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APRIL
2020
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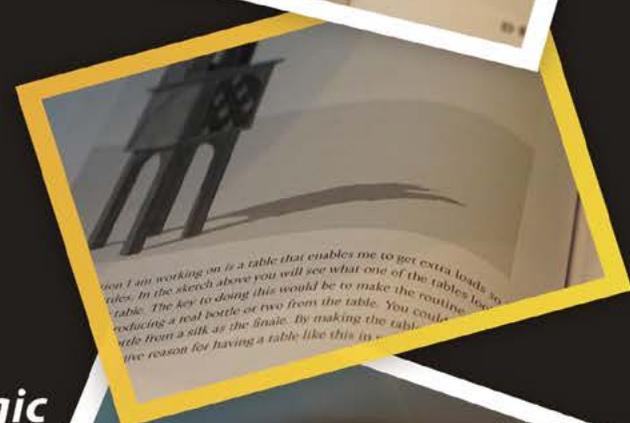
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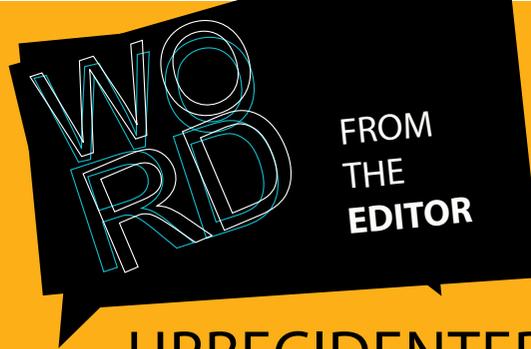
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UNPRECEDENTED TIMES

The Vanish International Magic Magazine cover pretty much explains the world right now. These are indeed unprecedented times and as editor I had to make a personal choice of how to react to the situation. From day one my goal has been to keep VANISH current and relevant to the times, so when future generations look back they get a good glimpse of the global magic scene, current trends, tricks and magicians of that moment. It is for this reason I chose to share my feelings with our Vanish family.

It is amazing to see how the worldwide magic community is reacting. Even though it appears that just about everyone has lost work/gigs/employment, we rally around each other (virtually that is) trying to keep spirits up and remain positive. As magic organizations and magicians start to offer more free online material through live streaming, lectures and PDF books, I am reminded of a series I wrote two years ago saying the future of magic clubs and social interaction of magic will venture more online. I saw it back then that this was the way to go, however, little did I know it would be forced upon us so quickly. It is heart warming to see magic organizations such as the IBM and SAM and individuals reaching out to the masses and finally embracing technology in this way.

This months feature story concerns a young magician from Canada. Prior to the pandemic I had earmarked Jason Verners for the cover. I wanted someone to represent the new generation of magic, someone in their early 20's who is following their dream and working hard to be the best they can. VANISH has always had and continues to feature a diverse demographic, covering a wide range of entertainers to grace the covers. My idea for two covers is simple. The front shows the world as it is now, and as we move through the magazine we end up with hope and the future. It may never go back to what it was, but it will go back. We will perform again and people like Jason will be leading the way of a new era of our craft.

My son, who is eight, is living through this and learning to social distance, becoming more used to having less contact with people. These young kids will have a different idea of the world when this is over, and they will blaze a new entertainment path to meet the acceptable performance standards of the future.

Jason is one of the new young generation who will come through this momentary glitch continuing to perform, to reshape and evolve our craft. As for myself, I lost an eight month gig starting in April at a high-end resort. The establishment has closed down for the remainder of 2020 and so my income from performances has literally disappeared. HOWEVER, I'm one of the fortunate people to have an amazing family and friends to communicate with and a platform to share a love and understanding of a magical art form ... that will survive. We need to continue supporting each other, looking after our family, friends and ourselves and perhaps re-think how we want to spend our lives.

Current editions of VANISH remain FREE - if you'd like to support VANISH please purchase back copies as the money all goes to keeping this publication going.

www.vanishmagazine.com

Paul Romhany
EDITOR-IN-CHIEF



1 Be as giving as you can. If you are lucky enough to still have work, share some of the gigs with your colleagues who will be hurting. Buy a week's worth of groceries for them. Or better yet, if they have them, but their notes/tricks/routines to support them. - **PETER MENNIE**

2 Plan out a show that requires no assistant coming up onstage. Many magicians use assistant volunteers way to liberally; are there ways to perform the same routines without parading back and forth continually. This will be a bad optic for a while to come; plus it will probably really speed up your show in a positive way. - **NICK LEWIN**

3 Reconnect with friends and clients. I'm calling people who have strange schedules like me and while our homes may be a few miles apart, we're never in the same city. - **LOUIE FOXX**

4 **PERSONAL:** Spend time with family. Tackle household cleanups and/or repairs that you've been putting off.
PROFESSIONAL: Take one or more on-line courses for education or self improvement. **JOHN KAPLAN**

5 Organize prop drawers, catch up on magic reading, develop new routines and SLEEP! - **JEFF HOBSON**

6 Be light to others. Too much negativity and what we do makes people smile. **CHRIS FUNK**

7 **DAILY EXERCISE PROGRAM.**
This is very important to maintain health. On line exercise programs are freely available. Keep record of weight and general health. Vitamin D vital and a certain amount of exposure to natural sunlight is important. Get a tan! - **COLIN UNDERWOOD**

8 Look ahead to when something like this happens again, and it will, and really think about the items/moments in your act that would be cringeworthy at this moment in time. Work out ways to avoid using saliva during the Gypsy Thread, or doing the Card From Mouth. Maybe they always were a bit cringeworthy and we didn't fully realize it. - **NICK LEWIN**

9 **STAY IN TOUCH**
We might be in isolation but that doesn't mean we must be out of touch or alone. I feel community spirit will get humanity through this. The sharing of the human plight together is cathartic and vital. I suggest creating What's App groups with your families first and foremost. Create Skype accounts and communicate on regular basis. Determine together how often to be in touch. The family bond is the strongest and if you are alone it is the important to be in touch. - **COLIN UNDERWOOD**



COVID 1





**THINGS
TO DO WHILE YOU ARE
AT HOME DURING THE
COVID-19 LOCK DOWN**

9 - IDEAS



**We asked
Professional magicians
for some ideas of what
magicians can do during this
lockdown that has crippled
the entertainment industry.**





PETER MENNIE

10 As a magician we have many books on our shelves, decide what books and genres and read them again. When you see an idea make notes. Start reading other topics. List topics of interest and create a strict regime of reading about that topic each day. Pretend you are back in class room situation and discipline yourself to read for certain amount of time per day. There are millions of on line resources. Decide what interests you and read up about these topics or places. Choose topics that you are passionate about, but I suggest giving some thought to reading an entirely new topic.

11 I am a juggler of many years and the health benefits of juggling have been recorded. I can attest to the benefit of concentrated effort given to juggling. As performers you can always integrate this new skill into your shows adding variety. There are on line tutorials to start you off. Make a set of bean bags from some old socks and rice. (On line tutorials available)

12 The western mind is too busy and I personally find great benefit of regular meditation. There are many sites given you the basics. It's not about being an Eastern guru but to allow your mind to be still. In the beginning it will feel like you are going mad but slowly the moments of stillness will increase between the chatter. Daily practice first thing will start the day on a calmer and peaceful outlook. The fact that we will not have to get in a car and morning traffic is a big advantage and a blessing.



NICK LEWIN

13 Take the time to creatively work on some new pieces for the act. Read and research and do something to revitalize the show. When everything calms down, which it will, you will actually have achieved something constructive. Also use the time to re-evaluate and improve the safety and the appearance of safety in your show.

14 See if you can restructure your show so that people do not have touch props during your show. Does the spectator have to remove a card from the pack or could you handle it without any physical contact taking place? Even as things return to normal you can expect people to have a new awareness of these basic safety concerns.

15 Most importantly of all, keep yourself healthy and safe. Everyone is loosing shows and dates, everyone is going to be hurting financially. Do not figure that you can just do "this" show without a problem, we need to re-tool the old adage from if in doubt cut it out and make it If in ANY doubt, close it down. I am seeing magicians on social media talking about going out and performing magic in stores and other spots in order to "raise spirits," and "cheer people up." This isn't about you, or any notions of being a social media hero. Put those grubby sponges back in your pocket; you could potentially be passing on something other than a few moments amusement.



PAUL ROMHANY

16 Be sure to make the most of all the free online activities that are being offered. There are musuems, art galleris, musicians and so much more offering wonderful tours and free concerts. Now is the time to look at something outside of magic.

17 Connect with friends online. Use Zoom or Skype or Google Meetings to keep in touch with your friends and set up meetings so you can jam, chat and just catch up. It is also a great way to check in on everybody to make sure they are doing OK health wise.

18 Stay healthy. If you are feeling stressed and need to talk find a friend online or consult a therapist. They are all offering online conversations now rather than going in for a private visit. Don't be afraid to seek help! With so many of us losing gigs and our income the times ahead will be tough, but we can get through this together as a community.

19 STAY SAFE. The most important thing is to stay safe, listen to the warnings and don't take risks. We have stopped watching the news every hour and only catch up at the end of the day so the news doesn't bring us down.

APRIL



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LUKE DANCY - ALL things Magic on Facebook - live zoom chats around the world almost daily. <https://zoom.us/j/167349814...>
If it asks for a password use this: 636025

ALL THINGS CULTURE - Not magic but these are wonderful to watch - 60 FREE Chapin films to watch - http://www.openculture.com/2011/12/free_charlie_chaplin_films_on_the_web.html?fbclid=IwAR1YK3ihR8v88Ib_dvmSAZmtBJHgdSvtifa3fSvCTW0xvy5-ad_hhjnlxvk

MYSTERY SCHOOL - For nine years the MYSTERY SCHOOL has been giving lessons, online seminars, etc. using ZOOM to their members. When it comes to this type of online class MYSTERY SCHOOL are lighyears ahead. Be sure to go here to see their list of upcoming FREE sessions. <https://zoom.us/j/685273864>

TIM ELLIS - Tim Ellis has a nightly chat show online called LANEWAY LIVE - check it out here - <https://thelaneWAYtheatre.com/>

HARRISON GREENBAUM - Is doing a livestream magic show with co-host Patrick Davis called SCAM Online every Thursday at 8 PM EST. The website is [magicscam.com](http://www.magicscam.com) and the Facebook page is <http://www.facebook.com/societyofconjurersandmagicians>

VANISHING INC is doing a free online event on April 5th <https://www.vanishingincmagic.com/sharemagic/live/> featuring Daniel Garcia, Caroline Ravn, Harapan Ong, Morgan & West, Jim Krenz, along with some very special surprise guests and two new-comers we like to support called Andi Gladwin and Joshua Jay.

MAGICANA - <https://www.magicana.com/> - enough video clips of past magicians to keep you glued to your screen for hours.

MURRAY SAWCHUCK is using YouTube to post performances during isolation - <https://www.youtube.com/magicmurray>

CONJUROR COMMUNITY - also offering free online lectures - sign up to their email list to get the schedule

The IBM and SAM are also offering free online interviews via their websites for members. The IBM have a facebook link with daily updates. www.facebook.com/IBMMAGIC



BON **VOYAGE**

NOW YOU SEE YOUR BOOKING NOW YOU DON'T

JEFF PETERSON

I THOUGHT I HAD SEEN JUST ABOUT EVERYTHING WHEN IT CAME TO MY LIFE AS A MAGICIAN ENJOYING A GREAT CAREER AT SEA. HOWEVER, AFTER OVER 1,100 CRUISES SPANNING MORE THAN 29 YEARS, I NEVER IMAGINED THAT ALL OF US CRUISE SHIP ENTERTAINERS WOULD BE COMPLETELY OUT OF WORK OVER THE COURSE OF ONE WILD AND CRAZY WEEK. TALK ABOUT A DISAPPEARING ACT! AND, I AM STILL IN THE MIDST OF IT! I AM WRITING THIS WHILE STRANDED ON THE CORAL PRINCESS, SOMEWHERE OFF THE COAST OF SOUTH AMERICA.



ACTS WERE STUCK IN QUARANTINE, AND UNABLE TO GET TO THEIR NEXT SHIP. OTHER ACTS WERE CALLED IN AT THE LAST MINUTE TO REPLACE THOSE ENTERTAINERS.

Let me share with you what it has been like for entertainers like me, during this coronavirus pandemic.

Over the last several weeks, I have heard many first-hand stories from my friends stuck on the Diamond Princess and Grand Princess about what was going on behind the scenes. I also recently rescued a stranded entertainer friend who was left on the dock in San Pedro after her ship was evacuated and her cruise was cancelled. Coronavirus was on my mind in a very personal way. It made me think about how it might affect my next gig. What if I were to get caught up in a quarantine situation? I am not very worried about illness on ships because I have seen first-hand how they handle norovirus and the measures they take to sanitize when there is an outbreak. Cruise ships are actually very safe, extremely clean hotels that move you from one destination to another. The media loves to make cruise lines look bad, and never hesitate to jump on a cruise ship story and sensationalize it.

I knew to take some of what was reported about the negative situation on the ships with a grain of salt. Plus, you can always find someone in a crowd itching to whine to a reporter for their 15 seconds of fame. My only concern about working at sea was if we were to be quarantined. I figured I should probably take an extra couple of weeks worth of vitamins, prescriptions, toiletries, etc. to wait out any possible delay.

After the Grand Princess was refused docking in San Francisco, things started to get a bit crazy for cruise ship entertainers on other lines as well. Acts were stuck in quarantine, and unable to get to their next ship. Other acts were called in at the last minute to replace those entertainers. As more cases of corona were announced around the world, some entertainers started to be concerned about catching the virus, and started declining work. Agents were going crazy trying to get their acts back home, or to other ships, as well as finding new acts to replace cancelled acts,



FFPEOPLE IN THE BACK OF THE BUS IMMEDIATELY ASSUMED THEY MUST HAVE CORONAVIRUS, AND STARTED GETTING PANICKY.



etc. So, when the phone rang, I was not surprised when I heard how quickly they needed me to get to my ship.

My corona adventure began when I happened to be home in early March. It was a somewhat rare occurrence for me to be home since I average almost 48 weeks a year at sea. My bags are always packed. And, I live only 10 minutes from the airport. So, when I received an urgent call from my agent asking if I was available to head to a ship, I said that I could be at the airport in an hour. It took most of that hour to get my flights arranged and finalize the deal. After several frantic calls, texts, and a quick ride to the airport, I flew to Buenos Aires then on to Ushuaia, Argentina.

Upon arriving at the airport in Ushuaia, I ran into the other 2 acts that were joining the same ship. One of them was a comic that I knew, and had worked with a lot. The other act was a husband and wife team who were good friends of one of my best friends, so it was fun to finally meet them. Cruise ship entertainers are a very tightly knit family.

At the hotel, we all gathered for dinner. Our main topic of discussion was the virus, and how it was starting to affect our gigs. By breakfast the next morning, things were start-

ing to get interesting. We learned that cruise lines were instituting a 14-day waiting period between gigs. Acts that usually "trans-ship," which means going back and forth every 7 days or so between two different ships from the same cruise line, would no longer be allowed to do that. All entertainers would have to take off 2 weeks prior to working a cruise, then take 2 more weeks off afterwards. This was scary! None of us were ready for such a severe cut to our livelihoods! Our fears of only being able to work for 1 week per month were short-lived. The next day, Princess Cruise Line announced a pause in their operations. They were going to shut down for 60 days. The day after that, other lines started announcing the same pause in operations. Then came the next big shock to us. Canada announced that they were not going to allow cruise ships to dock there until at least July 1! In an instant, there went all of our late spring and summertime Alaska gigs! We were watching our normally solid bookings evaporate into thin air! But the fun wasn't over yet! We then found out that the cruise we were on was going to end prematurely in Buenos Aires instead of Rio de Janeiro.

As we sailed toward Buenos Aires, we were told that we would have to clear some special hurdles in order for the Argentine government to allow us to disembark. The cruise

line was conducting around-the-clock negotiations with Argentina. One morning, we all had to be called to the medical center for temperature checks. Fortunately, everyone on the ship tested as normal, so we were told that we would be allowed to disembark in Buenos Aires. Flights were changed for everyone on the ship. Then, upon arrival, the local officials changed their minds and decided they would not let us off the ship that morning. My flight was not until 3pm so I was not stressed about it initially. However, the hours dragged on, and the cruise line was not making any headway with the officials. Finally, the officials in Argentina changed their minds and decided we could exit the ship. The ship started calling passengers to the gangway by flight number. Since it was 45 minutes to the airport and nearly time for my flight to depart, I just contacted my agent, and resigned myself to the fact that I'd be on a later flight. However, while on the phone, I heard them announce my flight number! Apparently, since the flight was mostly full of our cruise passengers, they were told that the airline had delayed it for us! The comedian and I both rushed down the gangway where we were met on the dock by officials in Hazmat suits. I can't say I have ever seen that before! We were then ushered onto a waiting bus that had taped off the seats so that no one would come within 6 feet of the driver. We were driven to an area to go through customs then put onto another bus. Upon reaching the airport, many of us received bad news. The airline did not hold our flight after all. While waiting in line at the airport, I was able to work with my agent to see about booking another flight in the morning. I felt optimistic about getting out the next day. We re-boarded the shuttle bus and returned to the ship. When we reached the dock, the bus parked in front of the ship. However, the driver did not let us out. In fact, he locked us in the bus! After about 45 minutes, the frustration began to show amongst the passengers, and rightfully so. Then, a man with diabetes who was seated in the front of the bus started to not feel well. Someone started yelling that we had a sick passenger on the bus. People in the back of the bus immediately assumed they must have coronavirus, and started getting panicky. People began to pound on the windows and scream wildly. I was calmly texting my wife until the screaming began. I then popped up, and walked to the hydraulically controlled bus door. I pulled hard, but it was tougher to open than I expected. I enlisted another passenger to assist me, and we were able to pull it open enough to get one of the Argentine officials' attention and they let everyone off the bus. They corralled us like beasts in a fenced-off area on the dock



for another 30 minutes before deciding to allow us back on the ship.

All of the passengers rushed to the front desk to try and sort out alternative flights etc. I went to the buffet and had dinner. As I ate my meal, I texted back and forth with my agent who was working feverishly to find a flight for me. Throughout this ordeal, I could not thank my agent enough for what she was doing on my behalf. Luckily, she found a seat for me on a flight leaving at 2am. Score! However, just as she was attempting to confirm it, a notice came through that the airport was closing at midnight, and not going to reopen. There went my hopes of flying home from Buenos Aires. Then, Argentina decided to abruptly close the cruise port at midnight. The captain announced that the ship had to leave the port quickly or risk being held indefinitely. I went to bed that night having no idea where this magical mystery tour was taking me.

As we all slept, the ship headed to Montevideo, Uruguay, where the officials had indicated that we could take on fuel and food, but not disembark the remaining 1000 passengers even though their airport was still open. The cruise line attempted to negotiate a situation where passengers with confirmed flights would be allowed off the ship, but the officials were not budging. The captain and the cruise line quickly realized that the only hope was to sail for 14 days to Fort Lauderdale. I was disappointed to learn that because it would mean two more weeks before I could be home with my wife. However, on the bright side, it also meant two more weeks of pay that I wouldn't have had otherwise. And, I wasn't at risk of being stranded somewhere in South America. It really was a huge relief after days of confusion and uncertainty to finally know where we were going. And lucky for a large number of us, we were heading back to the good old USA! After the announcement was made that we were going to Ft. Lauderdale, the calmness of the

passengers was palpable.

