (not in his home), circa 1995.  
Bottom: MAGIC Live 2013; Welcome [David Linsell].



**ALLEN**  
K LEWIN



PHOTO: Top - Los Angeles Rams halftime show, LA Coliseum, circa 1972.  
Bottom - July 1996 cover painting of Stan and his then seven-year-old son Steven, for a story on the Long Beach Mystics.

# Stan Allen And The Creation Of *MAGIC Magazine* And *MAGIC Live*.

BY NICK LEWIN

One of the most noticeable features of a magic convention is the noise. Generally speaking there is a strong undercurrent of chatter going on throughout the proceedings. Magicians are essentially very social beings and enjoy swapping stories and commenting on the events taking place. Even during the shows, except at the most dramatic moments, there is usually the subtlest sound going on. It takes the form of low buzzing noise rather like an active beehive in the adjacent room.

During the recent 2016 *MAGIC Live* convention in Las Vegas, Stan Allen made an announcement that caused a silence in which you could have heard a pin drop. It is quite an accomplishment to shock an entire room filled with some of the most vital magicians from around the globe. However, if anyone had the ability to create a sensation at the convention then Stan was the man to do it. Allen launched the *MAGIC Live* convention in 2001 in order to celebrate the tenth anniversary of *MAGIC Magazine*, "The idea was to bring to life the pages of the magazine and turn them into a flesh and blood event." The convention was planned as a "never to be repeated event," but proved so popular that magicians persuaded Stan to reconsider his original plan and *MAGIC Live* became an almost instant institution in the magic world.

By 2016 *MAGIC Live* was in its eighth incarnation and had become the gold standard in magician's conventions. *MAGIC Magazine* was celebrating its 300th edition and become arguably the number one publication in its field for the preceding 25 years. Standing onstage during the sold out event Stan Allen broke the news that he was ceasing publication of his trademark magazine. The announcement created not only silence, but also quite a stir because it was totally unexpected. *MAGIC Magazine* has been a key part of the fabric of magic for everyone in the room for a quarter of a century. To many of the younger attendees it has been a mainstay of their magical life from the day they bought their first Svengali Deck in the local magic store.

Of course any of the regular conventioners couldn't have been totally amazed at a surprise during a *MAGIC Live* event. Since its debut the convention has used the element of surprise to beguile magicians and

On September 25th 2016 Stan Allen made the announcement that the November issue of *MAGIC Magazine* would be the very last one. After 25 years he was finishing publication of the world's most respected trade magazine for magicians.

The good news is that there will be a *Magic Live* Convention in 2017, which will no doubt filled with surprises and set the standard for a convention people around the world are saying is the very best.



Editorial meeting for *MAGIC Magazine*, with Harper (5) & Henry (3) Watson, aka the grand kids [Photo:Katie Sokulski].

*MAGIC Magazine* was celebrating its 300th edition and become arguably the number one publication in its field for the preceding 25 years ... Standing onstage during the sold out event Stan Allen broke the news that he was ceasing publication.

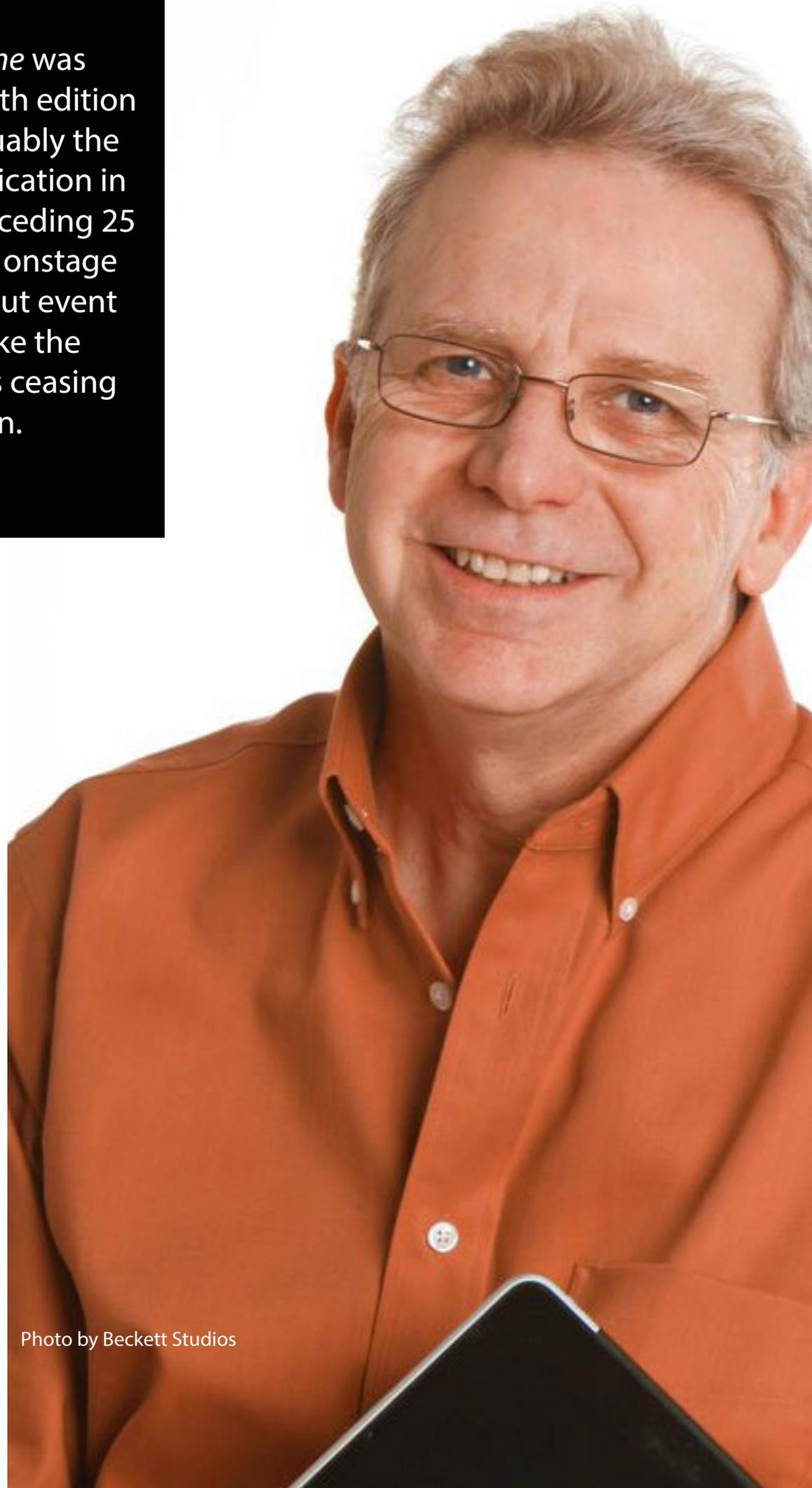


Photo by Beckett Studios

# Stan is the first person to share the credit for his success with the talented team he has surrounded himself with.

was a key element in achieving the critical acclaim that it had steadily built up. The important element of surprise in a magic show was something that Allen wanted to incorporate into his convention model. Attendees consistently made *MAGIC Live* a sold out event not only because of what was going to happen, but also in anticipation of what might happen. However this was a piece of very sad news to the many fans of the magazine around the world. This year only Stan and a very tiny handful of his closest associates knew about the bombshell he was to drop during this year's gathering. The good news is that Stan will now be able to focus fully on his *MAGIC Live* events. The next convention will take place in 2017, from August 13th—16th at the Orleans Hotel in Las Vegas.

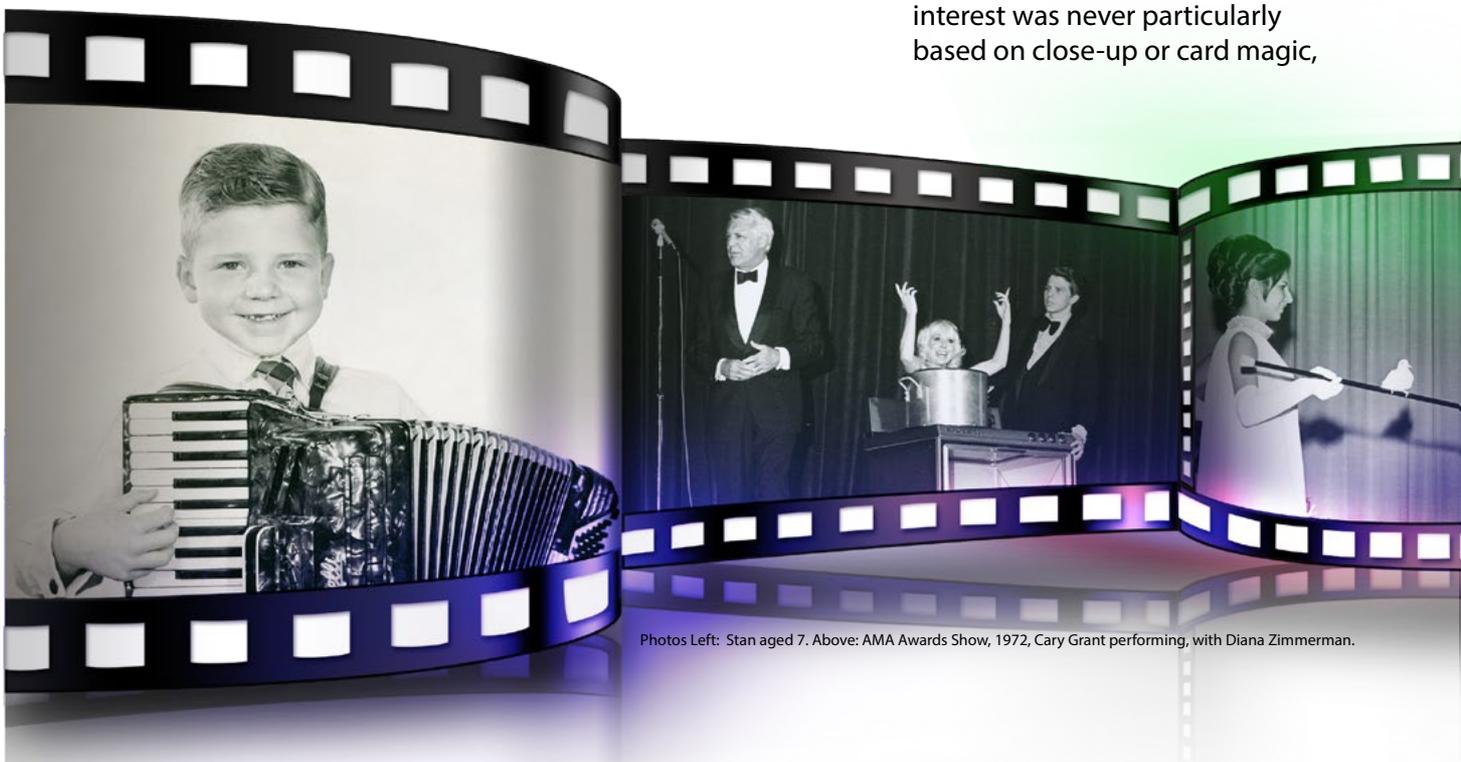
The final edition of *MAGIC Magazine* will be the 301st issue of the magazine and this will allow Stan and his team to bid farewell to their readers. Publishing a magazine has become a difficult proposition in these days of the Internet and social media. For some time Stan has been contemplating various ideas that would allow him to retire from the publishing career and concentrate on building and developing his extremely popular *MAGIC Live* series of events. For a while Allen proposed a *MAGIC Legacy* addendum to his original magazine, but interest in the idea failed to allow him to accomplish this project in the way in which he thought would do it justice.

I would like to take this opportunity to pay tribute to the remarkable achievements

that Allen has accomplished over the years; to give you a peak at the very private man behind the magazines and magic conventions. In a recent interview Stan shared some insights into his journey as a performer, publisher, and producer in the magic world.

A genuinely modest man, Stan is the first person to share the credit for his success with the talented team he has surrounded himself with. Talented teams, however, do not cluster around someone who doesn't have the brains and ability to focus and channel them towards an achievable goal. It takes a visionary to accomplish what Stan has done, so let's take a few steps backwards and enjoy following his progress in the magic community.

Stan Allen first became interested in magic at around the age of 12 when his sister visited *Disneyland* and purchased the Nickels to Dime trick for him at the Main Street magic store. That gift kindled Allen's first interest in becoming a magician. Books from the local library were the next stage in his magical journey and before too long he became a regular reader of magazines such as *Genii* and the *New Tops*. Stan's interest was never particularly based on close-up or card magic,



Photos Left: Stan aged 7. Above: AMA Awards Show, 1972, Cary Grant performing, with Diana Zimmerman.



Finale of "Demystified" show, featuring all the Long Beach Mystics present at *MAGIC Live 2013* [Photo:David Linsell].

but always primarily focused on stage effects and the books he gravitated towards were more about illusions in his formative years. "I guess I always had illusions of grandeur!" Stan joked about his magical interests in this era. "I was also always fascinated by stories of magicians such as *My Life in Magic* by Howard Thurston; it might have been highly fictionalized but I hung on every word on every page. I also read Arnold Furst's *Great Magic Shows* and enjoyed studying those shows as I began to design my own little shows on paper."

When I arrived in Los Angeles from England in 1974, there was a real "mystics mystique" due the general excellence of its members. The Mystics were a Southern California magic club for young magicians that had been founded in 1955. The club met in the back room of Brownies Hobby and Magic Shop on the last Saturday of each month. Other luminaries of the club included Mark Kalin. Kevin James, Mike Caveney, Dirk Arthur, Bill Smith, Michael Weber, Les Arnold, and Dana Daniels. "I grew up in the Long Beach mystics,"

says Stan. "We were a core group of about 20 people and we are all still good friends—we are like brothers." The group shaped a lot of fine careers and proved to be a perfect learning experience for the young Stan Allen. It was in the mid- 70s` that I first saw Stan performing at the Magic Castle in a show with his friend Bill Smith. I was very impressed by these two young performers who were very much my contemporaries in the performing field.

Allen soon became a member of the legendary Long Beach Mystics.



Photos Left: Bird act. Above: With Jay Marshall, SAM Convention Gala Show, circa 1994. Right: Working a trade show, pitching Cliq software, circa 1987



Stan's favorite photo of the family, taken backstage after the LB Mystics show at SAM Convention, Las Vegas, 1996 [Photo: Donald Desfor]. (Rhonda, Kristee, Steven, Katie)

In the mid-70s  
Allen found a  
home with  
Princess Cruises,  
and he performed  
from 1975 to 1983.

Stan had no real interest in puppetry, but somewhat inspired by Eric Lewis' classic routine with Freddy, one fateful day he found an amazingly realistic rabbit puppet that was to become his onstage partner Stewart. Allen had been performing his set show at the Magic Castle for a couple of years and decided to try something new by adding Stewart to his act. What started as a 1½-minute piece at the Castle, caught on with live audiences, opened doors for him, and eventually blossomed into a wonderfully nuanced piece that quickly became Stan's trademark.

In the mid-70s Allen found a home with Princess Cruises, and he performed for them from 1975

to 1983. He started out as a shipboard act, and eventually began working on land for the company's sales division. He spent time traveling around the country acting as MC for the company's sales and marketing events, performing at various functions for Princess' clients and past customers. During this time, like so many other young performers, Stan also performed in the corporate field and honed his skills in various Comedy Clubs making a good living, and also refining and developing his performing skills.

I asked Stan if his eventual move from performing to the publishing field left him with any regrets

about his later change in focus. He replied, "What happened in my early days was that people started offering me jobs, and I said to myself, well I could be working for an hourly salary somewhere or I could be doing this. In those days when you worked on a cruise you did three 20 or 30 minute shows in a week and the rest of the time you were just pretty much enjoying it. It was a darn good life and they gave you a check at the end of the week!" he added. "However, I didn't set out as a young man to be onstage. I didn't live to be onstage in front of people, and yet at the same time I wasn't afraid of being onstage. I didn't hate it, but I didn't dread it.

What I wasn't good at was hustling and constantly working at selling myself. I also found I didn't do particularly well at auditions, maybe I just didn't have that necessary drive. Look at Harry Anderson. Harry had real drive, and my good friend Marc Summers, who went on to host television shows, he would go to audition after audition and face rejection—I can't tell you the number of times Marc would say, 'I think I got this one, it's just down to two of us.'—then they would bring in an outside person to do it."

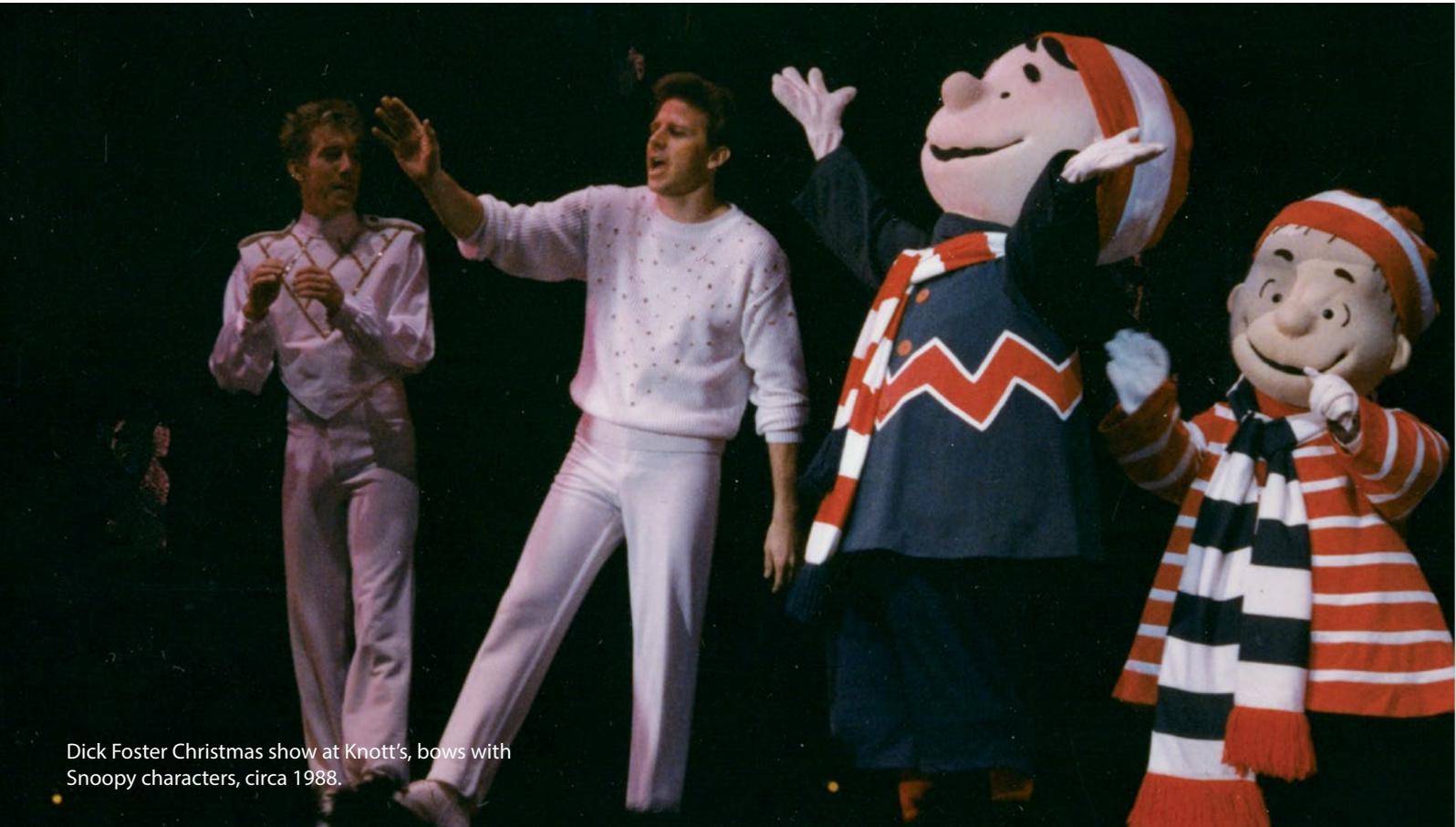
I asked Stan how he made the jump from performing to publishing. "I didn't mind traveling, but I didn't want to be gone constantly. When my wife and I got to the point of having children, I looked for something else—I didn't want to be the absentee father. I enjoyed publishing and I decided it might be the thing to do."

Allen had actually entered the publishing business in a very modest way in about 1970. Stan was helping out in the B & H School of Magic, a little magic shop in Los Alamitos, and a friend of the owner, Ken Donnelly, showed up at the store with a mimeograph machine (younger readers can Google to find out what the heck a mimeograph machine was!), and they started printing a little newsletter to help drum up some business for the magic store. This arrangement went through a number of changes and Stan finally ended up owning the magic shop. He eventually started charging three dollars a year for his newsletter and these modest newsletters were the original seeds that eventually blossomed into his full-scale publishing career.

In 1985 when Stan was looking for something a little more stable than just performing and his wife Rhonda said, "Everyone enjoys your newsletters, why

PHOTO RIGHT:  
PERFORMING ON  
THE SUN PRINCESS,  
1976.





Dick Foster Christmas show at Knott's, bows with Snoopy characters, circa 1988.

“  
FOR THE NEXT SEVEN YEARS ALLEN PUBLISHED *INSIDE MAGIC*, AN EIGHT-PAGE NEWSLETTER. THE NEWSLETTER HAD A VERY LOYAL FOLLOWING OF 15,000 PEOPLE.

not try and make a little business out of it?” For the next seven years Allen published *Inside Magic* an eight-page newsletter. The newsletter had a very loyal following of about 15,000 people. I was one of those readers and can personally attest to the fact that it was a great little magazine. Every month my wife Susan and I looked forward to its arrival and read it from cover to cover. It was well written and always filled with the latest news and an assortment of good reading. “However,” says Stan, “In spite of its loyal following *Inside Magic* couldn’t grow big enough to sustain a family on the income I was receiving from it.” At the time Allen was still augmenting his income by performing corporate shows and various other magic gigs.

In 1990 *Magic Manuscript* announced it was going out of business and the magic dealer Hank Lee called up Allen and told him that he wanted to launch a new magazine, and wanted Stan to be the editor of it. Allen responded by telling Hank, “I don’t play nicely with others, and I like to run with scissors!” Stan’s slightly flippant response was partly because he really wasn’t looking for a job, however it didn’t deter Hank who phoned back a couple of days later and offered him a full partnership in the new project. Allen then seriously considered

the offer and started to do some homework on the matter by researching some key elements. How do you publish a magazine? Where do you print a magazine, and how much does it cost? There were many questions he had to consider and then a friend of Stan’s with a solid background in financial issues advised him to write a two-year income and outgo statement before making any final decision.

