

INTERNATIONAL MAGIC MAGAZINE

# VANISH

MAY 2019

NO. 58

CHLOÉ LOUISE CRAWFORD  
*„Enchantress“*



GREGORY WILSON'S

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and David Copperfield.

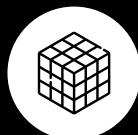
**Who will appear in 2019?  
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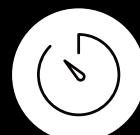
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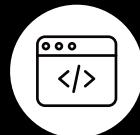
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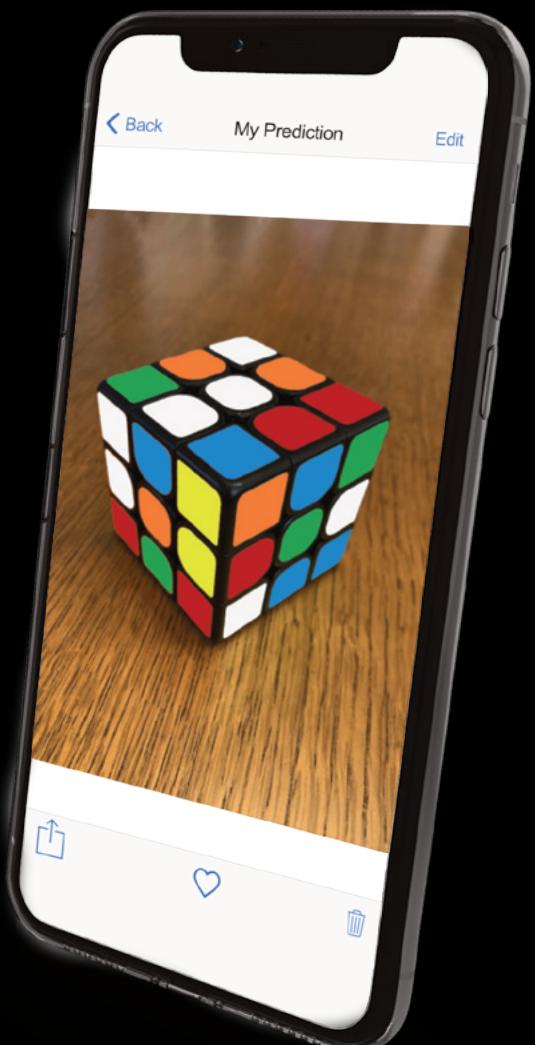
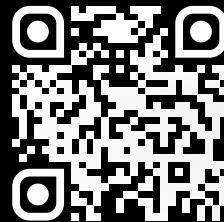
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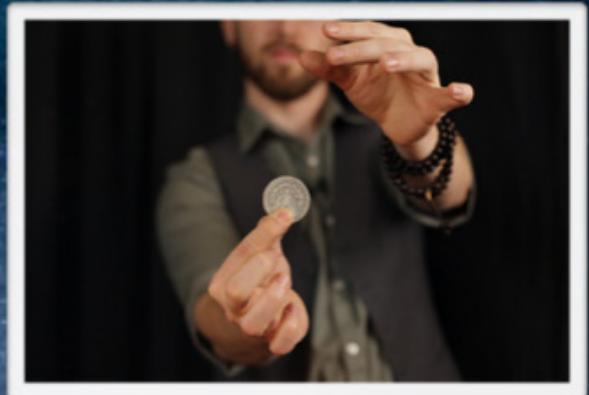
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# VANISH

International Magic Magazine

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# FROM THE EDITOR

## WE PAY OUR RESPECT

Another sad month for magic with the loss of two incredibly creative and giving artists.

Anthony Owen was a good friend of VANISH, I interviewed him back in 2015. He contributed various stories and was always very encouraging, lending a helping hand or ear with any questions I threw at him. Anthony was known as one of the most influential creators in the field of mentalism, and many of his original plots and effects are featured in the repertoires of the most famous and respected performers in the field. His work with magicians on UK television was ground breaking and he helped many others launch their careers.

John Cornelius was quite simply a genius. His FISM flash was all the rage, as was his pen through anything. Two of the most popular magic effects of all time. Sadly John got burnt by people ripping off his work and he stopped releasing his ideas.

This edition pays tribute to Anthony and John who have had such an impact on the world of magic.

We are pleased to once again be the first magic periodical to feature an artist who has not appeared on any other magic magazine cover. Chloe Crawford first came to the public's attention with her performances on Britain's Got Talent, and has worked very hard to continue her success. We look forward to following her magical career as she strives to achieve her dreams.

Thank you to Hal Meyers who put together an amazing article on another incredible artist, Kathryn Flocken. She is a master silhouette cutter, her work is some of the very best I've ever seen in this field. Again, we look outside of the box and find truly amazing people in magic related fields to bring to our readers, many you may not have heard of before.

Finally, I would like to thank Nick Lewin for representing VANISH at the Johnny Thompson memorial in Las Vegas. Nick wrote a wonderful tribute in the last edition of VANISH and another heart felt article of the memorial.

*Paul Romhany*

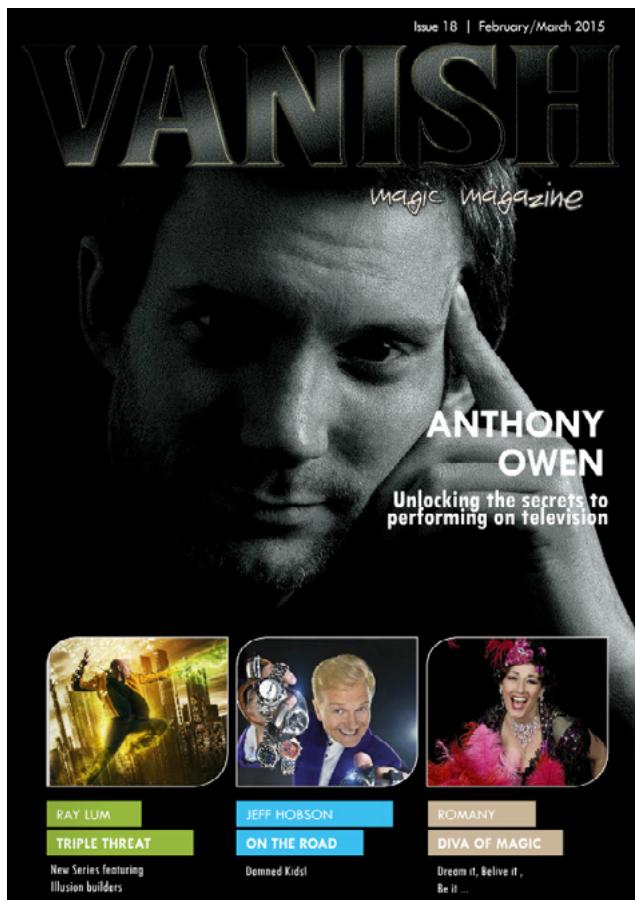
Editor

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Photo courtesy of Nick Lewin

# ANTHONY OWEN A MAN WHO HELPED SO MANY



THE world of magic is mourning the sudden death of a writer and magician Anthony Owen who has worked with some of the industry's biggest names. Dynamo led tributes to Bafta Award-winning Anthony Owen, a 46-year-old father-of-three who died on Friday. Anthony was one of the most influence television producers in the UK for magicians wanting to break in the TV market.

His legacy of his creative and out of the box thinking can be found in his lecture notes, books, DVDs and downloads.

"Absolutely gutted to hear of the passing of a true pioneer in magic and television," tweeted Dynamo, the Magician Impossible star who also lives in Hampstead. "This is a sad day, his work inspired magicians all over the world including myself, he will be missed greatly. Sending love to his family at this time."

A magic scholarship, aimed at getting young people in the UK into the industry, will be launched by his publisher in the wake of his death. The profits from his most recent book Anthony Owen: Secrets – his "life's work" – will go towards its funding.

VANISH MAGIC MAGAZINE interviewed Anthony in 2015 and we found him incredibly sharing and cared deeply for the art of magic. He kept in touch with us and wrote other pieces under a pseudo name for VANISH. His work touched so many lives and influenced people around the world.

Mr Owen has appeared in and was executive producer of children's BBC programme *Help! My Supply Teacher Is Magic*, which has scenes shot at Fitzjohn's Primary School, close to where he lived. His friend, headteacher Rob Earrey, also performs in magic shows, and had been due to appear at school fundraiser this summer.

Comedian and magician John Archer starred in the programme produced by Mr Owen.

He said: "He was known by everybody in this business. He was lovely, and very encouraging. He always used to laugh at jokes, even if they were not very funny but to work with him was really good. He brought out the best in people."

More widely, Mr Owen was known as an engaging performer who had devised material for other acts too, including Paul Daniels, David Copperfield and Geoffrey Durham.

He served as a consultant on several big-name shows, including some featuring the mentalist Derren Brown, and this year had been a judge on a young magicians' competition. He served on the Magic Circle council, edited *The Magic Circular* magazine and volunteered for the Young Magicians Club.

Scott Penrose, president of the Magic Circle, said: "Anthony was respected throughout the magic and entertainment community for the creativity and support he offered so many. He will be missed by many, and our thoughts are with his children at this difficult time."

In a message posted online, his company Fab Media said Mr Owen was a "creator of magic and friend and inspiration to magicians everywhere". It added: "He was a great director and producer, multiple Bafta winner but also the kindest and most generous of men. He was a devoted father and our thoughts are with his family at this incredibly sad time."

# ANDI GLADWIN REMEMBERS HIS FRIEND ANTHONY OWEN

PHOTOS COURTESY SEAN EAST PHOTOGRAPHY

*Thank you to Andi Gladwin for allowing us re-print his recent BLOG where he shared his personal memory of his friend Anthony Owen.*

Our friend and colleague Anthony Owen sadly passed away suddenly this week. It has shocked the magic community: Anthony was an ever-present, prolific, and kind magician and TV producer, and all of us at Vanishing Inc. team had the great pleasure of working with him at our conventions, and on other projects.

I first met Anthony when I was fourteen years old. He was one of the key players of The Young Magicians Club, of which I was a member. He was extremely supportive to me at that time and, in the days before emails, he would write me letters of support and encouragement. He was a successful magician in his mid-twenties who had already published a successful journal, travelled the world (on an innovative scholarship style programme that he had arranged for himself), started a company called Dynamic FX, and had just started to produce television shows. I was just a kid, beginning my interest in magic — yet he still took the time to help and encourage me, when I'm sure he had much more important things on his plate.

That mentorship turned into a friendship. When I moved to London in about 2007, we reconnected and formed a friendship and would meet on occasion for lunch or dinner. He told me that he had always wanted to compile his material into a book but that he couldn't find the time to finish it, and we joked that one day, I'd find a way to convince him to complete the project.

After I moved away from London, I worked on a couple of television shows with him behind the scenes — one time, he called me into his office for a day of consultancy and when I got there he told me that his plan for the day was to just hang out and talk magic. That's exactly what we did. It's what we always did; right up to the last dinner we had together a few months ago.

Little did I know that the joke of publishing his book would become a reality. After we formed Vanishing Inc., Josh and I talked to Anthony about getting the book finished. It took a while, but we got there, and I know he was extremely proud of the end result. The cover artwork by Michal Kociolek portrayed him just as I'll always remember him: casually sat back on a director's chair, learning about a magic trick (or, just as often, casually leant back



Mentalism doesn't just  
break  
“the fourth wall”.

It can break *all* the  
walls.



on a chair in a meeting room, or peering down at a monitor on a shoot). The name Anthony Owen: Secrets was an idea that I came up with as a hidden reminder of the first time I saw his work: on Paul Daniel's Secrets show.

As I ponder the loss that we are all experiencing, I realise one important thing: Anthony's legacy will be that he opened many doors. He gave many of my friends their start in television (both behind the scenes and on screen) and he helped many other friends progress their magic. So while we have lost a great friend, the doors that he has opened for me, and so many others will never be forgotten.

#### **Anthony Owen**

We want to help Anthony continue to open doors. Therefore, Vanishing Inc.'s profit from his book Anthony Owen: Secrets will go towards a youth scholarship. We'll use it to try to open doors for young magicians in his name. Just as he supported me, we'll do our very best to support young magicians around the world.

We'll miss you Anthony. Thanks for opening so many doors, and here's to continu-

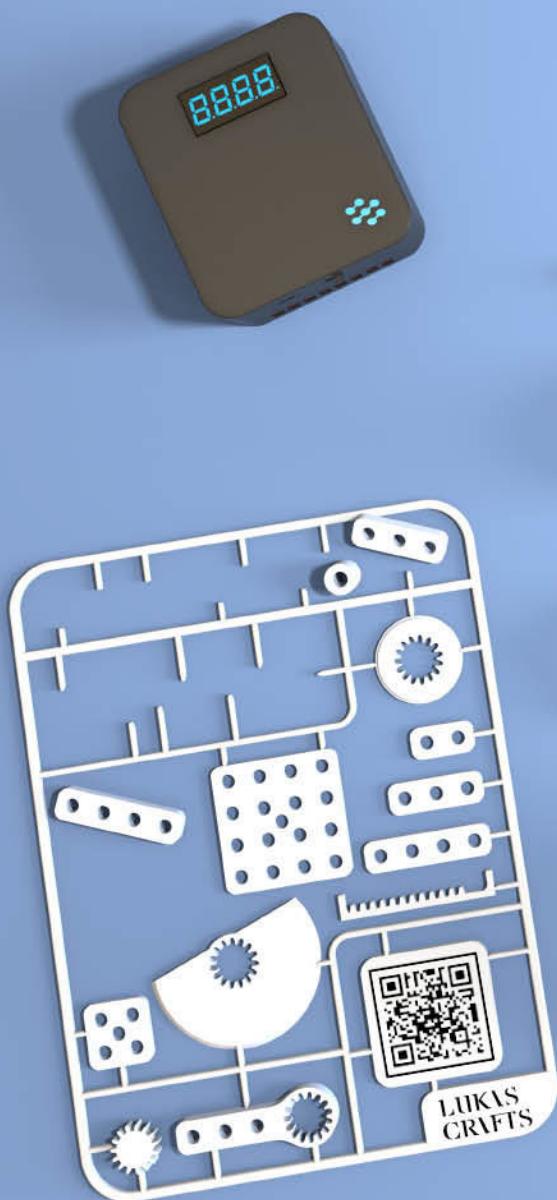
ing to do so in the coming years.

Photos by Sean East, taken from Anthony's lecture at The Session 2018.



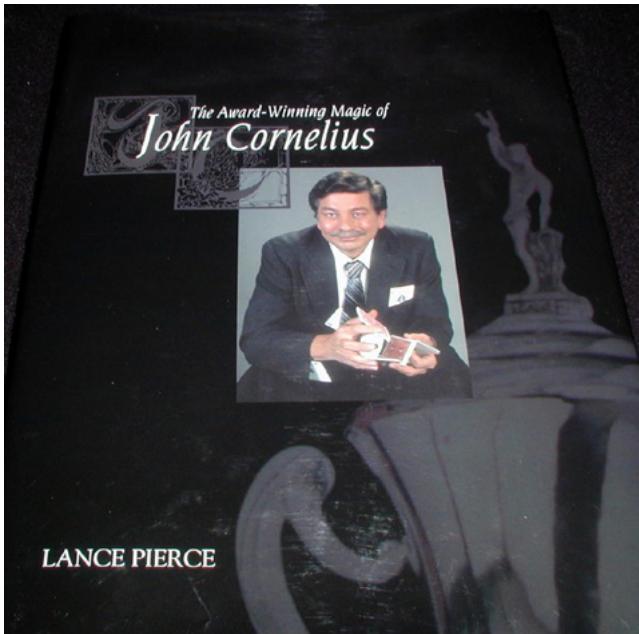
# PANDORA

## MAGICIAN'S SMART DIY KIT



# JOHN CORNELIUS

## A TRUE GENIUS IN MAGIC



If there was a person in magic who deserved to be called a genius it was John Cornelius. John was born in 1948 and passed away April 2019. His magic was a major part of my professional career at one time or another for more than 30 years. Since his passing, tributes have been pouring in on Social Media and how many people performed John's material. I think Kenton Knepper summed up the feelings of many who knew him and why he chose to move away from releasing his incredible creations to the magic fraternity. This is a wake up call for our fraternity in this day and age of rip offs and pirating in magic.

*From Kenton Knepper ...*

### On the Passing of John Cornelius...

I am not only sad about this, I am damn mad. The one man who gave so very much to magic, from whom so many just took and took, yet rarely did he get his due!! I was always mentioning John Cornelius. Do you do the "*muscle pass*"? Do you "*Pen Thru Anything*"? Do you do a trick where a flash appears between your hands or under an ungimmicked glass? How about vanishing multiple coins at once using a special nickle? Or putty? Or how about the *Fickle Nickle* vanishing nickle everyone is back doing on the Internet today? How about a pad of paper that lights up for mentalists? How about the magnetic impression pad? Yes, sorry, but it was JOHN that created that first too before everyone else took it. BLESS IT!! This man deserved so much more from magic and magicians for all he gave... and rarely did he get the recognition. I can't tell you how sad I am truly for this loss.

One of my mentors, John Mendoza, held a one-off magic convention for a select few people. Among the lecturers were Dai Vernon, Paul Harris, a bunch of other close-up experts you probably heard of as well, and some new breakthrough guy who just won FISM named John Cornelius. If you never got to see the *FISM* flash before anyone knew what it was, it was REAL MAGIC in John's hands. He blew us away with everything he did. On top of being hyper-inventive, creative, and a good card and coin tech, he was a decent guy. I could hardly believe it. Now I know I got to hang out

with a lot of big people when I was very young, but this one belongs in a special category. John did so much, and then did more, and then left magic because he was tired of not being compensated for all he did for decades. Then watched many companies steal and sell his ideas without payment to John. Later people wondered why he wasn't just willing to do anything for anyone at anytime anymore.

To me, this is a warning call. We lost someone who left with more to give us than most people could do for magic with three lifetimes. This is no hyperbole. John, I supported you whenever I could, and let people know who to credit, even when you had left us behind out of despair. Having left us in form totally now, I am so sad and hurt that more people did not support you and give you your due. I will take this time to once again acknowledge you for more than we can ever properly repay. If there is such a thing as karma, you racked up a ton of it for all you gave and never got compensated for while you were here. Thank you for being an inspiration, and for being so kind to a kid that was hanging with the big guys in his youth--who thought that it was normal. You were always kind and supportive to me, and I appreciate it, and I appreciate all that you gave to us.



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### THE MAGIC SNOW BOOK

Effect: Magician has in his hands a mystical book. The cover of the book is opened and the first page is passed showing that they are black sheets without any words. Then the magician takes an old feather from an inkwell and pretends to draw something in the air with it.

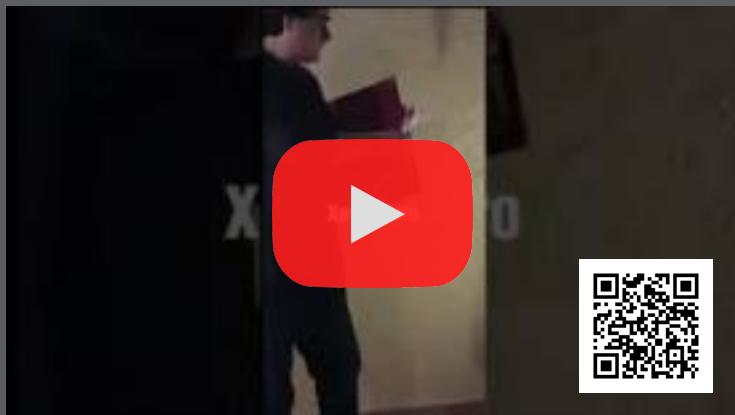
From the inkwell he takes the powdered frost (glitter) and throws some towards the page and a drawing of an ice star appears on it instantly. The book is closed and suddenly it appears as though the ice-star comes to life as fog and light come from the books ! After few seconds snowflakes start coming out of the book and a real snowstorm that seems to never end.

Everything is controlled by the performer with no body loads as the book does all the work.

### MAIN FEATURES

Three different effects in one book:  
Drawing appearance  
Smoke and light  
Snow production

Works in an easy and practical way designed for professionals.



#### SPECIFICATIONS:

The book works with 12v rechargeable battery.  
Uses a very quiet system.  
Use snow machine liquid and very little quantity is needed for a lot of performances,  
Snowflakes can be produced for more than one minute continuously and they rise to a great height.  
This type of soap is non-toxic and does not stain clothing and dissolves after a while in contact with the stage floor

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

#### MY THOUGHTS:

Xavier has created a wonderful and magical effect with this new version of snowstorm. If you are looking at



"

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FOR THE SNOWSTORM  
EFFECT.  
ROMHANY

creating a really dramatic routine with snowstorm then this is for you! There are many ways you could present this with either just music or telling a story.

You receive the entire book plus necessary extra parts - note that in some countries the battery can not be shipped but it is a very common rechargeable battery that is easy to purchase.

You might want to add some text or a picture on the cover of the book to go with your presentation.

