

INTERNATIONAL MAGIC MAGAZINE

VANISH

APRIL 2017 - ISSUE 33

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FUNNY BONES

+ BIRTHDAY

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The Hollywood Magic Castle named him 'Stage Magician of the Year' two years in a row. On stage he creates a dryly abstracted, austere universe that pushes magic to its very edges.



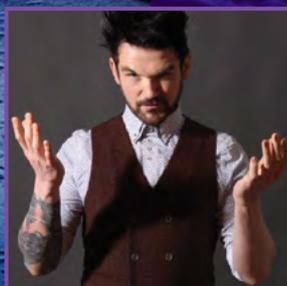
HECTOR MANCHA

He specialises in card magic, parlour magic, pickpocketing, manipulation, hand shadows and improvisation. In 2015, Hector won the highest honour in magic - the FISM World Grand Prix of Magic.



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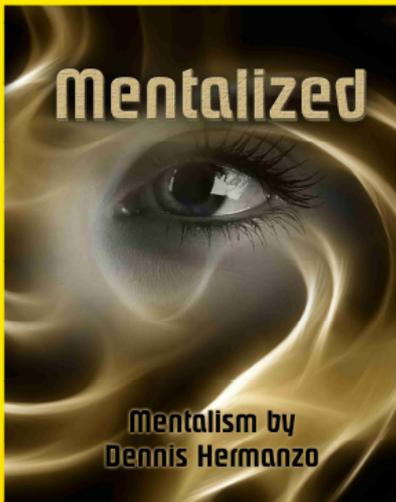
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Mentalized



by **Dennis Hermanzo** **\$70.00**



About the Author: Dennis Hermanzo is a Danish mentalist and musician in his forties who has been a mind-reader for more than 20 years. For those that have never heard of him previously, there is a very good reason. Dennis made the decision early to *not* venture into the magic fraternity or art. That is why to date, he is not a member of any free online forums. Neither is he a member of magic clubs because he doesn't perform for magicians, only the public.

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FROM THE EDITOR

MAKING REAL MAGIC

My family and I just returned from an amazing trip to Disneyland (CA). My opinion: Walt Disney was a real magician. He knew the secret to making grown adults feel like children again. He created, and envisioned, what really must be the happiest place on earth. Seeing it through the eyes of our five-year-old son made it even more magical and special. As adults we found ourselves believing Mickey Mouse and all the other characters were real and you'd get goose bumps meeting them.

There is no doubt about it, Disney created real magic and the power of the park is that it brings out the inner-child in everybody. I'd love to do a study on the magic Disney created that makes all this happen. While you are at the park you are immersed in this amazing world he created, but thinking back there were so many elements intertwined.

This month's feature story also has that same quality of being able to make adults feel like kids again (with his act). Marty Putz has the ability to transport everybody to a place where silliness rules; it's OK to laugh out loud. You can't help but fall in love with the boyish character Marty creates on stage, and laugh so hard at all of his childlike antics.

I've always said there is a difference between childish and childlike. Both Disney and Putz have created a formula that works and for me. This is what magic is all about.

Finally, if you have any news from around the world that you would like to share with readers of VANISH then please submit them.

We love hearing of what is happening and being able to share that news with others.

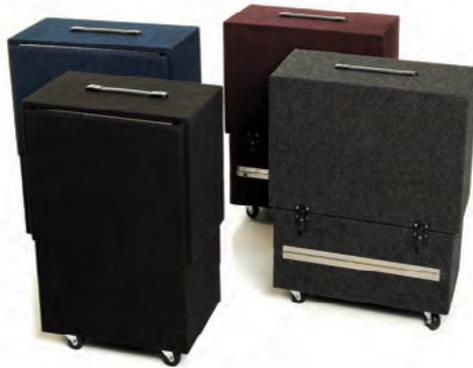
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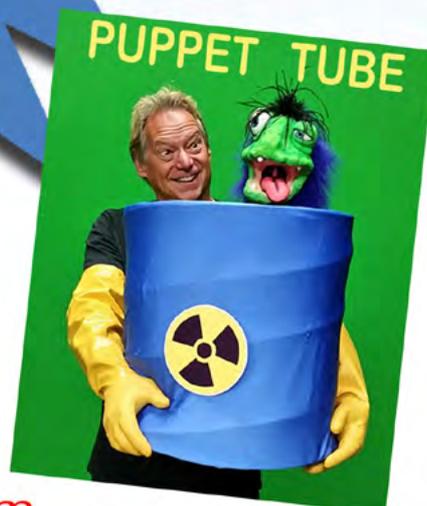
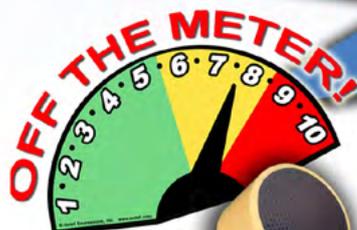
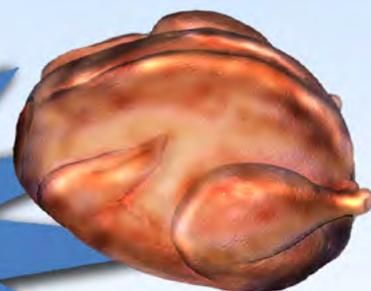
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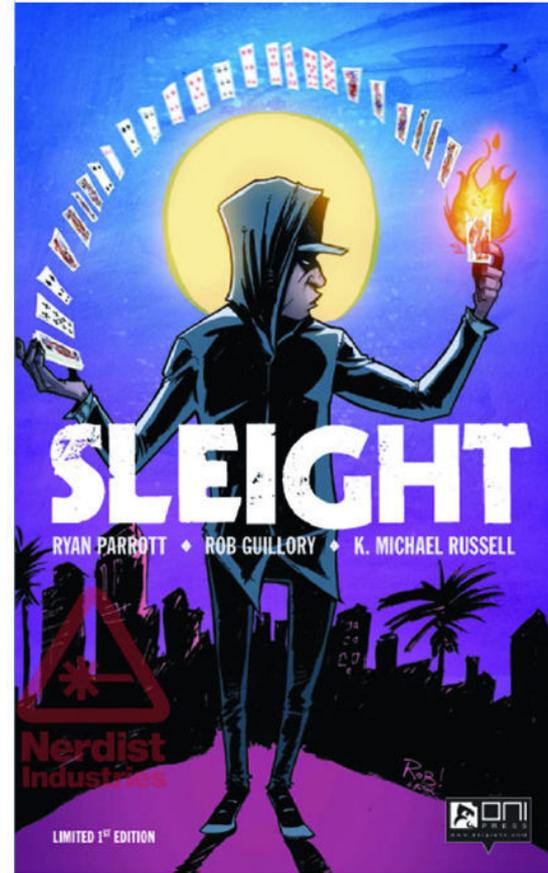
NEWS STORIES VIDEOS



Matt Foxx with his incredible card work for IBM Television commercial. IBM Q is an industry-first initiative to build commercially available universal quantum computing systems for business and science. See how playing cards can help us understand the unique way quantum computers work.



Richard Jones shows you what life is like after winning Britain's Got Talent. If you've ever thought of competing on one of the 'Got Talent' shows it's obvious that the rewards definitely speak for themselves. Mat Franco is set up with a show in Las Vegas and Richard is busier than ever. Don't forget though that even if you don't win the exposure alone can take your career to the next level. Our friend Steven Brundage is a great example of that!



The line between magic and reality is blurred in the upcoming film *Sleight*, as the tricks of a young illusionist named Bo, as played by Jacob Latimore, could be more than they initially appear. But Bo will need a lot of magic on his side to save his sister's life, and his own.

Before audiences follow Bo's journey into danger, they will get a chance to discover how he came to be such a talented magician. Oni Press has revealed that it is teaming up with BH Tilt and WWE Studio for a *Sleight* prequel digital comic that will be written by RyanParrott and drawn by Chew artist and co-creator Rob Guillory. They just revealed the cover for that issue.

The *Sleight* comic will be set in the years before the events depicted in the film, as Bo finds himself forced to step into the role of his sister's caretaker following the death of their parents. Along the way, Bo refines his skills and gets involved with some very questionable people and activities that will definitely come back to haunt him in the film.

To set the stage for anyone who wants to check out the movie, Oni is going to make the *Sleight* digital comic available for a free download on March 30th, but only for a limited time. *Sleight* will be out in theaters on April 28.

DAVID BLAINE NEW ORLEANS SHOW



Magician and master of endurance David Blaine will bring his one-man show to New Orleans' Saenger Theatre on Sunday, July 16, 2017.

As one of the most popular magicians in the world, Blaine has tested the limits of the human body with impressive stunts like holding his breath for 17 minutes, having over one million volts discharged at him continuously for 72 hours from seven Tesla coils, being buried alive in New York City for a week and being encased inside a six-ton block of ice for three days. His live show will find him attempting new feats in front of his audience, and no two performances will be the same.

Tickets for Blaine's New Orleans show will go on sale Friday, March 31 at 10am.

MUSEUM SEARCHING FOR YOUNG TALENTED MAGICIANS

**Magic at the Museum weekend takes place on
April 30 and May 1.**



Julian Young, aged 15, from Chester, Cheshire practicing his magic tricks at the Lion Salt Works Museum.

Cheshire's award-winning Lion Salt Works Museum invites young magicians across the North West and beyond to take part in its first annual magic competition to be held on May Bank Holiday Weekend (Sunday, April 30 and Monday, May 1) at its site near Northwich. This free event is part of the museum's Magic at the Museum Bank Holiday weekend. To enter, email: Kathryn Ravenscroft on Kathryn.ravenscroft@cheshirewestandchester.gov.uk or call the Lion Salt Works Museum on 01606 275066.

Open to young people in two categories aged 7-11 and 12-18, auditions for the 7-11 category will take place on Sunday, April 30 at 10.30am with finalists taking part in a public

performance at 2pm. Auditions for the 12-18 category will take place on Monday, May 1 at 10.30am with finalists taking part in a public performance at 2pm. The winning performance will be judged by a panel from the museum. Each act must be no longer than four minutes and no less than two minutes.

The performances will be judged on stage craft, originality and the response of the public to the act. The prize will be a cup, a magic kit and a prize from the shop plus the prestige of being named either Cheshire West and Chester's Young Magician of the Year or Junior Magician of the Year. Entry is free but competitors must be available for both the audition and the public performance.

Throughout the 'Magic at the Museum' weekend, there will be free entry to the Museum for any child who arrives at the Museum in magic-themed fancy dress, provided they are accompanied by a full-paying adult. During the weekend, there will be a series of magically themed craft activities, a Mystical Tea, a 'Chest of Curiosities' and magical science experiments

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there is a brass engraved plaque depicting an outline of a Voodoo Doll. The doll has five holes in it. One in its left leg, right leg, left hand, right hand and its head. The performer now turns his back and a spectator plunges one or more pegs into any of the five holes in the doll, and then closes the lid and locks the box.

The performer now turns around, shows the box on all sides to prove that the box is absolutely opaque and solid and immediately announces the number of the pegs inside plus the location of each peg while the box is still locked! There is absolutely no force and the spectator has complete control over how many pegs he would like to use. It could be one, all five or none, and also which holes in the plaque he chooses to insert them.

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CAREY'S CORNER

MIRROR MATCH

I've always loved the classic ESP matching effect. There have been some notable versions over the years. Some using marked cards and others with an extra card. My approach uses just ten unmarked cards and is self working.

Set up ten ESP cards in the classical circle, cross, wavy lines, square and star order from the top down. Give this packet a few straight cuts and pop the cards into your wallet. When you are ready to work, remove the packet as you introduce the theme of ESP, telepathy and all things mysterious. Casually flash the cards and table the packet face down.

Ask a spectator to give the cards a straight cut and complete the cut. Offer them the opportunity to cut and complete again. "You mixed those well, Peter, but there's an even more random way. Here, let me show you." Pick up the packet and hold in left hand dealing grip. We will now apply Paul Curry's brilliant deal/mix swindle to create the illusion of a genuine mix of the cards. Deal the top card face down to the table. Then mix or swap the next two

cards and drop them onto the tabled card. Repeat this, mixing a pair or two and dealing some single cards until the packet is exhausted. Hand the packet to your helper and walk and talk them through the deal or mix process, giving them total control of their choices and subsequent actions. The illusion is beautiful, but nothing has essentially changed to the cards.

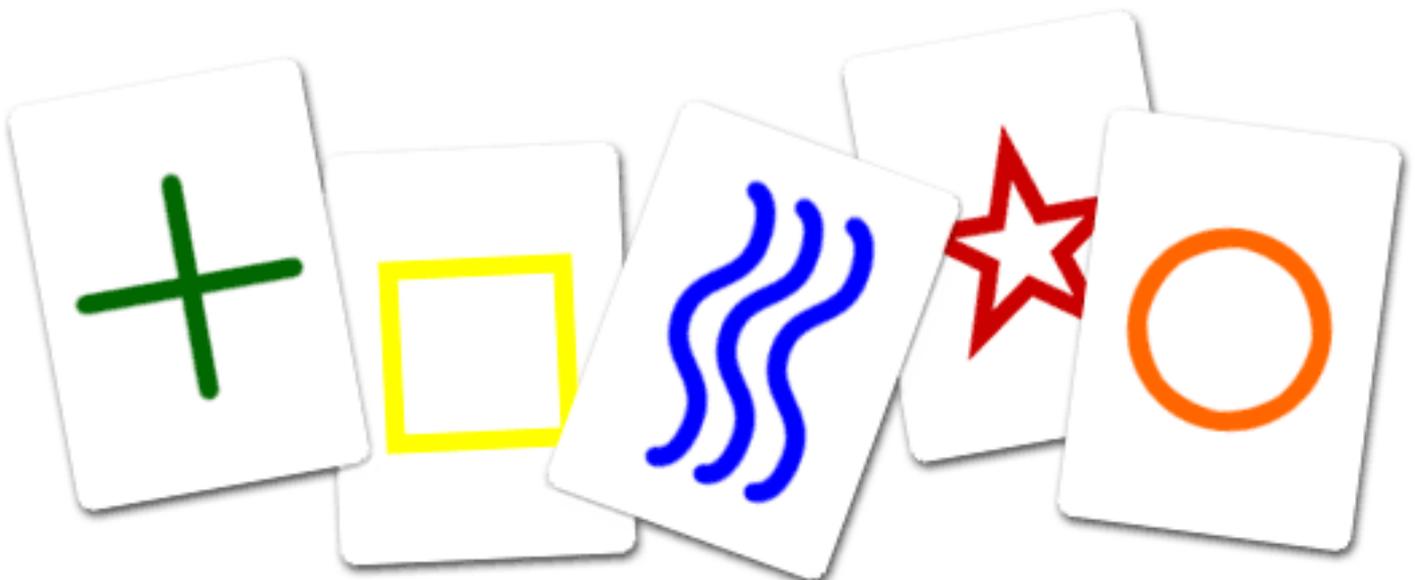
Ask the spectator to deal five face down cards to themselves and then just hand the remainder to you. Spread your cards into a face down fan and request they do too. "Peter, life is all about decisions. Indeed one decision can often affect another decision. Take out any one of your five cards and place it sight unseen in your left jacket pocket. I will take a random card too." In fact, you will now do something nice and sneaky. If they take the top card of their packet and pocket it, you take your bottom card of your fan and pocket that. If however they removed the card second from top, you would take out the card second from bottom etc etc. It's akin to mirroring their action, hence the title.

So repeat the above three more times,

the second card going into theirs and your left trousers pocket, the third and fourth cards going into the right jacket and trousers pockets respectively. Just watch which card they remove and remove a card from the opposite position in your fan each time. Both of you then drop each remaining single card face down onto the table.

"So from a packet of cards mixed by you, we both made five random decisions. Turn over your card on the table Peter and I will turn mine. A perfect match! But maybe we both just got lucky? Let's each take the card from our left jacket pocket. Another match!" Build up the pacing and delivery after the second match as you and your spectator remove each of the three remaining cards to conclude with a perfect five way match!

Notes: I put this together because I never felt comfortable using marked ESP cards. My eyesight isn't the greatest! Business cards are another nice option for this. Simply draw in the symbols.



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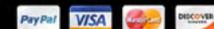
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GED MORRIS **UNSEEN**

It was around ten years ago when I showed Daryl this take on his effect Untouch, and I'm proud to say it did catch him off guard, not so much in the natural mechanics of the effect, but the stack employed, and he did give his blessings with regards putting it out there, which has taken me years to get around too.

Unbeknown, I wrote up the following up the night before hearing of Daryl's tragic passing. To say I was devastated, much like the rest of our community is an absolute understatement. I honestly wouldn't know where to start, with regards his influence. His teachings via books, DVD's, lectures and on occasions, one on one, have been the foundations of much of what I do. I think it's fair to say his teachings and legacy are firmly fixed into the journals and history of our art. The following, much to my sadness, is now just my simple tribute to a legend, he will be sadly missed, and may all of our blessings go out to his family and friends, RIP Daryl.

EFFECT

A spectator freely selects a card, then, without looking at or showing the card, places it into their pocket. The deck is then shuffled and handed to the spectator, instructing him to freely deal cards into a face down pile, stopping at any point he likes. From here they pick up the cards just dealt, and deal these into two face down piles. You then then ask them to select one of the piles dealt, as you explain, the top card of this pile will represent a number, for example: the six of diamonds, then go on to explain that the top card of the other pile will represent a suit; for example the ace of spades, and how combined they make up a third card, this being the six of spades. The blind selection is then revealed to be the six of spades.

HISTORY

Most will recognize the employed method, and although the reverse count has been used by many magicians in an array of card routines, I think it's safe to say it was popularized by Daryl Martinez within his effect Untouched, first published in Secrets of a Puerto Rican Gambler, in 1980. The original effect consisted of the following: the spectator shuffles and fans, faces towards the magician, allowing the magician to select a card (the prediction), which is tabled unseen by spectator. The spectator then deals a random number of cards onto the table, then deals that pile into two separate piles. The top card of the first pile reveals the number, and the top card of the second pile reveals the suit of the prediction. I highly recommend you look it up if you are unaware of it.

While Daryl's Untouched has always been my go too effect when anybody hands me a deck,

I have always felt the effect was weak, simply due to the fact the magician was choosing the prediction. I felt it would be a much stronger effect if the spectator selected the card and the following is my solution to this problem.

EXPLANATION

First set your deck into "Eight Kings" or the "Si Stebbins" stacks, it will work with both. However for the sake of this explanation may I suggest you use the Eight Kings sequence, which will make the things simpler to follow. Once set, place the deck, face down on the table. Take the Eight of Clubs (the top card) and place it face up to one side, then start counting cards off the top into a face up pile, continuing up to the twelfth card, note it's a club (the Jack of Clubs), and the thirtieth card is a Heart (the Eight of Hearts). In other words, the combination of the two cards makes up the original selection, the Eight of Clubs. And it's this simple fact that makes the effect work.

If you wish to confirm this will work with all the cards just reassemble the pack back into the original Eight Kings order, cut and complete the cut a few times, and repeat all the above. You will find that the twelfth card from the original selection will always be the same suit, and the thirtieth will always be the same number. With all the above in mind, set your deck, place it in the box and you are ready to go. Pick your victim.....sorry spectator, remove the deck from the box and place it in front of them, ask them to cut and complete the cut a few times. Once done, take the deck, and without looking at the faces, spread it face down, from your left to the right, in front of them. Then ask your spectator to choose a card, and without looking at or showing it, place it in their pocket.

Now there are a number of ways to go about the following, and I'm sure you will employ your own way, this is just one of a few methods I use:

Explain, "you could have had any selection, any at all, you could have had this..... this.....this.....or even this". To the spectator you are just pointing out the freedom of choice. What you are actually doing is counting cards, moving left from his selection, to the eleventh card, once you

get to this card, slightly separate this from the twelfth, creating a gap which will be a reference point for when you reassemble the deck.

Reassemble the deck, taking all the cards from the left of your reference point, placing them on top of the rest of the deck. In other words, you are simply cutting the deck, which places the twelfth and thirtieth on the top of the deck. From here do a few farrow shuffles; keeping the top two cards in place. This destroys your stack along with stating to the spectator that this is a shuffled deck.

Give the deck to your spectator and ask them to deal cards one at a time onto the table. Wait for them to deal the first two cards, then say "I would like you to mix them a bit more, please feel free to deal from the top, bottom, middle, you can even deal in single, or clumps of cards, go with your intuition, make it as random as you like and stop whenever you wish".

When they have finished, ask them to discard the cards they have left, pick up the cards just dealt, and deal them into two piles. All the spectator has done here is dealt the top two cards to the bottom of a pile and then reverse counted them back to the top of two piles, while thinking they are mixing and randomizing the cards. Note: although you have no idea of his selection, you do know the pile with the last card dealt is of the same suit and the card on the other pile is the same number as their selection. It's important to keep track here, as you need to tell them which will represent the suit, and which the number, before any of the faces are revealed. Ask them to point to one of the piles, assuming they point to the last card dealt say, "this card will represent a suit, and the other will represent a number. If they point to the other just reverse what you say "ok this will represent a number and this suit".