Stan spent the next two weeks analyzing the intricate cost/subscription issues involved in a full-scale *MAGIC Magazine* project. “It was one of the hardest things I ever did,” says Stan. “I had to find out exactly what everything would cost and at the end of the day I realized that there just wasn’t enough financial profit for everyone in this particular business model. I called Hank and told him I had bad news and worse news. I told him the bad news was that there wasn’t enough potential profit in the project for partners, and therefore I didn’t think it was a good investment for me. I also told him that I intended to publish a magazine on my own.”

When Allen told Hank his decision Lee was very nice about it, and that same day Stan had lunch with Bill Larsen at the Magic

Castle and told him he was planning to start a *MAGIC Magazine*. As the key creative force behind the venerable *Genii* magazine, Bill's blessing on the project meant a lot to Allen. That very same night Stan went to a party at Mac King's home and for the first time officially announced his plans to launch a new magazine. This was in April of 1991. The inaugural issue of *MAGIC Magazine* was published in September of that same year.

I asked Stan how he settled on such a simple, logical and commercial name as *MAGIC Magazine* for his new publication. "I came up with an enormous list of possible names and drove everyone nuts trying to make a decision, and then I narrowed it down to two—one was *MAGIC* and the other was *Conjuring*. I decided on *MAGIC Magazine*. When I chose the name I knew that it was much bigger than my little magazine would be starting off. However, I liked the idea of *Time* magazine and *Life* magazine; these were simple one word titles that embedded huge concepts. The name *MAGIC* just seemed to make sense; magic is a huge concept and I was hoping we would eventually be able to grow into our name at some point."

I asked Stan about his initial criteria for the content of his fledgling magazine and he replied, "Well, I was putting together a business model and we were going to take out a second mortgage on our house to launch this magazine. Rhonda and I were sticking our necks out pretty far so doing it took a lot of faith, and it was critically important that I crossed the t's and dotted the i's on all the financial and printing details required. I was lucky enough to have a creative team consisting of people like Mike Caveney, Richard Kaufman, Jim Steinmeyer, Amy Stevens, and Max Maven to help me with the content of the magazine. At one point Mike Caveney said to me 'Have you given any thought about what's going to go on these pages?' and I said that's what I have all you guys for!

This wasn't exactly true, but I am a visual person; if you ask me what color my house is—I look away and visualize it. I don't think about it, I visualize it. So with this magazine



I began by visualizing the magazine. I couldn't say specifically what was going to be in it, I just saw it. I knew certain concepts I wanted to get across, for instance it used to be that advertising was at the front or back of books; I wanted it incorporated throughout the magazine. I wanted more 'air' in its structure. I also wanted smaller, shorter stories because *Genii* had a tendency to do just a couple of longer stories. It wasn't that I thought that any of these other ideas were bad ideas, but if I was coming on as the new kid on the block, and darn it I sure was, I wanted to come off as being different. This was the goal I set for myself."

When that first issue of *MAGIC Magazine* arrived in September 1991 with a suave and debonair Lance Burton gracing the cover, it certainly achieved its goals. A new kind of publication had been born that updated the preconceived notions of how magic was being presented in the printed medium. As the project began to gel Stan moved both his family and eventually his offices to Las Vegas. Says Allen, "Everything took off because of the quality of contributors that our magazine had." At this time Bill Larsen's health was failing which put a real strain on *Genii* magazine which was a real labor of love for Bill & Irene who literally pasted it up on their kitchen table. *MAGIC Magazine* was a breath of fresh air.

"The timing was right for us and everyone wanted a more modern *MAGIC Magazine*," says Stan. "I suddenly arrived on the scene, going to publishers conferences and learning the latest publishing techniques etc. I was the new kid on the block—the new blood. People asked me what *MAGIC Magazines* I was going to try and emulate and I would look at them as though they were from a different planet

because my whole idea was to create something totally different. I wanted to have photographs like the ones *Life* magazine used, and I liked the sidebars that *Time* magazine would feature. I wanted the shallowness of *People* magazine—showing what all the well-known magicians were doing. I also wanted the interviews from *Playboy* magazine that were such a big part of what had made it famous. My desire was to feature things that hadn't been done in *MAGIC Magazines* before." There is no doubt that Stan accomplished these goals and in doing so created a publication that established new boundaries and achievements.

On his editorial style Stan made a very interesting initial decision. "Certain things just made sense to me. I would look at a new publication, or a new columnist in a magazine, and they seemed to waste that first column by telling you why they are here and what they were going to do with their column. I sent out a note to everyone that was going to contribute to that first issue telling them that when you write don't write as if this was the first issue of *MAGIC Magazine*—don't tell them what you are going to write, just hit the street running! Maybe Max Maven embraced that concept the very best; his very first column was entitled "As I was saying!" In addition to my own ideas I certainly also listened to those first contributors and their fingerprints are all over the magazine."

As time went on a whole new wave of associates such as John Moehring, Alan Howard, Joshua Jay, and Rory Johnson were added to the team and added fresh ideas to *MAGIC Magazine*, and contributed to the growth and further development of the magazine. The magic community was quick to welcome Stan's new publication and eagerly awaited each new issue in their mailboxes each month. He had traveled a long way from the leaky mimeograph machine.



Inside Magic booth, circa 1986.

Editorial meeting for *MAGIC Magazine*, with Harper (5) & Henry (3) Watson, aka the grand kids [Katie Sokulski].



SA interviewing David Copperfield at MAGIC Live 2015 [David Linsell].





I asked Stan if he had to sum up in one word the heritage that he and his team had achieved with *MAGIC Magazine*. He responded by telling me a story about once when he was invited to become involved in a project and was asked to write a “passion statement” about his contribution. For a couple of days he brooded over an answer to this somewhat abstract question finally he mentioned it to his eldest daughter Kristee who instantly responded, “Well that’s easy! You are passionate about doing something **better** than it has ever been done before, even if you are the person who did it before.” Stan quickly reassured me that while he certainly hadn’t always succeeded in achieving the desired result, the term **better** was a very key part of his personal philosophy.

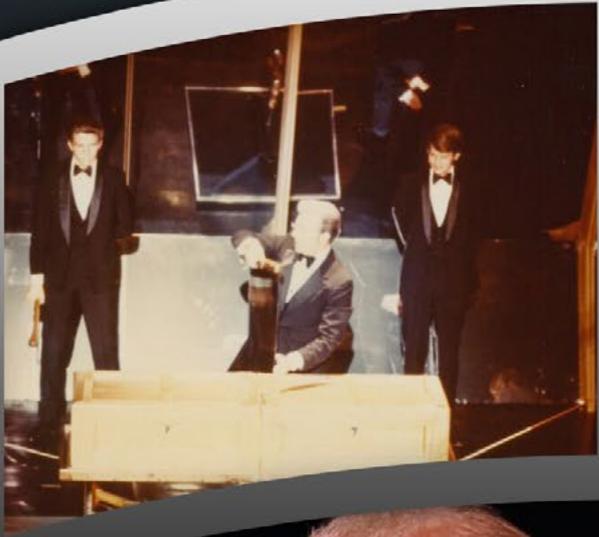
“When we are planning a *MAGIC Live* convention we look at a potential idea and say, was that done previously, and if it was, can we do it better than it was previously done? If the answer is no, then there isn’t any reason to do it. Every time if we are thinking of bringing back a few hits from past conventions we want to totally reimagine them.” Now with more time on his hands I suspect the sky is the limit for future *MAGIC Live* events. After spending an extensive career in the publishing field it will be fascinating to see the innovations he will come up with in his future live productions.

I asked Stan when and how he had started contemplating making such a radical change in his publishing career. He replied, “For the last couple of years I was, counting down to the 300th edition. I had been speculating and deciding what to do after that landmark issue was published. I was looking for the right time to step aside and this seemed the

right moment. I was also thinking about what I would do with the magazine after I had done so. It was an important and personal decision for me to cease publishing *MAGIC Magazine*. The magazine has been a huge part of our family for 25 years and I wanted to get it right. It had been the primary source of my income, put a few kids through college, and made a lot of house payments over the years!” This is a very modest and self-effacing statement from someone whose attention to detail has created a *MAGIC Magazine* that has influenced entire generations of magicians

It has been a real pleasure getting to interview Stan for this article and learning a little more about his motivations and methods. Allen’s success and achievements have made a lasting impact on the magic world, and I look forward to seeing the development of *MAGIC Live* and what Stan Allen will visualize for them and then turn into reality. As *MAGIC Magazine* reaches the end of it’s era I reflect back fondly on the beautifully written and vital magazine Stan created from scratch. I want to thank him for the wonderful job he has done making the magic world that little bit more entertained, educated and inspired.







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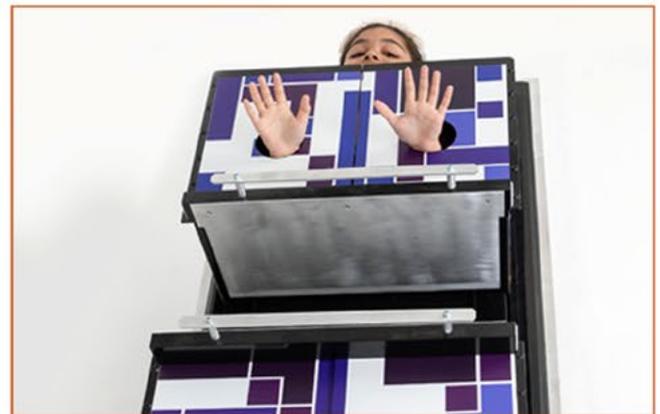
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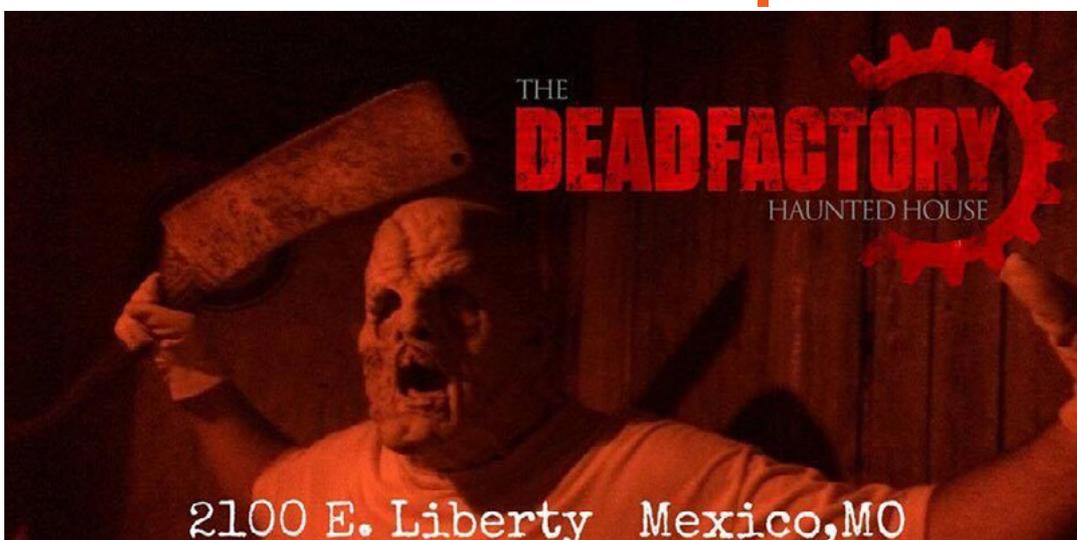
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I've enjoyed writing these past few issues about the use of magic in interactive and immersive entertainment. There is no more immersive place to be than a haunted house and magic & illusion have had their place in them from the beginning.

I'm happy to share an interview with Brian Foreman, who aside from running a haunted attraction each year, has a very popular podcast on iTunes. With over 100 episodes available, Brian's HaunTopic Radio has discussions with industry professionals about all areas of the haunt business including prop building, theming, music, sound, video creation, effects, industry conventions, and more. You should check it out and you'd be surprised how much cross-over there is between magic shows and haunted houses.

**VANISH - Thanks for the interview, Brian. Especially during this very busy time of year for you. Could you give us a little background to your interest in haunted houses and what drew you in? I would imagine it is similar to the way most of us are drawn into the world of magic. And, did you ever have an interest in magic and magicians?**



The photos in this article are supplied by The DeadFactory Haunted House and Brian Foreman.



BRIAN - Thanks for the opportunity to share my story with your readers!

My passion for scary things started when I was young. My Dad would watch all the horror movies at that time & I'd always peek around the corner to see what happened next! Then I discovered Fangoria Magazine which opened my mind to a world of reality behind the monsters. I was hooked!

And yes, Magic and illusions have always been a deep passion of mine as well. I practiced with the magic kits but never learned the professional side of magic. Pranks

were a huge part of my childhood. The exploding pen, the fake dog poo, the toilet seat snapper.

I have always loved watching magic shows and performances and always wanted to know how the illusion was done. But it was fooling people that drew me into creating haunted attractions. I love their reactions.

**V - What is your favorite experience from a haunt you built or even someone else's that still sticks with you?**

B - I have to give credit to my brother on that one. I've always loved Halloween but he started

acting at a local Haunted House and asked me to help. After that I was hooked. That Haunt The 13 Houses of Horror will always be my first.

**V - What influence has magic and illusion had in creating haunts?**

B - In Haunted Attractions, illusions are what make the fantasy seem real. With today's crowd you must provide an immersive experience and remain safe. Fooling the mind & senses is key.

This year's attraction is The Dead Factory in Mexico, Missouri and it has highly detailed sets that make the customer feel like they are



there. We use paint distressing, textures, and trim to finish out rooms. X-ray boxes, real medical equipment, and actor costumes that look like real nurses and doctors.

We use scents that smell like hospital, a slaughter house (smelly),

and cotton candy in our clown room. Synergy with the lights, sound, and actors create realistic scenes.

**V - In a magic show, we make a huge effort to control the focus of the audience, the lighting,**

**and the timing to make the effect work perfectly, get a great response and to conceal the methods. How does "controlling the environment" play into getting the best reaction from your guests? It sounds like there's a beginning, middle, and pay-off**



**to each scene. Can you describe that process?**

B - Timing & environment are very important. We must trick the audience into believing they are somewhere when they are not; while setting them up for the scare.



The scare must be orchestrated like a great Magic performance. We use lighting to hide & show the things we want the audience to see, distractions to keep their eyes & mind busy, and timing to pull it off in the right order.

The process we use is F-E-A-R. The Foreshadowing: setting them up for the scare. Escalation: building up the tension and anticipation And Resolve: giving the scare or end result.



**V - How important is it to create a feeling of "wonder" for the guest? To make them go "Wow!... How did they do that?" Is that a conscious goal?**

B - It's impossible to scare everyone. So creating a world of fascination & wonder is very important. We always want the guest leaving confused or dazed...and always entertained.

The goal is to entertain multiple ages and interests. We have customers who aren't scared but they enjoy the set details and ambiance of the attraction. If we can't scare them...we entertain them.

**V - Does humor play a part in most haunts? How is it used effectively? What other emotions do you try to get the guest to experience?**

B - Humor has its place in haunts too. Many use humor sparingly to create that "off guard" moment before the scare. Some attractions create an entire theme around humor. It all depends on the goal of the attraction. We always want them leaving feeling some type of emotion. They remember how they felt more than what they saw.

Our entire 7,000 sq ft attraction is based on real Phobias: dolls, doctors, pitch darkness, etc. Our spider room will incorporate projections of spiders, things touching you that feel like spiders, and big and little

spiders everywhere. Your mind doesn't know the difference between reality and fantasy sometimes especially in quick bursts of a changing environment.

**V - How has new technology made magical effects and illusions more effective? Is it all run from one central spot? Does it ever go down and how do you cope?**

B - Younger crowds have forced the use of technology in haunts just as movies have adopted the use of more special fx. But the overuse of computer generated effects can hamper the show as well.

I still love live scare actors & old-fashioned scares. We incorporate newer technology in our lighting, sound, and a few animated props.

Overall, I try to base my scares around simple tricks that I know will work most of the time. The human was only born with 2 fears (the fear of falling and loud noises) and the rest are learned fears. It is easy to make loud noises. Scares don't have to be complicated.

We have different spots because most of our air props need their own controls close by. If something goes down, our repair person tries their best to fix it. Or we improvise with another actor. Sometimes we might just let that be a blank room to allow the audience to let their guard down a bit.



“

I always look at a haunt as an orchestra: if one instrument is off...the whole tune is off. Getting everyone on the same page is crucial to an entertaining show.

**V - Not unlike a big illusion show, there seem to be a lot of people involved in making a haunt happen. How collaborative is the creative process for making haunt rooms and effects?**

B - I always look at a haunt as an orchestra: if one instrument is off...the whole tune is off. Getting everyone on the same page is crucial to an entertaining show.

**V - It's interesting that you call it a show. Is there a director for the show that helps get the orchestra to play together?**

B - Yep, that's me. lol I design,

build, manage, orchestrate, scare act, and wear about 20 other hats. We have about 25 actors and run the show 11 nights in October. Trying to get actors in costume and makeup in less than an hour can be a challenge.

**V - There are some common illusions often seen in Haunted Houses that have their roots in magicians' performances. (see list below) What illusions do you find most effective and what do audiences respond to most? Why do you think those effects work so well?**

**-Headless Body**

**-Half Body**

**-Guillotine**

**-Pepper's Ghost (vanishes, appearances)**

**-Two-way Mirror**

**-Levitation effects**

**-Moving objects**

**-Animated body parts**

**-Penetration, Impalement**

**-Sound Misdirection (car horn)**

**-Optical Illusions (tunnel)**

**-Perspective, Trompe L'oeil (visual illusion in art, especially as used to trick the eye into perceiving a painted detail as a three-dimensional object.)**

B - All of the above! LOL

Each guest is unique. What tricks

one person may have no bearing on another. I've seen all of these effects used with great success. The key is to use them in the right places & at the right time.

**V - What is your favorite magic effect or "go-to" used in haunts? Why do you love that effect?**

B - I love the autopsy table. That's where the actor looks like he has his insides ripped out as he's laying on a table. His actual body is under the table in a secret compartment. I'm going to build my own next year!

**V - Is it challenging to have actors performing the magic and making it believable? How hard is it to construct the effects to withstand dozens of performances each day during a season?**

B - Actor training is necessary for a quality show. We always emphasize safety, staying in character, & entertaining the guest.

Last year, one of our chainsaws broke. Our actor improvised by making a chainsaw noise with his mouth! The audience laughed. Not scared but they were entertained.

Luckily, the props inside the haunt industry are meeting the demands of longer operating hours. We always have a back up just in case. We try to create our own effects. Our most expensive prop this year is our Lunging Spider that is controlled by air and pops out of a barrel. That was around \$500. One of our most effective props is an old palm sander that is hooked to motion sensor that comes on loudly as the group walks by...that was about \$30.

**V - What do you think magicians**

**might learn from creators of haunted houses and attractions that may help them with their own magic and illusion shows?**

B - Haunts have borrowed many elements from magicians throughout the years & probably will continue to do so. Here are a few things we can learn from each other:

- Element of Surprise
- Timing the illusion
- Creating an immersive experience
- Redirection & distraction
- Safety with staff & audience
- Creativity making old tricks new again
- Listening to the audience for feedback
- Entertaining even when things go wrong

**It's been great to get the perspective of a haunter and what drives them to do what they do. The similarities are so clear and it's refreshing to see some of the same concepts applied in haunts that we use in our magic shows.**

I have always felt that it is more important to focus on entertaining the audience than just trying to fool them. Yes, we must make every effort to create magic that gives that feeling of amazement, but our audiences are there to be entertained. The audience of a haunted attraction is no different. They are after the experience of immersive scenery, smells, and effects plus the scares and the moments that make them want to pee their pants.

We learn from each other and if we're willing to listen, the information is out there to make us better skilled magicians, creators, and entertainers. And, often it can come from other places than the magic world. Go explore some haunted houses and attractions this season, I'm sure Richiardi Jr. would love it.

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PHOTO: Brian Foreman



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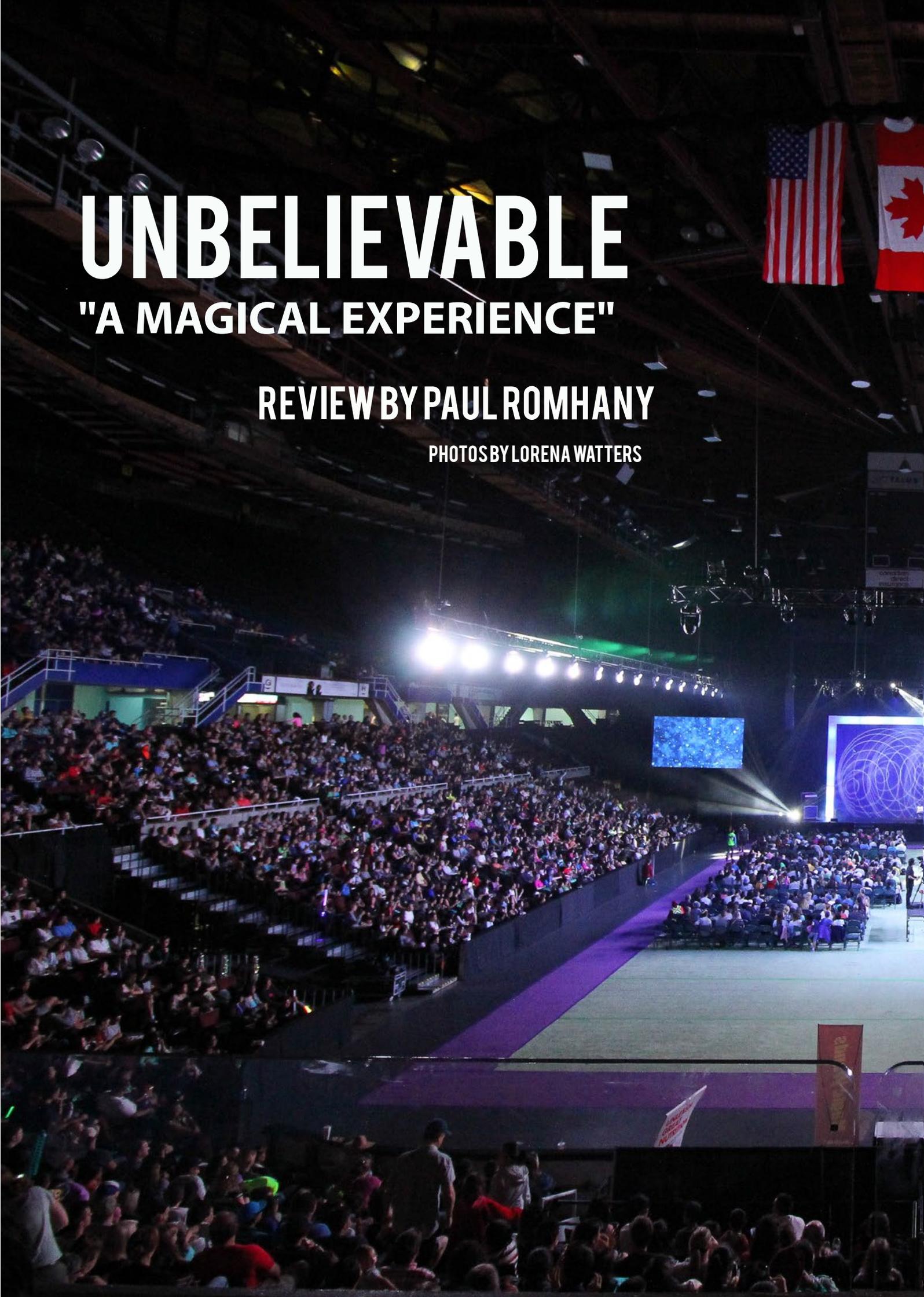
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# UNBELIEVABLE

"A MAGICAL EXPERIENCE"

REVIEW BY PAUL ROMHANY

PHOTOS BY LORENA WATTERS







ABOVE: Murray Hatfield RIGHT: Teresa

SEPTEMBER 2016

PERFORMERS: MURRAY HATFIELD & TERESA  
MARTY PUTZ, MATT DARCY, JULIANA CHEN AND  
SCOTT PEPPER

SHOW LENGTH: 90 MINUTES (NO INTERMISSION)

VENUE: COLOSEUM VANCOUVER, CANADA

PHOTOS: LORENA WATTERS



ABOVE: Juliana Chen



**M**y family and I went to watch UNBELIEVABLE at the Colosseum in Vancouver along with 9,997 other people. The show had been running for a week already and I was told every night was almost filled to capacity. Any magic show that can draw over 120,000 people over 13 nights must be doing something right. Let me just start off by saying this show far exceeded my expectations, which were already high knowing the quality of show Murray Hatfield and Teresa have produced in the past. This was on a grand scale that I had never seen in Canada for a magic show of any kind. Everything from the staging, lighting, pyro to the performances was absolutely breathtaking.

