

December 2014 / January 2015

VANISH

International Magic Magazine



ANDREW GERARD
A TRUE RENAISSANCE MAN

this edition

FULLY
INTERACTIVE
MAGAZINE

edition
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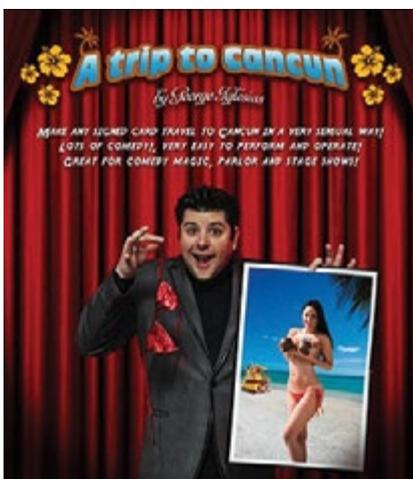
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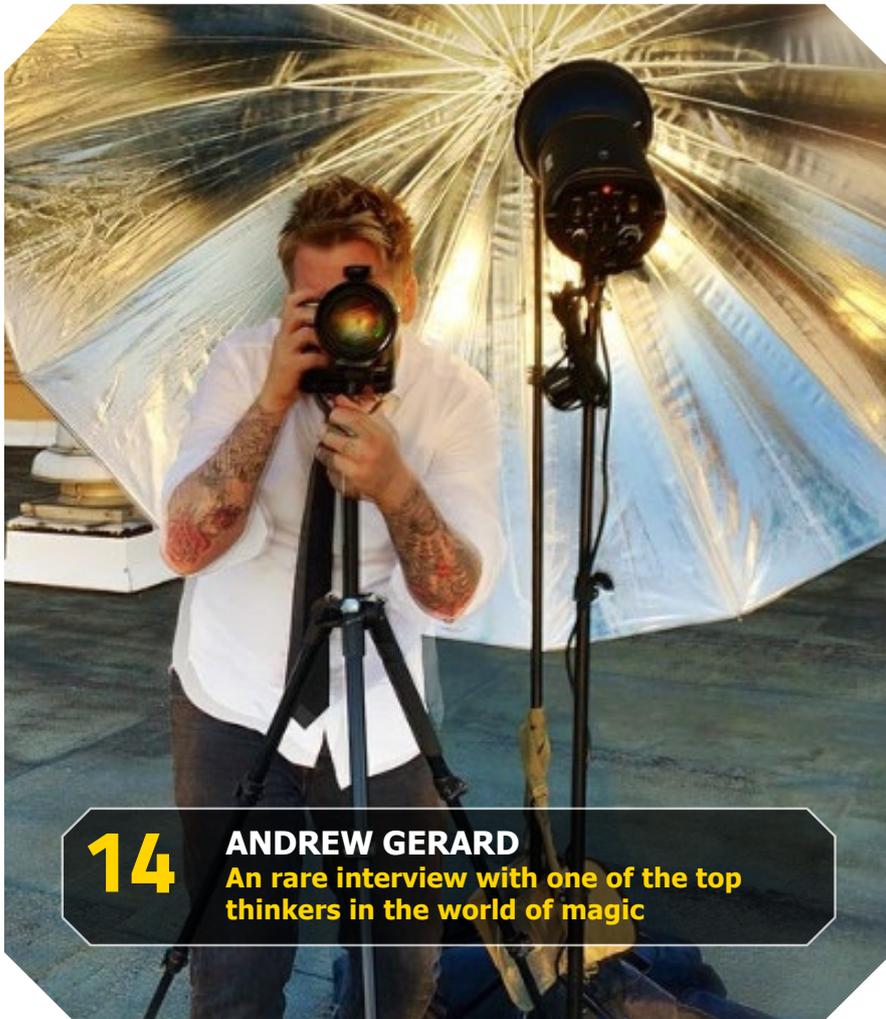
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CHILD'S PLAY

Mayhem, Madness and Magic

FROM THE EDITOR



Paul Romhany

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www.vanishmagazine.com

Another year has come and gone and VANISH continues to flourish with so many different ways for you to enjoy reading the magazine. Since announcing you can now get the VANISH APP on iTunes and GooglePlay for Androids I have noticed a spike in the readership. Also with the launch of the new iPhone6 it seems many people want to read it on their new devices. The iPhone6 is a great size for doing this. When I started VANISH I didn't want to rush in to getting it as an APP because I was aware of the pitfalls. It was necessary to build up trust and grow until the magazine was ready. I have more exciting plans ahead as I stay on top of the every changing technology. If you get a new Android reader or iPhone for Christmas do yourself a favor and be sure to get the VANISH APP. It's a great way to get instant updates of when each issue comes out.

The cover story this issue features one of my closest friends Andrew Gerard. Andrew was the first magician I met over 15 years ago when I first came to Canada and we have

remained close friends ever since. It is very rare for Andrew to give interviews as he shy's away from the spotlight and the magic scene in general. He's the busiest person I know and the term Renaissance Man really sums him up. He has such a different outlook on magic and performance than anybody I know. It is for this reason he is one of the most sought after writers and producers for magic. I recently finished producing THE SCRYER PROJECT and Andrew was kind enough to help me out with some performances and an interview. It's a real eye opener to both those starting out and the seasoned professional. The project officially launches early December. You will find the feature story in VANISH very inspiring and it will give you an insight in to one of the most creative minds in our business today.

What do—
HOUDINI, JOHN BOOTH, HARRY ANDERSON, DOUG HENNING, MAC KING, EMIL JARROW, MARK WILSON, MALINI, SHAKESPEARE, ALBERT EINSTEIN, JACK GOLDFINGER, THE MAGIC CASTLE, CHARELS WINDLEY,

DUNNINGER, EDGAR BERGEN, PAUL DANIELS, SIMON & GARFUNKEL HOWARD THURSTON AND CARDINI all have in common. They are all mentioned with some detail in a very important essay VANISH is proud to offer over the next three issues.

One of our most popular writers is Ben Robinson. He has presented VANISH with a nearly 5000-word long essay that he and the Editor of this magazine have been discussing for almost one year. The essay is titled *The Importance of Wonder*.

We genuinely hope readers will embrace these words, and more importantly, begin to adopt the thoughts, offerings and suggestions contained in this article for their performance. An art form hangs in the balance.

Wishing you all a very Happy Christmas, Festive Holidays and a wonderful 2015.

Paul Romhany
Editor

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Congratulations to Mick Peck

Our editor of VANISHLIVE.com gets recognised for his great work and we couldn't be prouder to have him on the team of VANISH.

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

VANISHLIVE.com editor receives AWARD

New Zealand magician and our VanishLive.com content editor Mick Peck was presented with a special Magic New Zealand award in October. The award was presented in recognition of his long term service to the New Zealand magic community.

Mick is pictured here with Magic New Zealand directors Michele and Alan Watson GMM.

HOUDINI'S GRAVE TO BE RESTORED

Nestled next to the late Lewins, Blums and Levys in a spooky old cemetery in New York City lies the final resting place of America's most legendary magician, interred under a granite monument that bears his stage name in bold letters: Houdini. The gravesite features an undulating bench known as an exedra, plus a Houdini bust, a vase, two benches and markers for each person buried. A mosaic emblem

of the magician society adorns the site; Houdini was president when he died. Cemetery managers say thanks to a steady stream of gawkers, the grave is usually stuffed with wands and other trinkets — plus refuse. Dorothy Dietrich, a magician who runs a Houdini museum in Scranton, Pennsylvania and serves on a national Society of American Magicians committee is working to raise money to restore Houdini's gravesite and allow for the permanent

care of the monument at Machpelah Cemetery in Queens. It will cost about \$1,200 annually to maintain the grounds, plus thousands more for restoration.

the national magician society — not the local chapter — is working with Dietrich and the cemetery to pay for the upkeep and plans to clean and recaulk the granite, give the mosaic a face lift and fix the damaged markers. He doesn't have a cost estimate yet but says repairs



will take two years. Anyone interested in donating can go to the society's website to learn more, said Bowers of Chambersburg, Pennsylvania, who will become the society's next president in July. After the group raises funds for Houdini's grave, it will move on to other dearly departed magicians whose eternal resting places may need some sprucing.
www.houdini.org
http://magicsam.com

Austin James – Street Magician Promoting Autism Awareness

FLORIDA : Austin James (Austin J. Cuddeback) is a 15 year old street magician who is also an autism advocate striving to promote autism awareness. Austin was diagnosed with Asperger's syndrome at the age of 12.

Austin has been nominated to be a member of the The National Academy of Future Scientists and Technologists, of whom the Science Director is Buzz Aldrin. He is going to get to meet Mr. Aldrin and other top minds of Science and Technology in Cambridge, MA in June 2015 at the annual Congress.

More details about Austin's Autism & Magic Science Fair Project can be found here.

Source : <http://www.autismdailynewscast.com/in>

After wowing the judges in this year's Britain's Got Talent – making it all the way to the final – illusionist Darcy Oake is back on screen this December with his very own one hour magic special.

Darcy Oake: Edge of Reality will be hosted by Christine Bleakley at the historic Blackpool Opera House. In his new programme, Darcy will be taking to the streets of Blackpool to wow the locals with his talents, and the show's spectacular grand finale will feature an illusion not performed in public for over 100 years.

INDIA : Actor Akshay Kumar will be essaying the role of a world-class renowned magician in his forthcoming biopic based on the life of late Sorcar.

According to the reports, writer-director Soumik Sen had a long time desire to make biopic on the late magician.

According to a source, "The various modalities of the project are being worked out. Soumik has already worked on the script. He was keen that an A-lister feature in the title role."

The source adds, "When the director approached Akshay, he showed huge interest in the film which has already got the support of a production house."

However, Soumik Sen has been granted the permission by son of Sorcar to work on biopic.

Sorcar died of a heart attack at the age of 58 in Ashaikawa, Hokkaidō, Japan, on January 6, 1971.

Keith Barry makes a Royal Prediction

The royal household could soon be celebrating ANOTHER baby after a self-styled 'mentalist' predicted Prince Harry would get a girl pregnant.

As one of a series of claims, Irish 'hypnotist' Keith Barry 'predicts' that the current fourth in line to the throne will create a "scandal" by getting a girl pregnant in the coming months.

Mr Barry made the prediction on his Facebook page after saying he had been hit with "crazy new premonitions".

An accomplished Richmond born-and-raised magician who earned a historic award last summer is set to be honored by the City of Richmond later this month.

On July 4, Alex Ramon, 29, was honored at a massive magician's convention in St. Louis with the Milbourne Christopher Award recognizing his achievements as an illusionist.

The award, named after a late American magician and author, has been previously earned by Siegfried and Roy, David Copperfield, Lance Burton and Harry Blackstone, Jr.

Ramon is the youngest to receive it.

CANADA : Retired Fergus "magician" Peter Marucci has been awarded the Howard Bamman trophy for the second time by the International Brotherhood of Magicians, in recognition of his 28-year contribution to the organization's magazine The Linking Ring.

The Fergus resident is the only Canadian ever to receive the award and the only magician to receive it twice.

In his Showtime column, Marucci would outline a new illusion every month and give detailed instructions on incorporating "patter" into performances – his trademark.

Moving to Fergus in 1985, he was instrumental as managing editor during the start-up of the Guelph Tribune, where he began writing his syndicated humour column Around Our Place. After the Tribune launched, he moved to the Fergus-Elora News Express with Around Our Place, which ran for 24 years in that paper and various other community papers across Canada.

Because of his health, Marucci retired two years ago, but his eyes still light up at any mention of magic.



Darcy Oake

JOHN CARNEY A PHENOMENAL SUCCESS!

John Carney's Revizzit experiment has already paid off big time, and the curtain is far from closing on this stage. The video collection has sold over 200 copies at \$95 each (you do the math!) and unlike traditional book or DVD sales, this unique, "streaming video ebook" is almost 100% PROFIT!

Released in January of 2013, *CARNEY 2013 - Exclusive Secrets* is a 12 part video instruction series. Customers receive an eBook that is magical itself - a new video appears in it's pages each month. - Twelve lessons covering everything from close up to stage magic. Along the way, you also learn indispensable lessons in technique, presentation, and creativity. Each video is a trove of insight and commentary, with a rich, documentary style approach. The book remains available to the customer forever, and is safely stored in the cloud so it can never be accidentally lost or deleted.

John self-produces each episode in his own home with a simple setup, and edits the videos on his computer using iMovie. Publishing this video series on Revizzit provided John with many benefits. Unlike his previous DVD productions, there was no overhead from printing and storing DVD media. He also had no shipping expenses, no

time spent fulfilling orders, and international customers were pleased to pay the same price as the USA customers. In addition, Revizzit's unparalleled protection of content, including screen-capture identification, meant that John could focus his energy on producing great videos rather than worry about unauthorized sharing.

When asked if he would recommend the Revizzit platform to other creative magicians, he said, "Revizzit is a game changer. I have controllable, one time costs to produce my videos, but none of the hassle and expenses of postage, addressing, customs, and physical delivery of products. I produce it, and money just shows up in my bank account!"

Congratulations, John, both on your successful product and your commitment to quality! We're proud to call you a Revizzionary!

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**ANDREW GERARD INTERVIEW
BY PAUL ROMHANY**





The Renaissance Man

By Paul Romhany

Renaissance man – “A renaissance man or polymath is a person who is skilled in multiple fields or multiple disciplines ... Perhaps the quintessential renaissance man of this period was Leonardo da Vinci, who was a master of art, an engineer, an anatomy expert (for the time), and also pursued many other disciplines with great success and aplomb.”

There is nobody I know in the field of magic who truly exemplifies the term ‘Renaissance Man’ more than Andrew Gerard. I’ve known Andrew for a long time and we’ve become close friends. Over the years I’ve watched and admired his creativity and success in all that he’s done, but it’s his generosity, his willingness to help others, and his ability to remain true to himself that I admire the most.



**IT'S VERY HARD
TO TURN A
HIGH POWERED
MICROSCOPE ON
OURSELVES ...**

”

From his success as a performer both in magic and mentalism to that of consultant, writer and producer on television shows, to being a professional musician and photographer - there is something about Andrew that is very inspiring and makes you want to go for gold yourself.

For two years I've tried to get the opportunity to do an interview with him for VANISH. I finally pulled the 'friendship' card and was able to sit down with him to talk magic, music, hairdressing and a serious car accident that saw him unable to leave the house.

P – What was your first recollection of magic?

A – When I was five years old. My father was a magician and he did a magic show for my birthday party. All

that I remember from that was he produced a rabbit named Thumper from a top hat. The reason I called him Thumper was because throughout his show I could see the rabbit kicking back and forth inside the hat. When my dad asked what I'd like to name him I said Thumper because I could see it thumping around in the hat. I was able to work the trick out and was destined at a young age to become a magician.

Even though I knew how the trick worked I still understood there was an element of wonder there. I understood what he was presenting – that there was nothing there, and then this amazing gift appeared.

P – Where did that lead?

A – I got into trouble a year later. I remember going in

to my dad's hobby room where he had his magic. There was a Zombie Ball with a Ping-Pong ball and he'd created a way for the ball to slide up and down the gimmick with lead inside. When I discovered that he got mad at me and told me I ruined magic once I discovered the secret. Later on when I was seven I once again got caught in his library. He had a big yellow book and I started to read it. He asked me if I really wanted to learn magic and I said, "yes," so he tore out a page and gave it to me. He told me if I learnt that one trick then I'd get to read the rest of the book.

The page he gave me was a method only of doing a trick. It described a second deal, which I learnt, but I didn't know what the effect was. I had no idea how to incorporate it into a routine. I spent a year working on that second deal, so by the time I was eight or nine I had the best second deal of my life because I just did it all day long.

I finally worked up enough courage to go up to my aunt and asked her to tell me when to STOP DEALING.... when she did I named the next card. I dealt down and when she turned over the top card it was hers. She was so impressed that she wanted me to do it again. It was at that point I realized I

couldn't because I didn't know the next top card. I went away for about a week or two to think about how I could do this so I'd know the next card. One of my ideas was to have an entire deck with the same card, although then I wouldn't need to do a second deal. This led me to an idea where I would say to her, "I bet you think all the cards are the same," and show her the deck all different. This then enabled me to look at the top card and do the trick again. It was a great lesson because by giving me that one page I learnt more than just a card move.

P- For a seven year old that's really impressive! She must have been blown away.

A - I remember she got mad at me because I fooled her. That's when I learnt you can take a tool, like a second deal, and it's how you present it that is the important. At an early age I figured out how to create a presentation, how to think a little outside the box and improvise and jazz on the spot. This was the only trick I did for a few years.

P - You said your father was a magician. Did anybody else in your family perform magic?

A- When I was 10 I discovered my grandfather was a little bit of a con man and hustler

“

I SPENT A YEAR WORKING ON THAT SECOND DEAL, SO BY THE TIME I WAS EIGHT OR NINE I HAD THE BEST SECOND DEAL OF MY LIFE.



Gerard as consultant for Cris Angel

in his youth. He was also very good with a deck of cards. I'm actually named after him.

P – I didn't know that! He must have been quite the character. I can see some of that mischievousness in you.

A - Yeah – part of me takes after my grandfather in the personality side. He was quite the charming guy, always a twinkle in his eye. That was my first introduction with magic. I saw both sides of it with the magic trick side from my father, and the character driven side and con side from my grandfather.

P – Did magic stay with you or did it change over time?

A -When my family moved from Quebec to Vancouver I was allowed more access to his magic and library. To this day I have an affinity with books as you know with my own collection of books.

P – You must have been popular at school?

A – It was the opposite. I was always a shy kid at school, but at home I was very loud and outgoing. My family was also very musical, so I was exposed to a variety of music. I started playing classical guitar around the same time, and was painting and drawing. If my parents had a dinner party I would tape towels to the ceiling to create a curtain. I would then come out and put on an hour show with singing, guitar and magic. I was always performing at home but at school was tragically shy. I remember growing my hair longer and wearing a Walkman so I couldn't see or didn't have to talk to anybody. I ended up creating this little world like a tortoise shell because I was so shy.

P – So you never performed any magic at school?

A – Not for a very long time. I didn't use magic to make friends like most people would. For me it was just a part of something that I could do. I never saw it as special and believed it was something everybody could do. I remember after going back to school one summer, I must have been about 14, my hair was really long and I'd grown about 1 or 2 inches. Nobody recognized me, and they thought I was a new kid in school, so I kind of came out of my shell a little. Then I remember doing magic at school one day for a few kids during a school dance. It freaked everybody out, and the next thing everybody was talking about me and they'd come up and ask to see more. I really hated that because I felt they



PHOTOS: Andrew with Uri Geller, Max Maven and Doc Shields

were giving me attention because of what I could do rather than for who I was. I struggled with that and didn't do magic for a very long time afterwards.

P – I see that in you today, because you shy away from the general magic scene and doing lectures and I know you are a very private person. When did the magic bug bit again?

A – Years later, my father took me to see the world famous hypnotist Peter Reveen. I immediately connected with what he was doing. I understood that everything he was doing was for the benefit of the people on stage. They were going away from the show feeling better off than when they came in. That really resonated in me.

P – In what way?

A – Peter wasn't using hypnosis to get the applause or pretending to be better than he was. He was using hypnosis as a tool to empower people, and that's what really struck me watching him work. That's when I started to take the equation of magic and flip it around to show other people they can be great to.

P – I'm sure Peter would have been proud to hear you say that because having seen you work both on stage and behind the scenes of a television show you definitely bring out the best in people.

A – Thank you. That probably is deep rooted in me since I was a child because I never thought I had anything special with what I could do. Still to this day that is part of my internal goal to show people how great THEY can be. Even more so today because as a TV producer it is my job to be a cheerleader for the talent that I work with, and help them show off the best attributes they have.

P – Having the ability to bring out the best in other people is an amazing skill.

A – Not everybody knows in today's world, and with the large commercial side of magic, what is best for them and what will work for them. I think that's a part of magic I try and advise, if I can, magicians on finding the material that works best for them.

Before you can find the right material you have to find out who you really are first.

The first step is to have a new level of self-awareness. With 50% of the people I work with I try and help them discover who they are, and what the best parts of them are. If you try and copy others or follow the latest trends, you'll always just be a cheap knock-off of somebody else. The moment you can be who you are you will have the number one most valuable commodity in your life.

It's funny ironically, because when somebody comes out with something that is original, it's usually



Andrew Gerard beside being an amazing hypnotist uses his camera almost as an extension of his mind.

The photographs he creates are art works, the colors, atmosphere and energy empower the pictures. A master photographer who can mesmerize us through photography!"

-Uri Geller

because it is unique to him or her. Instead of trying to find something that is original and unique to us, we just try and copy them. I learned that lesson when I was quite young. The real power of a unique performer is being YOU. Don't be different for the sake of being different. You have to be able to look at yourself in the mirror and separate yourself as a performer and as a person.

When I think of myself as a performer I have to become my own consultant. I think, "how would Andrew Gerard the person see Andrew Gerard the performer do this?"

P – I know from experience it can often be easier to help others with their act, but when it comes to your own performance it's much more difficult. I guess you have to zoom out, as you say.

A – It's very hard to turn that high-powered microscope on ourselves because we become vulnerable. But that's great because being vulnerable means we can open up the layers and get to the good stuff. Sometimes when you feel the most vulnerable and most exposed that's when your audience will feel closest to you.

I've spent the last 15 years of my life re-vamping, rehashing and breaking everything down. This has enabled me to come up with better systems and better processes of what I do. Now, with my job as a TV writer and MAGIC shows I always stick to what works and how to tell a good story through magic and how to take on the weight magic deserves.

Anytime you do a trick, no matter what you do whether it is comedy, or serious, you are telling a story or communicating an idea through magic. That, in itself demands a lot of serious thought. It doesn't matter what you do, if you're a clown or comedy magician, everybody benefits from zooming out and doing an evaluation on what the best parts in their performance are and why. It's not easy to do but when you can do

that you'll find you get your biggest growth.

P – That also has a lot to do with how your audience views you.

A – Absolutely. If you understand that then you'll have a leg up on every other magician out there. I find most magicians don't truly have a sense on how their audiences view them. If they did they would change the way they do certain things.

P – Moving from magic to music. You mentioned guitar earlier, and I know you're a professional musician as well, so I'm assuming you take this approach to everything.

A – Absolutely. When people ask me today what I do for a living it's hard to give them just one thing. I don't take up hobbies and then drop them; I keep pursuing them as much as I can. I believe that if you find something you love, and you feel you are good and it works for you it should remain in your life. This is how I've been all my life.

When I realized nobody would let a 14-year-old kid hypnotize them I started reading about ESP and telekinesis because I thought it was all intertwined with hypnosis. I thought I could go to university and learn all this there, and then realized they didn't think of it as a real science,

so I educated myself on all aspects of this type of performance, and discovered there is a part of our human spirit that wants to believe in something else. That is part of being a good performer, being able to tap in to part of those primal instincts we all have. During that time I'm on stage I tell myself that what I'm doing is real, and so when I'm on-stage I want my audience to feel that as well. I believe the audience enjoys that and realizes at the end of the show that it was just a show. My performance isn't going to sway anybody's belief, but part of my preparation for my show is to believe in what I do. If you can tap in to part of the human spirit that wants to be awestruck then that's great.

P – I feel the same way when I perform my Chaplin act. I believe, while I'm onstage that I am Charlie Chaplin. It certainly helps me connect with my audience and the performance more.

I'm sure not many people know you traveled in a well known Canadian Rock band in your late teens, and today you are still a professional musician in the band Danha as lead guitarist and song writer. Who was the musician in your family?

A – My father was a classical guitar teacher and headmaster at a Music Conservatory in Ottawa. I started going by there when I was very young and learning classical guitar. I was brought up with all types of music but my roots were in classical guitar. Just like magic I didn't think it was something special. I thought it was something everybody



Andrew working with Keith Barry

could do. I've carried on with guitar in my life, and have always loved writing and playing music. When I was 17 I let home and joined a band that toured all across Canada. I was underage so they had to sneak me in to some of the bars and venues we were playing.

P – There is something else people probably don't know about you. That you were a professional hair stylist, and a well known one at that!

A – After the band life I had this girlfriend who was a hairdresser, and she'd take me to the salon where they would have all these cool guys and girls doing hair and having photo shoots going on. They were like rock stars in themselves. I thought it was a very interesting place. I just woke up one day and thought I want to be a hairdresser. My friends thought I was crazy. I got a student loan, and then went straight to hair school and enrolled. In two years I was managing a salon in a mall and a year later I was working with VIDAL SASOONS assistant in his upscale salon. That's when I started doing hair shows and found myself back on stage giving seminars and presentations as well as being an art director for salons. Once again I found myself in this creative environment with all these creative people. It was just like doing a magic show or writing a song where you are creating something that made people feel something.

As diverse as that sounds my skill set consists of:

A desire to create something for the sake of creating it.

The ability to share that creation with other people to communicate the type of person I am.

Basically everything I do encompasses the same skill set I have. The basic same equation is happening at the same time.

P – Three years ago your life changed – can you share this?

A – Three years ago on October 31st I was driving my car when I was rear ended by a truck and hurt quite badly. Aside from the physical injuries I was hit in the back of the head by a gallon of paint and suffered a Traumatic Brain Injury. I was in bed at home for months after the accident and couldn't even go outside. I was completely overwhelmed by everything. A brain injury can be an invisible illness be-

PHOTOS: Andrew with David Blaine, with his guitar and Paul Harris



cause you would never know to look at somebody if they suffered from one. Lots of things come with that from memory loss to learning how to walk straight. Most of all I couldn't perform my act and cancelled all my work for two years. Imagine forcing a card and not remembering what it was you forced.

During that time of recovery I discovered photography. I saw a YouTube video of a guy named Trey Ratcliff. He gave a very short and inspiring talk about how you can change your life at any given moment, and for him that happened at age 35. Five years later he was one of the best photographers in the world. That's when I got myself a small Sony camera and taught myself photography. It got me out of the house, got me thinking about taking pictures, how to set it up and post processing them in software. Slowly and very painfully I taught myself photography. What I didn't realize was photography was helping to teach me to multi-task again, and this really was a huge help, and I wouldn't be the same person I am today if I hadn't discovered it. At the same time the photos I was taking became better and had an impact.

I started posting photos on the Internet and Trey Ratcliff had seen one of them and contacted me. I was asked to do a Google Plus Interview with him and he was thrilled when I told him my story of how his clip had helped change my life.

Today I find myself doing these elaborate photo-shoots and it's just another creative outlet for me. Once again it's just another hobby I've added to my list.

P – nd of course now you are not only back to performing your Mind Illusions show, but you are back as a Creative Producer in the TV world .

A – I'm doing everything I love and enjoy every minute of it.

P – I'm feeling inspired already. Thank you so much.

NOTE:

Andrew's band DANHA has just released a new album on iTunes called "These are They Days."

Also – Andrew appears as a guest on a brand new DVD release "The Scryer Project" which I produced. Watching Andrew perform was a master class in the art of presenting and taking a performance of classic effects to an entirely new level. His insights and the process he goes







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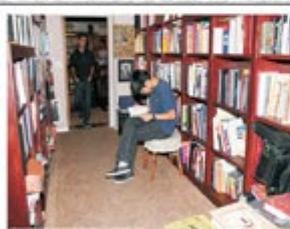
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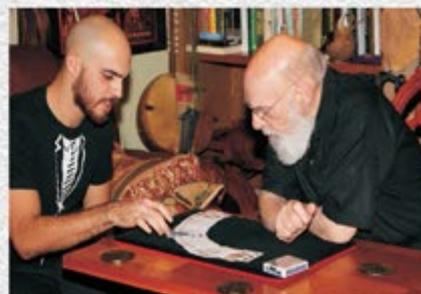
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THE
IMPORTANCE
OF WONDER
BY BEN ROBINSON

PART ONE

(Enter Ghost. He resembles the recently deceased King of Denmark, Hamlet Sr.)

Marcellus: Peace, break thee off; look, where it comes again!

Bernardo: In the same figure, like the king that's dead.

Marcellus: Thou art a scholar; speak to it, Horatio.

Bernardo: Looks it not like the king? mark it, Horatio.

Horatio: Most like; it harrows me with fear and wonder.

—from *Tragedy of HAMLET, Prince of Denmark* by William Shakespeare, Act I. Scene 1. p. 43. 1888 edition. *Hamlet* was written in 1504 (first known Parisian edition printed 1514).

The Entertainment Director of the world famous Magic Castle in Hollywood, CA is named Jack Goldfinger, a very accomplished magician himself. Mr. Goldfinger told me when he booked me to appear at the famed private club, "When I inherited this job, I was given a rolodex with 2,000

magician's names in it." The Magic Castle books roughly ten magicians weekly, which, if you do the math, given they are open almost 365 days a year, is 520 magicians' performances yearly. It is an amazing statistic. Given that the Egyptian Hall of London, England survived presenting magicians, first under the aegis of John Nevil Maskelyne, and later his partner, Britain's greatest magician, David Devant, for sixty years (1873—1933), the Magic Castle is quickly approaching the same status nearly 100 years later.

The Magic Castle is an institution unlike any other, and while challenged to survive in rough economy, and endured a devastating fire that broke out a few Halloween's ago, it is a sure barometer for the "state of magic." (Over 120 firemen responded to the call when fire broke out surely edifying the city's love of the famed bastion of all things magical.) It would seem that the Magic Castle is perfectly situated to be the Mecca of all magicdom, and has sustained it's position because it provides magic as it was meant to be seen; entertainment that provides an audience with good feeling about themselves and provides a genuinely wondrous experience, clearly demonstrated in the exclamation by patrons, "How did that happen?"

Do all of the magicians who appear at the

“
THE MAGIC
CASTLE BOOKS
ROUGHLY TEN
MAGICIANS
WEEKLY ... IS
520 MAGICIANS'
PERFORMANCES
YEARLY.



Magic Castle elicit this feeling?

You may see magicians on TV. And someone not familiar with magicians in general may think that the “number one magician” (whatever that really means) is therefore the best.

“In the future everybody will be famous for fifteen minutes.”

—Andy Warhol

“A viral video may provide that famous 15-minutes for a newbie magician (which today magician Rory Feldman, a giant Thurston collector, says is more like fifteen seconds.) Mr. Feldman has a point.

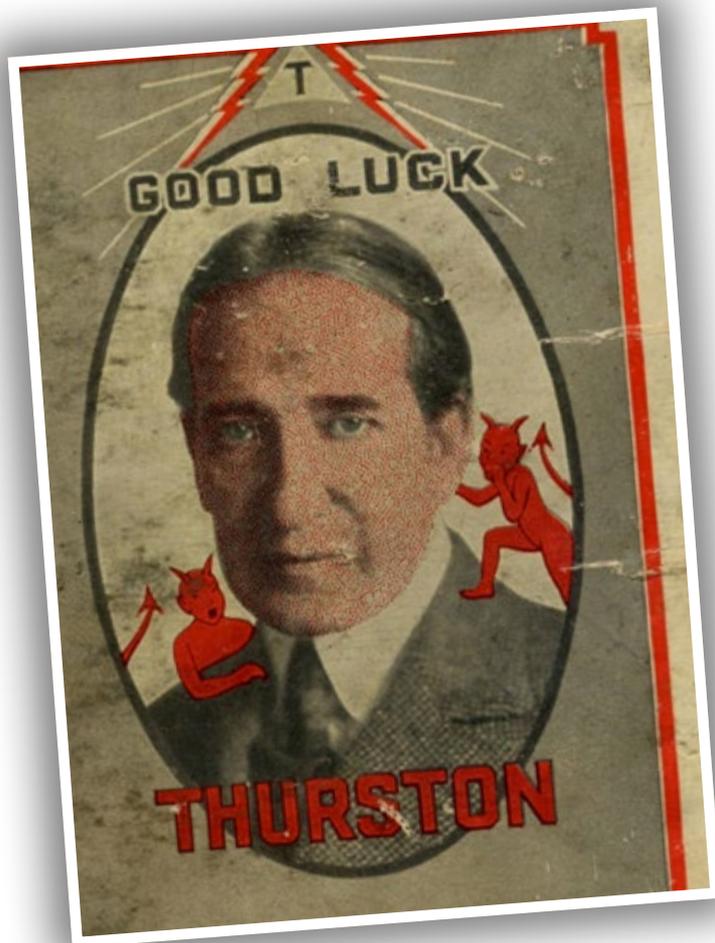
FAME TODAY

What does “the best” mean today? Who is the “most famous” magician? In Thurston’s day, he explained in many interviews that the “best magician was the one with the best (most copious) advertising.” However, Thurston was also quick to counsel younger magicians that the “world’s greatest magician CEASED to be the greatest if they started to believe their own press.” There is the rub.

So, ask yourself, right now, today, is the best magician the most famous?

Fame itself, has changed. Attention spans have changed. Both have been affected by the “prosthesis” of technology, roughly beginning in the 1880’s with the industrialization of the planet Earth. When Columbus’ boats sailed from Spain, Queen Isabella invoked a holy prayer asking God for protection of the ships she patronized. When the steam engine came into being, God had little to do with safe passage, or perhaps, not as much compared to the smooth running of the steam-powered vessel.

A hundred years ago, or more, in



Maskelyne, Devant or Thurston’s day, one actually had to do something to become famous. The model for theatrical success of the 19th century was simple, but hard to do: learn your lessons (go to dance class); then, perform as much as possible, in increasingly better venues—from local dance recitals to national competitions. Then, you prepared yourself so chance could favor “your shot.” If you felt prepared, the day Mr. Spielberg would be in your audience and wanted you for his next film, would be the day you’d planned for most of your adult life.

But in 2014, or when this article may run, in 2015, “the game” has changed radically, and there has been devastating “collateral damage”—to use a term of modern warfare. It seems that while someone who has a lot of money may become famous for having a huge amount of cash (but little else) or for having had sex on the Internet, these factors are quickly becoming common place, and it is no

longer surprising or shocking for the populace at large to realize that (insert your favorite famous name) has either a drug problem, smashed up a car or yelled out drunkenly at a Broadway show and then punched a guard.

But, let’s be very clear, fame is not performance.

Being famous in 2014 is not necessarily the result of talent. In fact, talent has largely taken a backseat to promotion; form becoming the content of the 21st century.

These statements are not meant to depress, or beat up anyone in particular. But, the consequences are depressing and devastating to the general audience of this article: people who call themselves “magicians.”



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PRESENTS



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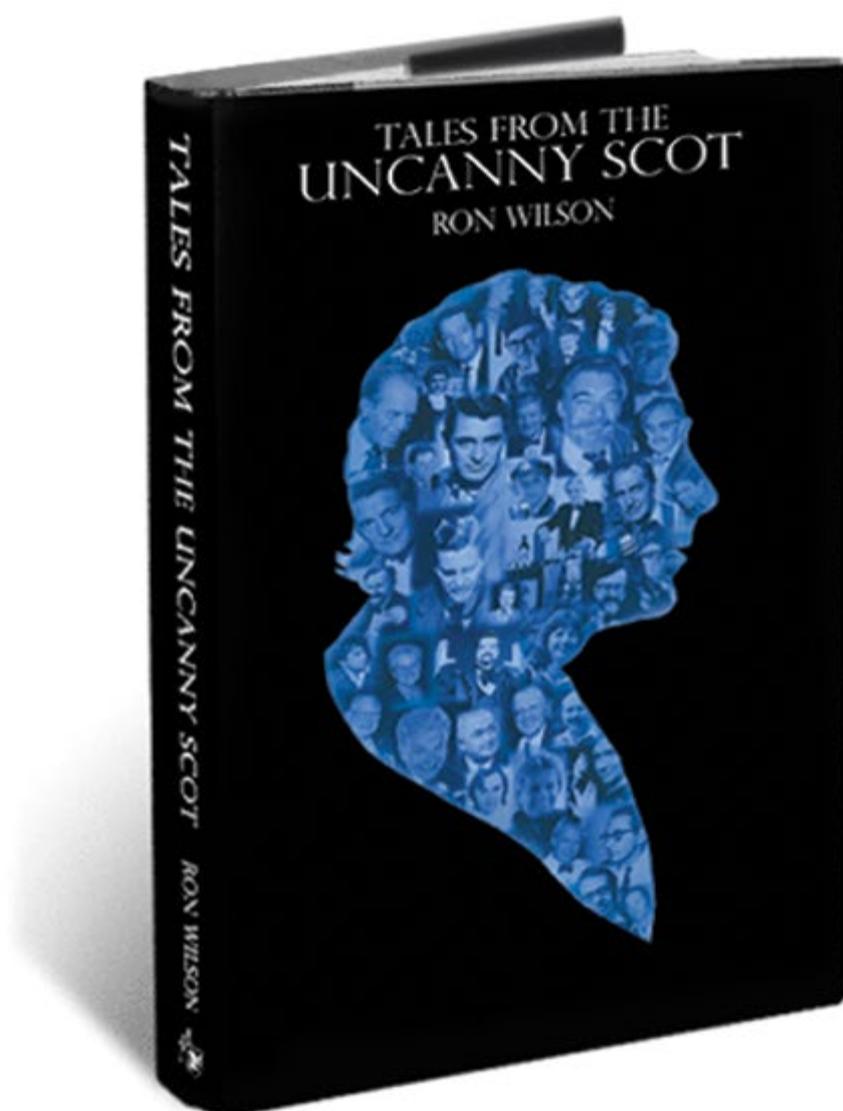
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—Max Maven



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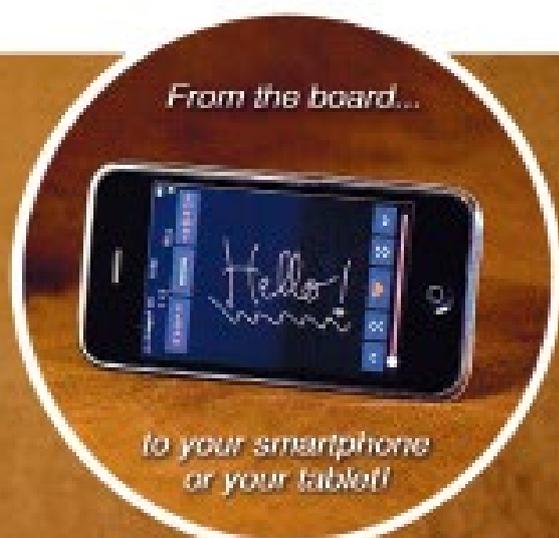
Nick Lewin chats with Ron about his stage act with rare clips of his performances at the Magic Castle. Ron teaches R. Paul Wilson his award winning card trick, *The Highland Hop*, and shows Paul the intricacies of his method for the *Second Deal*.