At this point you employ a little time misdirection saying: "let's recap on what has just happened, we started with you cutting and shuffling the cards, (I know shuffling is a lie, but it's a lie that will fly), you then selected a card, which neither you, me, or audience has any idea of. You shuffled again, and then

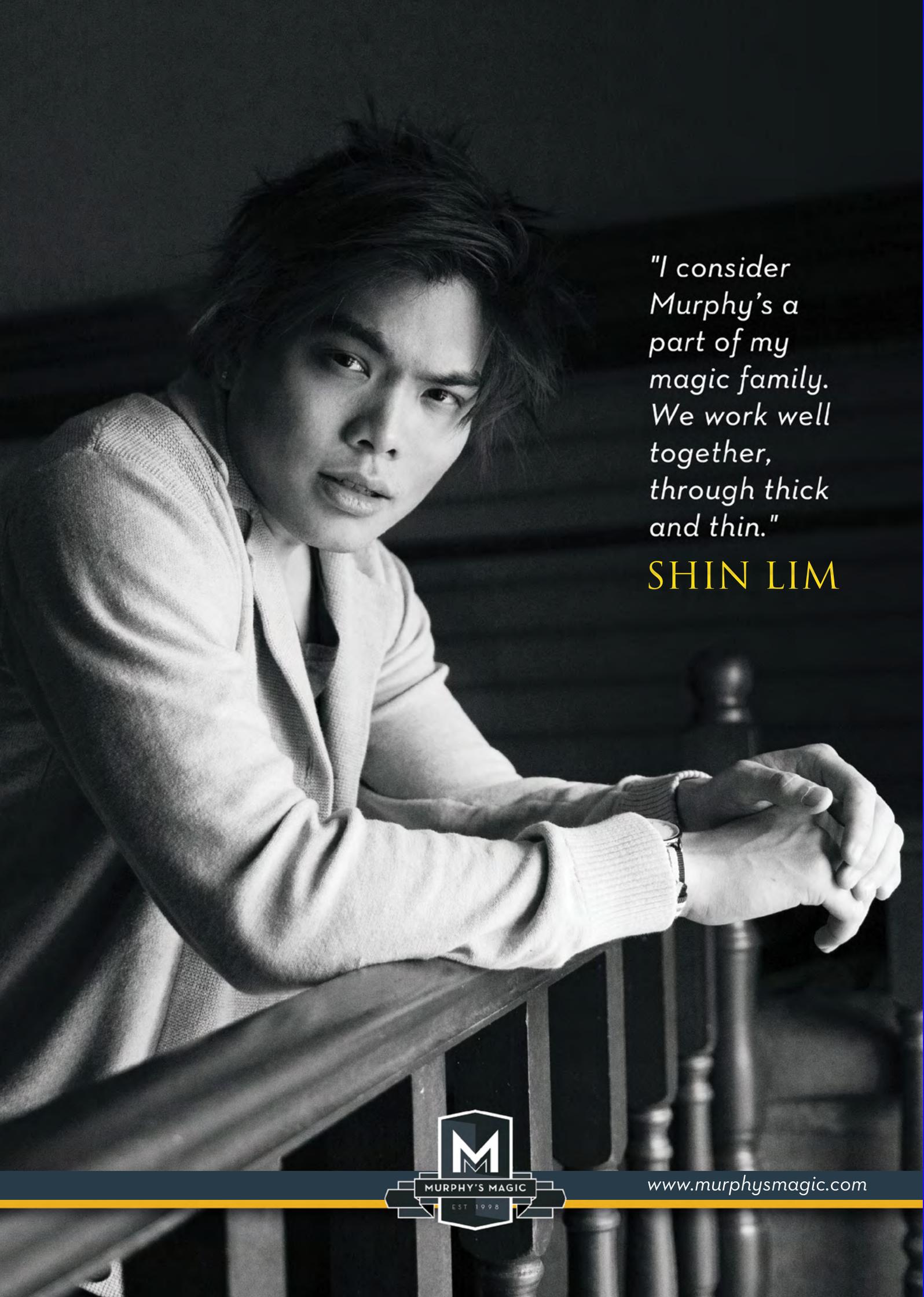
completely screwed everything up by mixing them up in a completely carefree manner, dealing clumps of cards from the middle, the bottom and top of the deck, ending up with these two piles. And in the mist of all this madness you even picked which pile / card would represent a suit, and which would represent the number. Now honestly, I can't see this flight of fancy coming to a successful end, which is a shame, because this is building into a fantastic plot. In fact, and I think it's perfectly fair to say, this whole process has been as random as it gets, would you agree?" "Please turn over the card and let's see what number you have.....and please turn over the card that will give us the suit".

Now, going back to our original example, the first card (the number) is the six of diamonds, and the second (the suit) is the ace of spades, continue with "now I know this is complete and utter madness, could you please put me out of my misery and remove the card from your pocket, and show everybody your selection", which of course will be the six of spades.

OVERVIEW

In my humble opinion both Untouched and Unseen have their strengths and weaknesses. Untouched strengths, it can be done with any deck, anytime, anywhere, with no set up, while its weakness is the magician sees and picks the prediction. Unseen's strength is the spectator selects a card which is unknown, its weakness, it requires a stacked deck.

While I have explained my preferred method when handed a shuffled deck, which for obvious reasons is Daryl's Untouched, I have used Unseen to open in parlour shows. My preferred presentation is to have a son or daughter make the blind selection, and in turn have them select which card will represent their father (the number), and which their mother (the suit), writing their names on the back of the cards, the premise being how cards chosen can represent not only people but their DNA. I have on occasion followed Untouched with Unseen, employing a deck switch, while retrieving a brainwave deck. I use the brainwave to produce the card they picked as the blind prediction, which, when gives a strong third element.



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ALAN HUDSON

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WITH THE ADDITION OF THE GIMMICK YOU ALSO GET AN ONLINE TUTORIAL FEATURING QUITE POSSIBLY THE BEST CHOP CUP ROUTINE I'VE EVER SEEN BY TOM WRIGHT.

Description:

CHOP GLASS - Created by Alan Hudson
The Chop Cup has become a classic of magic for stage and close-up magicians. You can now perform this amazing effect with a borrowed wine glass. Even though everything can be examined, the 'Chop Glass Cloak' fits snugly around the glass, instantly gimmicking it for your routine.

The Chop Glass is not only sophisticated and elegant, it also provides you with new, visual ways to produce 'loads.' These are fully explained by Tom Wright in his professional, audience-tested routine for the Chop Glass.

The package comes with your individually handmade Chop Glass Cloak and two traditional balls.

"I have always loved the appeal of the effect the Chop Cup gives an audience...but I HATE the cup itself. Who pulls out a metal cup? With Chop Glass, you get class and mystery all wrapped into one single BRILLIANT

gimmick. THIS is a WORKER of the highest order!"
- Justin Miller



REVIEW

As soon as I heard about this I was excited. The Chop Cup has always been in my walk-around restaurant work but I've always felt the Chop Cup was always too big to carry and often got in my way. Alan Hudson has come up with a version that now uses a regular wine glass and turns it in to a chop cup where you can perform your favourite routine. This is so ingenious! The original idea is from Pat Page who created a cloth cover for a glass cup and turned it in to a Chop Glass but what Alan has done is to take this and adapt it for a wine glass, which you are more likely to find at working venues. There is also something much more elegant about using a wine glass, and it enables you to make the loads look more impossible, especially if at the end you hold the

“

YOU CAN NOW PERFORM THE CHOP-CUP WITH A BORROWED WINE GLASS. EVEN THOUGH EVERYTHING CAN BE EXAMINED, THE 'CHOP GLASS CLOAK' FITS SNUGLY AROUND THE GLASS.



glass up and pull the cover off revealing another final load.

You receive a Vimeo Download featuring Tom Wright who teaches his brilliant and highly commercial routine. The routine has many levels and is not your standard Don Alan routine that many seem to perform. This one has various elements along the way in which you let the spectator in on 'the secret' then knock them out with the impossible. It is the layers that make this





so entertaining and fun to perform. You will see a live performance plus studio performance and explanation making it easy to learn. This is one of the best chop-cup routines I've seen and you can easily perform it all or break it up and just perform parts. Of course, if you already have your favourite chop-cup routine then you can use it for the Chop Glass.

You also receive the gimmick. An extremely well made black 'cloak' that slips over almost any wine glass. I've tried several wine glasses and it has worked on them all very easily. This is a very durable product and made to last for a very long time and a lot of wear and tear. They have spent a lot of time making sure you get a quality product that will fit well and not break.

Also supplied are two practice balls. The reason they say on the download they didn't supply high end balls is because it would have increased the price by an extra \$25.00. Personally I have so many chop cup balls I would have used my own anyway so that wasn't a problem for me. The balls

work and if you are a novice at least you can get started straight away with practice.

I must admit as soon as I saw this I saw super excited. This now allows me to travel anywhere and carry the cloak and balls in my pocket and pretty much do the Chop Cup anytime. This is what really excited me about the idea. A huge thank you to Alan Hudson on sharing this the rest of the magic community.

If you already perform a Chop Cup routine you'll definitely want this - if you've always wanted to do a chop cup routine then get this. The routine you will learn by Tom is one of the very best I've ever seen and you'll be able to perform something that will stand you in good stead for the rest of your life.



CHOPGLASS

Created by Alan Hudson

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This is a WORKER of the highest order!"

Justin Miller

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at Blackpool 2017

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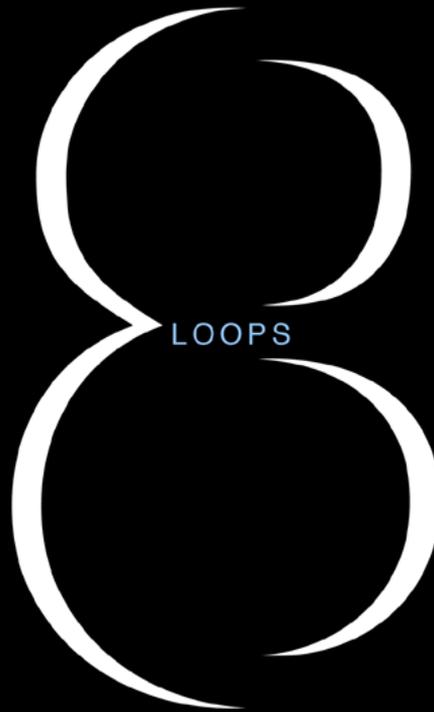
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(Gaffguy) How did you go about choosing what deck to launch first?

(Kevin) The Honeybee deck was the first deck Penguin came out of the gate with. For years, I had the idea in my head that a Bee-style deck with a Honeycomb back pattern would look fantastic. When I came to Penguin, it was one of a handful of ideas that I knew I wanted to tackle. I've known and worked with Randy Butterfield for years, and when I told him about the idea he got really excited. It felt like a great way to do a customized nod to a classic deck and to let the world know that Penguin was entering the deck game in a serious way

(Gaffguy) What is your thought process when deciding on a theme or design of a deck?

(Kevin) It really varies from deck to deck. Sometimes we start with a really well-defined theme and direction with ultra-specific notes and examples. Other times a deck comes to us nearly completed. Sometimes we find an artist who we know is incredible, and we just want to work with them. We see if there's a particular theme or design element that they want to explore with a deck. Each project really takes on a life and personality of its own. Sometimes they turn out exactly as you originally envision them, sometimes they take twists and turns and the end results is better than we initially imagined.

(Gaffguy) How many decks have been produced by Penguin Magic?

(Kevin) As of the time of this interview, we have released 5 decks: Honeybee, Christmas, White Tally-Ho in Fan and Circle, and Westminster. We have over a dozen more currently in our pipeline with new projects being added all the time.

(Gaffguy) Any advice you'd give to an aspiring deck designer?

(Kevin) Really learn about art, as well as playing cards. Don't just study the particular style and mediums that interest you – learn about everything. Worry about software LAST. I see a lot of folks ask "What software do I need to make a great deck?" The truth is that software is the least important element of the design. A talented artist can do incredible things with a crayon and a napkin. Nobody asks an architect what brand of hammer he used to build a house.

Learn about the history and conventions are playing cards. Learn what's traditional, and then you can make better choices about what to keep in sort of a classic manner, and when to flip things on their head.

CARD GAFFING

JEREMY HANRAHAN

(Gaffguy) For those of you who don't know you, Kevin, can you just give our readers a little background on yourself?

(Kevin) I was born and raised in North Carolina. I got started in magic at age 8 when my grandmother gave me a Mark Wilson instructional VHS tape for Christmas. I went to the North Carolina School of the Arts, School of Filmmaking where I was a screenwriting major. After college, I moved to New York, which is where I finally decided to merge my interests in magic and filmmaking and began producing magic videos and decks of cards.

BAMBOOZLERS

DIAMOND JIM TYLER

Diamond Jim's book *Pockets Full of Miracles: Secrets from the Repertoire of a Professional Close-Up Magician* is currently out of print and considered a classic. His new *Bamboozlers* series is receiving rave reviews from his peers.

Nowadays, DJ performs, writes, gives private lessons and group lectures, invents routines and markets magic effects all over the world!

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KID COINS

BRAIN TEASER: Line up a penny, nickel and dime on the tabletop. Say, "Ken's mother has three children." Point to the penny as you say, "The first one's name is Penny." Continue as you point to the nickel. "The second one's name is Nicholas." Finish while inquiring and pointing to the dime, "So the last one's name is?"

Spectators typically reply with a name that begins with the letter D. Repeat the brain teaser again and make it clear that they do know the answer. Normally, they will call out "Dime" or "Dimitrius" and in my case most will say "Diamond"!

Ask one of the bewildered spectators to repeat the riddle while pointing to the coins. Sometimes your audience will rack their brains for ten minutes calling out everything but the right answer. Do you know the answer?

ANSWER: It's not Eishenhower. It is Ken. It is obvious now. What we don't know is the mother's name.

If someone guesses the answer too quickly just play deaf and pretend like you didn't hear them.



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Diamond Jim

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Special guest - WAYNE FOX
THREE CARD MONTE

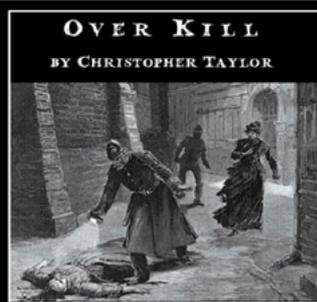


TAYLOR IMAGINEERING

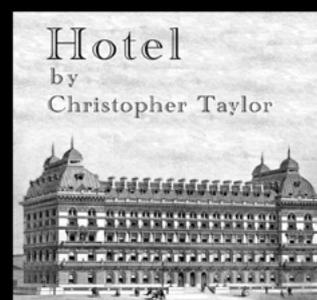
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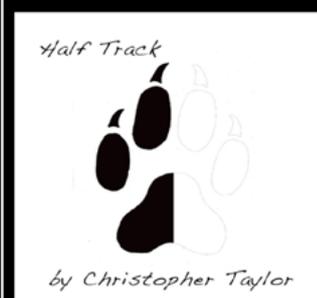
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LOUIE FOXX

SOCIAL

MEDIA CARDS



EFFECT: You show the social media “junk card” that comes with a deck of Bicycle Cards. You ask them which social media network they’d share the trick on. Let’s say the pick Twitter, this card is then set aside. They then pick a card from the deck of cards and remembers it. You do a quick ambitious card or other “find your card” type of trick. At the end of that trick, you tell them that you just shared the trick on Twitter. When the look down at the Twitter logo their card is printed on it!

METHOD: You will need four of the social media cards that come in a deck of Bicycle Cards. One of these on the face is normal and unaltered, but the back has a standard playing card back (not the back of the junk card). The other three each have the force card printed in a different social media icon on the front and the back is a standard playing card back.

You will have to custom print these on blank face bicycle cards, so that they have a regular playing card back. You will also need to custom print a regular social media cards onto a blank face card.

To learn to custom print cards at home look into the DVD *The Versatile Monte & Beyond* by Mark Allen

Set Up: From the top of the deck down it goes:

- Regular social media card
- Social media card with playing card printed on the Facebook icon
- Social media card with playing card printed on the Twitter icon
- Social media card with playing card printed on the YouTube icon
- 51 cards (All of the cards that aren’t the force card)



- Force Card (this matches the card printed on the icons)

ROUTINE:

Hold the deck in your left hand in mechanic's grip and with your right hand turn over the top card and set it on the table. Explain the Bicycle Cards want you to share your card trick on their social media, and ask them to pick one of them.

- If they pick Facebook, you will pick up the tabled regular social media card and do a Top Change, switching it for the one with the card on the Facebook icon.

- If they pick Twitter, as you talk, casually displace the top two cards. Now you will pick up the tabled regular social media card and do a Top Change, switching it for the one with the card on the Twitter icon.

- If they pick YouTube, as you talk, casually displace the third card down for the top card. Now you will pick up the tabled regular social media card and do a Top Change, switching it for the one with the card on the Twitter icon.

You've now switched the regular social media card for the one with the card printed on the icon that they have chosen and that card is held in your hand. Casually toss the card face up onto the table.

You will now force the bottom card. The Hindu Flash Force works great at this point.

You now have two things you can do at this point, you can leave the three social media cards in the deck, or you can palm them out and ditch them. The route you take will be determined by which quick trick you are going to do here. A simple and quick ambitious card will work here.

After you have done that quick trick, remark that you just shared their trick on the social media they picked. Have them look at the face up card and they'll see the card on their chosen icon!

Note: Top Change can be learned from *Card College Vol. 1* by Roberto Giobbi. Sometimes when I do this trick instead of a normal Top Change I do Alex Elmsley's Tabled Top Change from the book *The Collected Works of Alex Elmsley Vol 1*.

The Hindu Flash Force can be found in the book *Mark Wilson's Complete Course in Magic*



TC TAHOE'S

UNANSWERED QUESTIONS

This is a fun, engaging way to produce four cards. I often use it as an introduction to a four ace routine. It started as my take on the Spectator cut to four of a kind plot.

Although I never have (yet) done it, you could use this as a production of four previously chosen cards.

The words in *Italics* are spoken, the **Bold** words are actions.

To start you need the four aces on the top of the deck, the two red aces should be on top followed by the two black. You can of course use any four of a kind you like.

Casually spread the cards face up, but do not flash the top four cards. Turn the deck face down in your hand.

"I think most people have unanswered questions in their life. I know I do. Big questions, small questions."

(As I am saying the above, I double under cut one top card to the bottom.)

"Questions that when answered, often lead to more questions.

Example, if I ask you to touch the back of a card."

(volunteer touches the back of a card as the cards are spread. You then upjog the card.)



(picture 1)



(picture 2)

"We have now created a question. What card did she touch? This is easy enough to answer. We simply turn the card over."

(Perform the Prophecy Move by Bill Simon*)



(picture 3)

"There you go, question answered. The Eight of Diamonds. But, in answering that question, more questions have now popped into my head. For instance, what cards are on either side of the Eight of Diamonds?"(Performer cuts the pack leaving the Eight of Diamonds, the card above and below the 8, on top of the deck)



(picture 4)

"Again, easy to answer..."

(Performer slowly pulls the three cards from the top of the deck and turns them over, revealing the cards on either side to be the two red aces.)



(picture 5)



picture 6)

"Coincidence? I don't know...More questions!"(Do another double undercut, transferring one of the black aces from the top of the deck to the bottom.)

"Like what would happen if the Eight of Diamonds were inserted back into the deck?"

(Hand the Eight of Diamonds to the volunteer and have her reinsert it, face down, into the deck, but only about half way.)

"Now, we know this is the Eight of Diamonds"

(Turn the 8 over, executing the Prophecy Move again.)

"But NOW what cards are on either side of it?"(The deck is again cut at the three cards and as before the three cards are slowly turned over to reveal two aces. The black ones, this time.)

(Set the deck down, Pause for a beat...)

"Any Questions?"

THE PROPHECY MOVE

I first learned of The Prophecy Move in Scarne on Card Tricks. It was an effect called "Double Prediction" credited to Bill Simon and the author.

The Move:

With the chosen card (8 of diamonds) upjogged, spread the top half of deck between your hands, stop when you come to the upjogged card. Leaving it on the top of the bottom half in the right hand.

The left hand rotates inward and downward. So the bottom card of the left hand can be seen. (Picture 2)

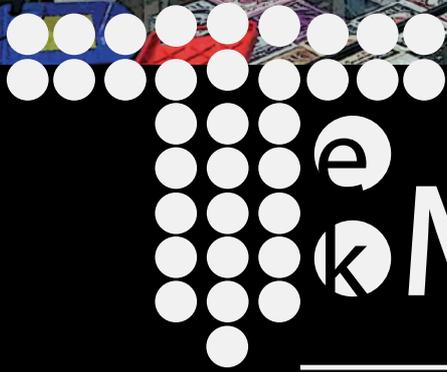
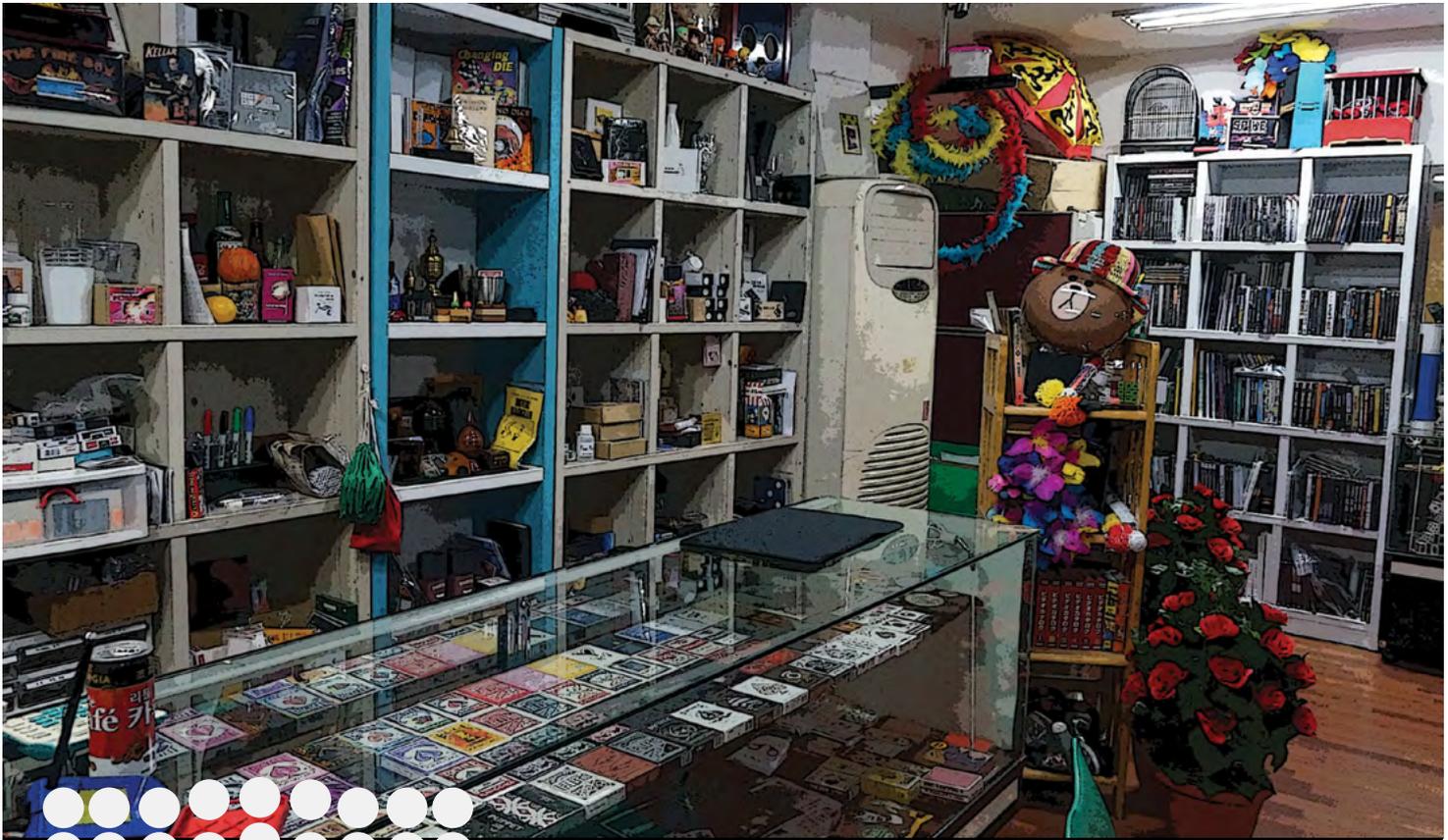
The left hand takes hold of the front edge of the upjogged card and rotates back, displaying the Eight of Diamonds. (Picture 3)

The right hand immediately places it half of the deck on top of the, still upjogged 8 of Diamonds.