We chose the extra \$20 VIP option, which allowed us in to a VIP room and then escorted to our numbered seats. This option was well worth it as we weren't rushed to get our seats and enjoyed some pre-show entertainment performed by Canadian magician Trevor Watters. Trevor was extremely engaging and put us all in the mood for a great nights entertainment. He had the right mix for both youngsters and the older crowd and kept us all thoroughly entertained for a solid 45 minutes. Trevor has a charisma about him that allows him to be slightly cheeky yet never offensive and always charming.

The first thing that hit me when I walked to my seat and saw the huge crowd for the first time was how on earth could a magician perform for such a large audience? Performing for 10,000 people is no easy task, and my curiosity was soon put to rest when the pre-show started. The opening of the show was very offbeat and caught me off guard. After some

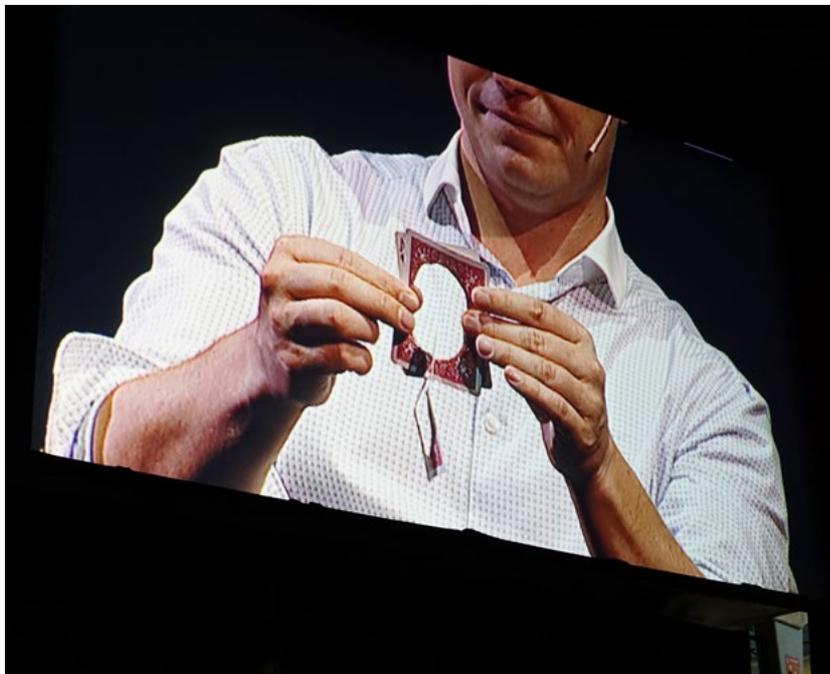
video footage of famous magicians on the two very large video walls the camera zoomed in and focused on the audience. They were able to get close-up shots of people and add funny comments underneath such as a young couple which read ...“first Tinder date.” I’ve seen this before at football games but never a variety show.

It was the final audience shot and introduction to the show that I found clever. They zoomed in to a man in the front row and put a caption that read ,“Do some magic.” He then proceeded to do the old moving thumb gag and another quote came up,“Do some more ...,” followed by a sheepish look he then did another and got hit by the woman next to him, which I thought was funny. Another caption read,“Do something UNBELIEVABLE,” he then jumped out of his chair and ran on stage. It turned out to be the MC of the show Matt Marcy. This opening had me hooked as I really thought up until that moment Matt was an audience member. He played the part of a spectator perfectly and there was an audible noise from the audience when he leapt on stage. The face on the lady next to him was priceless!

I am always interested in the use of screens throughout shows and this was done perfectly. The best way to describe it was like watching a live TV show but LIVE. There were several camera angles so it looked like a live television production, at the same time not taking anything away from the live performances. In some cases the screen was used to highlight some close-up sequences by Matt and Illusionist Murray Hatfield.

The show featured Canadian Illusionists Murray Hatfield and Teresa, Juliana Chen, Matt Marcy, Escape Artists from the UK Scott Pepper, and Canadian visual comedian Marty Putz.

One of the things that impressed me was the overall production of the show, and how it took us on an emotional roller coaster by the use of the different style of performances, the use of various areas in the venue, the use of cameras and how they were there to enhance what the artists were doing. From the clever opening with Matt to the absolutely elegant



"THE BEST WAY TO DESCRIBE THE SHOW IS LIKE WATCHING A TV MAGIC SPECIAL PLUS BEING THERE IN PERSON. THE PRODUCTION DID NOT TAKE AWAY FROM ANY OF THE PERFORMANCES."

TOP: Matt Marcy on screen. ABOVE: Marty Putz



performance by Juliana Chen featuring color changing masks, costume changes and her world champion card manipulation act culminating in a shower of cards, this show had it all. The variety and pace is what kept the audience on the edge of their seats, never knowing what was coming next and always being surprised.

Murray Hatfield and Teresa, in my opinion are the greatest illusionist team to come out of Canada. Their performances are always fresh and innovative and they fully understand how to present modern illusions. Teresa is an extremely talented dancer and choreographer who fully understands how to get the most impact from any illusion. The team of dancers and assistants were featured throughout the show in a way that highlighted their own talents and added to the overall experience but never took away from the magic. With everybody hitting their marks you know this only comes from rehearsal and great choreography – something Teresa is well known for. As a team I believe Murray and Teresa are two of the best in the world. They certainly proved it during this show.

Part of the key to a successful show is choosing the right material for the venue and this they did well. From grand scale illusions to an intimate moment where Murray had a card chosen and the image burning itself onto a piece of tissue, each piece being played for both the live aspect and for the camera. By performing in the audience it gave them a chance to break down the usual wall between stage and audience.

What can be said about Julia Chen that hasn't been said a thousand times. She is definitely one of the greatest magicians on the planet and the most artistic card act working today. She was the perfect choice for this show and everybody sat in awe and then exploded once she started scaling the cards. The one thing I noticed as I looked around at the people near me was the intense look in particular of young girls watching and admiring Juliana. It then struck me that for many it was the first time they were seeing a female magician. It was a very inspiring performance. The use of video enabled everybody to enjoy her card and mask manipulation even from the back of the venue. Whoever did the directing for the video work needs to be applauded.

Marty Putz provided the comical element to the show and really had the crowd on their feet. Again, the perfect choice to bring him on for the audience participation part of the show. Marty's humor gets to a level of both young and old. His creations are so wild and wacky, but it is his personality that really shines through. He could do anything and people would be in

fits of laughter. From flying cats to weight-lifting with huge fake biceps he provided an upbeat element to the show that would erupt the venue in fits of laughter. If you have never experienced 10,000 people laughing, yelling and screaming then you've missed out on what I call THE PUTZ EXPERIENCE.

It was his second spot in the show that had me falling off my chair crying with laughter. After a long build up using video as an introduction the curtains opened to reveal Marty in what looked like a space suit wearing a jet pack. We were lead to believe that we would witness Marty fly up over the audience in the Putz 2000. This was a great lesson in having a believable set-up then hitting the audience with the punch line. What happened next can only be described as one of the funniest gags I have ever seen. I won't give it away but should you get the chance to see Marty then do it – you will laugh your pants off. A wonderful lesson in how to really sell and deliver a gag.

Matt Marcy was the binding element throughout the show and did a great job with a stand-up set that featured a wrist tie routine and a close-up set with linking cards. Again, the material he chose was perfect for the venue and in particular the close-up, which was performed in a different area of the audience again breaking down the barrier between stage and audience.



Trevor Watters entertaining in the VIP room

"... if you have never experienced 10,000 people laughing, yelling and screaming then you've missed out on what I like to call THE PUTZ EXPERIENCE."

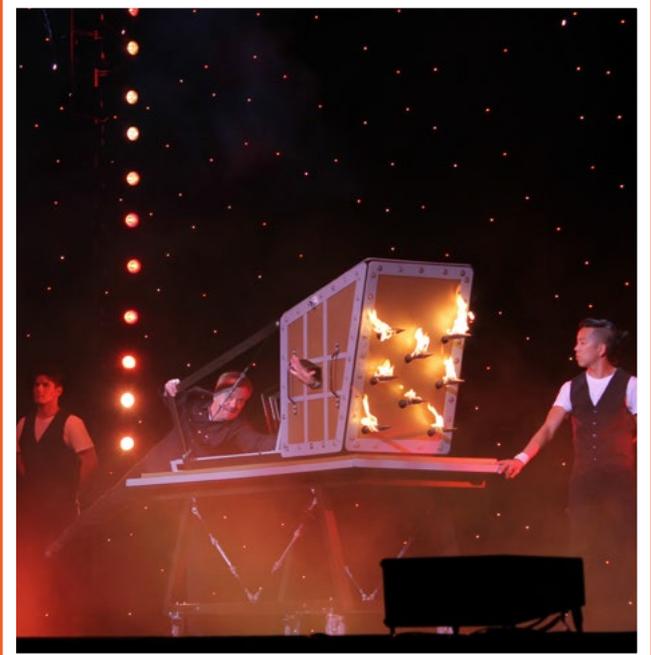
RIGHT: Matt Marcy  
BELOW: Marty Putz





*"There are very few people in the world who could pull off a show of this magnitude ..."*

LEFT: Curtain call BELOW LEFT: Scott Pepper



Scott Pepper followed the high energy of Murray and Teresa with an extremely dramatic escape from a straight jacket with pyros galore. There was a great introduction and story line tied in with Houdini which featured on the screens. This entire sequence was very well produced and added yet another element to the overall show. Scott's escape added drama and certainly suspense on a grand

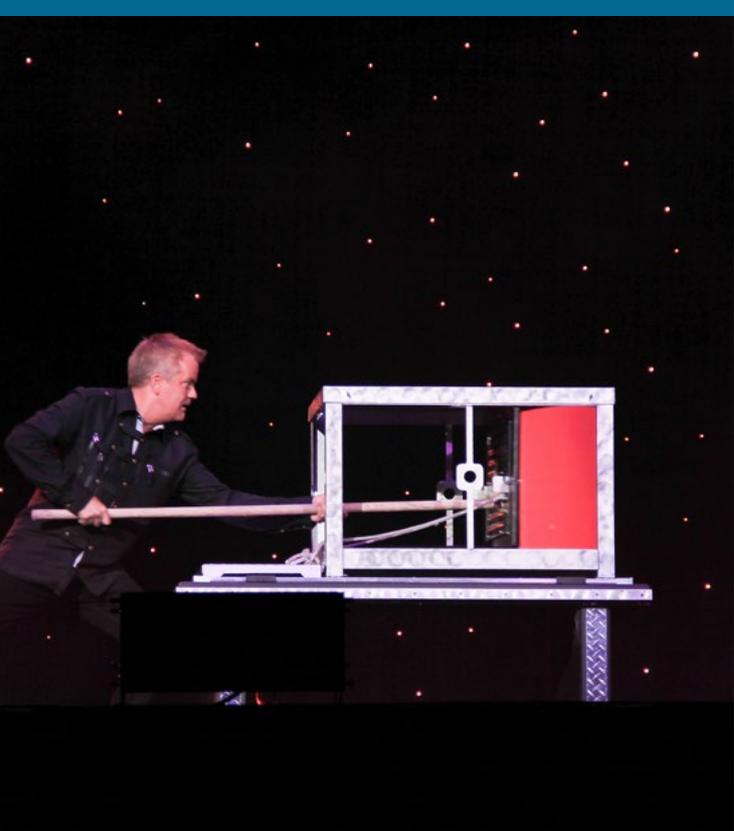
scale.

The pace of the production never let up and we were taken on a ride of emotions throughout the entire 90 minutes.

The final illusion of the show was such great way to finish any production – Excalibur. By combining Murray and Teresa with the production of Marty Putz and

the final appearance of Murray in the audience was the perfect way to end this amazing show.

The entire crowd was on their feet at the end knowing they had witnessed something truly UNBELIEVABLE. Taking on a production of this magnitude is no easy task and I am in awe of the producers Murray and Teresa. I feel



that touring for the past 20 years around the world has paid off for them with this incredible spectacle. The show moved at a pace that made it flow and never let up. There was never a dull moment and we were taken on a journey before the show even started right up until we left the venue. My hope is that they get the chance to produce a show like this year after year, and feature other artists in this amazing venue. There are very few people in the world who could pull off such a production of this magnitude and they far exceeded anything I could have imagined.



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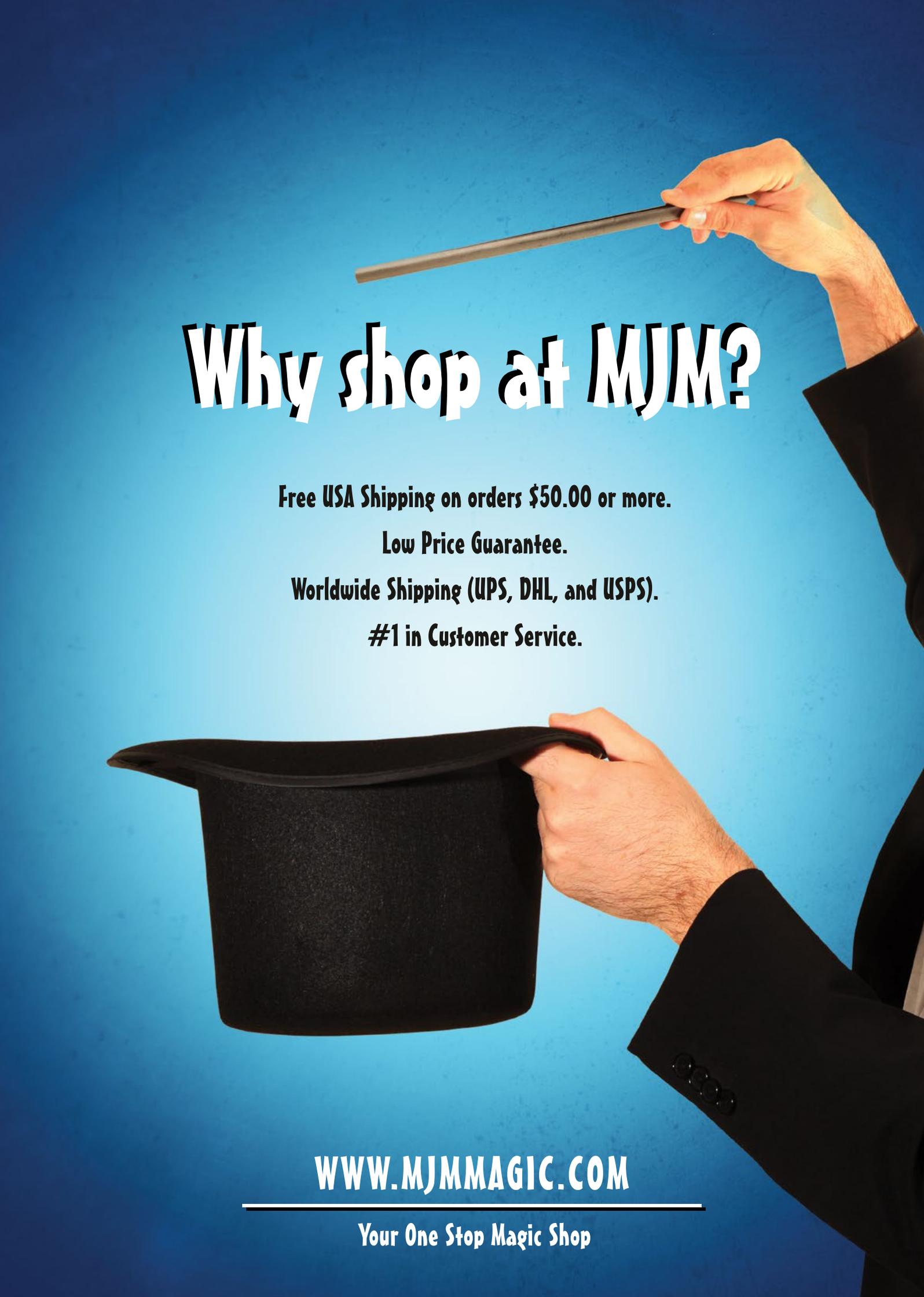


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Most importantly, you need to have a budgeting plan. It seems like a lot of people advertise here and there with very little thought. You need to have some sort of plan worked out and a budget to accommodate this plan. At first, you may be trying a lot of different things just to see what works and what doesn't. Eventually you'll figure it out and your advertising will be far more efficient as a result.

One last tip for this issue, don't be afraid to negotiate. If you feel like you need to be in the paper but it's too expensive, see if you can do some sort of trade. When we toured the show we would give a radio station tickets in exchange for on air advertising. As a performer, you have something of value. Use it!

We have a special gift for Vanish readers this month. When negotiating contracts for a gig, it's always a good idea to have a well laid out plan for your potential client. Just by having some sort of marketing plan with help put you above your competition in the eyes of others.



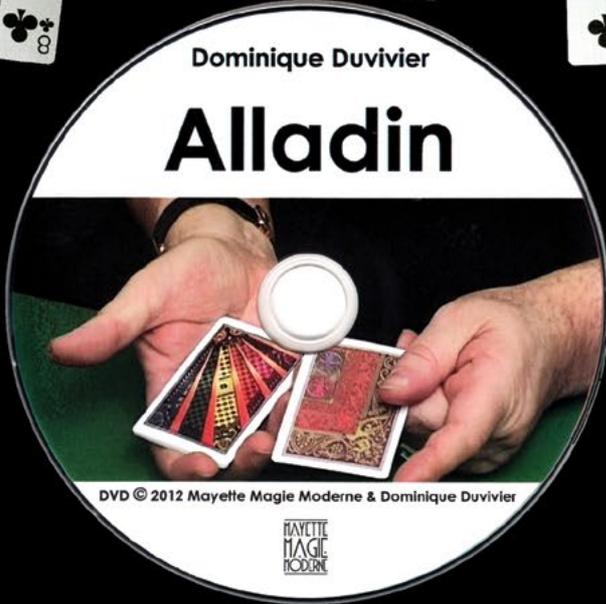
So we decided to give Vanish readers a sneak peek at what our marketing plan looked like when we worked out our deal with the Iris Theater. You don't have to do exactly what we did of course but we hope it will give you some sort of idea of what to present at a meeting. This PDF is available at this link - <http://www.impossibilitiesshow.com/vmp.html>

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# DEVELOPING MATERIAL

by John Carney

*"Don't imitate your  
heroes, emulate them."  
John Carney*

One of the most common questions from aspiring magicians is, "How do you develop an act?" I regret that there is no clear-cut formula that I can offer. It is mostly a matter of committing to a project. Creativity is a matter of developing a spirit of adventure in play.

Contrary to the popular belief, great ideas rarely appear all at once, complete in every detail. Rather, it is a process. Even Leonardo da Vinci discarded many sketches and ideas before he discovered the crystallized version of the Mona Lisa that we know.

I believe that every one has the potential to be creative. I don't think it's a matter of something you have or don't have. I believe it is a muscle that you use or don't use.

It used to bother me because I felt that I was not as good as the people I admired most. Then, I realized that I was an individual, with my own unique potential and my own strengths and weaknesses. My heroes are such because they are like no one else, in the same way that no one is like me ... or you. Discover what you are best at, and concentrate on that.

Don't imitate your heroes, emulate them. In developing new routines, you have the opportunity to dig down deep and draw on your own unique experiences and frame of reference, which can never be duplicated by anyone in the world. I've heard it said that the most interesting singing voices are those closest to the singer's natural speaking voice, unique and unaffected by trends or convention. It is all well and fine to be influenced by those you admire, but at some

point you must develop your own voice.

Ironically, the thought that we might not be creative is the very thing that blocks us from being creative. You must cultivate the courage to try, to risk failure and to realize the consequence of any small failure in the context of an entire life or career.

This same fear accounts for much of the stealing in the world of magic. Stealing someone else's ideas is a form of fear. In stealing, the thief is denying his own self worth. He is giving in to the idea that he has nothing to offer. He has given up on himself.

It's pretty difficult to get anywhere if you don't know where you are going. You will need a roadmap. Deciding what you want may be your biggest chore. Clearly defined effects are much more difficult than methods. You might find it helps to start with a general effect or premise, then list all the things associated with it. Study any pertinent material and take notes. Be specific. Don't just think, "I want something great that everyone will like and think is amazing." Pick a concept or scenario, then run with it. Each situation will present its own unique possibilities.