I like the fact that the book does all the work. It's extremely clever in method and construction with a lot of thought having

gone in to it. The book really does do all the work and there are no body loads or loads of any kind. The snow itself uses snow machine snow that is non-toxic and will dissolve once it hits the floor. With the added addition of the book glowing and smoke coming from the pages it adds that extra element of it being very cold prior to snowing.

The snow is under your control and you can get up to a minute of production from the book, plus it shoot is extremely high. This is a stand-alone piece but you could add other elements of other versions should you choose. Personally I feel producing this type of snow is the very best way to create the illusion of it really snowing, rather than using paper confetti.

Xavier gave the magic world his "Perfect Snowstorm," and now introduces The Magic Snowbook.

The book comes in a hard case for travel and it's a great way to keep everything together. Note that the book is a large book and this is designed for a stage performer.

You are supplied with the book and all the necessary things you need to make it glow, smoke and snow. The replacements are very easy to get (snow liquid, etc.) And I would suggest having extra on hand.

If you are looking for something NEW in the snowstorm genre of magic then this is definitely worth considering.

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# THE MAGIC SNOW BOOK

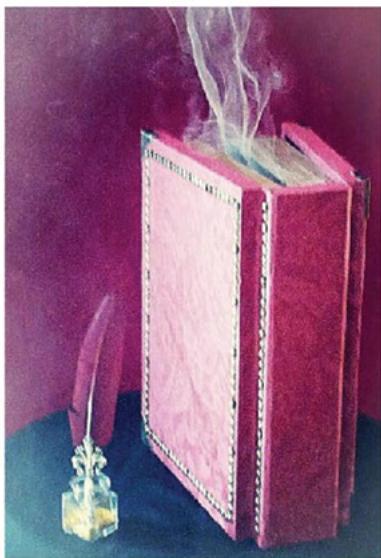
XAVIER GIRO PRESENTS

## THE MAGIC SNOW BOOK

Effect: Magician has in his hands a mystical book. The cover of the book is open and the first page is passed showing that they are black sheets without any word. Then magician takes an old feather from the inkwell and pretend to draw something in the air with it of course you don't see anything on the book yet so he takes now the magic inkwell because instead of ink it's filled with

powdered frost (glitter) this frost is thrown against the page and the drawing of an ice star appears on it instantly. Book is closed and suddenly ice star emerges effect as it seems that the book freezes and out of its pages comes the cold smoke! After few seconds snowflakes start coming out of the book a real snowstorm that seems not to

have end...



### MAIN

#### Main Features

3 different effects in one item:  
Drawing appearance, smoke and light, snow production

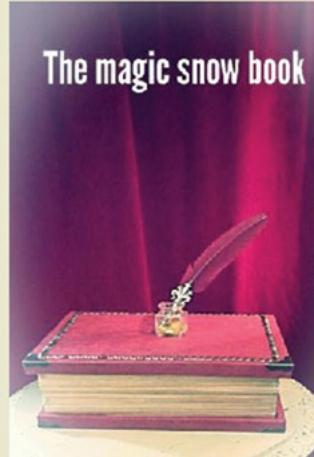
Works in an easy and practical way so it's thought for professionals

### FEATURES

Not skill required  
No stools, extra blowers, loads etc.

needed

Snow production and pause always under magician control



**Specifications:** The book works with 12v rechargeable battery Very quiet system. Use snow machine liquid and a few quantity is needed for a lot of performances Snowflakes can be produced for more than one minute continuously and they rise to a great height. This type of soap is not toxic does not stain clothing and dissolves after a while in contact with the stage floor

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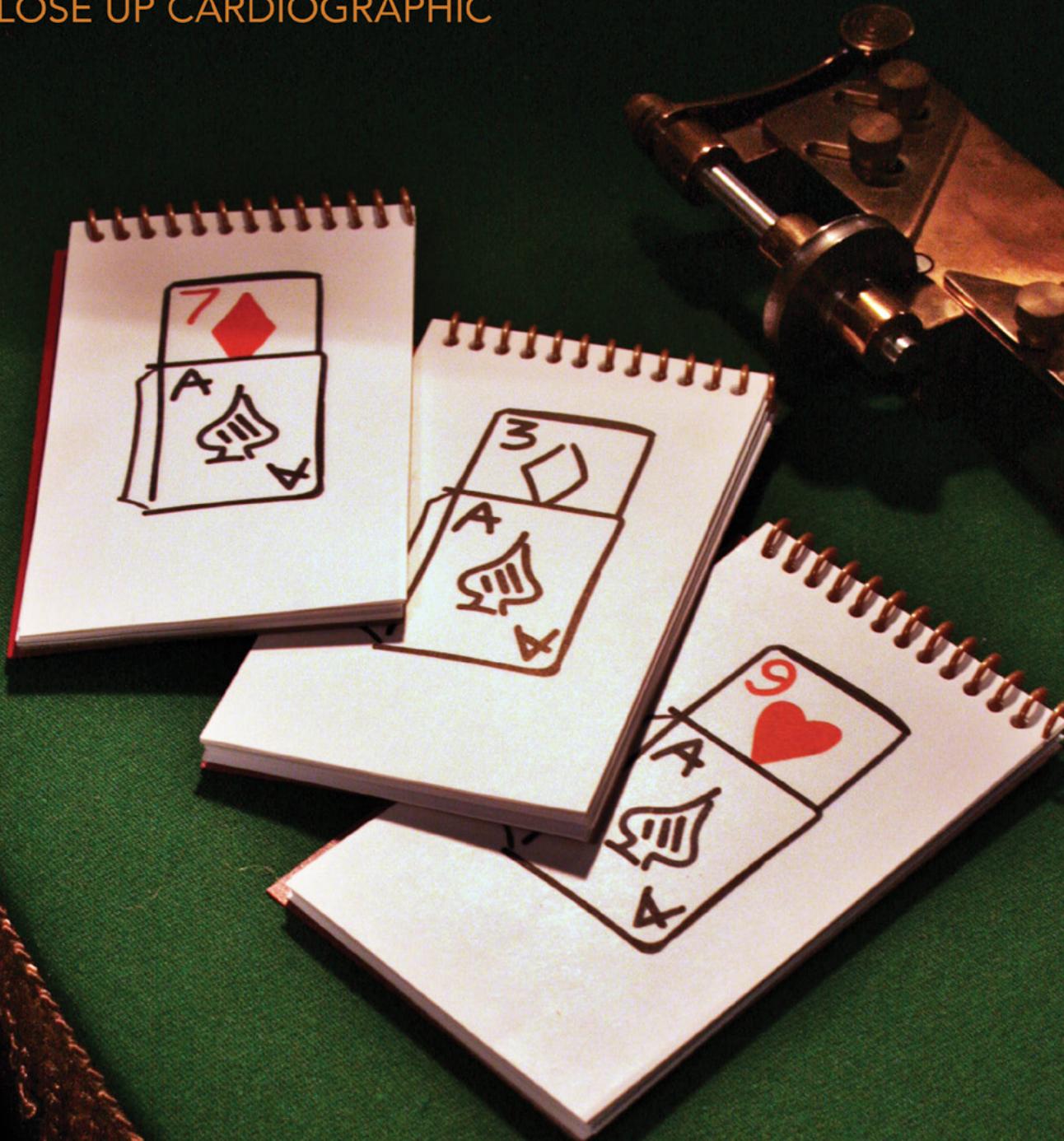
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# OPTICAL DELUSION

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## BY GREGORY WILSON & DAVID GRIPENWALDT



This is not a plotted mystery per se, but is nevertheless a "strange happening" that is in the optical-illusion class. Its redeeming feature is that it seems to be a mildly droll bit of visual foolishness that has a surprise climax--one that forces the spectator to reconsider everything. It is guaranteed to spur lively conversation.

**Effect:** A cup shrinks by one size--first in their head and then in reality.

**Requirements:** You need three Starbuck cups: a small ("short") and two large ("tall").  
Tall is silly Starbucks nomenclature for small, and short is even smaller than small.

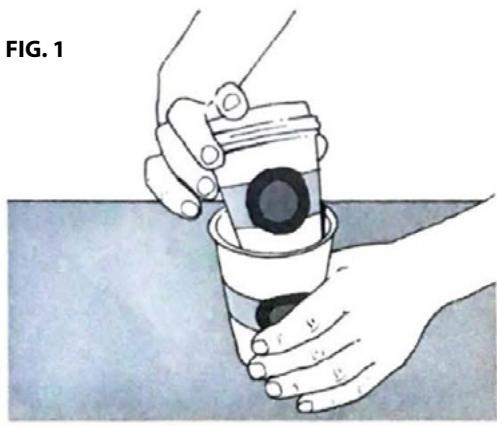
**Preparation:** Discard the lid of one of the large cups and then nest the small cup (which is lidded) into this large one. (**Figure 1**) The small cup, invisibly nesting, is not perceived if you position the visible gap caused by the slight size-differential on your side, away from the spectator seated across from you. When both large cups are placed next to each other, they obviously look the same size and everything appears copacetic. (**Figure 2**)

**Method:** Place both cups next to each other and say, "*Let me show you a great optical illusion ...*" Grasp the sides of your prepared cup with your right hand as your left hand simultaneously grasps the spectator's cup in the same manner. You will always move the spectator's cup during the faux-demonstration, *keeping the focus on this cup*.

Next, move the left-hand cup forward and toward the spectator as you lean slightly forward. You must now pay attention to the spectator's line of vision because how and where you hold the cups must be along this invisible line. As you lean forward, looking at the spectator all the while, hold the left-hand cup about along the spectator's line of vision.

Position the right-hand (your) cup in front of you and in the spectator's line of vision as well, except it should be an inch or two to the "side." Both cups should be aligned on the vertical axis, but because your cup is above about a foot behind the spectator's cup, it will look smaller. (**Figure 3**) As you align the cups in this fashion, say, "*See ... your cup is now larger than mine. It's an optical illusion.*" The spectator will probably shrug and think—"... and your point is?"

**FIG. 1**



**FIG. 3**

**FIG. 2**



Lean back a bit and relax. Continue looking at the spectator and then momentarily drop the right-hand cup below the table (**Figure 4**) so the bottom of the large cup goes between your legs and can be "gripped" and removed. (**Figure 5**)

Direct attention to the left-hand (spectator's) cup as you move it away from her still on the same axis point, saying, "*But if I move this cup back ...*" At this point, move the right-hand (small) cup into view as you change the relative position of the cups. That is, you move the right-hand cup forward and the left-hand cup forward. Continuing: "... here and mine there, notice that your cup looks smaller than mine?"

FIG. 4



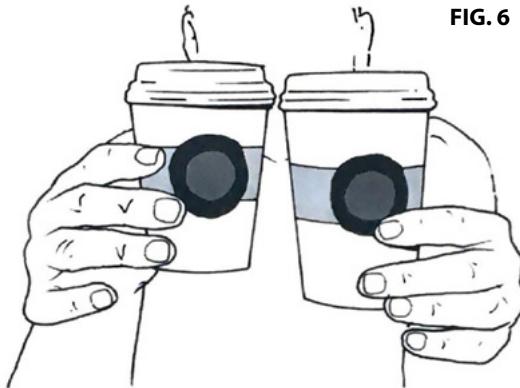
FIG. 5



Let the illusion register. At this point of course the "dirty work" is done and you are ready to present the surprise climax.

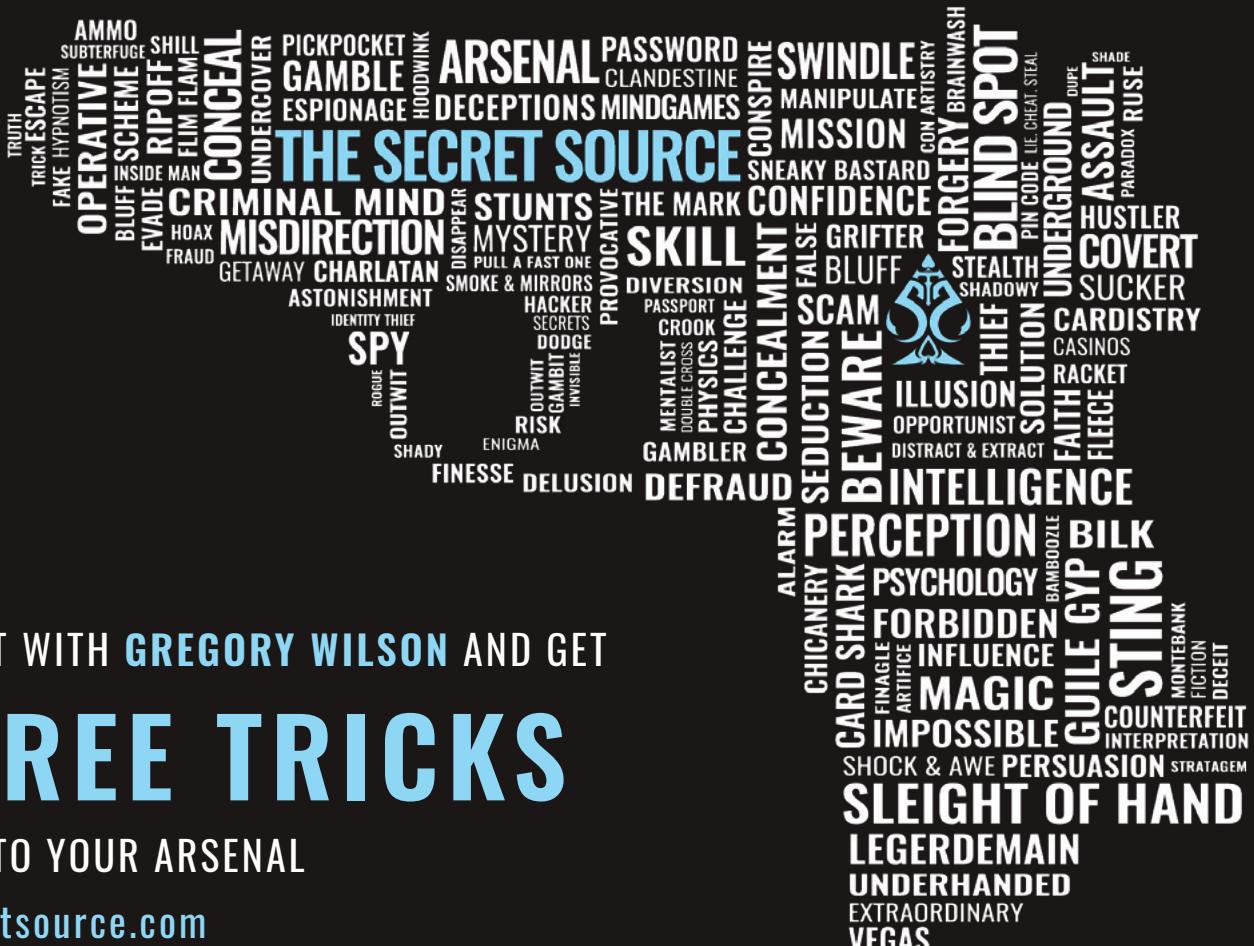
To conclude, slowly move the cups toward each other until they are side-by-side midpoint between you and the spectator as you say, "Look ... yours is getting larger and larger and larger ... wait a minute, maybe mine is getting smaller and smaller!" (Figure 6)

FIG. 6



Place both cups onto the table next to each other to show that one cup is indeed smaller than the other one, adding, "I think I should get some kind of discount!"

**The Last Drop:** The cool part of this effect is that the "magic" happens above the tabletop and the cup that shrinks was closest to the spectator. Plus, with the dirty work done before the illusion-to-reality revelation, backtracking any possible method becomes unlikely. Hence, the brain damage.



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# THREE COINS THROUGH TABLE

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## BY DAVID DELLMAN

Most Coins Through Table routines involve four coins. In many of the standard routines the final coin does not penetrate the table but is instead vanished. In David Roth's routine for example, the final coin is placed in the hand of the spectator along with the other coins. The performer removes the shell. The spectator believes the shell is the forth coin. This "coin" is vanished and it "reappears" in the hand of the spectator.

Lay audiences love magic that happens in their hands. The popularity of sponge ball routines is a testament to this and there is nothing wrong with concluding the Coins Through Table this way but for me, the implied contract is that the performer will pass each coin through the table. The last coin is particularly important in a repetitive routine like this because the audience knows what to expect. Also, since I use audience participation judiciously, I wanted my Coins Through Table routine to stand alone without the need of a volunteer.

Finally, three is the number of wholeness. It signifies fullness of expression or achievement. Plays are in three acts, human beings are generally thought of as having mind, body, and spirit. Four on the other hand suggests structure and stability. Your choice will depend on what you are trying to communicate.

No matter what kind of magic I am performing I always work with a silent script, a concept I learned from Bob Cassidy. In this case, matter is passing through matter. In my mind I am experiencing the magical penetration of solid through solid as the coins, one at a time, pass through the table. If the magic is real for you, it will be real for your audience too.

### What you will need:

- Three coins
- A shell
- A glass

You could start with the shell over a coin and lap the nested coin as you "arrange" the coins on the table, but I generally start with a coin lapped, two on the table and the shell. I like to place a cloth napkin over my legs to assist withlapping. I tuck it under my legs on either side making a tight but not too tight area to catch objects as I lap them.

You could pass the coins out for examination then add the shell in the process of arranging the coins. I generally don't pass things out for examination. The best reason to do it is to engage your audience on a tactile level, not to "prove" there is no gaff. I have found that most lay audiences will not assume a gaff is in play unless you telegraph to them that one is by saying something like, "I have here an ordinary coin." (FIGURE 1)



FIG. 1

### First Penetration:

Slip the shell over one of the coins on the table in the process of "arranging them" and then pretend to push the now non-existent coin to another place where it will be kneaded through the table.

Michael Ammar teaches this technique in his *Easy to Master Money Miracles* series. Michael Vincent and Dean Dill also teach it in some of their material.

The vast majority of those that use this technique lift the shell pinched between the first and third finger. I do not. I like the Morgan dollar size coin. I could work out a good way to lift the shell but instead I rather boldly position the shell overlapping one coin and ready for the slide. Years of specializing in mentalism has given me a comfort level with bold and brazen techniques. This routine is rather brazen but once you try it, I think you will be delighted with the results.

In the process of arranging the coins, I simply tilt the shell until it covers the coin and then move my hand away as if dragging a coin beneath it. The audience sees two coins on the table and assumes a third is under your fingers. (FIGURE 2)

With your left hand, take the glass beneath the table to catch the first penetrating coin. Retrieve the lapped coin on the way and prepare to make the lapped coin rattle in the glass. Synchronize the motion of pushing the coin through the table with the release of the coin into the glass beneath the table. The sound of the coin in the glass sells the penetration.

Bring the glass to the top with the left hand and dump the coin out to your left side.

By placing the coin that has penetrated your left and those that have not on your right you are reinforcing the illusion for your audience and setting them up for the final penetration that requires the misdirection of reaching for the coins.

**FIG. 2**



#### **Second Penetration:**

This penetration was inspired by David Roth. At this point the shell is covering a coin on your right and there is another coin on the right as well.

The coin that already penetrated the table into the glass is on your left side and the glass is in your left hand.  
Slide the coin with the shell over it to the table edge with your right hand.

Your unspoken motivation for sliding the coin the edge of the table is not so you can lap the coin beneath but to facilitate lifting the coin.

Once again, as long as you believe in your own motivation, your audience will too and the "move" will slip by without incident as part of a naturally motivated gesture.  
Let the coin fall out of the shell to your lap.  
Place the shell down overlapping the ungimmicked coin on your right.

Transfer the glass to your right hand  
Pick up the coin on your left with your left hand and place it beneath the table.

Retrieve the lapped coin being careful that the coins do not click until the penetration is complete.

Cover the coin with the shell overlapping with the glass. (FIGURE 3)

Rattle the coins against the glass until the shell slips over the coin.  
Slap the coins in your left hand against the bottom of the table and let them clink together in the left hand.  
Bring the two coins in your left hand above the table and set them down on the table to your left.



**FIG. 3**

#### **Third and Final Penetration:**

This sequence was inspired by Dai Vernon.  
With the right hand pull the coin (with the shell over it) back ostensibly to lift it but dump the coin out of the shell and onto your lap.  
Lap the coin to your left or right as opposed to center because you are going to lap the shell soon and you don't want them to talk.  
Place the now empty shell in your palm up left hand.  
Close your left hand and "move it out of the way" i.e. to the ledge of the table while the right hand lifts the coins on the table one at a time and lets them fall into the glass. (FIGURE 4)



**FIG. 4**

Lap the shell on the opposite side of the coin already in your lap so these two coins won't talk.  
Place the glass with the two coins inside beneath the table with the right hand.  
The spectators believe there is a coin in your left hand.  
The left hand is in fact empty.  
Bring the left hand as if holding a coin to the center of the table.  
You have plenty of time to rest the glass on your lap and pick up the third coin already on your lap.  
Make the penetration happen.  
Rattle the coins in the glass beneath the table.  
With the right hand bring the glass with the three real coins inside to the top and dump the three coins out on the table.