The Eight of diamonds now sits between two aces.

With a little practice it look like you simple turned over the card the volunteer touched.





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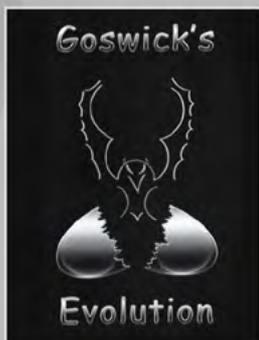
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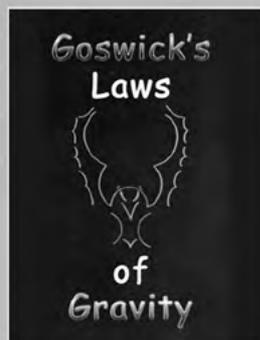
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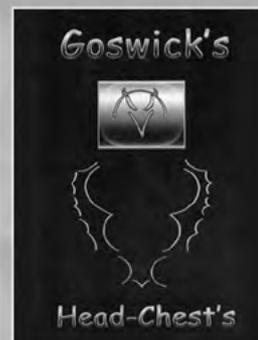
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JONATHAN FRIEDMAN

THE PERFECT MATCH

Jonathan Friedman is a professional 'musician-turned-magician' with over twenty years in the biz! As an author, his *"The 80's Called...They Want Their Magic Book Back Vol. One"* garnered rave reviews across the board, as well as winning the 2015 Vanishing Inc. "Trickie" Award for Best Magic Book. Jonathan's brand of quirky close-up gets tested daily while he works as a demonstrator at one of the busiest magic shops in the land, Market Magic Shop in Seattle, WA.



EFFECT

Four cards are shown, each with the name of one of the four classic members of the seminal rock band KISS. They are mixed face down so nobody knows which is which. Here's the big KISS question. Can a selected member be found by simply moving one card from the top of the packet to the bottom for each letter in his name? Impossibly, all four spectator-chosen member's names are successfully spelled out this way ... from a mixed packet.

NEEDED

Four double-blank cards (index cards are fine, as long as you can not see through them) and four markers (green, red, black, and silver).

PREPARATION

On one side of each of the cards, draw the classic KISS logo (fig. 1). Let's refer to these as the "backs" of the cards. Turn the cards over and write down the names "ACE FREHLEY," "PAUL STANLEY," "GENE SIMMONS," and "PETER CRISS," each

on their own card. I like to draw minimalistic cartoons of each. If you are an artist, go full-on KISS mode and make them as detailed as you want. Feel free to utilize my images, if you like (fig. 2).

You will need to mark the back side of each card so that you will be able to identify which is which without seeing their faces. Here is the KISS Code to use. There are four letters in KISS and four members of the band. Each member can be identified by way of a clever little marking system on the band-name side of the cards.

Take the "Ace" card and place a small scrape mark on the letter "K" (fig. 3). This "K" is the first letter in the name KISS and Ace starts with the letter "A," the first letter in the alphabet. Next, place a scrape mark on the "I" on the back of the Peter Criss card (fig. 4). Peter is the drummer and the letter "I" looks like a drumstick. Next, place a scrape mark on the first "S" on the back of the Gene Simmons card and a mark on the last "S" on the back of the Paul Stanley card (fig. 5). Simmons and Stanley are the singers, which starts with "S." The marks on these S's are also in alphabetical order, Simmons then Stanley.

FOLLOW ALONG WITH CARDS IN HAND!!!!

PERFORMANCE

"I'm sure you've heard of the Kiss Theory: Keep It Simple Stupid. I know, how rude? I have my own Kiss Theory and it's sure-fire."

Take out the four cards and hold them KISS logo side up in the left hand.

"Ladies and gentlemen, you wanted the best, you got the best. The hardest working band in the world ... KISS."

Deal a card KISS side up onto the table as you name each of the members (fig. 6).

"Let's meet the band: Paul Stanley, Gene Simmons, Ace Frehley, and Peter Criss."

Pick up the cards KISS side up and mix them by moving cards from the top of the packet to the bottom while you explain the KISS theory.

"My KISS Theory states that no matter which order these cards are in, you can find any member of the band simply by spelling out their name. All you need to do is move one card from the top to the bottom for each letter in their name."

Drop the cards onto the table and invite your heavy-metal helper to give them a good mix by smearing the cards around on the table, a technique known as a table wash for those out there that need to know these things.

"So, let's give them a quick little mix like this."

After the mix is complete, spread the cards out into a row. I like to maneuver the singers to the ends of the row, because they are chosen the most. In a moment, we will get into the meat and potatoes of what actually makes this spelling exercise work. For now, just trust me and get the singers to the outside of the spread. Here comes The KISS Deal.

"Perfect. Now, please name whichever member of the band you'd like. Paul, Ace, Peter, or Gene? The stage is black, the spotlight turns on and shines down upon ...?"

THE KISS DEAL

Dig this. Because the rock-and-roll gods have been smiling down upon us, all four members of KISS have names that can either be spelled out with ten or eleven letters. Making things even cooler is the fact that the two singers (Paul Stanley and Gene Simmons) both have eleven letters and the non-singers (Ace Frehley and Peter Criss) have ten. That makes for easy memorization later.

Here is the rock-and-roll mantra that you need to know: Singers on the bottom; non-singers second from the bottom. What that means is that if a singer is chosen (Paul or Gene), he would need to be the bottommost of the four face-down cards to spell out his name successfully. If a non-singer (Ace or Peter) is picked, he would need to be in the second from the bottom position to spell out his name.

Part of what makes this trick so fun to perform is that it has a "breathing" quality to it. You will make very minimal changes in handling depending upon two variables: the specific member selected and the order in which they are chosen. There are a few different scenarios to go over regarding these two variables. They are very easy to understand, but let's dig in deep anyway.

Selection One

There are two scenarios to consider for selection one. Either a singer or non-singer will be selected. Let's look at how to play out these two scenarios.

Scenario One (Gene/Paul picked first) - Let's assume that Gene is selected by your helper first, but remember that the same rules apply for the other singer Paul. Look down and spot where the Gene card is (the mark will be inside of the first "S" in KISS) and then gather up the cards so that Gene is on the bottom of the packet. To further clarify, if Gene was originally at the left end of the spread, pick up the card at the far right end of the spread and drop it onto the card to its left. Do this two more times and Gene will be on the bottom. Obviously, if Gene were on the right end of the spread, you would gather them up starting with the card on the far left, again bringing Gene to the bottom.

Hand the packet to your helper and have them spell out the chosen member's full name; in this case, GENE SIMMONS, moving one card from the top of the face-down packet to the bottom. Gene will appear on top of the packet after the last letter is spelled. Turn over the top card and bask in the moment.

"Gene Simmons? The Demon. Take these mixed-up cards and spell out his name."

G-E-N-E-S-I-M-M-O-N-S. You can see the blood. You can smell the fire. You can feel his tongue. There he is. Gene Simmons."

Scenario Two (Ace/Peter picked first) - If a non-singer card in the second or third positions of the spread is named first, simply spot the mark on the back of the appropriate member. Gather up the cards from right to left or left to right, depending on which direction puts the chosen non-singer card in the second-from-bottom position of the packet. So, if "Ace" were chosen and you spotted his marked "K" on its back in the second position from the left, you would gather up the cards starting with the card on the far right. This puts "Ace" where he would need to be, in the second-from-bottom position. Remember, this is also the same procedure to follow if Peter were to have been picked first.

Hand the packet to your helper and have them spell out the chosen non-singer's name; in this case, ACE FREHLEY, moving one card from the top of the packet to the bottom. Ace will appear on top of the packet after the last letter is spelled.

"Ace Frehley. The Spaceman. Take these mixed-up cards and spell out his name."

A-C-E-F-R-E-H-L-E-Y. You can hear the feedback of the amp. The guitar solo starts to shred the area. There he is. Ace Frehley."

Table the face-up selected member off to the side and then have your helper mix up the other three face-down cards on the table, just as before (fig. 7).

"One down, three to go. Please go ahead and mix those up again."

Selection Two

Depending on which member was chosen first, you will now be left with either two singers and a non-singer or two

non-singers and a singer.

"The KISS Theory always works."

Once done, adjust them into a row. Your helper will now name the second member to make his appearance. Let's look at a few scenarios on how to handle this second selection.

"In a moment, I want you to go ahead and select the next member."

If Gene or Paul were named as the first pick, you will need to place the remaining singer at either end of the face-down spread. If Ace or Peter were picked as the first selection, just place the remaining singer at either end of the spread. Depending on which member is selected next, because the cards are in this order, there will be no suspicious, out-of-order pick-up moves when gathering them up.

"The crowd is chanting. Louder and louder. The next spot light opens up on whom?"

Scenario One (Gene/Paul picked second) - If one of the singers is chosen for selection number two, simply gather up the cards in the correct direction that brings the chosen singer card to the bottom. In our case, Paul is remaining, so gather up the three tabled cards so that the two non-singers are on top of Paul.

"Paul Stanley? The Star Child. Fantastic. Take these mixed-up cards and spell out his name."

Have your helper spell PAUL STANLEY by transferring one card from the top of the packet to the bottom. Turn over the next card and it will be Paul.

"P-A-U-L-S-T-A-N-L-E-Y. You can hear the high notes. You can sense the amazing bravado. You can feel the chest hair. There he is. Paul Stanley."

Scenario Two (Ace/Peter picked second) - Depending on who the first selection was, you will now have a row that either has one singer followed by two non-singers or a row that has a non-singer in the middle of two singers. Let's continue on as if a singer (Gene or Paul) was chosen first

and now Ace (or Peter) is picked as the second selection. Spot which card is the chosen non-singer. It will either be in the middle or on one of the ends of the spread. So, if Ace is in the second position of the spread, simply gather up the three cards from right to left (or left to right). This will place the selected non-singer member in the correct position to be spelled to.

Have your helper spell out ACE FREHLEY by transferring one card from top to the bottom of the packet. Turn over the next card and it will be Ace.

Now, what if you are left with two non-singers and a singer but the non-singer selected is not in the middle of the spread? No big deal. In this case, let's assume that the cards from left to right are singer, non-singer, non-singer and the selected non-singer is on the far right.

This second selected non-singer needs to get placed in the second position as the cards are picked up. We are only dealing with three cards so it is really very easy to move the selected card from the end of the spread to the middle of the spread while scooping them up. So, assuming that Ace (or Peter) is the second selected member and he is currently on one of the ends of the spread, simply use both hands to push the cards together. It is a very simple matter to slide the selected member on top of the card in the middle of the spread, followed by the remaining card underneath the other hand (fig. 8). The second selection is in the second position, ready to be spelled out.

Once the second chosen member has been correctly spelled to, place it face up next to the first selection.

"Ahhh, The KISS Theory. So far, my reputation is still intact, but I'm more worried about my dollar here."

Have your helper table wash (mix) the last cards for a final time.

"Mix those up one last time and let's do this thing."

Selection Three

We are almost home. Again, depend-

ing upon who has already been selected, you will have two ways to play this. Pick up the remaining two face-down cards and hold one of them in each of your hands.

"These last two can be even trickier."

Depending upon which members were previously picked, you will be left with three scenarios: Both cards are singers, both are non-singers, or you have one of each remaining.

Scenario One (a singer and non-singer remaining) - This is the absolute best case scenario. If you are lucky enough to be in this situation, spot the mark on the singer card in your hand and place it below the non-singer card. Because the card on top has ten letters and the card on the bottom has eleven, you can actually hand these cards to your helper to hold on to before the third selection is made. Whichever member is selected from this singer/non-singer combination will be spelled to.

"Here. You hang on to these and choose the next member while the cards are in your hands. You can even change your mind a few times if you'd like. The flames are pumping. The smoke machine is rocking. The third spotlight comes up on ...?"

Let's assume that Peter is selected as the third member. Your helper will spell out PETER CRISS, transferring a card from the top of the two-card packet to the bottom for every letter in his name.

"Peter Criss. The Cat Man. Drum solo time. If you listen closely, you can hear it. You can even feel it. Ready? P-E-T-E-R-C-R-I-S-S."

Turn over the card after the last letter spelled and there's Peter.

"Right on time because he drums like a clock. Peter Criss."

Scenario Two (Gene and Paul remaining) - If you are left with the two singers Gene and Paul, have one chosen, spot its mark, and then place it beneath the other card.

Let's assume that Gene is chosen. After spotting his mark on the first "S" in KISS, place it beneath the Paul card in your other hand. Give these cards to your helper and have them spell GENE SIMMONS. Once the last letter of Gene's name has been spelled, turn over the next card to reveal Gene.

Scenario Three (Ace and Peter remaining)- If you are left with the two non-singers Peter and Ace, ask your helper for their third choice. Whichever one is named needs to be on top of the other card before having your helper spell out the name. So, if Ace is named for the third selection, spot the mark on the "K" on its back and then place it on top of the card in the other hand.

So, assuming that the third selection is Peter, spot his mark and place it on top of the other card. Hand these cards to your helper and have them spell out PETER CRISS. The card after the last letter spelled will be Peter.

Selection Four

Just turn over this last remaining card to show the fourth and final member. That's the easy one.

"Here's the last one. The KISS Theory always works! Every single time. I never doubted it more a second."

ONE LAST LITTLE KISS BIT...

Don't be overwhelmed by all of the different variables for the third selection. It's really very simple. Just remember that singers go to the bottom and non-singers go second-from-bottom. If you are left with two singers after the second selection, place the selected singer on the very

bottom before spelling. If left with two non-singers after the second selection, place the chosen non-singer on top of the other one.

KISS Kudos to you if you actually make up a set of these cards and perform it. Try it with cards in hand. It really is the only way to learn it.

Astonishing!
This is the new standard. I love it.

Asi Wind

Ken Dyne's PASSED OUT DECK



Ken Dyne's 'Passed Out Deck' is fabulous. Combining an elegant solution with a well produced gimmicked deck makes this a winner - I highly recommend it!

Luke Jermay

After much anticipation Ken Dyne's infamous version of the 'Tossed Out Deck' is being made available (in limited quantity) to the magic and mentalism community.

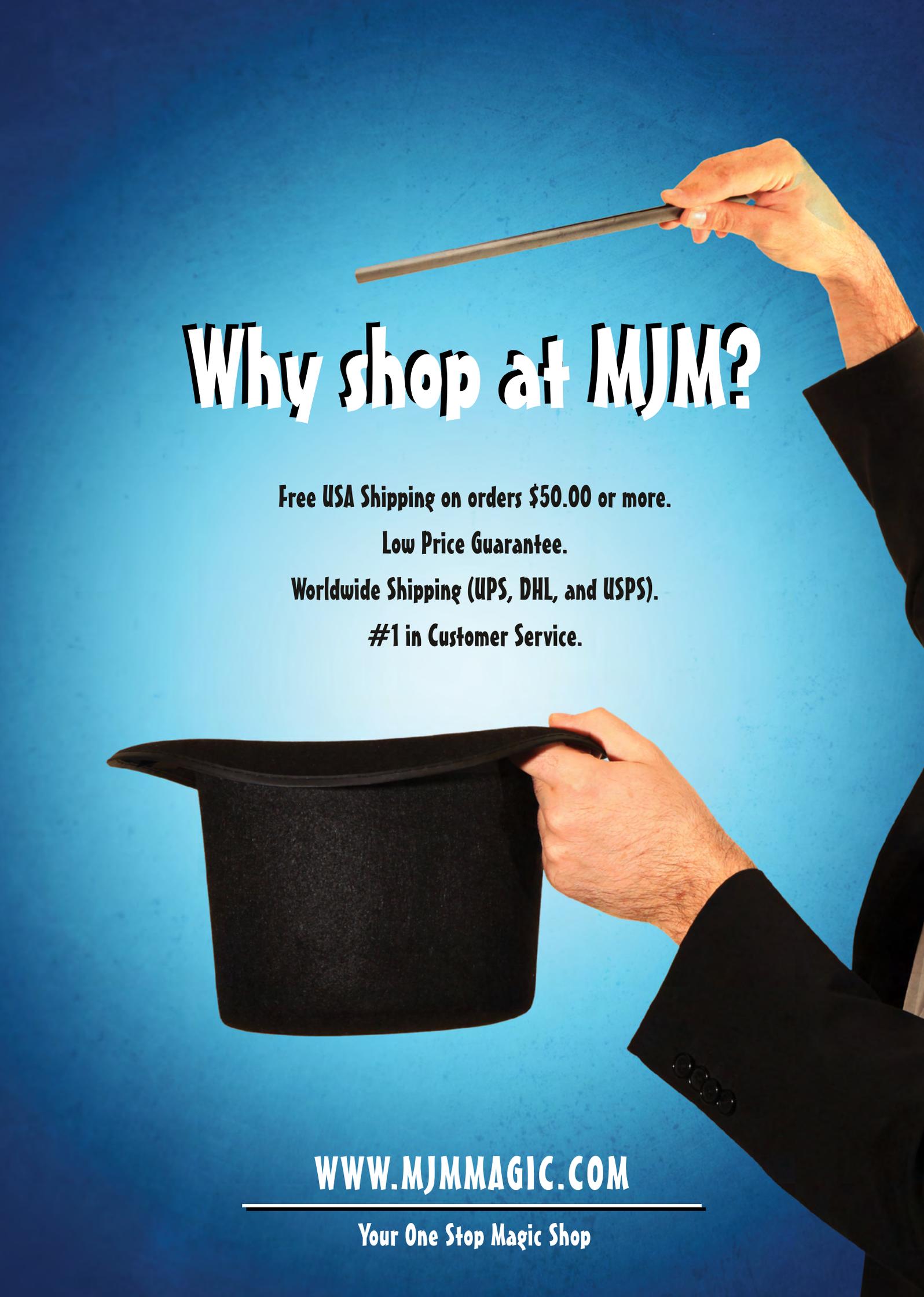
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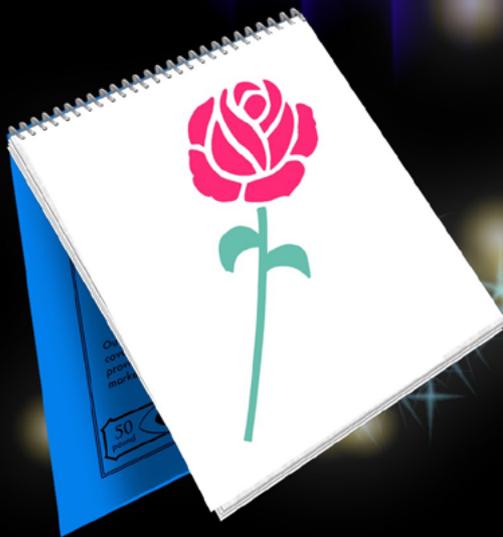
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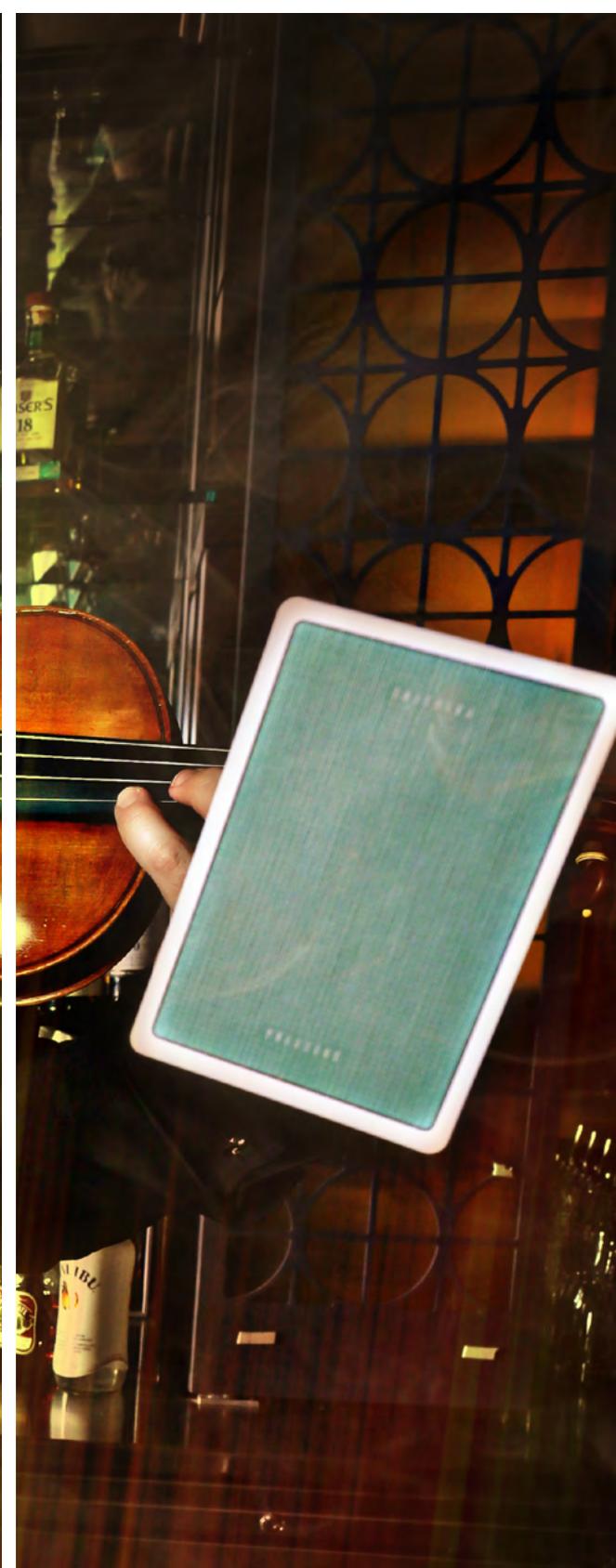
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DREAM SHOWSERIES



BILL ABBOTT'S DREAM SHOW SERIES:

A step by step system to help you bring your dream show into reality



THE DREAM SHOW SERIES OBJECTIVE

Very few professional performers will let you into their world, and even fewer divulge the real secrets of how they developed their acts. Rather than sitting alone with your own uncertainty and questioning how to put together a great show, Bill will try to demystify the process with a step by step system to help you bring your dream show into reality.