Now with all your collected information, make a list of ideas. If you set a goal of crating 20 ideas with your premise, write those down, then, just when you think you can't think of another single idea, try thinking of not just one more, but ten. You will surprise yourself at how resourceful you can be if you discipline yourself to push harder. Good ideas are rarely the first that comes to mind. Sometimes they

are the 38th idea, or even the 138th. Try different combinations and ask "What if?" without limiting yourself in any way. It doesn't have to be practical at this point; you are just trying to get the ball rolling.

If, for instance, you wish to make a bouquet of flowers bloom, make a list of things associated with flowers. This might included bees, flower pots, seeds, water can, and so on. Now think of a location in which this effect might take place. If the location is a park on a spring day, other objects, such as a park bench, a newspaper, or a child's ball, all hold the possibility of magical influence and integration into your routine. Gather some of these props before you.

Now, start to play. If you are totally unlimited by method and practicality, what sort of magical things would happen?

Think of the journey in hundreds of small steps instead of one giant leap. Break things down to a few small, attainable goals. A sketch, a list of materials, or a trip to the hardware store can take the idea out of your head and set it before you in a form you can play with, molding it into your vision. Start with shopping for materials. Get everything in front of you where you can play with it. Don't worry about beauty, just get a working model. Most everything I do started with hot glue and duct tape.

Expect to make lots of small alterations to your original concept. A small prototype made of cardboard and glue, or gimmick fashioned from wire makes changes easier to implement. You want a three-dimensional model that you can play with, enhancing further visualiza-

tion. Simple prototypes may not be pretty, but you shouldn't waste time on unnecessary minutiae such as precise measurements and perfect appearance. Quite often, you may have to cannibalize an existing prop, tearing it apart to make a new one. We often feel an unreasonable reverence for props and are reluctant to desecrate them. But creation often comes from destruction. By destroying older ideas and props, we make space for brand new ones.

I find it helpful to have a deadline. I can procrastinate forever, but as soon as an obligation is breathing down my neck, I find the energy to get things done. It shouldn't be a deadline that you can't meet. Instead of an audition for a Vegas showroom in a month, try a five-minute spot at a coffee house, a party, a church, or office party. Do it as many times as you can, with or without money. Experience is the key. I can show you how to swim, the basic techniques of moving your arms and legs, but until you jump in, you'll never be a swimmer. If you practice in the shallow end of the pool, you'll gain confidence and eventually move to the deep end, then a lake, and next, the ocean.

Now, are you performing as yourself, or as a character? If you wish to perform as a character, you must realize that funny voice does not a character make. A compelling, interesting character has a world view influencing everything he does on stage, from the choice of material, to the attitudes and behavior you will exhibit. This will result in distinguishable traits that your audience will latch onto in an attempt to understand you and your motivations. You may wish to draw up a history for your character, including where he was born, how he was raised along with some interesting events in his life.

You may not use these facts in your act, but they will serve as subtext to subtly influence the entire character and make your acting "choices" more motivated.

When are you finished? Never! No matter how many years you may perform the routine, there will still occasionally be something that will take you by surprise. With these things noted and performance provision made, your act will improve. There is no short cut. Throughout, remember that the end goal is fun: the fun you will have developing your own ideas, as well as the fun your audiences will have when they see smart, thoughtful magic.

What are you waiting for? Get started!

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INTERVIEW

AN INTERVIEW WITH ACTOR/MAGICIAN  
BRETT SCHNEIDER

by Michael Mellini

THE  
MAGIC  
PLAY

BY ANDREW HINDERAKER

DIRECTED BY HELENA KAYS

THEATRE  
GOODMAN



“ Magic is sorely lacking in the basic fundamentals that a good theater piece requires ...

Like any good magician, Brett Schneider has a few tricks up his sleeve. Not only has he performed on magic stages across the country, including Los Angeles' famed *The Magic Castle*, but he is also an accomplished actor whose resume includes work at many renowned theaters such as Goodman Theatre, Chicago Dramatists and Lookingglass Theatre Company.

Schneider has also collaborated with many theater companies as an illusion consultant, helping craft any onstage magic or visual effects a production may require. For Andrew Hinderaker's *The Magic Play*, running at Chicago's Goodman Theatre from October 21 to November 20 directed by Halena Kays (tickets at GoodmanTheatre.org), Schneider combines all these skills as he takes on the protagonist, a young man known simply as the Magician. Combining the live spectacle of a magic show with the emotional punch of traditional theater, *The Magic Play* follows the

Magician as he struggles to take to the stage shortly after a devastating breakup. Schneider also worked closely with Hinderaker throughout the play's development process to craft pieces of magic that would not only amaze theatergoers, but best serve the play's story. Hinderaker also consulted with many other magicians across the country including Teller, Derek DelGuadio and Dennis Watkins; and Jim Steinmeyer is helping design illusions for the show. Shortly before rehearsals began, Schneider spoke with Michael Mellini about his life as a magician and the unique niche he's found in Chicago's theater community.

**Michael Mellini: When did you first become interested in magic?**

Brett Schneider: I received a magic kit as a gift as a child, but was too young to understand it, so it sat on a shelf until I was probably 11 or 12 years old. Once I was able to teach myself, I pulled it down and was hooked. A lot of kids go

through a magic phase but then lose interest. I stuck with it because, in addition to my magic kit, I found a local magic shop in San Francisco called Misdirections that just blew my mind and opened up a whole new world of possibilities. I would go there every week and blow the little money I had on magic tricks, books, videos or anything else that helped me learn more magic. I had some friends who were interested in magic, but I mostly learned the old-school way through books, and then started performing on my own part-time as a teenager. I also started participating in the competition circuit. I won a bunch of competitions, but I was really interested in the theater of magic and performing for an audience more so than impressing another magician who knows how you're doing what you do and just judges your technique.

**MM: Is that when you decided to incorporate elements of traditional theater into your shows?**

BS: Well, as a teenager I started getting really into theater separately. I was lucky to have a great high school drama teacher who taught a lot of improv and ensemble-driven theater that inspired me to embrace the storytelling aspect of theater. As I was performing more as a teenager, theater helped my magic and vice versa. I didn't really think of combining the two until I was at Northwestern University. I had a writing partner who was into performance art and we started picking apart magic as a craft and why it's valuable and what we found interesting about it. Together we wrote a one-man show that blended a lot of the ideas of theater we were learning in school with things that interested me from my previous magic experience. The show was called Dark Room. It was a big success and really fun to perform; it felt new, exciting and totally different than all the other magic performances I had done. It was very much a theater piece. In my mind, magic is a sub-category of theater. I don't see them as separate anymore. Theater is an umbrella term that covers so many different things. If you're an illusionist or a mind-reader, you're a theater artist and your magic and craft is simply the medium you choose.

**MM: Do most magicians share that opinion?**

BS: I don't think so. A lot of people in the magic community see magic separate from theater, which is unfortunate and shocking because I think the two communities could learn so much from each other. Magic is sorely lacking in the basic fundamentals that a good theater piece requires in terms of storytelling and character development. On the flip side, magic has this totally visceral quality to it where you are creating very immediate moments in the room, and theater artists are always trying to realize moments that feel similar to that. How do we write a script or stage a scene in a way that is pre-determined, but still feels alive and in-the-moment as possible?

**MM: Due to the audience participation involved in The Magic Play, each performance is different than the last. Do you enjoy that as a performer?**

BS: It's incredible. I can't say enough about how much of a gift this project has been for me over the last few years. It's pushed me in so many ways as a magician, an actor, an illusion designer, a storyteller and has really helped me hone my craft. Andrew Hinderaker wrote this piece in a manner that each performance literally can't happen the same way twice, and the



PHOTO: Brett Schneider

show will always be different depending on the audience that night. That's really exciting and really satisfies Andrew's desire to take real risks in the theater.

**MM: Yet for all the eye-popping magic, audiences will hopefully be moved by the play's emotional love story.**

BS: This piece exists in the theater because it is a love story, not a magic show. It's a story about relationships and magic just happens to be used as a storytelling device because the central character in is a magician. The audience meets the magician during one of his shows, so at first it feels like a magic show, but soon his performance starts to break down due to the personal circumstances in his life. The show then becomes an exploration of his troubles with his former lover and family and the avenues of his psychology.

**MM: Many of his issues arise because the magician doesn't quite know how to leave his craft on stage and prevent it from interfering with his personal life. Is that an experience you find familiar?**

BS: This is not my life story, but I can certainly relate to how he uses magic in his interactions with people. Magic can definitely be used as a social crutch or means to hide behind in order to avoid exposing yourself to other people. If you're an insecure teenager, which we all are at some point, you try to find the thing that makes you feel stronger, armor you can put on to protect yourself from feeling vulnerable. Live performances and magic were certainly those tools for me. Even today, what I experience is that magic gives you an almost guaranteed positive

reaction from your audience and that can help you get through any social dynamic. This character has always relied on his talents to guide him through life, even to the extent where he sacrificed his ability to be truly vulnerable or intimate with someone. But if magic can be a way to simulate intimacy or make it look like you're giving someone a choice when you're really controlling everything from behind the curtain, then what do your relationships really look like? Are they real relationships? Are they healthy relationships? Or will they always fall apart? I certainly identify with that as I've developed my skills in both acting and magic and the trials and errors of my own relationships. At this point I've done a good job realizing that artifice is not inherently going to solve your problems and you can't rely on that. In the end it does more harm than good.

**MM:** Audience members may even be inspired to learn some magic after seeing *The Magic Play*. Do you believe a magician should never reveal the secrets behind their tricks?

**BS:** It's a case by case situation. If I'm working a consultant on a theater piece and collaborating with other artists, I'm eager to teach the production team how something works, why it works and how to do it best. During the production process for this show I met with all the incredible designers, and when I taught them something, they would add their own ideas and completely improve it. I have no qualms in sharing secrets with those who are ready to learn because that's how I learned. For those who are willing to work hard, the answers are there. There's a saying, 'The door to magic may be closed, but it isn't locked.'



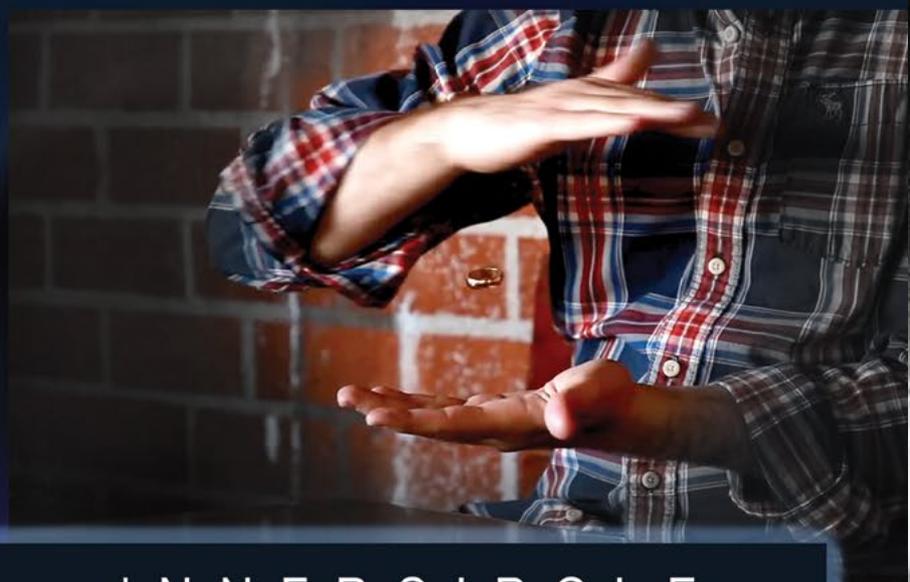
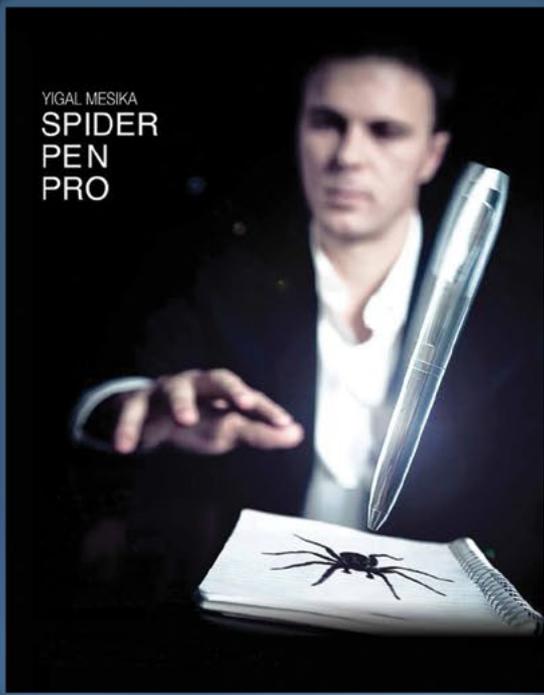
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“

**The best way to make your dreams come true is to wake up.” - Muhammed Ali**

## Defining Your Role, Performing Environment & Audience

In the last issue we examined how once you define who you are, what your role is, why people should hire you and what your typical performing environment is, then many other aspects will fall into place. Once you make these definitions they will affect every decision you make about your show and about your choice of performance material.

In this instalment we will look at how to choose your performance material for the audience, environment and role you have defined.

## Choosing Performance Material

The gathering, creating, shaping, honing, trying out and mastering our material. This is actually a never-ending process of trial and error, accident, self-discovery and the sharpening of details. No one can tell you what you should perform - except you. It's a custom job. No one else performs like you and no one can perform the material you choose in the way you are going to perform it. Mastery of the material is the end goal. The end goal is not searching for the elusive Holy Grail of magic. That perfect trick. The one that will make you a magician. That trick does not exist.

## Consider Your Role

In our last article we asked you to answer four questions. One of the questions was "Who am I and what is my role as a performer?"



Your answer to this question will narrow your search for performance material and help you to accomplish what you defined as your role as a performer. If you defined yourself as a 'magic party host' who's role was to bring magic to corporate cocktail receptions then you would need portable, fun, quick and powerful magic to enact that role. Who you are and what your intended role is dictates the style, type and kind of magic you do.

#### Who is Your Audience?

Another question we raised last article was, "Who is my audience or the audience I would like to perform for?" By answering this question we can further narrow the search for the best performance material for your audience. If my audience is mature adults over the age of 80 who have varying degrees of mobility and ability, then I would be less likely to choose effects that have a lot of physical interaction or that make extensive use of volunteers. If my audience is daycare age children then I would steer clear of heavy mind reading, anything that uses fire or sharp objects and focus on safe, energetic, colourful and interactive effects. Your audience should assist in helping you to consider what effects to do and not to do.

#### What is Your Typical Performing Environment?

The last question we asked was, "What is or will be my typical performing environment?" This typical environment that you find yourself in as a performer on a regular basis will dictate what routines will work for you and what routines will not. As a walk-around close-up performer you need to have material that works when you're surrounded by your audience. A comedy magician who typically works



## WHO IS BILL ABBOTT?

Bill is an internationally acclaimed entertainer with 25 years experience and over 5000 performances in 11 countries. Bill Abbott has authored 9 books and 40 online articles, in addition to 49 products created exclusively for professional performers. Over the past 10 years Bill has developed an incredibly successful and critically acclaimed instructional performance arts based production company Bill Abbott Magic. BAM (Bill Abbott Magic) is an internationally recognized production company that equips and instructs thousands of professional performers around the globe. BAM is an online presence that offers original magic effects, illusions and complete pro packages that Bill has created and developed for professional magicians.

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

cruise ship theatres, must have material that can be seen at a far distance and will play big on a large stage. Your environment will narrow your search for performance material and will direct you in making the right choices.

### What Do THEY Want?

In the never ending search to select the perfect effects for who you are, the role you are playing and environments you face, it is imperative you consider what your audience might really want to experience. Audiences are most impressed when they see you do something that demonstrates a power they would like to have themselves. "Can I take you to Vegas!" is a phrase we often hear as magicians. The reason our audiences say and think that is because either consciously or unconsciously that is what THEY would do their magic powers if they had some. The more you can relate your effects to real-world dreams or desires the more your audience will connect with you and your magic.

### What Do YOU Want?

What are you trying to accomplish in the minds of your audience? When the show is over what do you want them to think they have seen? What is your goal? What effects will accomplish that goal? As a mentalist you may want to leave the lasting impression that you actually may possess powers beyond human limitations. As a close-up performer you may want to leave your audiences with the impression that you're not only a skilled sleight-of-hand artist but also the life of party that brings energy and excitement to an otherwise boring event. Creating goals for how you want you and your performances to be perceived will help you to define what your performance material will be.

Grab a pen, paper, tablet, smartphone or laptop and answer these questions:

What type of magic best reflects who I am as a performer?

What kind of magic best reflects the role I have defined for myself as a performer?

What magic is best for my audiences? What magic is not?

In my typical performing environment what effects



**YOUR TYPICAL PERFORMING ENVIRONMENT ALSO DEFINES WHAT YOU WILL DO AND HOW YOU WILL DO IT.**

and routines will work? Which effects and routines will not work in these environments? Make a list.

If my audience had magic powers, what would they want to do with them?

What am I trying to accomplish in the minds and hearts of my audience by the conclusion of my performances?

Next article in the Dream Show Series we will discuss how to create bullet proof performances and will continue to define our choice of performance material.

If you have any comments, suggestions or questions about the Dream Show Series please connect with Bill at [sales@billabbottmagic.com](mailto:sales@billabbottmagic.com)

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# PRODUCING YOUR OWN SHOW

## PART 1: FINDING A VENUE

IN THE ENTERTAINMENT INDUSTRY SYSTEM, MAGIC AND MIND READING SHOWS ARE CONSIDERED ESPECIALLY HEINOUS. IN TRAVERSE CITY, THE DEDICATED INDIVIDUAL WHO WILL INVESTIGATE THIS VICIOUS FALLACY IS BEN WHITING AND IS NOW WRITING FOR AN ELITE PUBLICATION KNOWN AS VANISH MAGIC MAGAZINE. THIS IS ONE OF HIS ARTICLES...



BY BEN WHITING



I am humbled that for the past two years I've had the amazing fortune of performing my show Magic on the Rocks in a small venue in Traverse City, Michigan. I was humbled and excited when Paul asked me to write a series of

articles to help other magicians and entertainers do the same. My intention is to give you as much quality information as possible and not hold anything back. I'll tell you everything from the ticketing service I use (Eventbrite) to

the kind of lights I use to make the room feel like a theater (I use 8 American DJ PinPoint GO TWs), and the cost-effective marketing techniques I use. I hope to give you EVERYTHING, but if you have any questions at all feel free to contact



me at [ben@benwhiting.com](mailto:ben@benwhiting.com).

So before there can be a show there has to be a venue to perform in. Before you start your search I'd recommend asking yourself a few questions:

1. Why am I performing this show?
2. What kind of audience do I want?
3. How long do I want the show to

run?

4. Why would the person in charge of the venue need a magic show?

The following were my answers...  
Disclaimer: While I understand

these thoughts and suggestions might not be for everyone, they're what worked for me. If you find a better way to do things by all means go for it (and shoot me an email to let me know!)

## 1. Why am I performing this show?

If you're in this to make a ton of money you're in luck! There's a great production company that specializes in funding every need a magician could have and even giving them a little extra to live on. Here's a link

For the rest of you, I hope you realize that while you can make some money doing this, it shouldn't be your main purpose, and neither should becoming famous or getting "discovered." However having your own show is great for a litany of reasons such as building your email list, meeting potential clients, converting leads who might be on the fence to hire you, and, my reason, clocking performance hours to develop a truly awesome and electrifying show composed of original effects and presentations (make no mistake, it is still very much a work-in-progress!).

## 2. What kind of audience do I want?

I wanted my audiences to be sophisticated adults ready to cut loose and have fun. I work in the corporate arena so I also needed to know that if I invited a potential client to a show they'd feel comfortable. I knew performing in a place where there were a lot of kids was out, so no family restaurants, libraries, or schools.

## 3. How long do I want the show to run?

If this is a one time thing I'd rec-

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ommend reaching out to various performance venues in your area such as performing art centers and community theaters. They're always looking for good local programming.

I wanted a show I could perform weekly for a long time, so I never bothered looking into theaters or performing art centers. There's a beautiful theater in town that seats 500 people, but our population is around 14,000 where I live and I didn't want my market to be dry after 28 shows (granted the idea I could sell out 28 shows in a 500 seat theater is ridiculous!)

A longer run for me meant smaller audiences. I decided the ideal show was going to have around 20-30 people in it. I felt this number was small enough to feel intimate, and at the same time feel like a crowd. It would also be small enough for me to perform close-

up magic without having to worry if everyone could see.

And so my search began...

I won't bore you with all the bad ideas I had suffice it to say I had many and I'm glad I can save you the time I wasted. If I were to do it all over again, I would only look at boutique hotels, local vineyards, and higher-end cocktail lounges. When you perform at a place that advertises alcohol it helps eliminate the need to explain you perform for older audiences. Not to mention the audience is more likely to cut loose when they've had a drink or two.

The one thing each venue I'd look at would have in common is they need to have a separate event space that people can rent. Something that isn't huge, but can seat 30 people.

So how do YOU find these spaces in your area? Google the area you live plus “wedding rehearsal dinner spaces.” What will come up is a list of potential venues for you. Write down the ones that look like they could work. You’ll more than likely need to make an appointment to see the space, but you’re in luck because during this time of year all you have to do is call and ask to speak to “whoever books your holiday parties.” Since the holiday season is quickly approaching they will assume you want to book an event (which you do) and will put you straight through to the event coordinator or meeting planner for the venue (this is THE person you want to like you). Make an appointment at all venues you can and get ready to take notes on each place you visit.

As you visit each space ask yourself these questions:

- Is this space big enough?
- Is this space too big?
- How much would I need to bring in to make it a professional performance space (would it need lights and sound equipment?)?
- Can the windows close so they black out sunlight?
- Will staff need to walk through the show at any point?
- How difficult would it be to make beverages available to the audience before, during and after the show?
- How much would it cost to rent the space for one evening?

I know that last question will be disappointing for some of you to read. We would all love it if we could just go straight into a negotiation with the venue owner or event coordinator and work out an 80/20 split of ticket sales, but honestly it just doesn’t happen right off the bat. As Eric Mead said in his brilliant EG5 Talk when you say you’re a magician, most people will either think of a man in a top

hat and tails pulling a rabbit out of a hat, or socially awkward, badly dressed dork tying balloon animals at a kid’s birthday party. People don’t know there is such a thing as a good magic show, let alone a magician who performs hip, fun, and sophisticated magic for audiences over the age of 30. Luckily, you have the ability to educate them.