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# LOUIE FOXX

# TENNIS BALL

# IN BOTTLE



**EFFECT:** You take a tennis ball and magically make it pass through the bottom.



**NEEDED:** A bottle with a large opening, I got mine at Trader Joes and it originally held lemonade. Two matching tennis balls, a coat with a topit on the left side and an animal balloon.  
**Set Up:** You will need to put one of the tennis balls into the bottle.

You can learn to do this here: <https://www.instructables.com/id/Tennis-Balls-in-a-Bottle-How-to/>

Once the ball is inside the bottle, you will need to wedge it into the neck of the bottle. Stick the animal balloon into the bottle and tilt the bottle so the tennis ball rolls towards the neck. The balloon should be wedged between the neck of the bottle and the tennis ball.



Turn the bottle upside down and slowly pull the balloon out. This will wedge the tennis ball into the neck of the bottle. I store this bottle upside down in my case until I'm ready to use it. The other tennis ball sits in your case near the prepared bottle.

**WORKING:** To start the trick reach into your case and grab the tennis ball with your right hand and the bottle with your left hand. Your left hand will hold the bottle at the neck covering the tennis ball that's wedged in the neck of the bottle.



Bounce the tennis ball and catch it with your right hand. Your righthand will now toss the tennis ball into the topit as the right hand hits the bottle on the now empty left hand's palm. You need to hit the bottle on your hand hard enough to dislodge the tennis ball from the neck of the bottle.

You can now hand the bottle with the tennis ball in it out for inspection or give it to someone as a souvenir.

**NOTE:** Another method for this trick that is use a sponge tennis ball for the ball that's outside the bottle. I took a sponge tennis ball, cut off about one fourth of it and hollowed it out. You hold the quarter of the sponge tennis ball with your index finger and thumb hiding the edge.

Instead of ditching the tennis ball with the topit, I simply slam the bottle on top of the sponge tennis ball allowing it to flatten under the bottle and palm it out as you hand out the bottle to the audience.

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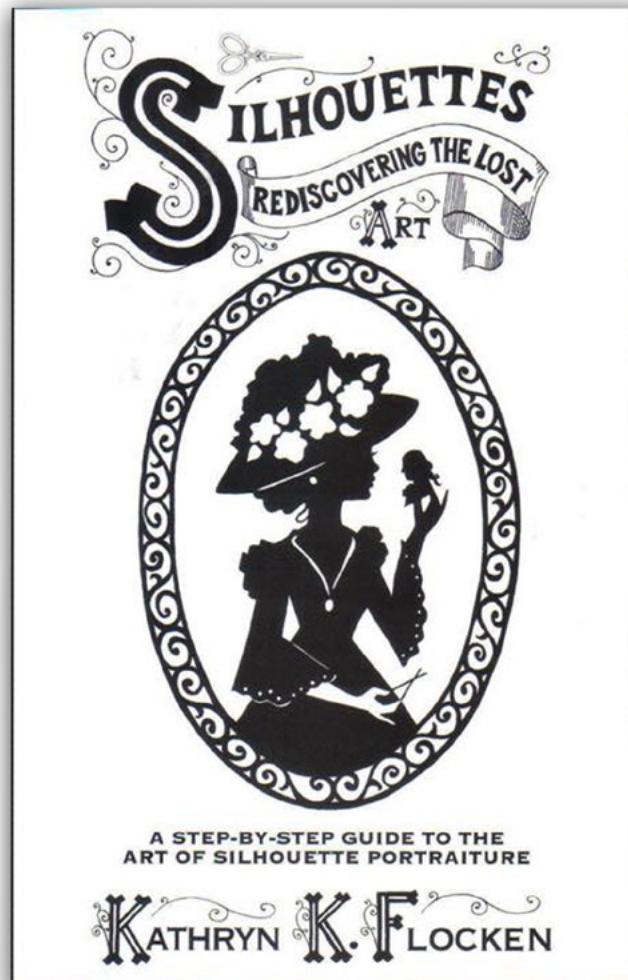
Written and illustrated by Kathryn Flocken. Learn how to make old fashioned, hand-cut silhouette portraits—the authentic way! This is the first book that reveals all the "ins and outs" of this unique art form.

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Please Visit Kathryn's Site:  
[www.paperportraits.com](http://www.paperportraits.com)  
to purchase her “Step-By-Step Guide  
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You can also email Kathryn at  
[kathyart@earthlink.net](mailto:kathyart@earthlink.net)

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# JOE Ledoux's

## MAGIC-ZINE PAGE

WHERE ART MEETS MAGIC



### ABOUT THE ARTIST

JOE LEDOUX IS A MAGICAL ARTIST: A MAGICIAN WHO BLENDS SKATEBOARDING, ANIMATION, AND MAGIC THROUGH HIS PERFORMANCE.

THIS NEW SERIES FEATURES HIS ANIMATED CHARACTER MUHACHI TEACHING MAGIC TRICKS AND ART TIPS!

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### ART TIP:

#### ONE FOR THE COMEDIANS!

I WAS LUCKY TO SPEND A LITTLE TIME STUDYING AND BEING COACHED BY MARK KIRKLAND, DIRECTOR FOR THE SIMPSONS.

ONE THING MARK SHARED WITH ME, THAT I HAD NEVER HEARD ANYWHERE ELSE, WAS THAT COLDNESS CREATES COMEDY. HE SAID PART OF PRE-SHOW SETUP FOR COMEDIES (LIKE SNL) IS CRANKING THE AC TO GET THE ROOMS COOL. I BELIEVE THE IDEA IS THAT YOU'RE ON EDGE AND GIDDY, AND MORE LIKELY TO LAUGH MORE.

### TODAY'S ART GALLERY



# MAGIC TRICKS

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① THE CARDS ARE SECRETLY PALMED IN THE RIGHT HAND. ACT AS IF YOU ARE GONNA THROW UP AND AS YOU BRING YOUR RIGHT HAND CLOSE TO YOUR MOUTH, SPRING THE CARDS AWAY FROM YOU!

② IF SOMEONE ELSE HAS ALREADY COME UP WITH THIS, PLEASE EXCUSE ME FOR BEING AN UNDERGROUND MAGICIAN.

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## STUDY HAND SHADOWS.

NOW WITH FLASHLIGHTS IN CELL PHONES, YOU CAN TURN THE LIGHTS DOWN AND HAVE SOMEONE HOLD A PHONE WHILE YOU DO SHADOWS. I OFTEN HAVE SOMEONE HOLD MY HAT, ANOTHER THE LIGHT, AND I DO THE RABBIT WHEN THEY ASK IF I CAN PULL ONE FROM MY HAT!



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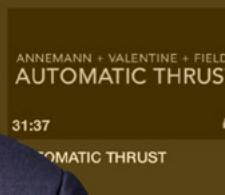
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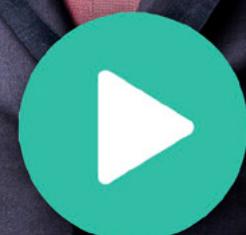
## TRAILERS



## THE SHERWOOD - VALENTINE'S CHOICE



# STEVE VALENTINE TEACHES MAGIC





**"Chloe is exceptionally talented, works very hard, and learns quickly, and given her many years as a dancer along with her love for our art, I have every confidence that she will be placed among the very best of my students with a wide open future."**

Dale Salwak, Director of Chavez Studio of Magic



# chloé CRAWFORD

BY HARRY MONK

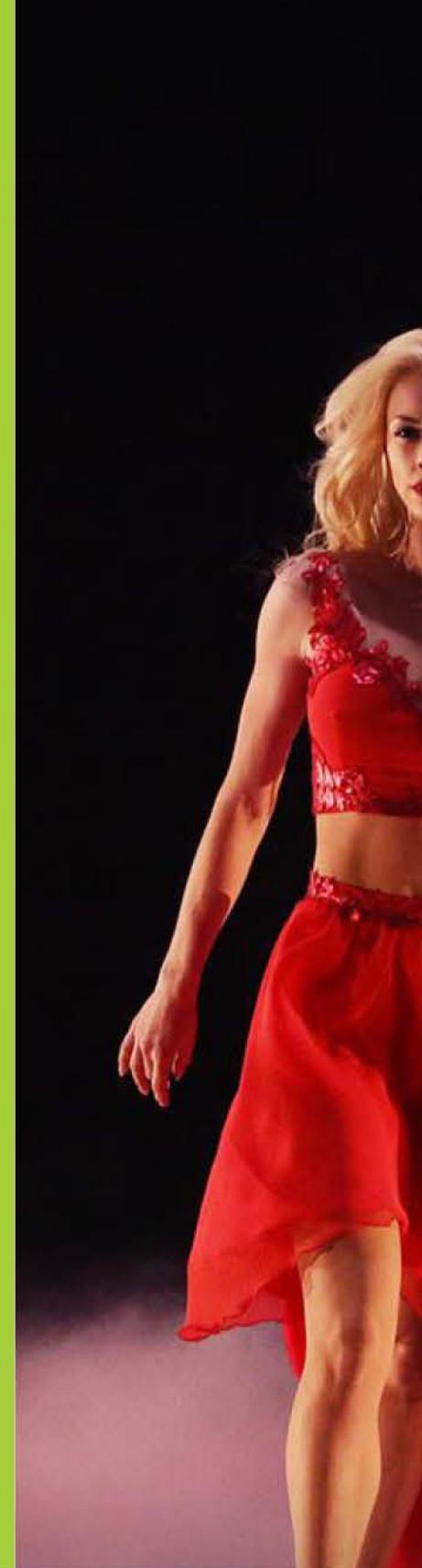
**Looks can be deceiving.  
..... And deception is what this  
femme fatale has become a  
master of.**

**VANISH : Hi Chloé, do you remember your first encounter with magic or performance as a young girl?**

CC: I have always loved magic. When I was younger, I stayed up late to watch all the magic specials that were on TV, but unfortunately, there were never any female magicians to look up to. When I was four years old, I saw an advert in a magazine for 'Swan Lake', I thought the Prima Ballerina looked so beautiful and elegant posed on stage alone. I remember deciding in that moment, right then and there that that was what I wanted to do. My mum started taking me to dance classes and I performed on stage in front of 2000 people for the first time when I was five. I took part in annual dance shows and pantomimes at Christmas in Portsmouth, England, my home town. I was a really shy and quiet child so it was a total transformation for me. It helped me come out of my shell and to this day being on stage still where I feel most comfortable.

**V: And tell us how you came to be working with Criss Angel.**

**CC:** In 2015, I performed on Britain's Got Talent. I was the first female magician to be successful on the show and I made it through to the semi-finals. After the show, I flew back to Vegas where I was appearing in Fantasy, at the Luxor hotel and casino. I knew if I wanted to pursue my magic career I needed to learn from one of the best. I reached out to Criss and expressed my passion for the art and my desire to work with him. That winter I was on a tour bus on the east coast performing ten shows a week as the lead female magician in his show 'The Supernaturalists'. I presented a fifteen minute set which included a flambé appearance, razor blade swallowing, straight jacket escape and the metamorphosis. I will always be grateful to him for taking a chance on me and giving me the start I needed. After that tour, he was creating his new





**"The #1 Female Magician on the planet! She moves like magic; she will be a force to be reckoned with as she has already surpassed most of the male magicians playing Las Vegas. I anticipate even greater things for her!'-**

**Criss Angel**

show at the Luxor. I was given the opportunity to co-star in *MindFreak LIVE*. The show was a huge success and an amazing experience for me. If you can work with another magician you should definitely go for it. Being hands on, seeing how they work and how they put an entire show together is priceless. Costuming, lighting, illusions, music, sets, staging, you can learn just as much from being backstage and behind the

scenes as being onstage. I also find it beneficial to go and see other shows. Magic, music, comedy, dance. I like to see what other people are doing on smaller and larger scales. Even if I don't like the show, for whatever reason, I will always learn something from the experience.

**V: We live in an exciting age with strong women rising up around the world. What's next for you?**

CC: I'm very appreciative for everything Vegas has given me, but I do miss traveling. Being on tour was the most fun I've ever had performing. I also love creating new ideas, I love daydreaming and now I think it's time for me to share my magical vision to the world. I'm so lucky I have such a great network of people in the magic community who support me as a solo performer and as a woman in a very male



**"Chloe Crawford is in a league of her own. Audience's cannot take their eyes off her!"-**

**Celebrity Radio**

dominated field. It's a very exciting time for me, especially because I just debuted on Broadway with '*The Illusionists*'. Performing on Broadway in New York City has been a dream of mine, so I feel immensely lucky to be ticking it off my bucket list. 2018 was a wonderful year for me, in both magic and modeling. I was featured in Sports Illustrated and was named Playmate in Playboy South Africa. Modeling is still a significant part of my life and something I will continue to pursue along side magic. I've also just launched my website and web store MagicbyChloe.com. Go check it out!

**V: What's your advice for other female magicians around the world?**

CC: Whether it's in magic or another career, I believe it's really important to support and empower other women. In a time with so much negativity in the world, I feel we should always put out positive energy and uplift each other; in person, on social media, on television, on every platform. I've worked extremely hard to get where I am today. I took a leap of faith, left my home, family and country and never looked back. Sometimes you just need to step out of your comfort zone and go after what you want. You alone have to make it happen! I also think it's important for women to share their experiences, positive & negative, so we can actually grow within the magic community and beyond.



There is only one Chloe Crawford and when you watch her perform you know that is by design. Unlike so many of her counterparts in this business, male and female, Chloe knows her character. Chloe is determined, dynamic and meticulous. That is what separates the amateurs from the professionals. Chloe's history and dedication to every detail of dance, movement, stage, fashion and magic methodology is very apparent and she milks every single piece of that education to perfection. All eyes are on her. A true star."

**Banachek**

**"It's just so refreshing to see a beautiful woman doing magic!"-**  
Alesha Dixon





### **V: Who inspired you as you were growing up?**

CC: In my late teens, I truly admired the women in Playboy magazine. I thought they had such confidence in themselves and in their bodies. For years, as a dancer, I was told I was too short, too tall, too fat, too skinny, my hair wasn't blonde enough etc etc but in 2013 I was finally at a place in my life where I was feeling really positive and confident with myself, inside and out. I'd been in Las Vegas for over a year, which was a complete change from my home town, I felt if I wanted to shoot for Playboy it was now or never. I drove to Los Angeles, did a casting and within a month was on set shooting. Modeling had a similar affect on me as performing live on stage, minus the instant gratification of an audience's reaction. I had to wait to see the results in the photographs, but after a day of shooting I still felt the same exhilaration. For the first time in a long time I was able to stop, reflect and be truly proud of what I'd achieved and who I'd become. It's an art form in and of itself and I truly believe that being able to essentially stand in front of an audience, with literally nothing to hide behind, is when you're at your most vulnerable and most powerful all at the same time. I feel that I'm part of a generation that has started to and will continue to support woman in their choices considering body image. It's simple ... do you and do what makes YOU happy!

### **V: Who else did you admire growing up?**

CC: I have always admired people like Pamela Anderson and Marilyn Monroe. They are/were strong, influential women, talented in many areas and inspirational entrepreneurial too. I don't want to do just magic or just dance or just model. I think versatility is the key to success and certainly to feeling fulfilled.

A close-up photograph of a woman with long, wavy blonde hair. She is wearing a black top hat and a white, button-down shirt. She is smiling broadly, showing her teeth. The background is dark and out of focus.

**"You brought Vegas back to  
London... You're someone we're  
going to remember! Fantastic  
show!" -**

Simon Cowell

"Absolutely  
stunning... Beautiful...  
Intoxicating!"  
- Amanda Holden



**V: Having had success from Britain's Got Talent, what would your advice be for magicians who are reading this and considering entering a TV Talent show somewhere in the world?**

CC: BGT was the most stressful experience but also a great starting point. I used it to my advantage and it opened a lot of doors for me. It was then I realized there's more to magic than just the tricks. I edited music, designed the costumes, created the entire vision for my act. I was fortunate enough to have an amazing team around me to support that and allow it to come to life. I would definitely recommend entering the contest. The amount of publicity you can gleam from a show like that is incredible. You need to be as prepared as you can be, however, also be aware, some aspects will be outside of your control.

**V: What is your advice regarding social media?**

CC: Social media is a great platform for performers if you use it well. It's a wonderful way to engage and connect with the world, putting out content that reflects who you are and what

you do best. I think social media is sometimes used in negative ways, so I always encourage keeping it positive and inspirational. On my Instagram, @chloelcrawford, I don't try to take anything too seriously. It's about having fun, making people smile and sharing parts of my life.

**V: As an on stage performer and model who needs to look good all the time, how do you take care of yourself?**

CC: Obviously looking good is subjective. Annoyingly, as humans we're constantly being judged and judging others based on our presupposed standards. I've definitely found a style and look that works for me allowing me to be comfortable and memorable.

In order to maintain that I try to eat super clean and hit the gym five times a week, on top of the shows. I do have cheat days though, but I think anything is fine in moderation. I believe in being happy and healthy always. Do what works for you, look after yourself and your body and make the most of it.

**V: What is the one piece of advice you would give to magicians?**

CC: Since getting into magic, I've been pushed & pulled in different directions, from the tricks I should perform, to costumes and hair and make up I should adopt, but in the end I'm always going to do what I feel is right for me and I'm the only person that will ever know that. The truth is, I'm much better at knowing what's not for me, before I find what is. You should feel as comfortable as possible when you walk out on stage because it is a very vulnerable place to be. You're sharing your creations to a paying audience that will critique you, so you should go out there feeling confident and amazing. Be yourself. Don't try and fit into a mold. It's most important to fulfill yourself creatively. Be unique and step outside the



box. You never know what might happen... Here's the thing, most magic sucks because it doesn't evolve and as a result becomes dated over time. The best magic I've experienced comes from the performers who have found a character that's true to them and shares something unforgettable with the audience. When I see magicians with egotistical approaches and attitudes, I switch off instantly. When you learn to have the awareness and ability to honestly assess who you are, you're able to be present, in the moment, with your material and the people you're engaging. It allows them to feel that what they are experiencing is happening for the first time for them and is so personal, that it will never happen in the same way again.

**V: Congratulations on your engagement to Colin Cloud. Are there any plans in the works for doing a show together?**

CC: Thank you so much. We are currently busy planning our wedding that will be in Edinburgh, this December. It's so wonderful to have finally met someone who not only understands the business but also supports me in my vision and my goals, and makes them his priority. We have a great dynamic, we can bounce ideas off of one another and we both push each other to create the best work we can. It's great to be able to develop new ideas with Colin, especially because he comes from a different performing background.

I love magic that makes people squirm. There is nothing more rewarding than people taking one look at me, thinking, "Oh, dumb blonde here to do some self working tricks." And then, moments later, hearing the screams from the disgusting feats I'm performing. Quite simply, I love geek magic. Well, that and magic that's meaningful to people. For me, contorting and deforming the body for mystical and mysterious means is my true passion. I suppose that, much like Colin's mentalism, people see it and believe it's real. It's not a parody of what magic should be, or a puzzle for the audience to solve. It's real, raw and undeniable.

Colin and I were lucky enough to perform an act together on Broadway in 'The Illusionists'. The twelve minute act involved the entire audience and led to a truly impossible magical moment, but more importantly, it allowed us to learn how to best compliment each other's style on stage. As it was so well received, we decided to perform together at this year's Edinburgh Fringe Festival, July 31st - August 25th at The Pleasance, in The Grand, with our new show, 'Sinful'. This experience is a great way for us to combine our thinking and start turning those ideas into some brand new content, merging our different talents and strengths. Based on what we've already written, I truly believe it's going push what we've both been doing individually, in a new, more intriguing and more purposeful direction. There is no one else I'd rather share the stage with.



**V: Are you now based back in the UK or still in the USA?**

C: Right now, we're both traveling a lot back and forth all with four suitcases and two dogs. Thankfully, we will be spending a lot more time in Scotland this summer as we plan our wedding, perform at the Edinburgh Festival, spend Christmas with our families for the first time in many years & finish working on our brand new project for 2020, 'The Deductionist & The Dreamer'.

**V: Where do you see your performances taking you in the future?**

CC: I've already been lucky enough to appear on London's West End, Las Vegas, Broadway ... regardless, my dream has always been to return home and perform in the King's Theater, Portsmouth, on the stage I grew up on. Most of my family have never seen me present magic live, so that would be a fulfilling experience for all of us.

Beyond that, the thing I do next, as always, will be the thing you least expect.