The next day, I went to the entertainment director to see if I could be of help. He said that he would like it if I could do the same two shows I had done earlier in the week. He figured that under the circumstances, the passengers would still enjoy the show. I tried to explain to him that magic doesn't work that way. I told him that doing a trick once is entertainment. If you do a trick twice, it is an education. Therefore, I could not repeat all of my bits. I told him not to worry, because I had other material that I could do instead. I have done a 3rd show before, even a short fourth, but it was usually a close-up show, and I needed items specifically for it which I did not have with me. Trying to do two more shows with the crumbs left in my 2 suitcases of props was a bit intimidating to think about. However, I actually was kind of embracing the challenge. It would be an opportunity to try out new material that I've been working on, but was hesi-



WITH ALL OF THE UNCERTAINTY AROUND THE WORLD, I HAVE NO IDEA WHEN I WILL GET ANOTHER CRUISE SHIP GIG, OR WHAT THE NEW NORMAL IN THIS INDUSTRY WILL BE.

tant to use, because I always want my show to be tight and KILL! Now, in this situation, I have the luxury of having already proven myself with two killer shows earlier in the cruise. Anything I do above and beyond will hopefully be appreciated. Opportunities like this, to experiment to such a degree, are rare. Since I am still on the ship as I write this, I'll find out tomorrow if my new material worked, or if I am told "to walk the plank!"

I have to say that life during this crisis has been really good. Princess Cruise Line has handled our situation as best they can, and should be commended. I feel very blessed to have the opportunity to use my talent to bring smiles and laughter to a group of people who really need it right now. I have a safe and secure way home. And, I have a paid gig that is lasting longer than I had planned on! For an entertainer, nothing is better than that!

With all of the uncertainty around the world, I have no

idea when I will get another cruise ship gig, or what the new normal in this industry will be. Nothing is certain for anyone in these rapidly changing times. However, for the time being, I DO know one thing for sure. Just like I said in my title: "Now you see your booking, now you don't!"

Coral Princess Update - 24th March - from Princess Cruises

Despite continued efforts from several consulates, Anvisa (the Brazilian Health Regulatory Agency) has denied the disembarkation of Coral Princess guests, including those with confirmed outbound flights.

Coral Princess will proceed directly to Ft. Lauderdale, with no foreseen need for additional port calls. There remains no known risk of COVID-19 onboard.

Both internet and guest stateroom telephone service remain complimentary so that guests can stay in touch with family. In this unprecedented situation, we thank our guests and their loved ones for their continued patience and understanding.

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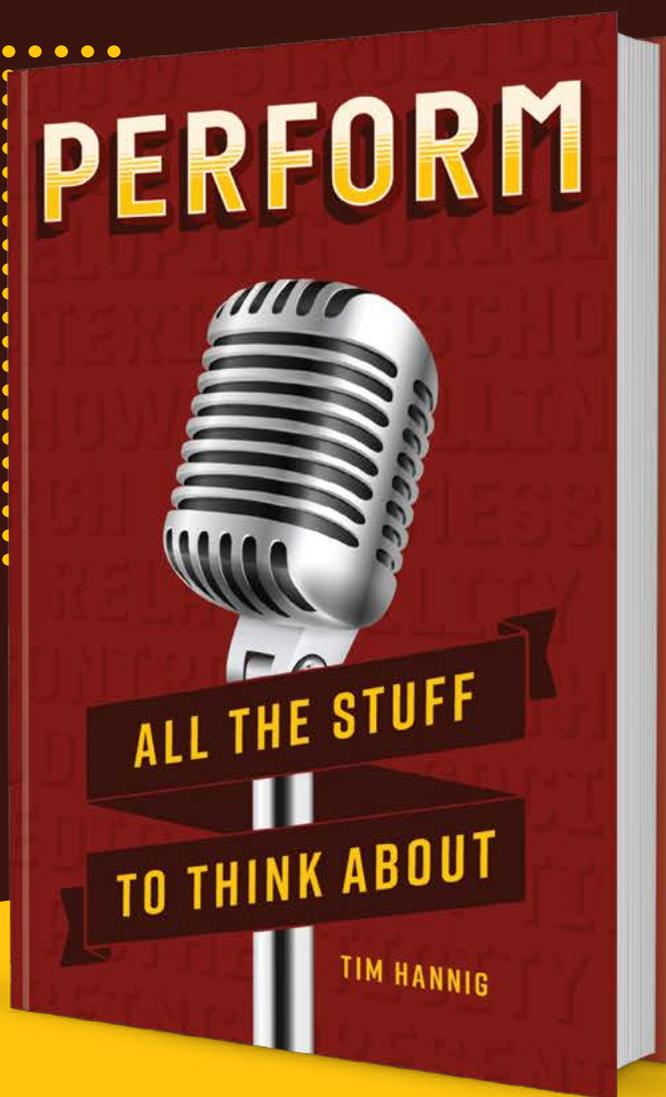
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Amazing work - I've never
gotten chills from reading
a magic book, & I LOVE how
you incorporated the
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I keep going back and
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GRAHAM ROGERS

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A young man with dark hair, wearing a red jacket over a plaid shirt, is smiling and looking down at a deck of cards he is holding. He is in the middle of a card trick, with one card being dealt from the deck. The background is dark. The text 'JASON VERNERS' is overlaid in large white letters, and 'Magician. Millennial.' is overlaid in smaller white italicized letters below it. There are some white lines radiating from the cards, possibly indicating a magical effect or a specific trick.

JASON VERNERS

Magician. Millennial.

THE FUTURE OF



MODERN MAGIC

Photograph by @riley.fisher_



Photograph by @derekford

AGE OF MAJORITY

BY PAUL ROMHANY

To put it simply, Jason Verners is the future of magic. Dubbed as “The Magician for the Millennial”, the 21-year old rising star magician has spent the past decade performing across North America for the “Baby Boomers”, “Gen Z’s” and everyone in between. His modern approach to sleight-of-hand magic has garnered him an engaged audience far and wide, all who are all buckled in to see the next generation of magic.

What sets Jason apart from the crowd are the types of experiences he is creating. Whether it be an intimate {close up} show in an underground cocktail bar, or an interactive dinner-theatre built into an award-winning cafe- Jason clearly finds his inspirations in places most don’t tend to look. “I love watching Chef’s Table on Netflix, and seeing the type of experiences these master chefs are creating, I always wanted to create an experience as unique as their restaurants and bring it into the world of magic” he says. Jason spent the past year working with 2019’s *Chef Of The Year* Castro Boateng to create the most immersive magical dining experience in Canada, and it’s called SENSES.

In short, SENSES is an evening of six dinner courses, paired with a moment of magic, all about your five senses- and their audiences are loving it. Jason is also a staple performer for VIP guests at major music festivals, and continues touring with his full theatre show, Jason Verners: Millennial. The question is— how did this all begin?

*

Jason assisted in a magic show as a young child and began performing magic at the age of 10, and decided to grow up and become a professional magician. What started as performing for friends and family quickly shifted into the world stage. Just after turning into a teenager, Jason was found on stage in Las Vegas representing Canada at The International Youth Magic Championships, walking away with third place. The following year saw Jason performing on his first network television spot for the Space/Syfy channel, and scoring a gold medal at PCAM. These successes during his teenage years gave Jason the confidence to chase performing magic as a full-time career, and he was driven to make it happen.



The team behind: SENSES
Photograph by @rmsmedia

Following his high-school graduation, Jason could be found assisting and guest-performing in shows with Murray Hatfield & Teresa where he learned the ropes of working in a professional theatre. “Having Murray & Teresa as mentors has been such an amazing experience, they were so fundamental in my growth as a performer.” Jason’s act began to shine after learning to highlight his improv skills and interactions with volunteers.

“Everything changed once I turned 21, I’m not a cute kid anymore, I now need an act that can compare with the best in the world, and I believe we have created that” he says. Recent years have also seen Jason work behind the scenes as a Creative Consultant for projects including YTV’s “Tricked”, Shane Black’s “The Predator” & Sansminds and Vortex Magic “Working in a major production was such a highlight for me, becoming friends with my partner in the film Alfie Allen really gave me a peek behind the curtain of the life that I am working so hard to achieve, it was pretty wild.” Jason worked behind the scenes creating card magic gimmicks for the actor to use in the film. He has been a presenter for Sansminds’ Stay Fresh, Vortex Magic’s Suspenz and is currently in production to release some of his own creations to the magic world. Jason is now a regular entertainer at celebrity events such as The Juno Awards, performing for celebrities including: Michael Bublé, Stephen Amell and The Arkells. Jason will spend much of 2020 on the road, touring with his theatre production and continue on his quest for excellence. It is clear to see that Jason Verners is one of the most promising rising stars in magic today.

THE SPARK



21 QUESTIONS FOR 21 YEARS

We sat down with Jason Verners to ask him 21 interesting & quirky questions...

Q #1: What drives you to continue to create new experiences?

A: I love the process of it all. I am creating something that has never been done before, by collaborating with the most creative people I know- nothing can beat that.

Q #2: What's your favorite thing in your closet right now?

A: Since highschool, I've been really into streetwear and luxury fashion. My favorite piece in my closet right now has to be a denim jacket from Virgil Abloh's Off-White.

Q #3: What's the best piece of advice you've read?

A: From the first business book I ever read: "One life. No regret." — Gary Vaynerchuk

Q #4: What's on your Spotify playlist right now?

A: Coming from a town with such a vibrant music scene, I am constantly listening to new music from local artists, such as Current Swell and Ocie Elliott.

Q #5: If you could live during any other decade, which would it be?

A: The late 50's or 60's, I would have loved to have seen vintage Las Vegas and Frank Sinatra play. I've been watching too much "Marvelous Mrs. Maisel".

Q #6: What's your favorite magic-related movie?

A: Not a movie, but Derren Brown's "The Great Art Robbery" has to be my favourite television special I have seen. It checks every box for me!

Q #7: What's your favorite magic-related live production?

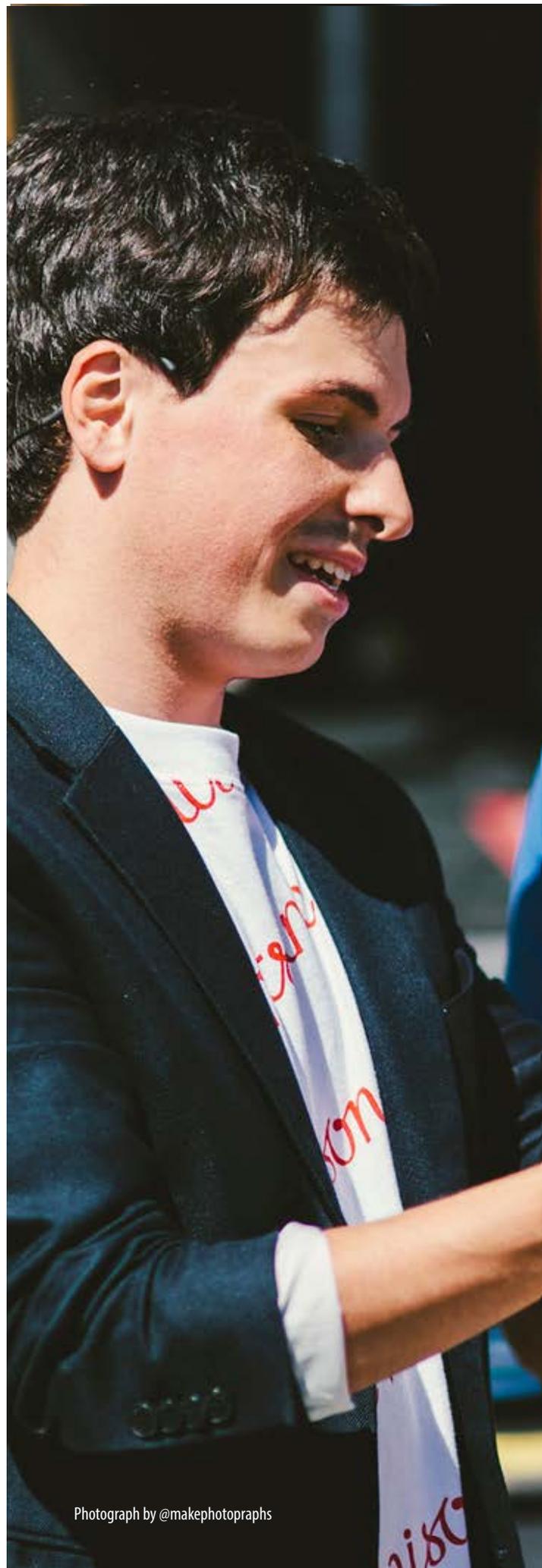
A: Such a tough question! For me, it has to be: "In & Of Itself" By Derek DelGaudio. The experience resonates with you and becomes stronger the weeks following the performance, just unreal.

Q #8: What's your favorite Broadway musical?

A: I haven't seen enough yet! I loved "The Book of Mormon".

Q #9: What's in your close-up kit right now?

A: Currently: two regular bicycle decks, an omni & prism deck, a "remarkable" sharpie and a stack of business cards.



Photograph by @makephotographs



Q #10: Any pre-show rituals?

A: Nothing too crazy, I just try to control my breathing as much as I can, and make sure my shoes are tied!

Q #11: If you could have any three people (dead or alive) over for dinner - who would they be?

A: Kanye West, Walt Disney, and David Chang cooking in the kitchen. What a strange dinner party...

Q #12: If your house was on fire, what two things would you run back in to get?

A: My external hard drives, and my passport!

Q #14: Best gift you've ever received?

A: That's another tough one! My dad gifted me a first edition of "The Expert At The Card Table", which is pretty special to me.

Q #15: What is a book you have read that positively shaped you?

A: Back in 2015, Bobby Motta told me to read "Maximum Entertainment" by Ken Weber, which totally helped grow my career and mindset.

Q #16: If you weren't in the entertainment industry, what would you be doing?

A: Either something to do with Blockchain, or something to do with fine dining.

Q #17: Apple or Android?

A: Both! I am currently using an iPhone XR, but sometimes I switch it up to my Moto Z, especially when I want to use Daydream VR!

Q #18: What's your favorite TV show?

A: When I still lived at home, I would watch "Hell's Kitchen" every week with my mom, followed by The Bachelor (LOL). These days I am binge watching "Ozark".

Q #19: Do you have any tattoos?

A: Just a little black line on my leg that I tattooed myself back in high school, I don't recommend...

Q #20: Go-to brand of jeans to cover up the bad tattoo on your leg?

A: Naked & Famous Denim! They are based in Montreal and last forever.

Q #21: What's next for Jason Verners?

A: Lots of touring! Also to continue to push myself to create new & original experiences. Chef and I would love to take SENSES on the road as well.

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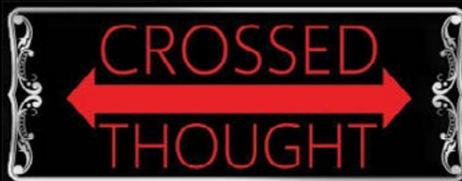


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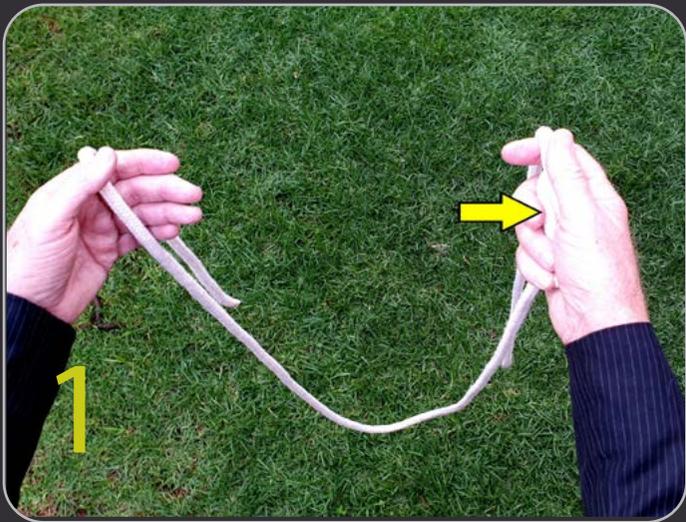
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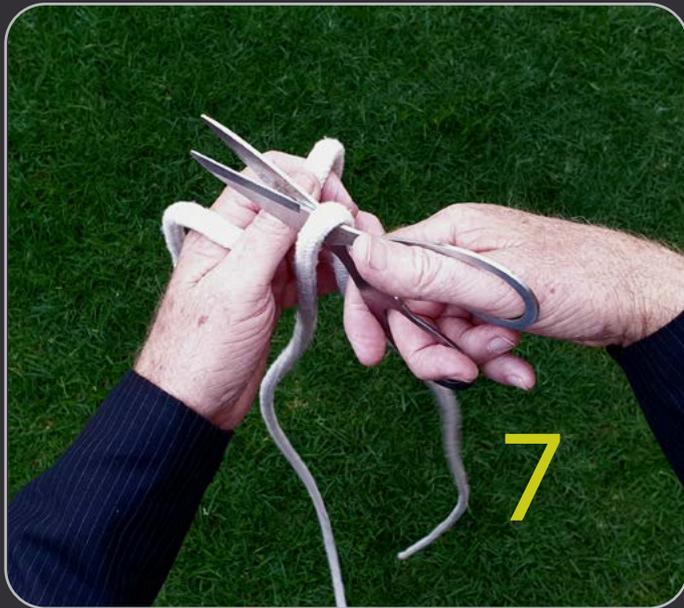
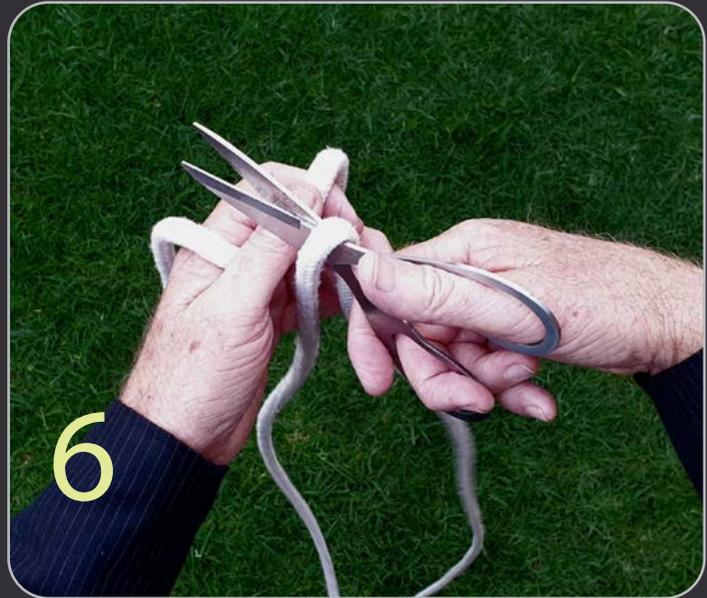
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CUTTING ROPE ROUTINE BY COLIN UNDERWOOD



I worked this routine for 6 months in resort hotels in Spain with great success. I later added the flash 3rd phase which completed the routine. The routine plays well for both adults and children. I use the comedy scissors first if presenting too children.

This routine was formulated to be able to do a cut and restored rope without the waste of rope as with previous known methods. This routine uses approximately 9 inches of rope per performance making it cost effective and carbon friendly.

The initial routine was inspired by the Francis Tarbary, rope routine, with the addition of the magnets. I found real world conditions did not allow for a very long routine with all the variations of the Tarbary routine. This shorter routine evolved over 180 performances into its present form. The use of the magnets allowed for a very clean 2nd restoration. The use of magnets is not new.

The loop of rope is very old and found in Encyclopedia of rope magic.

EFFECT

Performer displays rope between hands and cuts the rope three times and cleanly restores it. The last restoration having a flash element to it. The length of rope does not get shorter as in normal methods.

REQUIREMENTS See Photo ROPE

1. A length of magician's soft rope. (D.) The length is approximately the width of your arms outstretched. Rope magnets are glued into the rope at one end.
2. Short rope (C), that connects to long rope with counterpart magnet. (approximately 30cm length)
3. A small length of rope (B), approximately 6 inches/15cm. Use a nylon glue gun to join ends together as it's the quickest method and the scissors cuts through the nylon glue very easily.