If you want to get off the easy chair and get to work on your own show, or you want to start fresh and create a new show the Dream Show Series will motivate you to go from "dream show" to "real show". Let's begin.

FIRST IMPRESSIONS

Like in day to day life, audiences, like most people, will judge you within the first second of meeting/seeing you and their opinion will most likely never change. Making a good first impression on an audience is incredibly important, because you only get one shot at it.

A weak opening or false start to a show can be very hard to recover from. You can lose an audience immediately and have

“

**Audience Member: "How do you develop stage presence?"
Tom Mullica: "By being born."**

a difficult time convincing them to give you their full attention for the rest of the show. When a blockbuster movie starts it attempts to draw the viewer in with quick, action packed visuals, dynamic a pulse pounding soundtrack and leave the viewer with a visceral feeling and anticipation for more.

If you are going to ask strangers to watch you for 45 minutes you have to make an instant impression. Your entrance must be sincere, dominant and confident.

IT'S SCIENCE!

Psychologist Alex Todorov and co-author Janine Willis, conducted an experiment in 2005 where they had a cross section of people look at a microsecond video of a political candidate. The results of the study were amazing in that the research subjects could predict with 70% accuracy who would win the election, just from that microsecond of exposure to the candidate's appearance.

People make incredibly accurate snap judgments in a tenth of a second on appearance alone.

The question is, how can you make sure people are seeing the best of you on stage?

YOUR APPEARANCE & YOUR PROPS

Clothing, jewelry, watches, shoes, visible props and furniture are all things that people take into account when making their initial judgments of you. Wearing tailored suits, shirts and designer shoes - the best that you can possibly afford (unless you are going for a



particular character) is what you should strive for. If you look and smell nice people are more likely to give you their time, energy and attention. Make sure that what you are wearing, the prop table you are using and even the watch on your wrist tells the story you want people to believe or create about you. What kind of story are you trying to tell? How can you change your appearance/props/onstage furniture to tell a better story of who you are?

BODY LANGUAGE

Body language is another crucial part of first impressions. Walking onto the stage after you've been introduced is inevitably one of the most important few seconds in establishing who you are and creating a great impression on your audience. Your posture, your gait, how you carry yourself to the way you're angling your body. Most often, simply being aware of your body language can result in immediate improvements. The best way to examine your body language is to look at yourself on video walking around a room. Do you want to demand attention immediately? Does your body language convey this?

SALES TECHNIQUE

Like a salesperson the first thing you have to sell is yourself. ready, willing and able to take control. Ready means not only that your material is well prepared. It means you are clean, rested and dressed for the occasion. Willing means you have a positive attitude and only positive things will come from the stage. This refers to delivery, regardless of content. Like the best and most fortunate salesperson, you are selling a product you personally believe in, so let your enthusiasm show. Personally, I enjoy myself because someone has thought to invite me and an audience has gathered to watch. People enjoy watching people enjoying themselves. Have fun and they'll have fun. Fun is contagious. Positive input from you will evoke a positive response from your audience. You instill confidence by being confident. There is no mystery as to how an audience will respond to your act.



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

You actions dictate their reactions.

YOUR ATTITUDE

Every time you perform treat it like it was your last show on earth! Use every ounce of energy and do your absolute best. Whether it's a highly paid gig or a charity event with no pay. Treat each show with an equal amount of energy, time and enthusiasm.

LAST THOUGHTS ON OPENING

Enter performing. Don't begin by moving furniture, adjusting the mic stand, etc. Say something or do something. Don't waste time telling the audience what you're going to do - do it! Let the audience know who you are as soon as possible. No one wants to guess what it is exactly you do. Get the audience in the act immediately and then keep the spectators involved. Audience involvement directly influences the reception the performance receives from the outset. Respect your audience. Go together through the stages of introduction, breaking the ice, warming up and

relaxing. It is when everyone is relaxed that the fun (whatever that means to you) starts. You don't have to act like an old friend right off the bat in an attempt to win them over.

YOUR BEST

What really sells a performance is the giving of oneself. The unique thing you have to offer is yourself and parts thereof. To tell the audience things they didn't know is one thing. To dazzle them with your incredible talent is another. But if, in so doing, you reveal something of yourself, you will win them. Giving them a part of yourself, however you do it, is an act of love and will be received as such. This can seem scary but try it and see what happens. Then you may begin to understand why and how great performers give their all.

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

**"Don't waste time
telling the audience
what you're going to
do - do it!"**



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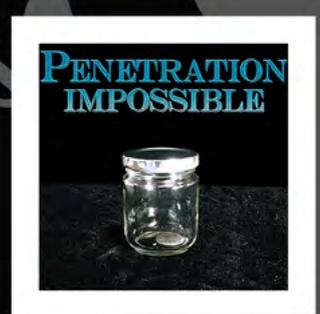
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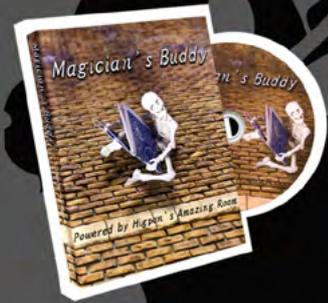
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DEALER INFO



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FUNNY BONES

PHOTO CREDITS:

Lorena Watters and Jim Stimpson

By Paul Romhany

FUNNY BONES - (definition by Paul Romhany) - a term used sparingly when somebody has a truly rare talent of being inherently funny. They don't have to try to be funny, they just ARE funny. They can take a cantankerous person and make them connect with their inner child and be happy.

If you look it up in the dictionary you'll see **DAVID WILLIAMSON AND MARTY PUTZ**.

If somebody were to ask me to name one of my all time favorite comedy performers Marty Putz would be right at the top of the list. I first heard of Marty in the late 80s early 90s, when the comedy scene exploded down under. Variety Acts like Marty Putz, The Amazing Johnathan and ventriloquist David Strassman took New Zealand & Australia by storm and quickly built up a large following, helped in part by both countries having only three or four TV stations. Over the past few decades Marty has carved out an illustrious career featuring his rare, zany comedy and infectious enthusiasm. In my eyes he's always been at the forefront of creative comedy, definitely a rare comedic artist who has genuine "funny bones." There are only a handful of magic and comedy performers around the world I put in this category.

I think the best quote I found about Marty's performances was this:

"Putz makes an audience feel as if they sneaked into his bedroom on a rainy day and the performer is only too happy to show them the secret contents of his toy box. Seemingly endless supplies of props begin to appear from nowhere and

are proudly shown off." Daniel White

I recently watched Marty perform in Vancouver in a variety show where the audiences reached 10,000 people a night, yet when I spoke to him for this interview it was midnight his time and he'd just wrapped up an Australian Country Arts WA Tour. Endorsed by the government, this coveted tour brings arts and entertainment to small towns with populations of 200 to 10,000. Some nights the audience numbered 60 and others several hundred.

Marty has performed with some of the biggest names in show business and appeared on *The Tonight Show* with Jay Leno, Fox's *"Comic Strip Live"* and Comedy Central's *"Make Me Laugh."* During our interview he shared many wonderful stories, the one that stands out for me was being the opening act for Ray Charles. After his first night Ray Charles (or Mr. C) said he wanted to meet with Marty. Mr. C. said to him, "What are you doing there Marty? I hear you tearing up the room, and what's that you are doing with Elvis?" Marty told him of the routine where he starts as a young Elvis and transforms into an old and very fat Elvis Presley. Ray started laughing and asked Marty to do it. Marty went and got the props. Once Marty was 'large Elvis' Ray stood up, laughing, and wrapped his arms around Marty so he could visualize the gag. He loved it. It was a surreal moment for Marty and one that he loves to recount.

After the shows Marty would go back to Ray's dressing room and they talked about the business. The piece of advice Marty remembers was Ray telling him, "I could travel

“

*“It’s all Bullshit Until
You Get Up And
Have Fun”*

Ray Charles



the world and do all my music for free, but I get paid for all the bullshit I have to put up with before I hit the stage. Just remember, when you 'arrive' it's all bullshit until you get up and have fun." When Marty goes out on stage ... there might be 30 people or 3000 people he always hears Ray's words and has fun.

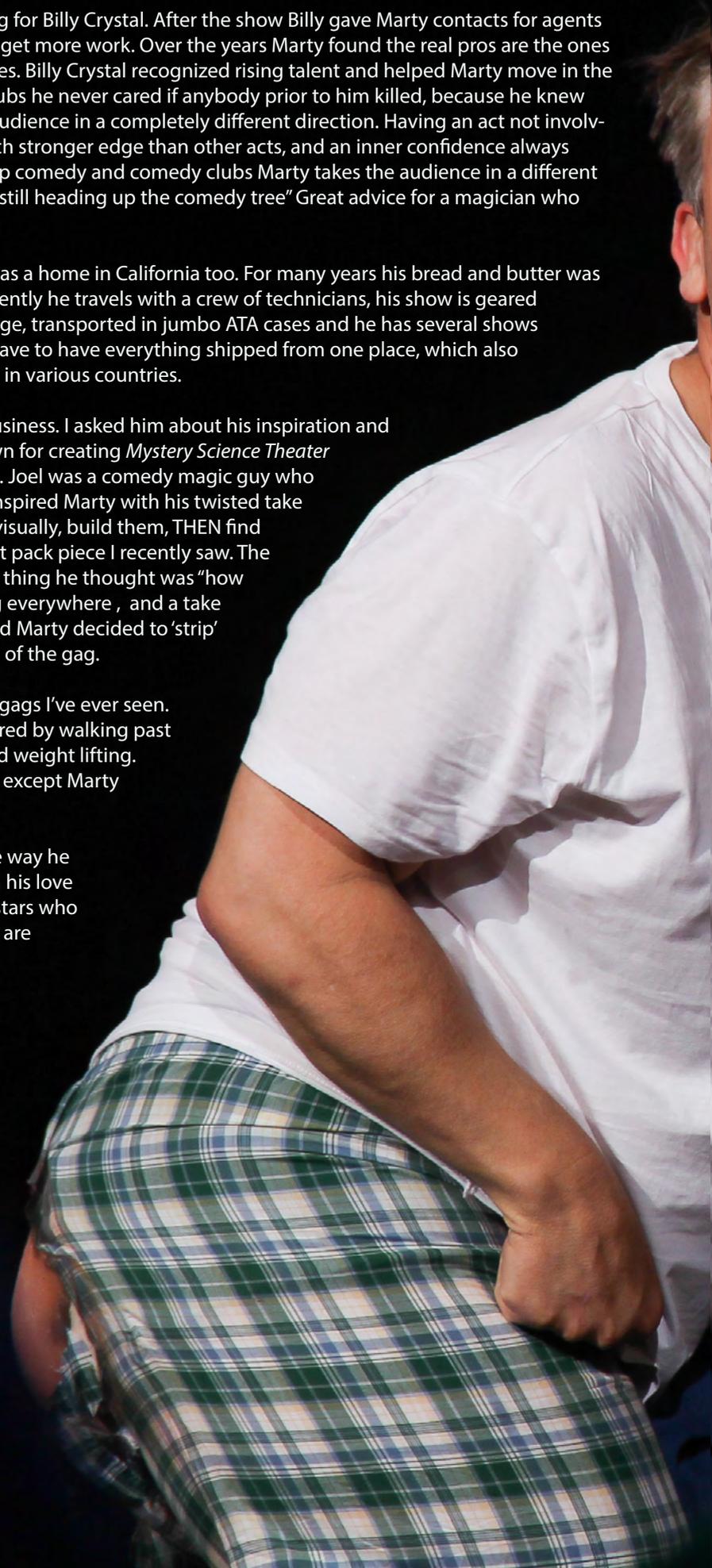
His first big moment was in his mid-twenties opening for Billy Crystal. After the show Billy gave Marty contacts for agents and his manager and told him what he should do to get more work. Over the years Marty found the real pros are the ones who are solid in their own skin and own performances. Billy Crystal recognized rising talent and helped Marty move in the right direction. Marty says when working comedy clubs he never cared if anybody prior to him killed, because he knew what he did was unique and his act would take the audience in a completely different direction. Having an act not involving off the shelf magic tricks gives a performer a much stronger edge than other acts, and an inner confidence always appreciated by the audience. In the world of stand-up comedy and comedy clubs Marty takes the audience in a different direction. As Marty told me, "It's branching off, while still heading up the comedy tree" Great advice for a magician who wants to make their mark in this business.

Marty bases himself in Canada and Melbourne and has a home in California too. For many years his bread and butter was the college circuit around Canada and the USA. Currently he travels with a crew of technicians, his show is geared towards working theaters. Marty's props are quite large, transported in jumbo ATA cases and he has several shows stored strategically around the world so he doesn't have to have everything shipped from one place, which also allows him to fly in and out and have the show ready in various countries.

Marty has one of the most creative minds in show business. I asked him about his inspiration and he immediately mentioned Joel Hodgson, best known for creating *Mystery Science Theater 3000* and starring in it as the character Joel Robinson. Joel was a comedy magic guy who appeared on Letterman in his early 20s and greatly inspired Marty with his twisted take on things. The way Marty works is to think of things visually, build them, THEN find the joke for them. A classic example is his hilarious jet pack piece I recently saw. The premise Marty liked was of a jet pack failing. The first thing he thought was "how could it fail". Ideas included roller skates, zig-zagging everywhere, and a take off ramp. It was comic sense that finally prevailed and Marty decided to 'strip' away the stage antics and let the jetpack be the hero of the gag.

The final Jet Pack routine is one of the funniest sight gags I've ever seen. Another wonderful routine is his 'muscle-man' - inspired by walking past gyms watching guys obsessed with their muscles and weight lifting. He's like a comedian who does observational humor, except Marty does it visually.

Part of Marty's command on stage has to do with the way he moves, almost dance like. His inspiration comes from his love for Chaplin, Keaton and other silent comedic movie stars who really knew how to move. When watching Marty you are drawn in to his world of child-like craziness.





“

HIS INSPIRATION COMES FROM HIS LOVE FOR CHAPLIN, KEATON AND OTHER SILENT COMEDIC MOVIE STARS WHO REALLY KNEW HOW TO MOVE.”



Having performed his act for so long I wanted to know how he keeps every performance fresh. Marty said improvisation was a major part of it. He loves banter with the audience and that keeps the show fresh for him. Whenever he brings audience members up or talks to the audience a routine can play many ways. Marty said he loves when the audience goes at him and even tries to be mean, because it doesn't bother him and because of his endearing nature he has more freedom to take control of the moment. His comedy is ALL done without malice, which could very well be the secret to his international success, plus the fact it transcends all barriers of language and age. Marty makes fun of himself, not others, and this is something the audience easily picks up on. The audience becomes aware of his vulnerability and confidence, rather than be a victim Marty takes a heckle on the chin and jabs a bit with a smile.

One topic I was pleased we chatted about was the subject of 'stealing.' I've seen many performers use Marty's

original ideas without his permission, and never as good as him. Marty said in his early years he fought hard to stop this and wanted complete control of all his material. While he certainly isn't happy about others stealing his work he did get to a point where he realized nobody can do any of his routines as well as he can. The simple reason is because those routines come from within. He recently started putting a few of his things on the market, such as the Flea Circus routine. He would much rather an act contact him and perhaps work something out if he feels he is ready to let a routine be shared. It's usually the less than good performers who steal others material.

Marty Co-Created and produced "*The Tournament*", a Canadian Television series based on his minor league hockey days. This mockumentary follows a pee wee hockey team and its obsessive sports parents on their quest to win a national Championship. The success of the show led to it airing in the USA and was sold to the UK where instead of hockey it was a football (soccer)

team. Marty loves collaborating with others although it's not often he finds someone who shares his vision. Sometimes his best support comes from the unlikely of places. The incredibly talented and sophisticated Illusion team Murray Hatfield and Teresa have been a part of Marty's go to' group when developing stage ideas. "Aside from being the best assistant working today, Teresa Midbo has an incredible talent for directing & staging comedy". Dave Merry, who Marty calls one of the best joke writers and creators of comedy magic, is a brilliant television producer. The two are working on a couple of projects.

Marty's longest productive collaboration is with the Schneider Brothers out of Chicago. (AceSchneider.com) Duke and Dan have been with him for over 25 years helping to build and bring his crazy ideas and props to life. Not all ideas work though and he'll take the failures with the winners. He's not afraid to fail and will often use that to push a routine harder. Marty admits sometimes he'll just keep working on





something until it pops. His wife might comment on one of those ideas by saying, *"you'll just beat that routine to death."*

One interesting point Marty made was with today's technology and video on demand, audiences have almost come to expect video in a performance. I recently saw Marty use the screen to build up his jet pack routine and I felt it was a major part of the impact for the final gag payoff. He made a good point that the use of a camera and screen can make a show more intimate. Using multi-media helps bring the audience to the performer. There is room for the use of media, lighting and spectacle on stage to accent each other

and enhance any type of show.

Growing up Marty loved magic, and even had a dove act in his late teens. At 13 he blew his knee out in hockey and so with a deck of cards and a book he received in his recovery bed he got the magic bug. He spent all his days at The Browsers Den Magic Shop in Toronto. He has a very funny story about building a Girl To Lion Cage illusion in his bedroom, when it was finished he couldn't get it out the door, so had to start cutting it apart just to move it out of the room.

He was very fortunate at age 15 to meet Doug Henning



when he was in town taping *The Magic Show* movie. Marty was friends with a girl whose father was the director and so he wrote a letter to Doug and they set up a meeting. Doug was so giving of his time and incredibly positive that it left a lasting impression on Marty.

At age 17 Marty found himself on the road touring as an assistant with "The Fernandez Magic Spectacular", a 70's magic troupe", all the while developing his own act. By 22 he was on his own

full time on the comedy club circuit performing a klutz type of magic act. He eventually drifted into less magic and more prop style comedy. However, he's never lost his love of magic and you can still see the influence in the design of his props and in the staging of some his bits. A recent example is a routine with "Wizard The Wonder Dog". It's a routine involving a youngster from the audience who mixes his selected card into the deck. As the mechanical dog shuffles across the

puddle of cards, Marty has the youngster yell "SIT". Suddenly Wizard stops raises it's tail and takes a 'SHIT'...you guessed it, onto selected card. Marty's response to the youngster - "I told you to say SIT"

It's hard to put Marty's style of performance in a box. As he said, funny is funny. I believe that is the real appeal when watching Marty work. You can't categorize him. He takes his audience on a crazy journey with so many twists

and turns you never seen coming. You are always on the edge of your seat.

Every time I've seen him work I've wanted more.

As I said in the opening paragraph, Marty Putz is – 'Funny Bones.' – he's a natural comic, extremely endearing and brings out the inner-child in everybody. He is loved by young and old and can work every demographic. Most of all Marty is a seasoned pro. He's worked very hard to be at the pinnacle of the visual comedy genre and continues to remain there giving the rest of us a peak to try to reach.

If Marty is playing in a town near you – do yourself a favor and go see him work – you will not only have one of the best nights of your life but you'll learn a hell of a lot about show business from one of the very best in the business.











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FORKS IN THE MAGIC ROAD

We all have moments in life where our magic career presents us with a fork in the road. Life situations, new opportunities, economic conditions, personal loss, or other factors cause us to re-think our goals and what direction we should go next.

Over the next few articles, I'm going to interview a number of magicians who have transitioned from one branch of magic to another, adapted their show to a new market, grown their show from close-up to stage, or even taken a big illusion show and scaled down to a carry-on show.

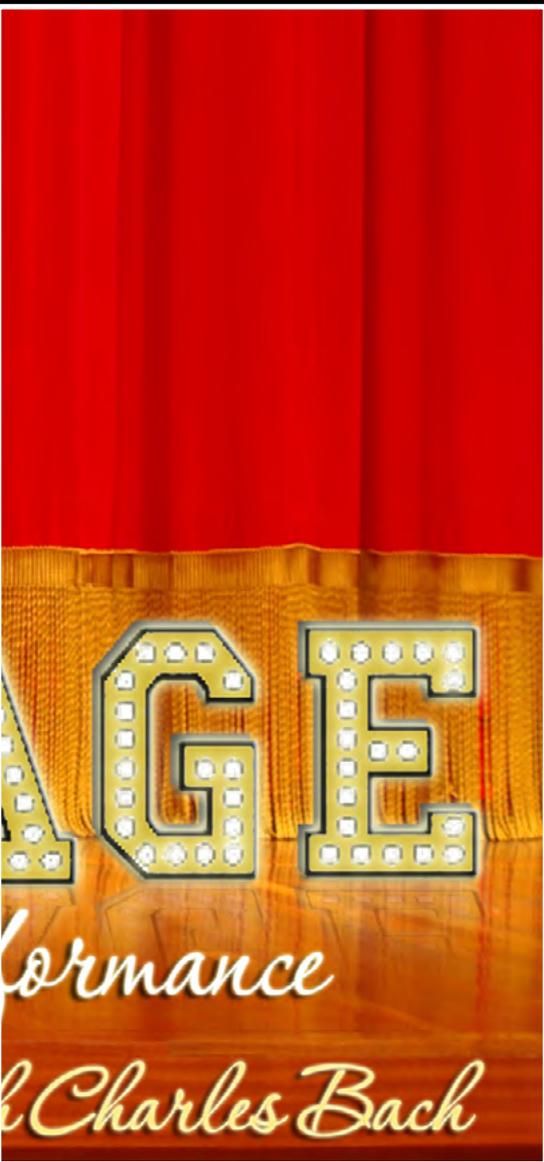
We'll explore why and how they made these career transitions happen, what circumstances brought about the changes and how they each continued to succeed making a living as professional entertainers.