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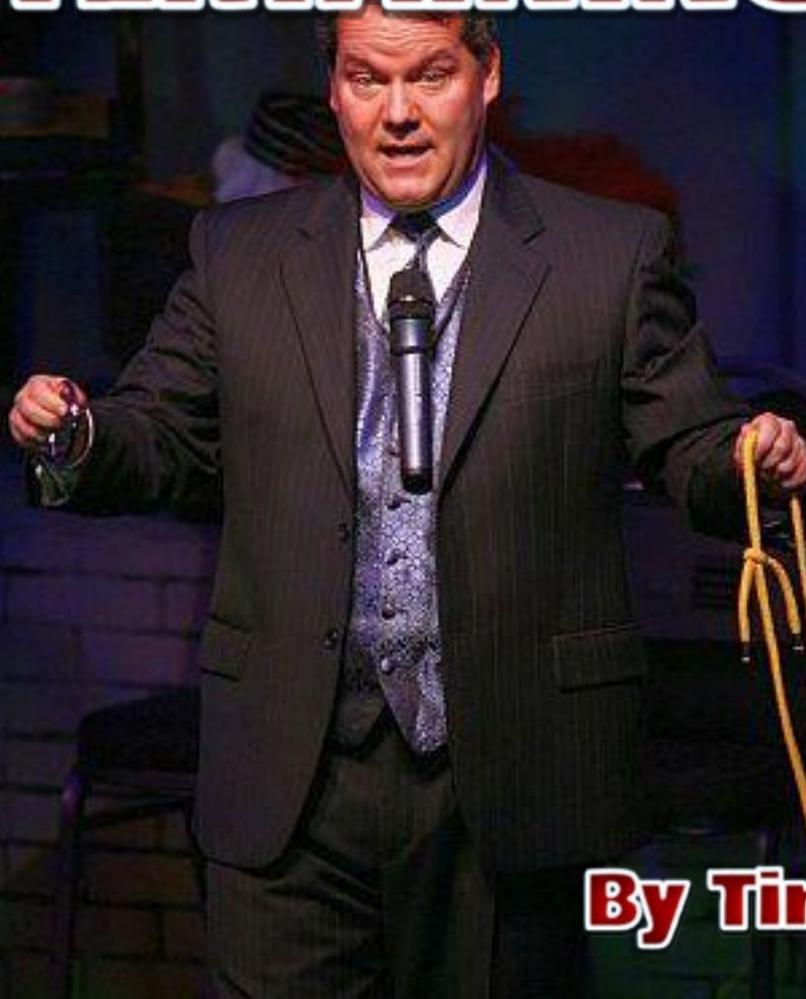
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ENTERTAINING KIDS



By Tim Mannix

“Nothing Personal Mister Magician, But My Child Will NEVER Participate In The Magic Show!”

The above statement is one I’ve heard many times over the years, and I have to say that I’ve come to love hearing it. Why? Because it presents a challenge that I know can be easily overcome.

The simple fact is that their child loves magic, but is far too bashful or withdrawn to participate in the show. It’s the way he’s always been.

Now because the child is so fond of magic, his loving parents have chosen to celebrate his birthday with a magic theme and to hire a professional magician to entertain at the party. What a wonderful idea. Sadly though, little Johnny won’t be able to assist the magician due to his inherent shyness. No problem, though. We can just have other children or his siblings fill in for the birthday boy. We’ll just explain to the Magic Guy that it’s nothing personal, but that Johnny being part of the show is NEVER going to happen. Johnny will just sit and watch. They usually say something like this -- “Please don’t take it personally mister magician.

It’s not your magic. It’s just the way he’s always been.” Of course, after the parent kindly explains this to me during the booking process, I politely accept their description of the unfortunate circumstance, knowing full well that there is EVERY chance in the world that.....Johnny WILL be in the show! At least, if I have anything to do with it.

You see, after many years of performing for children, I’ve found a sure-fire method to address this very common dilemma. But, more about that later. What Johnny’s parents don’t understand is that the power of magic, is already at work, in my favor. By the fact that Johnny wants a magic show tells me that Johnny has already been hooked by the inexplicable appeal of magic.

As magicians, usually from a very young age, we are keenly aware that there is something uniquely extraordinary about the experience of magic. Later, as live entertainers, we see the power of magic in action

as we witness it transform teenagers into 8-year-olds, effortlessly melt away barriers, create authentic “awes”, and transform the introverted into eager accomplices.

If adeptly delivered to children in a spirit of fun, there is no stopping the undeniable influence and inspiration that magic can create. It's impression can be indelible.

Now, back to Johnny...

Johnny's parents only know that their very timid child loves magic and that a magic show is a great party activity. The prospect of their historically introverted offspring actually taking to the living room stage is neither realistic nor probable. In fact, it's never going to happen, or so they keep saying. They're assuming that the past equals the future. Enter stage left, the magic show.

Magic, the great wonder-worker will allow Johnny to forget himself. He will perhaps unknowingly and temporarily drop his normal state of being, and be drawn into and compelled by the allure of wonder. Okay, this all sounds great. But tell me, Mister Magic, how does this incredible overcoming of the improbable occur?

It's quite simple. It's my secret technique. And although it may sound odd, if it suits you, you'll find that it works, well, like magic. It has worked incredibly well for me for many years and I suspect that you will discover similar results.

Most important to the foundation of this formula is that you establish yourself as a “non-scary” guy. In fact, it's imperative. Taking into account the shy child, speak softly, start slowly and above all, establish your humor and a sense of good fun. After that, just follow this simple plan of action.



The Secret Technique

Once the magic show begins and the birthday child is duly recognized, I simply state, “Johnny, today is your birthday and I understand that you may not want to be in the magic show. That is absolutely okay. After all, you are the birthday boy and you can do whatever you like. However, if something changes, please let me know.”

Two things happen here. I recognize the apparent while giving permission to the child to NOT participate in the show, AND I leave the door open if something changes. I make it okay for Johnny to be himself by removing any pressure on him. Do want you want Johnny, you're okay.

If something changes? Yes. And it usually does. That, “something” changing that I refer to is -- their

mind. A mind can be a wonderful thing, when it changes. And you're the catalyst.

After I have made the statement of “Permission and Change”, I continue with the show with one primary directive. Although I may look in the general direction of the birthday child, I NEVER actually look the birthday child in the eye again - EVER. That is, until something changes.

I purposefully glaze over him/her giving no special attention to them throughout the program. They're just one in the crowd. Since I utilize loads of audience participation and interaction in the show (and why wouldn't you, it's a kid show), other children are used in place of little Johnny, the birthday child.

Often, I will say, “I usually use the birthday child in this trick, but since

Johnny isn't available, who would like to stand in for Johnny?" Of course, lots of hands go up and I use a replacement child in another amusing and entertaining trick. This is all done matter-of-factly, without making a big deal of Johnny not being in the show.

After several audience participation tricks, (usually midway through the show), the birthday child – you know, the ultra-shy-never-going-to-be-in-the-show-under-any-conditions kid -- will RAISE his hand. Even if I notice it, I let the audience alert me to the fact that little Johnny wants to be in the show. Feigning surprise, I eagerly invite him up to a round of enthusiastic applause. Everyone present comprehends this as a BIG moment. A milestone in fact.

The parents are dumbfounded. They can't believe their eyes! They don't know it, but they're witnessing the REAL magic in the magic show. The power that magic has to transform. And they thought it was just some kid show.

Without exaggeration, my success rate with this technique over the last 14 years is about 98%, really. It is in fact, the rare child that does NOT respond to this method. It's as if a light bulb goes off in their head that says, "Hey, wait a minute. This is MY birthday. Why is everyone ELSE having all the fun? I want to be part of this too!" and UP goes the hand. It's an automatic emotional response. It works. It really does.

Think about it. Who wants to be left out of their own party? It's your special day. And besides, this magic guy is pretty fun and funny too. He's not scary. He's silly. I want in on this fun show -- NOW!

My absolute favorite part is when the parents come up after the show, tripping over their words, explaining that "Johnny has never done anything like this in his life. It's amazing!"

One more time, I smile, but not too smugly, and just take it all in stride. Funny how they're always so shocked. Not me. I've seen this magic work before. And yes, it is amazing.

Just 45 minutes ago, they would've sworn on a stack of bibles that Johnny would have NEVER gotten up to be in the magic show, but they didn't know the REAL power of magic.

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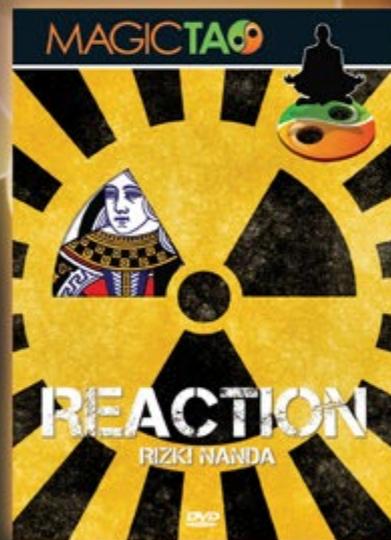
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TEN LITTLE SECRETS

John Carney wrote "There's not one great secret ... there's a great many little ones" in his fabulous book Carneyco-
pia, while talking about the many people who approached Dai Vernon hoping for the "One Great Secret" to help
their magic. And it's just as true in creating success in your magic career as it is in creating success in your magic
performance. Here are ten little secrets...

Part 10 - Productivity Magic

" You don't have to 'feel like' doing something in order to do it " Oliver Burkeman"

I had some great responses to the last Ten Little Secrets piece on Productivity published in Vanish 12, so here are some further ideas on getting more done in your magic business.

Anything you do more than once in your magic business - Make a System

Systems save time and promote consistency. We use them in performance so why not right through our magic business? Any job you repeat should have a system. It can be as simple as a checklist - Daily Jobs, Weekly Goals etc or a more complex systems manual for your Booking Process. Why reinvent the wheel or try and remember how you do it each time?



**TIMOTHY
HYDE**

- Repeat What Works
- Daily Journal
- Don't Wait for the Duck to get inline
- Chunking
- Block Out Distractions
- Ditch Outlook
- Buy Time

Repeat What Works

Magicians tend to chase after the next big shiny thing, be it effect, routine or perceived "better market." Sometimes a better strategy is to stick to what's already working and improve that.

Daily Journal – Your Accountability Partner

Writing a quick Daily Journal is a great way to keep on top of your Goals & Deadlines. It doesn't need to be huge, but if you do it consistently it will help you keep on track.

Another related system I have used for years and taught others is what I

named "Little Victories." I keep a word doc file on my computer desktop and at the end of each office day I'll update it with 2 or 3 Good Things that happened during the day. Just a short line for each and the date. This quickly grows into an amazing positive reinforcement of the progress you are making and the good things around you. If you have a quick look at this first thing in the morning or if you are having down moments, it can really boost your attitude.

Don't wait for the Ducks to get in Line

Procrastination and waiting for everything to be perfect before launching into a new project can result in it never happening. I had a friend who was an amazing photographer and he wanted desperately to do it as a profession. But every few months when I saw him, he was still "building his studio." He kept tweaking, changing and getting it ready. He's probably still doing so. Take action sooner rather than later.

Chunking

Learning to break bigger projects or tasks down into smaller chunks can speed up the whole process and keep you motivated as you complete the smaller steps. Putting together a new show, learning a new routine or launching a publicity campaign can all be "chunked."

Block out Distractions

Email, Phones, Social Media, Television etc can all suck your attention away from your magic business focus. Be aware of where you spend your time. There are tools like Rescue Time that track exactly how you are spending your time. It's very revealing.

Ditch Outlook

If you are still running your email through a dinosaur like Outlook, you need to move on. Seriously. Gmail allows far greater control with - Tags, Rules, Filters etc and can give you back some order, flexibility and time.

Buy Time

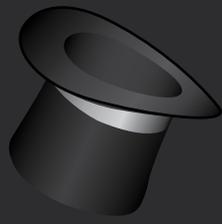
Explore what tasks you could delegate to others, freeing up your time to focus on the things you do best. Is it - Invoicing, Accounts, Social Media Updates, Prospecting, Research, Grocery Shopping, Graphics, SEO etc. Sites like - Fiverr, Elance, DesignCrowd, Freelancer etc, can all provide you expertise and more importantly "extra time" in your day.

Who is Timothy Hyde

Timothy Hyde has been a full time performer since 1977 and is widely acknowledged as one of Australia's busiest and most successful magicians. A wide ranging career has taken him through street performance, comedy clubs, theme parks, trade shows and casino seasons. He now works almost exclusively in the corporate sector, both speaking and entertaining, with an occasional cruise ship assignment.

His online MagicCoach project, running since 1999, including a free newsletter, manuscripts and unique products can be found here <http://www.MagicCoach.com>





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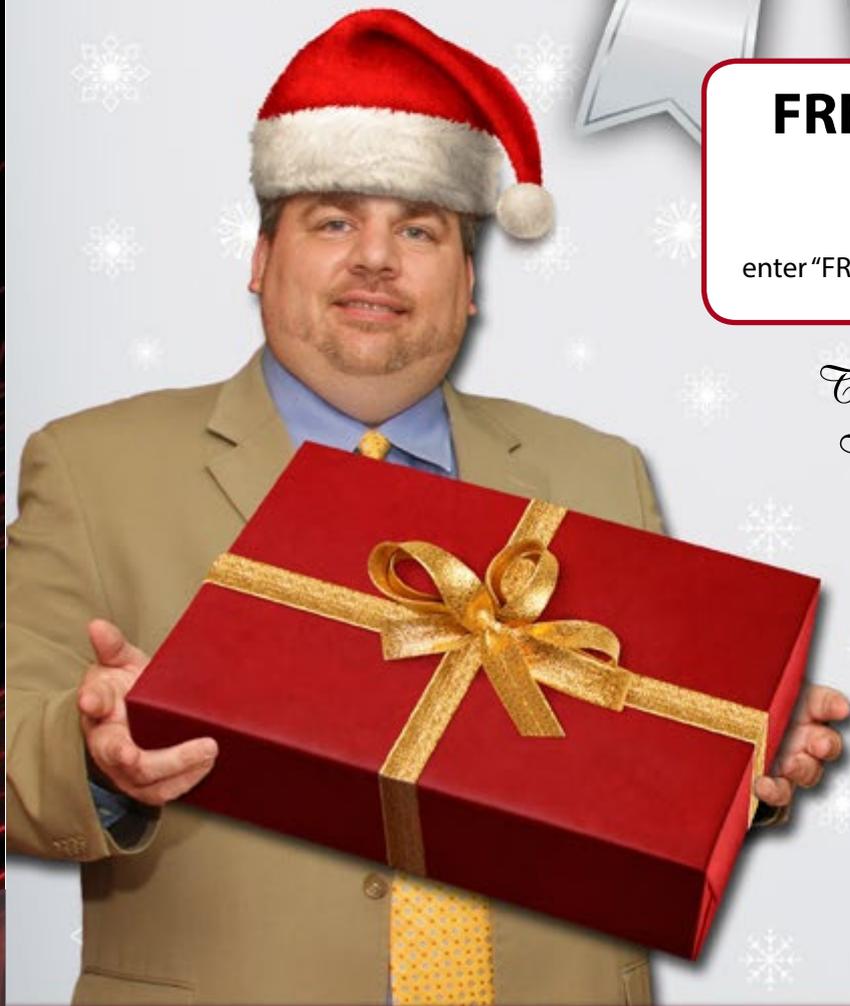
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TOURING WITH

THE ILLUSIONISTS

Delusional Illusionists/Part 2

Jeff Hobson shares his experiences while touring the world with the hit show "The Illusionists"

If I were a doctor, I would diagnose many magicians to be delusional . . . about themselves. Or, more specifically, they have delusions of grandeur which keep them from being more successful.

Ever been to a magician's convention? Many of these conventions overwhelmingly have a few top working professionals while the balance of the bill consists of acts that may be interesting to magicians but could never support themselves in the real world. Hear the applause of these support acts? These magi-packed audiences will tolerate a mediocre act or even a poor act with polite applause. Sadly, some of this applause can "encourage" an otherwise poor act. The audience - being fellow practitioners of the art - feel the performer's pain and thus gives the failing act sympathy. Magic shows for magicians frequently smack of the Emperor's New Clothes syndrome. My mentor, Karrell Fox, would say to these acts, "I've never seen you better" with tongue

firmly planted in cheek. He was trying to be funny but avoided telling the truth. Unfortunately, he wasn't helping anybody.

Some brave performers are still out there to help. Mark Wilson walked up to me after my first performance at the Magic Castle and said, "You're good but you need to take it down about 10%." He was referring to my manic, overpowering, stage persona of the early 90's. Mr. Wilson was correct. Others of the magical elite have given similar advice to me and I gladly accepted it since they were successful. If they weren't successful, I would've been more cautious. I like the famous analogy that advice is like an orange slice. You bite into it and digest the juice but you spit out the seeds.

If you want a good dose of reality, attend a variety show in front of a live, general audience. They will tell you what acts they like if only by the applause. Magicians have it the toughest. We have an art that is based upon concealment of our skills.

Also, the performance of most magic draws out the natural reactions of humans - when we are puzzled we are often silent. Yet, we still expect audiences to somehow understand our situation and slap themselves out of their amazement to raise their arms and show their appreciation. Our only honest gauge we evaluate ourselves as performers is often interrupted by too many self-directed, artificial means to satisfy our egos. I'm talking about excessive and unnecessary applause cues and pleas to our audiences to "give our assistants a big round of applause!" I do know, as a veteran, that an audience does need to be taught how and when to applaud from time-to-time. However, we illusionists treat these methods as an addiction. There are ways to let our audiences know that a finale has come and that appreciation is warranted. Unfortunately, most magicians don't have sufficient experience.

Even some professionals that I know have the

unfortunate handicap of mis-reading audiences' reactions. They think they've done a better show than what they really did. Even lay audiences will fall into the let's-applaud-for-the-guy-anyway attitude when they feel obligated to react positively. The Magic Castle comes to mind of such a place where you find these types of sympathetic audiences more often than other venues. The reputation of the Castle with its majestic surroundings and grand introductions can lead an audience into a false sense of enjoyment.

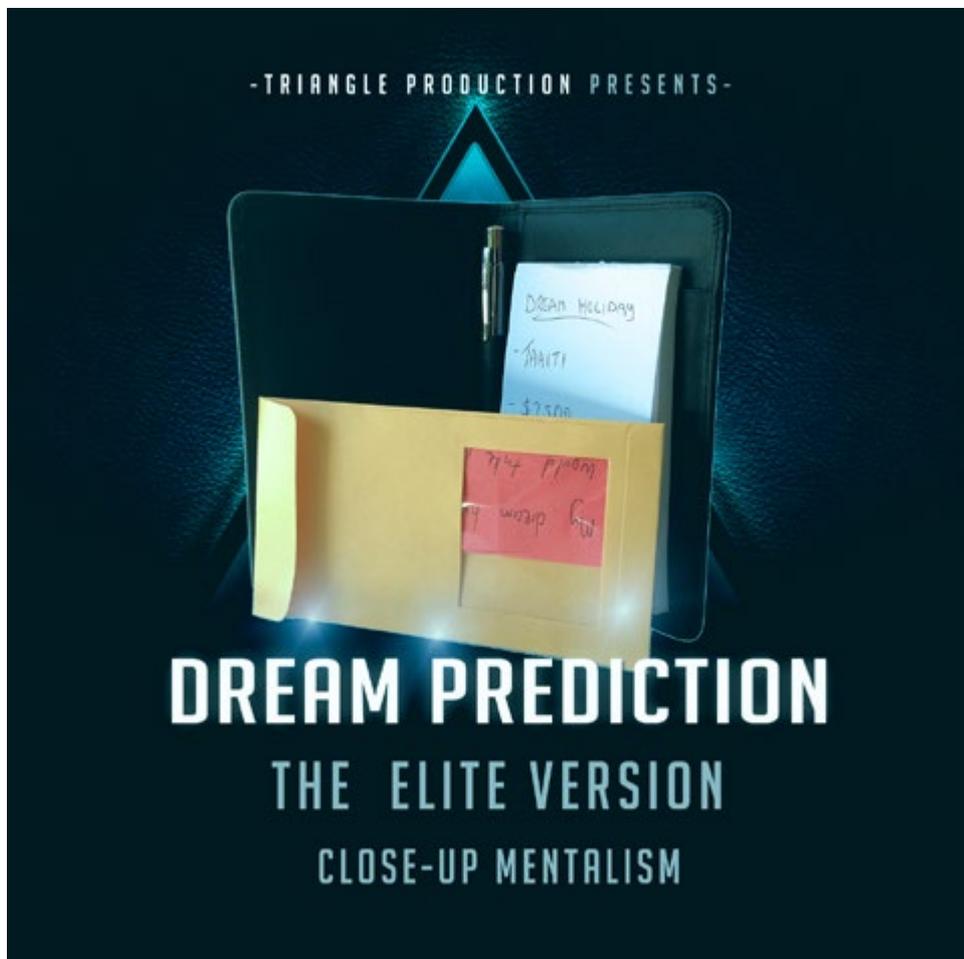
So what does any of this have to do with my experiences touring with The Illusionists? The magicians of The Illusionists were chosen specifically because of their appeal to the skeptical lay audience and their sheer experience in entertaining the average crowd. Simon, the producer of the show, is a tough audience (as he should be). He has the experience of being a full-time musician with countless live performanc-

es under his belt. He has a good instinct for entertainment and knows what will play to a general audience. Granted, even though he likes magic, he needed the magician's advice on what magical effects really worked and what wouldn't in front of real audiences. Since he's a smart man, he listened to us. And since we magicians work for him, we listened as well. In the end, the show continues to be successful.

If there's one thing the magicians of The Illusionists cannot be is delusional. We have too much quantitative experience amongst us. If someone has a new routine in development, that magician can be assured that the rest of the cast will chime in to make sure the routine ends up being top-notch. We realize we are only as good as our weakest link. All of our reputations are at stake and our mutual goal is a great show.

My wish is for the entire magic community to take the same outlook as we, The Illusionists, do. Take the time to give constructive criticism to our brother magicians if, indeed, you have the experience to contribute. The magician that needs the assistance is open to taking the advice. Most smart people welcome ideas, thoughts and advice that are sincere and intelligent.

Let's all strive to have the eye of the average spectator and make the world of magic a real wonder for us all.





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MICKY HADES: A PASSION FOR MAGIC

BY JOHN KAPLAN

It was 1926, the year the world's most famous magician, Harry Houdini left us on October 31st. Barely six months earlier, Micky Hades entered it. As it turned out, both men would have a direct impact in the lives of magicians yet to come.

Houdini's contribution to the history of popular entertainment is, of course, a matter of public record and his exploits have inspired a generation of magicians.

In his own way Micky Hades, too, has been largely responsible for fostering and nurturing the interest of countless magicians, in ways that many are completely unaware of.

Micky Hades was born in Morecambe, Alberta, Canada on April 27th, 1926 to immigrant parents, most likely of Austrian/ Ukrainian heritage.

From desperate beginnings – raised by his widowed mother and an abusive stepfather, orphaned at age 9 after his mother passed away from kidney failure and his stepfather was deemed unfit to look after the family, and spending much of his childhood during the Great Depression of the 1930's in the desolate, drought-ridden, unforgiving prairies of western Canada – Micky pulled himself up by his bootstraps to become a greatly respected and influential magic practitioner.

As a child, Micky had been inspired by the performance of John C. Greene, a magician and touring showman who traveled widely in Canada and the United States. Although very little has been documented about his performing career, it is known that in the early part of the century Greene had been involved in bringing the first films to be seen in English-speaking Canada, and once he acquired a projector of his own proceeded to tour Canada with a

combined magic and moving pictures show.

Micky was destined to be amazing audiences of his own ... no small feat, given that he lived in rural Alberta without access to magic shops or clubs. It was Micky's ingenuity and resourcefulness, along with his skill and mechanical aptitude that allowed him to overcome these obstacles as he learned to design and build his own magical props.

Something about the way Micky's mind worked enabled him to figure out how some of those mechanical tricks he'd seen performed by John C. Greene worked – long before he'd ever read any magic book.

Panels from apple containers were transformed into wooden die boxes and chimneys. Convenient pieces of firewood were whittled, nailed and painted into magical props. Some ladies' slips discreetly disappeared as they were cut, hemmed and dyed for magical use. Things like the Die Box, the Bogart Tube, the Vanishing Wand, Silk Wonder Box, Paper Tear, Diminishing Cards and others. There was a buzz in the neighborhood about a crazy young lad who was doing some strange things. Old superstitions did not help the magical tyro ... but they didn't stop him either.

It was around 1940 that, thanks to the comics section of a local agricultural paper, Micky responded to an advertisement for membership in the Buck Rogers Club. A dime bought a package of illustrations of rocket ships and stories that truly fired up his imagination. He began carving rocket ship models and writing his own science-fiction stories. The hand-printed material went no further than friends in the community but this enabled him to expand his imagination and develop techniques relating to presentation. Somewhere during this pursuit of magic he

spotted a Johnson-Smith advertisement offering a 58-page book titled *Magic Made Easy* (1910, Wehman Brothers) for the price of 10 cents postpaid. That was his first really "big break" in learning magic from books. In less than a year he had duplicated almost every trick he had seen in John Green's performance and a good number of others from that book!

Micky's first performances took place at a little country store where the proprietor allowed him to go behind the counter and perform his tricks to the usual Sunday afternoon bunch that gathered around the cracker barrel. No admission, just a pass of the hat that often offered a dollar's worth of coins – considered very rewarding in those days. His repertoire and courage both grew and soon he was performing on stage during intermission of the Saturday night dances held at the community hall. The hat would come back with as much as \$25 each performance, a princely sum close to what working folk earned in a month, and this brought on visions of even bigger earnings that seemed certain to be out there in the "big city". It wasn't long before young Micky was on a Greyhound bus, headed for Edmonton, Alberta.

There Micky soon found himself in demand, working house parties for a quick-witted promoter who had the young magician signed up to do three parties a week at \$5 per show and free party privileges. Friendships developed, among them being with Nick Kit, another young man aspiring to magic. Nick was working carnivals and circuses and the pair soon began working under canvas as a duo. They dreamed many a magic dream but eventually moved on to separate endeavours.

In 1945 William C. Clifford, promoter, performer and owner of The Clifford Entertainers, an indoor carnival, witnessed one of Micky's shows and decided to make him

an offer to manage one of his road show units and to star in it as the headline performer – an arrangement that lasted close to a decade. During this time he performed magic, fire eating and fortune telling as well as operating the carnival games. Between tours Micky built and traveled with his own full-evening show, following the same routes that his idol, John C. Greene, had played for years.

Micky tells a story about meeting Greene in Mundare, Alberta, one of the towns that Greene had played and was now living. Micky had booked himself into the hall there and was onstage in the afternoon, putting up his curtains, dressing the stage and getting everything set up when the door opens and in comes Greene. Micky put out his hand saying “Hello, Mr. Greene!” and was given the gruff reply “So you’re the son of a bitch that’s ruining my territory!” It may have been said in jest, but to Micky that was a terrible blow.

In 1952 he met and married his wife Maryon and this was followed by the addition of three children, Brian, Brenda and Barry. The demands of providing for a family eventually forced Micky to leave the road. Blessed with an entrepreneurial spirit, Micky discovered a proclivity for screen-process printing, which was still in its infancy, and in the late 50’s found himself the owner-operator of “Flouro-tone Signs” (later called Hades Show Print), a modest enterprise based in Edmonton specializing in producing stock window cards and posters.

A short while later Micky relocated to Calgary and became a Fire Lieutenant with the Sarcee Army Barracks Fire Department to promote Fire Prevention activities and, partnering with Mike D’amico, designed and developed a mascot they called “Sarcee Sam” to produce two award winning fire prevention programs. This association lasted for 20 years.

This more settled lifestyle, along with the help of his family afforded Micky the opportunity to write and publish magic books, supply and build props, and grow his ever expanding magic business.

Micky Hades Publications all began with the Hade-E-Gram Magizette. Volume One, Issue One made its appearance



in January 1959 and continued through seven volumes, 84 issues, ending December 1965.

In April 1963 the *Zombie* magazine, a publication geared towards teen-aged magicians, was incorporated into the pages of the *Hade-E-Gram Magizette* as a feature section, and beginning in January 1965 through to the final issue in December of that year was edited by a promising young magician ... Doug Henning.

Micky had a burning desire to be a publisher. He had things to say and he wanted to say them – about treating magic as a business and not as a glorified hobby, the state of magic as perceived by the public, what constitutes success in magic – views that he expressed in his monthly *Hade-E-Gram Magizette* and other publications (such as “*Magic the Way I See It*”).

The magazine gave him his start. What began as a small mimeographed sheet of a dozen copies, evolved to a subscription list in the hundreds spanning the globe. As it – and his reputation – grew, he relished the opportunity to contribute to magical literature.

Micky's early books and manuscripts were home-printed on a mimeograph machine collated and bound by hand with the help of his wife and children, making it a true family enterprise. He later acquired an offset press that for many years was operated by his eldest son, Brian.

In 1962 Micky published his first book, *The Make-Up of Magic*. The do-it-yourself craze had hit hard in the sixties, and Micky knew that he could not only capitalize on the trend, but also provide something of value to the magic community. This was really the first book that

not only taught magicians how to build their own magic props and illusions, but also revealed techniques of design, optical camouflage, finishing methods, materials, tools and a wealth of practical information and prop-building projects.

Other Hades-penned titles would follow – *Novel Magic with the Appearing Cane*, *How To Make Flashes, Bangs and Puffs of Smoke*, *Hades Gone Wild*, *Just a Touch Of Hades*, *Bang, Out Of My Mind*, *Magic - The Way I See It*, – along with literally hundreds of books authored by others. Full-page ads in the I.B.M. house organ, *The Linking Ring* made their regular monthly appearance throughout the 1970's and 80's. Aside from his own mail order sales, Hades books were sold through all of the contemporary magic dealers, such as Louis Tannen, Paul Diamond, Magic Inc., Hank Lee, DeLarnos

<p>life in the cave where he built his shelter is Mr. Werner's</p>	<p>second performance has been set for Thursday.</p>	<p>It can always count on Thompson's support."</p>	<p>den variety of international thug, it makes you wonder if these coincidences are something other than coincidences."</p>	<p>ste and junior planners. "Two of these positions have been filled and two will be advertised," he said.</p>	<p>in Britain. Bentley Le Baron, Sheila M. Malm, and Paul Unrau will leave for Britain in September to begin one or two years' study.</p>
<h2>Headline For Saturday Herald Predicted By City Magician</h2>			<p>Mr. Diefenbaker, flanked by Ottawa assistant N. G. Guthrie, also reiterated a statement he made in Edmonton on the U.S. role in Southeast Asia.</p> <p>HOPE FOR UN</p> <p>He said if the United States withdrew from South Vietnam the Communists would sweep</p> <p>See Page 33—DIEFENBAKER</p>	<p>Mr. Martin said there is a shortage of qualified planners in Canada but Calgary is on a competitive basis with other cities of similar size.</p> <p>He said the growth of cities generally, plus increased urban renewal and a lack of educational facilities for planners, has contributed to the shortage.</p>	<p>Under this scholarship plan, about 500 scholarships are awarded each year to students of Commonwealth countries to enable them to undertake post-graduate work.</p> <p>A total of 192 of these Commonwealth students will arrive in Britain this fall.</p>
<p>Although sceptics may scoff, Calgary magician Micky Hades claims he has already written next Saturday's front page headline of the <i>Calgary Herald</i>.</p> <p>In an attempt to display extra-sensory perception, Mr. Hades wrote the "headline" early Saturday morning at his home.</p> <p>The 38-year-old president of the <i>Calgary Magic Circle</i>, a local magicians' group, then placed his prediction in a small wooden chest.</p> <p>The chest was inspected and then sealed in <i>The Herald's</i> newsroom about 11 a.m. Saturday before three witnesses — Ald. Jack Davis, Doug Johnson, manager of the <i>Calgary Tourist and Convention Association</i>, and Cpl. Ronald Comis, of the <i>Western Investigation Bureau</i>.</p> <p>The chest, which was itself sealed in a plastic box, will be opened by the three witnesses at a public magicians' performance in <i>Jubilee Auditorium</i> Saturday night.</p> <p>The performance is being held in conjunction with a magicians' convention being held Saturday through Monday at the <i>Highlander Motor Hotel</i>.</p> <p>Mr. Hades said no one but himself has seen his predicted headline. He will not be on stage when the chest is opened and the headline is read.</p> <p>FORMER PROFESSIONAL</p> <p>Mr. Hades, a former professional magician now employed as a fireman at <i>Sarcee Barracks</i>, said he wrote the predicted headline at his home rather than in <i>The Herald's</i> newsroom</p>			<p>as originally planned because he needed to be alone to concentrate.</p> <p>"I have a feeling the headline will be exactly word-for-word," Mr. Hades said.</p> <p>"In the past, I have been successful most of the time. As a rule, I have been on the subject."</p> <p>However, Mr. Hades said a sudden, drastic change in events could throw him off in his predicted headline.</p> <p>"For example, no magician could have predicted the headline for the day President Kennedy was assassinated," he explained.</p> <p>SKILL AND SCIENCE</p> <p>Mr. Hades said he used a combination of magician's skills plus the science of mentalism to make his prediction.</p> <p>"Mentalism includes extra-sensory perception," he said.</p> <p>"We know such a thing exists, although we can't measure it. I don't claim to have any supernatural powers. It only seems supernatural until you find out it is a natural power."</p> <p>Mr. Hades said he also relies upon records of past news events in making his predictions.</p> <p>"If you check over newspaper files over a number of years, you'd be surprised at the number of times the news repeats itself," he said.</p> <p>After the sealed chest was placed inside the plastic box in <i>The Herald's</i> newsroom, it was taken to <i>Spence's Shoes</i>, 304-306 8th Ave. S.W. by Mr. Comis, the</p>	<p>security guard. It will be on display in the window during the week.</p>	 <p>FATE IS SEALED. Alderman Jack Davis, right, holds a box which contains what Micky Hades, left, local magician, claims will be the front page headline of next Saturday's <i>Calgary Herald</i>. Mr. Hades wrote the headline at the weekend to display extra-sensory perception. Cpl. Ronald Comis, of the <i>Western Investigation Bureau</i>, and Doug Johnson, <i>Calgary Tourist and Convention Association</i> manager, also witnessed the sealing.</p>

Magic. Goodliffe Magic, etc.

In the 1970's, the reputation of Martin A. Nash was elevated when Micky published Martin's trilogy of card books, *Ever So Slightly*, *Any Second Now* and *Sleight Unseen*, regarded as classics by card workers worldwide. This seminal series was expertly authored by Stephen Minch, who was managing Micky's Calgary studio in those years prior to moving back to Seattle where he helped Micky get his second location set up and running. In all, Stephen spent the better part of a decade working with Micky's magic and publishing enterprises prior to establishing his own Hermetic Press, which has since become one of magic's most respected publishers.

Other influential works published by Micky have included Jack Potter's *Master Index to Magic in Print* (the most authoritative pre-internet "search engine" for everything published about magic in the English language up to and including December, 1964) and *The Encyclopedia of Suspensions and Levitations* (1976).

With the addition of the Seattle location Micky Hades Enterprises became Micky Hades International. The publishing area of his business was re-branded as Hades Publications and eventually taken over by son Brian. Micky eventually established another publishing concern, Abraxas, which he currently operates. Under these various banners, Micky has published in the order of 300 titles covering virtually every facet of magic.

One of the ways Micky grew his publishing business was by acquiring publication rights from others, such as the complete line of Robert A. Nelson mentalism titles, the Thayer illusion plans as well as those of the A.K. Brill Company of Peoria, IL (the leading supplier of hand-drawn blueprints for sideshow attractions such as the "Girl to Gorilla", "Spidora", "Headless" in addition to midway games, fun houses and circus equipment).

Providing the world of magic with a vast selection of useful and important literature wasn't the only way Micky made his mark.

Famous as the creator of the "Micky Hades Improved Finger Chopper", Micky has also designed and built many illusions for working professionals. Anyone lucky enough to own a Hades-built prop knows that they are extremely well made – built to last and withstand the rigors of road travel and constant use – and embodying the unique Hades touch of cleverness in design and construction.

The idea for the Hades chopper came about when Micky encountered the ubiquitous Adams Finger Chopper. He felt it was a great effect, but that the prop had too much of a novelty toy appearance. That,

and the fact the blade could not be removed from the stocks for examination were aspects of the effect he knew could be improved upon.