*Thank you Chloe - we look forward to following your continued success.*

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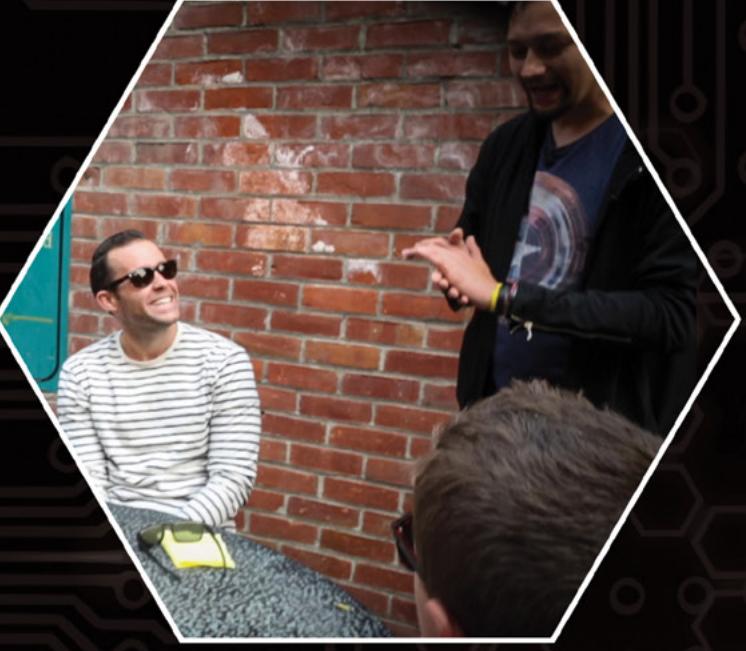
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MARC LAVELLE



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# *The Magic of Silhouettes*

*... Kathryn Flocken*

... a beautiful February night at Disney Springs in Orlando Florida finds me exiting the park when I stumble upon a cart laden with some of the most incredible hand cut art I've ever seen. Silhouettes that are astounding to say the least. The artist, wearing a beret and tourquise colored Disney Park shirt is smiling under the umbrella. I'm staring at the art and I say to her, "have you ever heard of Dai ..." and before I utter the second word, she says, "Vernon, absolutely - you must be a magician." Not only did she know who Dai Vernon was, but there was a reverance in her voice for his work as a sillhouette artist. We spoke briefly, she gave me her card and I looked up her website. What I found was an astounding collection of sillhouettes, by an artist with over 30 years of experience ... and she had written the definitive book on cutting silhouettes.

Allow me to introduce my fellow magi to Ms Kathryn Flocken, master sillhouette artist.



Kathryn grew up on the California coastline, then moved to Orlando, FL in the late 1980's. She began her career as a silhouette artist soon thereafter when she answered a blind ad in the local newspaper that simply read, "Art company looking for sales help at local theme park." Already an artist, Flocken answered the ad and got the job right away. It was there she began assisting the silhouette artists who were making the delicate portraits with just scissors and paper alone, without the aid of tracing machines or photography! Kathryn was immediately mesmerized by the art form, and let it be known that she was willing to learn if a coveted slot came open.

Flocken's wish came true in the summer of 1989 when she was given a pair of scissors and the chance to try. Flocken took hold of the art form, and has worked throughout most of Central Florida's major theme parks cutting silhouettes ever since.

Over the past decade and a half, Kathryn branched out to cutting silhouettes at special events, demonstrating this rare art form across the United States and providing timeless keepsakes for generations to come.

Kathryn's work has been featured in several magazines, and she has been seen on national television demonstrating the art. Kathryn's passion for silhouette portraiture led her to write and publish the ultimate "how to cut Silhouettes" book: **SILHOUETTES: REDISCOVERING THE LOST ART**. Kathryn has had the honor to make portraits at the Smithsonian National Portrait Gallery in Washington D.C., and at the homes of two former U.S. Presidents.

Ms. Flocken is available for lectures, seminars, training sessions, party bookings, and special events.



# Dai Vernon's Influence

Vintage Silhouettes can normally be acquired easily and inexpensively with very little worry of ever purchasing a counterfeit, unlike their antique counterparts. In the realm of vintage Silhouettes, however, Dai Vernon's cuts are highly coveted and collectible. Because of who Vernon was and his renown as the only magician to have ever fooled Harry Houdini, his portraits stand out above the rest at auction, and tend to go to the highest bidder.





*Silhouette Artists admire Vernon's portraits for their sleek styling and the added engineering of his floating collars.*

All the Silhouettes shown here are American, cut and paste style, and fall in the date range from the 1930's -1950's.

Left to right:

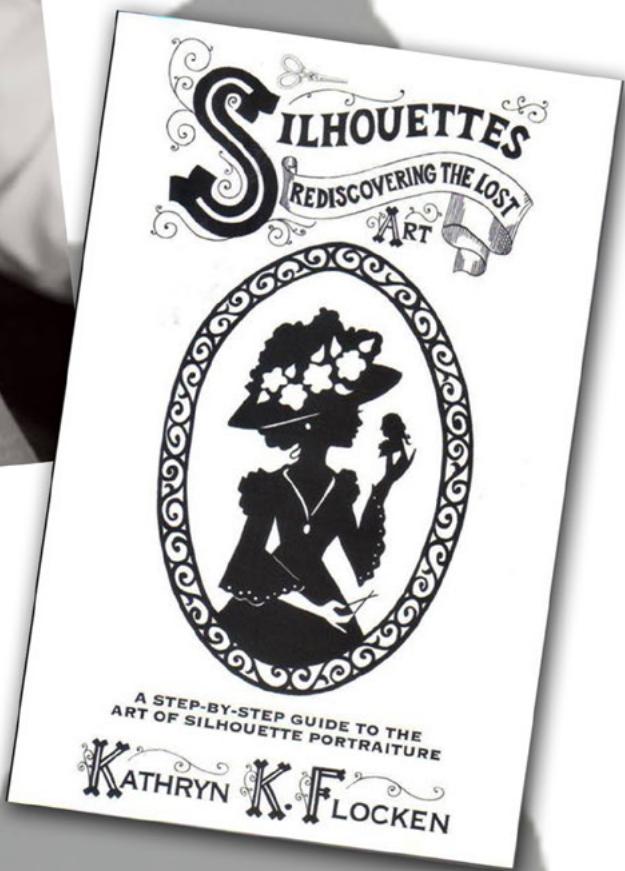
1. S. John Ross. An American soldier who later moved to Australia and cut Silhouettes in Sydney for the remainder of his life.
2. A "slashwork" bust by Baron Scotford. He worked primarily at the Snip Sketch Studio in Atlantic City, NJ.
3. Dai Vernon. Signed and dated 1932. This Art Deco style Silhouette sports a hairstyle of the day, embellished with ink.
4. John Van Bibber of Indiana. Known for his lovely interior embellishments, this shade is stamped with his name and '35.
5. Dai Vernon. The card reads, "Silhouetted by Vernon in the Shadows of Pikes Peak." Vernon cut Silhouettes on Coney Island and resort communities.
6. Carew Rice. Hailing from the lowlands of South Carolina, Rice cut this simple portrait in 1954. Atlanta, GA.



# *Silhouettes ...*

Named after the French Minister of Finance, Etienne de Silhouette, hand cut profiles were the precursor to the modern-day photographic camera. Having your “shade taken” was a favorite way for all classes of society, from royalty to common folk, to capture the likeness of family members and loved ones for posterity. Silhouettes were also an inexpensive alternative to the more extravagant commissioned oil portraits.





Full body Silhouettes by Augustin Edouart (1789-1861).

The most renowned Silhouette Artist in history, French born Edouart traveled to America to make his fortune capturing the images of the most prominent Americans of the day. He made duplicate copies of each portrait, kept in folios with meticulous detail.





## *... a few Magicians by Kathryn Flocken*

All Silhouettes featured in this article are from the private collection of Kathryn Flocken.  
Cardini Silhouette originally cut by Vernon.

# ILUSIONISTA DIMY AND CAROL







# THE NEW FACES OF SOUTH AMERICAN GRANDI

## HOW MAGIC DUO ILUSIONISTA DIMY AND CAROL SAW THEIR DREAMS COME TRUE

BY THOMAS HANKE



## ND ILLUSION: R DREAMS COME TRUE AS SWIECIAK

Cheers erupted from the crowd as Illusionista Dimy wheeled a giant circular saw across the stage to its preordained destination, a horizontal box and the girl locked within. As Dimy centered and secured the monstrous cutting apparatus inches above the box, the girl inside cast frantic glances to an apprehensive audience bearing witness to her regrettable predicament. Her golden tresses fluttering from the winds of the spinning saw as she lay secured inside the box, Carol was only now beginning to understand that she had gotten herself into much more than simply holding doves and rabbits by agreeing to become a magician's assistant. Gripping the whirling contraption above the inconsolable occupant of the box, for the first time Dimy was finally able to give his audience the kind of grand finale they had all been waiting for. In mere moments, the breathless spectators would witness a classic of grand illusion reborn, and a dreadfully tragic fate for Carol – an act Dimy calls "A Serra Da Morte" – "The Death Saw."

The story of Sergio Lima, now well-known throughout Brazil as "Illusionista Dimy," is an uplifting tale of artistic motivation that should serve as a lesson to every aspiring amateur illusionist to never give up on a dream, no matter how big. Dimy disclosed that he did not even own a single grand illusion stage prop until he was 25 years old.

 **The process was long and arduous, but Dimy pursued his dreams with an unrivalled passion.** 

Ever since he was 8 years old, Dimy wanted to be an illusionist. Unfortunately, as a youth growing up in San Bernardo do Campo, Brazil, especially in a pre-Internet era, it was hard for Dimy to find extensive exposure to grand illusion performance. As a result, the young child dreamed of his future as an illusionist based on inspiration from great musicals, classic films, and stage plays. Self-described as a "shy little boy full of dreams," the young Dimy displayed his penchant for the fantastic with eye-catching clothing styles, bold haircuts, and a competitive nature in all that he did.

*"I always watched other magicians on TV, I never missed one show, and I used to dream about being a great illusionist,"* Dimy said. *"Even though it was a distant dream, I used to find a way to acquire money every day, to acquire knowledge through some books, and step by step, to pursue my biggest goal, which was to work with great shows,"* Dimy said. The process was long and arduous, but Dimy pursued his dreams with an unrivaled passion.

Always following the stylings of modern illusionists incredibly closely, Dimy has since carved out a place for himself that is entirely unique, thanks in part to the inspiration of his peers. *"I really like styles like Paul Cosentino, Steve Wyrick, Hans Klok, and others,"* Dimy said. However, Dimy began his journey as a grand illusionist without grand illusions, and his success only came at the price of long hours, and a dedication to an incredible vision that it was hoped would one day become reality.



Assuring himself of spectacular illusion shows on the horizon, Dimy started his career as many prestidigitators do, working with young people. "At first I worked with shows for children, but I always liked great illusions," Dimy said. Even in the humble environment of children's entertainment, Dimy felt the need to differentiate himself – to somehow make his act stand out from all the others. "I'd come up with the idea of creating a lavish and colorful scenario that represented the magic of the circus, and that's where I came up with the idea of the 'Circus Magic Show,'" Dimy said. "With the money I earned from these shows, I started to save and, after a few years, built my first big illusions," he added.

By acquiring a collection of grand illusions, Dimy opened doors for himself in the magic industry that had previously been closed. Once he had a sizeable collection of props, Dimy got his first big break aboard a cruise ship in a show called 'Ilusões – A Fantastica Volta ao Mundo' ('Illusions – A Fantastic Time Around the World'). Essentially, the show itself was a microcosm of the cruise, in that the various

magic acts were reflective of the destinations which were visited by the passengers. "At each country visited, the scenarios, costumes (over 100), characters, and grand illusions changed, each one with a specific theme," Dimy said.

Even at this early stage in his career as a grand illusionist, Dimy started to make long-term calculations for his performance style. During his grand illusion performance aboard the cruise, Dimy was learning that technical aspects could overwhelm what would otherwise be a great idea for an illusion show – and such was the case with 'Ilusões'. "A great production ('Ilusões') with scenarios, props, many costumes, and a team with dancers, actresses, and a stagehand – but because of the size of the show and the whole structure involved, it made travel logistics very difficult," Dimy said. He knew that it was necessary to downsize from the 12 grand illusions presented in 'Ilusões', to a more manageable number, so he settled on 6.

"In 2015, I changed for good," Dimy said, transitioning from illusion shows with a

theatrical theme, to a minimalist, performance-centric style with perfectly-choreographed illusion presentations. Dimy decided to focus on illusion performance quality over illusion quantity, and the bet began paying off. However, something far more spectacular, far more wonderful, came from Dimy's cruise experiences than a restructuring of his performance style.

Fellow Brazilian Carol Medeiros was an amazing dancer and choreographer, and for the first time, Dimy and Carol found themselves working on the same cruise ship. Dimy seized on the moment, and asked Carol to join his illusion production, to which she agreed. Carol would likely have been reluctant to agree if she had known what Dimy was planning for his new show, and for her. While Carol may have only anticipated her new stage role as consisting of dancing, or smiling while holding colorful scarves, such would not be the case. The moment Dimy laid eyes on her, he knew Carol would be the absolutely perfect magician assistant for his new grand finale.

Now, locked inside a wooden box while a menacing buzz saw spun directly above her midsection, a visibly concerned Carol was being methodically prepared for the new grand finale. Suddenly, without hesitation, Illusionista Dimy plunged the saw into the box. Carol let out a piercing scream, and Dimy pulled the saw back, only to plunge it into the box a second time, eliciting a second, lengthier scream. Then, Carol became silently lifeless. Dimy promptly inserted two large blades through the center of the box, and through the center of Carol. Perfectly timed with the hip music selection, Illusionista Dimy and a stagehand pulled Carol into two pieces, and simultaneously, a large pyrotechnic display erupted silver sparks from the center of the now-separated sawing box. Within moments, the boxes were again joined, the blades discarded, and the stocks restraining Carol at the neck and ankles were removed. Beneath a bright stage light, the lovely Carol, only minutes before freshly sawed-in-half, emerged from the box unharmed.

*"The chemistry was perfect, and that brought us closer until we fell in love," Dimy said. "Professionally, I develop the ideas for the magic, Carol creates the choreography, and together we assemble the performances into the shows," he added. Since coming together, Illusionista Dimy and Carol have*

***Believe in your dreams and  
fight for them every day –  
success does not come by  
chance, but you have to reach  
it with wisdom, step by step.***

become the new face of Brazilian grand illusion performance, resulting in their show "*Magic Impact!*" (Mágicas de Impacto) becoming one of the greatest theatrical illusion spectacles in all of Brazil. The pair have been featured on numerous television shows, and regularly perform theater engagements throughout Brazil and South America.

With the successes coming one after another, Dimy reflected back on the journey he has travelled, and where it might be leading next. As the champion of the 2004 Grand Prix at the Federación Latinoamericana de Sociedades Mágicas (FLASOMA), Dimy learned early on that he could stand his own against worldwide competition. It was quite a feat for a young magician, as the 2004 FLASOMA Grand Prix boasted over 600 illusionists. Now, Dimy is not holding back, and he and Carol hope to take their ambitions to the international stage.







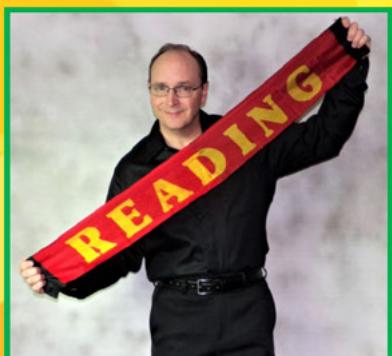
The only feat Dimy has not yet tackled is making a family appear. *"I'm not a father yet, and it's a really big decision – but I'm willing to be a father in 2 or 3 years,"* Dimy said. During those next 2 or 3 years, Illusionista Dimy hopes that his hard work and style can encourage other artists to invest, work hard, and create grand illusion shows throughout many countries.

*"The path is long, but with a lot of work and persistence, you get where you want to go,"* Dimy said. *"Believe in your dreams and fight for them every day – success does not come by chance, but you have to reach it with wisdom, step by step."*

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# THE CRISS CROSS FORCE

## David J. Attwood

Pro-m-a-teur

/'prOmeCHer/

noun: promateur; plural noun: promateurs

1.

a person who engages in a pursuit within the field of magic, on a non-regular rather than a continual basis, has mastered one cardistry move and can perform a half-assed double life and has half-cocked opinions about the craft.

synonyms: nonprofessional, nonspecialist, dilettante, dabbler, potterer, trifler; enthusiast, devotee, fan, ... lover; informal; buff, ham "the crew were all promateurs who learned that move from that pirated download"

antonyms: professional

2.

a person who over performs but is inept at building a magical moment. That bunch of "promateurs."

I started researching the history of a particular force technique, and when the google-sphere left me feeling unsatiated, I decided to dive in and battle the Green Monster. As I started discussing forcing techniques and I was hit with a tsunami of opinions of forcing techniques. The promatuers were out in force that day. Everyone was weighing in with their thoughts stating that this or that force is so much better. I threw out a question about the Criss Cross Force and the chat room exploded. So many magical keyboard jockeys jumped up and started trashing the Criss Cross Force. I love a good classic force. As card forces go, it is on the Mount Rushmore of techniques. I love that feeling of nailing a solid classic force because for the magician, the hard part is done. The act of causing your spectator to choose a specific card while making the choice seem natural and random is a great feeling. But why are promatuers dissing the CCF?

When I was starting to wade deeper into the murky waters of the pasteboards, I too was enamoured by a perfectly executed classic force. I would cut the force card just a little deeper than half into the deck with an imperceptible pinky break utilizing the tiniest pinch of skin. I spent months working on the nuances that made the spreading through the cards seem effortless and relaxed. I practiced my timing. I conveyed a disconnected attitude towards the choice being made. When they started to reach for their choice I learned to raise the spread ever so slightly to create the opportunity for the connection to the one out of the fifty two identical backed cards. I even created the nuance of looking away, the tiniest body language conveying to the spectator a disconnect from the cards, which relaxed the guard of the spectator even more. When the spectator touched the target card, I continued to move through the spread, allowing

their "selection" to float over the rest of the cards so their choice would easily and smoothly float out of the deck and into their hands. The hardest part of this was to not yelling, "Whoohoo!", pumping my fist in the air and firing off confetti cannons and when the force card is chosen. Preventing the mariachi band from walking through the pub I was working in and maintaining a nonchalant attitude was the real magic.

I learned that continually doing the classic force during my eight minute set was the wrong thing to do. Even though the classic force is an amazing technique, this classic should NOT be used for every force card effect. The more I performed for people the more I realized for each task there is the appropriate tool. The performing magician knows that they don't need to use a cannon to kill a mosquito. These days, when I am doing my magic thang at the local pub I experiment with different techniques and even different ways to perform these techniques. Am I turning my double like a five year old would turn over a card? Am I relaxed with my palm? Do my seconds look natural? Which forcing technique is going to add to the magic of the effect?

Magicians love to be fooled. That's why we all end up coming to the house of magic in the first place. The one disease that infects the promateures is foolsmeitus. They believe that if it doesn't fool them, it can't be good enough fool anyone else. Because they can spot the Criss Cross Force from across the room they believe that everyone can see through the deception. It's common among the promateures struggling with a form of the Baader-Meinhof phenomenon where they start to see the Criss Cross Force everywhere. It shows up on their YouTube feed, they start to see it in the architecture of buildings and when they start searching for their vacation deals on Google it auto-populates the search bar "*Did you mean Criss Cross Force?*" It's everywhere. In order for the promateures to think a move or routine is quality it has to be just out of reach or their nubile fingers. This goes the same for other forces such as the Hindu or the Balducci.

The thought is that

A more accurate statement would be that magicians are sick of this trick because they seek out magic and many magicians are performing it.

these forces are not powerful enough or effective because they are common place in the magical world. However, in the world of muggles, that world in which we as magicians must travel through, where even the act of shuffling a deck of cards is mysterious and magical, the Criss Cross Force is powerful magic. While the magi is watching a performance is that they are trying to break the code. They are looking in the wrong place all the time (and applauding at the wrong spots btw). They are trying to learn the secret to the effect without even attempting to see the gestalt of the performance and they are disappointed when they are not fooled. They want to catch the move to prove to themselves that they are educated enough in the arts but are heartbroken when they recognize the technique.

The *Yellow Bandana* is an effect that saturated the magic market twenty years ago. I have had many conversation with magicians who say that this is trick is outdated and the public is sick to death of watching a banana being pulverized on stage. This has never been my experience.

I watched a five

time FISM winner step on stage and perform this routine to the absolute delight of the audience. A more accurate statement would be that magicians are sick of this trick because they seek out magic and many magicians are performing it. Therefore magicians are over exposed to it. I see this routine done often and EVERY time, the audience is laughing because it has eleven solid laughs that has a magical kicker ending. It is a delightful effect. Yes, I will agree that this routine has been around a long time and in just about every magician's tool box but to say that the public is sick of the Yellow Bandana is far from accurate. The problem with magicians is their perspective. They are exposed to magic every day so they are expecting the outcome just as when they are witnessing the magician folding a piece of fruit. Like hearing a joke over and over again, the power of the kicker ending, or the punch line, is lost. When they watch the Criss Cross Force being executed, they know that to expect so the power of the magic is gone. The joke is not (as) funny when you can see the punch line coming and it is exactly the same with magic.