What does a full body cast, Disney World, OJ Simpson, babies, a father's death, and a book left in a drawer have to do with a career in magic?

When I was just out of high school, I was lucky enough to be cast in a theme park show for the Halloween season at Six Flags in St. Louis. In the main theater was a magic illusion show performed

"Don't have something to fall back on that will allow you to give up." - Chris

"It's hard being a woman in magic, because you're a woman." – Dolly



by Blackmore and Gold.

I remember their high energy show that was funny and really appealed to the crowd. During the season, I got to meet and know Chris and Dolly Blackmore. They were talented, nice and very cool to a young wanna-be

illusionist like me.

Now, years later, I get to see Chris from time to time when he is performing in Hawaii at Warren & Annabelle's Magic Theater. It's one of the top close-up magic show venues running in the world and is enormously successful.

Chris usually performs 12 shows a week.

I was able to ask Chris and Dolly some questions about not just performing magic, but having a "life" performing magic. That means keeping a marriage, having children, getting work and still doing what you love, even when things are tough.

To me, this is invaluable experience for those interested in the magic business and making it a life-long career.

THE FULL BODY CAST

"I broke my femur on a motorcycle when I was 13 years old. I was laid up in the hospital for six weeks in full body traction and then in a full body cast for 7 months. When I got out of





CHRIS WITH LAUREN AND CHRISTOPHER

the cast, I was completely weak. Before that I was a baseball sports guy and motocross, which is how I broke my leg.”

“Because I was physically unable to return to sports, someone gave me a book. It was the Amateur Magicians Handbook by Henry Hay. I would practice manipulations lying on my back in the hospital bed with the book on my chest.”

Out of the cast, Chris continued practicing magic, buying tricks at Bentley’s Magic, and even started doing shows with an ad in Penny Saver.

Chris built some Hippity Hop Rabbits in the woodworking shop. This was certainly not as “cool” as being a jock and the kids gave him a hard time. Until, one day a famous TV magician named Chuck Jones (yes, that one) came to perform and did the Hippity Hop Rabbits! All of a sudden, Chris became a lot more popular since he knew the same magic secrets.

At Orange Coast College, Chris met his future wife, Dolly. He had just changed from a business major to theater and made his life decision to become a magician and change his whole way of life. His parents weren’t too happy about it, but he did get a degree in Theater from Cal State Long Beach.



Chris got very serious about magic and started to build props for shows that he and Dolly wanted to do. They built a Sub Trunk, Zig-Zag, Doll House and other illusions.

FATHER'S DEATH

"I gave up magic for about a year and went to work in Reno with a buddy doing advertising and marketing for a business. At the end of that year, I got a phone call saying my dad had died."

"This changed my whole mental attitude about life and taking chances and risks."

"I wasn't making money or particularly happy and when this unexpected heart attack took my father away, I realized you have only now."

Magic was calling Chris back and he was renewed in his passion for magic again. "Go for it!" became the mantra and within 7 days, he received a call for Carnival Cruise Lines to do his first cruise.

He got his feet wet on the cruise line and not only performed magic, but also had to do duties like hosting events. He discovered he was good with a microphone while doing all those stupid beer-drinking contests, bingo games and belly-flop competitions. It taught him how to engage an audience, encourage participation, comedy and improvisation.

Chris says, "I didn't like it, but now I realize it was one of the best training experiences I could have on how to handle crowds in any situation."

BABIES

After many successful cruise contracts, revue shows in Atlantic City and Lake Tahoe, and a plan to buy a house in Vegas and perform illusions with tigers, Chris and Dolly found out they were having a baby daughter, Lauren.

The baby was enough to convince them to cancel the house in Vegas and move near their family in Orange County, California. In the meantime, Chris completed show obligations with dancers filling in. He freely admits they never understood how to do all the subtleties as well as Dolly in their comedy illusion show.

The second baby, named Christopher came during another busy contract and Dolly breastfed between 6 shows a day in a theme park. That's dedication!

OJ SIMPSON

The illusion act of Blackmore and Gold had an edge to it and was filled with comedy. Dolly was "thrashed" in the illusions in a tongue in cheek way with her being pierced by swords, twisting her neck, and more.

Chris acted oblivious to the damage he was doing to his wife/assistant as he introduced each piece with a question to the audience: "Do you want to see a Card Trick, or the 'Box of Pleasure?'" The audience would cheer along as Dolly increasingly got subjected to these various "pleasure" devices (illusions). When she came out of the



Go for it! became the mantra and within 7 days, he received a call from a cruise line.

Temple of Benares, her costume was shredded, when she returned on-stage after the Head Twister she had a neck brace on, etc.

Eventually, the audience felt sorry for her, they were on her side and rooting for her as she begged for him to do a card trick. I even remember her holding up a sign while inside the Temple of Benares that said CARD TRICK in bold letters. It always got a huge laugh.

Finally, Gold (Dolly) got her revenge in the Assistant's Revenge and Chris ended up locked in the illusion after an explosion with a burned face and torn costume.

After years of successfully performing this act at Six Flags (where I met them), cruises, revues and many other venues, something happened.

OJ Simpson's abuse of his wife and the alleged murder was all over the news, the public perception changed and the act when viewed through

this lens made their act feel abusive to women. What was once funny, became less funny. The act had to change with the times.

DISNEY WORLD

Chris and Dolly sent out VHS tapes and promo to Disney contacts in Florida. On the same day they received a rejection letter from Disney casting, they got a call from Disney World asking if they could do their illusions with a wild west theme. Chris set about quickly putting together a storyline, script, and pictures of them in western garb. He mailed it overnight to Disney World and landed a gig in the Diamond Horseshoe Saloon Revue.

"This was not our goal, we still wanted to do big illusions. But, the realities of having a family were starting to hit us. So I took that job that was a six month contract and stretched it out for 5 years."

This was the time that Dolly wanted to stay home and take care of the kids and Disney allowed Chris to continue in the show as a solo performer.

"It was like having a normal job. Go to work at 10am and be home at 6pm. Perfect for raising a family."

A BOOK LEFT IN THE DRAWER

Disney was also the place for company retreats called the Disney Approach to Quality Service, which meant great extra money for the lucrative corporate market hosting award shows and meetings. Chris was given the manual on the program and put it into a drawer.

After 5000 shows at Disney, a return to California and a short break from magic, a company called him to perform and the bug bit again. This time Chris finally realized his gift is to entertain.

Pulling out that book, remembering his Disney training and cruise ship hosting, Chris realized he knows vital information.

"This soon became a program that was developed and sold to speakers' bureaus and is now another source of continued work. It's a 90-minute program of comedy magic and information about customer excellence."

Transitions in our magic career are an important part of life and it is refreshing to know that we are not alone in having to go through these





“Learn what your niche is. Find yourself and your strengths”

“Don’t have something to fall back on that will allow you to give up.”

I asked Chris for some advice that he’s learned from his experiences. Here are 3 to think about:

“Learn what your niche is. Find yourself and your strengths”

“Don’t have something to fall back on that will allow you to give up.”

“BE SO GOOD THEY CAN’T IGNORE YOU.” (This one he credits to Steve Martin)

INTERVIEW WITH DOLLY

WHAT WAS YOUR INTRODUCTION TO MAGIC AND WHAT WAS THE PLUNGE INTO MAGIC LIKE?

“I was working at a modeling and talent agent called Style. I worked there as an agent and as talent. I put in 3 years of acting and finally decided that I could do magic, travel the world, I could still have children and a family, and still be able to perform. This seemed like a much better life than what I was originally going for, which was acting.”

HOW HARD IS IT TO BE A WOMAN IN MAGIC?

“It’s hard being a woman in magic, because you’re a woman.”

“Magic assistants seem to come and go. When you’re pretty and young, great. When you’re not pretty and young...Bye.”

“I put in so many years into magic. When we started, many people told us to have a back up plan or do something else and perform magic on the side. That was not our plan. We wanted to be professional, full-time working magicians.”

“If you want to be a successful female, be more than just a pretty face. And, never call yourself a box-jumper. Be an entertainer, an equal.”

Even working with her husband, she calls him the front-man. Her job was to support that role and was equal in importance to make the show work.

“Unfortunately, it’s still a bit of a good-old-boys club. Very political. Not necessarily who is the most talented, but more who you know.”



ANY OBSERVATIONS ON THE WORLD OF MAGIC TODAY?

“Unfortunately, it’s still a bit of a good-old-boys club. Very political. Not necessarily who is the most talented, but more who you know. It’s a bit like the acting profession. That is probably the dark side of magic.”

Dolly has observed over the years that the same few names are mentioned often, but some really talented people that have lots to contribute to the magic community get lost in the politics. She also said that this is changing for the better with the new generation

of performers.

“As Blackmore and Gold, we never were interested in performing for magicians, conventions or competitions. We were not interested in competing against other magicians, we were interested in entertaining and making a career entertaining people.”

HOW ABOUT GREAT PAYING GIGS?

Dolly mentioned that she hopes to see magic being brought back to the days of the 80’s when corporations had big budgets for entertainment and magic

was a big part of that scene. With the new wave of popularity magic has, this may be possible and work for experienced magical entertainers will flourish.

Dolly believes that corporate work presents wonderful opportunities. It is the one area where performers are treated extremely well, taken care of in the finest hotels or resorts, and paid well.

But, she stresses, it is a lot of hard work. You have to know the companies, know the product, and have to do the homework to flawlessly integrate

your magic, comedy and speaking with the company message.

Of course she wants more of these gigs to happen so she can spend more time with her husband without him having to travel for long-term contracts away from home. For Dolly, as a wife and mother, this separation is the single hardest part about the magic profession.

She is, however, grateful and pleased to have a talented magical husband who is constantly in demand for work. Cruise ships, corporate shows, speaking engagements, and appearances at Warren & Annabelle's in Hawaii keep Chris Blackmore busy. Dolly is proud to say they have made a living and supported the whole family through the art of magic for 35 years.

WHAT ABOUT CROSSROADS IN YOUR OWN CAREER WITH MAGIC?

Dolly revealed she is a deciding point for her to either continue performing with her husband and travelling the

world or let him perform solo gigs away and return home. It's a very personal and emotional decision, but one she considers carefully as she balances both work and family.

Listening to Dolly, I could sense her gratitude with being given a gift to be shared that allows them to get paid to travel the world. She loved the shared camaraderie working with other jugglers, magicians, and performing artists who live a similar life.

ANY ADVICE TO OTHER MAGICIANS HOPING FOR A CAREER IN MAGIC?

"If you truly have talent, drive, determination and some set goals you can succeed. Personally, you shouldn't have a back-up-plan. I don't think you should have another job to catch you when you fall. You just need to get right back up, get back on the phone, get on the computer. Keep going."

"Don't have a back-up job. It's an excuse. If you want to be a full time magician...Do it! Live your dreams."

You only live once as far as we know, so you might as well do what you love."

"But when the bad times come, you have to be able to say, "This is what I've chosen. I chose to do this, and I'm gonna stick it out and just make it work because I have nothing else.""



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THE PERFORMING ENVIRONMENT

COLIN UNDERWOOD

The performing environment will either enhance your performance, or be a distraction — depending on various factors and how you handle them. Each venue must be evaluated on its own merits. I must admit that my stress levels lower once I am actually in the performing space.

You obviously must arrive early at the function. Once you have checked in with the function organisers, you can do a reconnaissance of the area. I suggest that it will help if you ask them which areas they want you to service . . . especially at large fairs or agricultural shows.

The basic idea is to observe the interactions taking place in the space; which elements are fixed — such as furniture, seating arrangements, serving stations, and where the band, if any, is situated. I always gravitate to the dance floor toward the middle- or end of my set, once I have created the character in different parts of the room. In fairs or agricultural-type shows, I will find a common spot with a good flow of people. It is important to observe what might be obstructed due to your crowd-building; i.e. entrances to shops, escalators, or private areas. Also, security issues might apply — such as in casinos. I have performed many times in the Middle East, and often had to observe prayer times and not perform.

A conference function will have more fixed points: the décor, band area, and the flow of staff. In a trade-show you might be booked to move around and be visual. I recommend either stilt characters for huge crowds, or a mini vehicle of sorts to enable you to move about quickly — but in a quirky, entertaining way. Imagine the crazy businessman coming past on a mini scooter or mini car.

If you are doing set shows in one area where the public comes to you, you must apply the same principles of safety and maximum impact.

Certain items from the performing space might be used. For example: a shopping-centre has benches or dustbins spaced throughout the mall. Cleaners will be roving around; and, of course, in supermarkets you have shopping trolleys. All of these are objects that can be used by the character. For example: a shopping basket is needed, but the character cannot decide which one to use. Maybe he/she has OCB and needs to clean the basket



I suggest that it will help if you ask them which areas they want you to service . . . especially at large fairs or agricultural shows."

first. While getting out a sanitizer, the basket is taken by another shopper. The character can be surprised — and act accordingly. In the shopping-centre days of my past, I had the idea of fixing a customized puppet onto a shopping trolley. Most of the work in those days was at malls, where trolleys were readily available.

The extreme that I have gone to was to make the character so engrossed in e.g. reading a map, that he walks completely over benches or roads (pretty much like the Pokémon Go crazies are doing today). In the Mr Bean Vacation in Paris movie, Rowan Atkinson has the character walk over park benches in his determination to find a train. Of course, the opposite is applicable — and you can walk around in circles, ending up by not going anywhere.

When there is a live band, I highly recommend enacting near the band. The music in the background is highly effective in enhancing the routines. I suggest taking note of the songs and — with Shezam, or asking the band during a break for the name of the song — you can start making a set with music, and bringing your own sound system. There are many ways to carry mini-speaker amps which are linked to your mobile. This amp can be hidden in the bag or pram; and, if you are on a scooter, it will be ideal to have music backing while you move about . . . further enhancing the character experience. I have a friend in London who makes his whole act



centred around sound effects, which are all programmed and operated from his suitcase handle. With modern technology, music should be a criterion; and it really enhances the character, as well as making it easier to build a crowd. At a recent Valentine's Day function I was requested to 'be' a French painter. I added well-known love-songs to my playlist. This worked a treat, and set the mood.

I recently came up with the idea of creating situations by bringing in a prop that I could play off. For example: A ringing mobile for the extremely portable version of this idea, as well as a more fixed-type phone-on-a-stand in larger spaces. The phone would continually ring, ending with a long conversation with someone on the phone. The comedy is gained by the interruptions throughout the act, especially if you are struggling with a particular situation. You put the phone down after a very long chat, and say that it was a 'wrong number'. Clowns in circus shows have used this phone idea extensively.

I would love to set up a so-called spontaneous performance using the props on hand to create a show. I think this is possible in a theme-park environment. A small application of this idea that I have used is to place the Healed-and-Sealed-Coke can magic trick in a nearby dustbin, all ready for the restoration. 'Flash Mobbing' is a modern idea using multiple elements to create a performance.

When taking a booking, I highly recommend finding out as much about it beforehand as possible. There is a relationship between the environment, the number of people at the function, and its duration. All of these dynamics can affect your performance. For example: A small audience in a closed-in space with too long a performance-time will result in you running out of material . . . having consequently less impact, and eventual boredom of the audience.

Rather, it will pay to explain to the client that a shorter time is better than what they have asked for. The other solution is to break the performance into two parts — with you doing a 'disappearing act' in between. Sometimes you will be booked for two hours but, halfway through, the CEO gives a thirty-minute speech. During that time you are unable to perform.

WHO IS COLIN UNDERWOOD?

Colin Underwood currently resides in Johannesburg and is considered one of the top corporate magicians in his field.

This unique multi talented corporate entertainer has had a diverse and rich career spanning nearly 35 years of performing professionally around the world. He has appeared on numerous variety programs on South African television as well as in the UK.

He is also booked for many character roles and really excels at playing different characters for large productions at Casinos in South Africa.

www.colinunderwood.co.za

Noisy areas will force you to be more visual. If I am working 'silent' from the start, I prefer to stay silent.



PHOTOS: A variety of venues Colin has performed from outdoors to casinos.

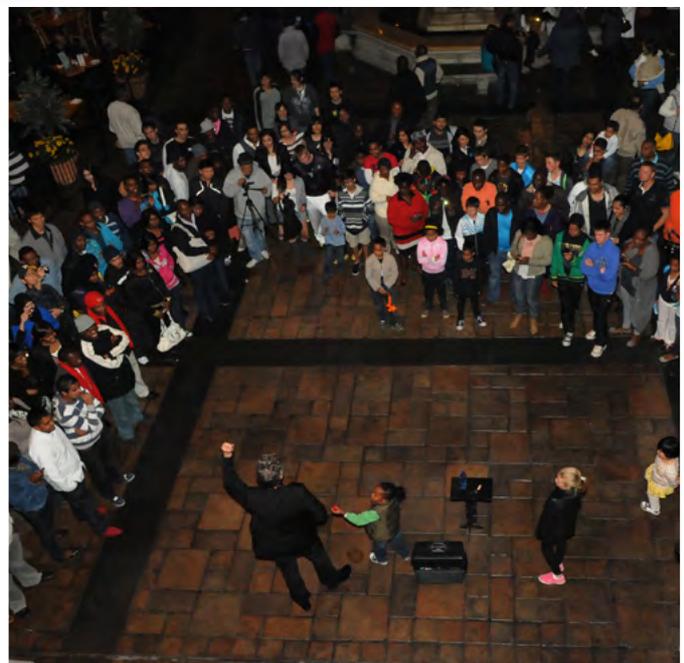


Street performers are adept at using their surroundings to maximise their performance. I have seen a performer straddle up between two pillars to the height of six metres to close his show. I have used a skip to stand on. The concept of height is used to maximise your performance. You might like to think of making the exact same character for stilt-walking; this is easy, as the costume is merely extended. But note that certain iconic characters do not allow you to

do this — for example Charlie Chaplin and Santa Claus. Both will look stupid and out of character.

Noisy areas will force you to be more visual. If I am working 'silent' from the start, I prefer to stay silent. I feel that my voice or accent might not fit the character. Look at Mr Bean — when he does talk, he mumbles or does double speak. In this case, the voice enhances the character.

Outdoor functions are at the



mercy of weather conditions. If I must perform outdoors, as the extreme option I will place the audience in the shade and me in the sun. Hot audiences are not happy audiences. Wind conditions will affect you as well. In a forthcoming article, I will discuss costumes that can overcome inclement weather.

My rule for outdoor functions is mobility to service all areas as well as possible . . . and being visual. Golf carts are perfect; or bringing your own little car, unicycle, or stilt costume will help to increase your booking options. The use of your audience to increase your performance will allow for a sustainable performance. Crowd noise will attract more crowds, as seen in all street-shows around the world.

And lastly, different times of the day might be a factor. For example: you perform outside a church, and the priest comes to remove you because the wedding procession is arriving. Drunken people are one of the major hazards, and so it is best staying away from areas serving alcohol.

I highly recommend you observe fellow performers should you have the opportunity, and watch how they handle the space — as well as think how you would handle such a situation should you be booked there. Watching the local street performers (if you have them in your town or city) is a great learning opportunity.







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NICK LEWIN

TAKING IT TO THE NEXT
LEVEL. PART TWO





I had a great many emails from people who enjoyed last month's article on taking your comedy magic show to the next level. I always love to get feedback from my readers whether it is bricks or bouquets and can be reached at nicklewin1@mac.com. We decided to publish the article in two parts and this month's issue finishes off my ideas on this topic. I am going to start this second article with what I consider to be a vastly overlooked tool to improving any kind of magic act so that it will get great reactions, strong applause and repeat bookings. It is in my opinion one of the subtlest and most important tools in the pathway to constructing a powerful comedy magic act.

TWO KEY ELEMENTS; TEXTURE AND DYNAMICS

One common fault when watching comedy magicians, who haven't had a chance to perform enough to perfect their craft, is that the pacing and general tone of their act does not vary enough. It is not uncommon to see a performer find a pitch and pacing for an effect and then repeat it for every trick in their show. It is just as common to see a show where every trick runs about the same length. This kind of thing certainly achieves a kind of consistency but really can make for an uneventful show lacking in true theatrical impact. While consistency in your performing persona is a sign of assurance it is just plain boring to be repetitive in what you do with your material. I have seen performers present several routines in a row that require bringing assistants onstage - this becomes a crutch. A little re-thinking and adjusting the running order might make the show a lot more interesting and less formulaic. Maybe for one of those effects that requires bringing assistants onstage the performer could go into the audience and perform a trick front of house. Breaking the fourth wall in this manner would be a surefire way to add texture and variety to the show.

In a well-balanced show you need to add texture and dynamics to paint a truly vibrant picture. Some effects need to be longer and some shorter in order to keep the mix interesting. Not every effect can be "killer;" you need to manipulate your running order to maximize the effect of each item. In a fancy dinner they often serve a sorbet between main courses to cleanse and refresh the taste buds and you can do the same in your show. Variety is the spice of life, and this applies especially well to a variety act! Look at the tone

Creating A Stronger,
More Commercial Comedy
Magic Show.

and approach of each effect and make sure you are not falling into the trap of being repetitive in tone or content. Shaking things up visually, verbally and mentally quite simply make you a better and stronger performer. If you talk a great deal in your show it could benefit you greatly to perform an effect that is silent or backed just by music. If you perform wacky comedy then perhaps one more serious effect can create a contrast that will heighten the impact of the lighter material.

This concept of texture and dynamics is a somewhat more abstract idea than is generally discussed in articles on comedy magic, however, in my opinion it is a vital one to consider. There is a great deal of emphasis placed in magical theory on Robert-Houdin's quote, "A magician is an actor playing the part of a magician." While valid on a certain level I feel this statement needs very careful re-examining. I think it has lost something in the translation, and often seems to lead to an element of self-importance and preciousness entering into a performance. It is more important to be a good magician with a strong act than a half assed actor. Let's balance Robert-Houdin's quote with a little Shakespeare; "The play is the thing!" It is no good working at being an actor unless you have a worthwhile vehicle to act in. Focusing on texture and dynamics is a splendid way to turn an act into a genuine performance and before you know it you end up with an arc and a subtle storyline to improve your show. If you think in terms of light and shade you will see your show begin to blossom into a full-scale performance.