Along with several original illusions he built for Peter Reveen, most notably his stage version of the Chess Knight's Tour, Micky served as Technical Assistant on Reveen's "Impossiblist" tour of Eastern Canada in the seventies. It was during this run that Micky's quick thinking helped ward off a performance disaster and ensure that an important element of the show remain in the program.

Reveen's opening illusion was the Bengal Net. Reveen's wife Coral would get hoisted up in the net and it would fall open, and Reveen would catch just a dress, Coral had vanished. Then he would take that dress and put it into a glass box, cover it with a sheet and then whip it away and Coral was there, in the dress.

On the second show of the night at one of the first stops on the tour, Hamilton Place Theatre in Ontario, Micky was out front in the overhead tech booth, watching to be sure that everything ran smoothly.

The show started out as usual, music playing, everything going fine. Coral comes in, lies down, they hook up the net and as they bring it up to the top, Micky notices that all of a sudden it goes jerk, jerk, jerk ... one side is going up, the other side is not going up, it jerks. The net is now sitting at an angle, and Micky is worried; in his mind he can see Coral slipping out of there and hitting the stage. He hurriedly climbed down the ladder and ran to the stage.

By this time Reveen knows he's got trouble and he's running offstage shouting "Micky! I need your help! Micky!"

It takes awhile but Micky gets there. In the meantime, they close the curtain. Micky goes to the back, to the side where the guys are on the upper level, they're controlling the curtain.

They had one small guy and one big guy holding onto the batten, which they'd untied where they batten it up in the air, because they can't bring her down. The motor is frozen, it isn't working, so they're trying to bring the whole batten down. But that's a lot of weight. The batten and then there's Coral in this thing.

They've got the rope and one guy's way off the floor and the other guy's trying to hang on but can't do it! So Micky ran over and puts his weight on it and little by little they let it down, saving Coral from what might have been a dangerous fall to the stage.

Looking at the motor, Micky discovers that one of the

switches is burned out. They know they either have to fix it, or get rid of that part of the show. Or close the show. So Micky said, "Hey, give it to me." They had a complete workshop behind the fire curtain backstage. Micky figures there's got to be something in there that he can use, so he went back and looked around, but couldn't find any switch. Being the resourceful fellow that he is, Micky figures the hell with it, went to the light switch, opened it up, took the switch out, twisted the live wires together and put some tape over them so the light would stay on, and took the switch and said "Here, this'll work, just go ahead!"

So they hooked it up and switched it on, and they were able to do the Bengal Net. Afterwards everybody took him out, bought him drinks and gave Micky the hero treatment for "saving the day!"

Another magician that benefited greatly from Micky's creativity was Dale Harney. Prior to his success as the creator and star of the syndicated 1980's television show "The Magic Palace", Dale toured North America for three seasons with the Shrine Circus, using custom illusions and props designed and built for him by Micky.

Micky was an early mentor to Dale, instilling in him the importance of having a professional attitude in order to be successful with a career in magic. I, too, was fortunate to have enjoyed the same mentorship opportunity with Micky, who provided employment, expertise and inspiration during my formative post-secondary years and without whose guidance I would not likely have been able to forge my own path in magic.

In 1977, Micky was commissioned by the Royal Alberta Museum in Edmonton to create a three-month exhibition that brought to life the "Golden Age of Magic" with artifacts and memorabilia commemorating past masters like Blackstone, Kellar, Dante and Houdini. Micky traveled across North America, buying and borrowing pieces from magic historians like Bob Lund, David Price and Jay Marshall. These were displayed with posters, rare magic books and artifacts from his own collection, along with "psychoptic" illusions and devices that he constructed for viewers to handle and produce optical illusions such as "seeing through a person", creating a wonderful interactive museum experience that also featured a weekly show by "home-grown" magicians (Shelby Craigen,



Paterson and Pandora, Jon Charles, Lynn Healy, Terry Moreland, Bob Bell, myself and others).

Micky's passion for magic, along with an unparalleled excellence in all facets of the magic business, has inspired and nurtured scores of magicians, many of whom have made their mark in our profession.

In addition to numerous awards for his achievements and original magical creations, as well as many contributions to major magic magazines, Micky ran Micky Hades International with locations in Calgary, Vancouver and Seattle during its heyday in the 1980's. It was through MHI that Micky supplied magicians worldwide with every available in-print title relating to magic, as well as props, illusions and magical paraphernalia.

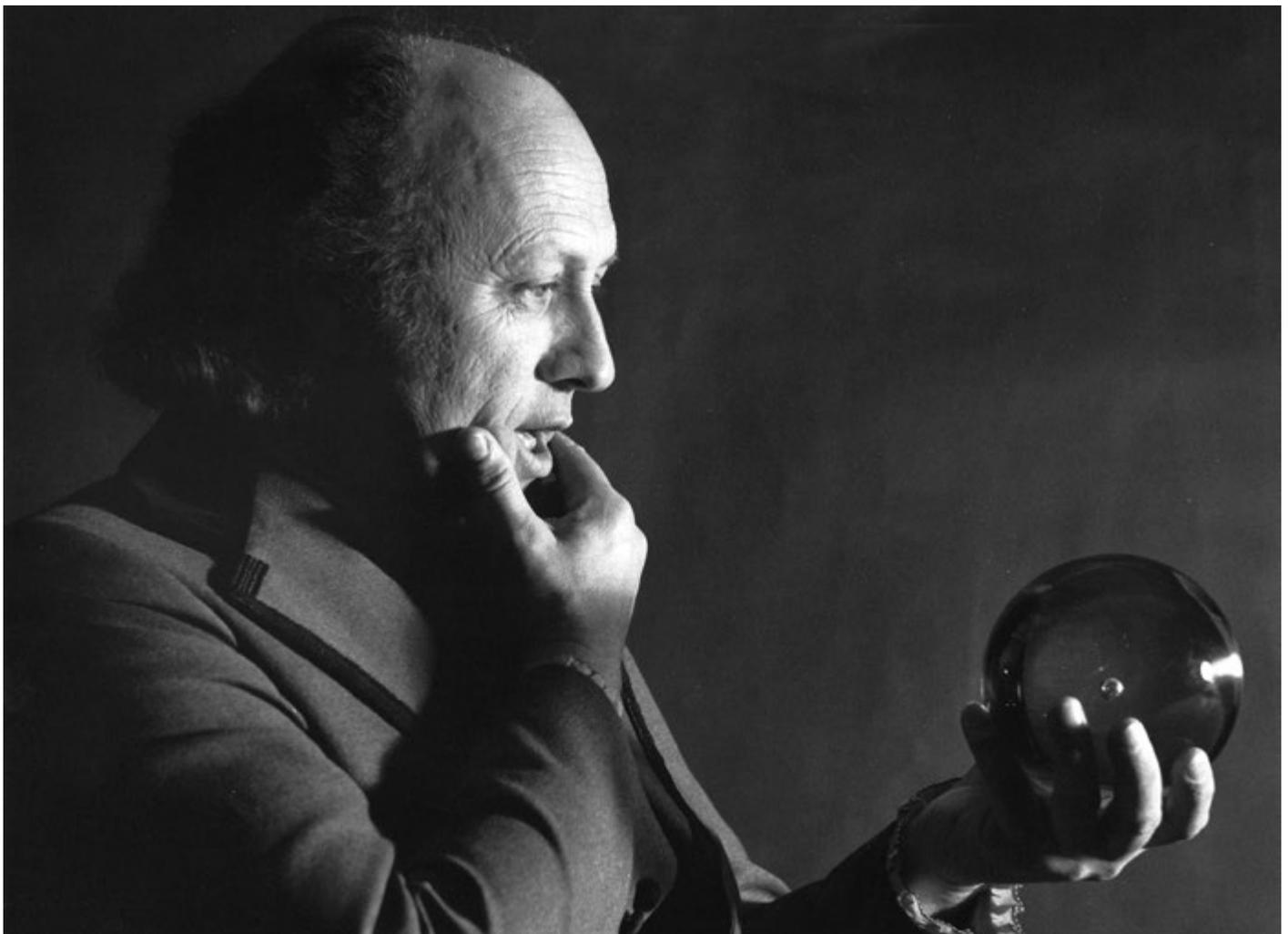
Whether by working in his shop or attending one of his popular "Micky Hades' Magic Fun and Film Festival" events (featuring films of past magicians from the archives of the Society of American Magicians; magic contests with contestants performing before a live audience so that the judges could see how an act held value to a lay audience; novel activities such as the Ricky Jay-inspired "Card Throwing Contest"), scores of young performers, myself and Murray Hatfield included, passed through the hallowed halls of Hades. We all felt blessed to grow up in the glow of Micky's passion

for magic, and many of us owe our very careers to his influence.

In 1995, Micky survived a stroke that hit him on his 69th birthday and left him legally blind, forcing him to close the magic shops and "retire" from his full time magic business. The publishing arm of MHI was taken over by his eldest son Brian, currently operating as Hades Publications Inc., and the vast inventory of the other magic books was sold to H & R Magic Books.

In the years since his unfortunate stroke Micky has continued on with the disposition of his personal library of books, posters, instruction sheets, lecture notes and other accumulated magic assets through his website as well as the publication of several magic books under the Abraxas publishing title, and in 2012 the Canadian Association of Magicians honored Micky by presenting him with their Lifetime Achievement Award.

Micky Hades was the first magician that John Kaplan, at age nine, saw perform at a Christmas party. Through an apprenticeship arrangement following high school graduation, John managed the Calgary branch of MHI from 1975 through 1980, and in 1996 acquired the manufacturing rights to the Micky Hades Improved Finger Chopper, which he continues to supply to magicians worldwide.



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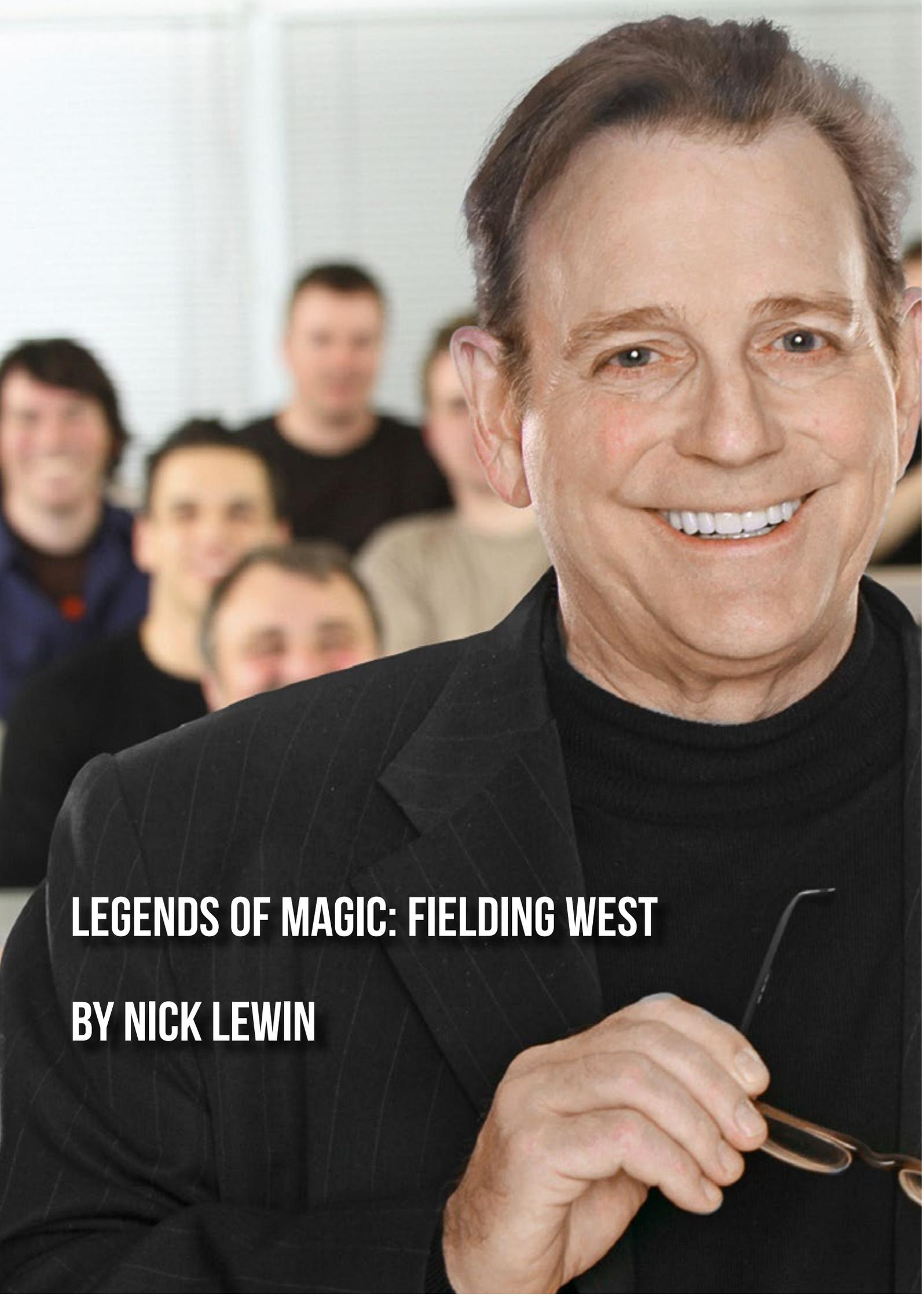
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LEGENDS OF MAGIC: FIELDING WEST

BY NICK LEWIN

A man in a dark pinstriped suit is holding a white sign with a black border. The sign contains text in red and blue. In the background, a diverse group of people are smiling and looking towards the camera. The man's hand is visible, holding the sign. A pair of glasses is tucked into his suit pocket.

**StageCraft
101**

Learn to speak
like a "PRO"

By
Fielding West

“Fielding West has been a delightfully innovative performer in the magic world for a great many years now. ”

Nick Lewin interviews one of the most respected and creative magicians living today.



Just when you expect the lovely assistant to remain suspended in mid air, she doesn't. Instead she continues rising past the top of the stage until a shower of bricks and plaster announce her descent through the roof of the theatre. Instead of a Bengal tiger arriving in the cloth bag, a ferocious fight inside the bag results in the magician appearing in a mangled and tattered state— very much minus a tiger! Instead of changing places with his assistant somehow the magician ends up by transposing just her clothes—leaving him rather scandalously attired in women underwear standing in a confused state on top of his sub-trunk. These are three unmistakable signs that you are enjoying the slightly crazed emanations from the comedic mind of Fielding West. Having watched a lot of magic in the last 45 years I can honestly say that no one else does it quite like Fielding!

Fielding West has been a delightfully innovative performer in the magic world for a great many years now. Just as he has done with so many pieces of classic magic, West has recently completed a subtle piece of reinvention that is a perfect indication of what a fine mind he wields beneath the comedic exterior. He is unique, unexpected and always entertaining in everything he does. If you already know Fielding you know this; if you don't then it is my pleasure to introduce you to The Amazing Fielding West.

If you wish to pinpoint the moment West became destined to become a comedy magician, it would be November in the year 1973. Fielding was studying psychology at Florida State University and sharing a house with the guys who ran the Down Under club in the university. The role of Fielding's roommates was to book and present the campus entertainment for FSU. Since Fielding was the only one in the house who owned a car this made him the obvious choice to go to the airport and pick up that weekend's entertainer. He didn't know it when he left for the airport, but 48 hours later his life was to change dramatically.

As fate would have it the entertainer he picked up at the airport was a relatively unknown comedy magician called Steve Martin. Martin was just a few weeks shy of performing



his first career shaping sets on The Tonight Show With Johnny Carson, and a couple of years away from being America's first stadium comic. That weekend Fielding caught all four of his shows in the Down Under and the following Monday he went to graduate school and announced, "I'm out of here!" This was a great thing for the future of comedy magic, and probably an even better thing for the mental health of America when Fielding decided to abandon his potential career in psychology!

In the following years West performed his comedy magic and hypnosis show in venues around Florida, honing his craft and mastering his skills as an entertainer. Performing as "The Amazing Fielding," he also had a popular TV show in Jacksonville entitled Magic Gang. The exposure from this show allowed Fielding to make a good living performing his shows in malls and clubs.

Fielding soon became a favorite with local rockers who familiar with Magic Gang brought their kids to catch his live shows. Eventually these local musicians spotted the natural rock & roll energy that West brought to his work and invited him to join them as an opening act for their local concerts. Before long he was out on the road opening bills for bands such as 38 Special, Molly Hatchet and Dave Mason. A new era in Fielding's work had begun and he was having a blast developing his singular talents at making audiences laugh.

You could fill an entire book (and I hope West will one day) with stories from these early days, however, I will relate just one of my particular favorites. Fielding was in Calgary, Alberta opening shows for Chubby Checker with his comedy illusion show when this incident occurred. He was presenting a fairly typical (for him) piece of craziness where a tiny snake begins by turning into a huge python before morphing



into his snakeskin covered female assistant. What could possibly go wrong? Yeah right!

During this performance West's 12-foot python felt an urgent call of nature and proceeded to relieve himself copiously on the stage. A sure fire hit with the audience, who screamed with laughter, when his female assistant slipped onstage while exiting the box and then fell flat on her back on the slippery stage. A local reviewer came backstage after the show and said to Fielding, "That was hilarious, I

never like to ask a magician how he does his magic, but this is the most amazing thing I have ever seen! How do you get the snake to pee like that every show?" I am sure he got a great review, but doubt if he ever managed to recreate the exact effect that generated it.

Fielding and his new bride crossed the country developing the blend of magic, manipulation and illusion that became synonymous with his special brand of entertainment. It was not a great review but a lucky/unlucky break that was the next

thing to shape Fielding's career. They were performing with Freddie Bell and the Bellboys at the Mint Hotel and Casino in Las Vegas, when the engagement concluded with a disturbing discovery. All the performer's salaries had been gambled and ultimately lost at the casino's gaming tables by their manager.

This development left Fielding and his wife in dire straits, stranded and penniless in the neon city. With no money for a hotel room they were forced to live in their car sharing the space with illusions, birds, snakes and wardrobe. They were parked outside illusionist Carlton's home on Ranch Drive, and Carl was kind enough to allow them to use his shower and restroom.

In order to rustle up some quick cash, Fielding tried to book some Vegas work by signing up for a showcase at the Sahara Hotel. However, a bad time slot resulted in no bookings and little encouragement and it was a bleak situation for the young couple. The next week, dressed in his working suit, West made an appearance backstage at the Tropicana Hotel at the Jimmy Awards. Due to his smart appearance it was assumed that Fielding was a "hot shot" young agent or executive as he mingled backstage. In fact, Fielding had other ideas on his mind and was stuffing shrimp from the backstage buffet table into his bag to cover his next meal.

There was someone backstage that night that noticed the strange sight of a well-dressed young man purloining complimentary seafood and it was the world famous pianist and showman Liberace. When he discovered what Fielding's situation was, Liberace took pity on the hungry entertainer and used his considerable influence to convince for the entertainment director at the Sahara to give Fielding a prime slot in the next week's showcase at the hotel. The showcase was a smash and the very next day bookings started to roll in. The rest as they

say, is history, and Fielding officially made Las Vegas his home, and has never looked back since.

The first time I saw Fielding perform was at the Magic Castle when he shared a bill in the Palace of Mysteries with John Carney and Goldfinger & Dove. Ron Wilson phoned me up and said there was a new magician on the scene that I needed to see. He was absolutely correct and Fielding and I became good friends from our first meeting. Magicians instantly warmed to his personable style and he quickly became a firm favorite in the magic world; they quickly recognized a true original in an industry filled with cookie cutter performers.



Since those early days Fielding West has become one of the most consistently popular entertainers in Las Vegas, and through the years has appeared in numerous shows and revues. While it is easy to think of Vegas as being the constant in West's work, it is also important to make note of his success in other entertainment venues and locations. Fielding's off beat comedy was a natural for the television market and he was featured on most of the top comedy and talk shows of that era. Indeed his many TV appearances made Fielding a national celebrity and one of the top performers in the comedy club circuit that sprung up across the USA in the '80s and '90s. During this time, Fielding also established himself as a top corporate performer and keynote speaker, a branch of entertainment in which he still flourishes.

It would be impossible to write about Fielding without mentioning his deep friendship with two of Las Vegas' iconic performers Lance Burton and Johnny Thompson. West and Burton became friends and roommates when Lance first moved to Las Vegas to begin his legendary career. Their friendship has grown even stronger over the years. Fielding was to write much of the material for Lance's television specials along with their mutual friend and hero the great Johnny Thompson.

Recently Thompson inspired West to share his knowledge and insights about our art form with his fellow magicians. When Johnny had to cancel a lecture at a magic convention he persuaded Fielding to take his place. "Tell them lots of stories," Thompson said. "Tell them about the magicians you know and the stars you have worked with!" It proved to be great advice. West has continued his process of reinvention by blossoming into a popular and busy lecturer. He recently finished a lecture tour in England where he received a standing ovation from a capacity crowd at the world famous Magic Circle.

Another Fielding West project that deserves to be highlighted is his innovative "Stagecraft 101" program. Operating from his home in Las Vegas, West has created a learning seminar that is achieving spectacular results teaching young performers the nuts and bolts of how to become effective communicators. Individually and in small groups, these young students are able to benefit from the years of experience that West has accumulated as a



performer.

Fielding has an interesting and dynamic new approach to teaching the art and science of stagecraft and showmanship to his students. Fielding begins his program by measuring the pulse rate of his students and then setting the beat of a metronome to that rhythm. The pulse rate of a performer onstage is usually about 80-85 BPM when their adrenaline is pumping.

By consciously fitting students breathing and dialogue to this rhythmic pattern it gives a powerful foundation to their speaking style. Fielding combines this process with teaching his students to measure their eye movements into five second scans of the audience, a deceptively powerful way to make contact with and achieve strong rapport with audience members.

Other invaluable tips that West imparts to his students cover such vital topics as hydration, stretching and breathing in order to help them to focus their attention on their upcoming speaking efforts. There are very few people in the magic world, regardless of age, who would not benefit from this kind of technical advice.

I spoke with one of Fielding's star students, the fast rising young magician Drake Stanton, about what he learned from Stagecraft 101 and Drake said he was astounded at the difference his sessions with West had made to his show. "He has taught me to be more confident, less nervous and to relax," said Stanton. "He also showed me how to take control with an audience in a manner that I never had before. It was a really great learning experience."

This has been a thumbnail sketch of one of magic's true legends. Fielding West has been a vital part of the fabric of magic for over four decades now and has mastered his craft and achieved a singularity that I both admire and respect. You can check out Fielding's website at www.fieldingwest.com and watch his videos on YouTube.



MARRIED IN MAGIC

BY MATTHEW FALLON



Welcome to the one-year anniversary of this unique and very special series, *Married in Magic!*

Over the past year, we've been so very fortunate to peek into the lives of couples in magic and hear their story:

Matthew & Mistia Fallon — December, 2013 / January,
2014 Jeff & Abbi McBride — February / March
Paul & Natalie Romhany — April / May
Christian & Katalina — June / July
Sue-Anne Webster & Geoffrey McSkimming — August / September
oe Devlin & Bronwyn — October / November

Up until one year ago, so little had been written or showcased in the subject of hi-lighting the lives of magic couples within, and behind, their magic. Married in Magic is set to change that fact and make history. Through the open-sharing of the aforementioned couples, Paul Romhany and his creation of this dynamic magazine and through the couples we'll showcase in 2015, I hope you're enjoying the experience as much as I am! Married in Magic was a cocktail napkin idea in January of 2005. Just as performing couples can attest, I cannot do this alone. Thanks for your enthusiasm and support!

Now, let's meet this issue's featured magic couple... Brabazon & Belladonna are known as "Sydney's Sweethearts of Magic." After reading their article, this nickname is clear and appropriate. I think you'll find delving into the details of a coincidental meeting in an inner-city pub, Belladonna's relationship with Sue-Anne Webster and their insight on parenting three beautiful children to be only the tip of the iceberg of what may inspire and awe you as you read their story.



THE STORY OF BRABAZON & BELLADONNA SYDNEY'S SWEETHEARTS OF MAGIC

My husband and I met 4 years ago when both of our lives had taken unexpected twists and we found each other in an inner-city pub. We didn't know it at first but we were in similar social circles (which I think is the reason why, when I first met my husband in the circle of magic-admirers and raised my hand to wave at him to give him his much needed escape, he jumped at the opportunity). That was the night both of our lives changed in a way neither of us had expected but both of us are, to this day, so grateful for. When we first started dating, Terry would show me

a thousand tricks a night. His enthusiasm and passion for magic reeled though, I must say, his technique was, and still is, amazing (however being a lay person at the time, I wouldn't have known it). It was truly less than a month into our relationship before I begged him to teach me. I was nervous. I knew most assistants looked like models and wore amazing, glamorous and sometimes revealing outfits that I would never be able to pull off. My first attempt at being my husband's assistant was at a private house party and, of all the things, I forgot the Sharpie! Let's never speak of that again.

After a few months of being a truly less-than-stellar 'assistant', I started researching magic daily, specifically women in magic. I came across a well-known female magician Sue-Anne Webster who is, honestly, my idol and now close friend of ours. Needless to say, I immediately fell in love with the idea of being a female magician and not my husband's 'assistant'. Luckily, my husband was very supportive of this decision and equally as excited to watch me develop my own style — which all started with apple breaking, courtesy of Louis De Matos.

As a couple in magic, we have found it to be challenging juggling our lives at times with all of our magic projects, raising a family and working on solo projects. It should be said that we do thoroughly enjoy every minute of our lives and we both work incredibly hard.

As a team, we currently run a successful vaudevillian show in Sydney's Voodoo Revue and a new, recently created, magic-theater-show-series we affectionately call Theatre of dreams which is designed specifically as a platform for our peers to showcase their own shows. We also are organizing and hosting the first Sydney Magic Festival (A project close to both our hearts and one we hope to grow in subsequent years with the help of interstate magicians around Australia). We are also the proud parents of three amazing children aged 16, 12 and 7.

Separately, my husband works for 000 Emergency Services, a job he finds extremely rewarding. He also has his own regular magic gigs with local businesses and runs his own magic school which is in its second year of operation and has proven to be quite a joyous project for him.



As for myself, I currently run my own variety entertainment network (VEN) which, since 2010, has grown to an amazing 1,500+ performers. I also am in the process of obtaining an advanced diploma in event management and have recently launched my own event management business.

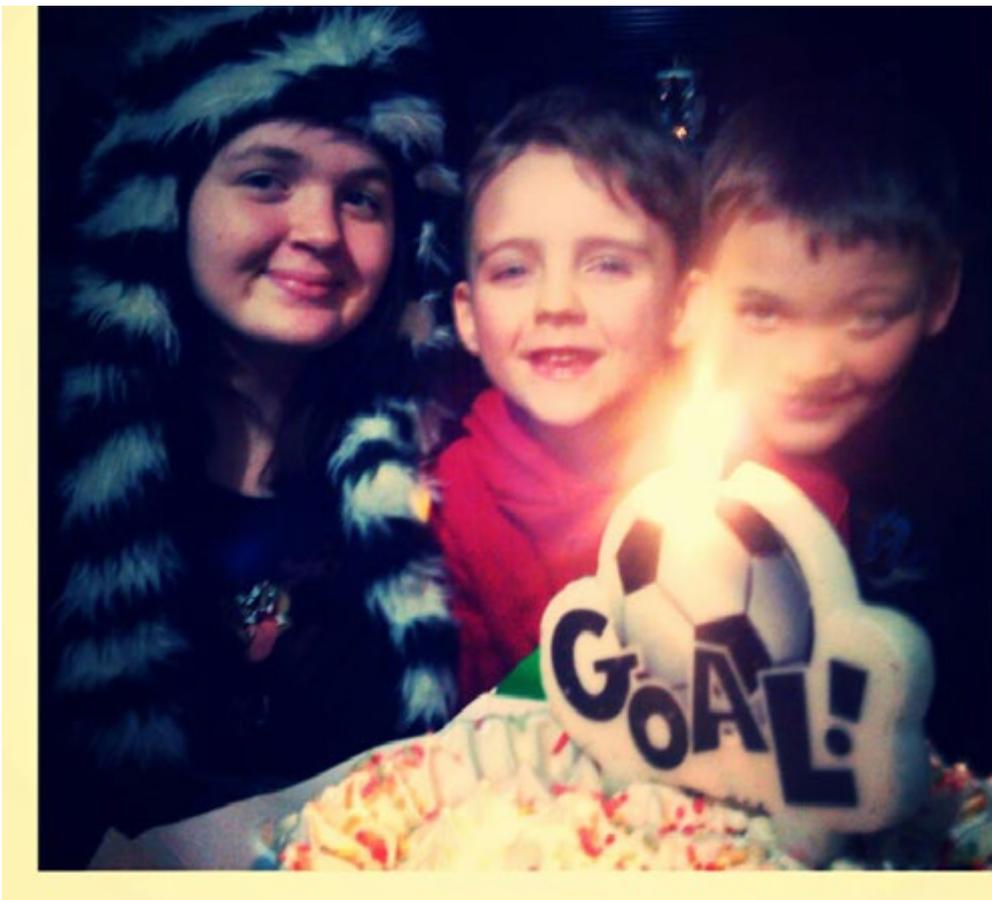
While we work and market ourselves as individual artists and business people, we also work on-stage together as producers of our shows and as a magic duo. We are often referred to as “Sydney’s sweethearts of magic,” a title we have grown fond of and have recently adopted. I think we would both agree that our duo shows work perfectly for both of us as I am known mostly as a silent performer and my husband does all the talking, so all of the acts we normally couldn’t or wouldn’t attempt or (even) put together for ourselves, we can make work in our duo shows. Our duo shows are truly something special and our fans can’t get enough of the raw chemistry on-stage between my husband and I. I have to say it makes us both chuckle a little because if they only knew of the ‘passionate debates’ during rehearsals or that under my gushing stage smile, I was sneakily instructing my husband on his cues such as ‘where he should be’ and ‘what he should be doing on stage (during) at that particular moment’, I suspect our chemistry might not be viewed quite as romantic... However, backstage, post-show, all the chaos is forgotten and we are like teenagers after our first kiss and nine times out of ten my brain is racing and already planning our next stage show. My husband will openly tell you, though, that for him, there is a down-side to working with me and that is the fact that I make

him dance. Something he has never wanted to do (I suspect most men feel the same). This is probably made worse because we have always had a little inside joke in our house with our kids: whenever we see someone dancing on TV for no reason, we tell them, “Ssh-hh kids, he’s about to do a magic trick.” Now, I make my husband dance with me. Our kids think it’s hilarious and, I must admit, I get a fair bit of joy out of it too! To this day, I’m certain he won’t admit it in public, but, since working with our choreographer on a weekly basis, he enjoys dancing (with) as much as I do now... Well, maybe not that much, but pretty close(!).

On the subject of our children, I think it’s important to touch base on the subject mostly because we don’t know a lot of magicians with children. So, I would love to share my thought on raising kids as a magic couple. For us, personally, I can say raising three (children) with all, probably, is the most chal-

lenging aspect of our lives. Not just because two of them are going through puberty (joy) but because there is so much going on! There are three different schools, events to attend, three different teachers to speak with (more once they hit high school) and extracurricular activities which need to be worked into all of our individual schedules. It can get quite full-on. On the other hand, it has probably also been one of the most rewarding aspects of our lives and here’s why...

From the beginning, I have always felt it’s such a challenge to meet people who will put up with seeing your tricks 10,000 times and still love you and still want to spend time with you — which is most likely the reason why, when my husband heard me say “YES” the day he proposed marriage, he wasted no time in making it official. It’s equally as rare to meet a person who will wash and de-label 700 wine bottles for my glass-walk



act, which is why, when he did propose, I leapt off the couch with excitement and nearly crushed him to death when I said “YES”. We are so blessed because not only have we (each) found another person in this world who loves and accepts us — bad double-lifts and all — but we have three amazing little people to share our lives with who love us without exception (and they also love magic almost as much as we do). So, not only will they assist us in rehearsals or backstage at our shows but they want to study magic with us and develop their magic. Our two youngest children have their own little Youtube clips (nothing too fancy, just fun promo-reels) and they all have an amazingly deep respect for their elders in magic — something we both feel should be imprinted in the minds and hearts of all young apprentices. Our kids constantly restore our love and passion for magic, not only performing but in teaching it to them and to others. It’s an incredibly special experience for us both. Seeing the passion in our kids, and the other kids we teach at magic school, has really given us perspective and a deep desire to not

only preserve magic and the magic community but to strengthen it for future generations. I think it’s also safe to say we both will continue to give our all to each other, our children and the magic community as long as we both live because, for us, magic is the center of our universe and what keeps our fires burning. Thank you for the opportunity to share our story, we look forward to hearing stories from other magicians in love and making it work!

Warmest Regards, Belladonna Brabazon

Thank you, Brabazon & Belladonna! You can learn more about this incredible magic couple, and their work, by visiting www.brabazon-belladonna.com.

Readers of VANISH Magic Magazine, what is YOUR story? Couples in magic, this is directed to you — you’re invited to contribute to, and be included in, a meaningful and lasting work meant to inspire and guide other couples in the art of magic, today and in

the years to come. Your stories to consider may include anecdotes, learned lessons, challenges, tales of success, the good, the bad, finances, travel, family, children, et al. We understand that many of these matters are extremely personal, therefore, you are invited to be as private or as open as you desire. It is entirely up to you. Your honesty is the understood essential element! Send your contributions to: matthew@fallonmagic.com. Matthew Fallon currently travels twenty-six weeks per year performing his comedy hypnosis and comedy magic shows. When not on stage, he assists individuals with breaking through limiting beliefs and unwanted habits within his coaching practice. He makes home in Colorado with his partner, beautiful bride and backbone to his success, Mistia, and their two beautiful children.



FIGURE

FLY & SWATTER

By Tonya McNeill, CBA

All the buzz for relay races and an unusual game of table tennis, this frisky Fly can be flung at someone before you hand them the Swatter to continue the fun.

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1 Red 260Q
1 Silver 160Q
1 Onyx Black 160Q
1 5" "Spider Eyes TopPrint™"
Onyx Black Round (#67017)

Tonya McNeill, CBA, of Montrose, CO, USA, discovered her true calling in balloons in 2006 after twisting balloons for her daughter's school carnival. See issue #62 of Balloon Magic® - The Magazine, pages 14-15, for her Spotlight story.



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QUICK & EASY



TO MAKE THE FLY



1. For the wings, inflate the Silver 160Q half way, tie, and stretch to soften. Make two 10-inch bubbles and loop twist them. Tie off and remove the remaining balloon.

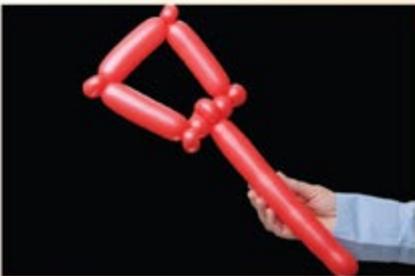


2. Inflate the "Spider Eyes" balloon to about 4 inches, and tie. Make a 2½-inch head bubble at the end with the eye print for the head. The remaining is the body. Connect the wings to the neck joint and roll the head through one of the wings to lock it in place.

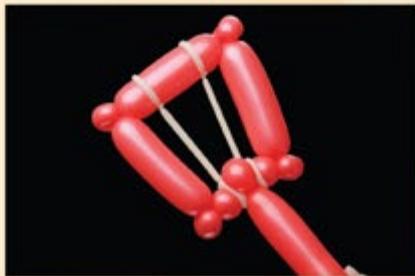


3. For the legs, put a puff of air into the Onyx Black 160Q, tie off, and tie a knot on the tip end for the feet. Lay the center at the top of the head, then wrap one leg around the head two or three times. Repeat with the other leg in the opposite direction. Pull down on the legs snugly.

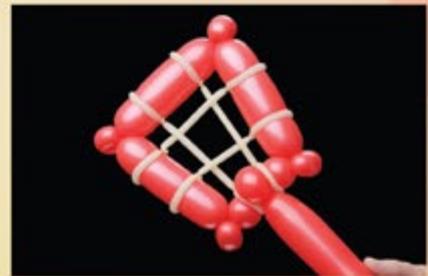
TO MAKE THE FLY SWATTER



4. Inflate the Red 260Q, leaving a 3-inch tail, tie, and stretch well. Make a 1-inch pinch twist, a 1½-inch bubble, a 1-inch pinch twist, a 6-inch bubble, a 1-inch pinch twist, a 5½-inch bubble, a 1-inch pinch twist, a 6-inch bubble, a 1-inch pinch twist, a 1½-inch bubble, and a 1-inch pinch twist. Connect the first and last pinch twists together. The remaining balloon is the handle. Position the pinch twists on either side of the handle.



5. Put a puff of air into the four Diamond Clear 260Qs, and tie. Tie two onto the top 5½-inch bubble, spacing evenly. Tie the other ends to the 1½-inch bubbles at the bottom, making them snug (but not enough to make the edges bow in).
NOTE: It's OK if they roll next to the pinch twists at the handle.



6. Tie the remaining two Diamond Clear 260Qs on one of the 6-inch side bubbles. Thread one of the balloons over and under the first two and tie to the opposite side. Thread the second balloon under the first, then over the other balloon (like a basic basket weave), and tie it to the opposite side. Cut off the tails and you're done! 🍷

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RED HOT ACTS

BY NICK LEWIN

Sights set on the WORLD

JARRED FELL

I don't know exactly why it is but for a relatively small country New Zealand has certainly had a great many wonderful magicians hailing from its beautiful shores. In this issue of VANISH I want to shine the spotlight on a young performer whose magical star is rising like a rocket and who is beginning to make a huge impact with his hard-edged comedy magic. His name is Jarred Fell and if you don't know about this talented Kiwi already it is a safe bet that you are going to in the very near future.