Performing magic is NOT for the magician that is performing. Performing is for the uninitiated, the muggles, the lay audience. The dancer loves dancing but it is their job to make their movements look effortless so the audience gets something different from the performance than the performer. The dancer's feet have been broken, bloody, calloused and misshapen beyond recognition but what floats across the stage and over the audience is the sensation of weightlessness and effortless movement expressing emotion. The magic of the dancer is lost if the audience sees the pain and muscle torturing strain of the poses being displayed. So during the performance, the dancer and the spectator are experiencing two completely different things. Yet the symbiotic relationship of the performer and spectator is crucial for the art to thrive and move forward into the future. It is the very fundamentals that the audience is there to see and judge but they want to see a varied interpretation by the dancer's vision. The dancer loves to dance but the magic of the dance is only experienced by the spectator. Our role as magician is not to experience the magic but to create it.

Fooling the muggle population with our secret techniques becomes more fluid as the fundamentals are perfected. Then, as we grow as magicians, we begin to challenge ourselves to play in fast company and build routines and techniques that fool magicians. The ultimate goal is to fool the world and we, as magicians, are duty

bound to pursue that lofty, out of reach Holy Grail but that cannot come at the expense of performing for the muggles. It is our job as magicians to entertain with magic the non-magicians. We can't perform things simply to impress ourselves. The late Denny Haney was quoted as saying, "*Classics are classic for a reason.*" We need to keep this in mind with our techniques and the routines we chose to do and not discount something because WE have seen it a hundred times.

The greatest secret in magic is that it's simple. The dark ugly truth of the deceptions we as magicians are pulling off is that, for the most part, the technique or devices to create the illusions of wonder are stupidly simple. A sound of a coin hitting the table or a tiny snap sewed into the end of a piece of cord. The cards cut in half and then crossed over each other and a single millisecond of misdirection, the Criss Cross force's power over the spectator is complete. I have one effect for my stage act that relies entirely on a loop of scotch tape. My show's magical finally is created by a 12 inch by 12 inch piece of black felt. Gaffer's tape, fine thread and wedge tables are the tools of the trade used to raise our stature from mere mortal to minor deities. The reason magicians hold on so tightly to their secrets is because they are so simple... for the most part. 99% of magic simply a piece of the puzzle that the muggles can't see.

Try the Criss Cross Force on your next victim. Listen to your audience. Watch the impact it has on them. Don't discount magic or techniques simply because you know that it's important to remember the spectator's perspective when designing your magic routines. They don't see the surprise ending and that's what makes the magic so powerful. Watch the reactions of your real audience, you know, the reason that you got into magic, and decide from that. Never stop pushing to learn the advanced techniques but never discount routines or techniques that have worked for decades to create magic for the muggles.



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JEFF CHRISTENSEN

# MAGIC IS EDUCATION

*How long do you wait before you make the secret move? "You wait a week."*

Paraphrased from Max Malini

**A**ccording to The Goldfish Factor the attention span of the average human is now approximately 8.25 seconds. In comparison, the average attention span of a goldfish is estimated at 9 seconds. This would seem to suggest that it might actually be harder for a magician to fool a goldfish. There are numerous reports that suggest that our ability to focus and concentrate is decreasing. I can attest to this as for the past 20+ years I've spent a large amount of time observing and assessing students as they engage in various learning tasks. My anecdotal observations would support the premise that the average attention span does indeed appear to be decreasing. This change is often at-

tributed to increased screen time. Some estimates suggest that we spend approximately 5 hours per day engaged in some form of digital interaction. That is huge amount of time and so of course any decrease in this area that could be used instead for magic practice would be beneficial. In this column I look at the topic of managing distractions to help improve our magical performances. Eugene Burger shares how our time is limited, our resources are limited and our money is limited. That growing in the art of magic requires a commitment and some sacrifice. Are you prepared to make the commitment and sacrifices necessary in order to improve your magic? If so, then I would encourage you read to on.



I started by writing out my script for the piece including stage directions and actions. With this completed I looked at every word of my script to see if it supported my hoped for outcome. By the time I was ready for full rehearsal I had gone through 12 versions of the script in order to be within the strictly allotted time of 7 minutes. At the same, I also considered as many methods, handlings as possible. I had to make many choices before finally deciding on the methodology. In the process I also enlisted the aid of several great magicians who I'm proud to call friends. They include: Chris Yuill, Steve Dickson, Christian Schenk, Louie Foxx, Dr. Larry Hass and my teacher Jeff McBride. In addition to these I also enlisted the aid of my daughter Hannah who has co-authored several local theatre productions. All of this took a strong commitment of my time, resources and money. Where did I find the time to do all of this? I found the extra time by managing my distractions. In the months leading up to 4F I took steps to find more time for my magic. Some of the choices were difficult but I wanted to do my very best and so I had to make the necessary changes. I started by taking a break from my local SAM club where I had been the Vice President for the past several years. Some of my magic friends gave me a hard time about this but I stayed the course and held firm. The next choice I made was to not attend any lectures or other magic events. Again, this wasn't an easy choice. But as I did this I found more time to focus on my goal of a successful 4F performance. I also made the decision to not buy any new magic. That was a hard choice and truth be told I was less successful in this regard.

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Shawn Farquhar describes performing at 4F as performing in "The Crucible." His advice to me was simple and rather direct "Try not to suck."

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I've been considering the topic of removing distractions for about the past six months. Around that time, I received word that I had been selected to attend Obie's 4F Close-Up Conference in Batavia, New York. What this meant is that, as a condition of attending, I would be required to perform for some of the top magicians in the world. Two-time FISM winner Shawn Farquhar describes performing at 4F as performing in "The Crucible." His advice to me was simple and rather direct "Try not to suck." I took Shawn's "wise counsel" to heart and so I immediately began preparing for my 4F performance.

Buying more magic can be a major loss of time. Dr. Larry Hass describes this rather huge distraction as "The Tyranny of the New." Many magicians are afflicted with this ailment and it's not only a major distraction but also a drain on our magic resources that might be better spent elsewhere. I'm sure that most magicians would agree that they'd love to be able to go back in time and have the ability to make different choices with their magic purchases. Magic rooms and drawers all over the world are a testament to this fact. This is money that could be used elsewhere to make investments in your show that could actually improve your act. Things like hiring a publicist, a mentor or other various items that would increase the production value of your show. One way to start this process might be to unsubscribe to some of those magic mailings that you've signed up for. Even if you don't spend money buying the latest and greatest you do spend time reading about it and watching the video trailers. Time that could be used practicing and rehearsing your act.

There's an interesting question that Eugene Burger poses in his Growing in the Art of Magic audio series. What if another distraction might be all of the magic books, DVD's or downloads we've been watching? Wait a minute...what?! Magic books, DVD's and downloads can be a valuable resource but what

more important to improving your magic; is it spending 3 hours with these resources or spending half an hour with the resources and then spending the remaining 2 1/2 hours practicing with your props and a mirror or digital camera? Magic is a performance art and performers grow and learn by performing and then reflecting on the process. And the cycle continues as we collaborate and seek the guidance of a trusted mentor.

I'm happy to report that my first performance at the 4F conference went exactly as planned. I didn't suck. After my performance It was a wonderful feeling to hear positive comments from some names in magic I respect and admire. I'm thankful to the friends I mentioned previously for their support. I can also say managing distractions proved incredibly important and helpful to me. Each person needs to determine what they want their involvement with magic to be. We all have different goals and that's okay. What distractions do you need to manage in order to achieve your magical goals and dreams?

Remember magic is education.

Jeff Christensen (M. Ed.)  
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# KIDS MAGIC

## COLIN UNDERWOOD

### 27 COMEDY SITUATIONS OR GAGS (PART ONE)

The following are a selection of comments I use in my children shows. I feel this contribution to be the most valuable to the working performer. There are stock items as well as my own gags. I recommend discretion with some of the gags as they will not be ideal for a very young performer.

#### **1. WRONG NAME ONE.**

'I NEED YOU' (Point to child who stands up) 'YOUR NAME NOT YOU? SIT DOWN' 'NO I'M JOKING COME ON UP!'

(you need to time the reply so that they see you are joking, at just the right moment, so it seems as if you are hard core and don't care) Place a big smile on your face as well after joke.

#### **2. WRONG NAME TWO.**

Child comes up to assist. Ask him his name 'WHATS YOUR NAME?' (answer) 'JAMES? WRONG NAME SIT DOWN.' (Again, you pause just long enough for him to start moving back then say 'NO IM JOKING!'

#### **3. INVISIBLE CHILD.**

Take a Childs hand with your left hand and assist him or her to come on stage. You basically lead them to stand to

your left. (As he passes behind you and to stage left you turn back in the direction of where he was sitting, at same time release his hand. You are announcing him to the audience and then notice he has gone. Some fab situation comedy ensues where you ask the children what happened to him. You get nervous and say his mom will be upset with you. The children will tell you where he is. Here you have two options, the first is the child continues to hide behind as you turn or you turn and walk right past him without apparently seeing him. Eventually you turn and see him and give a huge reaction in fright.

#### **4.SCHOOL SHOW GAG.**

Bring the child onto the stage and keep walking off the other side of the stage and leave him there in the wings. The child needs to be a little older say 8 years and older. Pretend he has disappeared as before. If he comes back out onto the stage on his own eventually see him and get a fright If not go find him and ask him what is he doing there.



A SERIES OF QUICK FIRE GAGS FOR THE PERFORMER "

#### **5. ADULT SITUATION OVERLAYED ON CHILDREN.**

For example, 'ARE YOU MARRIED?'

'IS THAT YOUR WIFE?' 'NO?' 'OH, YOUR GIRLFRIEND?' IT'S A BUSINESS TRIP? IS HE YOUR BODY GUARD NO? OH, YOUR LAWYER. ARE YOU GETTING A DIVORCE? I AM SORRY'. If you talking to the girl say 'I GUESS YOU WILL GET THE KIDS AND THE HOUSE.' Turn to boy and say 'THAT'S LIFE KID!' If audience makes a moan pretend to admonish them by say they have to learn about life.

When the two children are brother and sister ask the sister 'WHO IS THIS?' (Pointing to the brother) She replies (My brother) You miss hear her and say YOUR MOTHER?

She will say her brother You continue to miss hear her and say 'NO THAT'S NOT YOUR MOTHER, I KNOW YOUR MOTHER.' Eventually see its her brother and continue.

#### **6. QUESTION THE CHILD.**

How old are you? He replies eight, EIGHT /WHEN I WAS EIGHT, I WAS ALSO YOUR AGE'

## **7. NON-CONTEXTUAL QUESTION.**

'IS THIS YOUR HOUSE?' (you are in a mall or cruise ship or whatever that's out of context)

## **8. TV QUESTION.**

'DID I SEE YOU ON TV?' turn the child's face sideways 'YIP POLICE FILE!' (use what ever well-known TV show which depicts criminals) You can also mention other well-known TV shows eg Strictly come dancing (re-enact the style of dance with exaggerated movements) or WWE World Wrestling (great for slightly older child)

## **9. FACEBOOK GAG ONE.**

'ARE WE FRIENDS ON FACEBOOK? TOO MANY PICTURES OF YOUR FOOD.'

## **10. FACEBOOK GAG TWO.**

'REMEMBER WHAT HAPPENS HERE STAYS ON FACEBOOK!'



# **"UPDATE OLDER GAGS BY USING FACEBOOK OR SOCIAL MEDIA REFERENCES."**

## **11. PAGEANT WINNER.**

'ARE YOU MISS USA?' or 'MISS WORLD' (Whatever country you are in)

## **12. SMARTLY DRESSED GIRL.**

'WHY YOU SO PRETTY? YOUR MOM IS GOING TO BE UPSET WITH YOU!'

Turn and look at mom and get brownie points from mom!

## **13. ARM SHAKE.**

This works with skinny arm children that are relaxed. Take their hand to shake it with RH, the LH holds the elbow lightly. Change the RH grip to hold the middle finger of the child and slowly turn the hand, arm and wrist in clockwise direction. The arm will look like its completely disjointed and not normal. You can then FIX THE ARM by taking out a wand or any blunt stick or object and pretend to

tighten the arm at the elbow. Instruct the child to lift their hand up. Here you take hold of wrist with LH and lift fingers with RH. Say MOVE IT, MOVE IT. You position your self really close to the hand, so if they lift their hand it smacks you in the face. React! If no response, you turn to the audience and say 'SHES DEAD!' Follow on with the next gag.

## **14. ARM LEVITATION.**

This is a direct follow on from last gag. Hold their arm out horizontally and say 'THE ARM WILL NOW STAY THERE' (in horizontal position) If the child drops his arm repeat the 'THE ARM WILL STAY THERE!' it again a little louder. Placing arm back in the horizontal position. Once the child keeps his arm level you slowly move away holding the arm by the very tip of middle finger. Dramatically release the hand and step back with huge smile of achievement! (you can get a hoop or juggling ring and draw the hoop over the hand as if it were a real levitation. Say 'SEE NO STRINGS'

You then proceed to make arm go up or down. I say 'DAVID COPPERFIELD' and then say 'UUUP UP' waving my hand over the child's arm. If they respond great, if they do not get more assertive with the UP the finally take their arm on move it to a near vertical position. Now you proceed to say 'DOWN.' repeat the action according to the response. If the child moves his arm up and down repeat few times then say 'I WILL FLICK MY FINGER AND THE ARM WILL GO FLOPPY!' Flick finger and if the arm is released downwards on their own accord it's a win if not you push arm down and continue.





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## NICK LEWIN

A DESERT GATHERING CELEBRATES  
JOHNNY THOMPSON

ON MARCH 9TH THERE WAS AN  
EMOTIONAL CELEBRATION OF  
LIFE FOR THE GREAT JOHNNY  
THOMPSON IN LAS VEGAS,  
NEVADA.



The event was beautifully planned and executed; it was apparent that the celebration was masterminded and co-ordinated with loving care by Penn & Teller and Emily Gillette. The Penn & Teller Theater at the Rio Hotel housed the event, and it felt so incredibly correct to gather in a packed, vibrant, and enthusiastic showroom, for our last goodbyes to a great showman. It is easy to be sidetracked by Thompson's expansive knowledge and "gun for hire" expertise, but his performance skills place him high in the pantheon of magic's greatest heroes. Johnny and Pam were always scintillating performers in the top league of magical powerhouses.

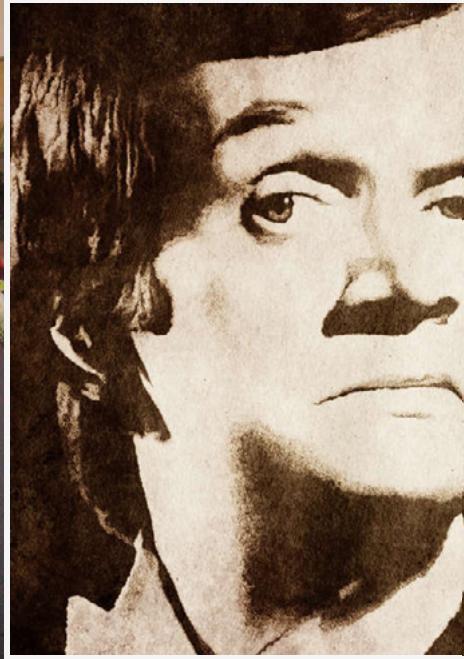
The rather old fashioned term of "people coming to pay respect" was the exact mood of the group attending the Celebration. There was plenty of love, and friendship in the Theater on the 9th. There were laughter and more than a few tears going on in Vegas, and there was a great deal of respect too. In honesty, I am not one much given to attending Celebration of Life events, but I wanted to be there for this one, and I was proud to represent Vanish Magazine. The only similar Celebration event I attended in Las Vegas was at the memorial for Channing Pollack, and on that occasion, I sat with Johnny Thompson! A photographer and video photographer were present throughout the event, and I understand an official video presentation will eventually available at [www.tomsoni.com](http://www.tomsoni.com)

Everyone attending the Celebration seemed to have decided to keep the taking of personal photos and videos to a minimum, and for me, this was very welcome. I certainly didn't take any notes, so, therefore, I am just going to give a very personal and partial recollection of my highlights from the evening.

A diverse and distinguished group of magicians and magic lovers were waiting at the doors of the Penn & Teller Theater when they opened at 4:00 pm. Waiting inside was an elegant dessert and beverage buffet, and even better a large area for the group to mix, mingle and say hi to old friends. Inside the theater was a multimedia presentation of personal photographs that Emily Gillette had collected and assembled. I loved the slideshow. By 5:00 most of the guests had gathered in the showroom. Just as a personal guess I would say about 600 people or so were seated in the theatre for the live presentation. David Copperfield very graciously began the Celebration and set the perfect hosting tone. Matt Franco assumed an MC like role, and he did an excellent job of tying everything together.

From 5:00 - 7:00 pm The Penn & Teller Theater was alive and blazing with stories and memories. The "kick-off" to the Celebration was the big screen presentation of the classic Tomsoni & Co. act. The crowd adored this footage, and it was a perfect start to the event. As the Celebration continued there were many fine speakers who's personal anecdotes resounded strongly with the crowd. It was impressive seeing everyone express their powerful emotion, and there was not a single jarring note in the mix. I was particularly impressed by the thoughtful statements made by Mike Caveney and Jeff McBride. However, there was one particular presentation entitled "*Ode to John Max Thompson*" that I especially enjoyed. The authors/performers of this tribute were Jared Kopf, Alpen Nacar, and Paul Vigil, and it seemed to me that this was as fine a way to define a legend as possible. I am delighted that these three gentlemen are allowing us to publish their words as part of this story.





David Copperfield's museum Photo: Nick Lewin

Everything went very smoothly, and the event was everything one could ever have hoped for it to be. For two hours the speakers were all on target with their tributes and stories, and there was a very inclusive guest list of both live and videotaped remembrances to regale the assembled crowd. Amongst other speakers were, The Amazing Randi, Erika Larson, Fielding West, Jamy Ian Smith, Lance Burton, Teller, Alan Bursky, David Magee, and an almost incoherent with tears Penn Jillette were just part of the team who gave eloquent tributes to Mr. Thompson. As you can imagine there was a series of social gatherings after the formal event took place as people gathered to talk. Just as many Johnny Thompson stories were exchanged during this time as had been shared onstage earlier. It was an evening of exceptional magical companionship eventually turning into a beautiful party that I feel Johnny himself would have much enjoyed.

Later that night on the 9th I was lucky enough to be invited on a personal tour

of David Copperfield's amazing magic museum. The tour is conducted tag-team style by David and Chris Kenner and is a delightful journey through magical worlds that they have lovingly re-created into existence. The attention to detail and David and Chris' careful narration is an awesome experience. One of my seven compadres on the extensive tour was Jamy Ian Swiss, and I spent some time feeling grateful that before Johnny left us, he had found his perfect scribe in Jamy. The publication of Thomson and Swiss' magnum opus "The Magic of Johnny Thompson" allowed a considerable part of Thompson's heritage to be preserved intact for future generations to explore. By the time I got to sleep that night, at about 3:45 AM, I realized that tragic as it is when we lose a magical giant like Johnny, it is reassuring to know we have magic collectors, historians, writers and re-constructionists such as Jamy, David & Chris, dedicated to preserving key achievements of our craft for future minds to study. Thanks, guys.

## Ode to John Max Thompson

By  
**Jared Kopf, Alpen Nacar, and Paul Vigil**

Even though he wasn't our real father, he told the three of us we were his sons. Thanks to John, we were transformed from strangers into brothers.

He lived a life of real magic.

These are the facts:

- John Max Thompson
- Chicagoan
- Born under a porch
- Orphaned
- Cinephile
- Dreamer of Mississippi riverboats, Derringer hats, and frock coats
- Reader
- Erdnasion
- Bottom dealer
- Second dealer
- Middle dealer
- Palmer
- Mucker

# GAMBLER'S BALLAD

## THE LEGEND OF JOHNNY THOMPSON

Deck switcher

False shuffler

Cut shifter

A twelve-year-old card cheater

Runaway

Carny

Sword swallower

Glass eater

Fire breather

Beneficiary of Oswald the Human Ostrich

—Vhy don't you do vhat zey all do?

—What's that?

—Hit ze hump on ze back!

Cantu and the serape loaded with livestock

Change of gears

Jazz Man

Harmonicat

Like all cats, he had nine lives.

On the road with the band, the driver Jerry Murad fell asleep at the wheel, and John woke up with his face through the windshield.

There was the time that he took a radio DJ's advice and jumped into the back seat during a head-on collision, dodging the steering column that would have impaled him.

The time the tornado picked up his car and, like Dorothy to Oz, transferred him from one side of the highway to the other; he just kept on driving.

The time he nearly drowned in waste as a Chicago sewage worker. (No matter how bad showbiz gets, it'll never be as bad as this day!)

Stabbed by his first wife.

Held at gunpoint by gangster Tommy Wonder, not to be confused with our Tommy Wonder.

Escaped Singapore's death penalty by using sleight of hand to hide the goods.

Then there was that recent near-death experience—visitors from the dead, psychedelic cruising altitude, 35,000 feet.

Gold records

Proud Salt & Pepper

Anti-racist

Anti-ageist

Minority rights activist—all when it was illegal

Humanist

Enlightened

Pratfaller

Professional heckler

Playboy Club stooge

Chameleon

Shapeshifter

Make-up artist

Impressionist

Comedian

Juggler

Ventriloquist

Dancer

Singer

Actor

Wrestler

—Not every mother's son can be a boxer.