4. A second loop of rope (A.) joined to a reel. (approximately 6 inches/15cm) Where the ends join add in a piece of flash wool or paper. Once the glue has dried attach the reel. (In the photo you can see the 3D molded holder which has inner thread so you can screw the rope in place.)
5. Sharp scissors
6. Lighter.
7. Flash paper or Flash wool.

ALTERNATE ENDING

Cut a small length of rope 3 inches /8 cm
 Instead of attaching the loop of rope to a reel, you glue gun the loop into a thumb tip. Place a piece of flash paper folded into a tube between the ends. Place the prepared thumb tip into the right jacket or pants pocket. (It can also be in your prop table close to the scissors)

SET UP

Attach the reel to inside jacket on left hand side near the inner breast pocket.
 Place loop rope (B) onto long rope which will be hidden in the hand. Lighter in right hand outside pocket.
 Scissors. I keep them in top handkerchief pocket. If scissors have sharp point protect the inner pocket material accordingly.

ROUTINE

STAGE ONE

Display rope with loop rope (Fig 1.) hidden in right hand. The magnet is at lower end left end. Stretch the rope between the hands being careful to stop before the magnet joins. This could pull the magnets apart. Pull on rope to display.
 Fold rope in half and pull up hidden loop rope. (I suggest a large loop as the ends show freely after the cut.) Fig 2.
 Cut through loop and proceed to cut away small pieces. Hold onto the small piece of loop left in the hand which is two pieces attached together with glue gun. You will use this small piece as ruse for next stage cutting.

STAGE TWO

Hold rope outstretched with magnet near fingers of left hand. Pull on rope. Be careful not to pull on magnet.
 You will now perform the false rope cut by Francis Tarbary.
 Hold the small piece protruding the fingers in LH with the longer piece projecting from the bottom of the hand. The RH holds the other end of the long rope. Fig 3.
 Bring the RH over to the middle of the small piece and with thumb and forefinger grip the middle of the small rope. Fig 4
 Flick the small piece upward letting go of the small end in the LH, bring the RH down and place the middle of the small rope into the LH. Fig 5.
 The RH transfers the end of the long rope into the LH. The result is the small piece is folded in half with both ends pointing out of the left fist. The two ends of the long piece are being held by the left finger, making a large loop at the bottom.
 With scissors in RH hook the loop with the scissors. Fig 6. The scissors are closed with a sharp snap as the LH releases the two ends of long piece. The position is the short piece is in same place but the end of the long piece is now closest to the floor. Fig 7.
 The effect is the rope has been cut and the ends dangle downward. The small pieces still been held in LH are grabbed with the scissors as if you are cutting the ends again. Flick this short piece out of the left fist.
 Scissors are put away. RH grabs end of long rope at B and brings up and grabs short piece at A. Allow the magnets to join. The small piece is drawn through the RH until the magnets join is hanging from the back of the RH. LH is pulled forward and releases the rope to show rope has

restored. Fig 8,9,10

STAGE 3

Bring the ends together and grab the middle of the long rope so it in RH. The LH drops down to the rope loop attached to reel. The loop is brought up to the RH. The loop must be hidden in LH. Both hands meet as body turns to slight right. The long rope is transferred to LH. Fig 11

Obtain the scissors with RH.
 Cut the loop into small little pieces and replace scissors in jacket. There should be two pieces of rope ends with flash paper protruding from LH. Lighter is brought out and flame is waved around the hand. Finally, Flash paper is lit, release pull but retain middle of long rope in LH. Right hand returns lighter to pocket (Lighter can be on a pull as well) Rope is shown to restored. Fig 12,13
 The flash restoration is visual and very strong. In a comedy presentation the character reacts with surprise to the flash but soon recovers, to claim the applause for restoring the rope.

ALTERNATE ENDING

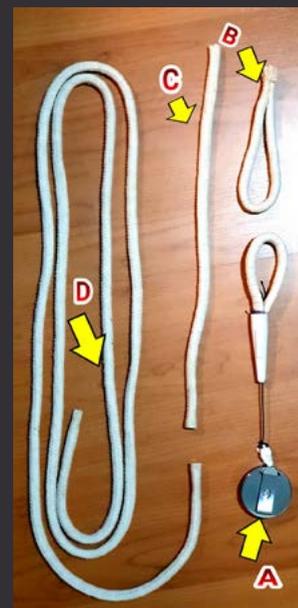
Instead of using the loop on the pull you reach into your pocket or wherever the thumb tip gimmick is placed and have it on your right thumb. (Be careful not to expose the loop sticking out.) The left hand is holding the rope folded over and the middle is in the fist. The right thumb is placed into the left fist allowing the loop to be seen. Cut the loop until there are two short ends exposed. The flash paper will be exposed between the ends. Deposit scissors and obtain lighter. After the flash steal the thumb tip away allowing for a clean restoration. There is a lot of misdirection after the flash to steal the thumb tip.

AFTER THOUGHTS

The continual performance of the routine each night resulted in the rope becoming dirty. Initially it was easy to wash the rope but after months of use I found I had to slightly discolor the short pieces to match the long rope. I used to rub the short clean pieces on dusty surfaces back stage! If I were to do this routine over a long period of time again I would acquire two sets of ropes. The glue gun was very useful for preparing the loops very quickly and allowing for a sharp scissor to cut through the glue. But in extreme heat on the islands I found that the glue/ nylon sometime melted if I left the props in the van during the day.

The pace was quite fast with minimal patter as the whole routine is very visual. Ensure you end on a strong music beat for a strong applause.

PHOTO OF ROPE AND PROPS



THE SWORD KING

Jan Isenbart

This is my close-up version of the time-honored card-stabbing effect. It was inspired by an old Richard Sanders effect, "Royal Stab," in which a miniature duplicate of a selected card appeared printed on the sword of a King of Clubs. More recently, a similar, but technically very different version was put out by Mikael Chatelain under the title "Magic Sword". My original version is self-made. It can be assembled in a few minutes, and the two altered cards can be handed out as souvenirs later. This trick was first published in German in Issue 3/2013 of the small, but fine Austrian magic magazine, Aladin.

EFFECT:

A card is chosen and then returned to the center of the deck. Let's say it is the Two of Diamonds. After a casual cut or two, the performer brings forth from his pocket the title hero of this trick, the King of Spades (who may come from a different deck). He explains that this Sword King is the reigning world champion of card-stabbing, eager to show-off his incredible talent to the audience. The King is turned face-down and pushed violently into various corners of the deck. As the King is removed, the spectators see two loose diamond pips impaled on his sword. When the Two of Diamonds is found in the deck, its two central pips have been cleanly cut out of the cardboard.

PREPARATIONS:

Besides a deck of cards you only need two duplicate cards, a matching extra Two of Diamonds and an extra King of Spades (from any deck). Take this King and cut out the sword and the hand holding it. You may discard the rest of the card. Now cleanly cut out the two center pips from the Two, cut a slit into each of them and pierce them with the extra sword. Now glue this sword at its hilt onto the printed one (see photos).

Put the cut-out Two of Diamonds face-up about two thirds down into the face-down deck.

PERFORMANCE:

Force the regular Two of Diamonds onto a spectator. For this, I usually resort to the old and widely underrated Goldin Force (see Roberto Giobbi's Card College, Vol. 1, p. 88) which requires the card to sit at the outset face-down on top of the also face-down deck. Take back the card and apparently push it face-up into the center of the deck. In fact, you will perform the well-known Tilt maneuver (see Roberto Giobbi's Card College, Vol. 4, p. 995) and bury the card (supposedly) deeply in the deck so it becomes the second card from the top. You may want to add a casual false cut here.

Now bring forth the Sword King from your pocket or a little plastic wallet. As you show the card to your audience, cover the glued-on sword and the extra pips with two fingers of the displaying hand. After you have explained the King's incredible abilities, turn him face-down and push him dramatically into the deck (held by your other hand), several times at different corners. While doing this it is an easy matter to rotate the card around 180 degrees so the hidden extra sword and pips are now on the outer half of the card, away from your holding hand and pointing towards your audience.

Finally, withdraw the card and raise it slowly. Present the two cut-out pips impaled on the King's sword, which were apparently just cut out of the spectator's card!

Drop the card on the table or hand it to a spectator. Now turn the deck face-up and spread through it until you come to the face-down duplicate Two of Diamonds with the cut-out pips. (Make sure not to flash the original Two of Diamonds which is second from the bottom of the deck now.)

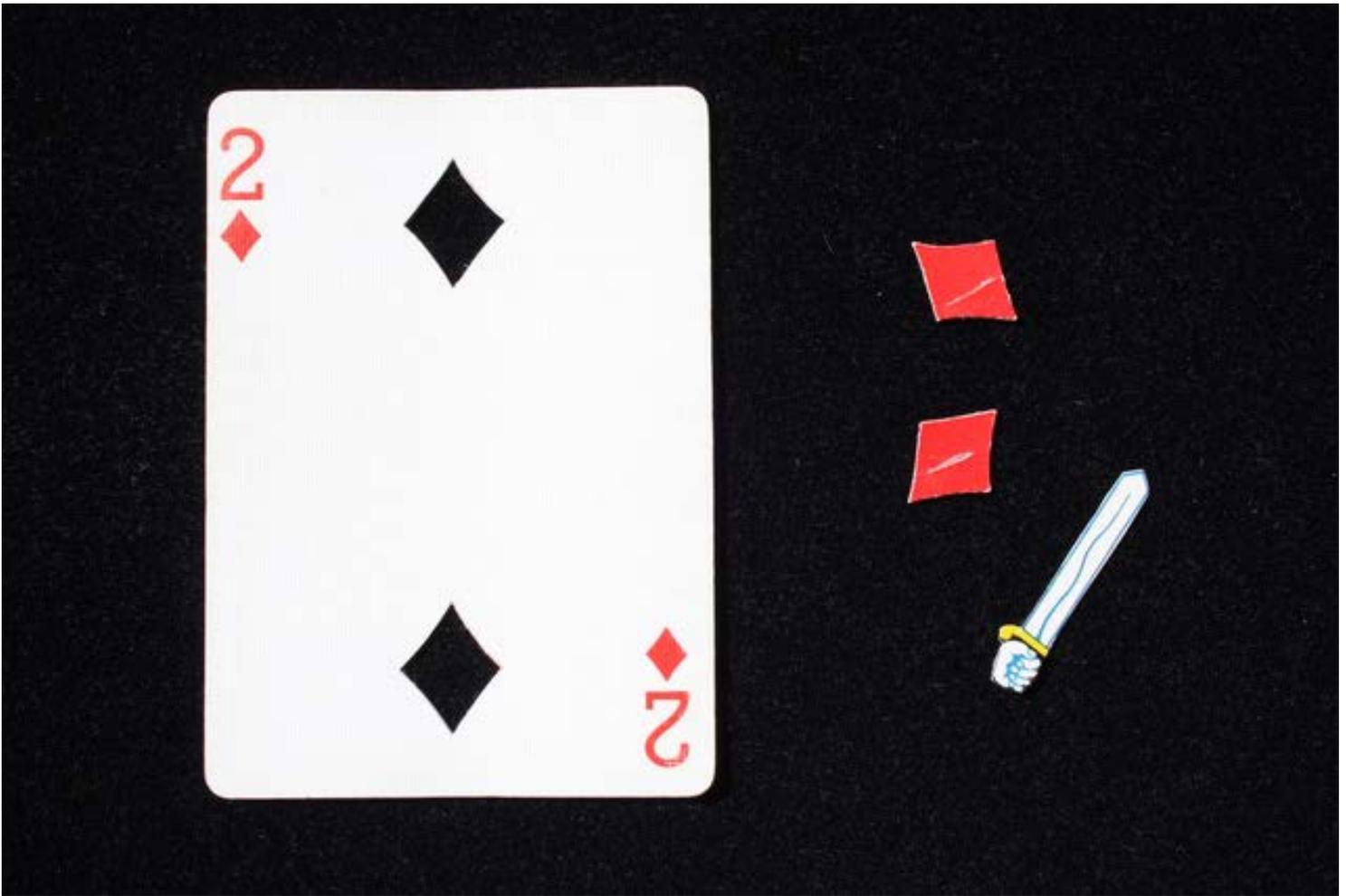
Remove the card also and put it next to the Sword King, marveling at his talent and accuracy. You may want to leave the cards as souvenirs with your astonished audience.

THOUGHTS AND COMMENTS:

1. I like to use the King of Spades from a Bicycle/U.S. Playing Card Company deck because he seems to be looking directly at the tip of his sword (maybe even a bit puzzled?). Being either too lazy in general or too busy with other magic stuff like my blog, I like to use the Two of Diamonds because then I only need to cut out two simple pips for this effect. (And yes, you may use other cards for this effect, thank you for asking!)
2. It is certainly a matter of personal preference to insert the forced card either face-up or face-down into the deck. Only make sure that the duplicate card with the cut-out pips is oriented in the same way, otherwise the switch might become too obvious!
3. If you want to end clean and are a bit proficient with cards, I am sure you will find a way to steal your face-up force card from the deck or rearrange this little routine so your spectator can actually sign or mark the (duplicate) card at the outset. Have fun with this simple but visual beauty!

Jan Isenbart is a German magic author, creator, and collector. He runs a most diverse magic blog in English and German at www.zzzauber.com (meaning mmmagic) with the mission of "Advancing the art in magic one post at a time (yeah, right!)". All manufacturing, marketing and selling rights reserved.





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LOUIE FOXX

LIP BOMB



EFFECT: A signed coin disappears and reappears inside of a tube of lip balm. You can watch a demo here:

<https://www.facebook.com/LouieFoxxShow/videos/919292478527619/>

NEEDED:



You will need a double headed folding quarter, a regular quarter, a Sharpie marker and a gimmicked lip balm tube. To make the gimmicked lip balm tube you will need

- 1/8" wide by 3/8" tall cylinder magnet
- 3/8" wide by 1/32" wide cylinder magnet
- Tube of lip balm
- Pair of needle nose pliers
- Razor blade or hobby knife
- Hot glue gun.

Making the gimmicked lip balm tube: Open the tube of lip balm and unscrew it until the lip balm is all the way out and remove it. The lip balm will have a little plastic base, take the lip balm out of the base and throw away the lip balm, but save the base and clean it so

there is no lip balm left in it. In the base you'll see a little hole in the middle, you will shove the 1/8" wide magnet into that hole and glue it in place (if needed). This will be the fake lip balm that they will see at the beginning of the trick when you take the cap off the tube.



Take the tube and remove the twist base with the pliers. There's really no technique to this, I just grab the base with the pliers and work it back and forth until it breaks off from the shaft that's in the middle of the tube or the whole base pops out with the shaft. You want the twist base not to be damaged, but the shaft can be broken. Once the twist base is removed you can throw away all of the shaft.



Using the razor blade or hobby knife you will cut away any plastic from the shaft that's left on the twist base. You want the side that was attached to the shaft as flat as possible.

****Be careful when using the knife of blade. You are doing this at your own risk****

Take the 3/8" wide magnet and glue it to the bottom of the base of the lip balm tube and then glue the twist base back on top of it. Pay attention to the polarity of the magnets so that the fake lip balm you just made will stick to the bottom of the twist base.

You have now completed making the gimmicked lip balm tube.

Stick the fake lip balm to the end bottom of the tube and put the cap over the fake lip balm.

Take the double headed folding quarter and write your initials on both sides with the Sharpie and try to make your initials look the same on both sides. Fold up the quarter and put it into the tube.

Put the regular quarter and the Sharpie marker in your left front pants pocket and the gimmick tube of lip balm (with folding quarter inside) in your right front pants pocket.

WORKING:

Reach into your right pants pocket and bring out the gimmicked tube. Hold it by the open end, and keep that side covered so the audience doesn't see it. Your left hand removes the cap and sets in on your right index finger. This exposes the fake lip balm.

Two things will happen almost at the same time. Your left hand grabs the tube of lip balm by the end with the fake lip balm, covering the fake lip balm. Your right hand draws attention to the cap on its fingertip. You make a tossing motion and thumb palm the cap to make the cap disappear. You then reverse the action and make it reappear on your fingertip. While that is happening your left hand pulls the fake lip balm off of the lip balm tube and sets the tube down.

Remove the cap from your finger, put it onto the tube and set the tube onto the table.

Reach into your left pocket and ditch the fake lip balm. While your hand is in the pocket, grab the quarter and the Sharpie marker and put them onto the table. Put your initials on the heads side of the quarter. Have someone from the audience write their initials on the tails side.

Pick up the coin with your right hand, and do a false transfer, pretending to put it into your left hand, but keeping it palmed in your right. Close your left hand into a fist.

Your right hand picks up the lip balm tube and tosses it onto the left hand, which opens for it to land on your left palm. Pause to show that coin has disappeared from the left hand.

Pick up the lip balm tube with your right hand and remove the cap with your left hand and set the cap onto the table. Gesture a shaking motion with the lip balm tube as you tell the audience member to, "shake it onto my palm", then hand them the tube with the opening pointing down. Hold out your left hand palm up for them to shake the lip balm tube over.

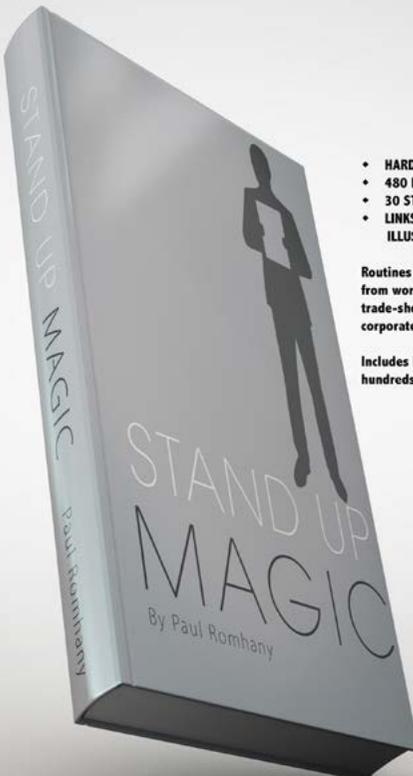
When they shake it the folding coin inside will fall out onto your left palm. Since it's double sided and both sides have your initials, they will think it's the same coin as the one they initialed. Do a shuttle pass, pretending to put the coin in your left hand into your right, but really keeping the folding coin palmed in your left hand while bringing the palmed coin into view. Show them their initials.

Ditch the palmed coin when appropriate.

Notes: The idea of using a folding coin to be produced out of something smaller than the diameter of an ungimmicked coin got back to Coin Wand in Professor Hoffman's Modern Magic. This idea has been used by David Williamson with an ungimmicked coin in his trick Coin in Pen Cap. It's also been used with a gimmicked coin in Michael P. Lair's trick Rich Smoke and Calen Morelli's Coin in Sharpie Cap trick.

Chris Beason had a similar idea of putting fake lip balm on the back of a lip balm tube in his trick Chapstuck, but with a gimmick that worked differently than the one above.

I've put a video overview of the gimmick on my daily magic blog at www.magicshow.tips to access the page you'll need the password: vanmag



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Exposé

DAVID J. ATTWOOD



A hundred years ago, in Finsbury Park Empire theatre PT Selbit took a blade and sawed his Jan Glenrose in two. Quickly after that woman was sawn in half, an enterprising entertainer realized the entertainment value of exposing the trick. With a slight harlequin bend at the waist, hand placed over the open mouth and a wink to the audience's laughter, *exposé* comedy magic was born. To learn how a trick is done and then perform it for the exclusive desire to expose it is rampant in our age of communication. Today, as I write this there are two performers that do exclusively *exposé* magic and to the delight of my muggle friends, I am sent their links on the daily.