CRAFTING COMEDY THAT PACKS A PUNCH

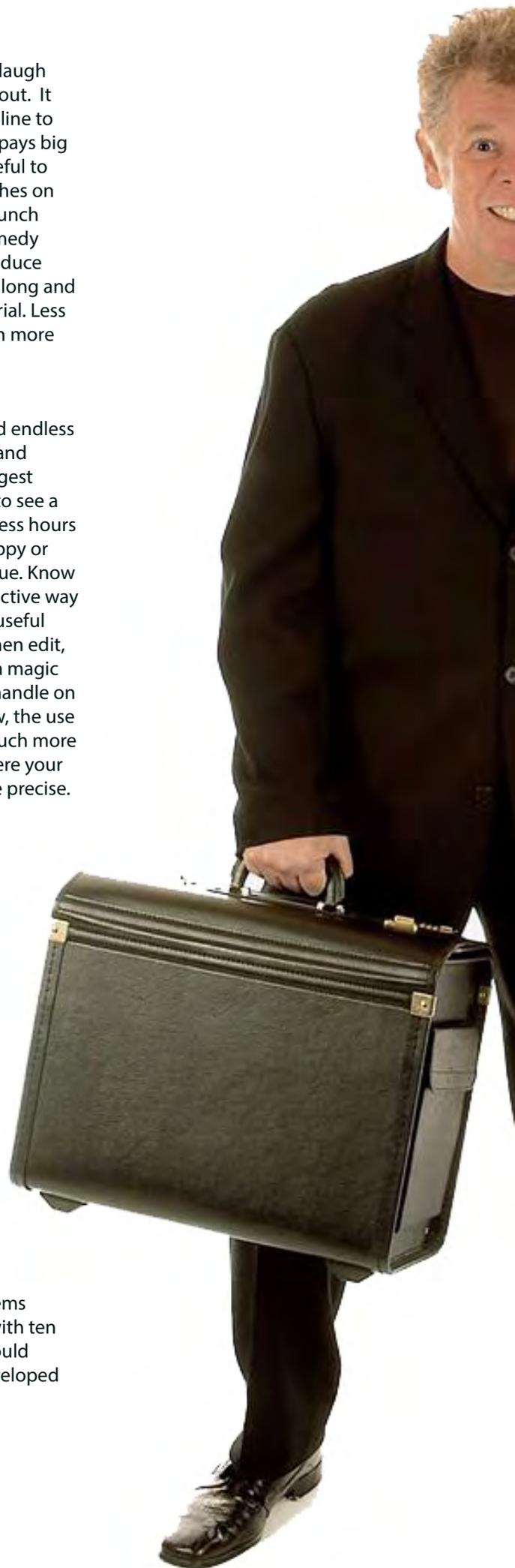
Eliminate any extra words in your dialogue. Know what you are going to say and then write it down in the form of a script. Next go through that script and then carefully discard all unnecessary words. See how many words can be edited out of your

jokes without it affecting the laugh and then ruthlessly cut them out. It requires hard work and discipline to write a really tight joke but it pays big dividends. Be particularly careful to make sure that your joke finishes on the punch line. Burying the punch line is a cardinal sin in the comedy world; make sure you don't reduce your laughs by running on to long and cannibalizing your own material. Less words almost always results in more laughs.

Professional comedians spend endless hours refining what they say and how they say it to get the biggest response. It isn't uncommon to see a magician who has spent endless hours perfecting their magic be sloppy or over indulgent in their dialogue. Know what to say and the most effective way to say it. To this end it is very useful to tape record your act and then edit, edit, edit. While videotaping a magic show gives you an excellent handle on the visual aspect of your show, the use of a tape recorder can be a much more useful tool in discovering where your patter needs to be pruned. Be precise.

AFTERTHOUGHTS

There are no indisputable and inviolable truths when writing about a topic like this, but I have done my best to raise a few ideas that are well worth your time to consider. There are many other things I could have talked about, but I am quite content with the ones I have chosen. However, since an afterthoughts heading seems to invite it, let me leave you with ten more simple thoughts that could probably each have been developed into full-scale themes.





1 Do your time. To be a good and commercial act you need to know how long your performance is scheduled for and stick to the time. No saying; "The show is killing, I will just keep going," or "This crowd sucks, I'm outa' here!" Be a professional and do your agreed upon performance time. The average performer has no idea what other factors may be affected if he is cavalier in his timing. I know of quite a few bookers who are hesitant about hiring magicians because they are erratic in their timing. Keep an extra trick in reserve in case the show is running short and also have a trick towards the end of your act that can be jettisoned if you are running overtime.

2 Don't take material from another performer's act. Ever. If someone is doing something in his or her shows exactly as performed on a tutorial DVD and you have bought that video (or product) then you may perform the marketed version as supplied with the purchase. What you may not do is take the extra jokes, bits and timing that any other performer has added. This rule includes anything you see on YouTube; because it has been posted on social media does not mean it is fair game to steal.

3 Avoid the trap of seeing "how much time you can get out of a trick." A better policy is to see how little time it takes you to get the maximum impact out of a routine. There are plenty of tricks in magic; don't be afraid of tightening everything up and adding an extra effect in the space you have created. Always be on the lookout for a way to add an extra double punch ending to any trick, assuming it strengthens the effect or weakens what came before. Comedians use a term "going beyond the punch line" for moments when you should have stopped a joke but buried the laugh by saying something extra that wasn't needed.

4 Do not equate how much money you spent on a trick with how long it should play in your act. The same approach also applies to how much time you spent when perfecting a trick. Keep it lean and mean and cut out all the fat. It doesn't follow that a thousand dollar chair suspension in your kids' show will get any more reaction than a couple of balloons or a breakaway wand. Adjust the degree you focus on a prop with the interest and energy it creates rather than the impact it had on your wallet.

5 Make sure the audience realize that you are having fun performing your act. Even if you are bored to tears--don't let it show. Enjoy yourself and let it show. This is the status quo your audiences want to believe in, so keep the illusion going, even if you are exhausted or have a 102-degree fever. Nothing is more contagious than a big smile and looking like



Don't take material from another performer's act. Ever!

you are having fun.

6 Know every word you are going to say onstage just as you know everything you are going to do onstage. You owe both yourself and the audience this level of commitment. If you know exactly what you are planning to do in your show it leaves your mind free to be in the moment and take care of (and advantage of) any unforeseen last minute changes that need to be addressed or improvised.

7 Always remember the magic mantra "If they can't see it or hear it they won't enjoy it." Your first duty as a performer is to be seen and heard. Billy McComb had a wonderful philosophy in this regard, "Tell them what you are going to do, tell them what is happening as you do it, and then tell them exactly what happened after you have done it." There is a wealth of real world wisdom in Billy's words.

8 When you are giving an assistant instructions about what to do during a trick make sure you do so in a very clear and concise manner. Let him know exactly what to do and how to do it. This shows respect for them and also makes it much more likely that things will go smoothly in the effect. Many onstage assistants are a little surprised or dazed when they find they are under the spotlight, so take the time to show them exactly

what you expect them to do.

9 Always have back ups available of every prop you use onstage that may break or get lost. You should also have suitable outs available for any occasion that might need them during your show. If you are doing any kind of card trick then an Invisible Deck in a sealed envelope on your table can extract you from a great many problems. Hope for the very best but be prepared for the very worst. Have that round the neck microphone holder ready in case your headset gives up the ghost or starts to pick up the local taxi company!

10 Make every part of the routine you are performing as entertaining as possible. There are many effects that spend a great deal of time building up to a very fast finale/reveal. Keep the entertainment value going for the four minutes that it might take to build up to that 15-second finale, or your viewers might not come along for the journey with you. Add booster laughs and effects scattered throughout the trip. The average attention span of an audience is a lot shorter today than it was a decade ago so it pays to be careful in avoiding dead time.

I cover a great many of these points in more detail in postings in my blog www.remarkablemagic.com and I would invite you to explore individual topics at this resource. I am always delighted to respond online to any questions from readers of my blog.



**“MAKE EVERY PART
OF THE ROUTINE YOU
ARE PERFORMING AS
ENTERTAINING AS
POSSIBLE.”**

NICK LEWIN TEACHES THE KEN BROOKE LINKING RING ROUTINE

The Ken Brooke adaption and additions to the Dai Vernon "Symphony of the Rings" are a perfect example of the way Brooke could take strong magic and turn it into commercial magic that gets big laughs.

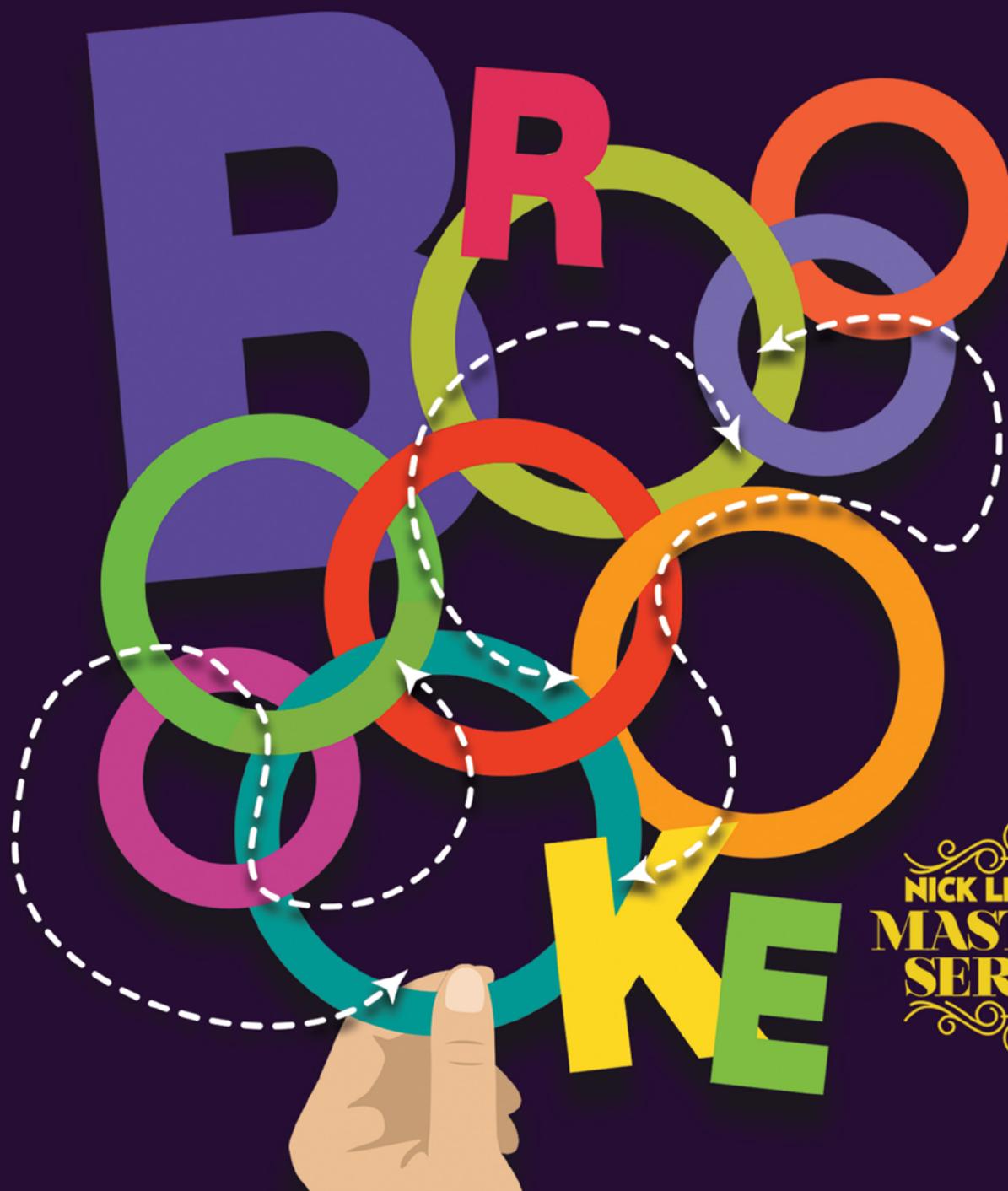
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SECRETS FROM BACKSTAGE & THE DRESSING ROOM

BY CHRIS BERRY

WHO WEARS STAGE MAKEUP?

Yes, it is true that me as a guy, I do wear full-face makeup. The reasoning behind this practice is that it creates a character and highlights specific features. Also it will help create definition between your skin and your shirt when hit with stage lights (preventing white-wash).

WHAT DOES THE KIT CONSISTS OF?

My makeup kit is small and practical. Personally I use Mehron brand makeup and great success with it. A basic kit should consist of a foundation (basic skin tone), highlight/lowlight, eyeliner, blush/rouge, and lipstick. A fantastic tutorial can be found on YouTube by NeckUP Design regarding "Basic Theater Makeup for Men". Other items to have are a bandana tied on your head to keep sweat from ruining your makeup, Barrier Spray to seal your makeup, and towel that you can use as a "work space" (I use blue O.R. towels).

SPIRIT GUM AND F/X SUPPLIES:

If your "look" must have distinctive features like theatrical facial hair, Phantom of The Opera-like disfigurement, or even fake piercings. Then the product you will be familiar with is Spirit Gum. Spirit Gum is basically resin and alcohol in a bottle.

When applied, the alcohol burns off leaving the resin (the sticky stuff) ready to "glue" your Charlie Chaplin mustache to your upper lip. To get the best hold from it is to leave to



hold from it is to leave to minimum of 2 days to burn off the excessive alcohol that is used to keep it from drying up on store shelves. Also when applying it, do a good liberal coat on the area you want and tap it to get it tacky then apply a second thinner coat and tap it again and place your prosthetic over it and tap it in place (for facial hair I recommend using a sponge wedge as this will help ensure the lace is making contact in difficult places).

When applied, the resin (the sticky stuff) ready to "glue" your Charlie Chaplin mustache to your upper lip. To get the best hold from it is to leave to

I JUST NEED TO PUT ON MY FACE...

Using stage makeup can create a character, enhance your personal look, or exaggerate your features.

"I'm ready for my close-up, Mr. Demill."
-Sunset Boulevard (1950)

This article is dedicated to the methods, practices, tools, and other philosophies from a stage performer and technician's point-of-view.

There is another F/X adhesive I would recommend called Ben Nye's Medical Adhesive. It is not a beginner's adhesive but it has a much stronger hold and sweat will not affect it.

HOW TO REMOVE MAKEUP:

Any makeup remover will work with most makeup products. For makeup that's difficult, I use 91% rubbing alcohol and a cotton ball (I also use this to remove Spirit Gum if I'm out of Spirit Gum Remover). If all else fails, a good hot shower will do the trick and be sure to moisturize your face as stage makeup can dehydrate your skin.

DO I HAVE TO WEAR FULL-FACE MAKEUP?

No, you don't. This is just a recommended practice if you feel the need for. Most performers refuse to wear makeup as they feel "less of a man" or pointless. If you want to try stage makeup for a show but not full-face, just use eyeliner. This will make your eyes "POP", giving a dramatic look, and create a focal point for the audience to connect with you. Comedian, Musician, and Composer Tim Minchin does this for just that reason when he performs on stage.

PARTING WORDS

Keep your makeup clean and organized in a storage container and make sure to have a supply of expendables (makeup sponges, Q-Tips, and brushes when needed). To keep makeup off your costumes scotch-guard the collar area and place masking tape on the inside of your collar of your dress shirts (this will save you from the dry cleaning bills). To ensure consistency have a couple of pictures of your face with full makeup on from a couple of angles and notes on the back with your kit. Hiring a professional makeup artist is great if your pockets are deep, if not a simple mirror and some patience will work. Lastly, to temporarily color facial hair I use mascara.

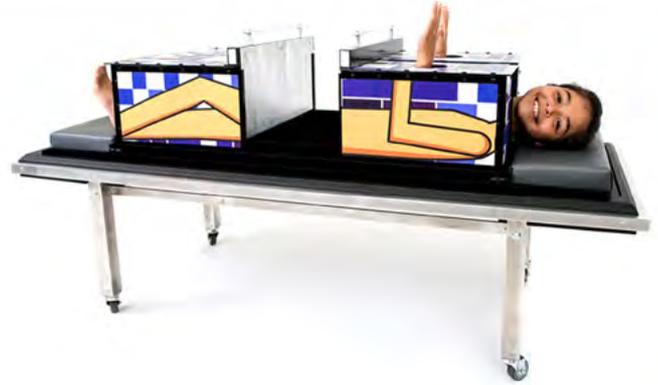


Photos of myself as Prof. Marvel (Wizard of Oz) with bleached hair, Santa Claus (with a glue-on mustache), Sparky (Purgatory's Revenge Haunted House)*, Chorus member (Chicago) and a Convict (Les Misérables). This is what some makeup and a little time can do.

*Sparky picture courtesy of Renae Taylor Photography.



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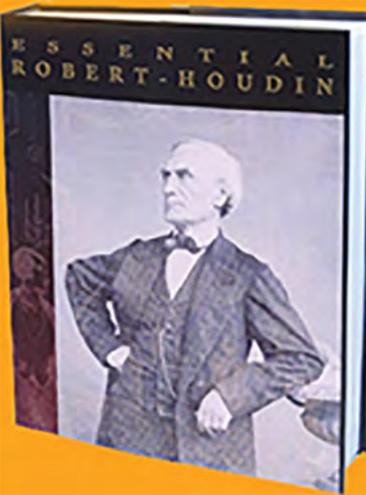
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HARRISON CARROLL:

I WAS



AN

ARCHITECT

STORIES FROM THE ROAD: A series of stories from professional Trade-Show magician Harrison Carroll. Harrison has been one of the busiest trade-show magicians for the past several decades and shares valuable insights from his working career.

It was the mid 1990's and the trade show industry was jumping. There was more work available than most of us could handle. The downside of this was that taxi stands had long lines. Hotels were full to capacity and getting a table at a decent restaurant was a major challenge.

I was in Atlanta for the AIA Conference on Architecture. Also working the show was Peter Studebaker. It had been a long time since Peter and I had seen each other so we agreed to hook-up for dinner during one of the nights after the show.

For those of you who don't know Peter, he is a Las Vegas based magician. He has a keen wit, is quick on his feet, and does some beautiful sleight-of-hand. His "Torn and Restored Cigarette Paper", which I will talk about in a minute, is a masterpiece.

Anyway, after the second day of the show, Peter and I headed out for dinner. We didn't have a reservation so we

weren't sure how things would turn out. We decided to go to an old church that was converted into a restaurant. It was called "The Abbey". Friends tell me that it closed in 2005.

Walking inside we saw that the place was packed. The maître d informed us that there were no tables available unless we wanted to wait an hour. The alternative was to sit at the bar and eat there. We both agreed that eating at the bar would be a better option than waiting for a table, or possibly not eating at all.

Once seated at the bar we ordered a couple of drinks. Leaving our menus untouched we engaged in conversation. It was mostly about magic and the trade show world that so few magicians knew much about. Our seats were at the end of the bar at the spot where the bar itself made a sharp turn towards the restaurant wall. Sitting in that area were two gentlemen. Because we were engaged in conversation we didn't notice these fellows. But our banter did not go unnoticed to them.

The man sitting closest to us interjected, "Excuse me for interrupting but are you guys magicians?"

We replied in the affirmative. "What do you guys do," I asked.

"We're Architect's." He responded.

He then asked if they could see a trick. Peter proceeded to do his "Torn and Restored Cigarette Paper".

The two gentlemen flipped-out after seeing the torn pieces completely returned to a single piece of paper. One guy was so excited he began to prattle on and on about how utterly impossible the effect was. "I was a magician when I was a kid." He said. "I had that little magic kit. You know - the one with the trick cards, and those magic cups."

I responded. "What a coincidence!"



“ HE HAS A KEEN WIT, IS QUICK ON HIS FEET, AND DOES SOME BEAUTIFUL SLEIGHT-OF-HAND..”

Peter Studebaker

"When I was a kid I was an Architect. I had those Lego Blocks and my dad and I built a house with them." If the reader is not familiar with Lego Blocks, they are small hunks of plastic that can snap together. Children can use their creativity to craft whatever their imagination can contrive.

Anyway, the guy was genuinely embarrassed by my remark. Realizing that he was no more a magician than we were Architects he was quick to see the folly of his remark.

"I think we owe you an apology." He said. "Can we buy you guys a drink?"

Peter and I graciously accepted his offer. The man then looked at Peter and asked if he would do the effect again. "My name's Pete, not Repeat." He said. Fortunately, the two gentlemen did not take offense, but instead, laughed out loud.

When our dinners arrived the two men left. We had politely made the point that having a set of Lego Blocks didn't make us Architect's anymore than having a magic set made them magicians.

Then there was the time in Toronto when Peter – Well, that's another story for another day.



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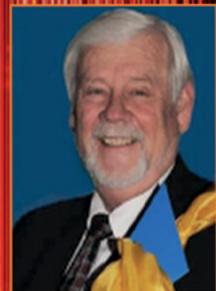
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TARANTULA II

KEN SCOTT

In this month's column I invited my friend Christopher T Magician to share one of his routines he uses for Birthday parties. At birthday parties you will hear me say a lot of about making the Birthday child the star of the show, as it should be. But that is also great marketing as well as every parent loves to hear that their kid will be the star and get the special attention for the party. In this effect that Christopher shares you need to get a picture of the Birthday child from the Mom or Dad that books you. Now some performers may find this is weird for asking. I simply say explain to the parent what you are doing with the picture and all will be fine. Trust me, this will go over big when the child sees that their picture on the card. And some times the parents will have forgotten they even sent the picture. Christopher T Magician has some great product that he sells as well. Reach out to him as he is offering the artwork for this routine to you for FREE.



Birthday

PARTY

BUSINESS

STAR of the Show

"I'll make your child the star of the show!" How many magicians make that promise to potential birthday parents? How many magicians actually follow through on that promise? The following routine makes it undeniably clear that the birthday child is the true star.

Nearly twenty years ago I got my hands on Eric Paul's *How to Become Your Area's Top Children's Entertainer* marketing course. Included in the course was a clever way to personalize a classic kid show prop so that it features the birthday child.

Inspired by his brilliant idea and as homage to Mr. Paul himself, I present my own birthday party magic trick, perfectly tailored not just to a party performance but completely to the birthday child. It pairs Paul's method for personalization with that kid show staple *Farmyard Frolics*.