There is another slightly sneakier tactic for making the owner/event coordinator aware you, but it will work better at vineyards and craft cocktail lounges than it will at hotels. The technique is straight off of one of Bill Malone’s DVDs (I don’t remember which one specifically, but if you don’t own them do yourself BIG favor buy them all right now here). Go into the place you want to perform with a bunch of your friends. After a few drinks tell them you have some new material you’re working on and offer to buy them a round of drinks if they’ll watch one or two. Buy the round, wait a few minutes, then perform an effect or two that uses a lot of audience involvement and gets great reactions. With any luck you’ll build a crowd, the staff will notice, and the owner will come over to watch. Once you impress the owner, getting a meeting is easy. This is exactly how I booked the meeting that lead to Magic on the Rocks. I performed the Invisible Deck, Cards Across, and when the owner was watching I ended the set by pushing a wine bottle through the table.

Once you have a meeting and you realize the room will work, let them event coordinator know you’re a professional entertainer and looking for a space to perform a show. Of course, if they ask you earlier tell them and NEVER lie. EVER. Let them know your needs and get a quote for one night. Find a date that works for you (preferably a

Thursday, Friday, or Saturday evening) and book it.

Now the most important question:

#### 4. Why would the person in charge of the venue need a magic show?

Knowing the answer to this question is what can convert one or two performances into a 2-year run. If the person in charge believes you’re truly good for business, they’ll want you to stay. So how can you be good for business? It’s what I’m going to cover in the next article along with some low-cost marketing tactics, but I’ll tell you right now the LAST thing you want to say is, “I have a great show tons of people will come to see and then they’ll become your customers!” Venue owners hear this ALL the time from amateur bands and bad comics. It’s a weak sales pitch and doesn’t require any thought. Luckily, there are a lot of things we as magicians CAN offer that no other entertainer can...



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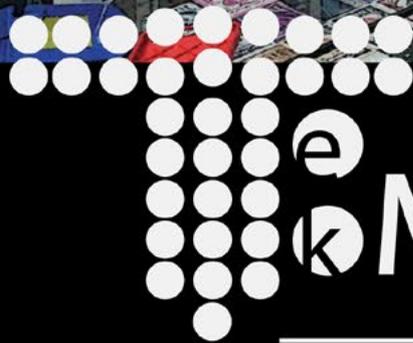
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# FOOLING

## JOHNNY CARSON

BY DOUG BENNETT

There are moments in life when you just have to pinch yourself and say, "Ouch! Why did I do that? Is it gonna' leave a mark?"

Seriously though, there are times when you have to stop, look around, and wonder, "How did I ever get here?" For me, on a cool November night back in 1984, "here" was an NBC studio where Doug Henning was about to perform one of my magical creations on *The Tonight Show Starring Johnny Carson* (AKA, "*The Johnny Carson Show*").

**T**hinking that my trick would somehow fool Johnny Carson---well that was pretty much outside the realm of possibility. Or so I thought.

To be clear, I never set out to create a close-up effect that would fool Johnny Carson. At this early point in my magic career my goal was to come up with a trick so good that Doug Henning or David Copperfield would want to do it on TV. Fooling Johnny Carson was the last thing on my mind. And besides, it was common knowledge among the top magicians that frequently appeared on late night TV talk shows that "Nobody fools Johnny." After all, Johnny Carson was a skilled magician with a deep and vast knowledge of magic history and methodologies. Sure, a magician might execute a slick sleight of hand move that Johnny wouldn't catch. But as for really fooling Johnny---fooling him in a way that left him unable to come up with a reasonable explanation

for how the trick was done---well, you might as well picture the Great Carnac holding an envelope to his forehead and uttering the answer, "A snowball's chance in hell."

The trick I had come up with was ridiculously simple.

To describe the effect in magic catalog language: "A red velvet cord instantly and visibly penetrates a solid metal ring in various ways, right under the spectator's nose." That was it. When I first came up with the effect the method seemed blatantly obvious. But when I did it in front of a mirror, it looked surprisingly good.

Once I had gotten the handling and patter down I tried my new trick out on friends and family members. The general consensus was that it looked amazing and they had no clue how I did it. Encouraged by the reaction, I took my trick to the Magic Castle on a Swap Meet Saturday, hoping to test it out on some very savvy magicians

that I knew would be there. Surprisingly, it fooled them too. That's when I knew I had something that could, in the right hands, be TV worthy. And I could think of no better hands than Doug Henning's to perform it.

Through my Magic Castle contacts I was able to contact Doug's magic consultant, Jim Steinmeyer. Jim graciously arranged for me to meet with Doug and show him my trick. I had met Doug before on a few occasions but never in this capacity. As I sat down at the close-up table in Doug's Hollywood warehouse and performed my effect for him and Jim Steinmeyer, the whole experience seemed surreal. And as the red cord "melted" through the golden ring for the last time, I saw Doug Henning's face light up with that trademark look of pure wonder. He loved my little trick. And when I showed him the simple method his smile grew even wider. Doug then told me that he had an upcoming appearance on

November 14, 1984

Mr. Doug Bennett  
169 Beaumont Drive  
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Dear Mr. Bennett:

Thanks so much for sending along the "Ring, Cord Mirror" effect. It really is terrific and I appreciate your thoughtfulness.

Best Wishes,

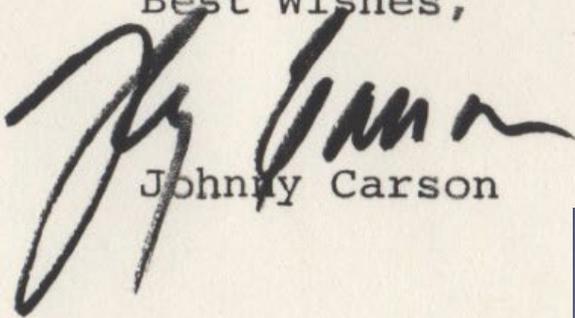
  
Johnny Carson

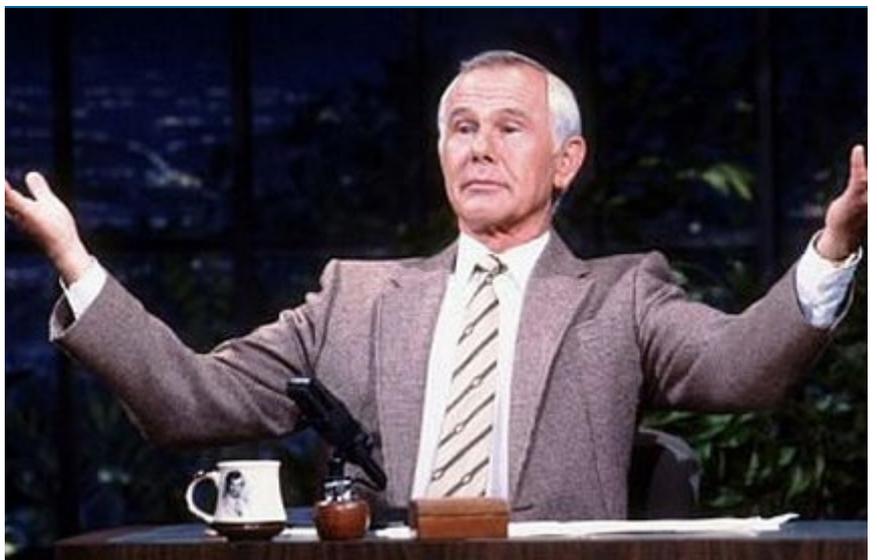
PHOTO: Steve with a young Brad.

PHOTO RIGHT: Steve on far right and Brad in middle

The Tonight Show and he thought that the trick would be perfect for it. The next thing you know my wife Lea and I found ourselves sitting in the audience at the NBC studios in Burbank, California. Not only would we be seeing Doug Henning perform my trick live on The Johnny Carson Show, we would get to see the show's legendary host work his own particular brand of magic.

Doug opened with an illusion, after which he invited Johnny to join him at a small table in front of the main curtain. There he performed my trick for Johnny and millions of TV viewers, and it came off without a hitch. Jim Steinmeyer's last-minute tweaking of the gimmick during rehearsal made the trick look awesome on camera.

When they went to commercial something completely unexpected



happened. Johnny Carson lit a cigarette, turned to Doug Henning and said, to the best of my recollection, "Okay, that was amazing. I have no idea how you did that. How did you ever come up with it?" Doug smiled at Johnny and suddenly pointed at me in the audience as he said, "Another guy named Doug created that, and he's here tonight." Johnny rose from his desk, walked toward the audience and said, "Okay "other Doug", where are you?" I sheepishly raised my hand and Johnny Carson motioned for me to stand up. (Wait, what?) I did as Johnny requested and he proceeded to tell me how amazing my trick was and how badly it had fooled him. He then gave me the "A--OK" sign as the entire studio audience applauded. And then Johnny hurried back to his desk, took one last drag on his cigarette, and exhaled just as the show came out of commercial.

When the show ended I sat in the audience completely stunned. Not only had a famous magician just performed my trick on The Johnny Carson Show, Johnny Carson himself had acknowledged me and had given me what I later learned was the ultimate Carson compliment, the "A--OK" sign of approval. As we got up to leave, a lady approached. She said she was Mr. Carson's secretary and he had asked her to ask me if I would be kind enough to send him my ring and cord magic trick that he had enjoyed so much. The next morning I made up the trick and put it in the mail with a note thanking Johnny Carson for asking me to send it to him. A week later a letter arrived. It was a letter of thanks from Johnny Carson, personally signed by him. It read:

**Dear Mr. Bennett:**  
**Thanks so much for sending along the "Ring, Cord and Mirror" effect. It really is terrific and I appreciate your thoughtfulness.**  
**Best Wishes,**  
**Johnny Carson**

Whenever I feel that the creative juices aren't flowing, I pull out that letter as a reminder of what could only be described as a magical moment that I will never forget.

Here are some takeaways from that incredible experience:

**1.** Should you come up with a trick with a method that you feel is ridiculously simple, that's not a bad thing. Experience has taught me---and a number of very skilled performers will back me up on this---that simple is often better.

**2.** Don't be afraid to show your original effects to other magicians. I'm not talking about posting a video of you doing the trick on YouTube for all to see. I'm talking about showing your trick to magicians that you know and trust will give you honest and construc-

tive criticism to help you make it better.

**3.** Be generous and always give others credit for helping you when credit is due. Doug Henning didn't have to tell Johnny Carson that I was the one behind the effect that had fooled him. But that was Doug's nature. He had an abundance mentality and he realized that giving someone credit for a trick that he had performed didn't detract from him in any way.

**4.** My trick didn't fool Johnny Carson. Yes, it was deceptive, but Doug Henning's handling and Jim Steinmeyer's brilliant input played a major role in causing Johnny Carson to scratch his head in amazement each time that velvet cord passed through the solid metal ring.

Thanks to Doug Henning's *Tonight Show* performance my ring and cord trick became *Bewilder Ring*, an effect that Tannen's released in their *Stars of Magic* series. To this day, when I look at the professionally packaged *Bewilder Ring* on my bookshelf and read the words, "As performed by Doug Henning on the Johnny Carson Show"; I can't help but stop and ask myself, "How did I ever get here?"

Volume 2 Number 2

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 by DOUG BENNETT



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(3) Once more the ring is threaded back onto the cord and a pocket mirror is introduced. The mirror is positioned atop the ring in such a way as to create the illusion of the cord penetrating the ring. Illusion becomes reality as the mirror is slid away to reveal that the cord has indeed penetrated the ring once more!

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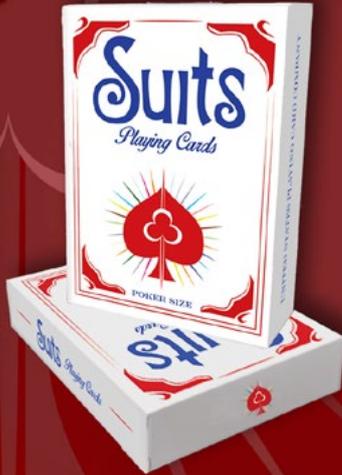
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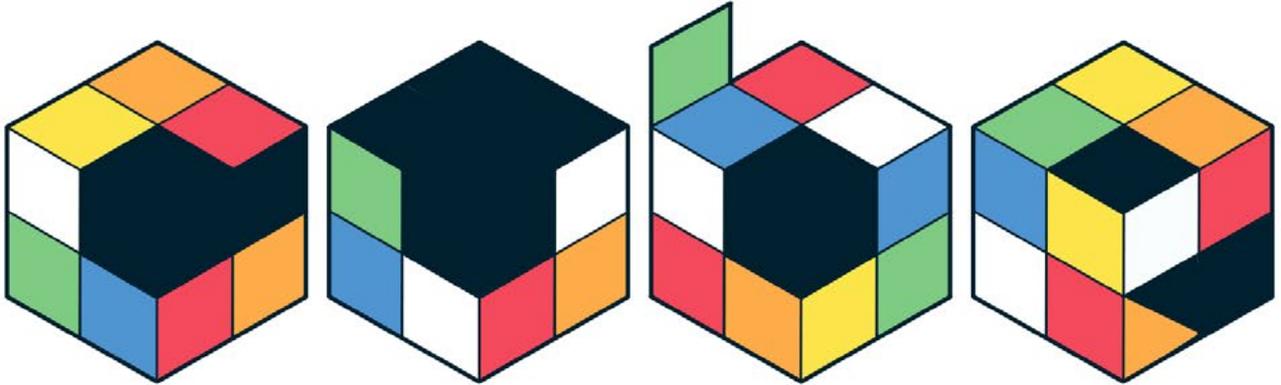
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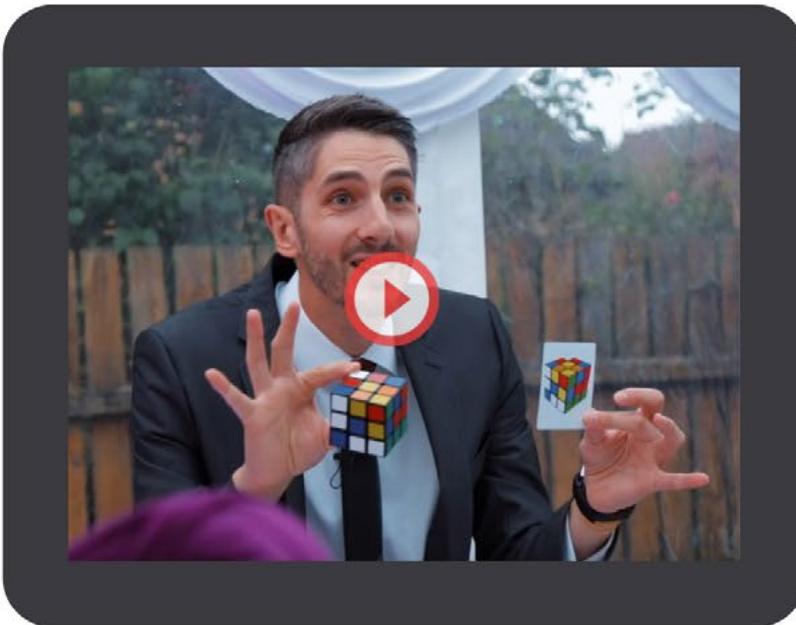
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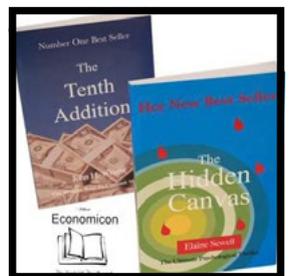
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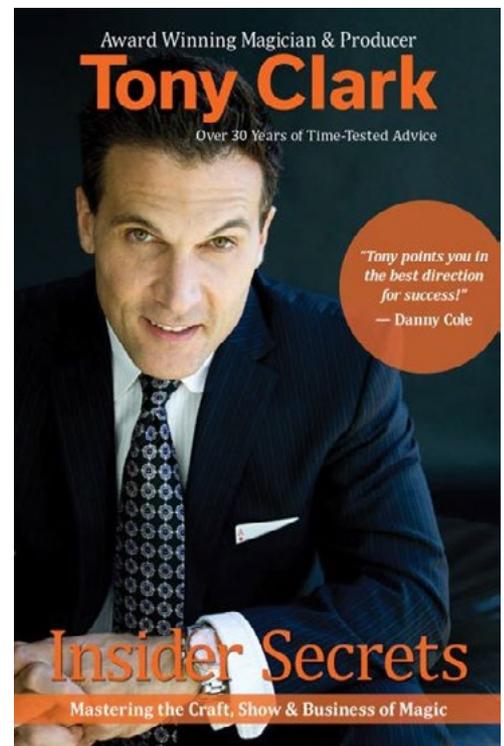
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# THE OTHER SIDE OF THE ROAD

## THE TIME THE PLANES STOPPED FLYING

### HARRISON CARROLL

It was a sunny Tuesday morning as I left the Marriott Marquis and headed to Atlanta's World Congress Center. I was there for Fall Interop, a major trade show for companies exhibiting high-end networking solutions. Little did I know that life as I knew it, as we all knew it, was about change forever.

This was the first day of the show and I arrived customarily early. It was just after 8:00 AM when I reached at the convention center. After grabbing a coffee from the little stand located in the concourse, I headed to the booth.

Once the final sound check and the other preparations were completed, I was eager to walk floor to get the lay of the land and do some trade show recon. Interop is the type of show where the exhibitors strongly believe in live marketing, which means the show would be loaded with other acts including: magicians, jugglers, narrators, actors doing skits, etc. My mission would be to see where they were located. But, I had to get moving because the doors would open at 9:00 and it was already ten minutes to nine.

My recon mission was never implemented.

The booth across from me had a large monitor which the exhibit staff was watching. Looking over there, the monitor was showing an airplane crashing into the World Trade Center. My first thought was they were watching a movie, or maybe they were testing the monitor for things



like refresh rates and so forth. Whatever the case, I didn't give it much consideration.

Instead, I went to one of the rear closets to retrieve an inventory of giveaways that would be used during my program and to make sure the client was all set for the show. It was now 9:05 and the doors where opened. My guess was that I had about fifteen to twenty minutes before show visitors would begin filtering to our spot on the show floor and I'd have to start knocking out shows.

After returning to the performance area I began stocking my table with the giveaways. That's when I heard a chorus of groans from the booth in front of me. Looking up, I saw a replay of what was a second airplane crashing into the other tower.

Now I began to wonder what was going on. I entered their booth to watch the movie, or whatever it was. The announcer was saying how a Boeing 757 had crashed into the North Tower. Then, moments ago a second airliner, a 767, crashed into the South Tower. "Holy Smokes," I thought. "How in the world could that happen?" Even one plane

crashing into one tower seemed highly implausible. Two planes seemed darn right impossible. Moments later the screen was covered with the words, "American under Attack." The reality of it began to sink-in. This wasn't a one-in-a-million freak accident. Rather, it was a coordinated act of insanity. It was as if my brain became unwired. For several moments it felt like my thinking process went into a state of deep-freeze. I couldn't make sense out of what I was watching. But I couldn't stay there.

Despite being mesmerized by the ongoing chain of events, I knew I had to get back to my booth and go to work. Glancing at the aisle near our exhibit, I could see it was showing signs of traffic.

Returning to my own booth, still shocked from the unfolding events, I jumped on my riser and spread a deck of cards across the table. The people walking past were glum. Some of them had tears in their eyes. They were in no mood for magic. "How on earth can I get off anything close to resembling a show?" I thought. At the



“Well, the first attempted shows went right in the tank. There was no way I could hold the audience, and for the little bit of time in which I could nobody was interested ..”

Photo: Suzanne McKenney and Ernie Lane

Walking to the café area was like walking through zombie land. People in the hall were in a kind of altered state, seemingly wondering, “What’s going to happen next?”

very least I would appear insensitive and thoughtless. I quickly discerned that the normal show would not fly. Any jokes, jibes, and gambols that were part of the normal program would have to be removed. I decided to use a conversational tone with the idea of merely showing the viewers something interesting.

Well, the first few attempted shows went right in the tank. There was no way I could hold the audience, and for the little bit of time in which I could hold them, nobody was interested. The only thing of interest to anyone was the attacks.

Finally, I decided to step away from the podium and discuss the situation with the client. My client was a European company and the entire exhibit staff was from Europe. The head of the group was a man named, Johan. Johan was a tall, soft-spoken gentleman with a rather serious nature. When I first met him I thought that he would be the last guy to hire a magician. Anyway, I recommended to Johan that we postpone doing shows for a little bit so we can get a bead on what’s going on. I explained how I attempted a few shows, only to find the audience totally averse to watching. Johan said, “Let’s go for a coffee.”

We grabbed our coffees and Johan said, “Look. We’re guests in this country. It’s important that we have empathy for America and its people. We’re going to cancel tonight’s reception. It wouldn’t look right for us to throw a party during such a tragedy. Also, I don’t want you to do ANY shows today, and maybe not tomorrow either. Don’t worry. You can go ahead and invoice us, but it just isn’t proper to be doing anything that would appear unsympathetic to the calamity that is taking place.”

Now, let me say that as shocked and saddened as I was by the recent events, and anticipating that they were just the beginning of more to follow, I was relieved to hear the words, “go ahead and invoice us.” Anyone who performs for a living will understand where I was coming from. All we really have to sell are dates. There are only so many on the calendar. With all the investment in time and preparation, not being paid would have been a burden I didn’t want to deal with. But, I digress.

We returned to the booth and the news was coming in faster than anyone could process. All commercial flights – to, from, and within in the United States were grounded. There would be no flights taking off from



anywhere until further notice. Hardly anyone was doing business. Booths with monitors were packed with people trying to get the latest information. Everybody was waiting for the next catastrophe. The general mood was that we were on the doorsteps of World War III.

I decided to use my free time (since I didn't have to perform) to check in on the other performers. As I mentioned, this show is loaded with talent and I personally knew most of the acts. Naturally, I first sought out the magicians. Mark Phillips was here, and so were Billy Harris, Karen Beriss, David Levitan, Joel Bauer and David Stahl. My good friend, Ernie Lane, who was an actor, was working the show. So, despite the chaos, I felt a sense of kinship with the other acts.

Each one of these people has his own story to tell about that day. Perhaps the most compelling would come from Mark Phillips. Since none of us were doing

shows we spent our time sitting around having coffee and talking. Mark was using a 'greeter' to get people into the seats for his stand-up show, and she would accompany him during our periodic meetings.