Headliner

Former smoker

Lifetime toker

Polish joker

Want to hear his favorite Polish joke?

—XXXXXXXXXXXXXXXXXXXXXX

—It's a one-liner.

—But it gets 'em every time.

Part Pole

Part Irishman

Part Sicilian

—Could have been a drunk janitor that doubles as a hitman.

Entertainer to children

Ladies

Gentlemen

Royals

Nobles

Mobsters

And drug cartels

Pitchman

—It happened right where you're standing, friend! Right where you're standing!

—Another winner!

Consultant

Designer

Writer

Mime

Escape artist

Illusionist

Creator

Inventor

A floating head via Pepper's Ghost

A white dress that's soon red

A cellophane production

Some gum for fun

Two different shoes

And bird poo, too

Globetrotter

Troubadour

Racantour

Balladeer

Animal lover

Bird puller

Overall General Practitioner

Close-up

Parlor

Stage

Anywhere

Anytime

—Hey kid, your fly is down!

—Yeah, it pays the bills.

Cup & Ball worker

—This trick's so old, it's older than God.

Egg Bag man

—I tease and tantalize the corners because that's what they all do

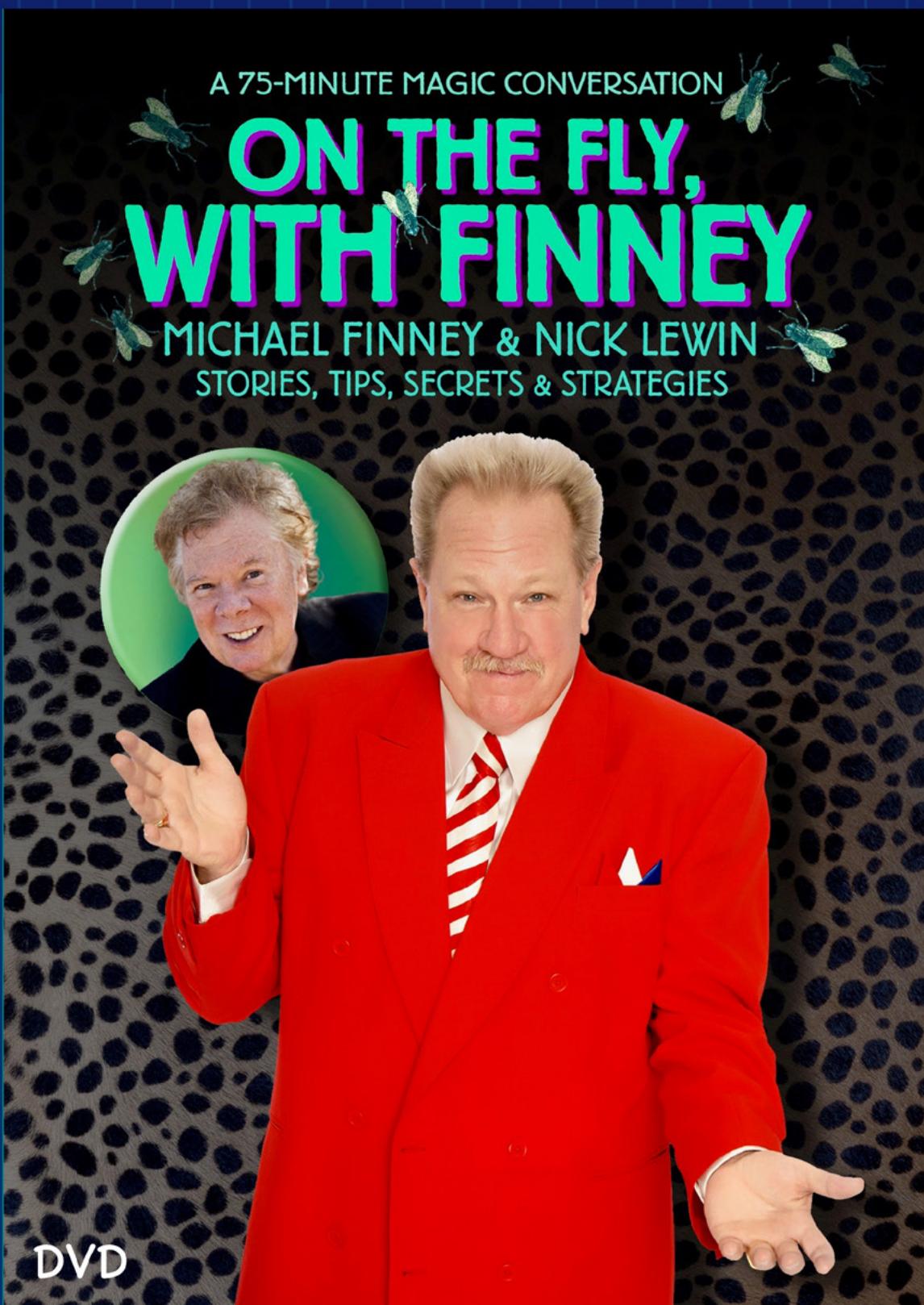
—Can you see the snow white egg in the dark interior?

—Damn pretty stuff, isn't it?  
 Mind reader  
 —This may be the closest thing to real mind reading that you will ever see. Yeah, I said it, I'll repeat ...  
 —I begged, pleaded, and importuned you! . . . That's a good word: Importuned. You can use it.  
 Luckiest guy ever: If he dropped a coin it'd land in his pants cuff.  
 Once he forgot the birds. Someone asked, "How'd you do?" He answered, "45 minutes!"  
 Vernonite  
 Millerite  
 (Dai's contemporary; Charlie's roommate)  
 Apparently, he had more friends than all of us.  
 Look around: it's evident.  
 Skeptic  
 Doubter  
 Atheist  
 Roller-coaster enthusiast  
 King of the combover  
 Wig wearer  
 —It's not a wig. It's a hair piece.  
 —What's the difference?  
 —About fifteen hundred dollars.  
 Lover  
 Friend  
 Fighter  
 Brother  
 Father  
 Grandfather  
 —Stop it with that "grandfather" shit!  
 Godfather  
 Mentor  
 (Tormentor)  
 Master  
 Poland's Finest  
 The Wizard of Warsaw  
 The Wizard of Wizards  
 Merlin had nothing on you  
 I'm just going to say it: the best in the world, the greatest of all time  
 —Tank you werry much!  
 "Johnson" to Hayes, the perfect partner in crime  
 She knew to keep the getaway car running  
 —Laughs like I never had before!  
 Husband  
 She yelled, "Mandrake!" when seas were rough. Sometimes "Johnson!" or just "You asshole!"  
 —Please ask my wife to swear for you. She thinks it's a color.  
 "Mr. John Max Thompson" on paper  
 "The Great Tomsoni" on stage  
 He was all this but so much more.  
 Our gratitude is forever. Our love for you eternal. Our lives forever touched.  
 He was Johnny Thompson, a.k.a. The Great Tomsoni, but we just call him "Great."  
 —Like the shifting sands of the Saharan Desert vanishing into the night's trade winds, so doth the egg . . . disappear.



Jared Kopf, Alpen Nacar, and Paul Vigil

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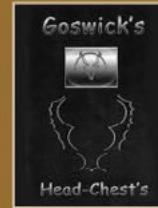
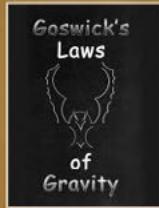
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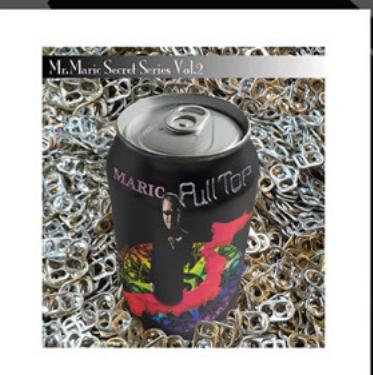
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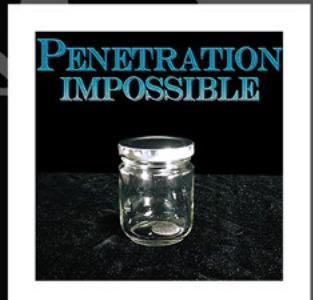
Maric Pulltop



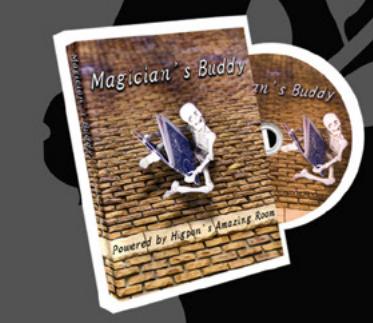
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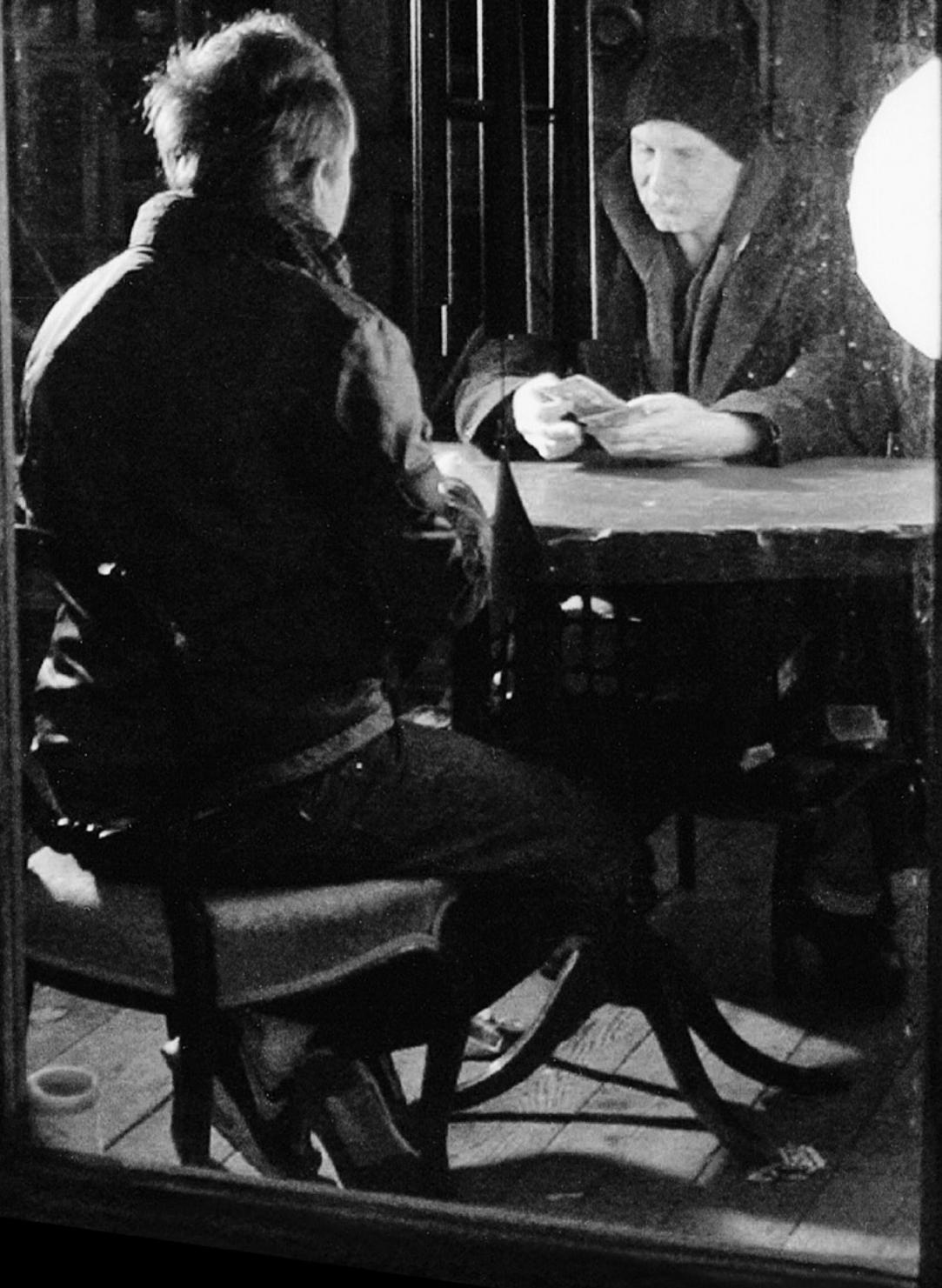
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Vortex Magic & Philip Ryan

# DESTINATION

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Postcards from around the world

PHILIP RYAN

A collection of vintage-style travel postcards from around the world. The cards feature iconic landmarks like the Eiffel Tower, the Colosseum, and the Pyramids of Giza. One card from Las Vegas is prominently displayed at the top right.

# DESTINATION

PHILIP RYAN HAS BROUGHT TWO CLASSIC EFFECTS IN TO THE MODERN WORLD FOR MENTALISTS AND MAGICIANS..

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DESTINATION: THE SVENGALI PRINCIPLE WITH POSTCARDS IS TRULY FANTASTIC. THE CARDS ARE ESPECIALLY DESIGNED AND SIZED TO FIT IN YOUR JACKET POCKET MAKING IT THE PERFECT ROUTINE FOR WALK-ABOUT. 30 CARDS ARE SUPPLIED IN THE STACK.

INTUITIVE DESTINATION: THE SPECTATOR HAS A FREE CHOICE OF 30 COUNTRIES AND THE COUNTRY THEY CALL OUT IS THE ONLY ONE TURNED OVER IN THE STACK. THESE POSTCARDS ARE DESIGNED TO MATCH THE DESTINATION POSTCARDS.

BY THEMSEVLES THESE ARE GREAT BUT COMBINING THESE ROUTINES TOGETHER YOU HAVE A SERIES OF ROUTINES THAT REALLY WILL LEAVE YOUR AUDIENCES THINKING YOU HAVE SPECIAL POWERS. THEY HAVE PRODUCED A REALLY PROFESSIONAL EFFECT FOR EVERYBODY.

### INTUITIVE DESTINATION

Philip Ryan has been performing his postcard routine for many years. In this version, you show the spectator a list of 30 countries -they have a COMPLETELY FREE CHOICE of any country. You then fan the postcards showing that their choice is the ONLY ONE FACE DOWN in the packet. The spectator can pull out the card and they will see it is theirs. The great thing about this is that they can change their mind at any time and their final choice will be the one face down amongst the face up postcards.

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FREE CHOICE of any 30 different countries  
EASY TO DO

This can be performed on stage or close-up and completely surrounded.

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Comes complete with:

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#### DESTINATION

A great prediction effect that can be adapted to numerous situations!

Philip Ryan has been performing his postcard routine for many years. His routine combines two different gaffed postcards. This version uses SVENGALI postcards that have been specially designed to fit in your pocket. This can be performed close-up or on stage.



There are MANY different ways to use these postcards. The performer shows the spectator a stack of postcards he or she has collected on their travels. They show different countries and cities from around the world. The cards can even be mixed by the performer and the spectator chooses one. The performer can then reveal the chosen country any way they like.

These postcards can be used in combination with a multitude of other tricks from predictions to revelations, from close-up to stage. Whenever you need to force a country, DESTINATION is the most natural way to do it.

NOTE: The force country in this set is FRANCE.



THE BEST UPDATE OF THE  
SVENGALI AND INVISIBLE  
DECK PRINCIPLE I'VE  
SEEN TO DATE!

ROMHANY



#### MY THOUGHTS:

Both of these effects feature postcards which are designed and made just for this routine. The size is such that you can put it in your jacket pocket if you want to. The cut on the Svengali cards are cut on all sides so it doesn't matter where the spectator cuts or how they cut they will always get the force card. This is a really great addition and makes it so much easier to do.

Anytime you need to force a country in any routine this version of using postcards make the most sense. You clearly show the stack of what looks like 30 different choices and no matter where they cut they will get the force card. Philip fooled me with his version which allows him to do a real shuffle!!

Both of these routines come well packaged with download instructions in great detail and various presentation ideas by Philip. These are great for walk-about, parlor or stage. Self-working and so easy to do. Use it in any presentation you like.

I piratically love the routine in Intuitive Destination where a spectator merely thinks of any country in the stack and you are able to turn it around behind your back and reveal you read their mind. There are multiple ways to perform this and all is discussed on the tutorial.

While both are sold SEPARATELY the nice thing is if you purchase both you can combine them so you get a series of effects from what looks like one stack of cards. By having the cards in your jacket pocket or close-by it is an easy matter to switch one

for the other and perform two amazing mind reading routines.

A professional product that is a real worker for the modern performer. Put away those cards and do something different and unique with postcards. Use as is in the instructions or create your own mind boggling routines with either one or both of these postcard routines..





Vortex Magic & Philip Ryan

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**SVENGALI POSTCARDS**

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-BOB JONES- MAGICIAN

"THE BEND IS OVER SO FAST IT WILL BEND THEIR MINDS, LEAVING YOU OPEN FOR AMAZING PRESENTATIONS."

-MICHAEL NIGHT- MAGICIAN & HYPNOTIST

# 8TH GOLDEN CAT MAGIC FESTIVAL

Gabrovo, Bulgaria

BY LEE ALEX

Every year I am lucky to return to what I consider my home from home, the town of Gabrovo, once the fashion and textile capital of Bulgaria, but now associated with comedy, satire and more recently magic!

The mayor of Gabrovo Mrs. Tanya Hristova has supported The Golden Cat Magic Festival since Jordan Belev and Rosen Dimitrov (affectionately known as Dani and Jim) of the Bulgarian magic organization "Quick Hands Project" hosted the first Golden Cat 7 years ago.

The success of the festival is not only down to the usual hard work and dedication that is involved to put together a festival of an international level, but due to the passion and love of all those involved, whether organizing or attending. Dani has a dedicated team of assistants who efficiently look after the needs of all registrants (in the capable hands of Evgeni Tochev) and stage crew who treat not only the artists with the greatest respect, but also the myriad of props, which are handled with the greatest of care, as if they were their own. Over the years I have seen the Golden Cat grow from the kitten to adult cat, and I am sure in the future the festival will have to change its name to Platinum Cat! The story so far reminds me of the beginnings of the now world famous Blackpool Magic Convention in the UK which began as a one day event with just 30 attendees.

"Quick Hands Project" encourages the enthusiastic young generation of magicians in Bulgaria to work their magic. Unlike a few other groups I have come across, these magicians are really like a family with one person helping the next, with the sole aim to improve to perfection. Year after year both the close-up and stage competitions bring many surprises, and the standard keeps getting better.

The middle of last year it was announced that "Quick Hands Project" had become a member group of the F.I.S.M organization. One of the guests of honor at the 8th Golden Cat was the International President of F.I.S.M Mr. Domenico Dante who presented Dani with the official F.I.S.M pin at the opening ceremony. I had the honor of sitting next to Mr. Dante in the jury of the Grand Prix competition which consisted of the six acts from the preliminary close-up



DAN SPERRY



“

**“Quick Hands Project” encourages the enthusiastic young generation of magicians in Bulgaria to work their magic.”**

and stage competitions who had been awarded the highest scoring points, regardless of their category. These turned out to be two close-up performers (Yuri Zahariev – close-up 1st Prize – Bulgaria and Xaris Kiamilis – close-up 2nd Prize – Greece) and four stage acts (Filip Djikic, Mihajlo Jankovic – Serbia, Cagatay Yilmazoglu – Turkey and Eduard and Bianca Malita – Romania). The eventual Grand Prix winner and the stage act first prize acts, Filip Djikic and Mihajlo Jankovic respectively were invited by Mr. Dante to perform in the gala at the Italian convention in Abano Terme this coming October, proof in itself that the standard of the Golden Cat competition is heading in the right direction.

The Golden Cat was host to visitors from neighboring countries as well as the regular attendees from all over Bulgaria. The crowd of almost 100 consisted literally of men and women of all ages, focused on every type of magic. Over the three days the festival included a program which was enough to satisfy the appetites of the eager registrants, and still leave enough time for socializing and partying, which I may add, the Bulgarians do particularly well (it is not difficult when Dani's mentor and jury member Mr. Georgi Petkov supplies homemade "rakia" - a kind of Bulgarian grappa - and the closing party is sponsored by Metaxa!). Hotel Mak accommodates the magicians year after year, and despite the hotel's lobby being the continual playground desecrated with countless decks of abandoned cards, the Golden Cat is always welcome back.



**PHOTOS:** Top to bottom - Xaris close-up, Dani and Mr. Dante, Michael Ammar. Bottom photo - Filip.

“

**2020 will be the 9th edition of the Golden Cat Magic Festival in Gabrovo, and although a cat is said to have 9 lives, I believe this golden one will live on and on to a very ripe age.”**



**PHOTOS:** Left Igor Trifunov

Above: Mihajlo Jankovic

For the first time the attendees were treated to two evening gala shows. The Golden Cat has a loyal following by the local residents of Gabrovo and both shows were sold out well in advance of the festival in the 500 plus seat Vazrazhdane Hall situated in the heart of the town. The bill was shared by the legendary Michael Ammar who won the audience over with his impish smile and incredible energy, performing his regular sets which include the most amazing “Bill to Lemon” which is repeated with the same signed bill, and Dan Sperry who took the time out of his current Germany tour, providing alternative presentations for which he is well known, and showing the lay audience that magicians don’t have to be all about top hat and tails.