THE PROPS

You're going to need five jumbo picture cards. Normally I'd suggest you get on Google and search the Images for clipart of a present, a cake, balloons, friends, a star, and a generic back design. But I'll do you one better; I did all that pesky work for you, so email ChristopherTMagician@gmail.com, mention this article, and I'll email you all the necessary PDF files!



When you receive the files, print out on photo paper or gloss card stock two copies of the present image, five copies of the back design, and one each of the rest.

You'll also need two sheets of illustration board, which you'll be able to find at office supply and craft stores. Cut six 8.5x11 panels out of the two large sheets of illustration board.

Using spray adhesive, glue the present, cake, balloon, friends, and star images each onto one side of five of the panels. On the sixth panel, adhere a plain white sheet of photo paper or glossy cardstock.

Turn over all the panels. Glue the duplicate present picture on the back of the star. Then glue the back design images on the back of the remainder of the cards.

THE PERSONALIZATION

Here's where Eric Paul's brilliant idea comes in. When booking the show, explain to the parent that you have a wonderful trick that literally makes the birthday child the star of the show. To personalize the trick, all you need is for them to email you a picture of the birthday child, and you'll take care of the rest.

Prior to the show, print out the image as large as you can and secure it to the plain white card using double-sided tape. You'll have made a makeshift jumbo card featuring the birthday child's face!



THE SETUP

Stack the cards in the following order:

The birthday child's photo is on the bottom of the stack face-up. On top of it go the face-up star image (the duplicate present face-down on the opposite side), the face-up friends, the face-up balloons, the face-up cake, and finally the face-up present at the top. (see graphic on next page)

THE ROUTINE

Bring out the stack of cards with the back facing the audience (the top present card faces you).

"There are a few things you need in order to have a birthday party. I'm going to see if you can guess what they are. The first thing you need is ... something you buy, you wrap up, and you give to the birthday boy [girl]."

Turn the stack of cards around to reveal the top present picture.

"That's right! But they get a little harder now. The next thing you need is my favorite part of any birthday party ... and it's the reason why I can't seem to lose weight."

Move the top (present) picture from the front of the stack to the back in order to reveal the cake picture underneath.

"The next thing you'll find at every party ... is basically a germ-filled bag of air."

Move the cake picture to the back to reveal the balloons.

"Okay ... here's the hardest one. Let's see if you can guess it..."

Start pointing to every single child at the party.

"Friends!"

Move the balloons picture to the back to reveal the image of the smiling children holding hands.

"And the last thing you need at a birthday party is..."

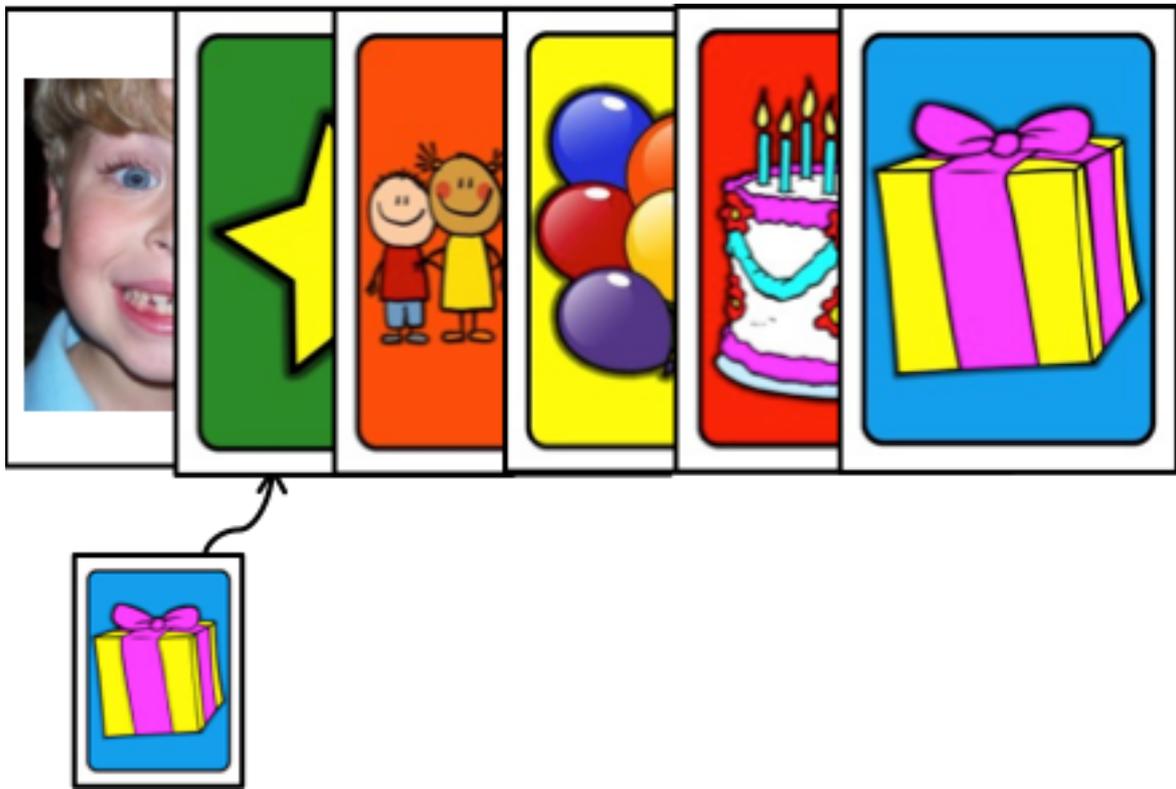
Move the balloons to the back to reveal the star.

"A star? Oh! A star! That's right. Sometimes at a birthday party, there's a magic show ... at least at the good ones!"

Direct that last comment jokingly to the parents with a big 'hint-hint' attitude.

"If there's a magic show at a birthday party, then there's going to be the star of the show, and that of course would be the magician ... me!"

With the stack of cards squared up, perform a very large Double-Turnover. In layman's terms, hold the top two cards



(the star/present and birthday child's photo) together as one, turn them over, and replace them on top of the stack.



"I've got an idea. We're going to turn that picture of a star into a picture of the star of the show ... me!"

Remove the top card (the birthday child's photo, now back facing the audience) and stand it up on your table, either on a small plate/photo stand or propped up against another prop.

NOTE: The audience will now see the picture of a present on top of the stack. In reality, this picture is the back of the star picture. But as far as the audience is concerned, it looks as though you've made it back to that original present image at the beginning of the stack.

Put the rest of the cards aside.

"All you have to do is imagine what the star of the show ... that's me ... looks like. Now hold up one finger like a magic wand. Point your magic wand at the back of that picture. And shout, 'Star of the show!'"

The kids shout. Pick up the card, keeping the back toward the audience.

"And there it is, Ladies and Gentlemen, a picture of the star of our show. That's right ... it's me!"

Triumphantly turn the card around to reveal the image of the birthday child. Continue gloating until you notice the birthday child's photo.

"Hey! I'm the magician! I'm supposed to be the star, right?!"

The kids will shout, "No!" Act offended at first.

"How ... DARE ... you! But we are here at [insert birthday child's name here]'s party, right? And it is his [her] special day, right? So you think he's [she's] the star of the show? I think you're right about that. Let's all give [insert birthday child's name here] a big round of applause!"



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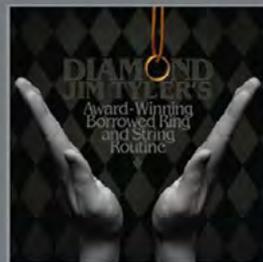
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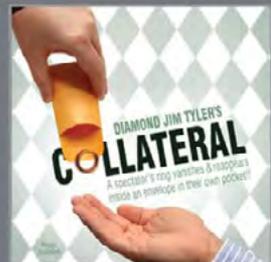
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DJTYLER.COM

2016 marks 40 years that Diamond Jim Tyler has practiced magic and 30 years of performing it professionally. To commemorate this, DJT has assembled a box set featuring all of his DVDs. It contains over 50 effects. The retail value is \$300.

ENTERTAINMENT MASTERY

Sasha Crespi

HOW TO BECOME A MASTERFUL STORYTELLER (PART 4)

Sasha Crespi is known as America's # 1 Performance Coach and the author of the #1 best-seller: *The 33 Laws of StageCraft*. Based in Europe, his private performances now include one for The Queen of England, The Duke of Edinburgh, a TEDx talk and several international TV stations.

His mission is simple: Sasha has committed his life to helping transform 10 000 deserving entertainers worldwide into the very best version of their performing selves, by helping them focus on performance rather than method.

This month, we're going to be talking about one of my favorite topics: YOU. More specifically, your hero story. When fully understood and applied, what I'm about to share with you will massively aid your performances: the reactions you receive, the engagement you perceive, the vision you plead and the connection you cherish.

As you know, my whole goal with this column is to help you become the very best version of your entertaining self by working smarter rather than harder, and that usually revolves around focusing on performance rather than method.

And today is no different, since we're going to be working on your marketing, character, style and audience connection, effortlessly. I'm very excited, so let's delve right into this month's content. We've already spoken about how to become a masterful storyteller, it is now time to discuss the best story to tell: YOUR HERO STORY. You may be thinking: what exactly is a hero story and why is it so powerful?



It's charmingly simple: your hero story is a short (2-5 minute) piece that helps the audience understand who you are and what you stand for.

(I use the term "piece" instead of "story" to avoid unnecessary limitations in form: your hero story can be shared in any fashion and by any medium you deem fit. Don't feel limited to just words.)

A hero story is insanely powerful because it truly is the perfect tool to build an image of you for the audience.

Ask yourself this question:

How exactly do your spectators build an image of you in their minds?

1. Your website/social media = YOUR MARKETING
2. The first 10 seconds of them seeing you (the "halo effect") = YOUR ENTRANCE
3. How you make them feel (emotional+episodic memory) = YOUR PERFORMANCE
4. What you reveal about yourself = YOUR HERO STORY

We're naturally skeptical of what

people reveal about themselves and this leads to the last option usually being the weakest. As performers, we're in a very unique position to take full advantage of this alternative. It makes sense: we're naturally perceived as enigmatic and fascinating individuals (due to our performances and authority) and the audience is naturally interested in learning more about you. Through research, I've found that the most effective way to use the fourth method is through your hero story. So choose your story. It could be about how you got into magic or the moment that made you take it seriously. You may not find it interesting, but I

assure you that your audiences will, especially after you apply what I'm about to share with you. The next step is to:

Decide upon what you'd like to convey about yourself, your art-form and what you stand for. I focus on conveying authority and passion.

Let's discuss both. If you're a student of Dan Kennedy, you'll call it Authority. If you're a student of Robert Greene, you'll call it Mastery. Regardless, I want my audience to understand that I've worked hard to get to where I am and take what I do VERY seriously: although often lighthearted, my performances are no joke. This serves a few purposes, but most important to me is that it conveys that I'm going to be fully present and give them my undivided attention for the next hour. It's only fair I make it known and demand theirs.

Passion is what often distinguishes a very good performance from a superb one. An entertainer tends to hit a threshold in their career where they feel like they haven't improved in a while. This usually manifests itself as feeling "too comfortable" or "bored" of performing. I've always found that adding genuine passion and unapologetically making it known tends to beautifully resolve these problems. Which leads us to our second point: How do you make these factors/qualities known without overtly bragging? I'm currently helping lead a class on the Stanley Milgram experiment, which I'm sure many of you are familiar with. I've learnt a tremendous amount about performance by studying the experiment and its implications, but one of the most powerful concepts I've taken away is that perceived authority is just as powerful as real authority. So how do we create perceived authority through assumption? We make it known through implication. And that's done by discussing the character trait we're trying to convey (passion+authority) through the actions we take in the story. Its essential that the implication is not the central focus of the story, it is something leading up to a more important development in the story itself.

Example: In the midst of my story, I talk about how my interest in magic eventually evolved into a fascination with marketing, acting and cognitive psychology. This very fascination led me to study at the Actor's Studio in New York and create my own degree in the practical *Deconstruction of Performance*. But it all started with my interest in card magic at the young age of 11.

The main thing I'm trying to convey is that my passion for magic evolved into something more "grounded", but the little details (my studies at the Actor's Studio and creating my own degree) both add credibility to the story and give important details that solidify my authority. Notice how I'm never overtly telling them "I know what I'm doing. I studied acting at the Prestigious Actor's Studio and even went as far as creating my own degree in the *Deconstruction of Performance*".

By not making the detail the focal point, you create implication and the assumption of authority.

If it's assumed, it's even MORE powerful. That's because assumption is FAR more powerful than self aggrandizing comments.

Why is implication so powerful? Because implication leads to generalization.

So if I happen to mention that I was doing a show in Dubai (not as the focus of the story, just as an added detail that is said in a non-condescending fashion), they assume I get flown out often and am a "celebrity".

So remember: Choose your story. Decide upon what you'd like to convey. Convey it through both implication and detail.

I strongly encourage you to tell this story every single time you perform. Every time. This story distinguishes you from everyone else: share it proudly. That's it for this month. If you enjoyed this piece or have any questions, please feel free to email me at contact@sashacrespi.com Until next month, where I'll be sharing an excerpt from my new book: 51 Strategies for Superior Performance.

**"PASSION IS WHAT
OFTEN DISTINGUISHES
A VERY GOOD
PERFORMANCE FROM
A SUPERB ONE.**

As magicians we often pretend to be masters of psychology and performance, but **what would happen if you truly** became that person

"This is one of the most interesting and useful books I've read in a long time. This is a MUST read"

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-Scott Alexander

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-Justin Miller

That's what the 51 Strategies represent. A new movement in magic, a movement where we stop pretending, and start BEING.

51 SUPERIOR PERFORMANCE STRATEGIES

by Sasha Crespi

Coming VERY soon



MAGIC REVIEWS

PAUL ROMHANY & FRIENDS

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1 NAVY EFFECTS By Jaehoon Lim



Finally, Jaehoon Lim was discharged from Korea's Navy!

While beginning in the Navy, Jaehoon devoted himself to the study of card color changes. Over the past two years, he has developed amazing and practical color changes.

Jaehoon shows you each color change in detail with multiple video angles, slow motion video, (A,B) cards and transparent cards to make learning faster and easier.

If you love color changes, this is a DVD you must have!

Navy Effects Volume 1

[Basic Skill]

Thumb fan
Double lift
In-jog and Double cut
Secret reverse
Pinky count
Fan flip over
Riffle force
Bottom palm

[Card Color Change]

Rewind snap change
Hit change
J.H. shake change
Wink Change Flick change
Shadow change

[Routine and Trick]

Addition
Winkey card
J.H. Red Hot Mama
Winner of the game
Color changing deck

Includes:

- NAVY EFFECTS Volume One
- Gaff cards for the routines

Running time: 90 min

Learn amazing, practical, and beautiful color changes with 3 hours of explanations from international magician, Jaehoon Lim!

MY THOUGHTS:

This is a card DVD filled that is divided in to three sections. The first is basic skills from being able to do a thumb fan to a bottom palm. This is a really great resource if you don't know any of these moves. You will need to know these moves in order to perform any of the routines on this DVD. The second section is card color changes. This is a fantastic resource on some really terrific color changes with playing cards. Jaehoon has modified some standard color changes giving more motivation and the handling is much cleaner in some variations. All the color changes are visual and quick. Like all good card magic this will take practice and is aimed at intermediate level.

The final part of the DVD are the routines. These routines use everything you studied above in some way.

ADDITION: a novel idea where spectator chooses a card. You then show two cards which add up to the chosen card, then instantly they turn in to it. This routines combines various moves and will require work. It's a cute little idea. You would need to watch your angels on this.

WINKEY CARD: This uses the move Wink Change. You have a card selected and then placed back. The deck is fanned and you point to a card - it's the wrong one. Instnatly the card changes to the correct card.

RED HOT MAMMA: This is my favortie trick on the DVD. It starts off with a card chosen then that card is the only card with a red back. Another card chosen and signed by magician. This changes places with the card on the table. This is a great variation of Red Hot Mamma for those that know the original. Jaehoon has psiced it up quite a bit with various color changes from the card color change part of the DVD. It's a really great version of this effect and well worth learning.

WINNER OF THE GAME: A little gambling type effect where a card is chosen and four other cards change visibly to make a great poker hand. Again, will require practice to perfect.

COLOR CHANGE DECK: Another great little routine where four cards change then another four then the entire deck changes color. This is a gradual process and looks very visual.

All the routines on this DVD will require work to get as clean looking at Jaehoon. He does an excellent job teaching the techniques and effects. If you like really visual color changes and magic and are prepared to sit down and work on the effets then you will thoroughly enjoy what he has to offer. Definitely not for the novice but more aimed at the advanced card worker. All the moves are taught and you will also get a few extra cards with the DVD that you will need. All in all a great DVD for the card worker.

PRICE: \$24.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

2 TP PREDICTION By Ted Outberbridge



TP Prediction allows you to predict the time of day and it also allows you to reveal your prediction in a very dramatic fashion. By working with toilet paper which is inherently funny, you can unroll the paper and reveal your prediction one digit at a time. This builds suspense and makes the final revelation that much stronger. We developed the routine to play a variety of venues from comedy clubs and casinos to cruise ships and theatres. It is our favorite packs small plays big comedy prediction and it is visible from the back of a 1000 seat theatre.

TP Prediction comes with a detailed script and instructions which include 20 years of refinements. A set-up pad is included and refills are easy to find 3x5 blank file cards. If you have ever tried to write or draw on toilet paper you know it is next to impossible as the paper tears. We supply you with a stencil so you can daub the prediction on using a magnum Sharpie. (not included) By the way TP Prediction stands for Ted's preferred prediction! You can watch the video here!

MY THOUGHTS:

This is a highly commercial routine from Ted's act. You receive everything in a box including special force pad, instructions and a special stencil that you'll need. The routine itself is inherently funny because the prediction ends up on toilet paper. There are lots of gags and bits of business I am sure you can come up with but Ted has included some in the notes. The nice thing about this is that it really packs small and plays big. It involves the audience by having them write numbers down and at the end the prediction of time is revealed as you pull the toilet paper across the stage. Ted talks about which toilet paper is best to use, how to get the prediction on there and even the music he uses. I love the concept of predicting time and this is a fun way to do it. A lot of fun is to be had with this routine and it's super easy to do. I love the method Ted uses to get the time but there are lots of other ways you can do this as well. Definitely a pack small play big routine with lots of comedy potential and a kicker climax. This is what I call a real worker.

PRICE: \$40.00

AVAILABLE: www.outerbridgemagic.com

3 COFFEE CUP BY MARIANO GONI



It has been said that if you want to develop new things, you have to look in the old books. There's nothing like reviving a powerful classic, giving it a breath of fresh air.

Another treasure from Mariano's repertoire, a truly mind blowing routine, perfected over the years.

Easy to understand for the audience

Easy to learn

Uses a normal cup (ungimmicked)

Uses normal clay

Very portable

MY THOUGHTS:

I've always been a huge fan of any type of routine that can use a borrowed up. There is something very organic about this type of routine and Mariano has given it a breath of fresh air with a very clever method. You are supplied with everything to be able to perform this including the clay to make your own balls, the special gimmicks that will pretty much do this for you and a great download tutorial which is 22 minutes in length. It has many variations and can be performed for adults or kids. All you use is a small coffee or tea cup. The method is ingenious and you can use it for a lot of other chop-cup type routines. This really fooled me and I loved it. Mariano teaches the moves needed and also shares a sit down routine as well as a stand-up routine. The routine is in four phases each one building upon the last. I love the color of the clay supplied because it's nice and bright and easy to see.

Overall this is a strong routine which is very well structured. Small props that can fit in your pocket and easy to transport. Great for most conditions from restaurants to walk-around as long as you can either sit down or use a table. The method really does allow for a lot of variations and potential and I am sure will inspire some other ideas and great routines. If you purchase this and take the time to work on it you'll have a routine you'll use all the time. Great value and very highly recommended.

PRICE: \$34.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

4 INVISIBILL BY JOSH JANOUSKY



In addition, you'll learn Josh's killer effect, Credit 2 Cash: a visual transformation of a credit card into a stack of bills. Combined, they make a full set in your wallet.

It's easy to learn, to perform, angle-proof and works with any kind of currency. That's right. ANY KIND OF CURRENCY. It doesn't matter if it's paper or plastic.

IN THE BOX:

Several gimmicks of various currencies, ready to perform
You will also receive the electronic files to create more gimmicks for US, Australia, and Canadian dollars, along with Pounds, Euros, and Yen.
Online video instructions, explaining handlings and tricks in detail.

MY THOUGHTS:

If you are familiar with the power of the Omni Deck or Omni Pen then you'll understand just how powerful this is. In the same way of both effects where something the spectator thinks they are holding something and when they open their hand the object (cards or Sharpie) is now completely blank. This is the same effect here, the spectator is holding a bill the entire time and when they open their hand it is now completely clear. You receive special prepared clear bills, with the ink still on but clear, plus a 40 minute download. You receive several different denominations such as US, Canadian, UK and Euro. I believe Josh is currently making other value bills so you can always buy more.
In the basic handling, which is super easy to do, Josh explains how to do this so the spectator really does believe they are holding a bill that was just placed in to their hands. This is a really great addition to the Omni premise and something you can carry on you at all times. I love Omni material and know the strength and power it has on spectators. I use it in every single close-up gig and now I get to add the bill version.

Josh also teaches a routine called Visibility. This isn't really a stand-alone routine but one that is a nice lead in to a routine using a regular bill. Here you produce a clear bill then it visibly changes to a real bill. Handling is quite easy to do and you will learn how to ditch the plastic bill.
The really nice thing about this is that you get a PDF so you

can create your own bills in almost any currency.

The mechanics of this trick aren't too hard but it will require good misdirection. Josh explains this in detail and you can see it in his live performances. Any worker knows how to use timing and misdirection but it is something to be aware of. You can also use this if you want to do it with borrowed bills and you can always leave them with the clear bill. One of the really nice things about this routine, and it could quite possibly be the only magic trick that does this, is that it works MUCH better if you have plastic currency. So New Zealand, Australia, Canada, etc. who use the plastic money will finally have something that is much stronger using that currency. It can of course work for paper currency but because the Omni bill is plastic it does seem to make more sense and feel more natural. Again, Josh covers this when talking about different currencies.