For those of you unfamiliar with greeters, they are usually young and attractive females who cajole passersby into having a seat to watch the show. Most of them do this for a living and they are quite good at it. There is an exception though. Some acts would hire Flight Attendants. These women were reliable and had experience dealing with all kinds of people. They knew how to turn a smile and express a friendly tone.

The woman working for Mark was a Flight Attendant. We'll call her, Sandy (not her real name). During one of our coffee gatherings, one couldn't help but notice that Sandy was totally zoned-out. It was as if she was hypnotized. When spoken to, she would barely reply with nothing more than an utterance. She was like that over the entire span of time that we were all



*"Each one of us has his own story to tell about that day. The most compelling would come from Mark Phillips."*

together. The reason soon became clear. As it turned out, Sandy was scheduled to work United Flight 175 from Boston's Logan Airport to Los Angeles. However, when she got the call to work the Interop Show for Mark, she contacted a friend to take her trips so that she could do the trade show. Working the trade show seemed far more fun and more financially rewarding than serving peanuts and water to disgruntled passengers.

What Sandy didn't know when she made the arrangements to trade trips, was that she was not only saving her own life - but she was also sentencing a friend to a certain and tragic death. Learning that, it was easy to understand why this woman was in the state she was. Sandy felt that she should have been on that plane instead of her friend. It was a cruel twist of fate.

Mark had a double dose of direct contact with 911. His wife, Alexandra, was working in the Pentagon when United Flight 93 crashed into it. Can you imagine Mark's trepidation, not knowing if Alexandra was injured or dead? Fortunately, she came out of it without being a casualty. But with the phone lines down, Mark was to remain clueless to her welfare for six hours.

The convention center was in complete confusion. People were wondering what was going to be hit next. Talk was that the CDC, which is short for the "Center for Disease Control", and houses some of the most deadly pathogens in the world, would be a target. Others were saying that the broadcast network, CNN, was a target. CNN was directly across the street from us. My personal thinking was that whatever happens, at least we are deep underground. If you have ever been to the World Congress Center you know what I mean. Anyway, these were the emotions that permeated through the convention hall.

People soon realized that they had



to get home. The telephone lines were all jammed. When they did open, no planes were flying, train and bus lines quickly filled their seats. Rental car agencies exhausted their inventories. By the end of the day it became almost impossible to secure an exit from Atlanta.

Arriving at the show for day two, I was again instructed not to do any shows. It was a good thing, because many of those who could get out of town were in the process of doing so. The result was a trade show with very sparse attendance. Much of day two was spent hanging with the magicians and discussing exit strategies. David Levitan had secured a rental car. He told me I could ride with him to his hometown of New York City. But that still left me 8 hours from my home in Buffalo. Adding that to a twelve hour drive from Atlanta to New York, it didn't

seem like a good option. Now, some readers may not truly understand just how big America really is. To give you an idea, driving from Atlanta to New York is equivalent to driving from Frankfurt to Athens. It's a long haul. Since David was my only option, and I had turned it down, I knew I would be stuck in Atlanta.

Several of the acts working the show had already stopped by my booth to say goodbye. They managed to share a ride or get a bus or train ticket. They planned on leaving the following day. Live Marketing, a company that produces skits, managed to rent a bus of some sort. They put all their actors on it and drove them back to Chicago. My buddy, Ernie Lane, who was one of the original actors hired by Live Marketing, had left the company years earlier to work on his own.

Despite his previous years of service to the company, he was not invited on the bus.

Late in the day rumors began to circulate that planes may selectively start flying within a day or two. Airline phone lines were jammed and all one could do was continually dial, hoping to make a connection. Sadly, when a connection was made the airlines had very little to offer.

Johan informed me that there was no need to return to the booth tomorrow. He said I should concentrate on finding a way to get home. I thanked him and his staff and expressed regret for his situation. I mean, they flew their entire staff here. They housed them and fed them. They invested in the exhibit and all that goes with it. They invested in me, and they came away bleeding red ink.

Despite not being required to show-up, I awoke on Thursday morning and decided to go over to the convention center anyway. The final day of a trade show is usually dead, but on this final day it was like a cemetery.

I ran into David Stahl and Joel Bauer. David suggested Marriott Marquis for lunch. I had just left there (because that was the hotel I was staying at) so it seemed crazy to go right back. Nonetheless we went there to eat. Entering the hotel, all one could see were suitcases piled-up and a long line awaiting check-out. The restaurant was practically empty. Indications of the mass exodus were everywhere. Unlike me, both David and Joel were working on a plan to get home – but nothing was certain.

It occurred to me that I was supposed to check out of the hotel tomorrow. The abundance of suitcases in the lobby told me that getting a room wouldn't be a problem. The problem would be that my client would no longer be responsible for payment. At \$279.00 per night, it would be on me. When we finished

SUITCASES

WERE PILED-UP

HIGH.

our lunch, David and Joel headed back to the convention center but I went to talk to hotel management.

I said, "Can you help me? I'm stuck in Atlanta and I need to keep my room, but I need to keep it at a significantly reduced rate because I am no longer on expenses and the room charge going forward will be out of my pocket."

"Well sir, we can certainly accommodate you, and I believe we can reduce your rate. We'd be happy to drop your daily charge by \$50 to \$229 per night."

"Can't you do any better than that? I'm just a regular guy, like you," I said. How would you feel if you were in my shoes, stranded away from home, having to pay \$229 per day for an unknown number of days?"

"That's the best I can do, if you want to come back around 3:00 you can talk to my boss and see if he can do better for you."

I thanked him for his time and returned to the convention center. There was hardly anyone there. Exhibits, normally staffed with sales people, were empty or were operating with a skeleton crew. My own client's booth was vacant – void of even a single staffer. There was just no point in staying in the hall any longer. I looked around the show floor and none of my performing colleagues were around. Joel and David had also vanished.

As it got closer to 3:00, I left the convention center and went back to the Marriott, hoping to get a better

//  
*"I was faced with the reality of being the last man standing ...."*

rate. The boss of all bosses informed me that the very best he could do for me was \$199. That wasn't the number what I wanted to hear.

With no resolution, I called Ernie and we agreed to meet for a quick bite to eat. He asked if he could bring the other actor with whom he was working. Her name was Suzanne McKenney. She was a very talented actress from Toronto. Like Ernie and I, she was trying to get home. Unlike Ernie and me, she had come close a couple of times. Suzanne was delightful. She was quick-witted and

had a great sense of humor. She helped make it easy to forget that America was in a crisis and we were all in a bind. We had an enjoyable dinner, briefly making the best of a bad situation.

Explaining my room problem to Ernie, he recommended I join him at Embassy Suites in Buckhead. He was only paying \$149 a night. It sounded good to me. Not only would I save some money, but I wouldn't be alone. After pitching the manager with my 'I'm just a regular guy' story, I ended up getting a room reduced from \$149 to \$99. That was easy to live with. That night, I moved everything from the Marriott to Buckhead.

The next morning, during breakfast, Ernie informed me that Suzanne was able to get a flight home. She was scheduled to leave Friday night. That meant Ernie and I were the only ones left. One-by-one we had watched as our friends left town. We spent much of Friday calling the airlines, but to no avail. Then, just before our planned dinner, Ernie arrived at my room. He had to cancel our dinner and informed me that he had secured a flight. He would be leaving at 7:00 PM.

Later, when Ernie came to my room to say goodbye, a wave of loneliness overcame me. I was faced with the reality that I was the last man standing. It hadn't hit me until this moment. With Ernie gone nobody was left. I was alone, isolated and quarantined. Don't get me wrong. I had friends in Atlanta. There was Dan Garrett, John Miller, and several other magicians whom I'm sure I could have hooked-up with. But with all that had taken place, all I wanted was to get a flight home.

I was glumly watching TV when somewhere around 10:00 PM there was a knock at my door. After opening it, I saw Ernie standing there. His flight was cancelled. He told me that of the very few flights which had been scheduled, most of them were being cancelled. He said people had been sleeping at the airport for two days, waiting for a flight to open up. I didn't want to show it to Ernie, but on the inside I was jumping for joy that he was here. It meant that I wouldn't be stuck here alone. Selfishly, I wanted to celebrate his failure to leave. We went down to the bar and proceeded to get completely wasted.

As a side note we met a guy. His name was Robert E. Lee. He was a Network Administrator who was also stuck in Atlanta. What made this interesting was that he was a direct descendant of General, Robert E. Lee, the famous general who led the Confederacy in America's Civil War, back in early 1860's.

Saturday morning, Ernie and I met for breakfast. It was a late breakfast, given our adventures of the previous night. Somewhere around 11:00 AM my cell phone rang. It was United Airlines. They had me on a flight at

4:55 that afternoon, September 15th.

Since I had to be back in Atlanta on September 24th for the National Safety Council Show, I came up with an idea. I had all my laundry done. Then, on the way to the airport I dropped my suitcase and the magic case at the Bell Stand at the downtown Atlanta Hilton hotel. My thinking was that since I would be staying at this hotel, it wouldn't be a problem to simply present my bag tags to the bell desk and everything would be nice and easy. There would be no baggage to roady back to Buffalo and then back to Atlanta.

Anyway, I arrived at the airport, checked-in and boarded the plane. Parked in my seat, I still wasn't sure we would take off. The plane had only three other people on it. More scheduled flights were being cancelled than were actually taking-off. So when the wheels left the ground I felt a tremendous sense of relive. But, I couldn't help but wonder if Ernie was feeling the same sense of isolation that I had felt when he left.

I arrived home without a hitch. Across the country, any thoughts of additional attacks had dissipated. The consensus was that the towers were an isolated incident. World War III was not about to happen, and America would slowly evolve into a new kind of normal.

On Monday, September 17th, my phone rang. It was my client for the National Safety Show. They decided to cancel me. They were only sending three people to the show. The idea was to minimize any potential dollar loss, anticipating that the convention would be totally dead because of 911.

Great! My bags were in Atlanta and I was in Buffalo with no way to retrieve them. This cancellation would present a whole new set of problems. But that's another story for another day.



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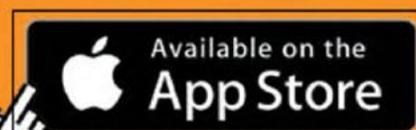
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# MAGIC REVIEWS

## PAUL ROMHANY & FRIENDS

Based upon top selling products from magic retailers and wholesalers, as well as consulting with over a dozen professional magicians, Paul Romhany reviews tricks, DVDs, books and Apps.

If you would like to have your product reviewed in Vanish, then post it to the Magic Review team.

With an audience of over 100,000 readers your product will reach a wider audience than any other trade magazine.

NOTE: We get sent A LOT of magic to review and ONLY CHOOSE the products we feel deserve the space. Not ALL products will make the review column.

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# 1 FALL by Banachek & Philip Ryan & Vortex Magic



released years ago but took off the market because it wasn't 100%. With FALL the method is not only 100% but also has the added feature of being able to time when you want it the pen to fall. This is a very clever idea by Philip Ryan and makes this so much more dramatic the longer you leave for it to fall. It's an extremely clever timer hidden in plain sight that nobody would ever suspect. You receive the gimmick Sharpie plus the tutorial as a download. The re-set on this is extremely quick, which unlike all other variations of this would take just as long as it would for the object to fall. With FALL the re-set is simply seconds so you can perform it - place it in your pocket and be ready to go again. You can do this as soon as you get it and perform it anywhere. Banachek and Ryan both perform this on stage and close-up and even television. This is what I call a real worker. It doesn't matter where you are you can always perform this. I like the video where it falls off a deck of cards then the deck topples over. This is a really nice addition and I'd like to see how they did that. If it can be done every time then you would get two killer effects in one!!

Overall this is an excellent product, great value for money and something every single person who does mentalism or magic can perform. It has the drama and impact of a strong effect and packs small and can play bit. This so far is the best product of 2016 for me.

REVIEWED BY HARRY MONK

This is one of the strongest effects you can do with a Sharpie marker. A Sharpie is placed on a table or on a glass. The performer concentrates and the pen falls dramatically to the floor. Simple, direct yet powerful. Both Banachek and Ryan have had people screaming and even running out of a room!

#### NOTE:

With this updated version by Philip Ryan you can now control the timing of the drop - making it take 15 seconds or up to 2 minute depending on how dramatic you want this to be.

#### SOME KEY POINTS TO REMEMBER:

You can control the time of the drop of the pen  
No magnets or threads  
You can be as far away as you like from the pen when it falls  
Includes gimmick Sharpie plus download video  
Perform surrounded anytime, anywhere  
**EASY TO DO!**

#### MY THOUGHTS:

This is a modern take on a routine that Banachek

PRICE: \$24.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



## 2 Over the Top (DVD and Gimmick) by Cameron Francis



\* Comes with special USPCC Bicycle Deck

\* Super easy - requires almost no skill

Cameron Francis' OVER THE TOP is the mother of all card tricks. It is a multi-phased, virtually self-working, juggernaut of magic.

The cards are shuffled and cut. (Remember that - it's important). A selection is made and lost in the deck. Then the deck is handed to a willing spectator who proceeds to quiz those watching about the value of the lost card. Based on the crowd's answers your new found friend deals piles of cards onto the table.

The new top card of whatever remains of the deck (still out of your hands remember) is flipped over. Incredibly the spectator has found the selection. But you ain't seen nothing yet... we are only just getting started.

Remember those random piles the spectator dealt down earlier? The top cards from each are turned over and IT'S THE THREE MATES OF THE SELECTION!

Before your audience can react, you also reveal that

the spectator found THE FOUR ACES!

BUT THAT'S NOT ALL... THEY ALSO FOUND THE FOUR ROYAL FLUSH SETS. IN ORDER. All from a shuffled deck, and all in the hands of your spectator.

But OVER THE TOP doesn't end there. You still have one more incredible, unbelievable climax... It's insanely cool that your spectator found all those cards from out of a shuffled deck, especially when they flip the remaining cards over and discover that the rest of the pack is BLANK!!!

That's not just mind blowing magic... it's OVER THE TOP!

Just as perfect for a small intimate group as a full blown stage show, Over The Top is the kind of trick that makes reputations. Cameron Francis has used it as his set closer for years, and even picked it to be the center piece in his Magic Castle act in 2013.

As Cameron says "If I had to pick just ONE trick to perform and I was going all-guns-blazing to impress... I'd definitely pick Over The Top!

### MY THOUGHTS:

Cameron Francis certainly has a knack for producing practical and hard hitting magic tricks. I'm becoming quite the fan of his work. This is a great effect to close any close-up set as it builds and builds to a great climax, plus the spectator does the magic. There are some really lovely touches here including the shuffling of the deck prior, the fact that the spectator handles the cards and you can really build momentum with this.

You will get the DVD with special deck and once you have watched the explanation you will fully understand how this works and could be performing it shortly after because it is THAT easy. If you can get a pinky break then you can do this. This trick does rely on performance and thought in to how you are going to do it. So yes, you can perform it after watching the DVD however it's very much a performance piece and that is what you will need to work on to get maximum impact out of it. Cameron is able to build up the drama and excitement and have fun with it which is what this is all about, and at the same time producing some very strong magic. This is definitely an effect where you will want to keep the energy going because the spectator is doing the work and they are not performers. Your job is to maintain the excitement.

The set-up is super easy and the re-set is even easier

so once you have performed this you can easily re-set and be ready to go again. You do need a table to perform this on so keep that in mind when looking at your working conditions.

Cameron talks about using a deck switch and he gives the most practical solution which is tried and tested by many. The reason for this is if you want to close with this routine. You can perform your card magic then do a switch and finish using this deck. I have been using Gregory Wilson's Cold Pack and that is what I would use here as it would switch right under there nose. The fact that all the cards will be blank at the end is super strong when done with a deck switch.

You may not want to end with the the cards all turning blank and as a poker demonstration this is an excellent routine where the spectator cuts the cards, finds Aces, Kings etc. then the Royal Flush. You could very well leave it there and you would have a very strong routine without that 'magic' ending of cards ending up blank.

Finally, Cameron calls this a 'fireworks' trick and that is a great way of explaining this. There are things going off all the time and it's very exciting. Anybody who wants a very strong card routine to close a show can't go wrong here. Obviously you don't have to use it as a closer but I do think it would be hard to top.

Very highly recommended

PRICE: \$30.00

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 3 TIE KNOT BY LEE ANG HSUAN



Tie Knot is derived from the classic magic "Cut and Restored Rope". Lee adapts the techniques used in Cut and Restored Rope for the handling of the tie, and make it possible to be performed both in close-up and on the stage, resulting in better and more interesting effects.

Every Tie Knot includes: A set of gimmick and tie, instruction DVD, and booklet.

"When I saw Anson performing Tie Knot at TMA, I liked it immediately. It is a great way to perform a strong and visual routine with no magic prop. It is clearly designed by a professional magician to be performed in real life whether you are in front of 20 or 800 people. The quality of what you get also proves it. Tie Knot will go straight to my repertoire!"  
- Boris Wild

NOTE: DVD will not play in standard DVD players. It will play in computers with DVD drives.

### MY THOUGHTS

I don't want to review this because I want to put it in my act!! If you are looking for a 'rope' routine without rope then look no further. You are supplied with either a red or blue tie depending on what you or-

der. The tie is gimmicked and you also get a few other necessary gimmicks. There is also a DVD that teaches two different routines. Personally I have chosen to learn the second one because of how clean it starts and finishes. You can perform this anytime in your act and it really is very visual and different. It uses some known rope moves so if, like me, you are familiar with some of the standard moves you will have no trouble learning this. It does have a few moves that are different and from start to finish you can perform a very visual piece of magic.

The red tie looks great and is certainly one you would wear at your show. You do need a shirt with collar to perform this. The tie and gimmick are well made and you could certainly add your own moves if you have other rope handling you like.

This is a multi-phase routine where your tie comes apart instantly from around your neck and you then go through several segments where the tie is cut, restored, stretched etc. and finally a knot pops off. The real great ending though is the instant placement of the tie back around the neck so you are back to where you stated.

This isn't an instant re-set but once comfortable with the set-up it will only take a minute to put it all back together for the next show.

Visually I think this is just fantastic and the fact that you are using your tie is different than using a piece of rope. You can play this any way you like from comedy to classy.

The explanation is broken down in to segments making it easy to learn and there are different views for the moves. If you are new to rope magic moves then you will be able to learn everything you need to know from this DVD. Put in the time and you'll have a routine that will last a life-time.

I have been rehearsing this since it arrived and I can't wait to add it to my act. It is perfect for my silent comedy act but you could easily do this as a talking routine. You could do this in cabaret, for kids or family shows, adults and platform. You could quite possibly do this in a walk-about situation but you'd need to reset it out of sight of the audience.

PRICE: \$50

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 4 COOL CASH BY JOHN T. SHEETS



John T. Sheets presents a collection of impromptu bill switches that are perfect for any magician. Included is everything you need, except the bills. On this DVD, John teaches:

**Cool Cash:** Two bills, of different denominations, visibly change places between the magician's hand and the spectator's hand. COOL CASH looks incredibly visual, impossible, and clean.

**Atomic Bills:** Two bills, of different denominations, visibly change places between the magician's hand and the spectator's hand. The bills can be borrowed, signed, and you end totally clean.

**Double Atomic Bills:** Two bills, of different denominations, magically change places between the hands of two spectators. The bills can be signed and you end totally clean.

**Time is Money:** Two bills, of different denominations, visibly change places between the magician's hand and the spectator's hand. Then the bill held by the magician vanishes and reappears under the spectator's watch.

**Funny Money:** A borrowed bill visibly changes to any other bill of any denomination or currency. The bill

can then be handed out and you end totally clean.

**High Roller:** A borrowed one dollar bill magically changes into a ten dollar bill; then a twenty; then a fifty; and finally a one hundred dollar bill! You end clean and the one hundred dollar bill can be immediately handed out.

**PLUS:** Homing Bills and the Smack Bill Change.

#### MY THOUGHTS:

If you perform any type of walk-around magic then I highly recommend you buy this DVD. The effects on here are fantastic and can be performed using borrowed bills (US Currency). This contains all the elements that make this a real worker for me. You have so many options of what you can do using the 'Atomic Gimmick'. This is a DIY DVD however it would only take a few minutes to prepare the gimmick and once done you can use it for a very long time. It takes up no space in your pocket and if you can borrow a \$1 and \$5 bill for example you'll create something very strong magic that happens in the spectator's hands. John does a great job teaching all the effects and variations on this DVD making it easy to learn. You are supplied with the necessary things you'll need to make this up, and need to supply glue and your own money. I haven't tried it with plastic currency but do know that the glue doesn't work on plastic currency so this is only good if you have paper currency.

The basic effect is the Atomic Cash which is a transposition of a \$1 and \$5 bill. Very easy to do, almost self working and you are left clean at the end. With 8 effects using the Atomic Bill Gimmick (or variations) you are going to have a hard time choosing which one to perform. There is a great version where you do the basic routine and offer to repeat it, with the bill ending up under the spectators watch. This makes the perfect walkabout routine. The reset is instant.

You are taught several routines and variations on the gimmick. One of my favorite effects on here, using a variation of the gimmick is High Roller. This is a super clean version of a borrowed \$1.00 bill changing in to a \$5 then to a \$10, then \$50 and finally a \$100 that can be opened and left with the spectator. In this version they see the corner of the bill change very quickly as you wave your hand over it. It's very clean and once you've made up the gimmick you are good to guy over and over. (you might want to get that \$100 back though). The gimmick will take a little longer to make but so worth it!!

This is easily one of the most practical bill effects I've seen in a while. If you have paper currency and in particulr US then do yourself a favor and purchase this

- you will be glad you did because it's something you will want to perform over and over.

Unlike 95% of the DIY DVD projects out there this one is actually worth the effort. Yes you'll destroy a bill or two to make it, it will take you about 5 minutes or your time but you'll be rewarded with a practical piece of magic that should become a staple of your repertoire. Thank you John for sharing this!!

**VERY HIGHLY RECOMMENDED**

**PRICE:** \$30

**AVAILABLE:** All magic dealers

**WHOLESALE:** [www.murphysmagic.com](http://www.murphysmagic.com)



# 5 Justin Higham Full House by The Modus



publisher of over 400 effects and author of over fifteen books on card magic. A good friend and overseas student of the great Ed Marlo, Justin is ready to share some of his favorite effects with The Modus.

Originally released as a three volume download, this DVD contains 11 of Justin Higham's effects.