A great many magicians seem to end up their careers in the city of Las Vegas. Never one to be conventional, Jarred Fell took his first step on the road to magic in the neon city. Jarred was just 11 years old when he first visited Vegas, and was instantly fascinated when he saw the floating dollar bill trick being demonstrated in a Las Vegas magic shop. He immediately knew that he had to purchase and master the effect. His family vacation continued to England where Jarred was able to visit both Hamley's and Davenport's Magic Stores. By the time his vacation was over and he had returned to New Zealand he was already a bona fide sorcerers apprentice.

After returning to his hometown of Auckland, Jarred did a little research on Google and ended up with a fine mentor in the personage of one of magic's finest ambassadors Alan Watson. A superb G.P. of the magical arts, Alan soon had the youngster headed in the right direction magically and arranged for him to join the Shore Magic Club. Under Watson's tutelage, by the time he was 14 Fell was performing



PHOTOS TOP Jarred wins Comedy Award,
Bottom: End of a NZ comedy tour



In fact armed with his trusty egg bag he even created a highly successful anti-bullying program within the local school system.

Fell was particularly impressed with the television appearances of Tommy Cooper, Paul Daniels and David Copperfield; all of which did much to influence his early performing style as a magician. At the age of 17 Jarred's friendship with a professional special effects make-up artist gave him access to the Classic Comedy Club in Auckland. Fell soon added comedians such as Robin Williams, Bill Hicks and Amazing Johnathan to his list of heroes, and began to create a performing persona that still serves him well. With the help of fellow comedy magician Nick Nickolas, he developed an act suitable for the club, and after lying about his age started to perform in the club.

Jarred's first big professional break came in 2008 performing on TV3's Comedy Gala, where he performed a seven minute set live in a six camera shoot at the Auckland Civic Theatre. He went on to make seven more appearances on this same show, but it was that first appearance which launched his budding professional career. By the week after the show aired Fell was headlining a three-act comedy road show in New Zealand. He then began to amass the experience needed to turn his magical dreams into show-biz reality.

Constant touring allowed Jarred to master the material in his 45/60-minute set and create the living heart of his act. He credits this time on the road with teaching him the vital importance of originality of material, accuracy in keeping your set to the allotted time and working in a self contained manner. As a performer who has spent quite a bit of time in the comedy world, I think he had really nailed three of the most important lessons that are more emphasized in a comedy rather than a magic environment.

Jarred learned to particularly enjoy the inevitable moments when things accidentally went wrong during his show. "It gave me a wonderful opportunity to add fresh comedy to my show." He says. "I really enjoyed playing the part of a magician who was slightly angry at the world. The effect might start with a failure but when, with a twist, everything worked out it left both the audience and myself surprised." Fell had arrived at a commercial format that appealed to both himself and his audience in equal measure.

One of the other key building blocks in Fell's career at this time were the Comedy Festival



shows that he worked every year. Every festival required a fresh sixty-minute's worth of material and this kept him focused on continually creating a new show for his audiences. Many magicians spend decades polishing an eight-minute block of material; Jarred mastered the art of continuous reinvention and expansion. This fluidity and creativity was noticed and recognized by Jarred's peers and in 2011 and 2013 he was awarded the Top Comedy Award by the Variety Artists Club of New Zealand. In 2014 he received the organization's prestigious Top Variety Act Award.

In 2013, armed with nearly eight hours of original material to choose from, Jarred went International for the first time, when he was featured at the Singapore Comedy Club. In a typically gutsy move he opened his set in this notoriously up tight country by spitting chewing gum out of his mouth onto the stage. This action was a very real statement in this particular country, and the audience really loved it. Jarred had fully developed his crazed persona at this point and was ready for any audience---Singapore was just the beginning.

2014 saw Fell taking his bag of tricks to Australia and conquering the Aussie market with his comedy magic. Where to next? The answer for Jarred was easy and he headed back to Las Vegas, thus bringing his love of magic full circle to its starting point. With the help of his friend Jeremy Elwood he was booked into a seven-minute showcase at the world famous Laugh Factory at the Tropicana Hotel on the Las Vegas strip. Standing in the wings of the showroom waiting to go on Jarred was more than a little nervous about whether his brand of humor could travel quite this far. He need not have worried and his performance was a smash. Fell will be returning to Sin City in 2015 for a full-scale engagement at the popular venue.

Jarred is currently creating and pitching a reality styled TV show in New Zealand which is a loose parody British magician Dynamo, and he is showing every sign of becoming a very major star in his native country. Coupled with his International success it is safe to say that Mr. Fell is going to be around for a very long time re-inventing and stretching audiences perception of comedy and magic. This is indeed a Kiwi with a red-hot act and one heck of a

Photo: Alan Watson and Jarred

future!

Armed with his weapons of speed, wit and drive, Fell plans to continue creating magic, making people laugh, traveling the world and becoming a part of the larger magical community. I wish him every success in his future goals and will look forward to seeing his progress. Make sure you take the opportunity to see his show live if you have chance, at the very least check out his website www.jarredfell.com or catch his videos on YouTube.

AN ADDITIONAL NOTE FROM ALAN WATSON

As Jarred's mentor I've enjoyed watching his career blossom and develop. I'm thrilled he's become the top entertainer he now is.

Here's what happened in brief. About twelve years ago, a young magician named Jarred Fell approached me to see if he could be my helper when I was performing in Shopping Malls. I immediately thought that this guy had a lot of potencal as he'd been performing in plays at a very young age, and had a natural flair in stage craft. Jarred started as my sound man and stage hand. From there he quickly progressed into performing a five-minute spot in my show.

We did hundreds of shows together and it was gratifying to watch him become better and better with each performance. What impressed me most about Jarred was that he was willing to put in the time to perfect his craft on all levels. Not only has Jarred become a terrific performer; he has also become a very close friend.

Remember the name Jarred Fell. He is destined to be a star in the not so distant future.



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"She's our teacher, she used her authority over us, she commanded without pay our loyalty and services," Stan said.

Back in 1969 I did a million showcases and talent contests, all for free, but they were encouraging confidence building on-the-job training. As a boy living at home with his parents, I was more interested in doing a lot of shows than how much I earned. So I responded to Stan,

"Hey, it's not a job, we're not trying to make a living doing this stuff."

Stan felt a little different, "If our work is good enough for the party, it's good enough to throw a few bucks at."

"But Ms. Fletcher isn't making us do this, besides, it's good exposure," I think I said.

"Yea, but good exposure ain't gonna buy me a new skateboard."

When we arrived, a fairly good-sized party was raging with maybe forty or fifty people - waiters were passing trays of hors d'oeuvres, a band was playing. Everyone was swilling booze. True or not, it seemed we were the only ones hired to work solely for good exposure.

Stan said, "I think at the very least we should get some extra class credit."

We snuck into the back room studio to get an advance peek at Ms. Fletcher's work of art. It was on a pedestal, shrouded with a cloth and Stan uncovered the huge bronze bust of a woman with a hand extending up next to her face. Below the sculpture was a spotlight pointed upward and above was a tiny showerhead.

Apparently Stan thought if he wasn't being paid in cash, at least he could earn a little extra on-the-job fun. He spied some of the special type of non-drying clay we used in Ms. Fletcher's class, and was prompted to use this material to model a huge erect penis. Stan placed this in the bronze hand, and rewrapped the ensemble.

We returned to the party and were successful in purloining a couple of cocktails. The band started playing "Aquarius" from the rock musical "Hair," a song popularized by the number one recording of it by the "Fifth Dimension." As the party band belted out the memorable line "This is the dawning of the Age of Aquarius," Ms. Fletcher led the guests into the studio and revealed that her own astrological sign in the Zodiac was

“
THIS IS THE
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Aquarius. She explained how with love and enthusiasm she had based her sculpture on Hyas, the water-bearer, that Hyas was killed by wild beasts while fetching water from the river and her sisters make rain when they weep for her.

In the background we heard the band as they sang the "Aquarius" chorus, "When the Moon is in the seventh house and Jupiter aligns with Mars then peace will guide the planets and love will steer the stars." Ms. Fletcher flipped a couple switches that turned on the light and water, then, whisked the cloth off the sculpture. She looked at the faces of the guests instead of the bust. I guess she wanted to catch their first reactions. The statue shimmered in the spotlight and glistened as the little showerhead sprinkled it from above. The feature Stan had added was prominent as the water ran off the end, most realistically.

Some of the guests laughed, and others began to buzz among themselves. Ms. Fletcher turned to look at her masterwork. She had a rush of blood to the head and might have fallen to the floor, but somebody held her up while a drink was supplied.

Neither Stan nor I got any extra class credit.

But that night I learned a valuable lesson. When getting up in front of crowds, it's best to be prepared to expect the unexpected. It was during that semester when I endured one of my own embarrassing moments, but alas, I was no more prepared to expect the unexpected than Ms. Fletcher was.

It was during a school talent show. I had worked

out a "Jekyll and Hyde" type opening to my magic act that was designed to frighten the bejesus out of the audience. I was dressed in a black suit with a vintage 1960s white ruffled tuxedo shirt. The ruffled shirt was a used one I'd gotten from an adult magician friend, Albert Goshman, who was taller and weighed at least a hundred pounds more than me. I had cut the sleeves off the shirt and tucked the mountains of ruffled shirttails into my pants, which created a noticeable bulge.

I appeared on stage holding a beaker of foaming, bubbling, liquid – dry ice in water with green food coloring... quaffed the unholy elixir, wildly clawed my throat and heart, let out a hideous scream, clutched my stomach... then bent over and secretly slipped a pair of disgusting false teeth into my mouth, simultaneously I wiped my face with my other hand, the palm of which was thickly smeared with red lipstick and had been hidden from the crowd.

I slowly straightened and twisted my bloody red lipstick covered face with the huge ugly horse teeth until it was contorted into a look of sheer evil. The effect was electrifying. Suddenly, without warning, the spell was broken when my fly popped open and out spewed a cascade of flowing tuxedo shirt ruffles. It looked like someone opened a fire hydrant in my pants and an endless avalanche of frilly lace doilies had erupted.

Astrologers do not agree when the Aquarian age will start or even if it started back in 1969. What all astrologers have in common is that they believe that an astrological age affects mankind, possibly by influencing the rise and fall of civilizations or cultural tendencies or the embarrassment of art teachers and their boy magician students.



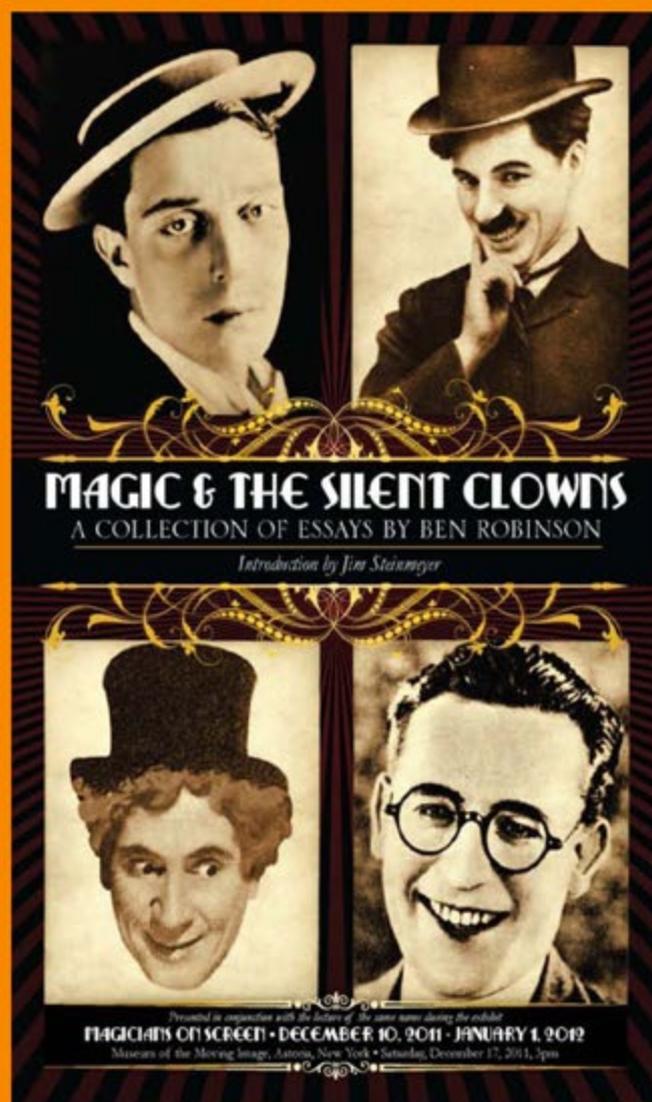
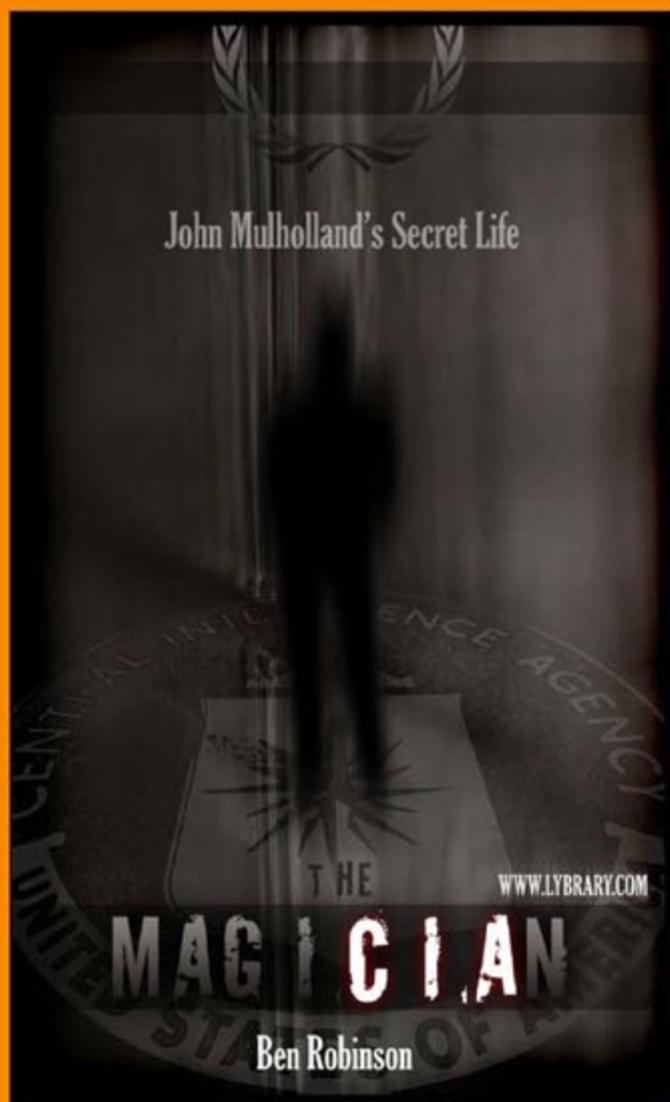
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MENTALISM:

AN ADVENTURE IN MYSTICISM

By P. Craig Browning

THE BUSINESS MIND PART 2

Now that I've stirred a hornet's nest I want to point something out to you all; walking the Older Paths of Mentalism and what has become a part of the new Urban-Shaman idea isn't for everyone. In fact, it is a course in which strong resistance will be found, even within adherents of the concept; many still clinging on to old habits and ideologies they were indoctrinated in while studying conventional magic, forgetting that Mentalism IS NOT one in the same thing even though certain techniques and principles are shared. Claiming the contrary is like saying ventriloquist Jeff Dunham is the same as Vernon doing the Cups & Balls. Ventriloquism is an illusion and form of psychological and physiological deception and yes, it has been used in corrupted ways, just as traditional magic has been abused along similar lines. But, they are only KINDRED art forms and obviously not "one in the same" as so many want you to believe about Mentalism and the idea that there is no differ-

ence between it and magic.

Sorry guys, the day I heard some arrogant white faced clown kiddie performer was doing the Mother of All Book Tests at birthday parties is the day I decided to make this a big issue, as should anyone that takes Mentalism with more than a grain of salt. If you are able to, with a straight face, sustain this lie that so many magicians want to be the rule, you won't get much from this series if you've gotten anything at all. If you are still dreaming about the Vegas style of flash and reputation the same rule holds true, for extreme commercialism within Mentalism requires a unique marriage by us, when it comes to amusing shtick (a.k.a. trickery for the sake of amusement & production value). I will emphasize that there is absolutely nothing wrong with that approach and point out that when it comes to high profile and serious money generation that this is the path you must take, steering clear at times, from the more surreal elements this course has and will continue to touch on. Hell, I've used grand illusion technology in Mental/Metaphysical themed programs, but that is no longer the direction I choose to follow, hasn't been in a long time.

Not just because of my physical limitations now days, but out of preference; as I said before, I'm enjoying the smaller (fewer than 100) audiences and find greater value working them.

This brings us back to the whole "Business" side of things and how the Urban-Shaman path, as we'll call it, has stark contrasting principles in how we work, why we work as we do, and of course, how the income is created; the real key being to have more than one set stream of income generation which keeps you from worrying about getting gigs or busking in a way that goes against the shaman/mystic idea enveloping this path.

As noted, the key "action" sources of income center on doing Readings but there are likewise Public Talks that we can do. Richard Webster penned a book in the 80s about making money while giving FREE TALKS but the book offers some very sound concepts that in themselves give us multiple streams of income via Pitch Books and other subject related products that are sold at your talks and gatherings.

Some of you will know the name Louise Hay but what some of you won't know about are the old Hay Ride healing circles; a mid-week gathering of hundreds that would converge in West Hollywood Park from about 7 pm till 10. Like a good church meeting there would be a great deal of "Testifying" but not so much in the mode of giving praises to "God" . . . as in that biblical fellow, but more in the form of being one's "Higher

Power" – a more neutral and Universal omnipresence that is dogma free. I however, remember when those mid-week meetings got started in Louise's living room and how it grew almost quarterly from one site to the next because of the plethora of people that kept pouring in, looking for answers as well as miracles.

Not a single penny was ever asked for by Louise and yet these 100% FREE gatherings made her a multi-millionaire and one of the New Age industry's top publishers in under a decade's time. The irony being that just prior to these events unfolding she and a lady named Rosa LeMonte hosted the Self-Creation Institute – a Metaphysically oriented counseling center that held workshops about building prosperity. But here's the rub; their offices were directly across the hall from one of the best known porn production companies in the world (Bill Margold Productions) and you would frequently have to step across sleeping drunks, junkies and dead rats just to enter the urine smelling facility.

Step back and look at the situation as I've described it; one of the biggest names of the 1980's New Age blitz started off with the act of positive affirmation, visualization work based on Science of Mind traditions and principles and within a few short years (less than five) she'd become THE PERSON in all of L.A. when it came to progressive spirituality and metaphysical perspective; especially after Terry Cole-Whitaker stepped down from her very successful ministry.

What's all this got to do with Mentalism, Mysticism, etc.?

It is the formula upon which a huge

part of the Urban-Shaman career path is based; making a living by working for free, relying on donations as well as the merchandising of products followed by our work as Readers and counselors.

Remember my emphasizing the idea of humility and staying humble? This is why and why it works; the social & public image we project is what sells the illusion of who and what we claim to be. Hopefully you are not projecting a lie for the sake of stringing up the suckers; then again, the Universe has a very strange way of filtering out such operators, including the effective use of self-made "debunkers" and fraud investigators but there is one other filter the hustlers aren't as aware of – the Mentalists working within the shut-eye community who keep watch on things, ferreting out would be dangerous situations.

Like it or not this is a part of the Urban-Shaman's claim; to protect the innocent by using their knowledge and skills and working with local authorities, consumer groups, etc. be it in sting operations to get such people out of circulation or simple educational programs – FREE TALKS on how to identify and protect yourself from would be charlatans – predators and aspiring cult leaders.

(continued next issue of VANISH)



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**THE TREND IN TODAY'S GERMAN MAGIC SCENE
BY KORBINIAN HAUTLE**



PHOTO: KRIST & MÜNCH

There is something going on in Germany's magic scene. Magic has gotten bigger by becoming smaller. The times of big stage acts are over and instead audiences rush into a number of newly founded Close-Up locations.

Those present at last year's "MAGIC Livee" congress saw pictures of Germany's KRIST & MÜNCH Table Magic Theatre which is Denis Behr's regular stage. Although it was this theatre that started the trend, it is by no means the only one. Stefan Kirschbaum, of Flicking Fingers fame owns the Wundermanufaktur in Nuremberg. Roland Henning opened his Zauber theater Luebeck and in Stuttgart guests are invited into the Strotmanns

"Magic in Germany has gotten bigger by becoming smaller. One can clearly see Close-Up Magic in Germany was a big hit in the last few years.

Magic Lounge and in Frankfurt the Black Rabbit is to be followed. If that wasn't enough, hotel lounges, back rooms in bars and other improvised locations are used for Close-Up shows.

One can clearly see that Close-Up magic in Germany is a big hit in the last several years. But it all started in a small backyard in the heart of Munich. In 2007 the three founders Alexander & Michaela Krist and Christian Münch opened their first theatre "Zauberkunst im Asamhof". In 2009 the theatre moved out due to space issues to its current location and was completely torn down and rebuilt in 2012 to its current state. Now it seats 84 guests in 5 rows and plays on 4-5 days a week. This

atre inspired a lot of other magicians, to start their own theatres.

With the exception of Denis Behr only the owners themselves present shows there. An arrangement, which is not uncommon to the other theaters as well. In most of them almost no guest artists are invited. Every theatre management has probably its own reasons for handling it that way. The most obvious ones would be of economical nature. If you are presenting your own show, you only have to pay for yourself and no other artist. The more significant reason is, that there are almost no artists, who have a real 2 hour Close-Up show, which is the prevalent format. Of course there are a lot of people out there who can do 2 hours of Close-Up magic, but there is a difference between having two hours worth of material and doing a show. With the audiences becoming more and more demanding and critical, it is no longer enough to just present good magic.

There has to be emotional involvement, drama and a sophisticated arc of suspense along side of perfect technique. Especially in the KRIST & MÜNCH it is extremely difficult to work hundred percent clean. The angles from the top are very steep and the side angles are more than 180 degrees. And everything is taken under closest scrutiny, guests have gone even as far as crawling under the tables during the half time break. So the shows have to be more than bullet-proof. An attribute which is not often the case, since, at least in our experience, most magicians tend to regard theatre shows more as testing grounds than as real working place.

Because of all that, the only guest artists, which played at the KRIST & MÜNCH are those, we want to see ourselves. Up until now, these were for example Jörg Alexander, Wolfgang Moser, Christoph Borer or as the only non german-speaking artist Gregory Wilson.

And the audiences perceive this trend towards sophisticated Close-Up magic favorably. The theaters which present good quality shows are often booked out months in advance. Something



PHOTOS ABOVE:
Alexander preparing for his show

which is seemingly even more surprising since the tickets are not cheap. In most theaters the price of a ticket is at least triple that of a comparable theatre show. The first row seats are sometimes priced like the first rows of a U2 or a Metallica concert. Even in a city like Munich, which counts among the most expensive cities in Germany, it is still surprising, that so many people are willing to spend that amount of money for "just" a magic show.

But that is exactly the point. The theatre shows are not perceived as "just" magic shows. At least not the same way as most magic shows are commonly perceived. To give an example of the common perception, let me share a story from my own experience.

Most of my events are busking festivals at which I'm doing a more or less close-up to parlour sized show, and some weeks ago, I stood in small and totally ordinary German town, just hanging around and watching another magicians show. This magician was not just your average amateur, but a FISM prize winner performing his stage show. A real good show, some stage illusions, some comedy, one could say a well rounded professional show. And during his show, a couple came walking towards me, saying, "At last, a real magician. This kind of show is

nice for the children, but we want to see some real magic." Not surprisingly they had been to KRIST & MÜNCH and were obviously spoiled by that. Stage magic has a rather strange taste in Germany. Another indicator would be a review about an event, in which the new tour bus of the FC Bayern was produced by another FISM winning magician. They didn't even quote his name, instead he was "just some hectic fidgeting illusionist."

And while in the UK TV-magic seems to be flourishing, it never worked in Germany. There were some shows running, but either they are imports from the UK and US or so badly produced they are not worth being mentioned, with the exception of Simon Pierro, who is just too good to be real. The audiences in Germany tend to turn TV magic off because it is not experienced directly and therefore not convincing.

So it seems the trend is shifting towards a more intimate and direct experience.

Theaters are not the only ones profiteering from this trend. On nearly every event I'm booked, I meet at least one person, who has been in or has heard about one of these theaters and is full of praise and enthusiasm. Close-Up magic is flourishing and blooming because

of those relatively small theaters.

It seems the unmediated experience is something the audiences are searching for. In times when all media are consumed via electronic mediation, the experience of Close-Up magic seems to offer the some truth, that can't be experienced anywhere else.



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STAGE FRIGHT

No Need To Be Scared PART 1

By Keith Fields

What have I got in common with Barbara Streisand, Adele, and Hugh Grant? Could be a set up for a joke but this is no laughing matter. The great British comedian and actor Stephen Fry went missing the day before the opening of a west end show because of it (he absconded to France). And it drove the singer Robbie Williams to cancel a sold out international stadium tour. What am I talking about - stage fright.

I am not talking about stage nerves - the natural reaction to performing that affects everybody to some degree. I know about stage nerves because I still have them, and I like them. They are part of the process I go through when I do a show. The stage fright I am talking about is so crippling and debilitating that you literally cannot go on stage. This is very rare and you will probably need therapy to overcome it. I know about that too because I have been there.

In this issue I will be pondering about the lesser of the two evils, in the next... well this article is basically a teaser for the gory details you will find in the next issue!



Stage 'nerves' are simply a fear that you will not be very good; it is the result of a lack of confidence and experience. The best and quickest way to overcome it is to feel the fear and do it anyway. It is only by doing it even when you feel nervous that you will overcome.

Most new performers go through this process when they do a show.

- Practicing and/or preparing for a one off performance. (usually too much preparing and not enough practice)
- Feeling nervous about the performance (a natural reaction due to inexperience and adrenalin rush).
- Doing the performance (probably too quickly due to inexperience and adrenalin rush).
- Feeling elated (due to the adrenalin rush).
- Basking in the glory of a job well done (but secretly glad it is over!)

If this is you then you have set up a cycle that you will repeat. Next time you perform (a few days or weeks later) you will go through the cycle again feeling the same nerves and the same fears. There is, however, one part of the above cycle that is within your control – 'Inexperience'. The only way to break the cycle is to repeat it immediately without hesitation so that you are using the experience of the previous show to strengthen the next and building on it. This sets up a positive confidence building spiral.

If you remove the inexperience (by repetition) you get the following cycle which would be typical of a table hopping scenario.

- Feeling nervous about approaching the first table
- Doing the performance (two or three tricks)
- Feeling elated (due to adrenalin rush)
- reset props from previous set (still feeling the rush)
- Approaching the second table with confidence gained from the first table.
- Doing the performance but being more relaxed (you did it once and it wasn't too bad!)
- Feeling elated (because you enjoyed the experience)
- Increased confidence, decreased nerves.
- Approach third table...

Finding a scenario that lets you do several performances, one after another, is the best way to learn how to perform. Top of the list is table hopping at a restaurant (for close-up). If you are more interested in being a stage performer then you should look at festivals or street shows where you may be able to do several shows a day.

My earliest performance experience was gained as a demonstrator on a magic stall in a market. At the time I had developed an interest in magic but had little or no performing experience. I knew how to do the Dynamic Coins and the stripper deck', was given a 2 minute les-

son with a squirmle, and watched the owner dem the svengali deck a few times. He then left me for the next 3 hours to work it out for myself. I think I stood there for 3 hours and sold nothing. The owner then explained that I was on commission, the only way to make money was to sell and the only way to sell was to dem. He proceeded to sell half a dozen svengalis, 2 dynamic coins and a few squirmles in the next 5 minutes!

It took me a few days but I started to learn many things.

- It was always harder to do the first dem than it was to do the last.
- Don't let the crowd get too big before you do the sales pitch (you may lose them)
- Keep the stall busy, if no-one is buying then you should be demming.

I also learned that by improvising and playing with the crowd, rather than sticking to a set in stone script, not only did the sales increase but the reaction did as well. The reason was simple – a script treats everyone the same, improvising around a theme (A lose script) builds relationship. This was all excellent grounding for a move that would not come for several years when I gave up my safe job and became a street entertainer.

I may have slightly wobbled off point as I have written this and I have almost used up my allotted words! The point I am trying to get to is that there are 3 secrets to controlling nerves and the same 3 secrets to learning how to be a great magician - repetition, repetition, repetition! There is no replacement to stage time if you want to learn how to be a better performer but there are many different types of stage time available to you. Shakespeare said that the whole world is a stage and it is this stage that you can use to improve your performance.

More about that next month when I will also tell the story that I hinted at in the first paragraph – my experience with terminal stage fright and how I got over it.



A WIZARD'S MANIFESTO

Tobias Beckwith

We are all born without limits – infinitely malleable biology, brain function, imagination & spirit.

The process of acculturation gives us shape, belonging and a way of finding meaning in our lives. Our educations both expand and limit our knowledge – know this, but not that (it's taboo!). Wizards, like magicians, seek otherwise secret (classified, taboo, heretical, secret, or mysterious) knowledge and technique. This is why they live at the edge of most societies. However, there is also "secret knowledge" to be gained through experience. The more experiences each of us collects, the more such "secret knowledge" we gain. And most of those experiences come through interactions we have with others as we live in the midst of society, not at its edges.

As performers, you know this already. While you learned certain kinds of magical knowledge from books, videos and teachers, there is also a kind of knowledge you've gained from performing your magic for people. The feelings and knowing you get when you have that interaction, that "magic moment" that happens when you really move someone by sharing your magic. That's not something you can learn from books or videos. That is real wizard knowledge. A kind of wisdom that those outside magic can never know.

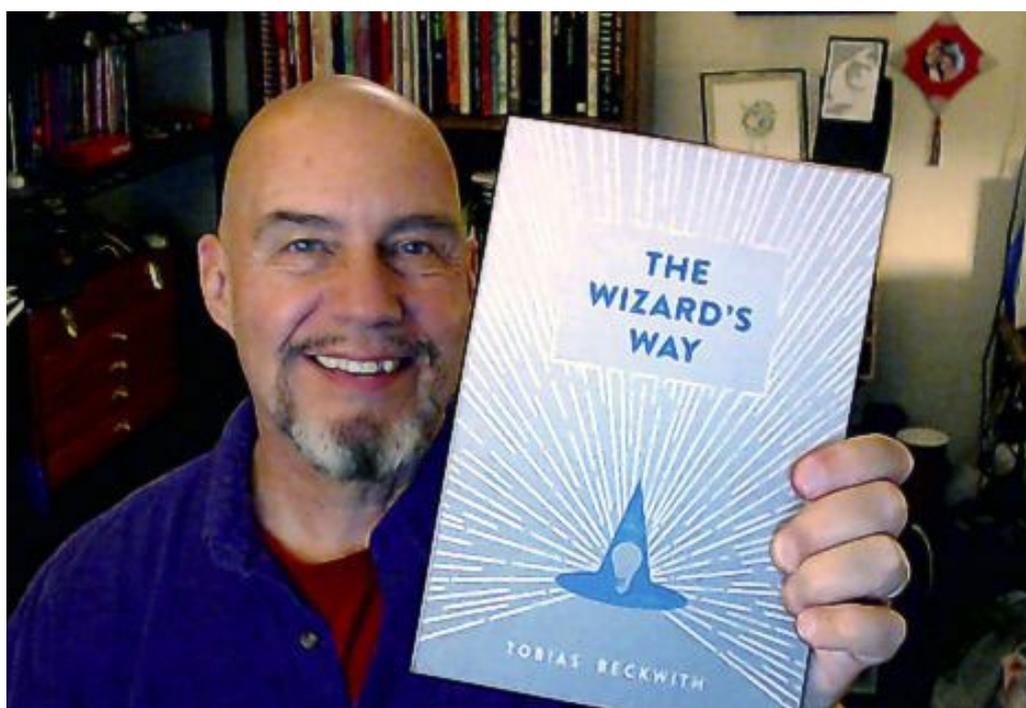
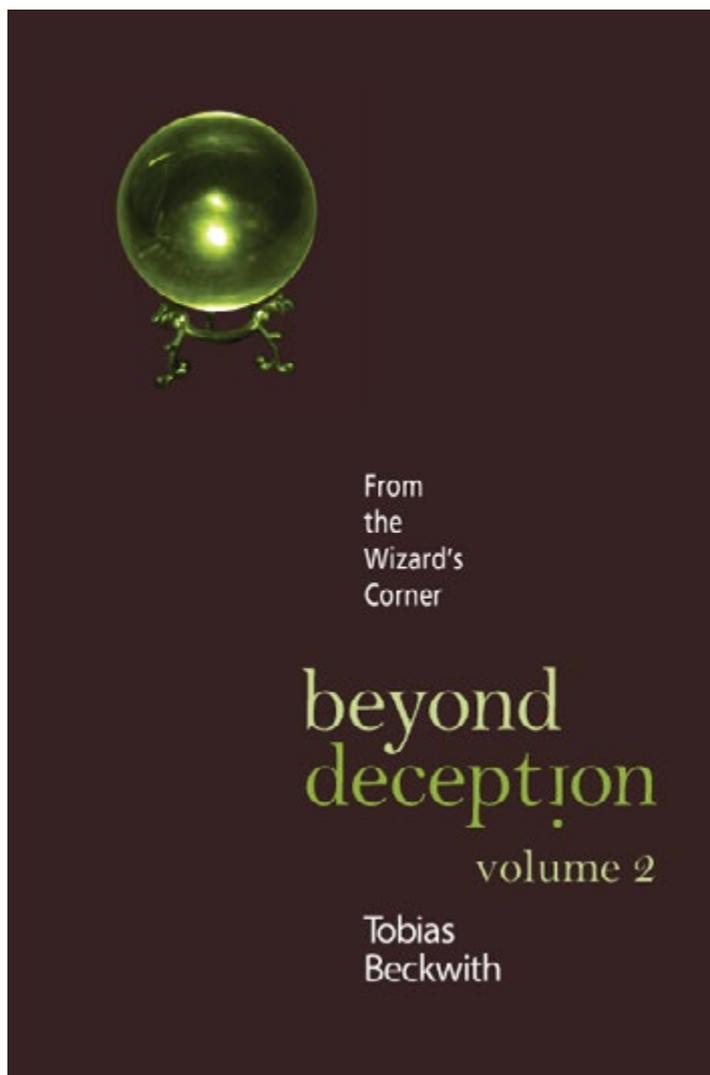
Today we live in a global society that seems bent upon destruction of our home planet. It has been written that if the entire population of the planet currently

lived the way citizens of the US do, it would take 3 planets like ours to sustain us. And so we live in a world of extremes – extreme material wealth vs. extreme poverty. Extremely educated vs. illiterate. Obese populations here, starvation there. No sane human could see this as anything but a civilization out of balance, on the verge of becoming so ill that it will collapse and die. Indeed, some scientists are already predicting the end of humanity on the planet, and that the end will come in a manner that can be seen as the suicide of an insane organism. And so today, we all must step into the role of Wizard. We must all strive to gain real wisdom, to make a difference, and learn to cast aside the limitations and taboos of yesterday – the trappings of the society that brought us to this point. In the words of Albert Einstein, "The definition of insanity is continuing to do the same thing and expecting different results." We must all become sane – perhaps for the first time in our lives – and accept the heavy responsibility of achieving unlimited freedom, but at the same time unlimited responsibility – of The Wizard.

And that's why I've just released my newest book, *The Wizard's Way*. It represents a new step in the path I've been set on by my work with Jeff McBride and Marco Tempest. I hope it will be a step in a new direction for many of us in the world of magic. As magicians, we possess a unique view of human perception and psychology that others do not. Anyone who has mastered a sleight-of-hand technique understands how we learn not just from books or videos, but from experience. These are true wizard skills. Some of us are ready to

take those skills, expand upon them, and share the results to help others become true wizards. People with the wisdom and skills to help change our world for the better. But of course (and here comes the sales pitch!): You'll have to read to book to learn its secrets. It's not a book about tricks, or even performance techniques. But it is a book which you, as a magician, are uniquely qualified to understand. If I'm right about it at all, it's a book which can make you a more effective, powerful human being (and business builder) yourself. If that sounds attractive... here's where to get it: <http://tinyurl.com/wizardsway>. If you don't want to buy a book just now, you can participate in the project anyway. Each week for the next few months, I'll be posting at least two "Wizard's Minute" videos on Facebook and YouTube. Follow me on either platform, and you'll get at least that... without any investment but the few minutes each week it takes to watch the videos.

As we launch into the holiday season, I hope this finds you thriving and looking forward to a fantastic and magical holiday season. And I hope I'll see at least a few of you at one of our McBride Magic & Mystery School events in 2015!





MARTIN LEWIS AND THE FACEBOOK POST

I like using Facebook. It's a great way to keep up on what's going on with friends and family and to stay in touch quickly and easily. What better tool to further our magical thinking than a simple Facebook post began by Martin Lewis. What a wonderful way to get us thinking about magic and sharing those thoughts with each other through this social medium.

Here's the post:



Martin Lewis
November 21 at 9:27am · Riverside, CA · 

These four words, pretty important to magicians, are listed here in alphabetical order. Effect, Method, Personality, Presentation. What do you think their order of importance should be?