When I was young, I never was a fan of those exposing effects in order to entertain. To me, it's the easy way out and the cheap path to get a pay cheque. When I watch people perform a magic illusion that takes two minutes on stage and then they do another ten minutes breaking it down and showing the audience how the effect is created, I just shake my head. In a 90 minute theatre show, that's ten percent of your act, destroying the magic you have just created for your audience. To walk on stage and cut the strings of a levitating ball for entertainment value, is entertaining but at the cost of the magic. It takes effort to create illusion and intestinal fortitude to continue with the illusion after the 'trick' is done. By demonstrating how the magic is created, the 'magician' is relieved of the pressure of sustaining the illusion.

I have seen many 'magicians' stand proudly on the pious soap box and exclaimed that they expose magic because they are honest people and can't lie. They come out before their act and announce to their audience that there is no such thing as magic and what they are doing is all completely fake. I understand their desire to wash their hands of deceit but, on that same note, I have never come to a play and had the actors walk out on stage and tell the audience that they are not actually a seventeenth century king at war with Norway. To be totally honest, I loved the Great Balantine performances and, as a child, I considered him a magician because he looked and acted the part. In an interview, he was quoted as saying, "I have never performed

a single piece of magic." It was always entertaining to watch him. He made me laugh and his character was lovable but he never gave me that blissful feeling of magic. As much as Balantine endeared himself to me, I do place him comfortably in that circle of those that perform *exposé* magic.

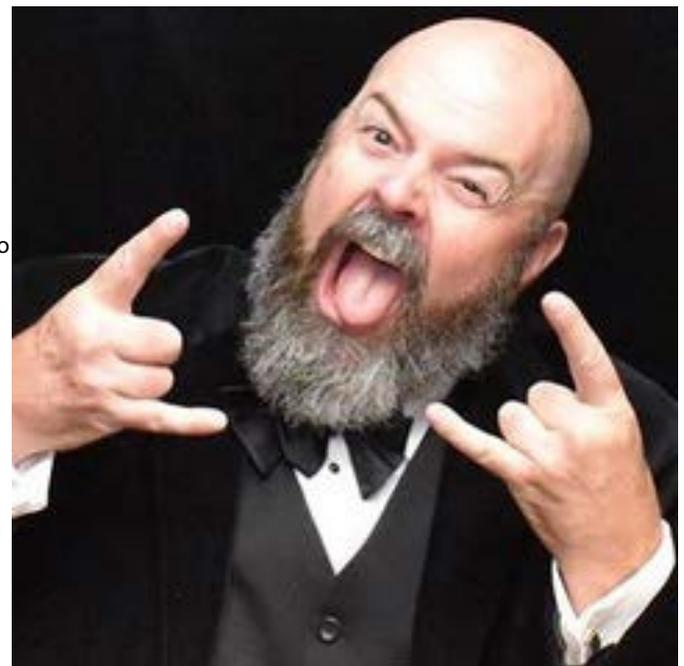
My belief is that when we are young, we are immortal. Others will perish but we will go on living forever. Then, one day, we are faced with the reality that in the end, we all die. It's scary and lonely to think about the end of our time here on earth, so we do things to distract ourselves from that bleak reality. We learn, we challenge ourselves, we buy toys, we find love, we have children and we laugh. Most things in life are meant to distract our ever conscious mind from the inevitable doom that is racing to meet up with us. We do this by watching movies, reading books, witnessing nature swirl around us, feeling the wind in our face and listening to the birds waking to greet the sun. Magic to me is so vitally important to our existence because of our eventual end. That power of magic is more than just a distraction like a comedy show. Magic is a moment in time where adults are transported back to a childlike state and the world is full of wonder and mystery again. That is the true meaning of the art of magic. To offer that fleeting feeling to someone and then rip it out of their hands is just wrong.

I was in Las Vegas recently and I made it a point to go see David Copperfield. David is arguably the greatest magician of our time and watching him perform, from a magician's point of view, was breathtaking. That childlike wonder that I have lost so long ago because of magic, was gifted back to me. I found myself discreetly wiping tears away because of that long lost powerful feeling of wonder I was feeling again. With each effect, David is wholly committed to the art of illusion to the point that as he is moving on to the next act in his show, the reinforcement of the illusion is still taking place.

The magic that he created was so multi-layered. Each layer is designed to tickle different parts of the brain. The music, the lighting, the rise and fall of his storytelling rhythm all are carefully and specifically designed to build each layer until the castle of magic. The science of pure joy is built for his audience. The senses are struck and the body of everyone in his theatre is flooded with the dopamine, oxytocin, serotonin, and endorphins of wonder floods the of everyone in his theatre.

Across the street another magician made me laugh and kept me intrigued but the moment I felt that rare and sacred sense of wonder, it was taken from me. Entertaining, yes. I laugh and elbow the mid-western couple beside me but the reality of the world around me did not dissipate. The world was just a small and grey as it was the moment before.

As a purtian of the art form, one is never going to prevent the cheap entertainment value of *exposé* magic. I prefer to look at it as simply a comedy act, a pleasant distraction. The way I choose to fight against the *exposé* comedy magic, is to strive towards building that gorgeous castle of magic, one layer at a time for my audience.





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ETCH A SKETCH

BENJAMIN BUDZAK

EFFECT:

The magician talks about their favorite toy growing up as a kid being an etch a sketch, and that they got real good at drawing anything, becoming so proficient that they could just turn the dials and whatever someone was thinking would appear as if by magic (imagine that). The magician shows the etch a sketch unit blank and places it face down on their table, then presents the audience member with a booklet of drawings and asks them to think of one of them. Then, the magician takes the etch a sketch, gives it a few sturdy shakes, and then begins drawing fast and furiously on the unit, then asks the spectator what they are thinking of. They reply "a doggy" and the magician turns around the etch a sketch unit to reveal...a bunch of scribbles. Not wanting to seem incompetent, the magician declares "you need to read between the lines. My drawing is like jazz, you have to look at the lines that aren't there." The magician turns the etch a sketch down and shakes it, and when they tilt it back up, it is revealed that a doggy is drawn on the etch a sketch, matching the drawing the spectator is thinking of! The magician then shakes the etch a sketch to erase the drawing and hands it out for examination.

METHOD:

What you need to do this is a few 8 1/2 x 11" sheets of acetate (the stuff your elementary school teacher would use for overhead projectors, or

for those of you too young to know what that means, clear sheets of plastic). Make sure the acetate sheets you purchase are clear and not matte or frosted, and try to find the thickest acetate sheets you can (it will be easier to handle). You also need a laser printer or access to a kinkos (yes, I still call it kinkos), and you will (obviously) need a standard Etch-A-Sketch. You also need some images provided at the link below. Please save them soon, as these might be moved around and someone in the future reading this, and if you can't find them just reach out to me with an email (benjamin@thoughtcastapp.com), or ask around, I'm around. :)

https://www.dropbox.com/s/qpeftk3xzk196s9/EtchASketch_ForceImages.pdf?dl=0

What you need to do is open these attachments in a pdf reader and print them out onto acetate sheets with a LASER PRINTER (do not use a inkjet as it will smear all over), and then cut them on the outline in such a way that you cut inside the lines (so the lines are not visible). Because of the design of an Etch-A-Sketch, the acetate sheet can be slid inside the frame of the etch a sketch about 1/2-1". Take the acetate sheet with your force image printed on it, and slide it into the right edge of the etch a sketch unit underneath the bezel of the screen until it stops, then slide the left edge into the left side gap between the bezel and the screen. From now on, if I refer to the "left bezel" of the etch a sketch, I'm talking about the left side of the etch a sketch from the front (for clarity) and vice versa for the right..

I also included these images without the outline, so you can print them out and cut them to whatever size you heart desires.

Performance: When you reach for the etch a sketch, you want to pull the acetate out of the left bezel gap and curl the plastic sheet around the right side of the bezel and back of the etch a sketch on the side it is stuck into as you rotate the etch a sketch (image 01-03 below). This will obscure a majority of the acetate from view of the audience. Then, grip the etch a sketch on top of the plastic, holding it in place. If you are better with your right hand, load the acetate into the left bezel of the screen (so when you hold the etch a sketch toward the audience you can hold the acetate wrapped around the left bezel of the etch a sketch with your right hand) and show it is empty (image 04 (exposed view) and 05). Turn the etch a sketch toward you and, as you do so, allow the acetate to unroll back onto the screen of the etch a sketch. This motion is kind of like the acetate staying in the same spot and the etch a sketch rotating around the acetate. Once the acetate is flush with the screen, you can slide it into the right and bottom bezel gap of the etch a sketch unit, where it will sit flush with the screen. You can put the etch a sketch face down on your table or in a small easel, with the screen away from your audience.

Now, to force the image, you can use any number of methods. A double walled clear force bag, a z-fold pad of post it notes with the force on one side, or even a forcing app (a "digital force bag", if you will... just do some searching in the app store for one). Once you force the image



onto your spectator, do not have them say it out loud (the trick here is not that you are drawing on the etch a sketch, but that you are drawing the image from their mind).

Then, pick up the etch a sketch and doodle as much as you can to obscure the image. You can slide the acetate further into the bezel, so it is partially stuck under the bezel, but this is a personal preference. There should be enough lifework that the image on the acetate can't be immediately deciphered if someone sees it. Also, ham this part up a bit. This is probably the part of the effect the audience member remembers. If you can do some ballet steps while drawing on an etch a sketch, all the better. This process is actually something the audience wants to see more of, so anything you can do here to either help clue them in or make it more ridiculous, the better.

Finally, make sure the acetate is secure in the side and bottom of the bezel, and ask the spectator for their image, then reveal the "mistake". Then, as you turn the etch a sketch face down and shake, make sure you put your fingers on the acetate so it doesn't let loose off the screen and fall off the etch a sketch. Finally, when you turn the etch a sketch upright again, the force image on the acetate will be visible. Since the sides of the acetate are tucked into the sides of the etch a sketch, your audience members won't see them, but if you're working at a stage or parlor distance, these edges probably won't be noticed.

Once you're done, you have two options. The easy way is to just toss the etch a sketch in your case, but if you want to hand out the etch a sketch for people to look at, just turn the screen down and, as you shake it, place either hand on the screen toward the center, and pull the acetate away from the edge, and curl the acetate sheet into your hand (left or right, whichever is more comfortable). As you pull the acetate sheet with one hand, grab the etch a sketch with the other, and hand the etch a sketch to your audience member for examination while the dirty hand falls casually to your side, and then you can ditch the acetate on a table or in your bag onstage.

You can also use this as a way to show a drawing prediction on the etch a sketch as well...Just show the etch a sketch blank as above, turn it toward you (laying the acetate sheet flat on the screen) and pretend to turn the wheels. Then, when the time is right, show your prediction, and clean up as described above.

Hope you enjoy, this is an idea I have been sitting on for years but I'm glad to finally share it with you guys! Please perform and let me know what you think/how it plays, and if you make any improvements or enhancements. Again, my email is benjamin@thoughtcastapp.com. Enjoy, hope this helps bring you some success!



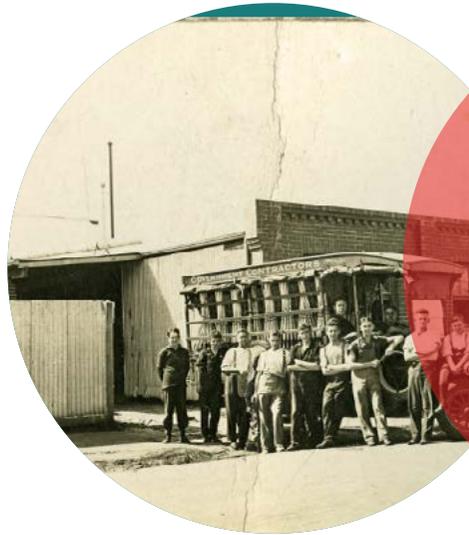
“

THE BEAUTY OF HAVING A HOME THEATRE, AS
OPPOSED TO RENTING A BUILDING, MEANS I HAVE
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LANEWAY THEATRE

THERE'S NOTHING BETTER THAN HEADING DOWNSTAIRS,
DOING A SHOW OF NEW MATERIAL THEN JUST WALKING
BACK UPSTAIRS AND I'M HOME.



The Australian Broom Company.

TIM ELLIS HAS CREATED ONE OF THE MOST AMAZING INTIMATE THEATRES IN HIS OWN HOME. VANISH GETS AN INVITE AND ABLE TO SHARE HIS STORY.

Sixteen years ago I bought the discarded headquarters of the Australian Broom Company. (Some say a very appropriate purchase for a real life wizard). The building itself had been divided into three individual properties and was completely un-renovated. It was filled with wooden crates of broom components, antiquated machinery, and layers upon layers of dust.

After months of work the double storey, forty square brick building with no street frontage had been converted into the new base of Magic Unlimited with an open plan home upstairs and a garage, offices and a huge rehearsal studio downstairs. Initially, I thought it would be ideal to invite visitors to come and watch rehearsals, or maybe even shows, but I was out voted and it was not to be.

I loved having such a great space to rehearse but, to be honest, between constant travelling and Melbourne weather (too hot

one day and freezing cold the next) I really didn't use it nearly as much as I should.

Fast forward to June 2017 and, during preparations for the Melbourne Magic Festival, I came across an Ebay listing of ex-cinema chairs. Nice, plush red comfortable chairs, complete with cup holders! This time I held the deciding vote and the dream was reborn. The dream of every magician to have their very own theatre. I measured out the space and calculated that I could comfortably fit 32 seats so I contacted the seller hoping that he had enough... he had 520.

Within the week he had delivered them. I had planned to install them after the Festival but, as they completely filled my garage, we got to work right away. I contacted my builder John Whimpey, who had constructed most of the studio renovations and he set to work on building risers for the seats to sit on. Magicians Scott Smith and Andy Von Bibra took care of painting and curtaining



WE'VE HAD SOLO SHOWS FROM NICK KAY, JOSH STALEY, LUCAS KOGAKI, JUAN ESTEBAN VARELA, AND CARISA HENDRIX, AS WELL AS SPECIAL ONE OFF MAGIC & BURLESQUE NIGHTS WITH SPECIAL GUEST ARTISTS.



the theatre respectively. I already had a stock of lights, sound and video, and a few trips to auction houses meant I now had all the carpeting I needed and a perfect table for close up magic.

Looking back, it seems like it came together very quickly, but in the end it took almost three months and around \$20,000.

The beauty of having a home theatre, as opposed to renting a building, means I have virtually no running costs. Plus, the money I spent creating it has instantly added value to my home.

We ran a week of free preview shows for friends and family from August 21 to 26. During this week reporters from the Herald Sun, Week-

end Notes, The Plus Ones and Broadsheet heard about this secret new venue in Northcote and ran extremely positive stories about their visits resulting in lots of sold out shows. Due to prior bookings on cruise ships our first official show wasn't until Saturday September 16. A few nights later we had the first 'Sleight Night', a monthly event produced by Nicholas J Johnson which is a spin-off from his very successful show 'The Best of The Magic Fest'. Each month Nicholas introduces four different magicians who do 15 to 20 minutes each. This show sells out months in advance.

We've had solo shows from Nick Kay, Josh Staley, Lucas Kogaki, Juan Esteban Varela, and Carisa Hendrix, as well as special one off Magic & Burlesque nights with special guest artists.



We deliberately don't promote the Laneway Theatre. That's part of the appeal. It's a 'secret' venue. You only get the address after you purchase your tickets, and even when you arrive in the dark, graffiti covered laneway there is no signage, so newcomers press the doorbell with great trepidation.

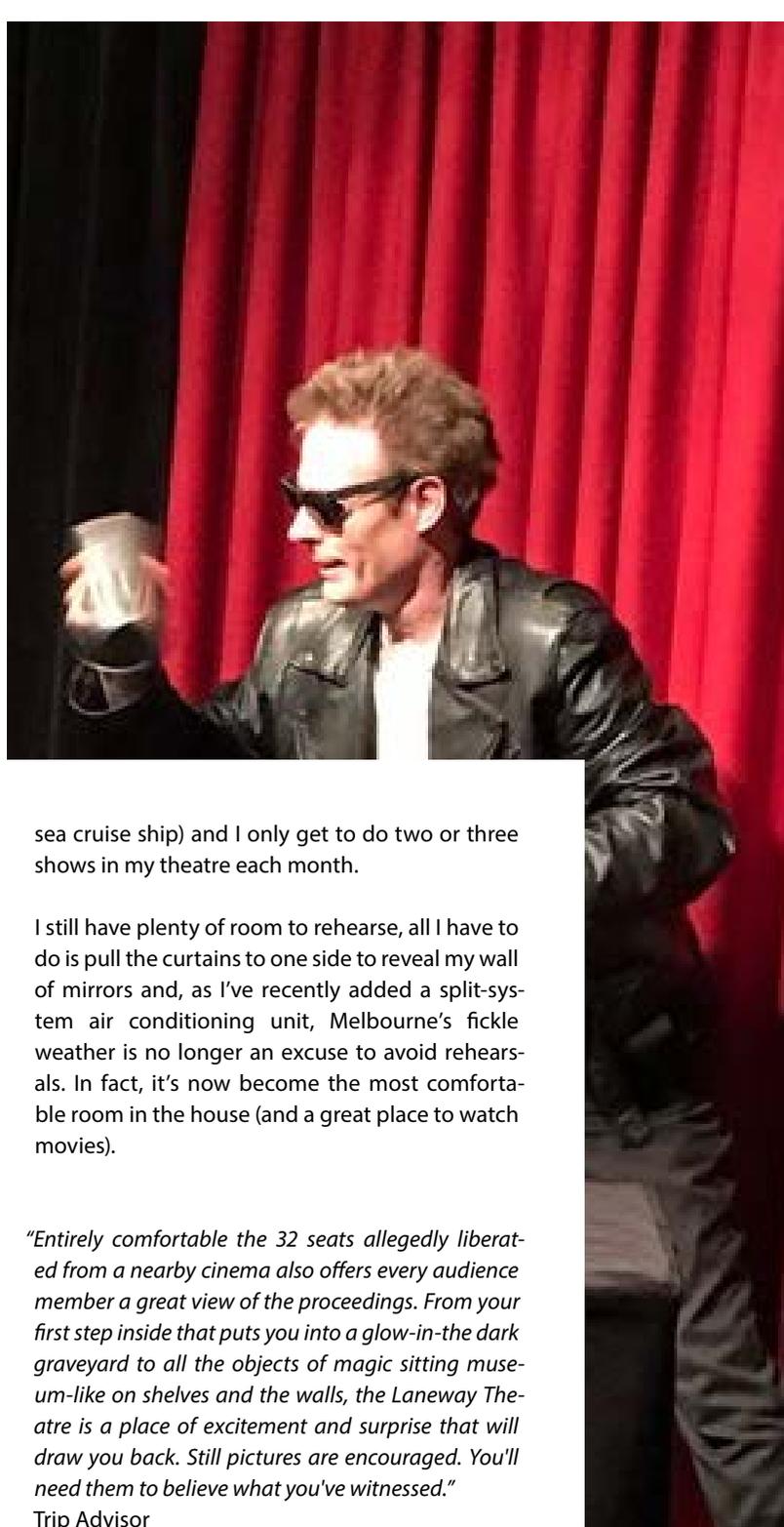
After walking through a graveyard complete with bottomless pit, guests have to make their way through a coffin before finding themselves in the atrium containing the wooden trunk I escaped from after being dropped into Melbourne's Yarra River.

In addition to the theatre itself, which has an overhead 4k camera and projection screen for ultra-close up, guests can also relax in the Merlin Room, filled with magic props and books as they contemplate the infinity tunnel.

Performers have their own private Green Room with rehearsal table, dressing area and a special viewing space where they can secretly watch the show through a huge Kellar poster that works like a two-way mirror.