Both Mssrs. Ammar and Sperry lectured to the enthused magician crowd during the weekend, as did the F.I.S.M 2015 Manipulation 4th place winner, Igor Trifunov who is just as sympathetic and whimsical in real life as the character he portrays in his spectacular Champagne Act, which we were treated to at both the gala shows. I have watched Igor’s F.I.S.M act countless times live, both from the front and back stage, and it never fails to amaze and amuse me. I can highly recommend for any magic gala show.

No sooner had I returned to Istanbul with the small entourage of Turkish magicians who had attended the Golden Cat for the first time than Dani messaged me the following morning full of his usual energy. He wanted to know the thoughts of the

attendees and ways in which the Golden Cat might be improved, he was asking about this and that artist and whether we could bring them to the next festival. Indeed it is this very unique passion and drive which has allowed the Golden Cat to grow and gain the loyal following.

2020 will be the 9th edition of the Golden Cat Magic Festival in Gabrovo, and although a cat is said to have 9 lives, I believe this golden one will live on and on to a very ripe age.

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# DAMEON'S

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Sunday, June 9, 2019 - Cincinnati, OH  
Wednesday, June 12, 2019 - Grand Rapids, MI  
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Saturday, June 29, 2019 - Branson, MO  
Monday, July 1, 2019 - Omaha, NE  
Tuesday, July 2, 2019 - Kansas City, MO  
Friday, July 5, 2019 - Little Rock, AR  
Sunday, July 7, 2019 - Ft. Worth, TX  
Monday, July 8, 2019 - Lake Charles, LA  
Tuesday, July 9, 2019 - Houston, TX  
Thursday, July 11, 2019 - Austin, TX  
Saturday, July 13, 2019 - Denver, CO  
Monday, July 15, 2019 - Colorado Springs, CO  
Wednesday, July 17, 2019 - Phoenix, AZ  
Thursday, July 18, 2019 - Tucson, AZ  
Saturday, July 20, 2019 - Las Vegas, NV

... more dates available

For Southern Tour Bookings please contact Scott Wells  
E-Mail: [Lectures@ScottWells.com](mailto:Lectures@ScottWells.com)  
Phone: 713-524-0147 / Mobile: 281-772-6014



Dameon, to most magicians, is a recently discovered prestidigitator, yet he is an accomplished entertainer specializing in manipulative magic. He creates visually captivating presentations working silently to the universal language of music. Dameon has performed for over 35 years and has appeared in numerous shows and revues around the globe. Featured at the 2018 S.A.M. National Convention in Orlando as a stage performer, lecturer and card throwing contest sponsor, and a recent recipient of the "Bill Baird/Neil Foster Award for excellence in manipulative magic at the 78th Abbott's Magic Get Together, Dameon brings his unique, fast paced, fun-filled, interactive lecture to your group! He covers numerous topics in a lecture which has been designed to fit your club's time schedule.

Plus, as you enter the lecture "space" you receive several free items to follow along and take home with you at the conclusion. This lecture invites you to participate. In addition, if you have time and the interest, he also offers a two-hour master class (with a maximum of five participants), or private sessions, the following day for those who would like personal attention/in-depth details on several of the lecture topics or your own routine, act, or show!

### **Here is the list of the categories Dameon demonstrates, teaches and discusses during the lecture.**

#### **Cards -**

- 1) Rising cards ... make your own ... or purchase from me in the near future.
- 2) A real fooler manip move ... a difficult flourish I learned from Howard
- 3) A shooting card - stupid but fun
- 4) Spinning card from fan - stupid but fun ... too
- 5) A twist on a D&D flourish - that I use all the time
- 6) A NEW CARD MANIPULATION ROUTINE ... A SECRET

#### **Balls -**

- 1) A quick basic roll and flourish sequence
- 2) Several color changes
- 3) Vanishes and reappearances
- 4) Palming

#### **Rope -**

- 1) Simple Overhand Vanishing Knot (a killer effect)
- 2) Shoe lace - you should know it
- 3) Threading the needle - you should know this too
- 4) Over the shoulder knot - Irv Tannen
- 5) JUMBO ring and rope

#### **Thimbles -**

- 1) A few simple moves

#### **2) The jumping thimble - Buckingham**

- 3) A NEW routine ... A SECRET
- 4) A quick thanks to Joe Mogar

#### **Doves -**

- 1) The clear tails - pockets and more pockets
- 2) The Chest piece ... A SECRET
- 3) The BUTTON
- 4) Dove Harnesses
- 5) Single Tail Vanish
- 6) The Cressey Throwstreamer Packet (mine)
- 7) A NEW Van BC idea ... A SECRET

#### **The Entire Manipulation ACT set-up -**

- 1) Cases
- 2) Cue Sheets
- 3) Containers
- 4) Necessary Items- Tape, Thread, Markers, Fanning Powder, Bags, Rubber Bands, Clips, Scissors, Ribbon, Kleenex, Towels, Music CD's ... etc.

#### **Extras -**

- 1) A new quick and easy to make Dove Cage
- 2) A card Castle built into a Tray - Specs
- 3) The Skyliner



# MAGIC REVIEWS

**PAUL ROMHANY & FRIENDS**



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# 1 LIGHT UP BY SANS MINDS



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Imagine having the power to summon a flame at your will with just your mind. Completely hands-free, you cause a flame to gradually, and beautifully form right in your spectator's hand, like REAL MAGIC. From our SansMinds Pro Series, we bring you just that. Say hello to Light It Up! A self-contained device that lights up either in your spectator's hand, or innocently resting on the table, all while your hands are free.

## For Mentalists

Imagine using your supernatural ability to cause the lighter to light up on its own in a ghostly manner.

## For Magicians

Imagine adding one more magical phase before producing, vanishing, or changing an object with flash paper. You no longer need someone to hold the lighter for you. As you concentrate, the lighter sitting on the table magically lights up. And you have BOTH HANDS freed up for the necessary work.

## What is Light It Up?

A completely self-contained secret device precisely built and hidden inside the Zippo-style lighter. The microelectronic and ingenious programs will do all the work for you so you can focus on your presentation.

## Quick Guide

The lighter unit is wrapped with high quality leather. A clever secret button is built beneath the leather for you to trigger the 5- or 10-second time-delay to produce the flame.

## Safety Feature

If unexpected things happen, push the button one more time to cancel the ignition.

## Q&A

### 1. Is it safe?

Answer: Yes, everything is built precisely with ICs to control heat, so it will not over-burn on the trigger. Everything is protected in the metal casing to ensure it's 100% safe.

### 2. Do I have to keep buying expensive batteries?

Answer: Not at all. The device is USB rechargeable for repeat use.

### 3. Like all fire products out there, the heating part burns out and wears off fast. Do I need to repurchase the item again if the heating part no longer works at its optimum level?

Answer: The ignition device itself is designed to be easily replaced. You won't have to repurchase the entire product after eventual wear from everyday use.

So... Whether you use it as a stand-alone psychic effect or go down the presentation route of making a birthday wish come true, it's a device that truly sparks imagination with endless possibilities. Get yours NOW while supplies last.

## MY THOUGHTS:

An extremely clever idea that would enhance any magical moment where you need to use a lighter. I have the noir color version which looks great, but you can also get two other colors depending on how much you want to spend.

This uses a technology that enables you to charge the gimmick part up and will stay charged a long time. I had filled it up with lighter fluid and it lasted a good 24 hours before I needed to re-charge it. You can carry this with you and use it over and over then re-charge when needed. As I said it's a very novel way to ignite a lighter, and if you use one anyway why not have one that does magic.

One of the nice things about this effect is that it is all self-contained. You don't need to use any kind of remote as it's all built in to the gimmick. You get two options of time delay built in. You can either have a 5 second delay or a 10 second delay depending on your performance. Once you place it on the table and wait it really is a great surprise.

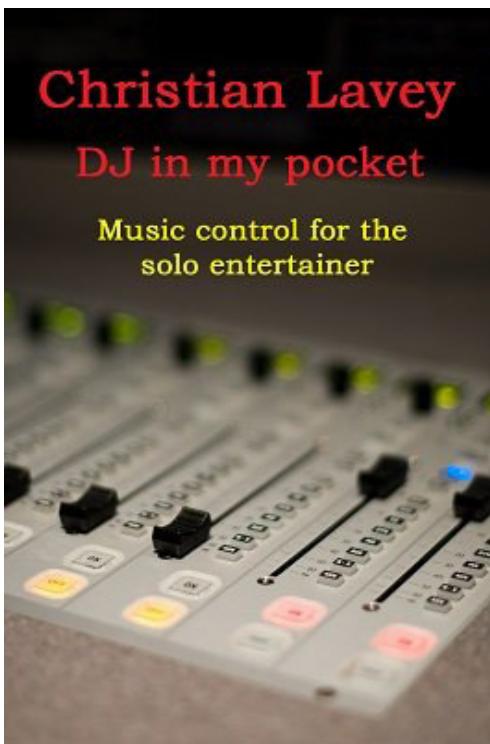
As with all their professional products it comes well packaged and the tutorial is very well done and will tell you everything you need to know about taking care, replacing the flint etc.

There are many ways you can incorporate this in to your act for example if you do a Gypsy Thread style routine you could use this, or anytime you want to use flash paper this is an added bonus effect.

These are well made however mine did break. The on/off switch is quite fragile and made from plastic. It is rather small and when I turned it off it broke. I'm not sure if this has become an issue with any others but do be careful. If it happens I suggest you send it back for a replacement. It may be a product flaw but I'm not sure. It is for this reason I'm giving this only 4 stars. I'm not sure if the fault was mine or the prop. I'd be interested to know if anybody else has had this problem.



## 2 DJ IN MY POCKET BY CHRISTIAN LAVEY



REVIEW BY CLINTON GRAY

PRICE: \$8.00

AVAILABLE: [www.lybrary.com](http://www.lybrary.com)

This ebook describes how any solo entertainer can easily build and set up their own music control system. Many entertainers are looking for an easy set up to be their own sound technician. The system can be operated by the push of a button and the button can even be in the performers pocket.

I tried a lot of hardware and software and I think that I found a good working solution. This system is easy to build, reliable, cheaper than some other sound systems and cheaper as hiring a sound technician. The ebook covers all aspects to setup such a system for yourself.

1st edition 2019, 9 pages.

word count: 3168 which is equivalent to 12 standard pages of text This ebook describes how any solo entertainer can easily build and set up their own music control system. Many entertainers are looking for an easy set up to be their own sound technician. The system can be operated by the push of a button and the button can even be in the performers pocket.

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1st edition 2019, 9 pages.

word count: 3168 which is equivalent to 12 standard pages of text

### MY THOUGHTS:

Many entertainers are looking for a reliable and inexpensive way to easily control music during their show. DJ in My Pocket is a small book (about a 10-minute read) describing a very workable "do it yourself" system that does just that. While there are many products and apps on the market that could achieve similar results, DJ in Your Pocket presents a tested solution that a working pro is actually using. You are essentially getting Christian Lavey's opinion on what works best. He has tested the huge variety of different software and hardware options and has found the best in terms of quality, reliability and cost effectiveness. As he says, "by purchasing this book, you will save a lot of time (and money) because you will not make the same mistakes as me!"

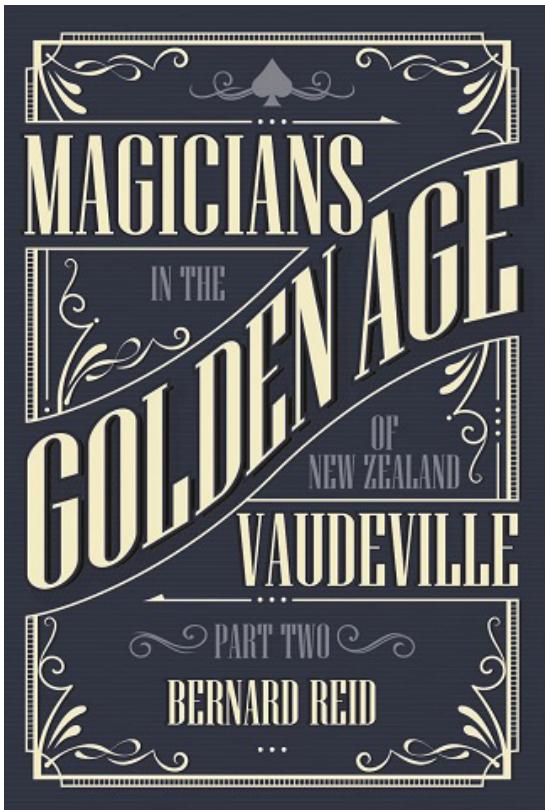
The booklet is very informal; it reads almost like two entertainers chatting backstage. "Hey how are you controlling your music, Christian," asked Clinton. Christian replied, "Let me show you. You just need to get yourself one of these gizmos and then buy this thing from Amazon. Hook 'em together with this doodad..."

Christian admits that English is not his native language, writing, "*it may be that my English is written in some places a little bit bumpy. Nevertheless, I think that it is (most of the time) understandable.*" This is entirely accurate. It is very understandable, although a few sentences may require a second reading to fully comprehend. For example, "*The instructions described here are for Android devices, but I will introduce alternatives for Apple users, even though I have not tested them as the Android version.*" I was confused at first. I thought he was saying he hadn't tested the Android version! But after a quick re-read, I realized he was explaining that he had not tested the Apple version to the same degree as the Android.

It's important to understand that the book focuses on controlling your music using an Android device. Christian favours Android and includes a section in the book titled, Why Android? There is no debate. This is not an Android is better than Apple discussion in terms of who makes better products. This is simply what is best for controlling music when using the DJ in Your Pocket system. Apple alternatives are mentioned, but be aware that the Apple version will cost substantially more money.

Bottom line, the big advantage to this system is price. Most performers will already own a lot of the necessary tech. But even if you had to purchase everything new, you'd still be spending less than a third of what a professional sound control system like Audio Ape would cost. DJ in Your Pocket is a great solution for a solo performer to remotely control music without spending a fortune.

# 3 MAGICIANS IN THE GOLDEN AGE PART 2 BY BERNARD REID



Hardcover. 256 Pages. 71 illustrations.

Purchase information <http://www.nzmagichistory.com>

#### REVIEWED BY NICK LEWIN

Several years ago I had the pleasure to review "Magicians In the Golden Age of New Zealand Vaudeville." I am happy to say that Bernard Reid has extended his meticulous research on this topic and he has now released a second volume. Volume two continues to place the searchlight on this fascinating geographic microcosm of the magic universe. As a study of touring magic shows during a particularly turbulent period of Kiwi history the book is intriguing and revealing to any true student of the magic arts. This book delightfully chronicles the colorful and rich history of the magicians who entertained New Zealand audiences in the early part of the twentieth century. Their triumphs, accolades, trials and tribulations are all documented in detail.

This book is not for the casual reader, and like the first volume, is a detailed and scholarly work that has been meticulously researched and brought to life by talented writer and gifted historian Bernard Reid. It is from books such as this that the true history of magic can be reappraised in the rear view mirror of history. I heartily recommend this work for academics and performers alike. Reid's lengthy career as a top notch magic professional gives a genuine real world spin to these stories of such great performers including;

Carter, Malini, Nicola, Horace Goldin, Louis Nikola, Le Roy, Talma and Bosco and many others.

For the serious student I heartily recommend this serious and beautifully published magical history. With only 200 copies available I am sure it will be much sought after collectible in years to come. I give it a five star rating.



# 4 WINNERS DICE BY SECRET FACTORY



**PRICE:** \$39.95

**AVAILABLE:** All magic dealers

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

Winner's Dice is a normal-looking die that can force ANY NUMBER between 1 to 6.

It uses a very special technology which makes our die fully examinable. The spectator can check the die and he can try throwing it to make sure the results are random. But actually, you are in control of the outcome!

The forcing result can be changed during the performance, so you can do something like having two different predictions written on two white cards facing down -- one for you and one for your spectator. You throw the die, show the result and turn over the first card -- the prediction matches the number. Then the spectator throws the same die -- the result is different from the first time. Then he turns over the second card -- this card's prediction matches the second result!

You can use this to make a prediction (even an open prediction) or mind-reading routine, or you can also just use it as a force in your own routine. The power of this gimmick is limited only by your imagination!!!

Remember:

There is no switch. No other dice. Just one die can force 6 numbers.

You can control and change the results in real time.  
No electric device.

Spectator can throw the die themselves to complete the force.

Fully examinable.

Use any borrowed cup or glass or bowl.

Very practical!

Credit: Magician CaoRuojun

#### MY THOUGHTS:

This is an EXTREMELY clever product. You can use this dice to force any of the six numbers on it. By placing it in a glass and having them shake the dice it will always end up with your force number on top. The great thing is that it looks like a regular dice. Because of the gimmick inside the dice you are able to change the force to any of the numbers you want. This is a real bonus if you are repeating an effect. Because of the nature of the gimmick inside the dice you are also able to shake it inside the bowl so that it comes up with a random number, then when you want to force a number you just have to make sure you do the certain 'thing' you need to do so it works. You don't actually touch the dice at all which is another nice bonus.

You are supplied with the special dice and two other pieces that make this work. One will be used to do the 'dirty' work and will be hidden. You do need to have the glass (any glass should work) resting on a table, or book. In walk-about work I have it resting on my card case with the other special 'something' inside the case.

It comes with a download tutorial which shows you how it works. If you perform any type of routine where you need to force a number from one to six then I highly recommend this product.

**WARNING** - this DOES come with a warning as it uses two certain objects and if they are put together they will break. This is very important because they can be fragile if they bang together. I know this first hand because it happened to me by accident. The replacement is very easy to get so I would suggest you have a back-up which you can buy from a variety of places quite cheaply.

An excellent produced product that works 100% of the time.



# 5 CREATING THE IMPOSSIBLE BY CHRIS WARDLE AND JAMES WARD



**PRICE: \$29.95**

A new book from award-winning originators Chris Wardle and James Ward

Practical ideas for devising effects, plus 15 great tricks to illustrate their methods

Streamlined methods and effects you CAN and WILL use!

Chris Wardle and James Ward are both award-winning members of The Magic Circle, with a long list of credits devising magic for books, magazines, television, radio and the stage.

In this new book they share their simple and practical methodologies, whilst using examples of their own creations to illustrate their points. Inside you will explore workable, practical ways to devise your own magic and methods for making effects 'your own' in order to offer something unique to your audiences.

Included are a brand new take on 'The Jigsaw Card' and a Date Prediction with a kicker finish by Chris, and an ingenious name-matching idea and a memory-cheating effect, 'Eye Witness', from James, to name but a few.

This book will inspire you and set you on the right path for Creating the Impossible.

"Creating the Impossible is that rare thing, an original and practical handbook for magicians... Chris Wardle and James Ward have taught themselves to be inventive, resourceful and sharp. In short, they are the right kind of expert. They are creative. They are ingenious. Read this book carefully and I believe their ingenuity will start to rub off on you."

- From the Foreword by Geoffrey Durham

"Chris and James have done a wonderful job with this book which I don't think has existed before. Useful for both creators and those who are new to creating magic, this book will inspire and educate the reader on the creative process. I feel all magicians should read this book. I love it!"

- Angelo Carbone

"Both Chris and James have the ability to take simple ideas and, by the addition of layers of subtlety and ingeniously-devised presentations, build them into entertaining mysteries, many of which have found their way into the repertoires of leading professional magicians. This is because they instinctively understand what ap-

peals to the public."

- Walt Lees, editor of Repro Magic's magazine, The Magician (formerly Club 71), Mystery Magazine and Abracadabra, the world's longest-running weekly magic magazine

#### MY THOUGHTS:

This is a rather rare book in magic about the creating process two well known creators of magic use. If you have ever wanted to find out how others sit down and create magic then this is a must have! The methods they talk about can be used for any type of magic from close-up, kids magic to large illusions.

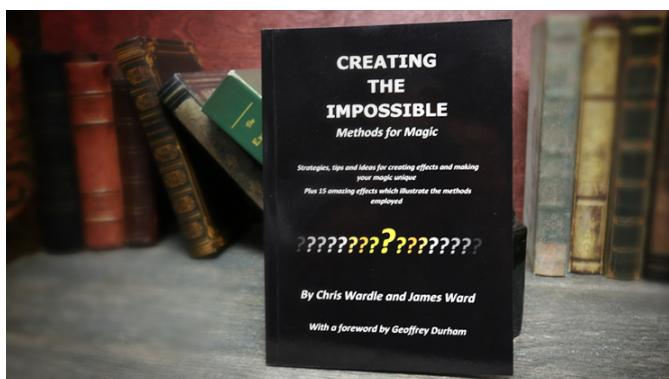
The book opens up with both Chris and James answering questions together about Why people should create their own magic, and What comes first - the effect or the method? Both of them have slightly different answers when creating magic yet none are right or wrong. I know some magicians who start with music and create a piece to that - which is a different method again. James says he is a fan of "the EFFECT" first then find out how to do it approach. Chris prefers starting with a method or principle first. Both have used either approach and discuss it in this book.