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Following this post came many responses putting the order into what each magician personally thought the order of importance should be.

To begin, let me say that I am a huge fan of Martin Lewis and have been since the first time I saw his Sketch Pad Card Rise, "Cardiographic," performed. He has a charm and wit that is wonderful to experience and his magic leaves you truly amazed and impressed.

I was introduced to more of his magic in Martin's Miracles and have enjoyed performing this amazing piece of magic for many years. It's one of my favorite pieces of magic ever created. It is an absolutely impossible illusion (effect) that gets the magician up a tree and gets him out in the coolest most visual way. Leaving the audience amazed and the spectator assisting with an unbelievable souvenir.

Martin Lewis understands how to create magic that has presentation built in allowing plenty of room for the individual personality of the performer to shine. The methods are extremely clever and are designed to fool the audience and sometimes magicians, too.

EFFECT, METHOD, PERSONALITY, PRESENTATION

I'll define the meaning of each word and let you begin to decide what order of importance is right for you.

EFFECT – What defiance of the natural laws of physics is being achieved by the magician.

METHOD – The secret way that the magic is achieved through psychological, sleight of hand, mechanical, chemical or other means.

PERSONALITY – The character or style of the performer.

PRESENTATION – The scripting, blocking, audience handling, comedy, and more that make up the actual performance of the effect.

Now, what do you think the correct order should be?

I have two thoughts on the correct order and they are based on whether I am incorporating a piece of magic that is marketed or I am creating a new piece of magic from the ground up.

If I am adding a piece of magic created by someone else, I already know the effect and method have been worked out and I am left to focus on adding my own presentation and personality to the mix.

My order in this case would follow the majority of working professionals that responded to Martin's challenge with a response.



Let's see what other magicians thought. Here's the first response to the question:

Here's a breakdown of the Facebook responders by percentage:

Personality-Presentation-Effect-Method	59%
Personality-Effect-Presentation-Method	21%
Method-Effect-Presentation-Personality	7%
Personality-Presentation-Effect-Method (all are equal)	3%
Presentation-Personality-Method-Effect	3%
Presentation-Personality-Effect-Method	3%
Effect-Effect-Effect	3%

(this last one shouldn't really count IMHO, but truthfully some magicians do only think about the effect)

From the numbers, Hans M Zahn seemed to nail it overall. There's plenty more of the working pros that agreed with his order in their posts:



Fielding West Personality, Presentation, Effect and Method.

November 21 at 9:50am · Like · 16

Fielding is a very well known personality in magic and even if you don't remember his magic, you always remember him. His comedy and personality always keep the audience in the palm of his hand.

Fielding teaches a course called Stagecraft 101 that is public speaking as taught by a 40 year veteran of show business. His course attempts to teach the student natural timing based on their heart rate. If anyone doubts his understanding of timing, you've never seen him perform.

No one would doubt that Shawn has performed for enough audiences around the world to allow experience to



Shawn Farquhar Personality, Presentation, Effect and lastly Method...

however I think we left out "Affect" ... which is what we are striving for in the first place.. 😊

November 21 at 5:10pm · Like · 3

put these words in order.

I believe that an understanding of the difference between "effect" and "affect" is necessary to really appreciate this comment. The effect is not the audience response, but the impossible feat that is being accomplished. The affect is the instinctual, emotional, or intellectual response that a viewer has while experiencing the magic.

John Taylor performs world-wide as an illusionist on some of the biggest cruise ships in the world.



John Taylor #1 Personality #2 Presentation #3 Effect #4 Method generally but

sometime killer effects come along and even with average presentation kill an audience! Average effects can do the same if presented well but today's audiences have seen a lot of those average effects and are getting more discerning and generally a little harder to entertain so you've still got to have great material. Because I listed personality as number 1 presentation is all part of your personality anyway so I think effect also could be number 2 on the list with all of the above in mind. Just food for thought.

November 21 at 1:29pm · Like · 2

He touches on an issue we have with trying to entertain audiences that do see lots of magic and have seen many of the stock effects out there. Even if done with incredible presentation, these effects may not get as much response as we'd like. We need to keep our audiences experiencing the unexpected to make a great impression. We do this by changing methods, adding new effects, or creating something original.

Just to play Devil's Advocate, let me introduce another possible order of importance:

If I am working on a new piece of magic for my own show or for sale to others, I usually begin with the effect and then work out the most practical method that will achieve my goal. I already understand my character and personality and it will naturally flow into the presentation I finally write for myself.

So, in this case of creating original magic, I put the order as:
Effect-Method-Presentation-Personality

If this trick is sold to other magicians, my personality will have nothing to do with what they are buying and has no

priority in the order. But, I do still believe that a creator, artist, or inventor really puts a personal touch on everything they make. That's why "Personality" is still on the list.

I like to encourage magicians to develop original pieces because what you create for yourself will naturally fit the personality of you, the inventor. The entire process of creating the effect, method, and presentation will effortlessly have your personality DNA all over it.

So, it still looks like personality is the top of the list for most of us.



Jonathan Kamm You can have no personality and still present well enough to entertain. But sometimes your lack of personality is your personality.

November 21 at 11:27am · Like ·  1

David

Blaine seemed to use a very non-performance style of performance. Adding no jokes, little emotion, and the least amount of personality to present the magic, David simply did cool effects. The effects were the main focus and the personality revealed was from the viewer's response to the magic.



Greg Otto Personality, if they don't like you... you're screwed.

November 21 at 2:25pm · Edited · Like ·  4

This quiet, calm, cool attitude that seems to have no personality actually became the personality because it contrasted so well with the outrageous and over-the-top reactions of the spectators.

Again, from another working pro... personality is the way to connect with the audience. If they are with you, they will trust you to steer the ship all the way through the show. If not, you are the captain of the Concordia.



Lorenzo Clark Ask Mr. Fitzkee... 

November 21 at 10:44am · Like ·  3

Lorenzo Clark is referring to Dariel Fitzkee who is known for the Fitzkee Trilogy. Showmanship for Magicians, The Trick Brain, Magic by Misdirection are all books about magic theory that every magician should read.

Here's a quote from Wikipedia:

In his memoir, *Born Standing Up*, comedian and one-time magician Steve Martin describes Fitzkee's *Showmanship for Magicians* as "more important to me than *The Catcher In The Rye*," adding that they were, coincidentally, distant relatives by marriage.

If you don't have these books, get them and soon your magic will make much more sense. I am not putting it lightly when I say they could change your life.

Well, it may be hard to believe, but I did find this post that may help put the order of importance together for you.



Dariel Fitzkee

1945 · 

When a magician steps out in front of an audience, he does so as an entertainer. The fact that he is a magician is entirely secondary, from the viewpoint of his spectators.

This is the first sentence of the introduction from Magic by Misdirection by Dariel Fitzkee. Even so long ago, the personality of the entertainer outshined the effect and method of the magician.



Martin Lewis Thanks everyone for your input, for me this is what social media is all about, I've learned more from this than I imagined. Along with some great out of the box thinking!

November 22 at 1:04pm · Like ·  2

We all learn from experience and from each other. This new way of interacting with social media allows us to rapidly share ideas, discussions, and new ways of thinking that really grow our art form. Let's keep doing more of these little postings going and growing. A big thanks to Martin Lewis for getting the wheels turning.

If you have a thought, opinion, or idea to share, please send an e-mail or add me to your posts. Look forward to seeing you in cyberspace.

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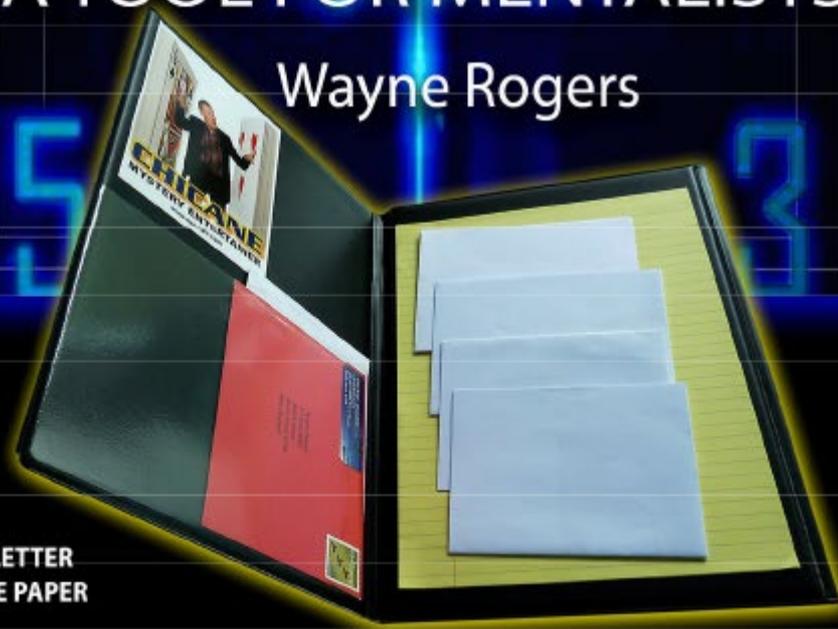


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Paul Romhany

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Neal Scryer

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Banachek

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Kennedy - That Mind Reader Guy

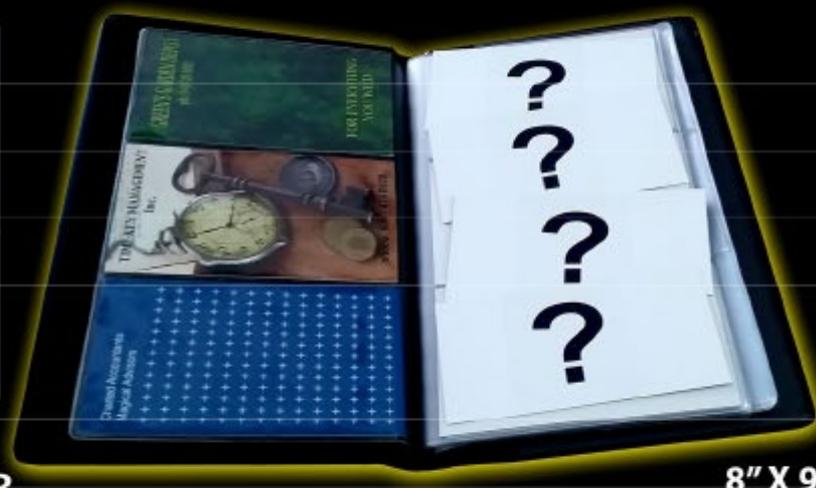
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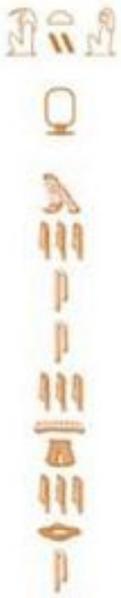
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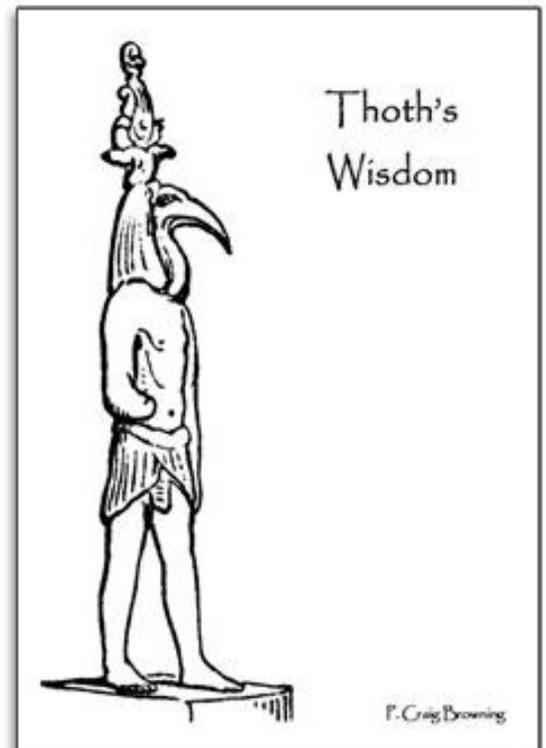
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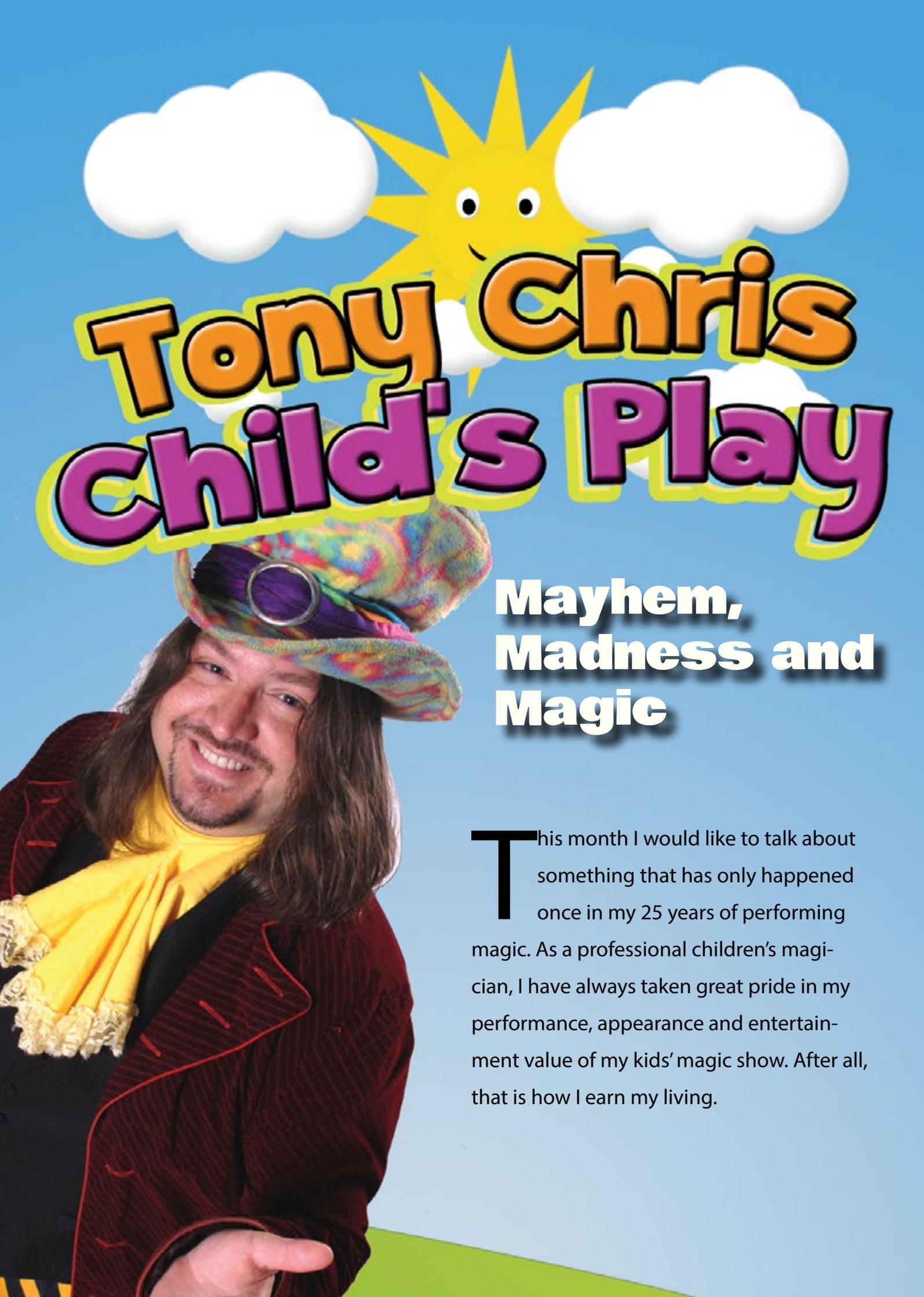


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Tony Chris Child's Play

Mayhem, Madness and Magic

This month I would like to talk about something that has only happened once in my 25 years of performing magic. As a professional children's magician, I have always taken great pride in my performance, appearance and entertainment value of my kids' magic show. After all, that is how I earn my living.

I have always made sure that I arrive on time with 15 – 20 minutes for parking, greeting the children and setting up my show. I have done it over 4000 times and it is very routine. That all changed a few years back when something happened that would change everything up until that point. It was a fairly typical Sunday afternoon and I was working outside my home doing some touch up painting on my home exterior. Just a little touch up work that I decided I had some time to do before heading out to perform at a couple of birthday party shows. I could have left the task for after returning but decided to go ahead and finish it before heading out. I had almost finished the task and was just doing a few last strokes with my brush before finishing up. Literally only seconds away from being done and I would have gone inside my home, changed into my performance costume and head out the door to my shows. I should add, that I was on my ladder about six feet high with paint brush and bucket doing my thing when I suddenly lost my footing and toppled to the ground. Now I was not physically hurt all though it shook me up at first. I landed on the soft lawn and didn't have any damage to my body but a very full can of paint landed on my stomach and spread out all over me as it poured a whole lot of paint everywhere. My main concern now was that that I was splattered with paint all over, including my face and hair.

Now I came to the realization, that not only was I a complete mess, but I had thick goeypaint all over my head, face, and especially, my long hair! I was 100% in deep panic mode now. I realized, that this mishap was going to make me very late for my first show and consequently my second show. I was covered in paint and yelled out to my wife to quickly bring me some towels. Being panicked, I started to wipe myself off from head to toe as I could not walk into the house until I was at least dry. My wife helped me out as best

as she could as I covered those towels with tons of paint from my body. Now I had no choice but to go back inside and take another full shower to get all the rest of it off, including the paint that was soaked in my hair. It took me a very long time, almost 25 minutes to be completely paint free as my hair took the worst of it. I knew I was now running late to get out of the door and still make my shows on time. I quickly changed into costume, slipped on my shoes and rushed out the door knowing that it would take a miracle to make my first show on time. Now, please remember that this extra 25 minutes of time I spent getting clean was time I actually didn't have to spare that day before heading off to my gig. In hind sight, I should not have been on that ladder painting when I have shows to do and I should not have taken up the whole paint can which was almost full. I could have easily just poured a small portion of paint in my paint tray and the mess would have been much less. But I can't change the past. All of this is now leading up to a life changing aspect of my performing career.

I jumped into my car and quickly inserted the address for my show into my GPS and raced off like a madman. I was actually making really good time as the traffic was nonexistent, even for a Sunday so I was starting to think, maybe I will only be a few minutes late now. This made me feel a whole lot better! The first birthday show was about an hour's drive from my home so I figured as I always leave about 20 minutes as my safety net for all shows, I was actually going to arrive just around or a little after my scheduled start time. Now, I wouldn't make a habit of being late ever but a few minutes late to start isn't that bad with all things considered.

However.....

Almost 40 minutes into my trip, I came to a very sudden realization. I

couldn't remember if I put my show performance case into the back seat of my car. This was a very horrible thought! I have never forgotten my show case in my life. Like I said, this was after thousands of shows over decades. That all changed on that fateful Sunday. I had such a panic with the paint mishap that I may have actually raced out the door without my show.

I looked over my shoulder hoping to see my case. It was not there!!! In my panic, stress of leaving late and overall anxiety of the day, I left my case at home in my office. It was packed and set up for performance but that wouldn't help me now as it was over 40 minutes away. I had three options. Call both my customers up and explain that I would now be about 90 minutes late for the shows as I had two that day so I would have to drive back home and get my show case. That would be completely unprofessional, disrespectful and quite frankly, I would have to give those shows up for free at that point or at least half price. That was simply not an option. So I had two other options. The next one would be to call up my first customer and cancel the show completely and either lie to them with some excuse or tell them the truth about what happened. Either way, their little boy would lose out on the fun day of having a magician and it would be a big black mark on my career. If I did cancel the first show, at least I would still be able to drive home, get my show and make the second show on time. Still, very bad in my books so I did not take that route. That left me only with the third and final option.

I realized that my last option was to drive to a toy store or dollar store and quickly put together an impromptu magic show. The nearest one I knew of according to my new GPS co-ordinates was about 5 minutes away. That is the advantage of living in a big city. Dollar stores are everywhere. As I was driving to it, I was scrambling in my mind

“I realized that my last option was to drive to a toy store or dollar store and quickly put together an impromptu magic show ...”



what I could buy and make up very quickly once I got to the first show. I was still going to be a little late no matter what but at least it was only going to be about 10 or 15 minutes now, including the 5 minute stop into the dollar store plus a few minutes to set things up when I got to the gig. I knew it was what I had to do so I drove as fast as I could to the nearest dollar store. I parked and ran into that store with my shopping basket and purchased the following:

- A box of straws
- String
- Chocolate coins
- Playing Cards
- Alphabet Cards
- Glue Stick
- Paper Lunch Bags
- Scissors
- Rope (Household)
- 3 baseballs
- Crayons
- A Stuffed Teddy Bear
- Balloons (260 variety for balloon animal twisting)
- A box of tissues
- Styrofoam coffee cups
- Soup ladle
- A gift box

Now all these ingredients are basic dollar store stuff and very readily available. I already knew what I was going to perform at these two shows and knew that I would only have about 7 or 8 minutes safely to set them up when I arrived.

I paid for everything and quickly tossed everything into the large gift box which would now serve as my performance case. I arrived at the show only a few minutes before my actual show time. So I wasn't too late at this point. I greeted the mom and dad and the birthday boy and did not mention a word about what happened earlier on in the day. I did apologize for being a little late as they were expecting me 15 minutes or so before show time as I told them that would be my arrival time when the mother booked me originally. I explained that I would need about 7 minutes to set up my show. They led me into the living room and the kids were still playing outside in the backyard so now I had only minutes to save the day. I didn't want the parents to think that

I just threw this together and it was an emergency, last minute show so my demeanor and professional attitude really helped here. They would never know the difference.

Here is what I threw together in about 7 minutes before Showtime:

I cut a piece of rope about 6 feet in length and placed it in the box, near the scissors. This was definitely not the best rope for the cut and restored magic effect but it would do in a pinch. The soup ladle would sit in the box and was going to be used for the floating silver ball. That is the effect where you simply insert the handle of the soup ladle up your coat sleeve and make the ladle part float as you raise your hand. The chocolate coins were set up to perform the wonderful effect, “two in the hand and one in the pocket”. Easy to do and only a few seconds set up. I set up the string and straw trick to perform the cut and restored string. I know it was similar to the cut and restored rope trick but I figured I would only do it as a backup if I needed

more material. I had the playing cards ready in my pocket so I could perform card to forehead. I don't actually do any card tricks in my kids shows but they birthday boy and his friends were all about 7 or 8 so I could get away with one here if it was funny enough. I really like Michael Finney's rendition so I stuck close to that one. It always gets lots of mileage. I took one of the tissue papers and rolled it into a small little ball and had it ready in my gift box/new case, inside the tissue box. That allowed me to palm it as I took a new tissue and tore it up and restored it for the torn and restored tissue trick. Just a simple palm and switch and you have a miracle in your hands. Only a few seconds to set that one up. I used the three baseballs to perform a very basic juggling routine which is always fun for kids. No set up time for that one. Just picked up the balls and started to juggle with them. I also set up the paper bags for Jeff Hobson's "The balloon Bag" trick which is a knockout, fun kids effect. It took the longest to set up at about 2 minutes including the gimmicked bag and balloon. I won't explain it here as it is on his fantastic DVD, Jeff Hobson Live. Well worth the effort on that one. I then took the scissors and cut open the bottom part of the stuffed teddy bear. I removed most of the stuffing out leaving only the part in the actual head. I now had room for my hand to go in the stuffy, including the arms. A very impromptu puppet. This one was necessary as I advertise a puppet routine in all of my birthday shows. It only took a minute to make. I also had three crayons set up for the "pick a crayon behind my back trick". This is where you take three crayons and place them behind your back while holding them in your hands. You invite a child to come up and remove two of the crayons and put them into their pockets so you can't see which ones they chose. They sit back down and you immediately take the remaining crayon and nick your finger nail of one of your hands so it leaves a colored mark. It is tiny

and not noticeable to your audience but when you take your free hand from behind your back and simply steal a glance at your finger nail as you point up in the air explaining you know the color they chose. You then announce which crayon is left in your hand behind your back. It takes no set up either to do this one, so another quickie. Finally, I took one of the Styrofoam coffee cups and poked a whole in the back of it towards the bottom just big enough for my thumb and now I could perform the classic floating coffee cup. The balloon animals always come at the end of my show so they are just sitting in the box. Admittedly, they are not the best quality of latex balloons compared to the ones I use, being the Qualatex brand, but the dollar store variety, will work in an emergency.

So there you have it. An emergency magic show made in a real life performance emergency! Everything cost me less than \$15 dollars and kids had a great time. Not because the magic was stellar. Not because the balloon animals were amazing but because I was able to perform a show with the same amount of professionalism, comedy and zany, off the wall antics that I generally exude at all my shows. Different tricks but same entertainment value! The parents were happy, the kids were happy and I learned some very valuable lessons that day.

I decided to write about this event because I know I am not the only one who has done this before. I have some very close magic friends who are also professional and part time professionals who have also left their case at home on one occasion or more.

The point is, you can adapt and improvise to your situation no matter what. My actual birthday party package is one hour. That includes a 35 minute magic show, 5 minutes of puppetry and 20 minutes of balloon twisting at the end. I was able to do exactly that, that day. It was

definitely stressful but I managed to perform the same last minute, pieced together show twice that day. I also made sure that it would never happen to me again because I implemented a brand new tactic after that weekend. I went out to my local magic store and puppet store and purchased a few duplicates of some of my existing effects that I perform in my standard birthday party show and created a second show that was smaller than my regular birthday show but would all fit in a briefcase that I could always leave in my trunk of the car at all times so this would never happen again. Now my actual performance case is a custom built, rather expensive case that is bigger and fancier with lots of bells and whistles so I would never leave it in my car all the time. It also has some bigger pieces of magic than the briefcase show so it always goes back into my home when I am done shows. However, the briefcase version is now always in the car from this day on. It is still a great little birthday party or general kids show but just a little more compact and always there if I need it.

Here is what I keep in it.

Magic coloring book, rope to silk, egg bag routine, vanishing cane, color changing silks, cut and re-stored rope with scissors, thumb tip with silks, change bag effect, linking silks in tube, magic wand, break away magic wand, a deck of cards, coins, 3 small balls for juggling and a duplicate bunny in hat puppet that I use in all my shows. Finally a bag of Qualatex latex balloons.

All of this fits nicely into my small briefcase but is a full children's show. The only things missing from my regular show is the vanishing milk pitcher trick, a very cool appearing bunny in hat trick from Ton Onosaka, and one other effect that is too big to fit in my briefcase. But I have a few different tricks in the briefcase that will substitute without any problems. As you can see, I now will always have a back

up show ready to go in case I ever forget my case again. It has never happened to me again but if it does, I will never have to worry or scramble.

I might add, that in the same briefcase that I now keep in my car at all times, I also have some rubber bands, the deck of cards, a gimmicked deck of cards (invisible deck), some coins, a butter knife and a few napkins for a cards stab close up effect and a couple of cool packet tricks. These are in the briefcase because if I ever forget my adult close up case for walk around magic, I will also be able to show up at that type of show and have everything I need to perform close up, walk around magic for adults.

So remember everyone, the point here is that as professionals, part time pros or beginners, you should always be ready to adapt, improvise and overcome one of the worst case scenarios that could happen to you as a performer, and that is of course, forgetting your tools of your trade at home as I did that one fateful midsummer's day about 4 years ago.



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THEN

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GUESS WHO THIS IS?

See answer at end of magazine



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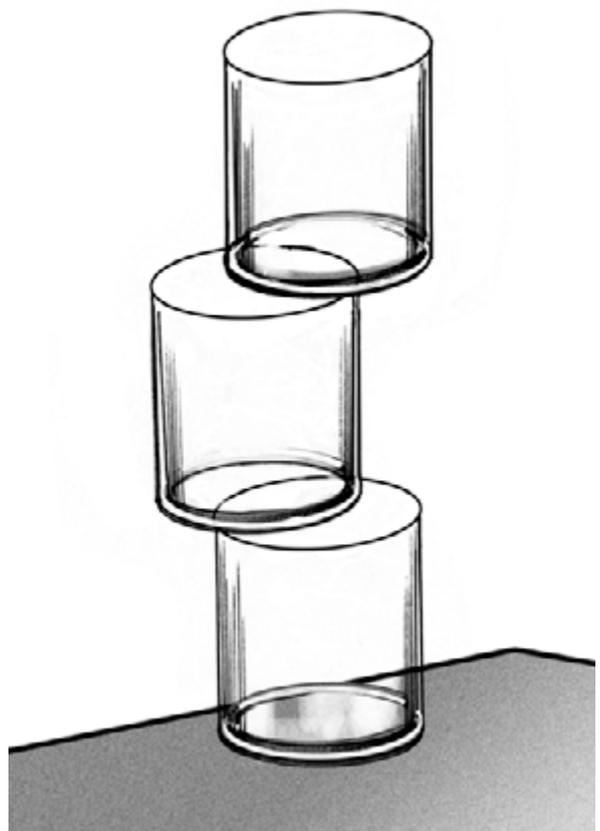
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SECRET: The three glasses should be identical and have a thick rim. This works best with glasses that do not taper in size. While looking straight down at the glassware, pick up glass #2 with your left hand and balance the bottom center of it atop glass #1 in the ten o'clock position. Simultaneously pick up glass #3 with your right hand and balance the bottom center of it atop glass #2 in the two o'clock position (Fig. 1).

Slowly adjust the glasses with each hand until you can feel that they are balanced and let them go. Just remember ten and two o'clock. This is amazing when done right. When it's done wrong you'll need a broom and some bandages.

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OCT 18, 2014 **PITTSBURGH, PA** • OCT 24, 2014 **BRAMPTON, ON** • OCT 25, 2014 **MILTON, ON** • OCT 26, 2014 **GUELPH, ON** • OCT 27, 2014 **CAMPBELLVILLE, ON** • NOV 06, 2014 **BURLINGTON, ON** • NOV 08, 2014 **OTTAWA, ON** • NOV 13, 2014 **GOOSE BAY, NL** • NOV 14, 2014 **GOOSE BAY, NL** • NOV 16, 2014 **LABRADOR CITY, NL** • FEB 03, 2015 **WHITEHORSE, YT** • FEB 04, 2015 **WHITEHORSE, YT** • FEB 07, 2015 **FORT ST. JOHN, BC** • FEB 15, 2015 **PRINCE RUPERT, BC** • FEB 21, 2015 **NANAIMO, BC** • FEB 25, 2015 **NEEPAWA, MB** • FEB 28, 2015 **BROOKS, AB**

Performing Table #3

Evan Reynolds

NAME RECOGNITION TABLES



There were two things that drove me to redesign the tables. First, I didn't really think my fabric covering was professional looking enough. And secondly, I was thinking about something that happens a lot. People will tell me about this GREAT magician they saw. So I'll ask who he was and they never know. Therefore it's a safe assumption that later they won't remember my name either.

There's theory about sticking your name into your set so that all pictures of the show have your name in them. But how do you do that without looking tacky? I answered both of these with my Name Recognition Tables. Which is a fancy way of saying I built two tables, printed up my posters on fabric, and covered the the

tables with that. Now my sloppy job of fabric covering is invisible, and every picture people take not only has my name in it (twice!) but it looks SHARP.

This table has the same built in sound system. One box is a cube, and one has a shelf. I've also found with the fabric drape you can use the floor below the table – look above, you can't see anything I've put on the floor behind the drape!

Note the sound system. It's just placed in the corner – right in front of a hole in the wood that's covered with fabric. So when it plays the sound isn't muffled at all.

So again, the concept was really simple. Build two cubes. Cover them in fabric as best as I can. Put them

on tripods, and then get a fabric drape. The drape gets my name into every picture, and it also leaves the tables looking pretty professional. From the front, anyway!

- A – 15x18 – the top
- B – 15x18 – the bottom
- C – 16x18 – the back
- D – 1x18 – stops for the front
- E – 14.5x16 – the sides
- F – 15x18 – the shelf
- G – 14.5x2 – shelf braces

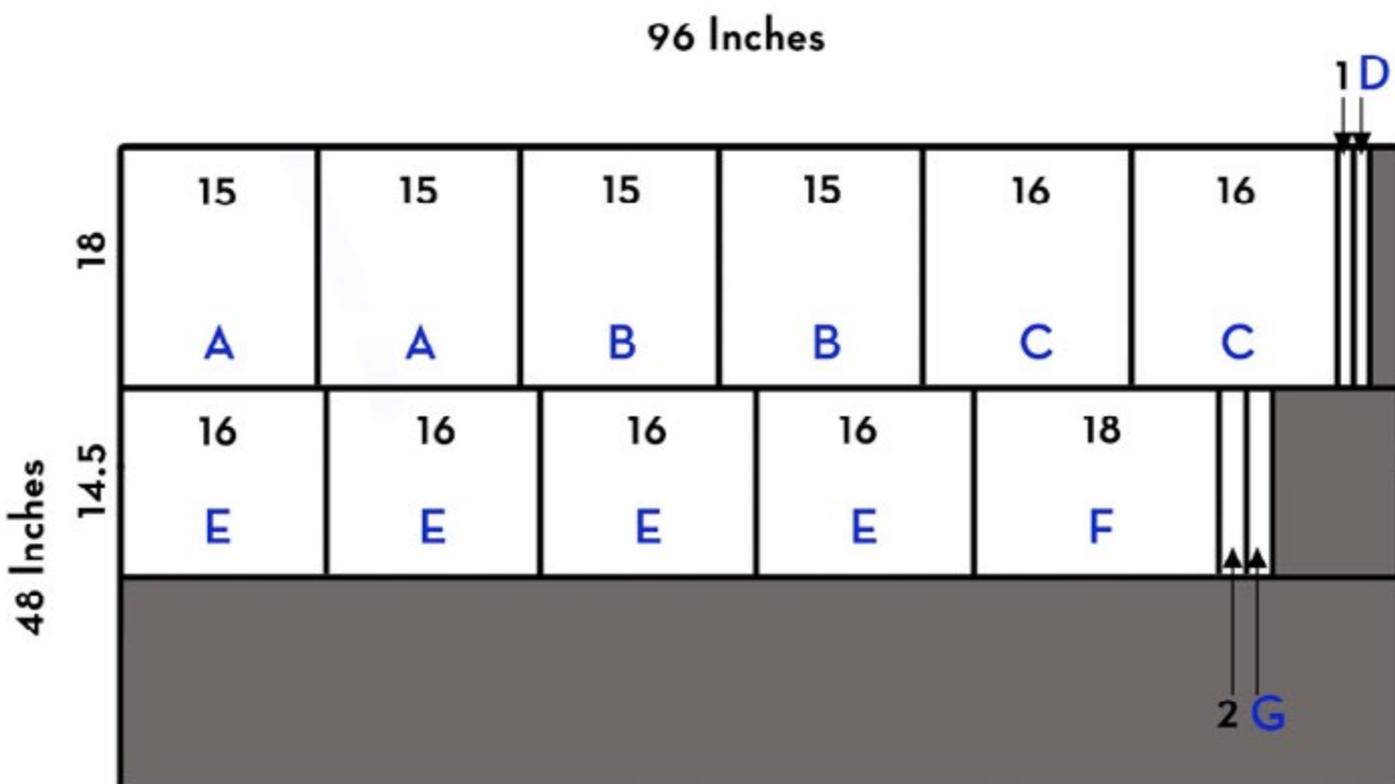


For the both tables, this just makes a cube with an open front. One one cube, but the two shelf braces on the sides – just screw them to the side walls right at the bottom. The shelf will then just sit on them – you can lift it up or out if you want.

Put the D pieces on the bottom front of one box, and on the front of the shelf on the other box. That way if the box tips forward, things hit the stop instead of sliding out. Then just assemble it following the instructions for the previous table.

Do the same as before – go to Home Depot and have them cut these pieces out of ½ thick OSB. Just make the length cuts first, and then cut out all the pieces. Cut the bottom into smaller pieces so you have some scrap, or make some duplicate pieces just in case. This makes two tables, one of which has a shelf.

Then you need a tripod. Put the box on a chair, stand in front of it, and decide the perfect height. I had trouble finding a good affordable tripod. I settled on getting a Third Hand Tripod from Rockler - <http://www.rockler.com/the-original-3rd-hand-tripod> It's a great price and will work great, you just need to add a metal bar to it. But then I found some used tripods on the internet and used those instead. If you get a used tripod, it will probably be too high – but if it expands, just pull out the expanding pole and then cut the remining pole to the side you picked. I used a



miter saw, I advise finding a friend with a power tool for that part!

If the tripod comes with a mounting base you're set – just play with it before you screw it in, and find the center of balance for the table and put it there. I just held the table with one hand until I found the spot where I could hold the table without it tipping over. That's where to put the mounting point.

Mine came with a mounting base that didn't work very well. So I ended up getting a fence post, cutting a two inch chunk of it, and using a spade drill bit the same size as the pole in the middle. I screwed that to the center of balance. But then I couldn't sit the table down without the tripod, so I added a 2 inch wide piece of wood to the side with the opening and now it can sit down, and also has a great base.

In the picture below you can also see I added a brace between the fence post and the piece of wood. That stops it from moving. I also eventually added a little leg that goes further back (seen in the second picture) which makes it more stable when sitting on the floor.



THE DRAPES

First, get an image. It should be about two inches LESS wide than the front of the table.

I highly advise working with a graphic designers on this. You don't need a full poster like I have – even your name in a nice logo font with some design elements to spruce it up will do.