Since 2017 I have created four totally different one hour shows exclusively for The Laneway Theatre: 'Pure Magic', 'Spellbinder', 'Astonishment' and 'AspyCadabra'. My current show is called 'Out of Nothing. Something.' and is an interactive and fully immersive two hour experience with guests exploring magic memorabilia collected over the last 45 years on display in every room.

I originally envisioned The Laneway Theatre as my 'retirement plan'. There's nothing better than heading downstairs, doing a show of new material then just walking back upstairs and I'm home. But as fate would have it that seems to be a long way off yet. I'm still travelling all around the world (I'm writing this article in my cabin on a Silver-



sea cruise ship) and I only get to do two or three shows in my theatre each month.

I still have plenty of room to rehearse, all I have to do is pull the curtains to one side to reveal my wall of mirrors and, as I've recently added a split-system air conditioning unit, Melbourne's fickle weather is no longer an excuse to avoid rehearsals. In fact, it's now become the most comfortable room in the house (and a great place to watch movies).

"Entirely comfortable the 32 seats allegedly liberated from a nearby cinema also offers every audience member a great view of the proceedings. From your first step inside that puts you into a glow-in-the dark graveyard to all the objects of magic sitting museum-like on shelves and the walls, the Laneway Theatre is a place of excitement and surprise that will draw you back. Still pictures are encouraged. You'll need them to believe what you've witnessed."

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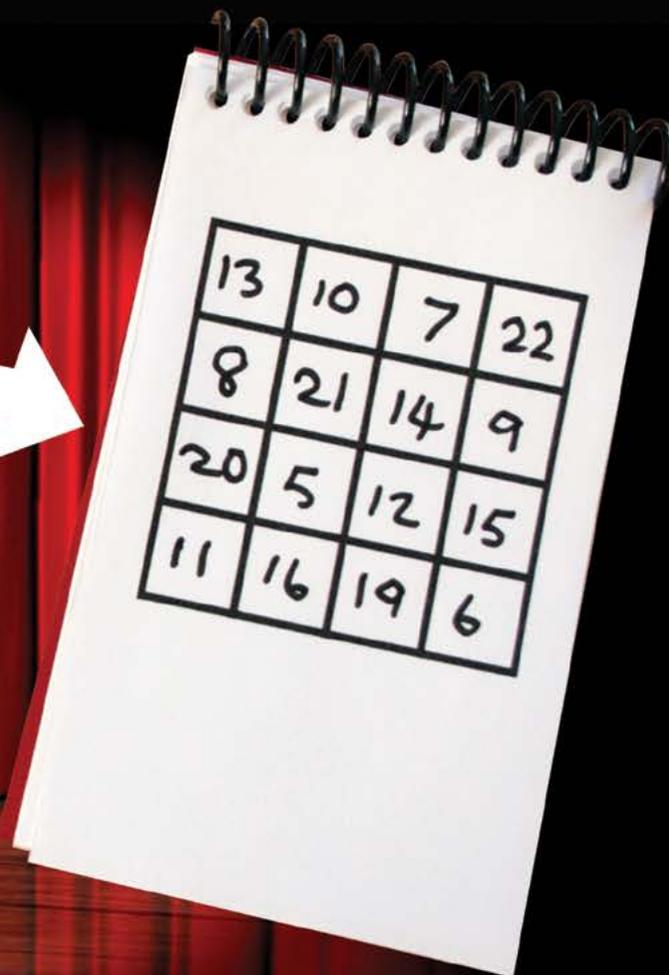


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Magic Square

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APPEAR
VISIBLY



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8	21	14	9
20	5	12	15
11	16	19	6

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A large "PREDICTION" envelope is placed in an obvious location before the performance.

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NICK LEWIN

EXERCISE YOUR *comedy* MUSCLE

Learning to perform good magic requires that you master a great many different skills. Probably the old advice "Practice, practice, practice" is still as solid as a rock. You need to do plenty of planning and preparation to decide what you are going to do, but you are always going to need to rehearse the physical actions and verbal elements of your show until they are smooth as silk. However, if you want to be a strong comedy magician you can hit a bit of a road bump with the comedy part of that job description.





GENERALLY SPEAKING STAND-UP COMEDIANS ARE VERY SCATHING AND OBNOXIOUSLY VERBAL IN THEIR VIEW OF COMEDY MAGICIANS. IF YOU DOUBT THIS THEN YOU HAVEN'T SPENT ENOUGH TIME WITH YOUR AVERAGE STAND UP COMIC.

While ventriloquists and jugglers are first cousins to magicians however a dedicated comedian is a very different beast. You can't rehearse a comedy monologue in front of a mirror with much success. You need a live audience to know whether a joke works, or even if it is funny. Last month I was talking with my Danish friend Christian Langballe on FaceTime and he had to curtail the call because, in his words, he had to go and perform a set at a comedy club in order to "exercise the comedy muscle." I loved that phrase and asked his permission to write an article based around it. Thank you Christian, here is that article.

There are endless showbiz debates as to whether you can learn to be funny, or if funny is a quality that you are born with. Unless you are a very unique (make that very, very unique) person, I firmly believe that it is all but impossible to make someone funny if that seed is not sowed within them from a very young age. That person might be able to say funny things but that is not at all the same thing as being funny. On the other hand almost anyone can become a pretty proficient magician if they are prepared to put in the time to get their tricks down. Can that proficient magician become a funny comedy magician? This is an interesting and much more tricky proposition. Let's take a closer look at what is involved in this dilemma.

Generally speaking stand-up comedians are very scathing and obnoxiously verbal in their view of comedy magicians. If you doubt this then you haven't spent enough time with your average stand up comic. Incidentally, I just brushed on a comedy trope in this last sentence that tends to upset many stand up comedians, as

historically they tend to differentiate between a comic as someone who says things in a funny way, and a comedian who says funny things. Sometimes they get deeply insulted if you get it wrong, it gets complicated pretty quickly doesn't it! However, let's return to the reason why comedians tend to marginalize, and often actively dislike comedy magicians, jugglers, ventriloquists and other variety acts. I suspect it is largely because they don't like the fact that we have something other than comedy to fall back on; to them it seems like cheating. They think we lack commitment or we are lazy, and sometimes they are right.

A comedy magician certainly is lucky that if their comedy isn't working then they can switch the emphasis to their magic. Duh, this is a pretty neat professional insurance policy in my personal opinion, and most comedic magicians would agree. That same double threat magician has another advantage tucked up his sleeve that is worth considering. When you are combining comedy and magic the average audience gives you quite a healthy benefit of doubt on the comedy that you include in your show. Unconsciously these audiences tend to accept older, cornier and less original material because, "They are not really a comedian." This is a fairly satisfactory state of affairs to most magicians as long as they don't think about it too deeply, but to others it becomes something that needs to be dealt with.

In the heyday of comedy clubs in America there was a great living to be made. The magicians who didn't mind being "openers" or "middles" didn't have to deal with the issue of "real" comedy as opposed to comedy magic. However, if you wanted to close the show and make the bigger bucks you needed to address this matter head on. As a

performer who headlined the comedy circuit for eleven years, I can tell you that the overwhelming majority of us did it in the same way. We put on our "big boy comedy pants" realizing that we needed to be as funny as the comedians, and moreover do so by using the same comedy rules.

In a comedy club, if you were going to follow a couple of strong comedians you were not going to do it by dipping into that 30 year old Robert Orben gag book. You were required to learn to write and deliver comedy like a professional comedian. Most of us who became bona fide headliners in the major comedy clubs, just buckled down and wrote/learned a comedy monologue with which to open our shows. The good news is that this process is different, but not that much harder, than learning that knuckle-busting new multiple shift by Ed Marlo.

A stand up comedian has a very different eco-system to a magician and it is worth looking at the way it differs. In magic we are inundated with ways to acquire our material. There are books, magic shops, conventions, dealers, Internet groups, lectures, magic clubs, downloads, and many other resources. Usually a comedian can only rely on what is in his mind, writes down in his notebook, and then perfects in front of a live audience. If a comedian wants to get a laugh in his show he doesn't pick up a joke book. He looks for the right topic, he writes something, edits it to get the wording just right, and finally perfects it onstage. In other words they exercise the comedy muscle. This is why comedians are much more rigorous about the ethics of stealing other performers material than many magicians. There is a much stronger shared material pool in the magic world, and this frequently results in ethical lines getting crossed that shouldn't.

There are many excellent magicians who just don't get the stage time to fully perfect their show. They get the mirror time but not the stage time. In fact an entire category of "semi-pro" performers have the luxury of taking an occasional paid gig to augment their "real" job. This scenario doesn't exist in the comedy world where you need to move from "office cut-up" to struggling comedian via the uneasy path of open microphone nights. Open mic nights tend to separate the comedic sheep from the goats in double quick time. Comedians learn to be much more protective of that big laugh in their show that they wrote because that joke might be a key element in taking them to the next level. If another performer lifts that joke from his act then he is not going to take it well. In the magic world there is a curious tendency to think that borrowing another performer's line is acceptable. In fact if enough people appropriate a joke then it becomes a "stock line" and then it is totally OK to use it. However, most "stock lines" began their lives as original lines in someone's act. Probably the most common complaint about magicians is

that we all use the same jokes, and sometimes this is hard to argue. Given the fact we are often dealing with the same situations and props this isn't totally amazing. Generally speaking though originality is rather a gray area, and when this really gets troubling is when performers use the same words, and even worse the same timing to tell the same joke.

I have had many magicians come up to me and comment on how well some of my jokes work or don't work in their acts. Sometimes they even seem to expect me to be pleased





ONE HUGE DIFFERENCE BETWEEN A COMEDIAN AND A VARIETY ACT IS THAT BY THE TIME MANY COMEDIANS REALLY PERFECT A LINE THEY ARE ABOUT READY TO DROP IT; WHEN A VARIETY PERFORMER PERFECTS A LINE IT WILL PROBABLY BE AROUND THE REST OF THEIR LIVES.

at the “honor” they are bestowing on me. Try that with a comedian and you might well end up with a thick lip! Now of course this doesn’t mean that performers don’t sometimes let other performers use one of their jokes. Of course they do. Pros swap ideas, bits, and ideas all the time but it is an actual process, and just because you see a magician on YouTube or TV doing a joke that would work in your show, it does NOT mean you can use it. If you like a joke or “a bit” what you can do is “exercise your comedy muscle,” and write something original that covers the same territory. You are selling yourself short if you don’t do this.

There is one specific area that I feel I should cover here; suppose you buy a trick from a professional and it includes the jokes that he uses onstage? Now that I have pretty much retired, I am marketing my routines, and I do so very thoroughly, and this includes most of the jokes I have developed for that routine over the years. I certainly expect anyone who pays me for my routine to feel free to use the jokes I include. Very often I include them in

the video tutorial in order to show how they have a very special role in the way the comedy misdirects and compliments the magic. I think it is usually a good thing for someone working on one of my routines to initially use my template to learn how to correctly time their actions. When they have mastered the routine and don’t change the dialogue and contents of my routines then something has gone wrong. If they are still mimicking my comedy at this point then they are failing to master what they have learned. It is probably time to exercise the comedy muscle, personalize things a little, and make things fit their own performing personality.

Let’s look at a couple more ways that the average magician can exercise that comedy muscle. Like any other exercise this process gets easier the more you do it, and that muscle starts to develop. Give this a shot, next time you watch a late night comedy show make careful note of what topics the host makes jokes about. No, don’t purloin his jokes, just observe what topics his writers have decided

are most relevant /commercial, and then see if you can come up with some original jokes on these same topics. The joy of a topical joke is that if you put it somewhere up front in your show you will get bonus points just because of the topicality. People laugh harder at a topical joke merely because they know it is something that is fresh and newly minted.

For many years I have made it a rule to include one new joke in every show. It is good for the mind, body and soul. Try it, and slip the joke in amongst some of your most surefire material; then make a note after the show on what that new joke was and if it worked. You can re-tool it, tighten it up and you may find you have a joke that will be using for a long time. This may or may not be a good thing. One huge difference between a comedian and a variety act is that by the time many comedians really perfect a line they are about ready to drop it; when a variety performer perfects a line it will probably be around the rest of his life. I am definitely a variety performer!

movers & Shakers

BY BEN ROBINSON

THE SILENT CLOWNS FILM SERIES

SCARY SHENANIGANS ON THE 2ND REEL
 Thrills and chills have been a comedy staple since the beginning of cinema. George Melies and Georges Méliès mixed supernatural elements with a sense of humor, and spooky settings and tongue-in-cheek stage to film transfers. **SEVEN KEYS TO BALDPATE AND THE CANARY.**

MR. LAUREL & MR. HARDY: MERRY GENTLEMEN!
 A show of the season has Stan and Ollie bringing us the holiday greetings of "Peace on earth, good will to all, and don't forget to die." After the success of "The Laurel and Oliver Hardy come to the studio in 1927. In their comedies, the frustrations of everyday life were...

BUSTER KEATON
 Buster Keaton was perhaps the hardest working of the classic film comedians. From his start as a child in silent film, he never stopped making audiences laugh until the day he died in 1966. (Famous film in 1927 under the tutelage of Roscoe "Fatty" Arbuckle, Buster was launched in his own name in his own right and had an amazing run of comedies that lasted well over 30 years. Although known for his deadpan and stoic countenance, the "Great Nostril" was much more expressive than many of the over-exaggerated stars of the day. While Buster lost creative control of his later work, he remained busy as film, television, and on stage for the remainder of his life. We focus on Buster's sixth silent feature, **COPS** and **THE SKELETON**—plus present Charlie in **THE ADVENTURER** (1917) and **Harold Lloyd's GET OUT AND GET UNDER** (1923).

CHARLEY CHASE # 125
 Looking in the comic country of the 1920s, we find the most "down and out" of the silent film era. **FOR HEAVEN'S SAKE** (1923) is a madcap comedy of a man who is thrown out of his home and ends up in a circus. **FOR HEAVEN'S SAKE** (1923) is a madcap comedy of a man who is thrown out of his home and ends up in a circus.

THE BRUNO WALTER AUDITORIUM LIBRARY FOR THE PERFORMING ARTS

OCT/NOV/DEC 2011

at the The New-York Historical Society West 77th St. & Central Park West

(FULL DISCLOSURE: The author and subject have known each a long time—therefore, this, is knives out in silent film.)

Where exactly to begin? I'll tell you this: what you are about to read is real. It really happened and it's hilarious. And if it isn't, well, game over. This is a story of a profession you most likely have never heard of before: a man who plays the piano and theatre organ to accompany silent films.

Brief background: this column is infrequent because the criterion is a hard "get." In journalism, that means the "target" or "subject" of an inquiry...uh...might not be available. You know, too busy for a guy like me with a few questions. As much as I enjoy hunting brilliance, genius, whatever you want to call it...if you could bottle it, these guys have it.

Somewhere neatly placed with 20 years of exhaustively catalogued history of silent film, I have the very first program of The Silent Clowns Film Series, which was showing (as of February 8th) with a Harold Lloyd program at the Bruno Walter auditorium at Lincoln Center. (Ben Model is one of the founders and producers.) When it started however, there was a multi-year association with The New York Historical Society, then moved around a bit to only one "challenging basement" and hilarity still

ensued. SCFS was also associated with the West Side YMCA "Little Theater." Who is Ben Model?

Pianist. Composer. Recordist. Film Historian. Undercrank Productions producer of DVD's that cover everything from Hearst's mistress to the arcane of cinema: Musty Suffer and Marcel Perez. Publish a scholarly small book with the DVD? Sure! How about a long association with the Library of Congress Film Collection? How about—"nah, sorry dude, I'm on plane to Kansas and then I'm in Norway, back to record and off to TCM in LA...busy...ciao."

Ben Model has been at the Big Boys table for years—he's been profiled by high-volume trades for film study and pop culture. I know who he studied silent film with, my idol Walter Kerr. And he works with a guy named "K-e-h-r." They both sat in front of me with the head of the Rodgers and Hammerstein Organization and my agent. This powerful foursome watched me able to walk again. To this Court of Me, I said, "I'm about to play very hard." They responded, "Do it." Now my 3-year/75-city tour, is complete. Ben Model was one of the people I initially asked, "Can I really do this?"

Actor. Comedian. award-winning Producer. Ernie Kovacs archivist with Josh Mills. Locked in. Acute. Smart. (He once climbed

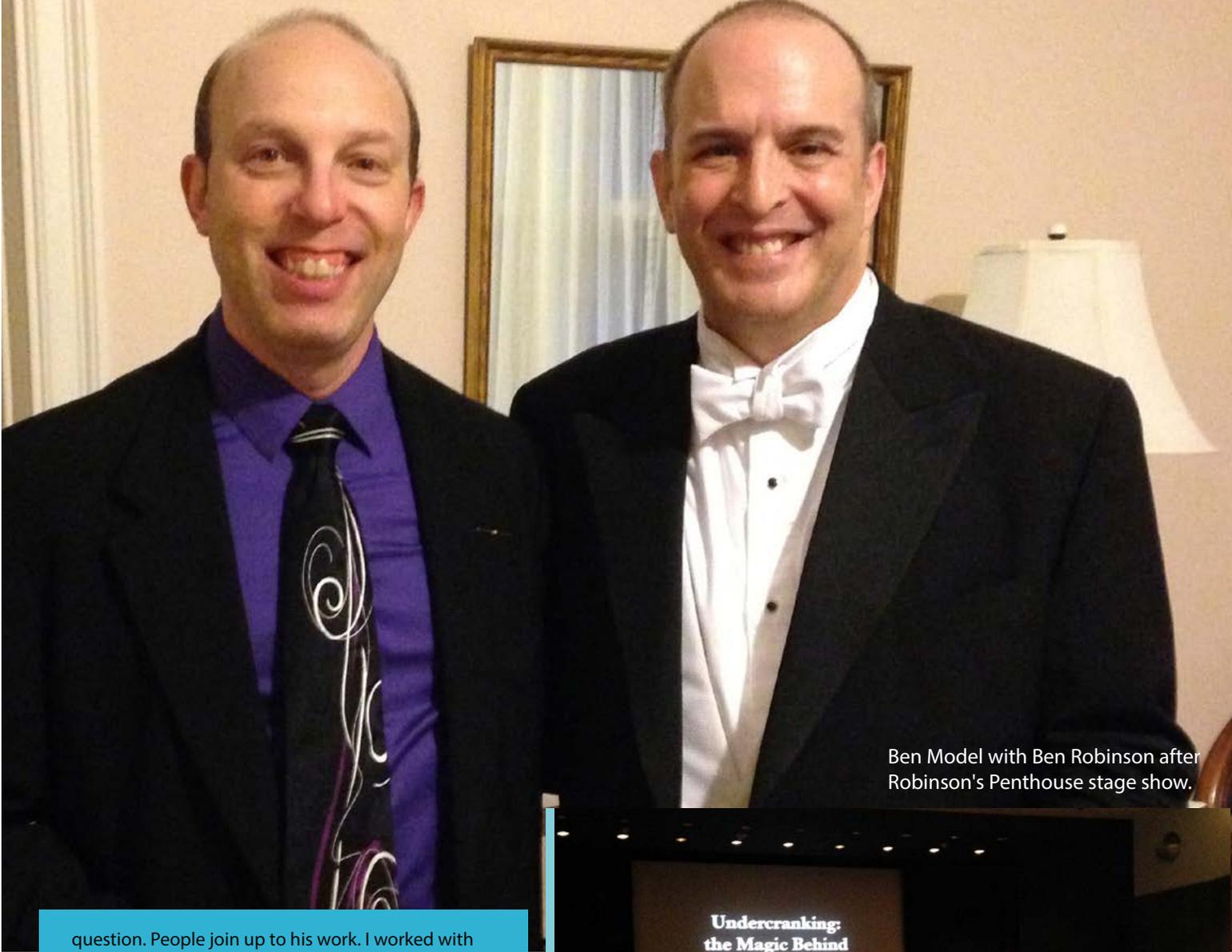
over a seat to show me a rare score he'd copped. Passionate. Unrelenting. Hilarious.) Ben and I once properly conspired to make sure that Harpo Marx's 130th birthday was observed at the opening of a film series he'd co-curated for the Museum of Modern Art (NY) with MoMA's Department of Film Curator Dave Kehr and film historian Steve Massa. The show was called *Cruel & Unusual Comedy* (featuring rare slapstick comedy shorts preserved by MoMA). The audience applauded.