Chris Wardle shares some effects and how he came up with them. These include the classic Jigsaw Card routine and a novel idea called Ship that Pass in the Night. There is a rather interesting chapter on Ideas Using Solder This shows how you can use one thing (solder) and apply it to close-up, Kids magic, Stand-up and Stage. By using this approach you can see how Chris applies what he talks about to a variety of performances.

James talks about his methodology and the creative process he uses. There are chapters on the various categories of magic and categories of method. This is invaluable when creating your own magic.

They also share some case studies as well as other recommendations for other books to read and some useful principle.

This 104 page book is a must read for any magician who wants to create an original effect or act. It is a rare glimpse in to the mind of two very well known creators and I feel should be read by every serious student of magic.



# 6 LINKING RINGS BY PAUL ZENON



A self-penned, semi-autobiographical theater piece marking a distinct change of direction for Paul Zenon, award-winning magician, comedian and actor who, in a career spanning four decades, has performed in around forty countries and made literally hundreds of network TV appearances. By far his most personal work to date.

About the show - 'Houdini's right-hand man deals with the death of his boss. A half century later, a Blackpool joke shop proprietor takes on a wide-eyed young protege. An affectionate look at a misspent youth and unsung heroes. Not a magic show, but magical nonetheless.'

Running time: 1 hour 7 minutes

#### MY THOUGHTS:

What a wonderful surprise this was. You won't learn one magic trick BUT you will see a wonderful and engaging performance by Paul Zenon. This performance is a one-man play by Paul and takes you on a journey from a group of young men who become part of a magic shop and its owner until his death. There are so many heart warming and magical moments in this performance I actually watched it twice in the same day. I watched it by myself for review then put it on to watch with my wife, who thoroughly enjoyed it from a layman's perspective. The story was captivating and kept you on the edge of your seat, and Paul's delivery was spot on. I've seen other magicians try to pull something like this off, and without acting training it is near to impossible. Paul brings a wealth of stage and television experience to this performance and it's something I would definitely love to see live.

This is a theatrical piece written by Paul Zenon and comes across as very personal. He combines his own thoughts and reveals a very personal story and combines it with a story about Houdini's right-hand man who had to come to grips with Houdini's death.

Great delivery, great story line that is told in a very honest way by Paul. On a magical level I absolutely loved the theatrics and storyline of this, and on a theatre going level it is something I would definitely recommend non-magicians go see.



# 7 SVEN PRO DECK BY INVICTUS MAGIC



**PRICE:** \$19.95

**AVAILABLE:** All magic dealers

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

Suit&Tie Magic kicks off their world-wide product debut by perfecting a classic in card magic! Presenting the Sven Pro! The gimmicked deck like you've never seen it before!

It's difficult to reinvent a classic--especially one as solid as the Svengali deck--but teaming up with Invictus Magic, Suit&Tie has done it! Delivering the world's smallest cut (to date) in this type of deck!

Expertly crafted with the working magician in mind, these cards are precision-cut to bring magicians the Svengali deck the way it was meant to be made.

Suitable for beginners and professionals alike, these decks boast the best handling on the market!

And did we mention that they handle sideways, too?!

Includes:

- Professional-grade Svengali deck
- Full step-by-step, detailed instructions, with everything you need to know, from the very basic handlings to advanced routines

Mind Reading Effect

Prediction Effect

Card to Impossible Location

Ambitious Card with Variations

Acaan

Svenwich

Finger Tip Change (Our Favorite)

## MY THOUGHTS:

Talk about re-inventing the wheel. In this case they have produced a very nice Svengali Deck using Bicycle Cards. The main difference between these and the regular Svengali from Bicycles is the cut. Yes, it is slightly smaller but is it worth double the price of a regular Bicycle Svengali? . You can buy a regular Svengali for \$7.95 or this one for \$19.95. For the purist I guess the difference is worth it because you know you are using a superior deck of cards. For the amateur I'd stick with the cheaper deck. You might say it's like driving a high end car compared to a lower end car. If you like the feel and knowledge that you are using a superior deck of

cards then this is probably for you.

One feature with this deck is that the card is cut on all sides, so you can have the spectator cut from either side. This is certainly a nice feature but nothing new in Svengali cards or the Svengali principle. I know that Vortex Magic produced blank Svengali cards a year or two ago with this feature and the cut was extremely small.

You do get a download with a few tricks on it and ideas. Again, for those new to magic it's a good introduction to the trick. For those more familiar and have their own handlings and tricks then you won't learn anything new here.

I have used Svengali cards for years from the cheapest to now the most expensive. What I can say is that it does match my regular Bicycle cards so it is possible to switch these for a regular deck and visa versa at any time, which from a working point of view is extremely nice to be able to do. My favourite routines for Svengali come from Neal Scryer books . On the Scryer Project DVD is what I consider the best use of a Svengali Deck of all time. I've performed this for magicians around the world, and in my regular close-up sessions, and nobody has ever suspected using a Svengali. Check out The Scryer Project for this routine.

After having said all this I do LOVE these cards. I can certainly switch them in and out, they feel really good and I'm a lot more confident having the spectator cut the cards because now they can cut from either side. It allows me to be more open and free when using the Svengali. I am switching over to these cards because I use it in my regular performance, and anything to take an effect to a slightly better level I will do. If you LOVE Svengali decks then you will want to start using these. If you are new to the principle then start off with the cheaper version and work your way up.

I would imagine this is designed more for the working professional with the price and quality of this. The beginner will probably want to get a cheaper deck so they fully understand how to handle a Svengali. The reason this just gets 4 stars is because I think for a Svengali deck the price is a little too high.



# 8 FLASH OUT BY JAMES ANTHONY



**PRICE:** \$20.00

**AVAILABLE:** All magic dealers

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

FLASH OUT is a simple yet ingenious trick that allows you to perform either an INSTANT VISUAL CHANGE or a FACE DOWN CHANGE.

Imagine clearly displaying the FOUR ACES and then dealing them down onto the table or the spectator's hand. Now to the surprise of the spectator, the Aces have COMPLETELY VANISHED leaving behind a set of four 2's... OR the words "LOOK IN LEFT POCKET!"

The magician then INSTANTLY produces the Aces from his/her left pocket.

Both versions are included in the package.

Why not place the Aces into the spectator's left jacket pocket ahead of time for a MEGA STRONG FINALE!

#### FEATURES

Easy to perform

Fits in a wallet

Comes with 2 variations and all the gimmicks required

Fast or slow change

Extremely commercial

Instant reset

Magic happens in the spectator's hand

Easily "add to" or "remove from" any Bicycle deck of cards

#### MY THOUGHTS:

A very quick and visual little trick that would work for walk-about or anywhere you are using a deck of cards. Because the gimmick is built in to a single card you can easily add this to your regular deck or bring it in to play at anytime. It will require a little handling and has an odd movement that I am sure anybody with good card handling skills can overcome. I remember making something up like this when I was a kid and am sure I read it in a beginners magic book. What you get here is a professional gimmick which is printed rather than having cards cut and glued.

There was a little issue with the gimmick which would expose part of the secret at the end, but this was addressed in the online tutorial. You need to buy something else to fix this problem, chances are you may have it around. Once you do this the problem will be fixed and actually I highly recommend it.

On the tutorial you will learn some handling techniques and how to use the two gimmicks. One will turn a set of Aces in to a set of 2s, or four aces in to four cards that say, "LOOK IN LEFT POCKET." If you have the ability to get four Aces in a spectator's pocket then this would be quite the killer ending.

I could definitely see the very beginner in magic liking this, although it would require a little handling but good to learn some skills. The professional might find this a quick little effect to throw in with a regular deck of cards. All in all it's a good effect. The cards can't be inspected at the end as you'll need to ditch one of the cards. As part of another routine it might be a nice addition.



# 9 DEALING WITH IT NO. 2 - BY JOHN BANNON



**PRICE:** \$20.00

**AVAILABLE:** All magic dealers

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

If you want incredibly powerful, simple to do card magic routines that can be performed with just a normal deck and your wits (no gimmicks, gaffs, mirrors, flaps or bits of elastic) then Dealing With It Season 2 has you covered! Devious construction, captivating presentations, no difficult moves - just tricks that you will be desperate to get out and perform the second you see them.

Dealing With It Season 2 showcases the six brand new routines John Bannon created for his infamous Genii magazine column in 2018. Each of these six masterpieces ably demonstrates Bannon's wily mind at work. No other magician has that uncanny knack of simplifying and streamlining tricks and somehow making them BETTER! You'll also learn the JB Double Lift - a super natural looking double lift that is easy to learn but is destined to be your

go-to sleight forever!

Jump in now and start DEALING WITH IT!

Featuring:

Chicago Fire  
La Gioconda  
On The Border  
Prophet Motive III  
Rockstars  
Three Part Harmony  
BONUS - Flipside Assembly

BONUS II - also learn:

The JB Double Lift

#### MY THOUGHTS:

The routines are from John's 2018 series in Genii magazine. All the effects are done with a regular deck of cards and all have that Bannon touch. My favourite by far is Chicago Fire. If you do any kind of restaurant or walk-about gig you will WANT to include this - or at least the idea. Unlike Chicago opener this doesn't use a different colored back, but rather something else that I think is absolutely BRILLIANT if you want to get people's attention. I'm going to use this in my own act for something slightly different but it's the idea I love.

You could seriously take any of these routines and put them straight in to your repertoire. If you wanted to put together an entire act using cards then you could learn all of these and have a great act.

John Bannon is extremely laid back in his performance style which actually elevates the strength of the routine. However you perform these routines you will find them all very solid and highly entertaining for your audience.

As well as great card magic you will also learn the JB double lift. There is also a very nice bonus routine called Flipside Assembly which is a great four ace assembly. It's a rather odd effect but I would fool magicians. John recommends doing a regular 4 ace routine for lay people followed up by his version.

This is recommended for all lovers of good and entertaining card magic. John has such a fresh approach and his work is always well thought out and constructed.



# 10 SVEN PAD GAME NIGHT- BY JOHN MORTON



**PRICE:** \$99.00

**AVAILABLE:** All magic dealers

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

Welcome to the world's first BOOK TEST using ultra precision Sven-Pad® technology!

"The methods involved are very fooling, even if someone is aware of them. I've gotten nothing but great reactions thus far."  
- Josh Janousky

"I got the book test in Blackpool and loved it immediately. I will add it to another book test routine I do. The quality is very high as always, and there are many ways to use it."  
- Lior Manor

Mentalist John Morton and Brett Barry have teamed up with this fiendishly clever "Charades" book filled with mind reading secrets! This is the collaborative result of over a years' worth of cross-continent creative back and forth.

SvenPad® Game Night is a unique pocket-sized book test unlike any other. You can play it as a game AND you can play it as mind reading - or play it as BOTH. Some of the methods within this book are brand new, while others are a twist on the classics. This book was created FROM SCRATCH and looks exactly like a book bought at the store.

The secrets within are well hidden and waiting for you to demonstrate your mindreading powers! One can never have too many book tests. But some book tests are better than others.

We believe SvenPad® Game Night will become one of your go-to favorites to help you slay audiences, and make you feel like a super mindreading hero. Make it fun, and make it feel real. SvenPad® Game Night is a powerhouse.  
FAMOUS SvenPad® quality!  
MULTIPLE methods! MULTIPLE phases!  
FAR more than just Svengali  
READY to perform!  
4"x6" pocket-sized Charades book!  
PDF instructions link (18 pages)!  
VIDEO teaching link!  
BUILT-IN secret CRIBS!  
FLASH training cards!

#### MY THOUGHTS:

A little correction to the ad copy - this ISN'T the world's first book test using Svengali technology. There have been a few in the past and a few years back Mike Maino and I released Calendar Presage and Diary Presage, as well as Mike's own Celebrity Presage. I believe we were the first to realise you could actually hand the books out for the spectator to check and they would not find the secret. It is all in our tutorial.

John has produced an excellent little book test that is cleverly hides the secret should a spectator flip the wrong way. The method is obviously the SVENGALI principle as it is part of the SVENPAD series. There are lots of excellent little secrets in the book that enable you to easily know what a spectator has chosen. Like any book test you have them look at something on a page and you can tell them what they are thinking of. The method is cleverly hidden in a code that is on the back of the book. The book is designed to fit in your pocket and looks like something you might find a book shop. I like this type of book test because it is different from your regular book test and super easy to do. There is no memory work involved. The book is very well produced and is color inside.

I love the concept of this book test in that it uses something fun like Charades. It is something many people can relate to as far as a novelty book you might buy. What is more fun are the routines you can use. Like Diary Presage this is a tool that can lead to other routines. There are some very clever methods involved in the other book test ideas in here and all together this is a very clever use of the Svengali Principle.

There are crib sheets supplied should you need them and one is built in to the book itself. Another nice feature, much like Calendar Presage this can be used on various spectators with different results. I have often done close-up magic with only my Calendar and able to do at least 12 different effects over and over with different results. Game Night works on the same principle where you can get different results from different spectators. This is a real bonus because it really hides the secret.

Great use of the Svengali Principle disguised in a novelty book. It is something you can carry and perform over and over with different results. Great method and very well produced.



# 11 BLADE BY NICHOLAS LAWRENCE



**PRICE:** \$30.00

**AVAILABLE:** All magic dealers

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

From the creative mind of Nicholas Lawrence comes Blade: a classic stage illusion turned close-up!

An homage to the famous Sawing a Woman in Half illusion, Blade allows you to mysteriously split an ordinary card into two separate moving pieces right in front of your spectator's eyes! After the card is split, you effortlessly fuse the pieces back together without any additional cover. The best part? You can immediately hand everything out for examination!

- Blade arrives ready to perform right out of the box.
- Each gimmick is handmade by Nicholas Lawrence and the Abstract Effects team.
- Immediately hand everything out for examination.
- Each package comes with a fully built gimmick as well as additional materials for customization.

#### MY THOUGHTS:

This is a quick little mystery using some playing cards. The next time a spectator asks you if you can saw a woman in half bring this out and show them you can do it with the Queen. It's quite a quick effect and is a nice follow up to the question above.

You are supplied with a gimmick already made up (THANK YOU!) as well as some extra parts so you can adapt this to other things such as business cards or credit cards. It's a simple idea but very effective when presented properly.

Nicholas shows you how to make this up yourself so you can adapt it. Unfortunately the sound quality isn't the best - not sure what happened there.

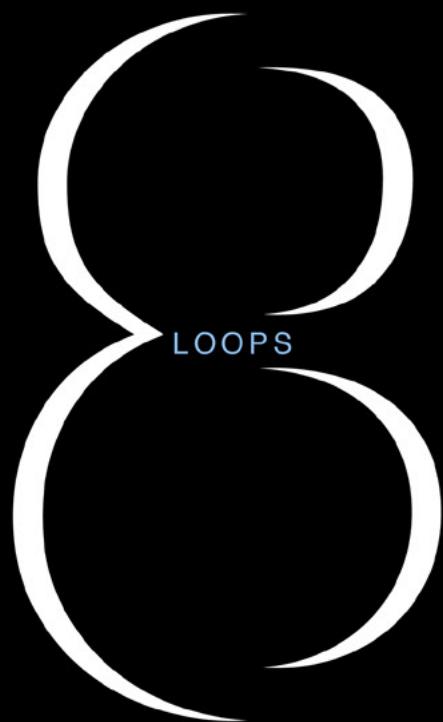
Overall this is a quick little trick and will certainly come as a surprise to your audience. Once you watch it and work out the handling (a little confusing due to the camera making things on the opposite side) you will have a cute little bit of magic.





WATCH THE TRAILER AT MURPHYSMAGIC.COM/LOOPS

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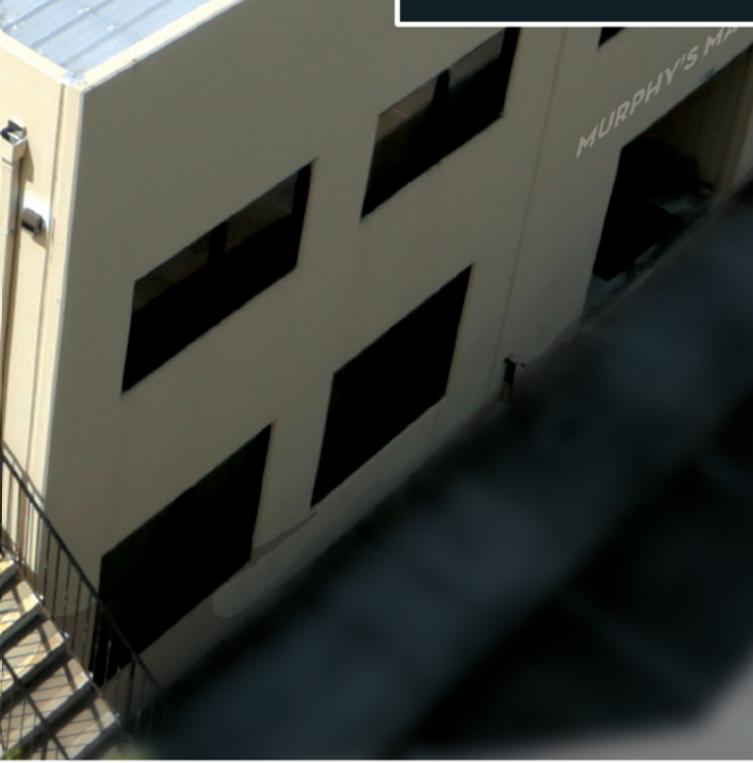
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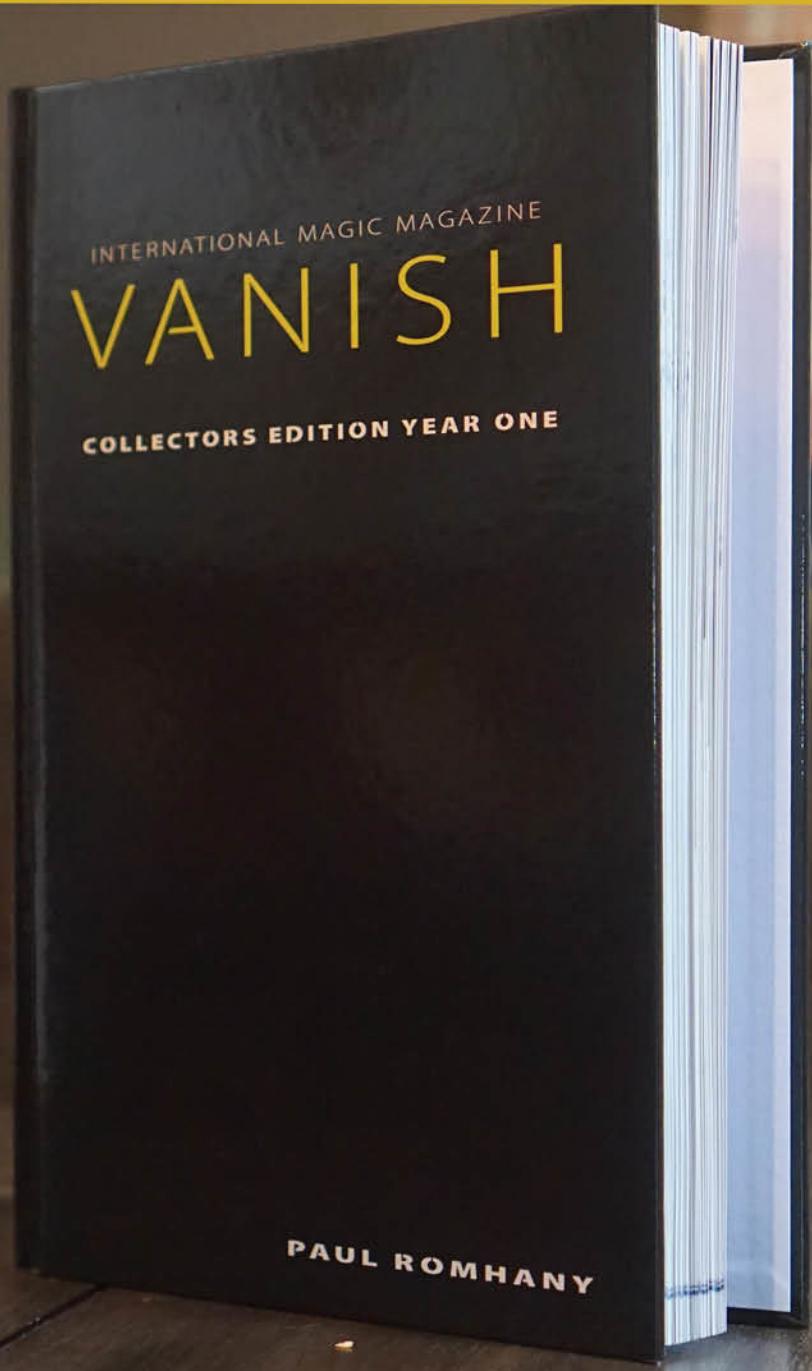


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