Once you have an image, measure your table. You want top of the table to the floor for height, plus an inch. Then measure the three sides (left side, front, right

side) for the width and add an inch. That gives you a bit of fabric that's the right height with half an inch all the way around extra. That half an inch is just enough to hem the fabric – just get hemming tape, fold it over, and iron it. That will keep your edges clean.

Send that to FabricOnDemand.com. They not only printed it up for me nicely, but since it prints larger than I needed, they printed a cut line to help me cut it out. I had trouble figuring out the layout, so I ordered it centered – but they emailed me to check the proofs, and I talked to them and we moved it up higher and that's when the cutline got done. I recommend either doing that like I did or else call them. They were very easy to work with.

The fabric ended up costing me about \$60 per table or so. And in person? It's fantastic. They did a brilliant job. And just to conclude this section ... here's a picture I was sent by the mother of the two boys in the picture after a show. She sent this to me, she's sending it to her friends ... and my name is clearly visible. That is exactly what I was hoping to achieve – light tables, easy to carry into a show, and my name is in every picture without being obnoxious or in-your-face about it.





MOVING THE TABLES

One big advantage of these tables is that they are easy to carry. It takes me three trips to the car, but they are easy ones (one trip for each table, and one for the backdrop.) But sometimes I do events where I have to park far away, and suddenly three trips seems pretty unpleasant.

So I got a folding handcart. I saw this one at the Container Store, but if you google "folding hand truck" you'll see several options. It's easy to throw in the car, and if I need it then it's there.

That mounting base in the bottom can leave an impression in the felt if you stack the two boxes on this; if that becomes a concern then just use a thin piece of wood or plastic as a spacer between the two boxes to protect the bottom box's top surface.

Adding a Servante

I have a few small things, like a pair of tweezers, that are easy to get lost or move around in the table. So I decided to add a servante. And I decided to make it removable just to see if it'd work – so I got some donut magnets, and used a spade drill bit to make a hole in the wood the same size as the magnets. I didn't drill

all the way through the wood, though, just almost all the way. Then I hot glued the magnets in place. In the picture below you can see magnets in the right but not yet in the left.

I then found a little plastic bin, and screwed two more donut magnets to it (the magnets in the picture are actually countersunk to take a screwhead.) And it worked great as a little removable shelf!

Then after thinking I was done, I played with it – and discovered that the tweezers and a few other things I wanted to keep accessible would all hold to a magnet! So I put two more magnets in the front board, spaced out. In the picture you can see the plastic bin that was my original servante, but you can also see two things just stuck to the board. I prefer that – they are actually easier to grab that way.

And yes, I've thought about the servante getting knocked loose. It holds pretty well, though, so that never happened – and in any case, I put in just a few things like the tweezers so that if it DID get knocked loose it wouldn't be that big a deal. They are easy to pick up.

The real lesson with the magnets is just how much fun it is to build your own table and DO things like that! You end up with a table that's exactly the size you want, has any special features you want, and looks any way you like.

And it's REALLY not that hard nor that expensive – so give building your own table a try!



NEAL SCRYER



KEY-R-RECT PATEO

Required:

One padlock and seven keys, only one of which will open the padlock.

Effect:

Neal starts by handing the padlock to a member of the audience. They test the keys and confirm that only one of them opens the padlock. The keys are placed into a glass, which is shaken to mix them up. They are then poured out onto a table. Several participants each choose a key and hold it in a fist.

"We're going to play a game of intuition," Neal says to the person holding the padlock. "Our task is to find the person who has the key that will open the lock. As you confirmed, only one of the keys will open it. I chose you to help, as I sense you have significant psychic potential. Right now, none of us know who is holding the special key. That's why we need to use our intuition.

"I'm going to touch two people, and you'll decide which of the them does not hold the key. Simply, in your mind's eye, decide which one that is. I know you can do it." Neal pauses until the participant has made a choice. "Good. My psychic assistant feels that you do not have the key that opens the lock. Would you please stand to one side?" Neal turns back to the person holding the lock. "Now it's your turn. Please indicate two people,

and I'll decide which one does not hold the special key." Neal pauses while he considers the two choices. Finally, he asks one of the two people indicated to stand to one side. "Now it's my turn again. This time I'll touch these two people. Close your eyes for a moment if you think it might help. I've got faith in you. Simply go with what your intuition tells you. Which one do you think does not hold the key that opens the lock?"

Neal continues in this vein until just one person is left. He smiles at the person holding the lock. "We've both used our intuitive abilities. If we've been successful, these people will all have keys that do not open the lock, and this person here has the one key that will open it. Of course, we may be wrong, but even if we are, I want you to know that I feel you are a gifted psychic. Let's see how we did."

Neal asks the people who were placed to one side to approach one at a time and to try their key in the lock. None of the keys open it. Finally, the person with the one remaining key tries it in the lock. Sure enough, it opens.

Neal asks for a round of applause for his assistant. "This lady is truly gifted," he says. "I'd like you to keep the lock and the keys, so you can experiment at home with your friends and family. Who knows, they may be just as psychic as you are. Thank you all for helping me with this experiment."

Method:

The PATEO (Point At Two, Eliminate One) force. If you prefer, you can use equivoque or some other method to ensure that the last person is the one holding the correct key. Neal always uses the Pateo force for this effect, as it's clean and convincing. It also enables him to give half the credit to his helper.

If you wish, you can mark the key that opens the lock. Neal doesn't do this. At the start of the effect, all the keys except for the one that opens the lock are in the glass. Neal finger palms the other key. When he pours the keys out and onto the table he notes where this key goes, and he hands it to the spectator to test as the third or fourth key. As each key is tested, Neal takes it back and holds it in the palm of his hand. After they've all been tested, Neal pours them back into the glass, again finger palming the special key. He shakes the glass and pours out the keys, again noting where the special key goes. All he has to do then is to remember which person selected that key. This is the person who is the one person left at the end of the Pateo force.

This is not an effect to fool the guys at the magic club, but it is fifteen minutes of dramatic entertainment for the lay public. After all, they are the people who pay your fees. Neal hopes you'll try this and see how much fun you can have with a padlock and a handful of keys.





WHOLLY SMOKES

By Gregory Wilson

This three-phase routine is a synergistic amalgam, which is just a fancy way of saying that I've combined known things into a finished routine that satisfies my obsession with converting items into three parts, three acts and three phases -- hip, hip, hurray!

The "spirit" of this first phase is by my brilliant magician friend, John Kennedy, who by the way sells a great gaff to perform his Visual Broken & Restored Cigarette. The second phase is a concoction by me, and the third phase I got from a stand-up comedian acquaintance many years ago named Bobby Dubeck.

The entire interlude is deliciously impromptu for Close-Up or Stand-Up. The only thing needed is a small cigarette-piece. Just cut/break off about an inch and a half from the end of a regular cigarette. Then tap each end to compact and flatten them and curl the end paper, tucking them inward. This gives integrity to the piece for repeated performances.

When you are ready to perform, secure the "piece" and finger-palm it in your left hand. The "piece" is held by only your left second finger, one end at its base and the other end at the first crease near the distal tip. In other words, parallel to your finger.

This palm permits you to hold your left hand in a relaxed, open fashion.

Say, "Anybody out there who smokes? Or, I should say, anybody out there who will admit to smoking? If so, please raise your hand... if you can." (Sometimes people ask the question, "smoke what?" That's when you can respond with, "Depends what you've got on you!"

When somebody volunteers, add: "Take a few breaths sir... What's your name? Toss me your pack, please." Pause and add, "You did that without too much wheezing." (As an aside, you can mutter: "You're also a rich man. Don't these things cost about thirty bucks a pack?")

Catch the pack with your right hand, remove a cigarette with your right thumb and fingers and transfer it to your left hand. Ask the throng: "Have you ever tried to quit smoking?" Depending on the reply, you can riff and respond to the answer. Eventually use this apt remark: "Quitting? Are you kidding? Hey! Mark Twain said: Quitting tobacco is easy...I've done it hundreds of times!" Meanwhile place the cigarette pack into your right side coat pocket and transfer the cigarette to your right hand. Hold it with about 2/3 of the cigarette protruding.

Say, "I'm going to show you a way that is easy, but unfortunately it is not permanent." Here you are going to move your hands together to apparently break or tear the cigarette in half. How this happens is important. As your right hand moves toward your left hand, your left hand alters its grip on the piece. Simply place your left thumb onto the piece to hold it in place as your left second finger straightens. Also, slightly push the piece closer to the distal tip without yet exposing it.

Your right hand now moves closer to your left hand, aligning the exposed end of the regular cigarette with the outer end of the piece. Both hands at this stage simultaneously move until the ends of the piece and the regular cigarette meet. At this instant both cigarette ends are momentarily concealed from the front.

Also, at this instantaneous meeting of "ends," both

thumbs “muss” the ends that you are going to expose in a second so that they look a bit ragged. You are also going to lightly scrap both thumb nails to simulate a “tearing” sound as you pantomime that action, twisting and then suddenly moving your hands apart. (Do not overdo the “snapping” sound.)

The instant your hands move apart, both thumbs push their respective cigarette into view, exposing about an inch of each cigarette, respectively. This looks very convincing; however, keep your hands moving—not wildly but in a relaxed, gestural way.

Move your left hand suddenly up and backwards to your open mouth to ostensibly toss its “half” into your mouth. Say, “Instead, try chewing tobacco...” as your left hand moves up, it retracts its “piece” into a finger-palm as your left thumbnail contacts your tongue. Move your left hand away and begin chewing.

After a bit of mild chewing, open your mouth again and move your right hand up to your open mouth with its “half-cigarette.” As soon as your right hand is up to your mouth, push the cigarette outward so that it looks like the “chewed” half magically joined the “unchewed” half. Make sure that the cigarette does not touch the inside of your mouth, so everything stays dry. As soon as you withdraw the restored cigarette, transfer it to your left hand (which is still palming its piece).

Next, you are going to repeat the action of tearing the cigarette in two. Again, simply place your left thumb onto the piece to hold it in place as your left second finger straightens. As before, your right hand moves closer to your left hand, aligning the exposed end of the regular cigarette with the outer end of the piece. Both hands at this stage simultaneously move until the ends of the piece and the regular cigarette meet. Simulate a “tearing” sound as you pantomime that action, twisting and then suddenly moving your hands apart. Again, both thumbs push their ends into view, exposing about an inch of each cigarette, respectively.

Tap the ends together in front of your body, while saying: “This is where they came together last time.” Then move them apart and add, “But, I like to do it in midair!” Now, you are set to perform the same actions used in the Karate Coin. That is, your left hand actually tosses its “piece” into the air and your right hand catches it as it pushes its cigarette to expose its full length. Here are the details:

Toss the “piece” in a vertical direction about a foot into the air with your left hand and catch it again with the same hand. That was a practice toss. When the half piece reaches the apex of its flight on the second toss, plunge your right hand towards it. Catch the “piece” so that it lands within your right hand as you push its

cigarette into view.

Not-So-Clever-Patter: “Watch. I toss this into the air and—boom!—It restores itself in midair.”

Let this dramatic effect register and then add, “It’s hard to break the habit if it doesn’t stay broken.” If you catch the “piece” properly, you can display the whole cigarette, holding it between your right thumb and forefinger, with your other fingers curled and your palm toward the audience (Ramsay Subtlety).

Transfer the cigarette to your left hand for a moment and then place your right hand into your right pocket to retrieve the cigarette pack, dumping the extra “piece” in the process. Say, “Like I said... That’s the temporary way to stop smoking. Now for the permanent way! Watch closely.”

Here you perform the standard “To Vanish a Cigarette up the Nose,” famously described in Tarbell Course in Magic – Volume Two (1942), p. 137. This effect happens so fast and unexpectedly that audiences usually gasp or laugh.

Hold the bottom of the cigarette with your right fingertips and place the upward-pointing end of the cigarette near your nostril; against your septum.

Do not place the end in your nostril. Slide your first and second fingertips and thumb of your right hand up along the shaft of the cigarette to your nose. This gives the illusion that the cigarette is sliding up your nose.

With it completely concealed in your right hand, momentarily move that hand away, secretly retaining the cigarette. Let this crazy effect register. Then move your right hand fingertips to your mouth and reverse the illusory action just described, only this time your lips nip the end of the cigarette as your first and second fingertips and thumb of your right hand slide down and along the shaft of the cigarette as you ostensibly remove the cigarette from your mouth.

Place this cigarette into the borrowed pack, shake it a few times, and toss it to the person who lent it to you, saying: “You now have to guess which one of those cigarettes has my essence all over it. Now that should definitely make you quit!”

This is a fitting tag line to a quick, visual, and unusual routine.

My friend T.C. Tahoe does a similar routine and ends with, “Cancer no problem. But cooties is where you draw the line!”

I should also mention that this is a classic pack small, play big routine as I’ve done it for an audience of one

and one thousand. When T.C. Tahoe does this and more than one person tosses up a pack of smokes, he says: "Good thing I wasn't doing the bowling ball trick!" He also uses this as an opener to his Cigarette in Coat routine.

When Loren Christopher Michaels asks who the smokers are in the audience and notices only a few raised hands, he says: "Ah, the last of a dying breed."



Gregory Wilson's

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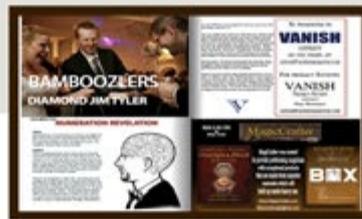
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VANISH - International Magic Magazine is edited and published bi-monthly by Paul Romhany.

Har - MAGIC - A

by Louie Foxx



EFFECT:

You play a little tune on your harmonica, then magically bend and straighten it. You then push the harmonica into one elbow where it disappears and it reappears at the other elbow. Finally it disappears when you blow into it and you are left with two empty hands! As a bonus the audience then bursts with laughter when it reappears stuck to your rear end!

Note: You should learn to play a song the harmonica. You can learn to play a simple song like "When The Saint Go Marching In" fairly easily and there are a ton of books and online tutorials that will teach you how to play the harmonica. For a beginner's harmonica book check out: <http://amzn.to/1zVtcJk>

A harmonica with a plastic case (I use a Hohner Golden Melody), hot glue gun and a rare earth magnet. The magnet I use is a circle and is approx 2cm in diameter and 1cm thick.

Set Up:

Glue the magnet to the bottom of the case on the outside. The harmonica goes into the plastic case.

Working: "Every summer I try to learn something new. Last summer I learned to play the harmonica...and

that I'm tone deaf."

Take out the plastic case, keeping the magnet hidden behind your hand and remove the harmonica. The plastic case goes in your back right pants pocket with the magnet end of the case pointing down and the magnet side of the case pointing away from your body.

"There are three types of harmonicas: Chromatic, diatonic and annoying. Here's a cool little thing you can do with a harmonica, it's called note bending."

Do the coin bending optical illusion where you simply move your hands back and forth like the object is bending, but instead of a coin you do it with the harmonica.

"You've probably heard of Tennis Elbow, I've got harmonica elbow...yes, it's real is a thing, but a little different..."

Pretend to put the harmonica in your left hand, but secretly palming it in your right hand (any fake transfer you can do with a large object will work). With your left hand pretend to put the harmonica into your right elbow and open your left hand to show it's gone. Your right hand then goes to the left elbow and produces the palmed harmonica.

Play a song on the harmonica.

"It doesn't sound like much, however since I'm tone deaf, to me every note sounds the same. I couldn't learn to play by ear, I had to learn to play by touch. That's where my wife sits next to me when I practice and whenever I play a wrong note she hits me." When you say "hits me" you mime punching with your left hand, making the punching motion from left to right. While you do that your right hand will naturally fall to your right side and that's when you stick the harmonica to the magnet. Then after the punching motion you bring your hands back together and pretend to still be holding the harmonica.

"Now I'll play some blue grass..."

Bring your hands which are pretending to hold the harmonica to your mouth and blow. Open your hands to show the vanish as you say: "Guess it BLEW away" Pause to let the vanish sink in, then turn your back to the audience to get the props for your next routine out of your case to reveal the harmonica stuck to your rear end.

Notes: In the past I added a harmonica reed to a thumb tip so that after I ditched the harmonica I could blow through it to make noise like the harmonica was in my hand. I stopped using the thumb tip with a

harmonica reed in it because it really didn't add to the vanishing harmonica effect (in my opinion).

Another option for a method for the vanish of the harmonica is to use a topit, but then you can't do the blow off ending with it stuck to your rear end. To make the harmonica disappear using a topit when you make the punching motion with your left hand, your right hand tosses the harmonica into the topit.

Sleeving the harmonica is another option to make the harmonica disappear. To sleeve the harmonica you do the same punching action with your left hand, but your right hand doesn't drop. Your right hand stays up near chest level and during the punching action your right hand sleeves the harmonica into the right sleeve. While this isn't a long routine, it makes a great MC bit or as a solo bit with just you onstage in between pieces that use volunteers. It packs very small and because it's loud and the harmonica is shiny it plays very big. It also makes a great "filler" piece if you have to stretch your show.

The ditch of the harmonica is basically the classic technique used for ditching a hook coin.

CAUTION: This trick uses a fairly large magnet and it should not be used around electrical or medical devices or used by children. You do this trick at your own risk!





KEN DYNE KNAB NIGHT



I remember watching Andy Nyman's DVD, *Get Nyman* and being fully enthralled in his 2-chair 'chair test' routine.

I've used this in several ways through the years, but I particularly like this totally different handling that I came up with for when I go to dinner with friends, or even on the odd occasion with important people like bookers, managers and the like.

Imagine the scene:

You walk up to the Maitre'd and ask for a 'table for two'.

You walk through the tables, past the pair of ego-battling lawyers on table 6, take a right turn at the businessman and the escort on table 12 and are finally faced with your table. Table 21 is a nice table situated right in the centre of the restaurant.

Just before the pair of you sit down, you reach in to your pocket and remove two small coin envelopes.

You briefly peek inside of one of them to check it's contents before saying to your dining partner 'from the way you walked around the restaurant just now, and the way you looked over the other diners here tonight, I think I have probably gained enough insight to posture whether you want to face the window, and thus the

busy street outside, or the kitchen."

You place an envelope on each of the two plates.

"Please think carefully, and bear in mind I've also accounted for your double bluffs and triple bluffs."

Your friend sits down at the seat facing the window outside.

"Are you sure? Because if you open that envelope and I'm right, you will be so upset about how predictable you are, its up to you?"

Your friend is satisfied with his initial choice.

He opens his envelope himself, removes the piece of card and throws it down. What did I write?

"You will choose to sit facing the window"

Of course, maybe, this one says the opposite, that wouldn't be impressive at all.

You tear it open and hand him the paper to unfold and read himself, "this one will be my seat".

He's pissed off but orders a nice glass of Lambrini each and the rest of the night is a right old laugh.

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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.

Vanish Magazine- Trick Review

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1 WATER WORKS By Surya Kumar and Uday Jadugar



ADVERTISING TEXT

An astonishing new method for the easiest, most powerful anti-gravity water effect...Ever.

The good news is; You never have to hide anything in your hands! Plus there are no chemicals or sticky stuff involved. Your spectator can even take a sip of water from the bottle during the performance! Your hands are 100% clean... At ALL times!

Basic Effect:

Your always-empty hands take a normal examined clear plastic bottle of water and turn it mouth down. There should be a messy flood of water...but instead, there are just a few drips...and then...nothing! The water stays impossibly suspended inside the upside-down open bottle. The cap and bottle are inspected and there is nothing to find!! No Ditching! No Palming! No Stealing!

And even cooler than that...you then push a FULL SIZE pencil or pen up into the open bottle mouth...completely in the water!

No other version allows you to put such a huge object into the BOTTLE!

You then turn the bottle mouth end up...all is back to normal. Your spectators can completely examine EVERYTHING.

MY THOUGHTS:

WOW!! I have owned almost every type of method around this type of trick but nothing comes close to this. As soon as I watched the DVD I wanted to test it out on my wife. She is the biggest critic and she went nuts!! This is VERY RARE.

The gimmick is so clever and there is no palming, adding or taking anything away. You don't have to hide anything. Your hands are free before and after and the spectator's can examine the bottle all they like. You are supplied with the gimmick plus an empty bottle of water. I like the fact they supplied the bottle, even though it's not necessary, but it shows they really put a lot of thought and wanted to make sure the performer got everything so they could practice straight away.

There is so much more you can do with this than the regular methods. If you watch Bro Gilbert's trailer then you'll understand. My only suggestion is to watch the DVD fully before testing out the gimmick. It is important you have a good understanding of how it works so you don't damage it. Once mastered, which should only take a few minutes, you'll have something you can carry with you at all times, and take up no room. You are supplied with an extra gimmick as well as a few little pieces that help with other routines and make this easier to transport in your pocket.

While this isn't really impromptu I would say that with the gimmick in hand you can perform this pretty much anywhere, as long as somebody has a bottle of water. This is great for street performers but also those who perform under situations where you find yourself in company or with friends and want to do a miracle.

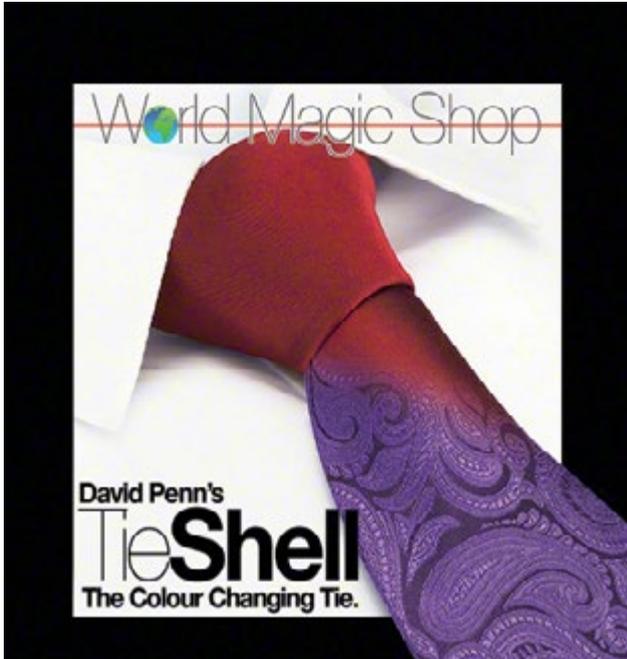
Bro does a great job teaching various handlings, both easy and one that is slightly more advanced. My favorite moment on the DVD was with his son - reminding us how great kids are. This could easily be performed for kids or adults and with the right presentation could be seen as a comedy routine or something more serious in nature.

I love this and it's the best version I've seen of this type of effect.

AVAILABLE: All magic shops
WHOLESALE: www.murphsymagic.com
PRICE: \$39.95



2 Tie Shell - The Colour Changing Tie By David Penn



David Penn has created a gimmick that provides the perfect solution to the colour changing tie plot.

The Tie Shell gimmick means that you can easily customise two ties of your own choice. This gives you the freedom to promote the corporate client's brand colours, create surprise or use the final revelation to underpin mentalism style routines.

A short moment of misdirection is all that is needed to effect the colour change.

The change at the end of the trailer occurs in real time!
No Cuts or Edits!

MY THOUGHTS:

David has created a very clever tool that enables you to create a shell over any of your own ties. You are supplied with the necessary gimmicks which are moulded out of plastic as well as an in-depth instructional DVD. You will need to do some work to create the tie shell, but once done you can use it over and over. There are a few extra bit and pieces you'll need to buy, but nothing you probably don't have at home. You will also need the tie

that you will create the shell from. Once made you'll be amazed at how well the shell keeps its shape, thanks to the gimmicks supplied, and just how quickly it comes off. One of my concerns was the worry of it coming off during performance, however, having tested this out I am pleased to say it keeps its shape and looks exactly like a regular tie. It's the knot in the tie that makes this so convincing. You could perform this in a close-up situation and nobody would be the wiser.

One point to note is that this isn't a visual tie change. It can change throughout your show in a more subtle way, or if you turn your back and turn around again it can change. Depending on the method you use to ditch the shell and speed at which you can do this will depend on the speed of your change. Personally I like the more subtle approach, especially if performing it, as David does, in a routine about observations.

David shares various methods on ditching the shell and depending on your routine and where you place this in your act you can always be at the ready.

This is designed for more formal type shows and you wouldn't use this in walk-about. With the right performer and routine construction this would be a very strong addition to any act. For me personally, I'm going to use this in my close-up show for Charlie Chaplin where his tie changes color throughout a routine. I like this kind of effect because I never point the change out to the audience. I like it when 'they' make the connection themselves and this is perfect for that.

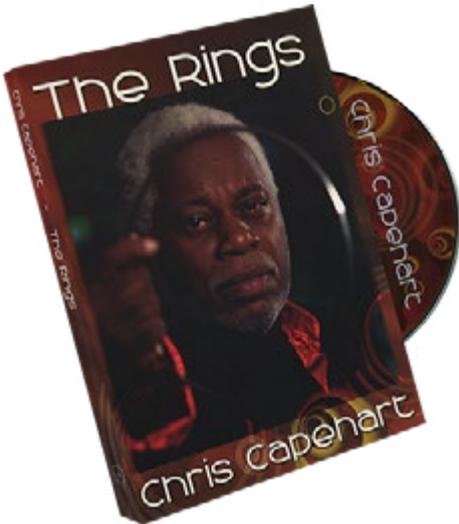
AVAILABLE: All magic shops

WHOLESALE: www.murphsymagic.com

PRICE: \$47.15



3 THE RINGS BY CHRIS CAPEHART



Chris Capehart has been dubbed "The Ring Master" for good reasons. Chris's three-ring routine, which he perfected in 1981, has been acclaimed by some of the world's most renowned magicians as "the best of the best". He mesmerizes magicians and audiences with a close-up ring routine more commonly performed at a distance.

Capehart's Three Ring Routine is the closest thing to magic.

Double Link

Shoulder Link

Impossible Link

The Flip and MORE!

PLUS a BONUS MOVE "Meltdown"

MY THOUGHTS

I've known about this routine for some time and hear many speak very highly of it. It has been released before by Chris but was hard to find. I think Kozmo has done us all a great service by putting this routine back on the market. It is one of, if not the best three ring routine I've seen. For the working performer from kids magician to adult perform, even close-up worker this routine is sharp, to the point and will fool the pants of your audiences.

First of all the production quality is excellent. Chris does a great job teaching his routine and the moves. Some will take a little work however if you are familiar with Linking Rings then I don't see it taking too long. What makes this a strong routine is the structure and the moves are very slick. Even if you know how the Rings work you will be fooled by what you see. As far as any audience is concerned every ring is solid and they really

do melt through each other.

I think if you wanted to learn any ring routine and were looking for the most impossible looking version that you can perform on a large stage or right under the spectator's nose then this would be it. Every move Chris performs in his routine is taught including the bonus of 'The Meltdown.'

This routine is aimed at the more advanced performer however if I were starting out in magic and wanted to really put the time in to perfecting something that would serve me the rest of my performing career this is the Ring Routine I would choose!

I was talking to a friend this morning about this routine and the price of it. For only \$24.95 you get a routine from a performer who has spent years developing, testing and performing this routine. As a working professional and somebody who knows the value of a routine like this, I would easily pay a lot more for this information. This has to be one of the best deals on any magic DVD I've seen in a very long time!

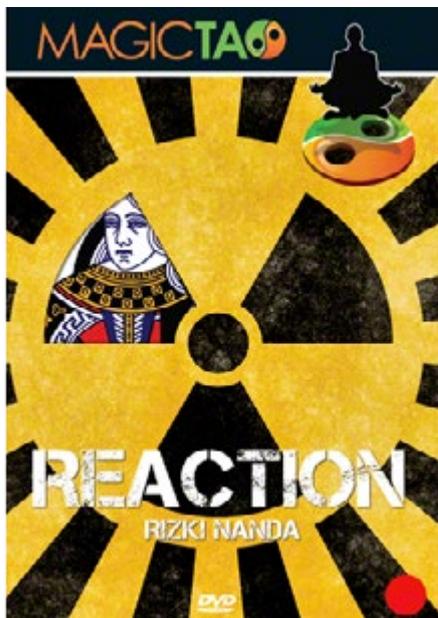
AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$24.95



4 REACTION By Rizki Nanda



Imagine a spectator choosing any card in the deck, they sign the card on the face and you then lose it in the deck. Then you show the spectator a card with a cut out shape on it; you place it on top of the deck. In an instant the spectator's signed card appears through the cut out.

Very visual, very easy to do. Enjoy performing 'REACTION'.

Included:

Custom made gimmick

Instructional DVD with full explanations

MY THOUGHTS:

This is one of those effects that if you saw it printed in a book you might flip past it. Seeing it performed with the gimmick in hand you'll find you want to try it out. This is a novel approach to a card revelation or color change and can easily be added to a lot of standard routines such as Ambitious Card to give it that little kicker for an ending. Because you bring the special card in and out in full view during your performance it makes it easy to do and the gimmick is not seen at any time. The fact that you can put this in and out at anytime makes this very practical.

The ideal performing situation would be strolling with people looking down on the deck. Like any effect where the magic happens on top of the deck, you are best to perform this for a small group of people.

This is very easy to perform and well within the reach of the most performers on all levels.

You are supplied with the necessary gimmick, and can easily make your own once you see it. Also included is a PDF which enables you to make up a card needed for a particular routine taught on here.

With just one card doing the work this can easily fit in your pocket and be ready to go. This has a lot of potential and is a nice visual effect.

AVAILABLE: All Magic Shops

WHOLESALE: www.murphsymagic.com

PRICE: \$24.95



5 DECODE By Rizki Nanda



This is the most practical moving ink effect ever created. After the spectator has chosen a card you write down a random code, a sequence of dots, dashes or some sort of binary code onto the border of a playing card. With a simple flick or shake that code instantly morphs into the chosen card. The card is then examined by your spectator and can be kept as a souvenir.

The ingenious gimmick created by Rizki Nanda will also give you the freedom to perform other style of visual animations and different revelations. The deck and gimmick can be freely handled at all times until you are ready to Decode.

World Magic Shop would like to thank Rizki Nanda for submitting this amazing effect.

MY THOUGHTS:

This is quite a popular theme I've noticed in the past year of reviews and the creator Rizki Nanda seems to enjoy creating effects with this type of gimmick card. Writing, or having something written on a card and it visually changes to something else is a popular theme with cards these days. They all use very similar methods but in slightly different ways. This is another one of those that is extremely visual and an item you can carry in addition to your deck of cards. Personally I love this type of magic, where words, or in this case codes change in to text. As far as presentation goes you can perform this routine as presented on the DVD, or come up with your own routine and words that change. You can customize this for your own needs

The gimmick is well made, and you are supplied with a

card ready to go. You are also supplied with the 'something special' that helps make this happen to make up more cards or repair when this one breaks. As with all these type of effects and methods, it will break over time so it's good they supply more.

Only a minimal amount of sleights are needed, and because of the structure of the routine one of the sleights happens when nobody is paying attention to the deck. This enables you to hand the card out at the end so you are left clean. Even if you've never done this sleight before the presentation makes it very easy.

As with most of these type of effects it is best viewed when the person is looking down on the card, although you could possibly do this up to eye level so more people can view it. This makes it more suitable for the walk-around magician who has a small number of people able to see the cards.

Jonathan Farr does a good job with the explanation showing various techniques and the construction of the gimmick.

Overall I like this version of this type of visual magic. Due to the nature of the gimmick you do need to be aware of the lighting conditions as I noticed it sometimes 'shines'. This is a novel effect and has lots of potential for other routine possibilities.

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$37.50



6 RUBBER BANG by Sean Yang



DESCRIPTION:

With nothing but a deck of cards and a rubber band, you too can dazzle your audience with a host of excitingly kinetic magic tricks! Instead of picking your audience member's card out of the deck (BORING), why not shoot it out of a playing card gun? Or grab it from the pyramid of cards that sprung up right before your eyes, just like magic? Sure, it might be neat if you can pick out all the aces in a deck-but not as neat as having them fly out all by themselves!

With Rubber Bang, Sean Yang makes his magical DVD debut to teach you how to do all of this AND MORE. Each trick comes with complete step-by-step instructions, down to such basics as how to select rubber bands and perform a controlled shuffle, so that even the most novice magician will be able to pull these tricks out of his hat in no time flat. The DVD also includes mock performances by Sean Yang himself, so you can see each trick in the hands of an expert magician before putting it in to action on your own. No need to worry about coming up with a new performance script!

With Rubber Bang by Sean Yang, acquiring a new array of energetic and engaging tricks... is a SNAP!

9 Amazing Effects using Rubber Bands and Playing Cards

MY THOUGHTS:

I had no idea you could perform the most impossible magic routines with just a deck of cards and a rubber band. I've played around with a rubber band and deck before but nothing like this. You are supplied with several

rubber bands that work fine for most of the routines. In some cases I used different sized bands that I had at home. Once you play around with the routines and moves you can decide what size fits you best. If the size of bands supplied works for you then you can also purchase more from your dealer for a minimal fee. The idea of performing some really cool magic with just a deck of cards and a rubber band is very appealing. This means you can borrow all the items, if they are available, and have some really killer routines.

While this is certainly in the reach of all levels of magicians I would suggest practice is needed by the beginner. Those who are familiar with cards can start performing most of the routines on here pretty quickly.

Most of the teaching part is done to music, and that's all you need. There is some text when needed but generally if you follow along with a deck of cards and the rubber bands you'll have no trouble learning the material. As with any type of magic like this you will need to pause the DVD at times while you get the hang of the move.

You will learn nine effects with a bonus card trick. The introduction goes over the different types of bands and sizes to use and then shows how to control a card to the top or bottom.

The first effect called Yang's Gun is an effect where a chosen card shoots out of the deck which is made in to the shape of the gun. This is very surprising and the card can shoot a long way.

G-Spot is an effect where the card shoots out from a horizontal position. This requires more work than most of the routines and can take a bit of time to perfect.

I like Snap-Shoot because here you just have the deck on the table and 'shoot' the band towards it and the card flies out. A very cool production of the chosen card.

Just Blow is a great routine that is very easy to do. A band is wrapped around the deck on to vanish and appear wrapped around the chosen card. This is very visual and easy to do making it well within reach of all levels of performers.

The Four-Ace production seems similar in many respects to a Jay Sankey routine from his early years. It's a very visual production that could easily be added to any other four-ace routine.

I love this DVD and it's given a fresh look for me at using rubber bands with cards. The magic is strong, you can perform it under any close-up condition and if you were to learn one or two then you'll have them in your repertoire forever. Very highly recommended.

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$29.95



7 STAND UP MAGIC - TOM WRIGHT



PROMOTIONAL TEXT:

This DVD will change the way you perform close up magic.

In this two DVD set, you will witness Tom Wright performing his number one set at high level corporate dinners. Naturally, this material, which has made Tom one of the most sought after magicians in Europe today is fully explained. However, that is not the real value in this project...

Tom reveals for the first time, his unique concept of 'Stand Up Magic'.

Follow Tom's philosophies and you are guaranteed:

More Attention From You Spectators.

Louder Applause.

Better Reactions.

A Standing Ovation At Every Performance!

As well as Tom's philosophies on Stand Up Magic, studio explanations are included for the following routines, including full performance patter and presentation:

Bottle Production With Your Shoe

Chop Cup Game Show

Card From Mouth & Card In Mouth

Bottle Penetration

Plus Tom's Ring On Rope routine as an extra little bonus.

MY THOUGHTS

At first watching I had to question whether this technique Tom uses when doing table-side magic would

actually work. At each table he has everybody stand to watch his performance and the results open you up to a much wider range of effects you can perform than having your audience sit down.

There is a lot more to using Tom's style than just asking people to stand. He has carefully constructed an act that can be performed over and over again in situations where people are seated and you entertain them at their tables.

It wasn't until I actually tested Tom's idea out that I realized it really does make a huge difference in this type of working condition, and for magicians who seem to enjoy judging their shows on saying they got a standing ovation then this is right up their alley.

The nice thing about this DVD is that you get to see Tom perform under all types of conditions with lots of live performances. This enables you to watch him work 'in the real world,' and get to see just how strong his material is. It also gives you the chance to see how he works his audience and techniques he uses to get them to stand. Tom has built up this way of performing and his philosophy on how it came about to how it works. For anybody who wants to try this out you'll get all his years of experience on this DVD.

Tom has constructed his act around four 'acts' each one designed with his concept in mind. Even if you don't use his technique the magic he teaches is first rate and has obviously been through many years of performances. His chop cup routine is fantastic and well worth adding to your working repertoire. As a bonus you'll learn his Ring On Rope. All of the routines are well taught and explained in detail.

This was a real eye opener for me and I'm using this idea myself now and loving it. It has changed the way I view performing table magic for corporate work and with a busy holiday season I'm looking forward to using this all season.

Very highly recommended for all close-up workers and I can see many magicians using his technique. It really does open up a lot more doors of magic you can perform now.