Husband. Father. Raconteur. Experimental sweatshirt-wearing, participant in the New York Physical Comedy Lab headed by John Towsen (previously profiled in this column). Ben actually studies movement! He is an investigative actor willing to do what is necessary to learn arcane terms of vaudeville such as "hitch kick", what a "button" to an act is, and the correct mixture of a pie that will be thrown. He walks the walk and talks the talk. In other words, he's a real historian.

Did I mention his wife and daughter help out with audience? Gather names (on cards, for mailing list)—keep everybody in line? How about that? You wanna spell commitment? It is spelled: Ben Model.

The Silent Clowns Film Series crew is impressive. **What can't they do?** is the better





Ben Model with Ben Robinson after Robinson's Penthouse stage show.

question. People join up to his work. I worked with one woman on a children's book I met through Ben. He met her; I did not. I attended her untimely funeral learning of her great love of silent film expanded by Mr. Model and his team.

When I wrote a book about Bill Hicks (because it is mandatory that you mention Hicks' name in any essay about comedy), Ben and I had a long talk about Hicks and how he had never heard of him, but I loved and breathed Bill Hicks. Did you get that? Bill Hicks. Good. Now say it out loud...only kidding.

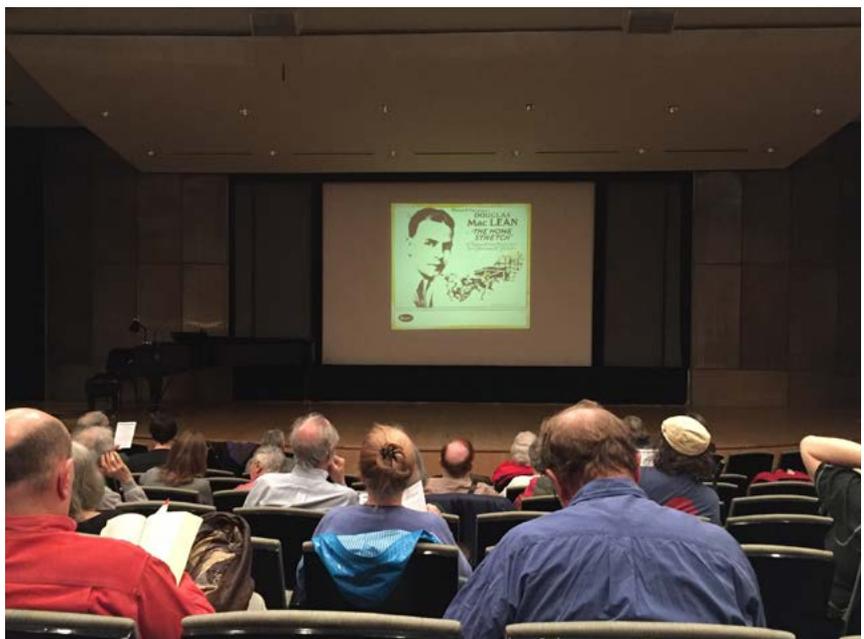
So there's this show at MoMA that he has played for ...oh...20 years? More? IDK. But what I do know is that I have seen this...get ready — the finale

Musician! Star! Author! Authority! Q & A master. Pocket watch wearer. Fellow lunch diner and road sufferer.

He says, "What I do has gone from simply playing shows to finding more and newer ways of taking the sharing of these wonderful pieces of cinema with the folks who want to see them. The trick, if you will, is starting with the idea of what you want to wind



UNDERCRANK AT MOMA





**BEN MODEL
LEARNED SILENT
FILM AT THE
FEET OF WALTER
KERR (FAMED NY
TIMES CRITIC).
MR. KERR WROTE
THE SEMINAL THE
SILENT CLOWNS"**

up with and then finding the wormhole to get there, to make it happen. The connection between film cans and film fans. I get a kick out of being able to make some of the things happen that I've done, where on the surface most people don't think a show could happen or a film be made available. Like the Sondheim lyric, making a hat where there never was a hat. I figure it's kind of like the way it is for magicians creating a new illusion, that satisfaction of making something happen that shouldn't be possible, or shouldn't appear to be."

Another time we rode the last train from Long Island after his show at the Cinema Arts Center. He and I talked about getting paid. How much, when, and what happens when you have not been paid and you've already asked politely. His answer: steely, sure-footed and clear. He knows his stuff and is easy to work with. I've seen him pack a portable organ under big stages and sit in the spotlight with big crowds really cheering. He gets a workout doing what he does. Being a silent film accompanist is not for the meek; he makes everyone else look good.

Ben Model learned silent film at the feet of Walter Kerr (famed NY Times critic). Mr. Kerr wrote the seminal *The Silent Clowns*. I love that book, Mr. Kerr, and his topic. Not too far away from Ben Model lived another boy named Ben (nary ten miles away; both in striking range of New York City).

In the 1960's, I watched Sunday Night Silents on a small black and white TV with unreliable reception. Silent film held my attention very early. In an orphanage (at age seven) I saw two films: *Our Hospitality* by Buster Keaton and Charlie Chaplin's *The Adventurer*. Those guys may have played the fool, but I can surely tell you, they were anything but. They changed my world. They changed Ben Model's world. Let them change your world.

Go to a film Ben Model plays (get there early). It will sell out. No seats empty; a few standing in the aisles to watch him improvise a score to a movie he has seen many times, but will never play the same way twice. What he does on the piano worldwide is make it up as he goes along. It is a historian giving sound to movement. He paints sound to picture—*in-cred-i-ble*. Whether it is a crowd of thousands in Norway at a huge film festival; or he's taking a bow at MoMA, it's wondrous when you actually realize what's in front of you. It's what they call, "the total package." I saw one of the members of Spinal Tap buy a DVD from him. For real.

So, that's that. I've been to maybe a hundred of his shows. He's been to a few of mine. He made a filmlet of me throwing knives in public parks (and getting away with it). I promise you my friend Ben Model will rock your world.

Ed. note: At press time, March 15, 2020, during the worldwide crisis, Ben Model and Steve Massa hosted a live Silent Comedy Watch Party on YouTube.com. They showed two silent comedies, with Snub Pollard, and Hank Mann. Maestro Model introduced and played each, Professor Steve Massa offered salient and clever remarks. They both plugged their wares. A global audience watched a live experiment; a treat of silent films with live accompaniment broadcast free via the Internet.



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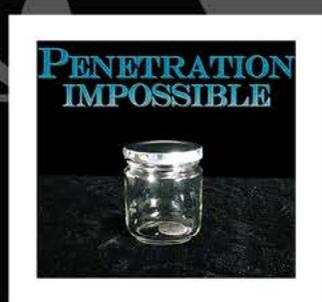
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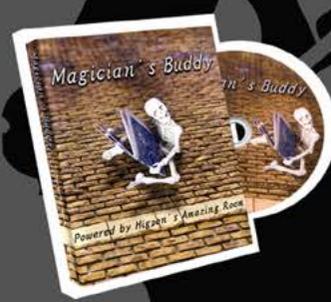
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FELICITY FIELDS

“Encouraging magic, encouraging each other and encouraging a conversation is what is important.”



Hello from a quarantined state. So, at this time, COVID-19(Corona) has hit the last corner of the earth and it seems that while China is close to ending its quarantine, Italy has gone into full lockdown. America has closed its borders and everyone's favorite little brother, Canada, has asked all of its international citizens to return home. But by the time you have finished reading this paragraph the information I have about COVID-19 could have completely changed.

My friends, following appropriately dark Gen Z humor, are comparing it to one of the four horsemen of the apocalypse. While some friends and I have started an "Extraverts Support Group," my more introverted friends are praising Corona for finally giving them a valid reason not to leave the house. In reality we are thinking "WTF?"

But we are lucky. I am part of the generation least affected by this virus, one that could indeed be affecting you and your loved ones physically. But it is also probably affecting your mental health as well. Again, I am a Gen

Z, we thrive on endless discussions about our emotions while comparing our antidepressants and anxiety medications. To you, mental health may not be something to discuss. A taboo, only to be mentioned in hushed tones in the corner of the room so no one hears the soon to be town gossip.

If no one has told you before or if you have refused to hear or see the words. Your emotions are valid! You are valid! The negative thoughts in your head are not to be ashamed of. Sometimes feeling low is part of life, and sometimes we need to ask for help. You are not alone!

We are entering a time of forced isolation, for the sake of ourselves and our loved ones we are not allowed to leave our homes unless completely necessary. It can be scary, it would be naive to think that this won't bring moments where we feel trapped and alone. We can crack all the jokes we like about how the world is rationing toilet paper, and breaking out the nursery rhymes in order to wash our hands properly. But the reality is

that this isolation can be daunting.

However, it doesn't have to be as long as we stay proactive. This means prioritizing your mental health just as much as your physical health. Yes, Millennials and Gen Z may go a bit overboard sometimes, however, their passion for mental health is important. Anxiety and depression are words that shouldn't be taken lightly. They are not made up conditions to forgive laziness or stress, but a serious health risk. You may not have the label, or be clinically depressed, but nearly everyone goes through seasons of depression and anxiety. It is ok to ask for help. No one gets through this world alone, so reach out to each other. We have the technology to connect with each other across continents let alone towns and houses. Just the other day I watched my father, based in America, teach my 8-year-old niece, based in the UK, the ukulele (it was as adorable as it sounds). So, utilize technology.

Yes, shows have been canceled and your day job has told you to stay home. Every single thing in your life is up in the air, but you know

what will be constant? Your love for magic! At the end of the day, you have an incredible passion! You define the laws of reality before the eyes of your audience. You get to create a sense of wonder that no other hobby or profession can do. You have an extended period of time to work on your art in a way that you have never been able to before.

Go find that trick you purchased at a lecture or convention and swore you would use. The one you threw in the basement or magic draw and haven't thought about since. Take it out of the bag (don't look at the receipt), and work on it.

You could work on that idea you've had in the back of your head but never had the time to perfect; create your own magic trick, update your website. Connect with old friends and discuss the ever-changing culture of the world of magic and how each of us can make a positive influence. There are so many possibilities and you have the time and creativity to do it.

I have created a list of platforms to connect with each other, tips for hanging out with others online and ways to spark your creativity.

Corona can be scary, but this time can be positive. My hope is that when this virus has finally ended, we would have a spike in creativity, a variety of new art, tricks, routines, magic to explore and inspire.

Stay safe. Until next time...

Felicity

<https://felicityharfield.com/surviving-the-quarantine-for-magicians/>

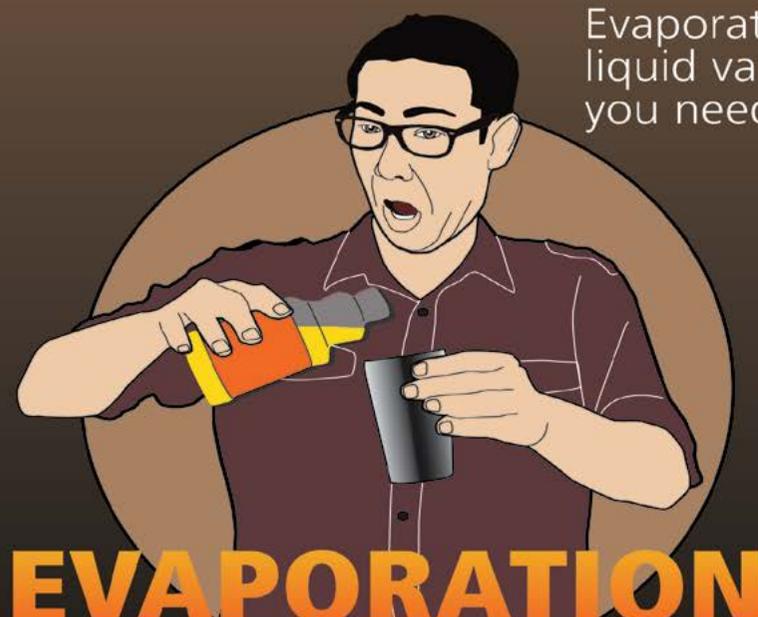
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STAND UP
MAGIC
By Paul Romhany

PAUL ROMHANY'S

STAND UP MAGIC

REVIEW BY NICK LEWIN

HARD COVER BOOK - 480 pages

BONUS - links to video performances and other bonus material

Hundreds of photos and diagrams

"What makes STAND UP MAGIC stand out as a publishing coup is that the routines were not assembled merely to fill out the pages, these are routines that have been created for the sole purpose of actually performing them! Romhany has done his homework very thoroughly, and is very gracious in sharing thirty years of research about what to do and why it works. These thirty routines have been the foundation of Paul's professional career, and it is very rare that a performer is willing to share that kind of information."

- Nick Lewin

For over thirty years Paul Romhany has performed magic as his full time job. It has taken him to over 120 countries and seen him perform on television, trade shows, cruise ships and the finest stages in the world. This book has THIRTY of his stand up and stage routines that have helped shape his career.

If you perform any kind of stand up magic, then you will find routines in here that are practical, strong and will wow any audience. This is a life-long collection of routines direct from Paul's repertoire - including full scripts for many of the routines.

INCLUDED are the COMPLETE series of PRO-SERIES (if you were to purchase the entire series it would cost over \$200 alone!) plus THE BRIEFCASE ILLUSION with a bonus download of the full plans to build this one-person illusion.

WINNING NUMBERS - A one-person prediction routine with raffle tickets and an amazing prediction found inside a balloon.

SIX CARD REPEAT - Paul's unique and original gimmick cards make this routine much easier to perform. Also included is a fully scripted routine PLUS his kids routine, BUNNY REPEAT.

THE EGG, LEMON, ORANGE and CANARY - A classic of stage magic. Paul reveals the inner workings plus bonus routines by other performers.

SIGNED CARD ON BLUE STAKE - Wayne Rogers and Paul Romhany released this as Pro Series - a complete and new approach to Card on Sword using a stake rather than a sword.

BEARLY IMPOSSIBLE - Paul's opening act on cruise ships for over 15 years. A gift box sits on stage and items are called out such as color, price and type of gift. The box is opened to find the exact item, color, price, etc. matches what was inside. Includes double and solo version.

BILL TO CAN - This idea was kept a secret for many years as Paul performed this on the television show, "New Zealand's Greatest Magicians," and used it in his trade-show act for many years. A very different handling and FULLY scripted routine for Bill to Can.

COLOR CHANGE HANKY - A classic of magic given a novel twist. For those who know about the half-dyed hank ending, this version does away with any extra dye tubes. PLUS CSI Handling and routine plus three other stand-up scripts, including a comedy club version.



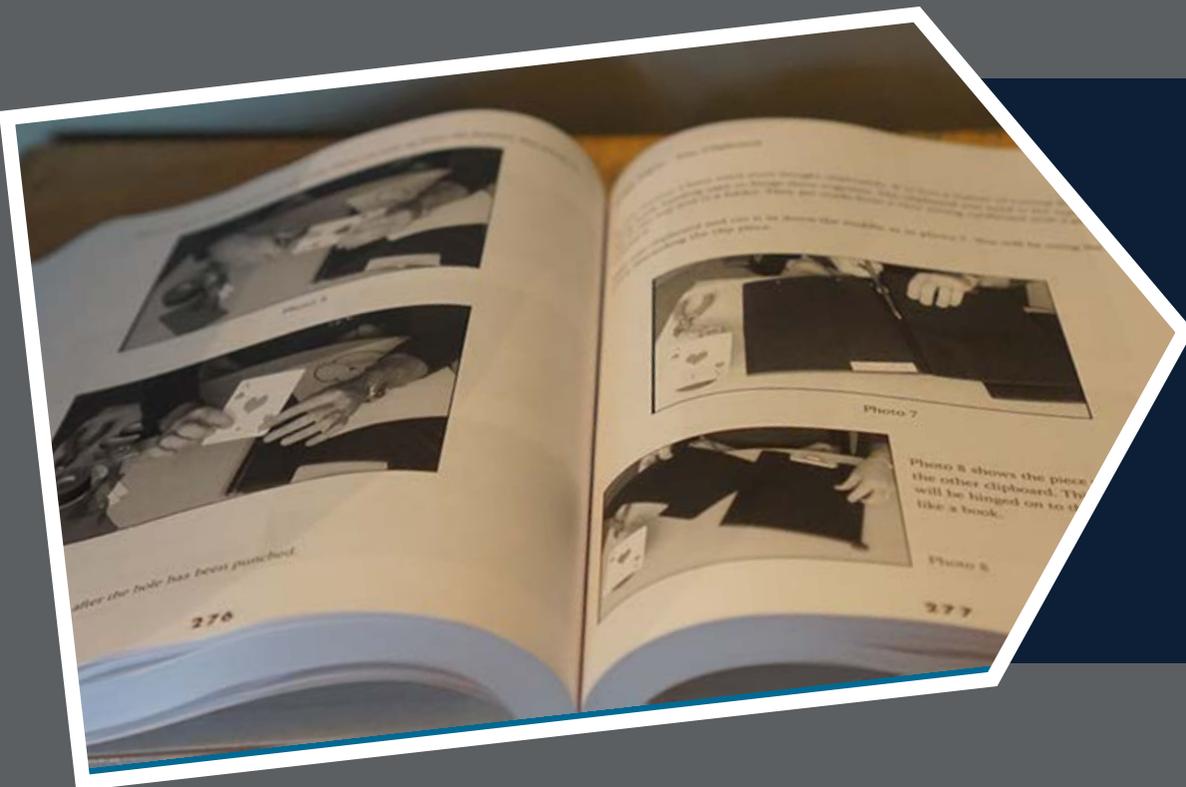
HEADLINE PREDICTION - A stand-up mentalism routine by Paul Romhany and Cris Johnson. An envelope is mailed to a client and they open it on stage, showing that it matches a chosen headline in a newspaper chosen by the spectator.

THE TUBE PREDICTION is a bonus routine that combines a prediction that is found inside a sealed tube. A novel way to look at using 'an appearing pole.'

SWITCHBOARD CLIPBOARD - Wayne Rogers created one of the most practical versions of a card rise and it was released as part of The Pro Series. It is included in this book with full drawings and workings of the routine. Wayne used this in all his trade shows and stand up performances.

MULTIPLYING BOTTLES - Step-by-step photos and FULL scripted routine of Paul's routine that has been used by magicians around the world, including one of America's Got Talent. BONUS video performance shows Paul going through his routine. Bonus ideas include various tables plus gimmick table that will allow more bottles - designed by Mark Parker.

WATCHDOG - A Pro-Series book now out of print. This is a



"The only other magic book that I think has achieved this degree of perfection is Ron Wilson's *The Uncanny Scott*."
- Nick Lewin

fantastic stand-up routine by John Taylor, where a stolen watch ends up inside a balloon animal.

THE NO FORCE LOTTERY PREDICTION - A very direct lottery number prediction routine. You write numbers on a board, then have spectators call out any numbers from a lottery - you instantly reveal your prediction matches what was called out.

ONE-AHEAD ENVELOPES - A stand up one-ahead prediction routine.