The tricks featured on this set are:

Fake Cut Principle

Illogical Control

Spectator Cuts a Run of Seven

Mindreader's Lucid Dream

Mirrored Coincidence

Off-Centre Coincidence

Strip Cut Aces

Jungian Poker

Frank Lane Returns

Two-Phase Shuffling Lesson

B.D.C. Face-Up Poker

MY THOUGHTS:

One word - BRILLIANT. I sat here with deck of cards in hand just enthralled by the card magic on here. This is material that every card magician needs to know. Not only is it clever but it's also relatively easy to do and

will certainly enhance any card repertoire. The one thing I found about Justin's work is that it is very practical and looks natural. Nothing looks like a move. If you gather up cards then that is what it looks like. If a card is placed back yet you can control it then it looks just like a card is placed back.

**FAKE CUT PRINCIPLE** - I can watch this over and over and it still fries me. A very clever way of having the aces cut in a deck and then being able to locate them. This is well worth learning to add to any 4 ace routine. You could even have four chosen cards lost and found using this method. Best of all it's easy to do.

**Illogical Control** - This is based on an Asher idea which was originally created by Andrew Gerard. I don't think many people are aware of this and many people who perform this probably aren't aware. Either way, this is a fantastic control and similar in many respects to what Andrew created. I really love the idea of using this when placing four aces back in the deck. So it's not just for a one card placement but can be used in many different ways.

**Run Of Seven** - another very clever routine where you get them to 'cut' seven stacks of cards and they all end up being a run from Ace through to Seven of hearts. This could be good if you want to perform a gambling type routine. There is no knuckle breaking moves just clever thinking and structure.

**Mind Readers Lucid Dream** - In this routine you have a spectator think of a card and deal to the table the number - all without seeing. You not only find their card but also the matching cards of the same value. The nice thing here is that the spectator just thinks of a card - they don't ever mention the name of the card or touch a card. They just think of card. This method is very simple without any sleights.

**Mirrored Coincidence** - Another easy to do routine and a great use of various 'moves' such as a timing force. This is a do as I do type routine with a surprise outcome.

**Off-Centre Coincidence** - This will require an off-centre faro so a little skill is needed. The results though are well worth it.

**Strip Cut Aces** - This is a really great act production which looks as though you shuffle the cards and produce the aces with a red back - when you turn over the deck the other cards are all blue on the back. You do need to use TallyHo cards and Bicycle which is part of the method and it is very clever.

Jungian Poker - This is a really great routine if you want to do a demonstration of poker. It looks impossible and is very fair. This is almost a self working trick that is simple and very clever with no moves.

Frank Lane Returns - This is a great routine based on the Frank Lane Poker deal. It is one of the cleanest poker demonstrations I have seen. You do need somebody who knows how to play poker but this is a killer routine.

Two- Half Shuffling Lesson - a do as I do trick where you teach the spectator how to shuffle a deck. The set-up for this is very easy and it happens in the spectators shuffled cards where they find four aces.

B.D.C Face Up Poker - this requires some more skill including a bottom deal and riffle shuffle.

OVERALL THOUGHTS: An excellent DVD with great material that is generally very easy to do and very strong. There are routines and moves on here for everybody. The tutorials are explained well and if you are a card worker I highly recommend this.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 6 PRAEMOVO BY ALAN RORRISON AND SANS MINDS



What would you do if you could create a few frames of simple animations on the back of a phone? No fancy technology, just you and a marker.

You can make the magic happen with Praemovo.

Alan Rorrison has created a moving ink effect that allows you to create a short animation for a brief moment. It is an extreme, cute and magical effect for all ages.

Everything is included and the effect is 100% customizable to any drawing you like.

MY THOUGHTS:

A very simple concept but a strong impact. It is very organic as it uses the back of a phone (has to be light in color with transparent case or back protector) and a dry erase marker. You can easily get a transparent back protector for a few dollars. You draw on the phone and part of the image moves up. You are supplied with the material you need to make the gimmick, a tutorial DVD that covers everything from preparation to handling. You will need to supply a few extra things such as tape and glue. The gimmick isn't hard to make but you will need patience

The nice thing about this routine is that you can draw anything you like. The example they share is a kite but on the promo you will see a woman's torso move up like a cutting in half illusion. You are limited by your imagination.

This would make a great walk-about trick. One thing to watch though is the gimmick as it is fairly 'loose' when walking around so care will need to be taken with it. This will take some work to perfect and get a natural feel. Once you get the feel of the set up it will look very casual. You probably couldn't do this outdoors and be careful of lighting.

Overall this is a very clever and lovely idea. I love the idea of rubbing the drawing off at the end or even having the spectator rub it off. Everything is examined and you can easily reset and be ready to do it again.

PRICE: \$30.00

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 7 THE END OF MY ROPE TRICK BY CHRIS PHILPOTT



From the creator of The 100th Monkey comes a new, versatile and incredibly visual method for rope magic! The magician coils a rope, and has a spectator cut through all the strands - the magician then throws the many pieces and they join in the air! The rope is never covered or switched and it can be examined before and after the effect!

The End-of-my-Rope Trick is a stunning stand-alone trick, but it's also the perfect climax for a variety of other rope routines. Chris (an award-winning screenwriter) has found a way to raise the stakes on classic rope routines while staying true to the original premise. This is a game-changer!

Can be used with a myriad of materials - from chain links to mouth coils - and with a variety of effects. It makes a perfect finish for a ring-on-string routine: you can thread a string through a ring four times then pull it right off! There are variations that require gimmicks and others that are entirely impromptu.

The End-of-my-Rope trick is not self-working, but it's not difficult. It's in the easy to medium range, depending on the variation you choose. A person with no

sleight-of-hand chops can do some variations with just a few hours of practice.

#### MY THOUGHTS:

You receive an hour and half DVD that will teach you one of the most visual rope effects I have seen. This goes further than any cut and restored rope trick in that the spectator can actually cut through several pieces of rope leaving no doubt in their mind that the rope has been cut - and in fact it has. It is the restoration that I love. In many ways this reminds me of Newslash by Axel Hecklau in that it is extremely visual and open. If you were to coil up some rope, cut it and then throw it in the air to restore THIS is how it would look. Same with Axel's newspaper tear - it looks exactly how it should were you a real magician.

There is also access to scripts and a bonus Hangman effect for those over 18. The bonus scripts are available to everybody who has purchased this.

Chris makes watching the tutorial fun by 'being himself!' There is a great sense of humour about his teaching style which made me laugh throughout. It makes for a very entertaining tutorial. With so many variations on this the magician is open to a huge variety of options. Choosing the best one for your working conditions will be easy because Chris goes over almost every option. You aren't limited either by what you cut. You could use string, paper etc. so it's very versatile in that respect. It would be an easy routine to theme if you were doing a Christmas presentation, trade-show etc.

To set up and perform you will just need some rope and scissors, depending on how you want to perform. I would suggest buying a lot of rope in bulk because it is something you will keep in your repertoire. The gimmick is made ahead of time and again you will probably want to make up quite a few depending on the number of shows.

You will also learn various ways to get rid of the gimmick at the end. The nice thing about this is that you can use your magical knowledge to come up with your own way to ditch it. The ways shown work well but depending on your style you can make it suit.

You will also learn an impromptu version which is similar in style but you can set it up in front of the spectator. The streamer version is also cool and just shows what you can do with this routine.

If you saw Penn and Teller Fools Us with David and Leeman where they performed their version then you

are in for a treat. Leeman joins Chris and they walk through the version they did. This is perfect if you are performing surrounded and in their case had a TV camera on them. There is such detail in this version and such clever thinking behind it. It does take a little more work to make up and slightly different handling but it's a killer version.

At the end there is a bonus section where Chris shows how to use this for a ring on string routine.

An amazing cut and restored rope that in my opinion has raised the bar for any cut and restored rope routine. THIS is going in the act!!!

COST: \$34.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 8 LEAP OF FAITH by 8 Sans Minds



Leap of faith creates a powerful connection between you and your spectator.

SansMinds Creative Lab has modernized a classic plot and made it even more streamline and visual.

Imagine a thought of card, that only the spectator knows, visually vanishes in the performer's hand and reappears in the spectator's hand.

No more complicated moves and you can quickly reset the effect.

When the effect is finished you will leave your spectator an impossible experience and a question in mind.

How did you do it?

This is Leap of Faith.

Check out the trailer now to experience the impossible moment!

\*Note: TV rights not included with purchase. Please contact SansMinds for TV rights.

## MY THOUGHTS:

This is a really great twist on a classic principle however Sans Minds have rally taken it up a notch. I love the way this is now visual - the card the spectator thinks of instantly vanishes and ends up in their own hand. This is a great walk-about trick because you can keep it separate and perform it under most conditions. The reset only takes a few seconds and takes up little space in your pocket.

This is a DIY project and you'll need to be able to split cards. I must admit I would have loved to have a set already made up included with this. All you get are the magnets and the rest you'll have to supply yourself. Having said that with a little practice and care you will be able to make your own gimmick and when it wears out re-make another. They do teach you how to split cards and it does take a little practice.

The actual method will need a little practice and you will need to be careful of lighting conditions and where the spectators are viewing this from. Having said that it would work under most conditions that include walk-about, bars, restaurants, etc. There is a little bonus section where you can hand out all the cards as well as start clean and take the cards out of a regular deck. This is really nice touch and shows thought went in to this routine.

The gimmick should last a while but you will find it will wear down if you use this over and over. You can easily make up another. The DIY aspect will take a little while to master because of the split cards and nature of the work needed.

Overall this is a great little packet trick that plays very well and will have a strong reaction. Think Princess Card Trick but much more visual and with the added twist of the thought of card ending up in the spectators hand. Recommend.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 9 SansMinds Worker's Series: Survival Kit



How do you define a magician's Survival Kit?

This is the definition SansMinds has concluded after consulting with hundreds of performers worldwide.

Survival Kit is a set of tools and knowledge that will enable the performer to survive in an unexpected situation.

The SansMinds Creative Lab is proud to present you SansMinds Worker's Series: Survival Kit.

A brand new approach to 5 iconic magic plots. In this DVD you will obtain the knowledge to build a show from daily objects. More importantly, the items used can be easily obtained from local dollar stores worldwide.

You will no longer need to worry about finding special magic props when you lose your luggage during your travel.

This is a must have for every magician. Prepare yourself from the unexpected and get the Survival Kit now.

Effects include:

1. Vanishing Bottle
2. Fork Morph
3. Glass Bottle in iPad
4. Water Vanish
5. Production Out of Empty Paper Bag

MY THOUGHTS:

35 minute DVD.

The idea of being able to put magic together at a moments notice is something I know a lot about. One year while travelling the airlines lost my luggage 14 times!!! That means I had to still do the shows but without my props. Thankfully I had 25 years of experience behind me and found it easy to put together a show with what I had on me. I have always read and studied magic and find the best way to be prepared for anything is to do just that. Be as knowledgeable as you can by reading, practicing and studying magic. This DVD is a good example of magic that can be performed with little preparation All of the magic on here is strong material and could certainly work in a show. Notice that this is not IMPROMPTU magic - because it does require preparation - two different things. Having the knowledge of the five effects is not going to hurt anybody at all - you never know when you can use these. Actually you could use any of these in a regular show!!

VANISHING BOTTLE:

This is a vanishing bottle and allows you to perform a vanishing bottle in paper bag ala Vanishing Coke bottle that most magicians perform. In this version you can use a certain plastic juice or water plastic bottle. You will need to do some preparation and will need certain extra things such as tape, scissors etc. This is a very clever idea and if you have lost your bottle this is a great way to replace it. Of course part of the mystery of the original is that the bottle looks like it is made from glass - where as this one is obviously made from plastic. However, this isn't a bad idea if you are on the fly. Also this would be a great trick if you are teaching young kids a magic class. This is great for a stand-up performance. You can do this surrounded. Obviously it's not instant reset and you would probably need to make another gimmick as this only lasts one.

MORPING FORK:

Again this will require preparation and you'll need two plyers so if you can find them while away you will have a neat little effect. Not quite a metal bending routine that is slow but more of a very quick instant change from a regular fork to a bent fork. You can do anything you like with the fork as far as bending goes. Get as crazy as you want. They suggest even making a flower which I think could be nice. You also need to be wearing a jacket. This is also very angle sensitive. I think the idea is nice but possibly needs a little more work to make it more practical. This does need work to make it look good.

#### GLASS BOTTLE IN iPad:

In this routine you apparently push a glass bottle in to an iPad. Couple of notes - this idea is not new and you can buy a ready made gimmick that looks like glass but is plastic - available from Norm Neilson - personally I would go that route rather than prepare one by using a broken bottle. The idea of course of this DVD is to have things you can make yourself - when breaking and using broken glass be very careful. They do show how to rough out any jagged edges using sandpaper. You will also need to prepare your iPad. This can be done surrounded but you do need a counter. There has been a lot of other things written on this idea (not in the iPad but the vanish of the bottle using the gimmick.) Herman does give some ideas on where to ditch the bottle and do the switch. I think the novel idea here is putting the bottle in the iPad. Other than that it is nothing new but again, is good to know how to make up a gimmick should you really want to do this.

#### LIQUID VANISH:

This is based on the well known liquid vanish using slush powder. Actually I think most magicians actually know this version as it is common knowledge but for the novice I am sure it is new. Having said that it certainly DOES work and is well worth knowing. You never know when you might need to use this and it is something you can buy anywhere (except Venezuela where you can only buy these on the black market now!!!)

#### PRODUCTION FROM PAPER BAG:

Based on a similar idea by Jeff Hobson (the first time I saw something like this). This is something you might find in a beginners magic book. If you need to produce something then this is another way of doing it. Nothing wrong with it because it works.

Pretty basic material on this DVD - a lot of things I have seen (in various forms) in books I read when I first started doing magic 25 years ago. As I said, I don't think it hurts knowing as much magic as possible and this DVD has material on that is mostly practical and should you need to have one or two tricks without your regular props it certainly won't hurt knowing these.

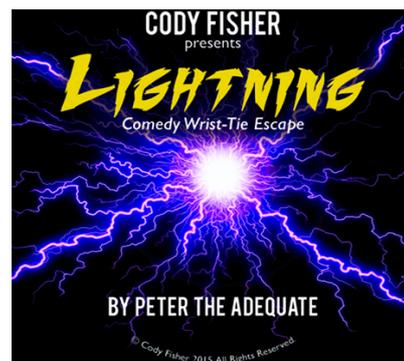
I think this is probably suited for those new to magic. I would be very careful about the bottle trick though. Be careful if you want to make this up.

PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 10 LIGHTNING BY PETER THE ADEQUATE



This routine is straight out of Peter's (and Cody's) corporate comedy act. The Lightning Wrist Tie escape is Peter The Adequate's unique version of the wrist tie. This routine is 10 solid minutes with nothing more than a piece of rope and two audience volunteers. The routine is jammed packed with comedy, audience participation, fits in your pocket, and can play for thousands!

On this DVD Peter will share every single detail about his routine. It includes a live performance by Peter The Adequate, interview with Cody Fisher, step-by-step teaching guide, and years of advice and performance tips. This is NOT your standard "in and out" comedy wrist tie. Peter's unique version is a REAL ESCAPE!

BONUS PDF: Cody Fisher's Lightning Wrist Tie / Stand Up Card To Wallet

As an added bonus a very special PDF is included with the DVD. Cody has combined the Lightning Wrist Tie with his never before published Stand-Up Card To Wallet routine. The PDF includes Cody's full routine including word-for-word comedy script, stage cues, music cues, and variations for performing this for family shows, corporate events, and even comedy clubs! If you liked Cody's previous stand up releases, you are going to LOVE this!

#### MY THOUGHTS:

What you have here is a routine that has been perfected over 30 years from every nuance, line, move

and gesture. This is not the regular comedy routine where you are tied up and escape under a jacket then get back in and then out , etc. Peter and Cody talk about why this is not like that and why the routine has been designed like it has. This is also not just about a killer routine, it is also about how to structure and put together a piece of magic. The interview section is well worth watching because Peter explains in detail why he does what he does during the routine. He shares why it is important to put the spectators at ease and how to handle them. What you will learn on here is a killer rope tie method. I actually do remember reading about this in the original book that they mention on the DVD, but like so many glossed over it without giving it any thought. It's amazing to see somebody take an idea and run with it, and make is a signature routine.

If you are looking for a solid routine that only requires a piece of rope and scissors then look no further. This is the ideal pack flat play big routine. This can actually be performed under any condition and Cody has even seen Peter perform this at a strolling gig!

It is also interesting to hear Peter say do the routine EXACTLY as he does it - at least to start. In most cases we encourage performers NOT to do something the way the originator does it. In this case though, it is important you understand exactly how and why this is so strong. In using the script and performing as Peter does is a great lesson in constructing a routine. Peter also goes on to say that you will eventually make it your own once you have the mechanics and are comfortable with it.

The bonus on here is Cody's routine which incorporates a card to wallet. Again, a very strong routine with a kicker ending. You get the PDF script from Cody and it would certainly make a great addition. For me this routine is about personality and handling people on stage. The escape is just that - it's a 2 second escape but that is all it needs to be. The tie really does look impossible and that is what this routine is all about. There are so many convincers in this it looks like an impossible rope tie to escape from.

If you do corporate perform just for friends or at school, if you are a street performer or do private functions you WILL want to get this and put it in the act. Peter calls this his meat and potatoes routine and that is a great way to describe it. It could very well be your go to routine as well.

PRICE: \$40.00

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

AVAILABLE: All magic dealers

# 1 1

## JUMPING GEM PEN BY JEFF PRACE



A modern adaptation of the Jumping Gem! This pen combines one of magic's most iconic paddle tricks and an innocent prop to create a fresh approach to the classic routine.

Presented as an eye exam, a circle jumps all around the pen's body before visually splitting into two! But the eye test does not end there! The text on the pen instantly becomes blurry and can be handed out for examination at the end.

### INSIDE THE PACKAGE:

- Jumping Gem pen
- Additional pen for kicker ending
- Video instructions by Genii columnist Jeff Prace

### MY THOUGHTS:

A cute variation on the well known Paddle trick. You are supplied with two pens so you can have two alternative endings and a short download tutorial. This isn't an earth shattering effect and as far as Jumping Gem tricks go this is another in a long line of variations. I do think there are much stronger versions on the market and my all time favorite is Turbo Stick by Leo Smetsers. Having said that, Jeff has come up with a nice theme with the pen as the pen looks like it came from an eye doctors so the premise is having your eyes checked and this dot jumps around on the pen. The alternative option is that the words on

the pen end up blurry. It is something you can carry around with you at all times and be ready to do, has a novelty factor of being on a pen and has a nice theme. This could be performed by somebody new to magic or a pro could definitely use it. I am sure in the right hands and with a bit of practice to get the moves down this would play well.

PRICE: \$9.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphismagic.com](http://www.murphismagic.com)



## 12 Eclectica by John Carey and RSVP



John Carey is back with a brand new collection of powerful and practical card and close up magic. Streamlined in a way he has become respected for, John shares 15 commercial effects on this new DVD!

No pipe dreams, just very strong doable effects with cards, a coin and even a commercial sponge ball routine!

1. Backs to the Wall. John's take on the classic All Backs routine. An ideal opener that's funny, magical and strong.
2. Bluff Cull/Ensemble. Want to be able to cull say the Aces from a spectator's shuffled deck sleightlessly? Well now you can!
3. Three Phase Daley. A beautifully direct 3 phase approach to a classic card routine.
4. Mental Sandwich. A highly efficient and very strong sandwich routine involving a thought of card and two jokers. Super simple but elegant and powerful.
5. Sent and Received! John's homage to Dai Vernon and his fabulous emotional reaction routine. Makes the spectator the star.
6. Top, Middle and Bottom! A hands off divination and stunning revelation of a selected card wrapped in a very funny premise.
7. Slow Motion Triumph. A beautiful slow motion small packet triumph effect that's perfect for strolling work.
8. Telekinetic. A delightful card mystery wrapped in

a presentation about telekinesis. The spectator is the star once again at the climax!

9. Splitsville! A super quick and slick progressive production of the Aces! Minimum of moves, maximum effect.

10. Homage to Bannon. Carey's variation of a great John Bannon sandwich effect called fat city.

11. Whispers. Watch and learn John's super efficient and memorable approach to the classic whisperers effect. Oh and the finish will make you smile!

12. Assisted Ambitions. Carey's small packet ambitious card was designed for real world usage. A minimum of moves with maximum effect.

13. Invisible Interlude. One of John's absolute favorites to perform. Another great strolling piece!

14. Two's Company And? Carey does sponge balls! A very quick and smooth multi phased routine using two little used sponge ball moves and some lovely routining.

15. One Card and One Thought... Finally, join John as he shares this delightful card mystery inspired by the work of Al Leech. A perfect effect for a couple involving a mystery card, a thought of card and a premise of connections.

Running time: 1 hour 48 minutes

#### MY THOUGHTS:

This is a terrific DVD filled with practical card magic that can be done anywhere using a borrowed deck. As a working magician any one of these effects could be added in to my repertoire. Actually I've already added the first routine Backs to the Wall. This makes a great opening routine where it appears that all the cards have no faces. It's quick and visual and very deceptive. One of the many things I love about John's work is that he takes all the hard work out of an effect and makes it as easy and practical as possible. He has a unique way of approaching card magic that really appeals to me and will appeal to everybody who works with cards. Another aspect of the material on here is that a lot of the tricks happen with the spectator doing the trick. Routines such as Bluff Cull/Ensemble and Sent and Received.

I love the routine Top Middle and Bottom which is a fantastic routine with a kicker finish! I love being fooled and John really fooled me with the performance on this one. The structure of this routine makes it impossible to know how it could work and the simplicity is what makes it so good.

This DVD is just filled with strong material it's really hard to choose any favorites. If you perform any type of magic with playing cards then you must check out

the material on here. It is perfect for those who are fairly new to magic as it has a few self-working routines, as well as full time pros. This is material you will want to perform and will be performing. Take your time with the DVD. Choose the ones that you like and you'll have enough material to last you a life-time.  
**VERY HIGHLY RECOMMENDED**

PRICE: \$30.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 13 CRYPTTEXT 2.0 BY HAIM GOLDENBERG



"Open prediction has never been more open!"  
"Allows you to force any word with just an iPhone."  
"The most commercial tool to ever hit the mentalism market."  
"Visual mentalism at its best!"

New and improved font, looks like real handwriting, capital & lower-case letters, great for closeup, TV and stage shows

Crypttext is a custom designed True-Type font with an interesting property. Type anything you want and adjust the font size to suit your needs. After installing Crypttext on your computer, you will be able to print off special characters quickly and easily. However, It is more effective if you learn to write in this style yourself. This allows you to prepare messages anywhere, even in front of the audience. It also lends itself to an impromptu feel which is not present with type written predictions.  
performed by the best mentalists all over the world.

what do you get:  
20-page Photo-Illustrated, Instruction Digital Booklet,  
Crypttext2.0pro font + bonus Crypttexts modern font +

online free Text Generator access.