The bonus is a really cool idea where you take out your credit card and instantly turn it in to cash. It's easy to do, easy to set-up and work. One thing to note is that it only works with paper currency.

Overall a really great routine, clever handling and designed to get the same reactions as any Omni effect. Very highly recommended. Great for walk-about and can be used under any condition. As a walk-about trick this is a must have.

PRICE: \$24.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

5 CANES MAGIC - THE REAL SECRETS DVD BY FABIEN SOLAZ



Talented professional magician, Fabien Solaz will teach you how to become a cane master.

Make them appear, disappear and even make them dance!!!

Every secret of this AMAZING "PACKS SMALL and PLAYS BIG" prop WILL BE revealed to you.

This DVD is recorded live FROM American cruise lines, Paris TV SHOWS and the streets of China. No doubt you will have a lot of fun and find great ideas.

Here is probably the best DVD about cane magic.

Language: English

MY THOUGHTS:

This DVD made me want to add canes back in to my act! I used to do a little cane routine when I was in my early 20s but because it never fitted my character I dropped it. I wish this DVD was around when I was working on cane magic because it would have saved me a lot of trouble and time. You will learn what type of canes are best to use and all the basic handling on canes as well as some really cool flourishes I really love the fluorescent canes Fabien uses - these are modern and look amazing on stage. I used to think canes were 'old' school but Fabien has really given it life. For the modern performer using these canes and handling you would be hard pressed to find anything more startling than this. Canes are great because they pack small and can really play big. Somebody could design quite the show around canes.

In this DVD you will learn appearances, vanishes, transformations and a great dancing cane routine.

There is also some great bonus material with an interview and show reel of Fabien's work.

If you have ever thought about adding canes to your show I highly suggest you get this DVD. It is filled with great ideas,

routines and thoughts on cane magic.

PRICE: \$29.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.co

6 VISION BY MATTHEW WRIGHT



Visions is an incredibly powerful and simple double-prediction effect, suitable for walk-around and parlour. It can very easily be adapted into a full stage routine.

An envelope is placed in full view. A spectator is asked to imagine they are drawing a picture in their mind... it is a free choice and exists only in their mind. Next, a deck of cards is shown and all the cards are shown to be different. The spectator chooses a card. The envelope is opened and inside... paper-clipped to your business card is an exact match of their selected card. The spectator is suitably impressed, but they are soon astounded -- the card is turned over and their thought-of picture is shown to be drawn on the back of the card!

This is a self-working, self-contained, instantly resettable pocket miracle. There are no difficult sleights, no pocket writing, no stooging, no memory work, and it is 100% reliable. Everything you need fits inside a deck of cards plus the envelope (which comes supplied, but is optional in performance).

Visions is a real-world, working piece of magic which has been performed hundreds of times by creator and two-time FISM award winner, Matthew Wright. It can be played as a light-hearted piece of mental magic or a much more serious mentalism piece. Includes an hour of detailed instructions, plus handling for bonus routines with peek wallets and an in-depth look at the psychology of drawing duplications.

Whether you are new to magic or a fully seasoned working pro, Visions is an effect that you will be performing right away with devastating results. Highly recommended!

MY THOUGHTS:

One of the great things about Matthew Wright is his thinking. This is such a strong piece of magic and super easy to do. You receive a deck of special cards which are gimmicked and pretty much make this self working. You do have to spend about 10 minutes doing something to the deck but once you've done it you can get in to practicing. You are supplied with a great download with some extra things on a PDF. It is obvious that Matthew has performed this thousands of times and worked out every possible outcome. He even has statistics on how many people will choose which drawing! He has a solution so this is 100% achievable and he's really thought of everything.

In the download you will also learn various ways of performing this. He has a basic version right up to a version using a wallet and gimmick envelope. The 'Mullica' envelope is also supplied and made from durable material so it will last forever.

For me this ticks all the right boxes for a great effect. You can start off with an envelope in full view and ask a person to think of a drawing a child might do. Whatever they name (yes WHATEVER) you say 'that's what you thought of.' Then have then cut a deck of cards and say, 'That's the card I was thinking of.' To show them it's all true you open the envelope and a different colored back card has a drawing on it that they thought of PLUS it matches the card they cut to. Such a great premise and a very strong piece of magic. Matthew also shows various ways so you can just ask them to draw a picture on the back of your business card and without anybody seeing it you perform the routine - and at the even reveal the drawing on the back of the card matches the spectators. You'll need some kind of peek wallet to do this but it's incredibly strong and more of a mentalism piece than a magic trick. Either way it's very strong.

This HAS to be one of my favorite tricks I've had come across my desk - it is also one I am going to buy another copy of because I want to have a back up. This is very rare but if I know I'm going to be using it a lot then I want to make sure I've got two.

Easy to do and can be done by a novice or seasoned pro. As far as working conditions you can do this under any strolling condition. It's perfect for small groups or one-on-one.

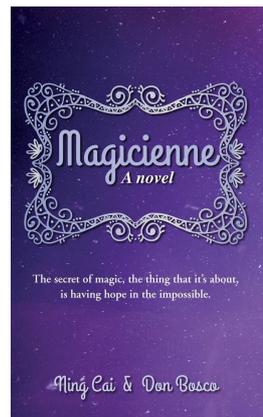
VERY HIGHLY RECOMMENDED

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

7 MAGICIENNE - BY NING CAI & DON BOSCO



Fifteen-year-old Angel Morning Lee grew up in a children's home, never knowing her parents. Her only escape is performing tricks with an old magic set.

One day she is given a scholarship to an elite school for girls. There, she not only becomes close friends with Pammy, a strange schoolmate who has a disturbing secret, but also has to fight the abuse of power all around her. She must find the courage to follow her own heart.

MY THOUGHTS;

Paperback, 160 pages

Published November 2016 by Marshall Cavendish

ISBN139789814771405 Edition Language

English

URL http://www.marshallcavendish.com/marshallcavendish/genref/Magicienne_B1030_Singapore.aspx

Ning is a well known magician from Singapore who co-authored this book with Don Bosco. The story is about a young girl who finds magic and uses it to her advantage throughout her young life to help make friends and help keep her sane in an otherwise mad world she finds herself raised in. I am sure readers of the book who are magicians would relate to how this young girl finds magic and how she uses it to get out of her shell. It's also a story of trust and loss, and a story about courage and finding yourself. I found this a very easy read over a period of two days. It's not a long book so won't take long to read it. The storyline was extremely riveting and I couldn't put it down. I needed to know the answers to questions raised throughout the book, and was not let down with the answers at the end. This book would appeal to young readers but if you are a fan of magic genre or the Harry Potter stories then you'll also enjoy reading this. I got very attached to the main character and am now keen to read more of her adventures, so certainly hope Ning and Don are thinking about adding a series.

8 GAME OF THOUGHTS by Ning Cai and John Teo



What is creativity? Must you be born with it or can it be learnt? How can creativity help you solve problems, generate ideas, and achieve success in life?

Welcome to the Game of Thoughts where creativity is brought to life through a series of fascinating, mind-expanding games and activities. Combining brain teasers, puzzles, conundrums, thought experiments and writing exercises, this one-of-a-kind book will expand your mind, change the way you see things, and turn all your preconceptions of the world upside-down!

Your guides on this fun-filled journey into the secrets of creativity are two of Singapore's most celebrated magicians. Let them summon your inner creativity and light your path to success.

MY THOUGHTS:

One of the very best books I've ever read on creativity and finding your creative spark. Not only is this a great read but it's a great looking book and very well put together. The book is divided in to two main sections. The first part is looking at creativity and how to be creative. The second part is filled with exercises and examples on everything they talk about.

This is more like a work book and as you learn each step you will need to do the examples they give. It's the examples that really help you fully understand what the techniques are they are talking about. This book is not aimed at magicians but written BY magicians. Anybody who wants to get their creative juices flowing should read this book, INCLUDING magicians of course. What I particularly enjoyed are the examples and experiences they both share, which help highlight each point. It makes things so much easier to understand and put in context. While reading this I kept thinking it would make a great key-note speaker presentation. I know John trains people in this and so I can see years of experience and hands on work being brought in to play here.

The book shows you how to refrain your mind and open it up for creative thinking and 'seeing things with new eyes.' There is a great quote that I loved:

"Success is not always about having a lot of money or

material possessions. Here is a wonderful quote from Ralph Waldo Emerson:

"To laugh often and much; to win the respect of intelligent people and the affection of children; to earn the appreciation of honest critics and endure the betrayal of false friends; to appreciate beauty; to find the best in others; to leave the world a bit better whether by a healthy child; a garden patch, or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded."

Some of the chapters include:

The Need for creative thinking, What are creativity and innovation?, Creative thinking and problem solving, techniques for idea generation, applications of creativity, nurturing creativity,

If you find yourself in a creative slump, or just want a refresher course this is definitely the book to get. For a magician who feels they want to be more creative with their magic I would highly recommend this book. It is filled with great advice, techniques and exercises that will help you a lot. Such an inspirational book and a subject that should be taught in every school around the world.

VERY HIGHLY RECOMMENDED

PRICE: \$15.00

AVAILABLE: Amazon and book shops

9

Sherlock'oin By Thomas Riboulet & Anthony Stan



From the minds of Thomas Riboulet and Anthony Stan, all the way from France.

Sherlock'oin is an effect of pure magic! This is one of the most direct and clean methods of sending an object to an "impossible" place.

A selected and signed card is lost in the middle of the deck. You put all the cards back in the box and you borrow a coin from your audience. The coin is signed by a spectator and you make the coin magically disappear. The signed coin reappears instantly in the box and in the middle of the deck on the signed card! Audiences are amazed!

You will receive a custom gimmick printed by United States Playing Card Company, ready to use immediately.
45 minutes of detailed instructions (English and French)
Easy to learn - Instant reset
Spectator signs the card and the coin
You can even use a borrowed ring

MY THOUGHTS:

This is an extremely EASY and very impossible effect where a signed (borrowed) coin vanishes from the top of a deck of cards and ends up next to a signed card INSIDE the box. You receive a very special gimmick box and cards and can replace the regular cards as you perform the effect and need more cards. The method is very easy and I would say self-working. This is one of those effects that is great for the beginner or the advance card expert. You also get an excellent downloadable tutorial where they teach every aspect of this from the vanish to the reproduction of the coin. The gimmicks are very well made and it's ready to go out of the box. The cards and box can not be examined but if you can work this in to a routine then it is very strong magic. By itself this is a strong piece but I do feel that if you combine this or follow it up with a signed coin to nest of wallets you are going to have a killer series of effects. They also supply a little something 'extra' should your gimmick break over time, which it probably will. I would suggest keeping this in a metal card box to protect it when travelling to and from gigs.

This is great for walk-around either strolling or sit down style performances You could even have the spectator hold the box as you vanish the coin. The tutorial also teaches a variation of the routine. If you like instant re-set then this definitely fits in to that category. Nothing to make, everything supplied and it's a really STRONG piece of magic. Use it as part of a longer routine and you'll have a very commercial routine.

PRICE: \$34.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

10 THE TOUCH

by Robbie Moreland



There are only a handful of magicians in the world whose magic is truly extraordinary -- Robbie Moreland is amongst those rare few.

Elegant, astounding and effortless. Robbie embodies everything that magic should be and in this download, you will learn his three signature routines, all taken directly from his working repertoire. Watching this will not only make you a better magician, but it will also make you a better creator and performer.

Contents:

Vibes - A sensational card routine which is packed full of unbelievable magic. The deck visibly disappears in order to find a freely named card at a randomly chosen location!
Bullet Proof - One by one, coins effortlessly melt through a solid table. The ending of this routine will produce gasps!
The Burst - Robbie's most well-known routine -- this incredible demonstration of "skill" is addictive to watch, as the aces are lost and found in an instant!
Running Time: 2 hrs 20 mins

MYT HOUGHTS:

Robbie performs and teaches three highly commercial routines from his act in this two hour 20 minute DVD. Each routine is extremely well thought out and structured with a lot of care and thought gone in to each phase of every routine. This is aimed at those who enjoy good solid magic and are willing to put in a little time to get something they will use forever.

VIBES: A very clever card revelation which has a great ending that truly fooled me. In this effect a card is selected, a number thought of and the deck vanishes leaving behind ONLY the selected card and the number of cards the specta-

tor had thought of. This is something that once you learn you'll want to perform it in your regular walk-about repertoire. Robbie does a great job in the tutorial and shares some great ideas that really help sell this effect. This is a great routine for parlour or close-up. You will need card handling skills but certainly nothing knuckle breaking.

BULLET PROOF - A coin through table in a three phase routine with kicker ending of a glass through table. This uses a gimmick coin which most coin workers will own. It helps make the coins go through the table more visually. I LOVE this routine because it's the perfect effect for those working tables and can be done under most conditions. If you can take coins with you then you can pretty much do this anywhere if you can borrow a glass. Robbie performs this in restaurants and suggests using what they have available. Robbie prefers to use a double rock glass that drinks such as Rum and Coke are served. You could even use a shot glass if you have smaller coins. You can see Robbie has given this a lot of thought as he's made everything as simple as possible without any awkward motion of the hands. A great routine if working a restaurant because of the sound the coin makes when it goes in the glass.

THE BURST - This is a really entertaining piece of card magic where cards pop out of the deck, vanish and change. His presentation on the deck of cards as being a weapon makes so much sense when you see his presentation. There is a lot of work here and practice is required, however it is well worth it because this is a very visual and eye popping routine. This is definitely for the intermediate card worker.

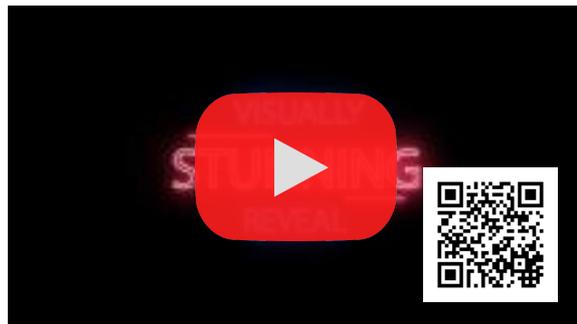
VERY HIGHLY RECOMMENDED

PRICE: \$30.00

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

10 ASH By The Other Brothers



The Other Brothers have done it again! In this commercial effect, the Other Brothers present a way to cause a prediction--of anything you like--to appear LITERALLY IN A BURST OF FLAMES. Using the 40 sheets of specially-treated black flash paper, you are able to reveal a selected card, a shape, a number, a page number, initials, or anything else you can think of.

You apply a simple treatment to the area of the paper you wish to REMAIN after the flash paper is ignited, and the rest, as they say, works itself. Just light the paper, and the excess space just burns away in a beautiful, magical flash.

Ash Paper is ideal for television work, strolling, or parlor performances, and it creates the kind of effect people will remember and talk about.

WARNING: Vanishing Inc. Magic and Murphy's Magic Supplies, Inc. are not responsible for any injury resulting from use or misuse of "Ash Paper." Not sold to anyone under 18 years of age. Use with caution.

MY THOUGHTS:

THIS IS SO MUCH FUN. What a great piece of magic using nothing but a piece of paper and a lighter. Well a bit more than 'just a piece of paper.' You receive this in a lovely package and you get the necessary gimmicks, enough for 40 performances. The biggest problem is you will want to buy a few hundred gimmicks because chances are you'll love it so much, or just enjoy doing when friends come over, that you will do it over and over. It's a really clever idea and so easy to do. Anything you can force you can have appear as ash. You can pretty much do this anywhere, except of course on somebody's arm!!! (you are burning a type of flash paper) but on pretty much any surface from business card, table top to a playing card - anywhere. You will learn some great routines and things you can do with it, but overall you are limited by your imagination. This effect is so easy to do, and I can see this becoming quite a standard routine in many magicians repertoires or something you carry with you and perform at a moment's notice. A great use would

be Banachek's Triangle/Circle force with a group of people and burn the paper leaving behind exactly that. Also note that it really is ASH so they can touch it and blow it away just like ash.

This does come with a warning as it does involve something similar to flash paper (prepared JUST for this effect) so like anything involving flames be very careful. It does come with a download tutorial and I certainly hope they eventually sell refills because I'm going to be ordering quite a few packets. This is perfect for the bizarre performer, for performing for friends or any walk-about or close-up condition. As I said, anything you can force from a word, a card, a number etc. can appear in ash.

This has to be one of the coolest magic effects I've seen this year - it surely gets my vote already as one of the contenders for Magic Effect (or Tool) of the Year.

PRICE: \$25.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

Astonishing!
This is the new standard. I love it.

Asi Wind

Ken Dyne's **PASSED OUT DECK**



Ken Dyne's 'Passed Out Deck' is fabulous. Combining an elegant solution with a well produced gimmicked deck makes this a winner - I highly recommend it!

Luke Jermay

After much anticipation Ken Dyne's infamous version of the 'Tossed Out Deck' is being made available (in limited quantity) to the magic and mentalism community.

Tossed out deck is one of the strongest openers relied on by top professionals around the world, and has been for years. And for very good reason.

Now imagine performing the 'tossed out deck' and really naming the three thought-of cards individually. **That is Passed Out Deck.**

Finally The Perfect 'Tossed Out Deck' For Close Up and Stage

- ✓ No ambiguity
- ✓ No pumping
- ✓ No questions
- ✓ No peeking
- ✓ No rough and smooth
- ✓ No 'thin' cards
- ✓ No dual reality
- ✓ No pre-show
- ✓ No stooging
- ✓ No separating the deck

www.PassedOutDeck.com



Triangle of Terror! – by Keith Fields

www.KeithFieldsMagic.com

\$45 US plus shipping



Did we mention PCAM / CAM 2017 is happening April 20-23rd? Shameless Plus is my middle name. So speaking of www.PCAM2017.com – we have the amazing Keith Fields lecturing and performing. Having seen his lecture at KIDabra we really wanted to bring him to Canada! He is one of those performers that is a kids entertainer, but really the whole age group – including adults – are thoroughly amused!

The Triangle of Terror is exactly what you are looking for. That is, if you are looking for something a little different, packs small, plays big – and fills the stage! Priced low, impact high, and is not as hard to learn as one would think. It's science!

You are supplied with a billiards triangle rack and a dog leash. Oh, and a screw. Yep....

Oh – you get this awesome routine as well. So worth every penny! This is really the coffee cup in a circle, ala Mike Caveney or Louise Foxx or many others. But done in a unique way. You put the drink in the triangle and then spin it around and let the centrifugal force take over. The drink never spills – and you end looking like a wizard! This is a great thing to do to attract attention at a fair or festival. Yes, even school shows – but I would not suggest trying this in a living room for a birthday show...

Again I really like this. I used it for a while and then sold it.

Now that Keith is coming to PCAM / CAM (April 20-23 BTW) I will probably buy it again. Sigh. I give this:

Norden – 94%

Wow, this is so much fun! As I've said in the past, I advertise my show as "Magic & Entertainment", and this falls in the entertainment category, although there is something a bit magical about it.

Like many magic tricks, this depends on science, specifically the science of the centrifugal force.

It's a wooden triangle attached to a leash. You put a cup of water (or liquid of your choice) in the middle of the triangle and then start the gymnastic show as you whirl the triangle in circles. With a little practice you can start doing some pretty fancy moves around the head, behind your back, whirl side to side. Truly does pack small and play huge, a real attention getter!

The look on the kids faces is priceless when this starts going upside down, whirling around and looking like the cup of liquid is likely to fly out into the audience.

You can even sneak in a science lesson and explain the difference between centrifugal force and centripetal force. When the lesson is mixed in with this much fun they really will learn something.

I give this:

Gordon – 94%

NRG Rating: %94



Ben in a Basket – by Practical Magic

www.Practical-Magic.com

\$100 US (approx)



So, in 3 weeks we are hosting the combined convention PCAM / CAM near Vancouver, BC. (www.PCAM2017.com) One of the performers that we have hired is John Kimmons – aka Kimmo. We have seen him lecture and perform at KAX, but the first thing I saw him do was the demo video for this trick.

I bought the prop immediately. I mean, if I can be as funny as this guy – this trick will change everything for me. I will be famous, funny, good looking...ok – well maybe none of those. And, no the trick did not make me a rich man – BUT I will say that is DID greatly improve my show! If you do a puppet routine in your kids show (and I think you should) then you cannot go wrong by buying this routine. It simply kills.

You get a well made basket with the appropriate hole in the back (no more cliché top hats!) and a dog puppet. This thing is the cutest puppet ever. Gordon uses the puppet 'Ben' that comes with this, so I use my rabbit puppet instead. We are in the same markets – otherwise I would use the dog. Just go buy it before someone in your area does and claims it. It's that good.

It comes with a great routine – plus a hammer, squirting fish, and a ball, plus a tap....you have to watch the vide to understand. So all the props, basket and puppet, for \$100.

I really don't want to talk about it anymore, as then all the other local guys will buy it, and then Gordon and I won't be the only ones with the best puppet routine around! So if you don't live in BC – go buy this – NOW. If you live in BC then this product is horrible and you will get cooties if you touch it.

Norden – 96%

As soon as I saw this I knew it was a winner and ordered it immediately. In the past I had used a "rabbit in a hat" puppet but there are others in my market who use that (mainly some guy named Norden the Magician) so this was an excellent replacement that could use many of the same props and premises, but it also came with some new props and an entire routine that could run for up to 10 minutes.

For years it's been a mainstay in every one of my shows for

an audience aged 7 or lower.

For the money you get Ben (or whatever you choose for a name, mine is Dudley), an adorable and well made puppet, who will challenge you for top billing in the show. You also get a well made basket with an opening on the back that is properly woven so it won't fray or snag, along with a few more props for the routine that comes with it. It comes with a DVD with a performance by Jeremy Le Poidevin that lasts over 10 minutes. You could simply do the routine as Jeremy performs it, he does a wonderful job, but it's so easy to customize it and make your own routines and bits of business with it. This is fantastic for repeat customers, the children look forward to Dudley but I can surprise them with new material. The DVD also has an explanation by John Kimmons, one of the top family entertainers. The explanation runs about 15 minutes and contains lots of great tips to help you have a smooth routine and to help you be a better performer.

I recently booked a show because the birthday boy saw Dudley at another show and wanted him to come to his birthday party (I'm quite certain he had no idea who I was).

I have to give this:
Gordon – 100%





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Five card Suit



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