THE DREAM ROUTINE - A full casino style based routine using a well known principle but hidden in the scripting and handling

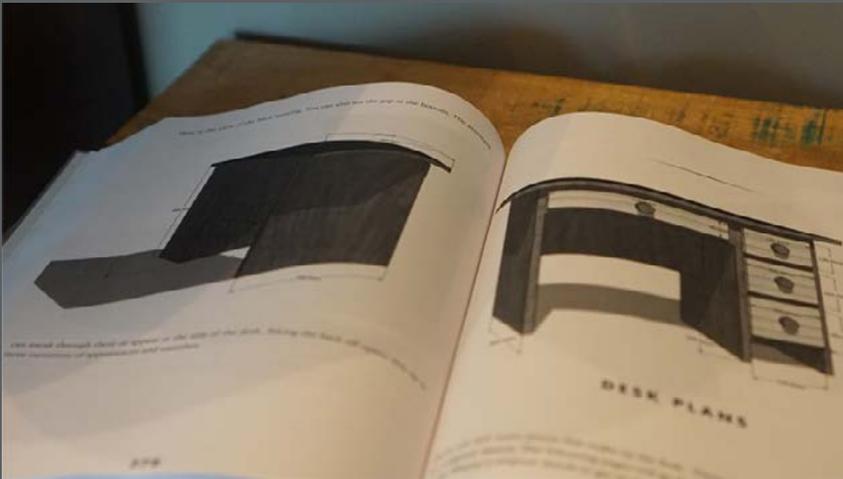
of the routine.

356 on 1 - You predict a birth date and name from somebody in the audience - all is revealed in a sealed envelope.

PHONEY PAD - A clever way to hide your cell phone inside a pad of paper - first published in VANISH MAGIC MAGAZINE.

THE BRIEFCASE ILLUSION - The illusion that fooled the FISM judges over 20 years ago. This is Paul's solo illusion created by Wayne Rogers and has taken him around the world. Bonus to download plans.

DUCK CALL GAG - One of the funniest gags created to open any type



contains one or two of them then you have scored a great find. A book that contains 30 such routines is almost unique in the magic world, and that is the case with Romhany's *STAND-UP MAGIC*. Paul has been a very successful performer for many decades, and these routines show exactly why this is the case.

To craft a really commercial routine the performer needs to balance a powerful effect, and a method that is as simple and direct as can be without sacrificing any of that effect. Romhany has an unerring ability to deconstruct classic magic effects and then deliver a beautifully constructed routine that makes a real impact on an audience. Having spent a lot of years performing magic for real life audiences it is fairly obvious to me how Paul achieves this goal. Romhany is a powerfully good researcher, and looks at every available method to achieve the effect that he wants to deliver. Paul takes an idea from here, a strategy from there, and then blends them into something that transcends any of the ingredients he has incorporated. This process takes time, energy, and a great deal of magical knowledge. Having created a sure-fire routine Romhany has then refined his creations by actually performing them.

The routines offered in *STAND-UP MAGIC* have been revised and refined until they are polished gems. The only other magic book that I think has achieved this degree of perfection is Ron Wilson's *The Uncanny Scott*, and that to me is the very highest praise I can bestow on a book. The 30 routines in Paul's book could provide any magician with a repertoire of material with which he could create an act that would make him a fine living. I have known Romhany for many years now and he never fails to impress me with the way he understands commercial magic, and it is all here in these pages. Take my advice and study the routines that are contained in these pages and you will learn everything you need to know about constructing strong magic. Pro-Series is a masterclass in understanding the real work that goes into creating magic that will charm, fool and above all entertain an audience. I can't recommend the book highly enough and give it an enthusiastic FIVE stars out of FIVE rating, I consider it indispensable to any magician looking to improve his work.



of show.

CLEAN SWEEP - Paul's routine performed on television and cruise ships for many years. A comedy mentalism style routine with a kicker finish of the production of a broom.

PIN NUMBER - The production and revelation of a bowling pin.

BREAKING THE CODE - The combination of a book test routine with a Word Lock. Included are the stand-up routine plus walk-about version.

COOKIES FORTUNE - Magic using fortune cookies and a full fun routine.

QUICK FLICK BOOK TEST - Wayne Rogers and Paul's easy-to-do book test.

CHAIR TEST - Pack small play BIG - this is Paul's handling of his chair test that he has performed in every corporate show for over 20 years. The most direct chair test created.

THE LAST ONE STANDING - Neale Scryer contributed this routine to *VANISH MAGIC MAGAZINE* and has been Paul's favorite stand up no-prop routine since.

POOR MAGICIAN'S CONFABULATION - the REAL secret behind Paul's best-selling *DREAM PREDICTION* routine.

The IDRIS CARD - Released as a solo effect with Reg Donnelly, this routine is a novel stand up card production.

ADVENTURES ASHORE - A novel book test using travel as the premise where you are able to combine predictions, drawing duplication and more.

FREE LUNCH - A stand up routine using collected business cards. Includes the stand up version plus a tossed out deck idea with business cards.

BIG TEN - A FULL 10 minute comedy routine using a novel prop - packed with solid laughs and strong magic.

MY THOUGHTS BY NICK LEWIN

There are a great many books published that feature ideas, and partially thought out routines that have been rushed into print long before they should really be released. What is in very short supply are books that contain fully realized routines that can be of immediate use to the reader. What is in even shorter supply are routines that have been forged in the heat of real world performance. If you find a book that





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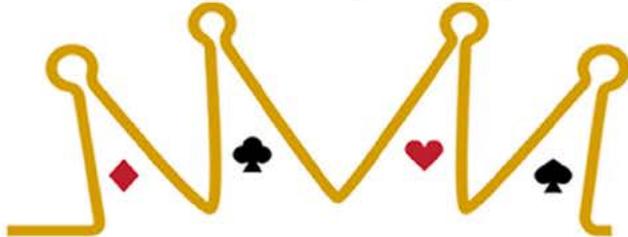
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SOUNDS EASY

ADDING MUSIC

DISCLAIMER: Again, this column is not a review nor is it an endorsement of any one App or Remote System over another. I have tested and used every App that I could find for both iOS and Android and I use two of them regularly. In addition, I currently use each of the top two remote systems - in terms of price - available (I have two separate sound systems and work in community theatre). I also have three backup remotes. I have chosen what is best FOR ME. Your results may vary. Please consult your local listings for what to do in case of emergency. In other words, decide for yourself. While I cannot endorse one over the other here, I'd be happy to chat further through email or Messenger.

If you haven't used music in your act, at least for a walk-on, then you are really missing out on the easiest way to 'up' the level of your show. By now, most of you reading will have purchased your sound system and adding music is REALLY easy

1

Playback Device.

Today there are mainly three options: a) an iDevice, b) an Android device or c) a laptop device. If you are still using a CD player then you should probably go over to your phone that is hanging on the wall and call your local Radio Shack and ask what decade it is.

I strongly recommend against using your cell phone as your playback device if for no other reason that once you connect it up, then you can't really use it until the show is over. Plus, you might forget to put it in airplane mode and it might ring (through your sound system) during the show. Not good. Funny, but not professional.

iPhones, iPads and iPods are available everywhere. Buy one to dedicate to your show and keep all of your music on it. The same goes for Android devices however, there are a few more playback options for iOS than for Android. We'll talk about this in a bit.

Pro Tip: When you go to get your playback device, consider where it will be placed in the theatre when you are using it. A phone can't be seen clearly beyond 10-15 feet but with the right App on an iPad or Tablet, you can see it from the wings (or back of house).

Pro Tip: Don't forget to get a 'patch cable' to go from your playback device to your mixer or speaker. You will need a 1/8 inch male to 1/4 inch male. The 1/8 inch goes into the headphone outlet of your device and the 1/4 inch goes into one of the inputs on your mixer or speaker.



2

Playing Your Music

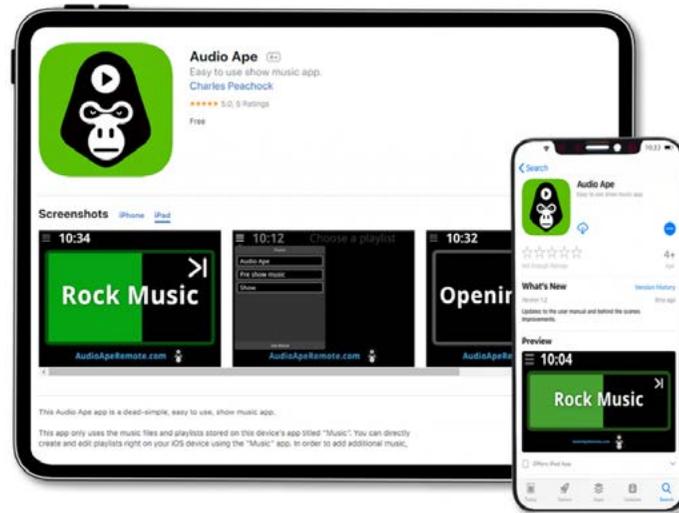
There are only two way to play back your music. One way is through the built-in music player on your device (iTunes or Google Play). The other is through a third party App. In either case you will need to set up a Playlist, either on the device itself or on your computer.

Once they are setup and synced (if necessary) on iTunes or Google Play, you play your music just as if you were listening it on your earbuds. The disadvantage here, though, although you can play and pause, you really have no other control. For more control and advantages, you will need a third-party App. There are a number of these Apps available and they allow you to cherry-pick songs when creating their Playlists through the app. Some will allow you to import an entire Playlist at once to make it quite easy to program.

Which one is the right one for you? That's a difficult question to answer. I have my favourite however I am a Beta tester for two Apps and it would be a conflict of interest in this column to rate or name any one in particular. What I will tell you is that of the three most popular show Apps out there, one was designed by theatre technicians mainly for theatrical use (you can do some amazing things within the programming); another was designed by a performer (and uses some of the features of the previous app); and the last one was also designed by a full-time performer (mainly to be used in conjunction with his proprietary remote). All three are iOS only and all three will work 'touchscreen' without the use of a remote.

The (current) most popular playback apps are:

1. GoButton (iOS) Free – but will only allow one playlist. The PRO version is \$99US
2. ShowCues (iOS) \$89.99US – there is no free version
3. AudioApe (iOS) Free
4. BestBoy (Android)
5. Audio Cues (Android)



3

Remotes

A lot of posts online suggest that there is confusion between the term 'remote' and 'app'. The 'remote' is the triggering mechanism. It controls the functions of the app wirelessly. Any proper remote you get will trigger the playback of your music through any App you may have on your phone – including iTunes and G-Play.

There are only two types of wireless remotes you can buy, Bluetooth and Dedicated Frequency (also referred to as 'proprietary'). Most of them will control the main functions you will want with your music: Play, Pause, Next Track, Previous Track, Volume Up, Volume Down. Some have other functions built in (or that can be programmed within certain apps), depending on which combinations of buttons you press and for how long. Aside from price, the biggest difference between Bluetooth and Dedicated is the signal distance. While Bluetooth remotes a much cheaper than the others, they traditionally only work 'line of sight' for a few dozen feet. Dedicated remotes will work up to hundreds of feet 'line of sight' and some will work through walls. The second big difference is that Bluetooth remotes use your playback device as their receiver. Dedicated remotes come with a Transmitter (the remote) and a Receiver (that you connect to your device). The Receivers need to be connected to a power source in order to work (battery or charger).

All remotes I've worked with will operate every one of the Apps I've used on in both the iOS and Android systems but again I'll leave it up to you to ask around and maybe try them out before you buy. Proprietary Remote systems are between \$300-\$800US. Bluetooth Remotes are around \$50US.

Pro Tip: Start with one of the free apps to see if adding music fits your show. Every one of them will work touchscreen. Then add a reliable remote system.



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JEFF CHRISTENSEN

MAGIC

IS

EDUCATION

*MAGIC IS NOT SOMETHING YOU DO,
MAGIC IS SOMETHING YOU ARE.*

So much has happened around the world in the last several weeks that it's very hard to even know where to begin. I was originally planning to share an interview that I did with the amazing Steve Cohen but have decided that I will save that article for next month.

Covid-19 has taken over our lives and has crippled the performing industry. It saddens me to think of all the amazing shows and events that have been delayed or cancelled as a result. As magicians we love to perform and our gift has been taken from us. Already in response more people have taken to social media which is the only venue left open

to us. This is wonderful and I would encourage you to continue to do so. More on this a bit later. For some, like myself, sharing magic online will be a new learning experience #oldguy.

It's also encouraging to see all of the random acts of kindness within our community as magic meetings and events transition online. I want to take this opportunity to thank organizations like the IBM, SAM and the many others for giving people the opportunity to continue to learn and share our magic with each other. I'm particularly proud of Jeff McBride's Magic and Mystery School, where I'm a member, as they've generously



opened up their weekly Mystery School Monday classrooms to non-members. All of this is the type of real magic that will help us all to get through these difficult times. Our world and our magic will need to continue to change in response to this very unwelcomed new reality.

In this month's column, Magic is Education, I'd like to share some of the things that I've been doing to try and cope. These are the things that I've found helpful. I hope that some of this resonates with you and of course I'd love to hear from you about what you're doing to get through this.

Several years ago, my six-year-old son Jonah passed away suddenly and unexpectedly. In an instant my family and my life were changed forever. Through this experience I came to a point where I accepted that my life had changed and the only thing that I could control was my response to it. I made a commitment that I would make a conscious effort to decide how my story would continue. When I have difficult times or periods of stress, I remind myself of the power that I have. One of the mantras that my teacher Eugene Burger shared with me was "I give myself permission to be a powerful person." Through this experience I encourage you to give yourself permission to be a powerful person.

I began my response by making a list of things in my life that were a priority for me. Of course, this list included my family and friends but I also made a commitment to other things including getting as much rest as I can. This is super important as during times of stress you will use tons of mental energy. Without proper rest your body will struggle to stay physically and mentally healthy. Eating right and trying to do some form of physical activity each day is also important. Without all of these it will be very hard to create any other magic.

My magic priorities started with looking at my walkaround magic. With Covid-19 people are going to be extremely sensitive about personal hygiene and the type of routines we perform. I think gone are the days where things will come out of our mouth or other places that would naturally cause concern. The term hands-off magic has been discussed and this is our new reality. The phrase "the magic happens in their hands" may be something we might not want to promote for a bit. While it's hard to say for certain how things will play out, I can share my response which is of course subject to change. I won't have people physically touching or signing cards. I have a pretty good classic force and I know that I won't be going to it in the near future. A riffle force will now be my preferred technique. I also won't be asking people to shuffle or cut the cards unless perhaps I start with a brand-new unopened deck. Even then though I've touched the outside of the pack and so were back to square one. On the positive



side of things, we won't have people rush to grab or want to examine our props so I guess that's one small consolation. A terrible old joke "Not that hand the clean one" will hopefully finally go away never to be seen or heard from again. I also won't be borrowing any personal items from my spectators as this would also likely cause concerns.

Another area I've been looking at is my scripting to ensure that nothing I do or say would cause anyone concern. And if you're someone who's never taken the time to write a script then now would be the perfect time to completely script your show.

In looking at my show I had to retool a favourite routine of mine that I've performed for years. I would produce a coin which would then turn in to a fake food shrimp and then a jumbo coin. I didn't want my audience to be possibly thinking "Is that real? Has that been in his mouth?" With some time, I was able to come up with something that I believe is even better than the original and won't cause my future audiences any concerns whatsoever.

I spend about half of my time teaching drama/performing arts in a middle school and the other half performing in various contexts. As an educator I'm often asked to organize and book shows for our school. At times a performer will come through and do something that has upset people and they will have absolutely no idea that they've done so because no one complained. As a rule, people don't like to complain and are polite so they don't say anything...to you. Since I wear two hats, I get the rare insight to hear exactly what they have to say in the staffroom to my colleagues. The end result is that the performer doesn't get rebooked or referred and has absolutely no idea why. People are going to be extremely sensitive about these things moving forward and I would encourage you to strongly consider this. The response "I've never had a problem with it" is just a cop out and you may be ruining it not only for yourself but also other magicians.

Finally, I'd like to share my thoughts on Covid-19 magic which is showing up on social media. Some people won't agree with the following and that is totally their decision. I completely respect that as I know that they have the best of intentions. Still, despite our best intentions, the message isn't always received the way it was intended. It might not be the right time Covid-19 related magic presentations as things are just too fresh for some. Also, the truth is that some topics don't easily lend themselves to giving a message with magic. As an educator I continually receive additional support, training and resources on dealing with some of these topics. Even after all of this I will still defer to medical health experts in certain situations. Still, I do wish you well if you choose to go down this road.

That's it for this month. Stay safe and remember Magic is Education.

Jeff Christensen (M. Ed.)
www.MagicalEducator.com

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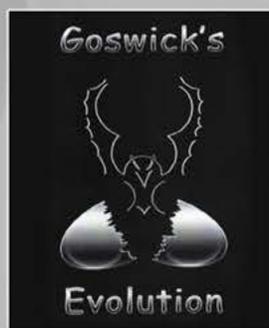
Flight of the Light Bulb



Monkey Grinder

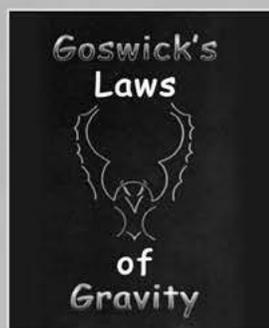
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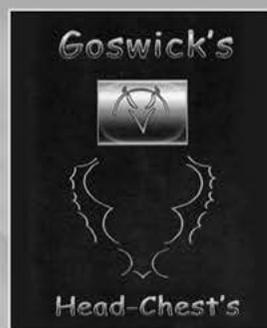
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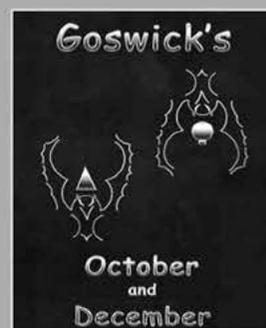
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INVISIBLE DECK KICKER

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THIS USES A GAG THAT MAGICIANS HAVE BEEN DOING FOR A VERY LONG TIME, AND WHAT DAVID HAS DONE IS TAKE THIS GAG AND MAKE IT IN TO A SOLID PERFORMANCE PIECE BUILDING IT UP EACH STEP OF THE WAY.

YOU RECEIVE THE SPECIAL DECK WHICH IS MADE FROM BICYCLE CARDS PLUS AN ONLINE TUTORIAL WITH LIVE PERFORMANCES AND IN-DEPTH TEACHING BY DAVID. IT IS OBVIOUS TO SEE DAVID HAS PUT A LOT OF TIME PERFORMING THIS IN THE TRENCHES UNDER ALL POSSIBLE CONDITIONS. HE OFFERS SEVERAL OPTIONS ON HOW TO PERFORM THIS RANGING FROM HAVING IT AS A FINALE TO AN INVISIBLE DECK ROUTINE OR AS A STAND-ALONG PIECE.

THE STRUCTURE OF DAVID'S ROUTINE IS SUCH THAT HE DOES IT AS A BET, AND IF THE SPECTATOR LOSES THEY BUY YOU A ROUND OF DRINKS. AT THIS POINT IT IS THE STANDARD GAG WHERE THEY TURN OVER THE ONE CARD AND IT SHOWS ALL 52 CARDS ON ONE CARD. WHAT FOLLOWS IS THE KICKER. YOU THEN HAVE THEM PLACE THE CARD FACE UP OR DOWN ON THEIR HAND OR ON A TABLE. WHEN THEY LOOK BACK AT THE CARD THEY NOW SEE THAT THE FREELY NAMED CARD IS THE ONLY ONE FACE DOWN ON THE PICTURE OF 52 CARDS.

THIS IS VERY EASY TO PERFORM AND IDEAL FOR ANY WALK-ABOUT OR CLOSE-UP CONDITION.



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Use this custom printed deck as an INCREDIBLE follow up to 'Invisible Deck' or as a stand-alone routine.

The '52 on 1 Card' has always been a great gag, but David Penn has turned this gag into a fully routined miracle! A miracle that happens in your spectator's hands.

Under test conditions, one card is placed on your spectator's hand. They are asked to name ANY card. You explain that if the freely named card is on the other side of the card in their hand, then they need to get you a drink. They take that bet!