## MY THOUGHTS:

There is a reason many of the top working mentalists in the world are using this amazing tool by Haim. It could very well be one of the strongest pieces of mentalism I have seen in a very long time!! If you have ever seen one of those quick painting artists where they paint something and then turn it upside down to show something else. The reaction they get is always incredibly strong. This is a similar concept but using words and numbers.

In one of the effects a person in the audience calls out their name. You also hand out a phone for people to add up numbers they have made up to give a total. A prediction is opened up but instead of a number it is the person's name who was asked earlier. A coincidence, perhaps, however when the name is turned upside down the audience clearly see that the letters are now numbers and match the calculation!! This really is as strong as it reads.

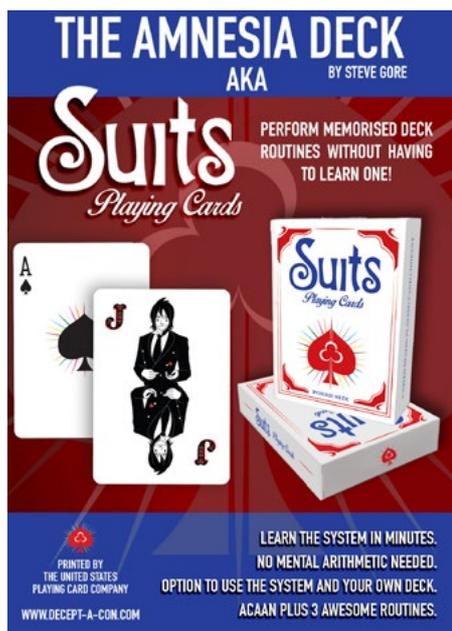
Haim has designed words and letters that really are amazing. You get this special font to download and use on your MAC or PC. You also get a booklet download with routines and ideas on how best to use it. Haim suggests learning how to write them yourself rather than using the printed version. This will take a little time but well worth it. You could easily make up a very small cheat sheet.

The great thing about Crtyptext is that it is so adaptable. Imagine you are at a company function and the company name matches a calculation. Haim covers some really nice tips and points including doing this routine as a call back. At the beginning you ask for a name and write it down, then later you come back to it for the routine. He shares his own personal routine that he uses professionally.

There are other ideas so you can use this for close-up, dual reality, multiple predictions and more!

PRICE: \$29.90 download  
AVAILABLE:  
<http://haimgoldenberg.com/crypttext2.html>

# 14 THE AMNESIA DECK BY STEVE GORE



The Amnesia deck aka the Suits Deck, is a wonderful deck which means you can perform most, if not all, memorised deck routines without having to learn any stacks! I personally do not know, or have ever learnt a stack and can fry people with this deck. You too can learn the system very easily in a few minutes and know by the back of any card, the location of every card in the Aronson stack. The amount of effects you can perform is staggering and limited by your imagination. The deck is also cunningly marked so you can appear to have a vast 'Rainman' memory and the power of subitizing or guesstimating. You can do an easy, but mind blowing 'Any card at any number' (ACAAN) without having to do mental arithmetic! You won't believe the reactions you will get with this deck, all accomplished very easily without any difficult memory work!

This deck is also useful if you already know or partially know the Aronson stack, but have a fear of forgetting it under pressure.

Included are printed instructions and online videos including a "Conversation with Pete Turner" who goes

through just some of the awesome effects, adding his advice and ideas.

The Deck is custom printed by the United States Playing Card Company (USPCC Bicycle quality) and includes a custom ace of spades and two custom designed jokers, with the Aronson stack on one and Juan Tamariz's 'Mnemonic' on the other. This means you could just have the joker or card case out and use any regular or marked deck but still use 'The Amnesia System'

A huge thank you to Simon Aronson and Juan Tamariz for allowing me to use their incredible stacks. You will need to have standard colour vision to use this deck.

These effects are explained in full and are just some of the ones which are possible.

Any card at any number - ACAAN: They name any card and any number and their card is at their number  
Memorisation - You can tell them the location of any card or the card at any location!

Weighing on my mind: You know instantly how many cards they cut onto your hand!

Memorisation

Handsfree: They cut the deck numbers times and without looking at or touching the deck you can tell the location of any card!

Elimination: They cut the deck and remember the card they cut to, then shuffle their cards, you briefly look at the remaining cards for a few seconds and can then recall all the cards in their hand, leaving their card last!

MY THOUGHTS:

Over the years I have learnt various stacks and used them to get some great reactions. The problem is that if you don't perform with a stacked deck all the time you can easily forget the stack and will need to relearn it. What Steve has done here is create a deck that actually takes all the work out of learning two of the most well known stacks. The method is very clever, well hidden and easy to do.

There are so many great routines published in books using both stacks that might have put you off in the past. Now you can get those books and start performing some very powerful card magic. As Steve said you could even look like Rainman.

The cards are printed on USPCC stock so the highest quality. With so many ways to get the stack or adding the jokers to your own deck you will now have one of the most powerful tools available to a card worker. This is not only great for the beginner but also

a seasoned prop could use this, even as just a little reminder should they forget.

You not only get the deck with some written instructions but also access to some video downloads.

The downloads are very educational, especially the video with Peter Turner. You will also learn some great routines including a very easy ACAAN (easy with the stack and much less fuss than most).

I have also found this deck very helpful in learning the Arason stack because I had spent time years ago working on it and this really helped refresh my memory. If you are new to stacks then look no further. Steve has brought something refreshing to the table of stack work and I think this will become a popular item amongst card workers.

**VERY HIGHLY RECOMMENDED**

**COST: £20 uk, \$25 USA, £23 rest of world.**

**Free shipping**

**AVAILABLE: [www.stevegore.co.uk](http://www.stevegore.co.uk)**



# 15 The GPS Deck By STEVE GORE



The GPS deck aka the Regatta Deck, is a groundbreaking deck which utilises a worlds first cunning unique marking system which means you can get the spectator to shuffle the deck, name any card, and then locate their card in a few seconds without spreading the deck. You can then cut, cull or force this card on them or even load it into the card box, pocket or wallet. You can do an ambitious card routine and get the spectator to put the card in themselves, shuffle it, and it still ends up on top! You could also cut to any four of a kind for example! Another killer one is that they shuffle the deck and name any card, you dead cut to it. Then you name a card and the spectator dead cuts to it!

The amount of effects you can perform is staggering and limited by your imagination. Included are printed

instructions and online videos including a "Conversation with Pete Turner" who goes through just some of the awesome effects, adding his advice and ideas.

The Deck is custom printed by the United States Playing Card Company (USPCC Bicycle quality) and includes a double backed card, a custom ace of spades and two custom designed jokers.

Use the force: They shuffle, name a card and pick a card. The card they pick is the one they name!  
Panini - a posh sandwich: a posh sandwich effect. They shuffle, name a card, cut 2 jokers face up anywhere they like, and they spread to find their card sandwiched between the jokers! Truly stunning and baffling!

4 of a kind: They shuffle, name a value, i.e. the sevens, and you can cut to all 4 sevens!

Card to box: They shuffle, name any card and it appears in the card box. Dead cut - They shuffle, name a card and you cut straight to it, then you name a card and they cut to it!

Ambitiously: A new option to your ambitious card routine!

#### MY THOUGHTS:

This really is a marked deck like no other. Steve has created something so sneaky and devious that it should not be allowed. The possibilities with this deck are endless. The marking system is easy to understand and even with my poor eyesight quite easy to see.

The back design is not a regular Bicycle deck and actually these look more like regular playing cards you might find in a home. The quality is still the same but the look is different.

As well as the deck you receive some download instructions with an interview by Peter Turner. You will also learn some effects but to be honest, if you enjoy card magic your mind will be racing with other things you can do.

At any time you can easily find a card or know exactly where it is. This is not a memory deck at all but a marked deck system. The workings on this are very unique and different and there is no way anybody would know. If Steve had kept this a secret to himself I think he would have fooled every magician out there.

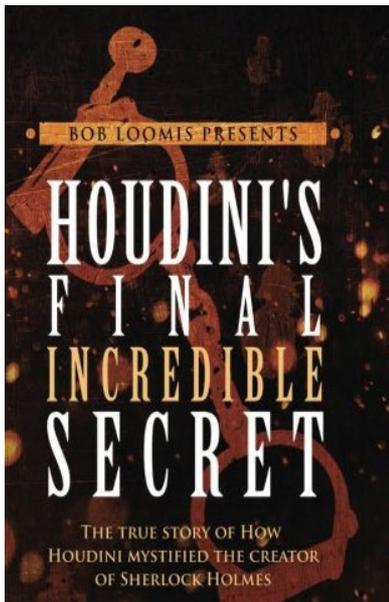
There is so much you can do with this. Have a spectator name any value and you can instantly cut to them. I like to think of this as a tool - a very powerful tool that can be used for some incredible effects.

My advice is if you carry a deck of cards around with you, why not carry one that is cleverly designed so you know where a card is. Perform all your regular magic then fry them this something using the GPS deck!!

£20 uk, \$25 USA, £23 rest of world. Free shipping  
Available: [www.stevegore.co.uk](http://www.stevegore.co.uk)



# 16 HOUDINI'S FINAL INCREDIBLE SECRET By Bob Loomis



I loved this work on so many levels. Being a true Houdini aficionado – addict would probably be more appropriate – I had over a forty year period read everything I could of his life and activities.

Obviously, I had read of this effect but had dismissed it as another of Houdini's spurious claims. It was quite a jolt when I learned early in Bob Loomis's work that the existing documentation outlining what happened did not come from Houdini but from the two witnesses for whom it was performed.

This gives far more credibility to the fact the trick actually took place as the two independent descriptions parallel each other.

So the quest begins to unlock the secret of this enigma. It is like reading a good detective story or, probably more apt, to use an analogy from the book, attempting to solve a 2,500 piece jigsaw without the guidance of the original illustration. It is simple to get the outside frame formed from the straight edges, but filling in the other 98% requires persistence and dedication.

HOUDINI'S FINAL INCREDIBLE SECRET is the quintessential lesson in what persistent, dedicated, relentless research can achieve.

The book is divided into six main sections. What. Why. Who, When. Where. How. Each of these has subheadings. There may be temptation by some to jump to the "How" section purely to learn how this miracle was achieved.

DON'T DO IT! Unless you have fully understood the preliminaries, the description will not fully make sense. Loomis has carefully analysed all the players, visible and invisible, their psyche, their temperament, their strength and weakness and it is through intensive research he has been able to link relationships and encounters, all vital to the final result.

His research led him to where the effect originally came from proving it was not an Houdini concept or idea but that of an obscure and long forgotten German magician, Max Berol.

The "where" "why" and "when" it took place are further vital components, exhaustively studied and interwoven to lend further credence to his final analysis.

I believed I was very knowledgeable about Houdini, but there were many snippets in this work that were completely unknown to me. For Houdini fans this is well worth investigating.

In the final analysis, did Bob Loomis uncover the definitive secret to Houdini's Final Incredible Secret? We will never know, but, that said, this book is, without doubt, the closest we will ever get.

This year on October 31 it is the 90th anniversary of Houdini's death and it seems appropriate that this book should appear at this time.

Bob Loomis has done an amazing job that deserves accolades from the rooftops. Highly Recommended.

Reviewed by Bernard Reid. Author of 'Conjurors, Card-sharps and Conmen' and the soon to be published 'Magicians in the Golden Age of New Zealand Vaudeville.'

You can purchase Houdini's Final Incredible Secret at Amazon.com (U.S.) and Amazon.co.uk (UK).  
PRICE: \$13.00 US

## SMILE MAKER – BY BARRY MITCHELL



[www.BarryMitchellProducts.com](http://www.BarryMitchellProducts.com)  
 \$39.00 US

Well, here is a trick that has sat in my 'magic drawer' for over a year. I truly just bought it because I like Barry Mitchell. I watched the video and thought "Nah, this is not for me". So there it sat for over a year. Then I had to come up with a new routine for my library show, where the theme was Funny Business. So, the smiling little sponges seemed like a good fit. Boy, were they EVER! To my complete and utter astonishment THIS was the trick the audience reacted to and talked about it. Go figure.

So I put it in my regular show for the last year. I now know why people react to it so strongly. First, the trick is simple. It's visual. Really visual! Plus, the story / patter is interesting (or make up your own). The production of the giant happy face at the end gets an audible gasp almost every time.

So. Simple. Visual. Fun. Easy. Pack small. Big impact. I highly recommend it. The only negative I can say is be careful on the storage of the balls wet – the black could bleed to the yellow if not careful. So I give this: **Norden - 94%**

When I first saw Smile Maker I thought it looked silly, then I saw Barry Mitchell perform it and I thought it looked cheesy. But then I thought about how I could perform it instead of thinking about how I saw Barry perform it, so I bought one. Take away a little of the cheese and it turns out to be a very good routine for me and I figured out it's not the prop or the routine that's cheesy, it's Barry Mitchell.

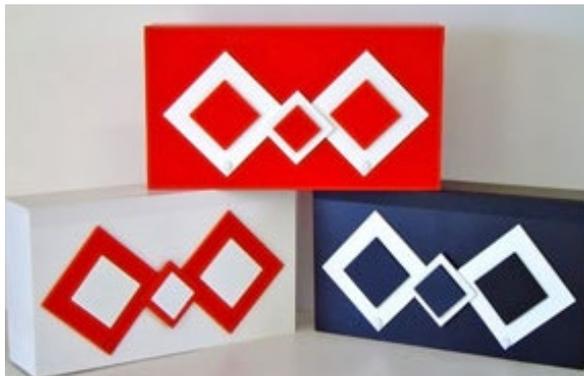
Smile Maker packs small and light, and delivers a surprisingly strong response every time, as strong from the adults watching my show as from the kids. This has earned its status as a standard routine in my show for kids, and is a perfect segue into my vanishing ketchup bottle routine. It's not strong enough to be an opener or a closer, it's placed firmly as #6 in my playlist, at a spot when it's time for me to calm the kids down after a couple of rambunctious routines.

I store the large ball in a ziplock bag with a fabric softener sheet, and the eight two inch balls in a hard plastic container lined with a fabric softener sheet. This keeps them fresh smelling, even when I keep them moist (they perform much better when they're moist).

I like Smile Maker so much that I also purchased Pumpkin Maker for my Halloween shows. I give it: **Gordon - 90%**



# KNOT FUNNY – BY JEF EATON AT KANDU MAGIC



[www.KanduMagic.com](http://www.KanduMagic.com)  
\$109.00

For this review I have to explain a bit of bias. I think I own, or have owned, everything Kandu has made over the years. I believe they are the most underrated magic props on the market. You will see many more review of their products over the year.

Knot Funny has been in both Gordon's and my working repertoire for almost a decade! I have gone through 3 of them. – not due to the poor construction, but from literally thousands of shows. It's a simple swapping mechanism for a rope routine, but with so many built in laughs that the kids won't know what hit them. If you have a sound system and can in some sound effects, it's even better.

The audience participation is extensive. From ropes falling out of tubes, to end caps popping off, to the box falling apart to the knots flying magically off – this trick is seriously my favorite kid show prop.

Only complaint – the old version had a nail to keep the bottom of the box in place. That has been rectified with a new version that uses a clasp. I still think there is a better solution than this – but it far succeeds the nail. For this I can't give it the 100% I want to – so I'm going to give it:

**Norden – 99%**

Knot Funny has been in my show for 10 years and is one of those routines that I have as much fun performing as the kids have participating and watching. My routine encourages abuse of the prop and I've been very hard on it, so hard that I've had to glue the top together after pieces have broken off several times. In order to assist with reset time when I have shows stacked, I purchased additional tubes and ropes from Kandu so I can quickly swap them and immediately be ready to go again.

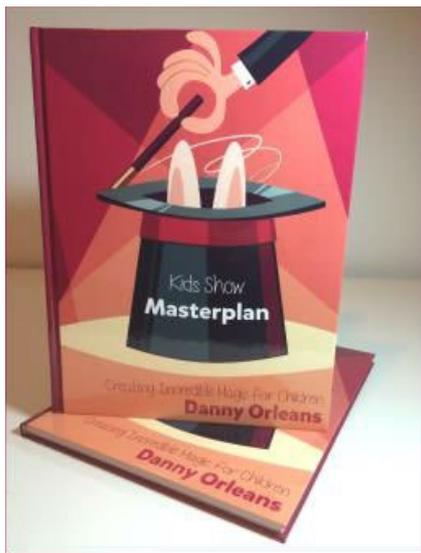
One day I contacted Jeff Eaton (Kandu Magic) and told him I have to purchase another one because I've destroyed my main one and he immediately offered to fix my old one. I turned down the offer because I couldn't be without it and just asked him to send me a new one, which of course came with another set of tubes and ropes. Being the awesome guy he is, he also sent new pieces so I could fix up my old one. Since then I've toned down my routine a bit so they won't end up in rough shape (they're very well built, I was just REALLY tough on it).

Solid routine, tons of fun, and great volunteer participation. If you're good at choosing and managing your volunteers, this can be a highlight of your show. I give it:

**Gordon – 99%**



# Kids Show Master Plan – by Danny Orleans



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

\$50 US

I'm a bibliophile. I love books. I also love magic – hence, I love magic books. I am also a children's entertainer – so a book about kids magic, well that just makes me happy.

Now, make it a superb book on kids magic by Danny Orleans – now, I'm very happy!

Danny is a former teacher and you can tell from his writing. This book is a very easy read, to the point that you don't really know you are learning, as it feels like you are just having a conversation with your pal Danny. Not only does he provide bang on advice on a wide range of topics, he also provides examples and anecdotes from his personal experience.

The chapter on Audience Management – how to deal with difficult kids, crying, how to maintain attention, pre show work, and more – is worth the price of the book alone. Or the Chapter on 'Character', 'Show Setting', 'Marketing', or 'Set List'...or the tricks taught in the book. It's all worth the \$50 many times over. Danny is a very successful entertainer and you can learn a lot from him. Watch for a future review on his DVD sets.

This book is hardcover, 190 pages long – full colour and it's beautifully designed. It gets a prominent place

on the bookshelf. I really enjoyed this book, so I give it: **Norden – 91%**

Danny Orleans has a ton of experience and when he's willing to share it people should listen. The Kids Show Master Plan is split up into five topics; Character, Set List, Audience Management, Show setting, and Marketing. What you get out of the book will depend on where you are in your career and how open you are to giving thought to some topics in a different way. If you're well established, you'll probably get less out of the "Character" section than someone who's starting out, but even very established performers have areas they need to work on, whether it's "Audience Management" or "Marketing"; everyone will learn something with this book. Having said that, even if you're well established don't gloss over the "Character" section with a closed mind, it could completely change your approach and you may end up getting more out of that section.

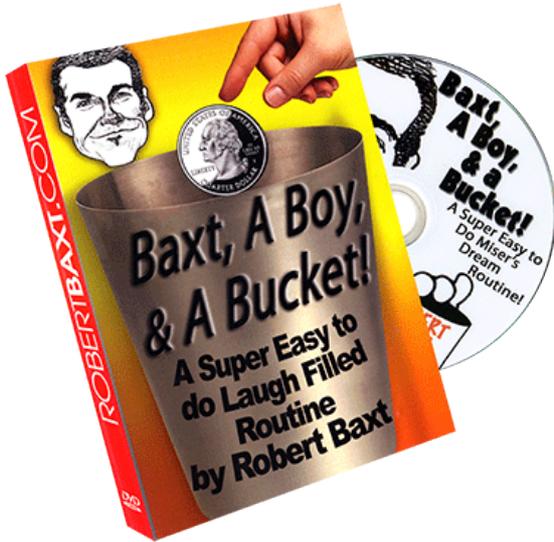
Danny is a master of Audience Management with kids and I wish I had this book when I was starting out, it would have been a shortcut through many of the hard lessons I endured. He teaches great methods of how to keep kids attention, how to keep them seated, and to help them learn to be a good audience. His tips helped reinforce some of the things I already knew but to be honest had not put into practice as well as I should and have helped me concentrate on working to improve in those areas with some new strategies. If you're looking for new material, there's seven previously unpublished routines. One in particular uses a prop I used to own and didn't care for and sold, but after reading his routine it makes we want to go out and purchase the prop again so I can work on it with this new philosophy.

For anyone starting out in this business I would rate this as a "must have", it would make a great gift for a person in your magic club or circle who wants to start entertaining children. For someone very established I would rate it as great to fantastic, something you absolutely will learn something from.

**Gordon – 85%**



# A Boy and a Bucket – by Robert Baxt



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

\$72.95 (limited special – DVD, palming coins, bucket)

Robert Baxt knocks it out of the park with his version of the Miser's Dream. I will be the first to admit that I am not a knuckle buster, nor great at coin work. Great news – you don't have to be with this routine – all the laughs and byplay cover all the sleights. Yes, you still need to palm a coin – but really this routine goes for laughs and is a great option for a family show. I like the tips of using a chair, selection of volunteers, the choice of pail (and that comes with the trick if you purchase the package), coins, patter – everything is covered. The DVD is well edited, and Robert is a fine teacher. You will have no problem learning the trick from watching him.

Those that know me – know I don't rehearse a whole lot. This trick I DID spend time in front of the mirror and getting it right. That paid off and the 'real magic' that I have been trying to add into my show was present once this routine was put in.

Robert is a fantastic guy and his service is second to none. If you want to add something that looks, and sounds, like real magic then I suggest you check this out. I give it:

**Norden – 95%**

Miser's Dream is one of those tricks I've avoided performing but loved watching others perform while I sat watching and thinking it's something I should do. Over the years I've had a couple of masters of the routine show me exactly how they do it, with gimmicked buckets, holdouts, and fancy moves. I purchased Lev-ent's Ultimate Guide to the Misers Dream which really is the ultimate guide if you'd like to learn all about the history and many techniques you can use. It's a fantastic 3 DVD set but it left me a bit overwhelmed.

Then came along Robert Baxt's "A Boy and a Bucket" and in typical Robert Baxt fashion he showed me how easy it can be. Robert has a way of breaking it down into very simple moves, and assures us that the physical techniques don't have to be hard, it's far more important to concentrate on being entertaining.

After watching his DVD a few times, going out shopping for a good bucket, and grabbing a handful of coins and practicing, it didn't take long before I was brave enough to try it in a show, and it paid off. If this is one of those routines you've avoided because you weren't sure if you could devote the time to learn, or you thought you had to spend lots of money on fancy props, grab this DVD and see how easy it can be, and you'll also find some hints on how to be more entertaining. I give it:

**Gordon – 93%**



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