TWO DVD's

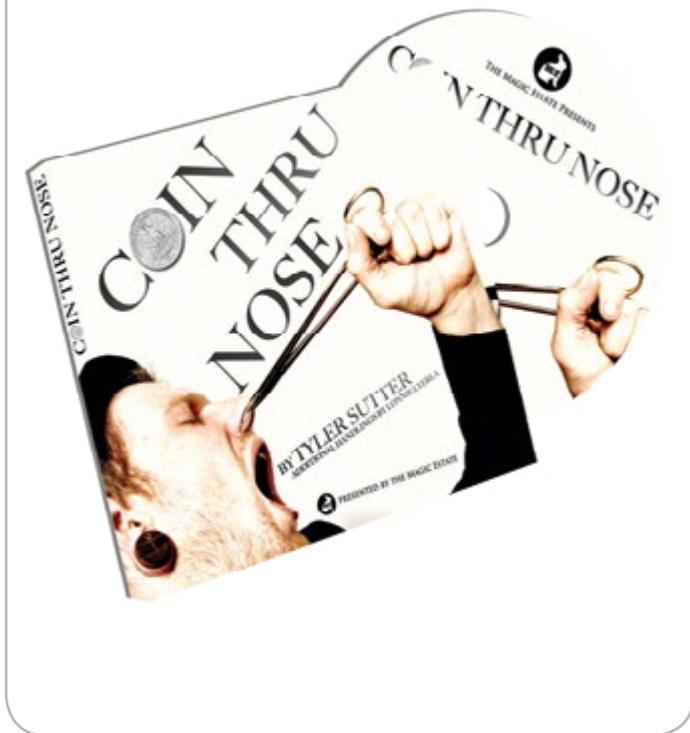
AVAILABLE: All magic stores worldwide

PRICE: \$48.00

WHOLESALE: www.murphysmagic.com



8 COIN THRU NOSE by Tyler Sutter



DESCRIPTION

Are you ready for something truly shocking. A coin is marked for identification, paced on the tongue, swallowed, and moments later, to your audiences shock and delight, the coin is pulled right out of your nose! First Tyler Sutter of the 20 Penny Circus shares with you his perfected stand up handling, staging, and routine that he has used hundreds of times on the largest stages at some of the largest entertainment venues in the world. Then Lonnie Lyerla will show you additional handlings that are perfect for close up situations, including a killer vanish. These effects are so good that your audience will not know that they are only an illusion. The most believable yet incredible piece of geek magic you can do, this is Coin Thru Nose!

- Simple and shocking to do.
- In their face handling for Close Up.
- Packs small plays big stand up handling.

MY THOUGHTS

This really isn't my cup of tea when it comes to magic but I do know there is a demand for geeky type effects. From the spectator's perspective this is more of a stunt than a trick, even though a coin might vanish. I also would not recommend this to anybody for safety reasons unless you are really comfortable sticking coins up

your nose. Having said that I know there is small group of performers who LOVE this and there is an audience out there who like to watch this type of stunt. From that perspective you can't beat this if you want to do something rather risky and geeky.

The first version taught on here is by Tyler Sutter, who performs this in his own show. This is the version that is the most dangerous because you actually have to put a coin up your nose. This is the part that is the most dangerous and the one that only you can decide if you want to do this version.

Lonnie Lyeria's version is more magic based and his routine is perfect for close-up situations, although I'm not sure your audience would appreciate you doing this at their dining table. What is clever here is his vanish handling and this is what makes this version, for me, my favorite of the two.

If the idea of putting a signed coin in your eye and have it coming out of your nose appeals to you then you can't get any better for a geek trick. While it's not my personal taste of performing classy magic, I would say this will appeal to a certain demographic.

On the plus side they do teach the methods very well, and give ample warnings throughout. The Vanish taught on Lonnie's version is great. All I can say is do this at your own risk. If you think it might be your style and you want to really disgust people this is an option.

AVAILABLE: All magic shops

WHOLESALE: www.murphsymagic.com

PRICE: \$35.00



9 EXTORTION by Patrick Kun



Not since the mob, has it been this easy to change money.

Extortion by Patrick Kun & SansMinds has taken bill changes to a new level.

Imagine with a gentle FINGERTIP touch, magically change a \$1 to a \$20 with a CLEAN display from beginning to end.

Also a powerful new method to visually transpose the bill from yours to the SPECTATOR's hands!

1. Take two bills of different value.
2. Your spectator takes one of the bills and clinches it in their fist.
3. YOU unfold the other bill...slowly, gracefully show your bill from all sides.
4. With a light shake, your bill morphs into YOUR SPECTATOR'S bill!
5. Your spectator opens their hand and the bills have impossibly CHANGED.

Fully examinable.

Thin, flexible gimmick which makes the operation simple and natural.

Gimmick included. Make your currency in under 10 minutes.

Works with foreign currencies and other paper objects.

In-depth DVD instruction by Patrick Kun

MY THOUGHTS

Here is a bill transpo that is clean from the beginning to the end and spectators get to hold the bill making this a fantastic routine for the walk-about performer. Note the bill that actually changes can't be examined. This shouldn't be an issue if you perhaps use it with a Humber Wallet or do an exchange should you feel they want to

look at it. The idea of taking the money from your wallet then putting it back makes logical sense. Should the spectator ask to look at the bills you could switch them out for real ones.

You are supplied with excellent DVD instructions on how to make this up plus you receive the necessary kit to gimmick your own bill. This visual change doesn't require any moves other than the shake of the wrist and the bill can be shown on both sides at the end. It will require a little bit of arts and crafts but certainly nothing too hard or time consuming. Once you've made it up it's set and ready to use over and over.

There is no better review than saying here is something I'm going to add to my own repertoire. I just love the transposition routine for walk-about and because this happens in the hands of the spectator it ticks all the boxes of a great trick for me. Here a \$20 and a \$1 US note change places. Re-set is great and as I said, you can put these in your wallet and have them ready at all times.

In most other bill changes you only get to see a small part of the bill, however with this version you see a large part of the bill both front and back. The change itself is instant and very visual. Once you've set the gimmick bill up you are set to perform this over and over. You will need to watch your handling as you pass off a thicker bill as only one bill, angles might be a little sensitive but not too bad for most working conditions. One thing to note is that the bill that changes can't be examined by the spectators. Often in this case it's about audience management and your performing style. You receive the materials needed to construct your own gimmicked bill. It requires two of one bill for the final bill, and one of a second denomination for the starting bill. In the DVD Kin says you can salvage the bills later if you need to use them. I'm not quite sure this is 100% possible but if this is an issue then perhaps use lower bills for the change.

You are taught how to make these up using US currency and it's nice to see them show how to do with other paper currency. Note I said PAPER!

As a stand alone effect where a bill changes from \$1 to \$100 this is very visual and in the right condition where you don't need the \$100 examined would be great. My favorite though is the transitions routine and this is definitely going in to my own show. Very highly recommended.

AVAILABLE: All magic shops

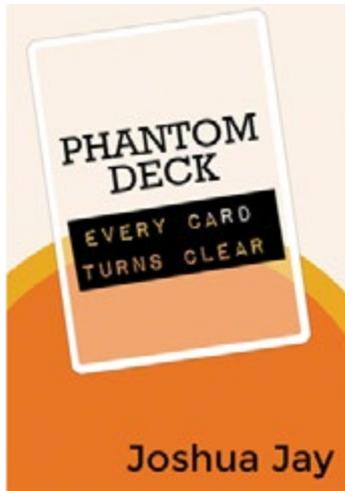
WHOLESALE: www.murphysmagic.com

PRICE: \$29.95



10 PHANTOM DECK

By Joshua Jay



Imagine at the end of your close-up performance, you cause every card in the deck to turn **TOTALLY TRANSPARENT**...in the **SPECTATOR'S HANDS!** This is one of the strongest closing effects possible with a deck of cards. You can do it anywhere, standing, no table required, and it resets instantly.

Building on the notion of the popular Omni Deck, The Phantom Deck is an entire pack of transparent, clear cards. When held together, they look, feel, cut, and shuffle like a normal deck...except that every single card is transparent. This allows you to make visual or surprise changes from a normal deck to an "invisible" deck of cards...yet it's an invisible pack your spectators can touch and spread and feel.

The sides of the deck have been fuse-heat treated in white so they perfectly resemble a normal pack of cards. With one cover card on top, you can place the deck in a spectator's hands, and she will be unable to feel the difference between the Phantom Deck and a normal pack. The Phantom Deck will last a lifetime, and we have now found a process to manufacture the cards in fantastic quality. The effect is self-working, and you will be performing The Phantom Deck within minutes of receiving the routine.

The Phantom Deck comes with a special URL to watch the full tutorial online.

MY THOUGHTS:

As a person who uses the Omni Deck I can tell anybody who performs this that you really want to upgrade to The Phantom Deck. Here is something that is leaps and

bounds ahead of a regular Omni Deck. My only criticism about an Omni deck is that it's never really been a deck of cards but more a block of plastic. Once the initial surprise is over that's it. Finally we have something here that makes sense where each card all becomes transparent, so this goes much further and makes much more sense now. These clear cards have edges that are fused with white and won't chip if the cards are bent, and it really resembles a regular deck of cards. If you put a card on top you'll have what really does look like a regular deck of cards. With this version you get that Omni Deck moment where they first see the blank deck, but here it goes further where you can now show each and every card is transparent and that for me is a huge plus.

Because these cards stick together you don't have to worry about them sliding around, but again they act very much like a regular deck and it enables you to do more with this than you can with an Omni Deck.

For example, you can have the spectator place their card **IN** the middle of the deck and push it all the way in then they vanish except the chosen card. You then place the deck in **THEIR** hands and all the cards become invisible (clear) except their card. Add this to any card routine and you've got yourself an incredibly powerful ending to a card routine.

You are supplied with the very special deck of cards and a link to Joshua teaching, in detail, the handling and routines. He uses this in conjunction with an Ambitious Card routine. What I **LOVE** about his method here is the way he switches the deck. It's the easiest deck switch I've ever seen and having now put this in my act **THIS** is the best method to use. Joshua has given this a lot of thought and it all fits perfectly in to the structure of his routine.

Joshua also teaches a pocket switch which happens in an offbeat moment and behind your back. If you've ever worried about doing a deck switch then don't worry about the mechanics, it's more to do with the fluidity of the switch. Any deck switch has to do with confidence and knowing your spaces and pockets.

For walk-about performers the reset is instant making this very practical and it can easily fit in any pocket depending on what type of switch you want to use. I honestly believe this could be the best finish for an Ambitious Card routine I've ever seen. You just can't beat this. It plays well for larger groups in walk-about as it doesn't have to happen with people looking down on the deck.

Joshua also teaches an advanced routine and milks the revelation where the second is much stronger than the first. This is for the more advance performer however

you will have one hell of a two phase routine. There is also a bonus routine by UK magician Andy Gladwin which combines the Omni Deck and the Phantom cards. In this version you not only change the deck to clear but also fuse the cards at the end in to one solid clear block. Personally I prefer Joshua's original routine as a closer to Ambitious Card.

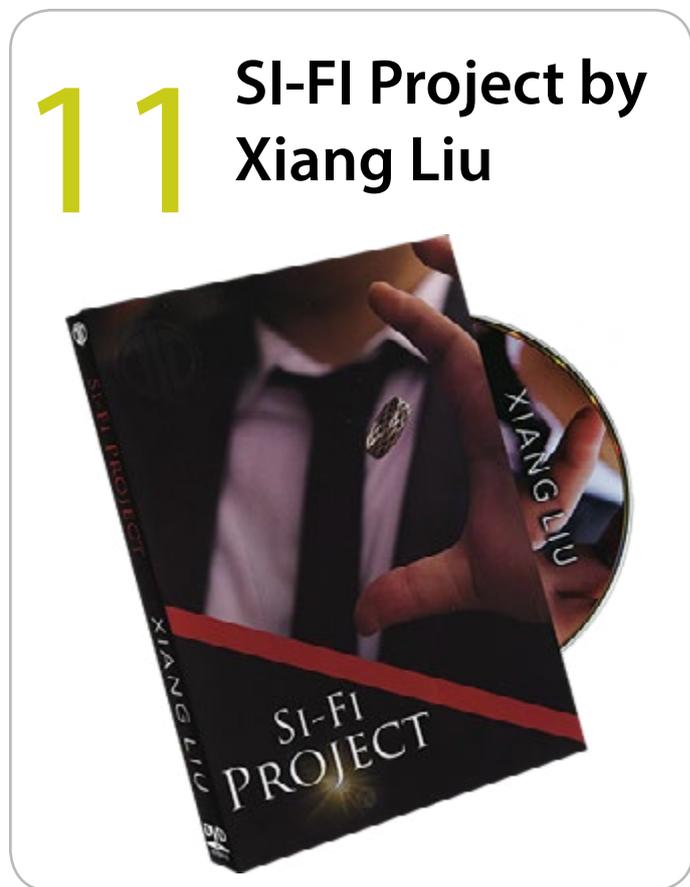
If you perform the Omni Deck do yourself a huge favor and get the Phantom Deck. There is so much more with this deck and I'm sure we'll see many magicians come up with lots of possibilities. If you have been scared of doing a deck switch in the past Joshua makes it hassle free with this deck and if you haven't performed Omni Deck and you want a killer ending GET THIS!
VERY HIGHLY RECOMMENDED

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$29.99

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English (United States)



DESCRIPTION

Xiang Liu is an innovative thinker. Adapting his ideas to create the magic he wants to use. Si-Fi project is a small collections of this thoughts on a subject largely untouched by magicians. Using this simple idea he's created 4 visually sunning and easy to do effects. No difficult setups, nothing to stick to anything and most importantly start clean and end clean! We're sure that after you learn the effects Liu teaches you, that you will go on and develop your own amazing ideas, and we'd love to see them.

List of effects

Super Conductor : A borrowed ring floats as your hands revolve around the floating ring then it suddenly drops to your hand and stops in mid air, only to slowly land on your palm. Then as you go to grab the ring it floats up to your fingers and you immediately return the ring.

I Do: A borrowed ring floats in mid air as your hands circle around it and then floats on to your finger

Freefloat: A borrowed ring floats between your fingers and you can immediately hand out the ring.

It's Cute: A borrowed ring is place on the palm of your hand and with a few wiggles of your finger on your other hand jumps to land on your ring finger. Shocking to see happen.

MY THOUGHTS

I couldn't wait to try this out. It looks just as good in real life as it does on the promo advert. You receive a DVD as well as the necessary thing needed to make this float. I'm sure you know what the 'thing' is however it's the handling that makes this so cool.

I had this set-up for a day and it didn't come undone at all. As with any type of routine using the 'material' of this nature you do need to be aware of your lighting conditions. What is great about this though is you can have it set up all day and at a moments notice go in to the routine. I can see this being a great addition to a routine where you borrow a spectator's ring, and as part of a larger routine you make it float. By itself, even though it's very strong I feel it is adaptable enough to combine with something else. The 'get-ready' can happen during an offbeat after you have done something with a ring and perhaps finish with one of the levitations.

While it is very easy to master you still need to put some work in to it. I had it on me for a few days and was constantly performing it with my own ring until I could make it move smoothly without any jiggle.

I love this because it creates a very special moment, and while I wouldn't suggest doing all the levitations at once, I would suggest practicing them all. I chose the one that I like the best and feel comfortable with. They all generally use the same hook up with slight variations that enable you to do different variations.

The set-up is easy and the reset is instant making this ideal for those moments when you are doing walk-about gigs. Three of the routines are similar but my personal favorite is where the ring floats up and back on your finger.

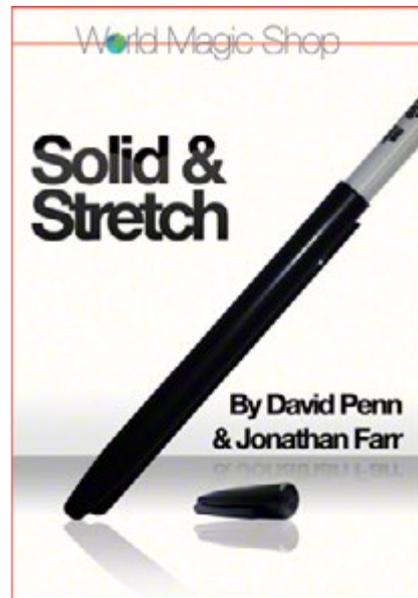
This is easy enough for any level of performer, especially if you are familiar with the 'thing' that makes rings float. For the compete novice it will require some handling and training to get used to the secret 'stuff' but generally most magicians will be able to have this working in no time.

It's perhaps one of the most practical methods for the performer who works restaurants, walk-about, trade shows or even if you wear it daily in your every-day life you can have it ready to go and impress with. Well worth learning and the effect is very strong on the spectator.

AVAILABLE: All magic shops
WHOLESALE: www.murphysmagic.com
PRICE: \$29.99



12 SOLID AND STRETCH by David Penn & Jonathan Farr



DESCRIPTION

Mess with your spectators' minds as they fail to return the cap you just removed from the pen. It is literally Solid.

The only way to solve this problem, is to take the lid back and Stretch it to three times its normal length, before casually re-capping the pen and returning it to your pocket!

With additional ideas utilizing a black 8 ball and full routines explained by David Penn, these are the perfect props for creative magicians.

Solid by David Penn & Stretch by Jonathan Farr.

This is Solid & Stretch.

MY THOUGHTS

You are supplied with a solid pen cap and a very long cap for a regular Sharpie as well as the DVD which is filled with great instructions. You will learn various handling of the different caps. David teaches basic and more advanced techniques. For solid the effect is something that happens to the spectator rather than you causing something to happen. This is designed more for table magic although walk-about performers could certainly add this to your act. Also included is a routine with an 8-ball production. I think in most cases the

effects taught here are great starting points and with a little thought most performers will find some great uses of this prop

Stretch is a fun item where you stretch a regular pen cap to a really long cap. Several versions and methods are taught but the visible stretch for me is the strongest. It is a very visual stretch and looks funny. David combines both the solid cap with the stretch cap and it really is very visual magic using something that the spectator is familiar with.

Also taught is a method using the sleeve but that's not necessary as it's easy to go in to your pocket and get the fake cap while they sign a card. David also teaches a method using the Flip-Stick move where the long cap visibly changes back in to the regular cap.

There really is so much you can do with this and if you use a Sharpie Pen in your close-up act I highly suggest you check this out. It just gives you something extra to have in your arsenal and is always good to use props you are already using that the spectator has just handled, in this case the Sharpie.

At the end David teaches his favorite routine which is a really strong close-up or walk-about routine perfect for both table magicians and walk-about. It's a several phase routine which uses the production of an 8-Ball, the cap to solid cap and finally the stretch of the cap. It makes for a very nice structured routine that the worker will love.

I'm sure many magicians will come up with their own ideas and routines with these great specially made caps.

AVAILABLE: All magic shops

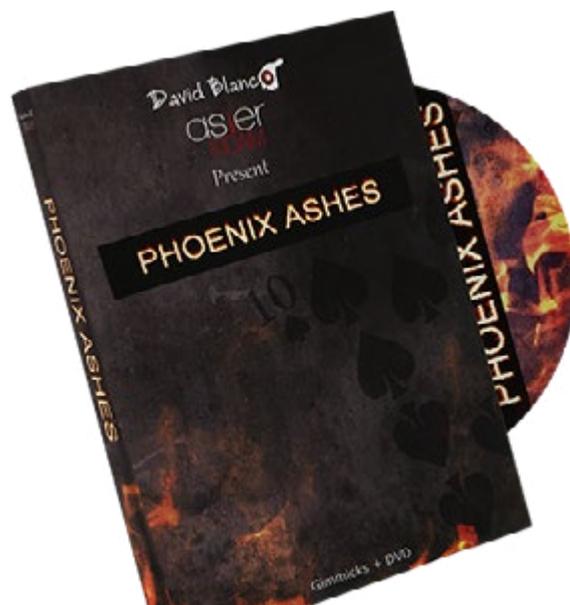
WHOLESALE: www.murpysmagic.com

PRICE: \$39.95



13 PHOENIX ASHES

By David Blanc



DESCRIPTION

Phoenix Ashes revives and improves the "Ashes on Arm" trick with a scorching new method and presentation. The old "reveal a selected card with ashes" is a wonderful classic, yet the revelation of the card has always been handwritten.

Phoenix Ashes allows you to reveal the burned card on your arm in a clean, crisp way that resembled a newly linked tattoo on your arm. Not just the name of the card reveals itself, but the whole picture of the card manifest itself on your arm like a tattoo photograph.

In a massive upgrade to the classic, Phoenix Ashes will allow you to slowly, Magically reveal a chosen playing card on your arm, like never before. Watch as their eyes light up as the image slowly comes into view.

It's a MASSIVE UPGRADE to the classic and is even more shockingly powerful than ever before!

Key Points:

- Arm is examinable before and after
- Easy set-up
- Easy & Fun to perform
- Easy RESET
- Perform Surrounded
- Cheap REFILLS available worldwide
- Two different revelation cards included
- Full DVD instructions Included.

MY THOUGHTS

This is a wonderful version and upgrade of the "Ashes on Arm" effect. You receive a DVD with English transla-

tion. You also receive some very well made and long lasting gimmicks. The gimmicks are engineered from special material that makes this easy to set-up and well within the reach of every level of performer. If you work in a bar situation I can see this being a perfect routine, or even at Trade-Shows where you want to get people's attention and doing a routine for a larger crowd. The gimmick is certainly makes this much easier than any method I've seen before. You no longer need to write anything on your arm as the special tools supplied give the look of half a playing card on your arm.

Step-by-step instructions on the DVD explain exactly how to set this up, and it uses something we all have at home so there is no need to buy anything extra, other than a lighter. With the gimmick in place you'll get several prints for your arm that will last several hours. While you couldn't do this in walk-about conditions where you have instant repeat it is certainly something you can perform for those special moments where you want to impress with an Ashes on the Arm effect.

The only sleight you'll need is to be able to force a card. Note that in this presentation you burn face of the chosen card so creating fire and smoke is something you need to be aware of when performing. You obviously need to burn the card to use the ashes. It's the ashes of the half card you rub on your arm, and the card you burned will now appear on your arm. You can use the other half of the card to match the burnt card. The spectator can even rub the ashes and the card won't come off.

It is possible to have this set-up on both arms with two different cards as you are supplied with two different card gimmicks. It is very easy to do and a great addition to this type of routine. The routine here makes sense in that you burn half a card and it appears in the ashes on your arm. It's very cool and if I were doing a TV show might even set up a 'spectator' with this on their arm, (I've obviously been watching too many magic TV shows lately!)

Overall, if you enjoy Ashes on the Arm making a card appear you are going to love this. The gimmick supplied is clever, easy to use and lasts for several hours. Everything is self contained and easy to travel with in your close-up case. This type of effect is also good for stand-up performances so even if you are doing walk-around and find you get a larger crowd this is good to have ready to go. There is nothing to see on your arm prior to doing this and as mentioned the 'card ashes' don't rub off. You would need to wash it off to re-set on the same arm hence not practical for walk-about.

AVAILABLE: All magic shops
 WHOLESALE: www.murphymagic.com
 PRICE: \$45.00

14 CATCH UP By Karl Hein



"Hein's Catch Up" is a 5 phase coin routine will devastate your audiences. Karl's unique in the hands approach to the traditional Copper/Silver/Brass Gimmick puts you so far ahead of your audience that they will never be able to "catch up".

The DVD also includes a BONUS one coin routine with a surprising Extra Large Jumbo Coin Production that will destroy your audiences in close-up environments. **Hein's Catch-Up requires the use of a Copper/Silver/Brass Gimmick**
 Copper/Silver/Brass Gimmick is NOT included with this DVD.

MY THOUGHTS:

For years I performed Doc Eason's routine, but when I read that Doc Eason himself was going to start doing this version I knew there had to be something special about it!

Karl has produced a five phase routine that is perfect for the working magician because it is practical for all strolling conditions, with each phase building upon the previous one and the great climax should you choose to add in the bonus of the giant coin production. This is filled with very strong magic and the coin under the watch and on the shoulder will get gasps from the spectators. It's filled with some great surprises that I didn't see coming when I first saw it. This is making me dust off my Copper/Silver/Brass set and adding

it back in to my act. The great thing about this routine is that most of the magic happens in your hands, with a few parts in the spectators, which is great if your are entertaining where people are holding food or drinks.

Another reason I like this routine is that it can play to a larger number of people just as well as it does for small groups. Sometimes when I'm working I find I get a larger crowd and am always looking for routines that will fit in my pocket and play well for the different sizes. The Three-Fly for example plays up at eye level so it's great for those situations.

The Bonus on here is the production of a large coin, and I mean LARGE! The structure of the routine allows you to have the coin hidden without interfering with the rest of your act and produce it at the appropriate time. The audience will not see that coin coming and will pack a big surprise.

You will need to supply your own gimmick coins and Karl had his custom made so they are large than the regular sets. You can perform this routine with the cheaper sets or look online for the manufacturers who make gaff coins. Personally I like to get mine made at www.roykueppers.com/

This routine is designed for those with average coin skills. Karl teaches all the moves so if you feel you have adequate skills then you can get your teeth stuck in to this routine. As with any type of routine of this nature you'll need to put in the practice - so don't expect to watch the DVD and be able to do it straight away. For those who take the time to learn the phases you will end up with a routine you'll use forever.

Very Highly Recommended

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE \$29.95



15 CODY'S COMEDY BOOK TEST By Cody Fisher



Right out of Cody Fisher's corporate Stand Up act. This is simply the funniest and most effective comedy book test you can do. Three killer phases with twists, turns, hysterical wordplay and an unexpected punch at the finish. This is the only book test you will ever need or want to do for your audiences. Packs small, plays massive, and perfect for your next show, this is Cody's Comedy Book Test!

- 10 min of solid impressive mind reading with a killer ending.
- Customize the routine with your own books.
- Learn what ungimmicked books Cody uses and why for maximum entertainment value.
- Can be performed as one, two, or three phases.
- Packs small, plays massive and easy to do.
- Package includes DVD with live performances / detailed explanation and gimmicked book.

MY THOUGHTS:

Cody has produced one hell of a book test. I can't recall when I was last this excited to put something new in to my act. It fits all my criteria in what I'm looking for in a routine. Easy to travel with, easy to perform, great entertainment combined with a super strong effect. Built in laughs with each revelation building upon the previous one. Cody has obviously performed this a lot

and the live performance is great to watch because you not only get to see it performed for a live audience, but also get to see some great comedic timing. His routine and patter is solid comedy material.

While this could be performed by the more serious mentalist I really think that a magician who wants to add a full 12 minute comedy routine to their act will get a lot of use from this. It's one of the most entertaining book tests I've seen and each revelation builds upon the previous with the final one using the gimmick book

You are supplied with a gimmick comedy book that does the dirty work for you, and you just need to supply any other two books and dictionary should you want to do the full routine. In the performance Cody uses The Notebook and 50 Shades of Grey which are contrasting books about romance and gets some good laughs. Because of the nature of the routine you will get many solid laugh moments.

This routine involves several spectators who can remain seated. The final reveal is the only piece that has a person on stage.

The mechanics involved are very easy and unlike other book tests you don't need to remember anything other than two words. Cody even shows how he uses a cheat sheet should you have a brain freeze during your show. The explanations on the DVD are first rate and he goes in to detail about certain nuances that make this work.

What is nice about this book test is that each revelation is different. The first one get the word a person is thinking, and the second are a series of numbers which relate to a dictionary and column. It's a nice twist for a revelation which is similar in some respects to Richard Webster's dictionary Test. The final phase is just plain FUNNY. You use the gimmick book and have a person choose a word. The word you have written down and seen by the audience is different that the word the person on stage is thinking, but they don't know. This is just plain hilarious as they are answering questions to a different word. This would be the reason I would do this routine!! The force of the word is very easy but you'll need to watch the DVD for spectator handling to get the most impact out of this.

This routine can easily be adapted for corporate jobs to a more family friendly version. It's a very adaptable book test with lots of potential to customize to fit your needs. You could use this as an MC bit where you can't do 10 minutes. You can use this as a three minute routine. Cody shows you how to do this and adapt it for your style.

What you have here is a full routine direct from Cody's act filled with gags and very strong magic. The routine

is all done for you and if you follow his advice and audience handling you are going to end up with a routine you'll perform at every show. It packs small and can play big. You could perform this under any condition from an show in a home to a large 1500 seat theatre. This really is a fantastic and highly workable book test that you can either do as he does or adapt with other books.

Honestly, as a working magician I would have paid A LOT more for this book test because of how much use I'm going to get from it.

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$64.95



16 SKYLINE By Danny Weiser



Your spectator selects a card. You tear off the corner, show both sides of the remaining card, and then in the blink of an eye the card is magically restored!

Created by Danny Weiser, Skyline is an incredibly easy and in-their-face effect that can be performed in a number of different ways. Danny teaches how to use the included handmade gimmick and then dives into multiple presentations - including one that leaves them with an impossible video on their own cell phone!

Skyline is perfect for almost any environment from close-up to stage, and is great for all skill levels because it's practically self-working!

Includes Handmade Bicycle Gimmick

Easy-to-do

Ultra Visual

Multiple Routines & Ideas

Bonus Corner to Impossible Location Effect

MY THOUGHTS:

You receive a gimmick card which is hand made and enables you to do a very visual restoration of a torn corner. Under the right performing conditions where your audience isn't too close then this would look great. Because of the material that operates the gimmick it will break. Mine did while practicing with this, so, if you decide to add this to your repertoire you will need to have more than one because it does break. I wish there was a section on here on how to repair the prop when it breaks.

The gimmick card does all the work so handling is very

easy and well within the reach of a beginner to magic. The DVD explains various handling methods as well as Danny's favorite routine using a plastic bag. In this version he is able to hand the card out at the end which is really what you would want to do because the spectator is certainly going to want to inspect the card. Danny shows how you can do this with a sleight. The restoration is very visual and you have many options on how to reveal it including the speed either fast or slow.

The one thing I would say, even though Danny dismisses it on the DVD, is that there is a tell tale seam on the gimmick card. You do have to watch how close you are to the spectators and keep the card moving so they don't notice it. For me I found this rather obvious at first but with some handling and movement I was able to hide it. Again be aware of performing conditions.

There is also a no-hands version where the torn card is placed under your foot and the corner visibly jumps down to the card.

Overall a very visual restoration. This is something you can add to a regular deck and perform at any time and under most strolling conditions. There is no real problem with angles, although as stated just be aware of distance. Be aware that the gimmick will break and you'll need to fix it or have spares if adding this to your regular repertoire.

AVAILABLE: All magic shops

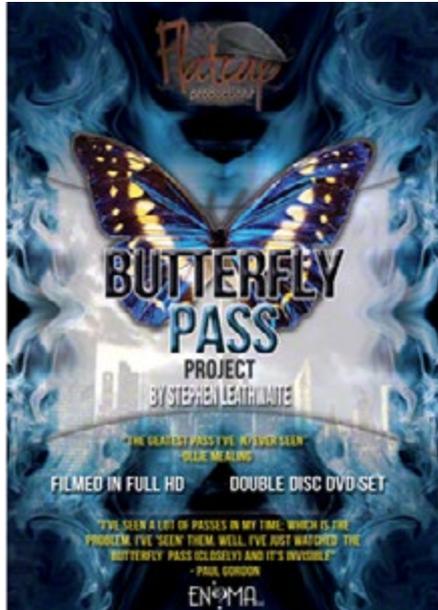
WHOLESALE: www.murphysmagic.com

PRICE:\$29.95



17

BUTTERFLY PASS By Stephen Leathwaite



For 15 years Stephen Leathwaite has dedicated himself to creating one of the most beautiful passes there has ever been. Now for the very first time, Stephen will teach you step by step exactly how to execute his Butterfly Pass. Includes 10 other incredible passes and 15 tricks, variations and tips. Double disc DVD set containing nearly 3 hours of footage.

Contents:

Intro/History

Passes -

- Butterfly Pass
- Smooth Criminal
- Top Card Cover Pass
- Top Card Turnover Pass
- The Guardian Shift
- The Vulcan Pass
- The Phantom Peek Switch
- The Fan Pass
- Pinky Peek
- Chrysalis Pass
- The Half Guardian

Effects -

- ACAAN
- Flash Colour Change
- Gambler Got Caught... Not!
- Pseudo Centre Deal

Loading Cards into Positions

- 4 King 4 Aces
- Shuffle Control
- Card to Pocket Palm
- Card to Pocket and Back
- Guardian Shift Transpo
- The Half Guardian Transpo
- And more!

Shot in Crystal Clear Full HD utilizing "Super Practice Mode" with fully annotated still frames, highlights and multiple angles for the very best in modern magic mentoring. Until now, Stephen has only shared fragments of The Butterfly with a select few of his closest friends. With this DVD he's giving you everything on his treasured creation. You'll see the history from start to finish, how it's evolved over the years and how the many variations have developed. When you hear the name Stephen Leathwaite, it's not long before you hear mention of his Butterfly Pass. Edward Lorenz's Chaos Theory states that the flap of a Butterfly's wings could cause a Tornado on the other side of the planet, staying true to this Stephen's Butterfly Pass has caused a Storm in the Magic community and will elevate your card magic to new heights. Stephen poured his heart and soul into this project and his passion is evident in every frame. This project is more than a series of moves and effects, its chapters in Stephen's life.

MY THOUGHTS:

This isn't just a DVD on doing the pass, it's a Master class that everybody who performs card magic needs to watch and learn. I have spent the past 30 years working on a pass and boy how I wish this was around when I first started. It's made me look at my own pass, which I thought was pretty good and start over again!

The first thing you'll notice is the high quality film and audio. There are many different camera angles which make learning all the routines and moves a lot easier when you follow with cards in hand. They have gone the extra length to make sure you understand every little movement and nuance that is needed to get this right. Stephen does a fantastic job teaching his Butterfly pass, and if you can handle cards well you should be able to practice this no problem after the first viewing. This isn't for the novice card person but for somebody who is definitely familiar with cards. Having said that if you are thinking of wanting to include the pass and new to magic this is definitely the DVD for you.

This DVD is jam packed with other passes based around the Butterfly pass and there are so many applications once you have mastered the pass you will have enough to keep you going for a very long time. If, like me, you enjoy having a deck of cards in your hand all the time, then you'll definitely want to start working on this straight away. After watching the DVD I spent the next

week walking around with cards in hand practicing the move. I now have it looking pretty good and will keep working on it. I remember being told as a kid that a Pass is what separates the 'men from the boys.' Now we can all be men, and women.

Stephen has done the magic world a huge favor by sharing his techniques on this two DVD set. If learning one pass wasn't enough then you have lots of variations on the first DVD based around the Butterfly Pass.

The second DVD shows many applications and routines with the Pass and all the effects are incredibly strong. I found some stronger than others, and in particular liked the ACAAN. It's just packed with magic that you are spoilt for choice. I like the fact that once you've learnt the move you have routines you can put it in to practice. These are routines that will last you a life time of performances.

For any worker the Butterfly Pass is a MUST. You'll enjoy watching and learning this and finally putting it in to practice. Even if you feel you are a master at a Pass, I highly recommend you check this out as well. You will definitely learn something and want to work on this.

AVAILABLE: All Magic Shops
WHOLESALE: www.murphymagic.com
PRICE: \$49.95



18 FAIR PLAY By Steve Haynes & Paul Harris



Paul Harris Presents

Fair Play
Gimmick created by Steve Haynes & Uday Jadugar

INGENIOUS NEW GIMMICK PREDICTS LOCATION OF THREE BORROWED OBJECTS!

Hanging from your keychain is a clear photo holder. Locked inside is a scrap of paper with a secret message. Your spectator holds the keychain message in her hands.

You then borrow ANY business card, ANY coin and ANY dollar bill.

Your Spectator FAIRLY places ANY one of the three objects in HER Pocket. It's a completely free choice.

She then FAIRLY gives you ANY one of the other two objects to hold in YOUR hand.

She keeps the third FAIRLY CHOSEN object in her hand.

THE BUSINESS CARD, THE COIN, THE BILL. SHE DECIDES WHERE TO PUT EACH ONE.

NO Forces. Her choices are FREE. She can change her mind as many times as she wants!

THE KEY CHAIN PREDICTION SHE'S BEEN HOLDING THE

ENTIRE TIME IS THEN READ: IT'S 100% ACCURATE!

(EXAMPLE)

POCKET HAS CARD

I HAVE THE COIN

YOU HAVE THE BILL

And yes..The key chain prediction can be completely examined!

Beyond any doubt..Fair Play is the Fairest of them all!

An astonishing new gimmick for Corbuzier's Free Will plot.

SPECTATOR makes ALL the choices

NO FORCES

SPECTATOR CAN CHANGE HER MIND AS MANY TIMES

AS SHE WANTS

ALL CHOICES ARE 100% FREE CHOICES

AND EVEN MORE FAIR

SPECTATOR HOLDS THE PREDICTION FROM THE START

NO SWITCHES OR MOVES

NOTHING TO ADD OR TAKE AWAY

NO ELECTRONICS

RESETS IN SECONDS

SPECTATOR CAN COMPLETELY EXAMINE THE PREDICTION

ALL THREE OBJECTS ARE BORROWED

The Fair Play Gimmick is Completely Self-Contained and Self-Working.

Just snap it onto your key chain and you're always ready to play!

FAIR PLAY

MAKE THE ONLY POSSIBLE CHOICE TODAY!

INTERNATIONAL FAIR PLAY!

COMING SOON...

JAPANESE (Gimmick includes Japanese characters)

UK EDITION (Gimmick uses the word "note" instead of "bill")

MY THOUGHTS:

I first saw this performed by two different people and on both occasions I was fooled. It's a very clever gimmick that does all the work.

The method itself makes this self-working and 100% reliable. There is no fishing or having to do any force. It is 100% complete FREE choice and that is what makes this so incredible. It's self-working!! Everything is thought out including making life easy so you don't have to do any thinking when performing.

The gimmick is extremely well made and because of an additional idea by Andrew Gerard you can carry this around in your pocket without it getting damaged or coming undone in anyway. The thought that has gone in to this must have taken years to get it to this point.

The DVD goes in to detail about the handling and method. Bro Gilbert teaches the basic handling and then explains Steve Haynes version. Everything is built in to the gimmick so you can perform either routine. As a bonus Gerard shares his routine, which, if you know Andrew is well worth learning. Andrew is able to take something like this to new levels of performance.