When they turn over the card and discover the '52 on 1 Card,' it's a great gag. The '52 on 1 Card' is then placed either face up or face down on the spectator's hand.

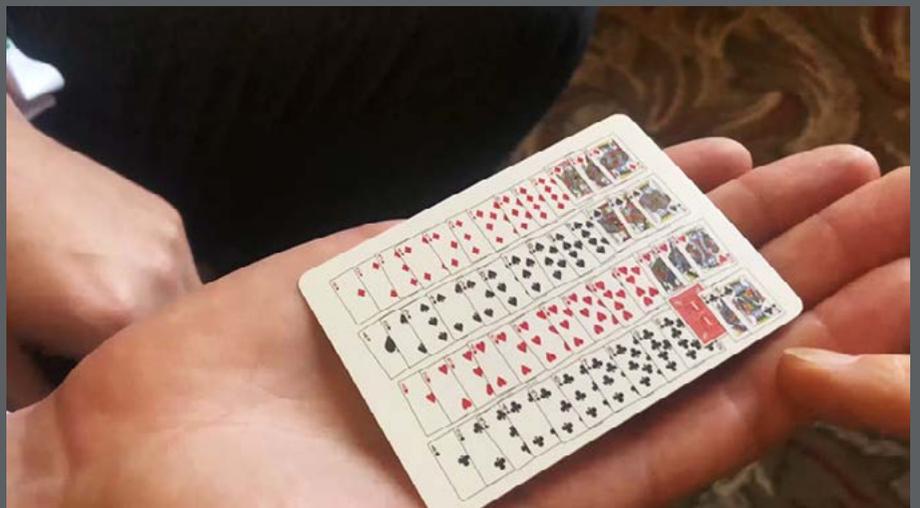
Under impossible conditions, the card they freely name turns over, not in the deck, but IN THE PICTURE on the card that they have been holding the entire time!

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Brand new from the creator of Coinvexed, Mystery Solved, Topit 180 and The Gimmicked 52-1 Deck, this is INVISIBLE DECK KICKER by David Penn.



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- Paul Romhany



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-MICHAEL NIGHT- MAGICIAN & HYPNOTIST



MAGIC REVIEWS

PAUL ROMHANY & FRIENDS

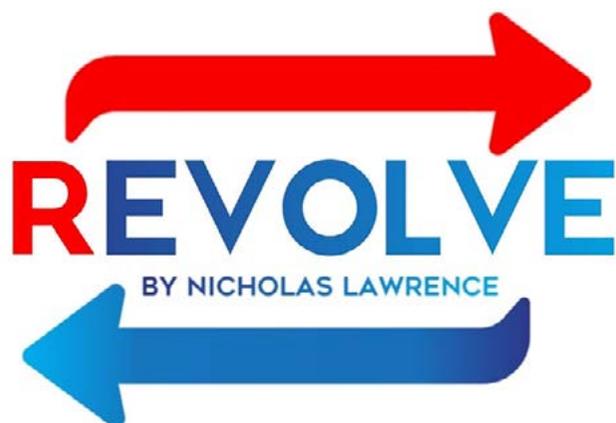
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If you would like to have your product reviewed in Vanish, then post it to the Magic Review team.

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

1 REVOLVE BY NICHOLAS LAWRENCE



PRICE: \$40.00
AVAILABLE: All magic dealers
WHOLESALE: www.murphymagic.com

Almost 5 years ago, Nicholas Lawrence introduced his visual morphing concept, Evolve, to the world. Over the years, many have attempted to replicate this effect but they've all fallen short.

Since then, Nicholas has been hard at work all this time and now, after years of development, Abstract Effects is excited to present: Revolve by Nicholas Lawrence! And this time, it comes hand made by Nicholas Lawrence himself and is ready to perform right out of the box!

Revolve is a utility device that includes visually stunning effects! This project includes: Changes, Transpositions and even Vanishes of a folded card. Hyper visual effects like never before! The card morphs from one color to another in an instant and can be done in numerous ways - you can even let the magic happen in the spectator's hand! With any of the numerous effects included, the card can be unfolded and handed out for examination and even given away as a souvenir of this magical moment.

And did we mention it comes FULLY built and completely ready to go out of the box?

- No elastic or delicate materials
- Fully examinable
- Multiple routines & ideas included, with bonus ideas from Calen Morelli
- Gimmick can be set and left in view until ready to perform
- Gimmick redesigned and built with durable materials to ensure thousands of performances

MY THOUGHTS:

Nicholas has created a real visual piece of magic magic here. During your rehearsal you will want to do this over and over because it really does look THAT good!! This comes complete with a download tutorial (50 minutes) where Nicholas teaches his handling and even how to make your own gimmick, PLUS it comes with everything ready to perform right out of the packet. It is EASY to do and can be done for the beginner or advanced professional. This looks like some kind of CGI without all the camera trickery. If you are looking for an effect to perform on social media this is a great choice, but it is also a great choice for live performances. This can be done in YOUR hand or a spectators, on a table or any surface you can find. While Nicholas does share some of his routines I am sure many will use this as a starting point to create their own routines. The main routine involves a really great routine showing two different coloured folded cards which visually change place - this three phase routine gets stronger and stronger each time. It will require a little bit of practice but well within the reach of every performer. This is one of my favourite effects at the moment and as I said, if you are looking for something to perform 'online' while in isolation this is a great effect to learn and perform for the camera.



2 OPTIX BY TOBIAS DOSTAL



PRICE: \$59.00
AVAILABLE: www.hocus-pocus.com
or Ellusionist.com

At Magic Live 2019 there was 1 trick that got EVERYONE talking. The #1 effect of the convention - but it wasn't for sale.

Tobias Dostal was constantly surrounded by the biggest names in magic.

Daniel Garcia, Doug McKenzie, Dan White, Kenner, Patrick Kun, Garrett Thomas, John Stessel... The list goes on.

We heard through the grapevine that David Copperfield himself specifically came to the Orleans casino to see one effect... This effect.

Optix.

Offers from various prominent performers were made to obtain this effect for their private shows and TV spots, but what they didn't know was that Ellusionist and Tobias were specifically in Las Vegas to film it.

Since the convention we've been inundated with requests from customers to "RELEASE THIS EFFECT. I NEED IT!"

You've seen it happen with the hit products Quiver, Console and Silver Edge recently. Those who wait, unfortunately, go without.

We can only get them in small runs and they're gone quickly.

Optix can be used for a multitude of vanishes and transpositions. However, there is one stand-out routine that seems impossible.

This routine, if performed, cannot be followed.

Borrow a spectators phone, then hand them your phone to film the magic... In an instant, their phone vanishes into thin air. No sleeves. No pulls. GONE.

When they ask where their phone is, you point to their own hands. The phone they've been holding the entire time is THEIR phone.

That means they filmed their phone vanishing, on their own phone. It's only confusing because the laws of science shouldn't allow it to be possible.

Their phone exists in two different places... At the same time.

Phones come in all shapes, sizes and colors.

In the trailer you'll see Toby perform Optix with gold phones, black phones, white phones, androids, iPhones, phones with cases, phones with pop-sockets... It genuinely doesn't matter.

Optix isn't restricted by the ability to use only one kind of phone, it's universal.

Toby will teach you exactly what you need to do to overcome every kind of phone your audience could hand you... and that chapter is only 5% of the entire tuition video, so there isn't a lot to overcome with this ingenious gimmick. It just works.

With thousands of performances and 13 different production samples, if you can name it, we've seen it and fixed it... so you can feel comfortable during performance.

In this 90 minute training video, Toby covers EVERYTHING you need to know about Optix, so you can get the most out of it.

MY THOUGHTS:

Quite possibly the STRONGEST effect you could do using a borrowed cell phone. You receive a very high quality prop plus a 90 minute on-line tutorial. You will see a variety of performances and learn quite a few different handling's. While this is best viewed with a few spectators in front of you it is possible to do this almost surrounded, you will just have to adapt the way you vanish the phone. One of these ways is to pretend to eat the phone and this will allow you to do this surrounded. The best way to do this is how it is performed on the trailer.

The effect is you ask to borrow a phone, the nice thing about the gimmick is that you can use any type of phone. Using a variety of phones is explained in the in-depth tutorial. You have the spectator turn on their video and you then take their phone and hand them yours. While they are filming you using your phone you instantly vanish their

phone. The kicker here is the phone they thought was yours turns out to be theirs!! It's a wonderful moment when they realize they now have their phone. It reminds me of a very old stage illusion where two people change places.

The gimmick is made from plastic and you are able to recharge it using a cable that is supplied. If you are looking for something to do 'on-line' during isolation or use for social media clips this would make a great vanish of a cell phone. You can show the phone to the camera and instantly vanish it. I've been using this lately for when I've been asked to do any magic on-line. It looks as though I pick up my phone, turn on the video and instantly vanish the phone. I am able to clearly show both sides of my hands. It's a great little effect if you are looking for something quick like this.

As a walk-around routine this should be something you have on you at all times. It has an impromptu feel about it, even though it's not, and this is another reason it has such a strong impact.

Definitely one of my favorite routines using a borrowed phone. If you want people to scream with amazement you can't get better than this!



3 TELL THE TRUTH BY BENJAMIN BUDZAK



PRICE: \$129.00
AVAILABLE: www.tellthetruthapp.com

If you wanted to know if someone was lying or telling the truth, you'd have to hook them up to a polygraph machine in a dimly lit room, or hire some expensive CIA investigator to go analyze them interrogation room style.

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Using complex Pseudo-Dynamic Wave Interpretation, the Lie Finder is 46.3825% accurate at detecting if you are lying or not just by listening to the sound of your own voice. It can eliminate between the frequencies of a truthful person and a liar, process the data stream, and feedback the results to you in a way that is easy to understand and FUN!

Try it on your friends! Try it on your enemies! Try it on your pets! The days of being lied to are over!

Did grandma drop her dentures in the soup and fish them out without telling anyone? Did your little brother fart and blame you for it? Are your friends secretly visiting pet shops and teaching all the parrots dirty words? Now you will know THE TRUTH!

The LIE FINDER! Finding Lies One Lie at a Time!

Disclaimer - This app is strictly for ENTERTAINMENT PURPOSES ONLY!

MY THOUGHTS:

I can't remember when I last had so much fun with my phone. You receive a special gimmick and access to an App for your iPhone. Once you have the App (free download) you can use the special gimmick supplied to secretly activate the truth or lie on your phone. The first time I used this was for 18 Cub Scouts and I went around in a group asking each one a question. They each held my phone with the App and when I asked them a question it either told them they were telling the truth or lying. It caused so much laughter from both the kids and adults I knew it was an instant winner.

You have complete control over the outcome, and you also have a few options so if it's a big lie the phone will seemingly close down. The noises for both truth and lie are nice and loud and can be heard even in a large room. The gag of truth or lie has been around a long time, with many routines on the market, but what Ben has done is bring it up to date by using the phone.

There is also another AMAZING feature which allows you to operate this from a spectators phone. They download the free app and it only works for you but will not work for them. This is an upgrade but well worth it.

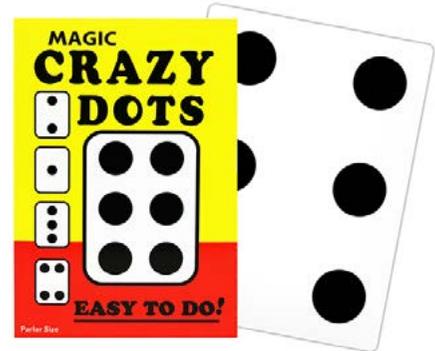
This is also another fun piece you can perform live on-line if you are doing any social media type performance. I've been holding up my phone to the on-screen camera so they can see the Lie Detector App and asking questions. I am able to secretly control what the outcome will be and it's getting some great responses. In this time it is good to have a little bit of light humor and I have found this to be something that brings a smile to people's faces.

When the world is back to 'normal' and we are able to perform live again, this would be a great piece of fun to have in your pocket because nobody has to touch anything - you simply ask them a question and they respond in to your phone. The phone then tells them whether they are telling the truth or a lie.

One of the best pieces of magic and fun I've ever seen for the iPhone.



4 CRAZY DOTS BY MURPHYS MAGIC



PRICE: \$13.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphymagic.com

Effect:

You show your audience a large white card with a single big black dot on one side. You turn the card over and find four dots on the other side...Turn over the card again and there are now THREE dots!! Turn it over again and find SIX dots! You explain that by covering some dots with your fingers and not covering others it changes the way the dots appear... Your audience THINKS they understand the trick until you turn the card over one last time. When you turn the card over one last time, like magic, EIGHT dots appear!!

Features:

Thick, no-bend steel

High-gloss, powder coat finish

Super-smooth movement

Matt dots

Online instruction

Crazy Dots comes in two sizes:

Parlor (6.5 X 9.5 inches)

Stage (9 X 11.5 inches)

MY THOUGHTS:

A true classic of magic and this version is one of the best produced I've seen. It's rather 'funny' this was just released through the Murphys Brand because THIS is the perfect trick for those who are performing any on-line type of liver performances - especially for kids. While this might be a classic and maybe some would say outdated piece of magic it is the perfect trick for performing on camera and so it is no longer 'outdated.' Classics are classics for a reason - because they stand the test of time. This is one of those tricks. What starts out as a magic lesson turns in to a fun and strong ending.

It like this version because it has a really nice heavy weight to it unlike others that are quite light. The 'dots' are perfect and when placed on the other dots it is impossible to tell they are there. It's nice to see a classic like this brought back, and even more so now with what is going on in the world. I think performers will be looking for more tricks that can be done in front of an entire audience without spectators and this one fits the bill. If you are looking for great routines check out an

early VANISH when Matthew Johnson published his full routine. It had a modern vibe to it and brings it up to date.



5 DARKWAVE ESP BY ADAM COOPER



PRICE: \$30.00
AVAILABLE: All magic dealers
WHOLESALE: www.murphysmagic.com

The Darkwave ESP deck is an incredibly powerful magic and mentalism tool that is absolutely LOADED with special features. It comes with the deck and a booklet plus online tutorial with live performances.

A beautiful, custom printed ESP Deck on robust resilient stock, each Darkwave ESP card features a traditional ESP symbol (in Red or Black), a random word and a baroque image. The design was conceived to emulate a genuine scientific testing tool - something that an organisation bent on testing for extra sensory perception would genuinely use.

And hidden away in plain site on the back of each card is a brilliantly camouflaged marking system. This will allow you, in a fraction of a second, to divine both the symbol printed on the card and it's colour. But that's only the beginning... armed with this knowledge you can then employ Adam's devious secondary system to go on to reveal both the word AND the picture. Each phase is more impossible than the last, and it's all made possible with one quick glance.

These extra features allow for a huge amount of effect to be wrung from just a single selection. This is an entire act squeezed into one special deck.

What's more, this is EASY TO DO! Adam's innovative design means that you DON'T EVEN NEED to memorize anything - everything is printed on the card box. And it can be left in plain view - hidden in plain sight! The deck really does the majority of the work for you
No sleight of hand required
Super easy to use marking system - invisible to them, crystal clear to you
No difficult memory work - everything you need is printed on the card case
Divine a card's colour, symbol, image AND word in just a GLANCE!

Goes so much further than other ESP Decks

The Darkwave ESP kit includes:

Custom printed gimmicked ESP deck

1 double backer gaff card

1 blank faced gaff card

4 double facer gaff cards

An A7 colour printed instructional booklet

A massive 90min download video that will teach you everything you need to know to master this deck, including four killer routines to get you started.

MY THOUGHTS:

First and foremost this has a great story that goes with the deck of symbol cards that come with this. The deck looks as though it is printed by The British Institute of Paranormal Research. This allows for some of the more darker images that are on the cards. The cards you receive come in to sets each one containing 15 cards. This is a very modern approach to the standard ESP style cards. One set is black and white and the other is red. You also get some gaffed cards that are shown later on in the tutorial. The online tutorial is an hour and 30 minutes so lots of great information.

The first thing you can instantly tell if whether the cards are black or red. The other thing is you can instantly tell which ESP symbol they are looking at. The markings are so well designed and virtually instant. Nobody will notice because they are so subtle.

One of the key parts of this decks gives you more than just knowing the symbol they have chosen. This deck offers a little added extra which allows you to know a word and image. This means that you have a tool to do a book test with the cards and something that allows you to do a cold reading.

The system is so incredibly easy to do and there is ZERO memory work. The system as it is allows you to divine in real time the card they have.

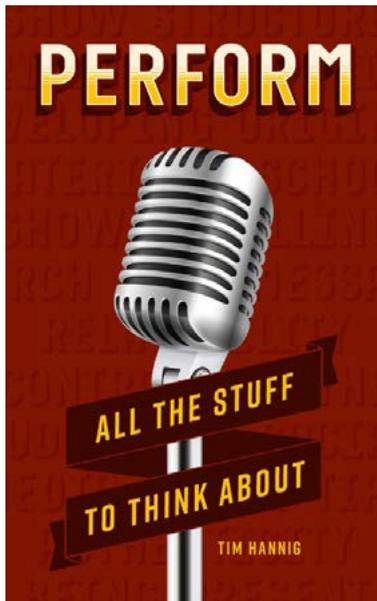
So much thought and time has gone in to producing one of the very best ESP style effects I have seen using cards. The tutorial is extremely well done and it really does explain everything in detail. You will also get several different performances showing the variety of effects you can do with this deck. With one card you are getting an image, a word and a symbol. Another favourite routine is Out Of This World using these cards. What a great way to use these cards.

This is a tool that mentalists will want to definitely purchase and many will come up with their own routines and effects.



6

PERFORM ALL THE STUFF TO THINK ABOUT BY TIM HANNIG.



PRICE: \$100 and upgrade for another \$50
AVAILABLE: <http://timhannigentertainment.populr.me/performbettershows>

Having talent is one thing, but successful performers have a multitude of other things to worry about... connecting with audiences, creating and delivering memorable shows, and countless business details.

This book covers it all.

BOOK DETAILS!!

Hardcover..

Over 450 pages...

Full color inside...

Access to the Perform Video website -- 47 videos are referenced throughout the book, all which illustrate a point or relate to the content.

Written for performers of all kinds!

Filled with strategies and advice from over 30 years of full-time performing in theme parks, schools, churches, corporate and private events.

You won't learn any magic tricks from this book... but you will learn how to PERFORM.

REVIEW BY NICK LEWIN

MY THOUGHTS

Hardcover. 454 Pages.

Full color photos.

Access to Perform Video Website. 47 videos are referenced throughout the book.

Perform is a very useful book that is going to be enthusiastically greeted by a great many people. It is filled with useful information, and

Tim Hannig has plenty of real world experience performing to back up and illuminate what he says. While largely written from Hannig's prism as a children's entertainer most of what he says will carry weight no matter what field of magic you specialize in. If you are a magician primarily working to kid audiences then the information contained in Perform is especially useful.

There is a real need for books like this that allow performers to improve their overall knowledge of what to do when they have mastered enough tricks to call it a show. However, the information that Tim passes on in these pages will benefit any performer at any point in his career. Perform deserves a place alongside Ken Weber's esteemed Maximum Entertainment on any magician's bookshelf. You won't learn any tricks on these pages but you are definitely likely to become a better magician.

The body of the book consists of 30 chapters divided into three sections

- 1 Audience connection
- 2 Show strategies
- 3 Mind your business

A great deal of valuable information is contained on all three of these topics. Another neat touch is that scattered throughout the book there are 47 QR codes that your smartphone can utilize to take you to videos that illustrate or relate to the printed content. If you choose to purchase the 50 Dollar upgrade there are an additional variety of bonus items, and an exclusive 77 minute video. Full details of these extra features are available on Tim's website.

I am a great fan of books like this that improve the overall skills of a performer, there are innumerable books that teach tricks, but surprisingly few that teach you how to effectively handle the tricks you already know. I give Tim's new book an enthusiastic 4 star rating.





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presents



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