Overall this could be one of the best routines I've seen in 2014. For a magician who wants to add some mentalism to their daily life this is a great trick. You can carry this with you on your key chain and perform it for informal situations or for most walkabout gigs. The writing is tiny on the gimmick so you'll need good lighting and somebody with good eyesight. Reset only takes seconds and the result can be different each time. You can't change any of the text because it's all built in so you are left with what is written, but that's no issue. A professional prop for the worker and amateur.

AVAILABLE: All magic dealers worldwide

WHOLESALE: www.murphysmagic.com

PRICE: \$39.95



19 YOUR CARD IS by Grant Maidment



two standard moves with an idea by Gary Jones which does away with one move. My favorite though is the signed card version. This is a fun routine and a different way to show a chosen card. Both routines use the same moves. The DVD teaches all the moves you need, but the majority of magicians will be familiar with them. Ideal for both beginners and the more advanced performer.

The signed version also plays well to a larger group if doing walk-around because it happens at eye level. The kicker of the signed card ending up in the spectator's hand is a great moment.

Overall well worth the \$20.00 because I'm sure many will add this to their act.

AVAILABLE: All Magic Shops

WHOLESALE: www.murphysmagic.com

PRICE: \$20.00

Description:

You have a card selected, signed, this then gets lost in the pack. You produce a set of four of the same cards i.e. - four Jokers. You show the backs to be all blue. One by one each joker turns face up from face down. You then place the four cards in the spectator's hand and ask them to wave their other hand over the cards. One card turns face down. You take the remaining three face up Jokers and show that they have now each turned into a different colour back with the words "YOUR CARD IS" and an arrow written on the back of the cards. When the spectator turns the card in their hand, it is their signed card.

Very visual and one you will be adding to your act.

Also comes with a bonus trick 'Chameleon Deceptions'. A trick where four of the same cards i.e. four Jokers turn from face down to face up. Then by waving over the cards, the backs turn into different colours.

You are supplied with all cards needed plus a DVD with full explanations.

MY THOUGHTS

Here is a cute little packet trick that could easily fit in to any walk-about gig. There are two versions taught on here. One that can happen in your hands and combines

20 ON OFF By Nicholas Lawrence



and the correct finger ring. The ring is something you need to buy as it needs to come on and off your finger with ease. It's the addition of the ring that really helps sell the overall illusion and I can see you can really freak people out with this.

The only thing you need to be aware of when performing this illusion are your angles, however, it's performed close-up and to your body so it's not too much of an issue. The DVD also covers a nice version with the fingers held higher up so more people can view it.

With practice most people should be able to master this, and once you do you'll be able to freak your audiences out and they'll be convinced your finger really can come off.

AVAILABLE: All Magic Shops
WHOLESALE: www.murphysmagic.com
PRICE: \$29.95



DESCRIPTION

A modern approach to the classic moving finger trick, making it a highly visual and impactful everyday miracle.

Imagine asking your spectator "Have you ever had a ring on your finger for too long and had a difficult time taking it off?" As you try to take the ring off your finger, you accidentally pop the finger off along with the ring!! It is an absolute bizarre moment that gets CRAZY reaction.

Multiple versions with single ring, double ring, no ring, and gimmick taught thoroughly in the ON OFF project.

** Gimmick included.

MY THOUGHTS:

This is an old classic brought up to date with the addition of a finger ring coming off. There are several methods and variations taught on the DVD and Nicholas does a great job explaining each one. As with all Sans Minds Products this one has high quality film and audio which is always a bonus when watching and learning from a DVD.

This isn't one of those things you can perform straight from the box. You'll need to put in the time and effort to be able to manipulate your fingers in to the correct position, but once you've mastered it I'm sure many will be using it. All you need for this are your fingers

21 SHARE THE LOVE

By Patrick Kun



velope held by the spectator. There is a nice ending where a chocolate heart is produced.

The DVD is high quality and Patrick does a great job teaching the moves. You do need some basic card skills to perform this although the easy version should be well within the reach of most magicians. Personally I prefer the harder version as it seems more magical as the pictures change.

If you are looking for an effect that might win the heart of a female and is cute then this could be what you've been looking for. You are supplied with the cards and special envelope. The cards are made of good quality card stock so should last a long time. In the right hands and at the right moment I think you could easily warm somebody's heart with this.

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com

PRICE: \$34.95



DESCRIPTION

In Share the Love, Patrick Kun shares his redesigned Valentine routine from his 2012 viral video - Share the LOVE. It is one of his most performed commercial routine from his professional repertoire.

A story telling packet effect that makes everyday a Valentine's day.

Watch Patrick perform his legendary routine live across the heart of Vancouver, Canada.

A cute and practical effect that guarantees to bring a smile to everyone you meet.

Included:

Special packet produced by USPC.

Special designed envelope.

MY THOUGHTS

I'm a married man so only my wife could see this trick. I think if I started performing this for other women I might get in to trouble. This is a cute little card trick with two different presentations depending on your skill level. This has potential for special moments such as Valentines day, or even if you want to try and win the heart of a female. It's a cut trick where pictures of a girl and boy on a card change, vanish and end up in an en-

22 SPLIT SECOND

By Nicholas Lawrence



cards in your hands although most of it is covered by the bill and your wallet. When performing you will also need to be aware of your angles. They do a good job explaining all of this and how to overcome most issues in this area on the DVD.

You aren't limited by changing it in to a deck of cards either. You will learn how to change a bill in to a pack of gum, which actually might be easier to do and handle for those who have difficulty with a deck of cards. You can change a bill to anything as long as it can fit under the bill.

Another point of interest is that this doesn't have to be an opener either. With this set you can perform it anytime in your act. This is definitely suited for the walk-about performer and especially in a casual environment. The re-set isn't instant so you would need to sneak in to a corner to re-set but it would only take seconds. The nice thing about using the cards is that you can actually change the bill to a deck of cards and then go in to your regular card act. Put the deck away and on your way to your next group you could re-set.

Overall I love the visual look of this. It does require work to get it up to a performance level however anything that requires work will result in a special moment in your act.

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$29.95

Imagine being able to pull out a SINGLE bill from your wallet.

Give it a twirl.

The bill turns into a full deck of cards!

A perfect opener for any card routines. Wow your audience even before the routine starts.

This is Split Second.

Gimmick included.

NOTE: Most currency can be used. This effect works with any currency that has a width that is equal or reasonably larger than a deck of cards.

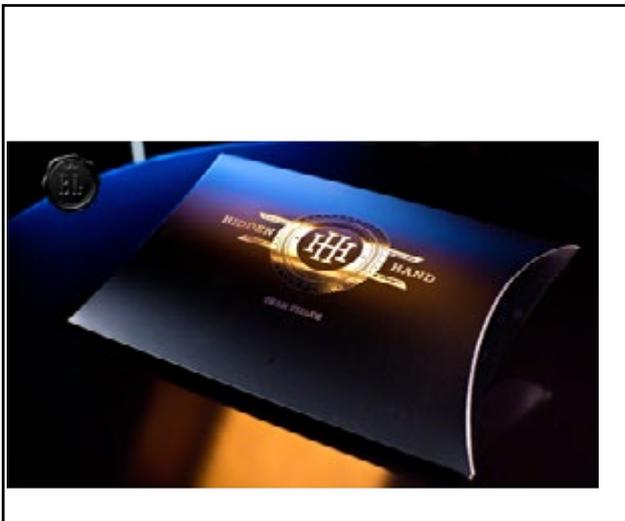
MY THOUGHTS

This is a very visual change from a dollar note to a deck of cards. You receive necessary gimmicks to make this up and it does require a little bit of arts and crafts but not much. You also need to supply your own cards. A red gimmick is supplied so you'll need a Red Bicycle deck. You also need to supply your own hip style wallet. Sans Minds does a great job with their quality of video and teaching and this is right up there with what we've come to expect.

Once you make the gimmick you will need to practice the handling. This is where this will be easier for some than others. You do need to be able to hide a deck of



23 HIDDEN HAND BY SEAN FIELDS



DESCRIPTION

"Every once in a while the art of magic takes another step forward. The Hidden Hand is a leap."

From the mind of Sean Fields, Hidden Hand is a brand new utility device that allows for stunning vanishes and productions. With NO sleights necessary, you will be able to manipulate items within minutes of learning this secret.

Roll your sleeves up, show your hands completely, unmistakably empty and from out of nowhere produce a small object. No suspicious moves. Just pure magic.

Multiple vanishes including one handed and drop vanishes

Multiple versions of Ring to Anywhere straight from Sean's own working repertoire

How to install, modify and repair your Hidden Hand
Bonus moves, ideas and routines by special guest Eric Jones

Nearly two hours of instructions will give you a complete arsenal of moves, routines and ideas that will stun your spectators.

MY THOUGHTS:

When you watch the promo you think it must be some kind of TV trickery. After watching and putting this in to practice you'll understand just how amazing this really is.

You are supplied with an in-depth DVD in which Sean does a great job explaining the moves and how to make this up for your own personal use.

You are also supplied with necessary kit to make the gimmick up. There isn't too much work needed to make this up just a little adjusting. The gimmick itself is very clever and allows you to vanish finger rings, coins, bottle caps, and anything similar in size.

Without giving the method away I will say that while it might look simple in nature it is actually very clever and practical. The material used makes it almost invisible allowing you to perform this with your sleeves rolled up. You can have this set up and ready to go at any time. It is neatly out of sight and when you need it you can easily get ready. The other advantage here is that your sleeves are rolled up, making the vanishes even more impossible.

There are various methods of vanishes using this gimmick depending on your needs and working conditions. This is pretty good under most angles and where the object actually ends up most wouldn't be looking. You can also make the objects appear just as mysteriously as they appear. The DVD is filled with different ways to accomplish both vanishes and appearances. Audience management is required in some of the versions because of bad angles once you vanish the object.

Various routines are taught on here from a signed coin to super packet, bent coin and my personal favorite Sean's Ring Flight routine. This is such a killer routine that any walk-about performer could add this in to their act. Sean shares how to make up a gimmick key-ring that works 100%. No more worry about losing a ring as it flies off the gimmick pull.

Eric Jones also has a section on this DVD where he shares routines and handling tips. There is so much on here that you really need to set the gimmick up and watch the entire DVD. Once you have you'll have unlimited possibilities for some of the most incredible appearances and vanishes you can imagine.

The bonus routine is a cap in bottle. This is a great example of how to use Hidden Hand in conjunction with a standard routine and take it to another level. When I got this I couldn't wait to put it in to practice. There will be some handling required to get used to this and get it working smoothly but with practice it should be well within the reach of everybody.

AVAILABLE: All Magic Shops

WHOLESALE: www.murphysmagic.com

PRICE: \$35.00



24 THE ULTIMATE BOOK TEST By Luca Volpe



DESCRIPTION

Luca Volpe Merlin "Mentalist of the Year, Europe", Nostradamus "Best European Mentalist" winner and "Silver Star" recipient by the prestigious Magic Circle London... is finally releasing his Ultimate Book Test Act.

Not just the book test itself; but it includes all the little nuisances that will make YOUR book test PERFORMANCE truly powerful and memorable. Neal Scryer, the famous entertainer, described Luca Volpe as "The Rembrandt of Mentalism".

Using his 20 years of mentalism performing experience in Close-up, Stage and TV performances, Luca Volpe walks you step-by-step through his incredible 8 minute performance routine.

No force book test
Free Selection Allowed
5 Phase book test routine
Limited Edition

The Ultimate Book Test teaches YOU:
How to read MULTIPLE spectator's minds!
Maximize the impact of a 5 PHASE routine.
Blow your spectator's minds with a BUILT-IN DRAWING duplication

Comes complete with:
2 books

Extra BONUS effects included
Detailed script built on a lifetime of performances

If you have ever dreamed of performing a book test routine, you cannot be without it.

MY THOUGHTS:

Luca has released his book test from his current show and what you are purchasing here is not just a set of gimmick books but a very well thought out and structured routine any mentalist could add to their show. You can easily get 8 minutes of solid mind reading from this. What I like about this is the fact each revelation is different and builds upon the last ending with a very strong climax. The methods aren't new, however, the strength is in the routine. You initially start with two people on stage but it goes further by using four people from the audience, so this definitely fits in to the pack small, pay big category. I can see Luca performing this in theatres and on cruise ships. I think this routine is designed more for larger crowds rather than an intimate home audience because of one of the methods used, although you don't have to perform the entire routine and just use the books to two revelations.

I love the finale which allows you several different ways to produce a word including a chair type test idea. You are supplied with two gimmick books that do all the work for you plus a booklet of instructions. There is a secret little crib on the back of each book so you don't have problems in your show remembering anything.

While the books can't be examined closely Luca does say this has never been an issue for him. As he says in the notes, he isn't performing as a magician where the spectators are suspicious of his props, so there isn't a need for them to examine any of the books.

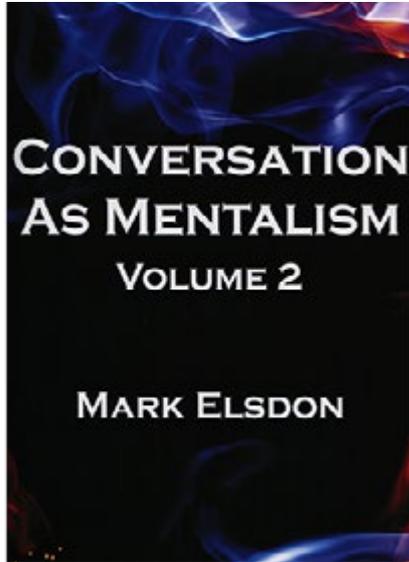
What I like about this is that they get a free choice of any book and can look at any page. You don't have to guide them to look at any particular page. The books are well produced but like any good book test you will use over time you will probably need to get another set.

This is much more than a regular book test where you are able to know just word. This has enough different elements and substance to entertain and amaze your audience. If you are looking for a solid routine then you can't get better than this.

AVAILABLE: All magic shops
WHOLESALE: www.murphysmagic.com
PRICE: \$95.00



25 CONVERSATION AS MENTALISM VI. 2



DESCRIPTION:

Would you like to have in your repertoire some killer mentalism effects that you can perform anytime, any place and without any props?

Well, good news! Mark Elsdon's new Conversation As Mentalism Volume 2 contains more of the tried and tested* material that made the original volume so popular.

The participant's experience of what occurs during these casual performance pieces is this: During the course of an interesting conversation, things take an odd turn and something strange and completely inexplicable happens.

You will learn a fantastic impromptu prediction using any three borrowed objects, an incredible mind-game using just your fingers, the world's best linguistic bar bet, how to travel a few minutes into the future, the secret of the invisible red envelope and much more!

All of the effects have been designed with one outcome in mind - To amaze whoever you are talking to without the aid of any Gadgets, Gizmos or Gimmicks.

Conversation As Mentalism 2 once again teaches pure, prop less mentalism at its most organic.

*No 'suggestion' techniques are used in these effects.

They all actually work all the time

Contents:

Introduction
Shmagnetless
Tri-mpromptu
Bet On L.A.
Animal Magnetism
Wanted: Ad
Pre-fingered
(Back) To The Future
Bookless Booktest Know-How
The Red Envelope

MY THOUGHTS:

This 36 page booklet might seem small in size, however I feel the material is huge. This is the type of mentalism I enjoy because you don't need any props and it's perfect for those moments where you can mix a routine in with your daily conversation. After all, if you could read minds this is how they should look. Most of the effects require just the use of words and if you can weave your performance in to a natural conversation you'll be able to perform some real miracles. Here are some personal favorites:-

The first effect Shmagnetless is an extremely clever idea for an old effect that in the past used a magnet. This now allows you to perform this without having to carry around a large magnet and something 99% of you will have on you. This is a great example of being able to do something amazing in an everyday setting.

Only two effects in the book require Equivoque which will require a little more memory work to learn the script but you'll be rewarded with two very strong routines. Mark has included complete scripts with both routines making it easier to understand.

Animal Magnetism can be performed on a stage or in a more intimate environment. This routine is based around 'suggestion' and a 'power word.' It is one of those routines that use the odd physical properties of the human body. Don't pass this one up.

This booklet is a treasure trove of practical routines. Even if you just got two effects from here that you performed it would be well worth the price. The idea of being able to work an effect in to your daily conversations and be able to perform something without any props is a skill that seems to be lost on many. This booklet will help you towards being able to do that.

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

PRICE: \$30

26

THE MULLICA WALLET by Heinz Minten Magic



MY THOUGHTS"

The Mullica wallet must be the most popular card to wallet on the market for both professionals and amateurs. I've owned several over the years and used them quite a bit. This wallet by Heinz Minten is, without a doubt, the nicest version I've ever seen. The quality is first class and it helps when performing. Many people have released routines over the years on using the Mullica wallet so you don't get any instructions on various routines, but do get a DVD with Tom Mullica explaining how to use the wallet and a basic routine. Also included is his original idea of having a card inside which says, "The other wallet dummy."

There is a reason this is now considered the number one card-to-wallet and this version is the best. If you already own a Mullica wallet and use it, then I suggest you purchase this one because it is so well made. If you are considering adding a card-to-wallet to your act make the investment. It's something that will last you a lifetime.

AVAILABLE: All magic shops worldwide
WHOLESALE: www.murphysmagic.com
PRICE: \$85.00

DESCRIPTION:

A selected card appears in a wallet within another wallet. No palming required!!!

Spectator selects a card and the magician takes a wallet from either his pocket, or which has been lying on the table all time. Stating that the selected card will be found in this wallet the magician opens it. Inside he does not find the card but finds a smaller wallet. After opening this smaller wallet the selected card is found inside.

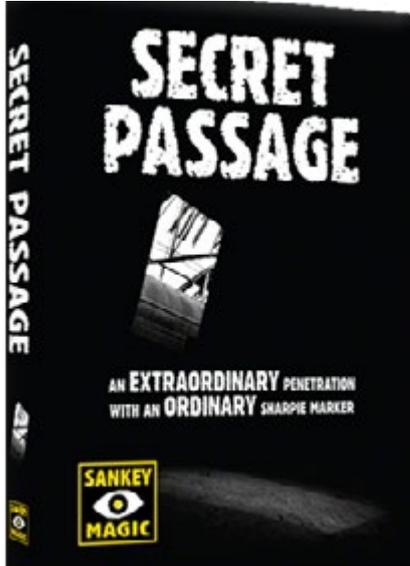
Made of fine quality soft leather and special designed for this effect. Comes with written instructions and performance and instructions on DVD by Tom Mullica himself.

"Heinz Minten sells every wallet known to the magic world and I'd feel 'hurt' if mine wasn't included. Heinz is manufacturing a WONDERFUL Mullica Wallet and I have nothing but nice things to say about the quality, workmanship and over-all 'classy' look of the wallet itself. I released my wallet to the magic fraternity over 30 years ago and I'm flattered to say that, it's still one of the best selling wallets of all time. It's definitely one of the easiest card-to-wallet effects too. You spend very little time learning the 'secret' ... which gives you more time to spend on presentation. My wallet is always 'set' and ready to go, plus it's a regular wallet that you'll be proud to carry. HIGHLY RECOMMENDED - I bought the first one!"

- Tom Mullica

27

Secret Passage (DVD & Gimmicks) by Jay Sankey



DESCRIPTION:

EASY TO DO

MAKES FOR AN EYE-POPPING OPENING EFFECT
PERFORM JUST BEFORE (OR JUST AFTER) THE SPECTATOR USES THE MARKER *COMES COMPLETE WITH VERY SPECIAL GIMMICK AND FULL-LENGTH DVD
Includes...

BREAKNECK

Visibly CRUSH the marker down to just 2-inches in length! Then immediately restore it to its original length and hand the marker to someone to sign a card. Amazing opening trick. No switch of the marker is required!

INVISIBLY

Cause the cap to 'become invisible.' And then a few moments later, it mysteriously reappears on the marker!

PENETRATING

Impossibly push the marker through the very middle of the cap. You can even 'stop the action' and show the cap stuck on the shaft of the marker! Then after sliding the entire marker through the cap, immediately hand everything out to be examined.

MELTING POINT

Just by rubbing the cap with the tips of your fingers, cause it to 'melt' down the length of the marker, until most of the marker is sealed inside an impossibly long

cap!

JAY ON THE FLIPSTICK

Jay has performed Flip's brilliant 'Flipstick' sleight with a marker for decades. Now for the first time ever, Jay shares his original thinking around the 'how, when and why' of this extremely magical technique.

MY THOUGHTS

This is one of those effects where 'moments' are created rather than a full routine. It is one of those items that you could perform on a daily basis if you find yourself using a sharpie and not just in magic performances. The gimmick is made from a plastic material that is designed so it doesn't come off the pen in your pocket by accident, and it will also stand up to a lot of use. Like a lot of Jay's ideas it is simple but very practical. During performance the gimmick easily feeds on and off the pen.

The DVD not only explains the routines and handlings, but also Jay's philosophy on performance and our craft. I always find myself nodding in agreement with what he has to say because his advice comes from real world experience.

Visually these routines look great, especially shrinking the Sharpie and Breakneck. Everything can be handed out and the spectator is none the wiser. Imagine using a Sharpie and instantly doing something cool with it, then handing it back. It's the type of effect that will make the spectator do a double take.

There is a little bit of practice needed to get the gimmick working smoothly, however Jay shows how to alter it to make it a little easier. A very simple gimmick with simple idea but often these are the best. Performed at the right moment you will have something that will make a person question what they just saw.

Well within the reach of every level of performer from beginner to professional and can be performed under any close-up situation where you use a Sharpie.

AVAILABLE: All Magic Shops

WHOLESALE: www.murphysmagic.com

PRICE: \$34.95



28 CLASSIFYING DECK by Granell



counting cards, which in itself is very impressive but something tells me there is an amazing ACAAN waiting to be discovered with this deck. Either way I love it and it has opened up the impossible to many performers now.

If you love cards and like to show you have 'chops' this could be a very good way to do it, without having to dedicate your entire life to counting cards.

The DVD is very easy to follow - about 20 minutes of explanation and once you go through with the deck in hand you'll have it mastered pretty quickly. The key is to practice it and have a friend call out numbers and cut to the cards. Great to practice with a fellow magician. My wife wasn't too happy after the tenth time of me asking her to call out numbers:) You also get typed notes so once you watch the DVD you can refer to the notes. This made it easy to practice.

This is aimed at somebody with medium card skills.

AVAILABLE: All magic shops worldwide

WHOLESALE: www.murphysmagic.com

PRICE: \$29.95



With this deck you can cut the exact amount of cards you wish, from any fifty two positions with a zero margin of error. You can find the Aces or Kings from any place or any arrangement of the deck, it's magic. The deck can be examined by your spectators at any time and can also work as a regular deck.

Includes:

Instructional DVD (Spanish and English)

Gimmicked Deck

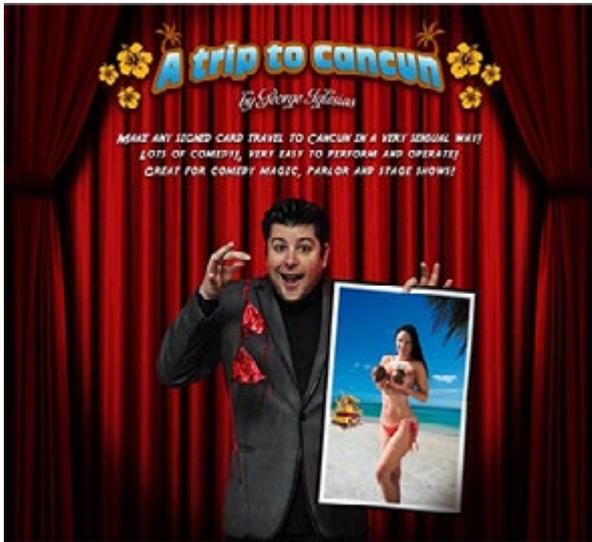
MY THOUGHTS:

WOW I love this. It's so damn clever and once you sit down with the cards in your hand and work through the system you'll be able to cut to any number of cards a person calls out. As the advert states you can also cut to four kings and aces. The cards can be reset and you are ready to go.

This is extremely clever and the system is brand new to me. For anybody who does any type of gambling theme this deck is a must because it makes you look like an expert. Being able to do this is something people often expect of a card magician, and now you can. You get the deck of cards in Bicycle cards, and they can be examined because the spectator won't see anything. The deck is shuffled and you are set. This can be set prior to your performance or you can make it part of your routine and set it up in front of the audience by weaving it in to your act. Very good for reset as it's quite quick, not instant but not too bad.

I'm not sure how else you could use this other than

29 A TRIP TO CANCUN By George Iglesias



EFFECT: An spectator selects a card and sign it, then place it back into the deck and shuffle it. Now the magician announces that he is going to teleport the spectator's card into an enchanting and exotic place, a heavenly dreamed beach in the Caribbean like Cancún. (You can name any other beach in the world, free choice)

The magician does a magic gesture and vanishes the card from the deck. The spectator is invited now, to try to find his signed card in the deck with no luck, one by one the cards are seeing and the selected card has just simply vanished!

To prove it, he shows now a poster with a beautiful lady on the picture, she is wearing a red bikini and a hula skirt, she is also holding a couple of coconuts and a card facing down that can be seen inside her Bra'...

The magician announce that he will make one part of the spectator's body travel in time and distance to Cancún to reach for his card and bring it back.

Now the spectator stick his hand inside and takes out the hula skirt instead... Hummmm the magician says :“Listen, I told you to take the card out, not her skirt” (When open you can see that the picture is missing now the skirt)

Once again the magician gives another chance to the spectator to reach in the two dimensional world to bring back his card... He stick his hand again, but this

time he pulls out the top of the bikini out (The Bra) (When open the poster, you can see now that she is covering her top part with the pair of coconuts she had)

The magician assumes no risk, and he decided to go for it, taking the face down card out... Big is his surprise when suddenly and “by mistake” the bottom part of the biking comes out together with the signed card...

The magician is embarrassed and asked the spectator about the card he selected and when turnover it is exactly the card he selected and signed at the beginning...

The magician announce the end of the trick and take a bow... But wait the audience wants more! They want to see inside of the picture! So the magician asks: Do you want to see it? He asked again: Do you really want to see it?...So you can see him!” (The poster is open and it “Mario, the baywatch” a muscle guy with a dirty look can be seen)

MY THOUGHTS

This is an updated version of Abbott's Bathing Beauty. By adding the vanish of a signed card that travels you get more than just a gag like the original. The posters are a good size that would play just as well in a living room to a theatre. They are made and plastic coated so they will last a long time, although I would get a cover for them if you are going to travel with them or put it in your performance case. You also get some extra pieces which have been manufactured just for this effect such as the Hawaiian skirt and bikini.

If you perform the routine as it is shown in the promo you would need to be able to palm a card, however another method is taught with a non-signed card but this requires a gimmick you can easily make up. The actual palm happens during the part of the routine where all eyes are on the spectator so it shouldn't be an issue for most.

You will need to have somewhere, such as a case, close by with easy access to the poster in order to perform this. A nice touch is having the spectator reach inside and pull out the items of clothing.

The props are well made and it's a classic gag with a modern twist. I like the presentation of making a signed card end up in Cancun as it makes sense to incorporate the poster.

In the right hands for the right audience I think this would play well.

AVAILABLE: All magic shops
WHOLESALE: www.murphysmagi.com
PRICE: \$85.00

30

FIVE by Xeon Steel



DESCRIPTION

Introducing and from the mind of Xeon Steel, comes "FIVE"! The most visual & multiple bill revelation yet!... There are several bill changes out there. What makes this one unique and different? Visually change one bill, even a borrowed bill, not only once but change it 5 different times! Whatever the denomination, change from a 1 dollar bill into a 5, 10, 20, 50 or even a 100 right before your spectator's eyes!

Comes with DVD + Gimmicks included. Easy to do. Instant Reset. A 5th Change Bonus, Origami Bonus Change and a Surprise Change! "Bills of course are not included". The construction of the bills with included gimmicks are easy and very intricately detailed. This 2 hour DVD goes through all the intricate details, all the changes, the handling of "FIVE", sleights and all the routines need to perform the entire effect or even just one of the effects.

Xeon has created a one of a kind visual masterpiece in bill changes that can be done anytime and anywhere!

MY THOUGHTS

The first thing is that the DVD isn't easy to guide through. There are no menu buttons to help navigate, which means you have to fast forward to the different sections. I'm not sure why this was produced this way but it does make it rather frustrating.

There is a little arts and crafts needed to make this up,

and you'll have to supply your own currency. This works best with paper currency and not so good with 'plastic' money like we have here in Canada. This is something that you need to take in to consideration if you are performing with your own currency.

Once you have made the gimmick bills, you can do four changes and then by adding one extra change you get the fifth, which also enables you to hand the bill out. Another nice part of the gimmick is that you don't destroy or cut the bills, so you can use them at any time should you need the money. This comes with a little kit with items needed to make the gimmick and the only thing you'll need, other than your own bills, and some rubber cement. The idea is good and the method is very clever, and easy. You do have to watch angles and this is best viewed when you audience is on the same eye level as the bill looking face on. There is a thickness issue which is why I suggest having your audience facing you rather than sitting. The change from the fifty dollar bill to the one-hundred relies on the same gimmick and principle as the Kozlowski method, with slightly different handling.

Xeon does a great job teaching his effect and this you have two hours of instructions, not your usual one trick DVD. On here he shows how to switch bills if you want to do this with a borrowed bill, and also variations on how to end cleanly.

This looks great on the promotional video, and would look great for any television appearance where you have control over the camera angles. It's very visual and performed if you can control your audience viewing point then it might be for you.

AVAILABLE: All magic dealers
WHOLESALE: www.murphysymagic.com
PRICE: \$29.95



31 CONSEALMENT

By Wayne Rogers



Linking Paper Clips - a great walk-around effect Wayne performs for kids
Princess Card Trick - no double-backed cards - clean and easy to do
Key-Rect - no gimmick lock or keys - just Consealment and a set of regular keys and a lock
Cards Across - a close-up version that is easy to do
Time Warp - using envelope for Out To Lunch
3rd Choice by Corinda - no double-sided cards used.
Serial Number reading - used for bill or billet switch
Book Test - anytime with any book
Bank Night - NO force and completely FREE choice
Diary Presage - as used by Paul Romhany in his routine for Multiple Outs. (Performance only)
Which Hand - finale for a Which Hand type routine
Signed Envelope - have the spectator sign the envelope and perform changes right under their nose!

COMES WITH

- 1) 10 professionally manufactured gimmick envelopes
- 2) DVD - 60 minutes of instructions and routines and ideas
- 3) PDF file of original make-up and design of envelope

REVIEWED BY HARRY MONK

DESCRIPTION

A multi-purpose utility device for the mentalist and magician. Wayne Rogers is the original creator of this envelope and since its release in early 2008 it has made its way to many a professional workers repertoire. For the first time Consealment is now available to others in this unique package.

Use it to switch predictions, multiple outs, change cards, read serial numbers, the ideal "clean up" for packet card tricks. So many uses you are limited by your imagination.

Spectators can look right inside up close with nothing suspicious to see yet you can use it to perform some incredible magic and mentalism.

Also included on the DVD is the PDF file so you can see the original instructions and get a full understanding on the construction of the gimmick envelope.

"What is so good is the fact that you use the "seam" side for both sides. Usually, gimmicked envelopes use the plain side. Somehow, using the seam side really makes it look ordinary. Yes, they are very deceptive!"
- Richard Osterlind

This DVD shares 12 effects and is a great starting point to show you what can be done with this envelope. Ideal for the complete beginner to the advanced performer.

MY THOUGHTS:

Wayne Rogers has created an amazing gimmick envelope that opens up a lot of possibilities for mentalists and magicians. Paul Romhany is the instructor and performer on the DVD and shares ten effects that vary from book tests to linking paper clips, which really highlights just how much you can do with this envelope. Because of the design it also has a locking feature that stops anything falling out at the wrong time. I can see why they call Wayne the "guru of envelopes." I currently have a routine that needs two outs, and immediately took out what I was doing and replaced it with this envelope with much better results.

You are supplied with 10 gimmick envelopes which are sturdy and look like regular pay envelopes as well as a DVD with over an hour of teaching. Wayne created this many years ago and there is nothing on the market like it. There is also access to the original PDF which shows how to make up your own envelopes.

By combining more than one envelope you also open the huge potential for endless routines. I love the idea of using this as Anthony Watson does in a banknight type routine. This really does mean the spectator has a free choice of envelope. **VERY HIGHLY RECOMMENDED.**

AVAILABLE: All Magic Shops
WHOLESALE: www.murphysmagic.com
PRICE: \$35.00



APP REVIEWS

REVIEWED BY CARL ANDREWS

"Augmented Reality" — by Damian Surr



"Augmented Reality" — by Damian Surr
\$11.99 Available in the App Store
<https://itunes.apple.com/us/app/ar-mind-reader-magic-trick/id886205598?mt=8>

Watch the Video Demo: <http://www.armindreader.com>
Effect:

The description below is just one possible way to perform this effect.

- The performer places his phone, and a piece of card onto the table.
- A volunteer is asked to think of any object. To avoid the possibility that the phone is recognizing speech, the volunteer is asked to draw a picture of their thought on a piece of paper while the performers back is turned.

• The drawing is then folded up and placed in the volunteers pocket.

• The performer then turns back around and asks the volunteer to pick up the phone. A big "Read My Mind" button is displayed on the screen, which they are asked to press.

• The phone screen now shows a camera display, showing the view from the phone. The volunteer is instructed to look at the small card, through the phone, while focussing on what is inside their head.

• As they do this, 'something' seems to grow out of the card. Suddenly a large brain is now hovering and rotating above the card. This 'brain' (which only exists on the phone screen, not in the 'real world') is in perfect 3D space! The volunteer can move around and view the brain from all angles. Everyone can see this augmented reality effect on the phone screen.

• The beautifully animated AR Brain then explodes to reveal a virtual rolled up piece of paper. As the paper unrolls on top of the 'real' card, it is seen to contain a drawing which reveals the volunteer's thought.

• Your audience has just seen an impressive high tech display of Augmented Reality, and an impossible drawing duplication effect!

MY THOUGHTS:

You need to download the free AR Target images from their website before you can use the App. The app then layers 3D virtual imagery on top of this AR Target. It is super easy to use and looks amazingly good!

You can use the Force mode to reveal a forced object or use the Discover mode.

Discover (Alone)

• This method involves you secretly finding out what the volunteer drew. This can be done by using a "Peak pad", "Peak wallet", "Centre tear" etc. Use your favorite method!

• Once you know the information, AR Mind Reader has a couple of clever ways of allowing you to secretly draw a copy of the picture on your phone.

• These turn your phone into a modern version of the "Swami gimmick" (also known as a "Nail writer" or "Boon writer"). Once this is done, the image is automatically loaded into the revelation animation.

• This is all quite subtle. The two input methods should pass by any audience.

Discover (Buddy)

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If you have a friend/accomplice with you, who also has a copy of AR Mind Reader on their phone, the the effect is SO clean!

The performer is completely hands off and your 'Buddy' simply needs to be in the audience as the volunteers drawing is displayed.

They then use their phone (as the Swami gimmick) to draw a copy of the image/word/number.

- Once they have finished, your Buddy's drawing will be transmitted to your phone, which is sat innocently on the table.

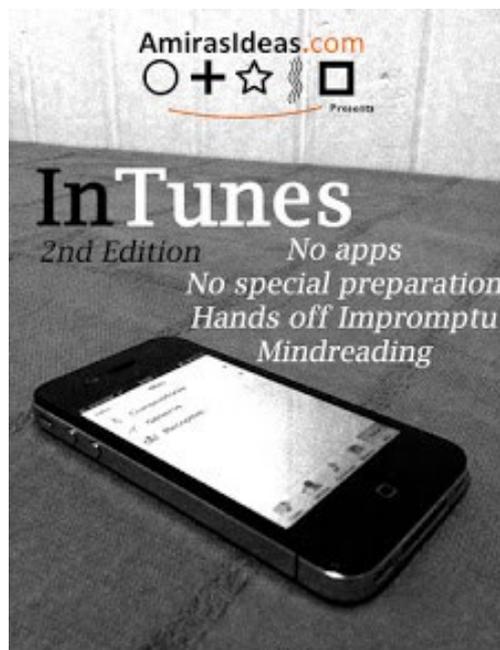
- The result is an incredibly clean display of Augmented Reality Mind Reading!

To use the Buddy method, your accomplice to download the App.

The instructions are very thorough and there is a 29 page PDF manual that covers all the different options in great detail.

They provide beautifully printed AR Target cards in various sizes. If you would like the AR Target on the back of your business card, send them the artwork for a business card front and they will print the cards for you. Contact them developer for prices www.armindreader.com.

I had a lot of fun playing with this App and I think you will too. Highly recommended!



“Augmented Reality” — by Damian Surr

Purchase: \$9.99 from
<http://danghostintunes.blogspot.ca>

Publisher's Description:

An extremely simple, yet devious method of turning ANY borrowed iPhone or iPod Touch into a powerful mind reading tool. InTunes only works with the Songs/Artists/Albums list within the Music App.

- Allows complete freedom of handling. The spectator actually holds his or her own phone while making the selection.
- At no time is the iPhone/ iPod Touch prevented from functioning completely normally.
- No noise or light issues (or lack of).

The Effect:

The performer borrows an iPhone/ iPod Touch and proceeds to give a brief character reading of its owner using the songs, artists or albums list contained on the device. A random title from the list is chosen by the spectator and the magician successfully names it, based on the spectator's personality.

The Routine:

Start by borrowing an iPhone/ iPod Touch while reassuring them that you are not interested in accessing any of their private details; contacts, emails or photos. No, you want look at something far more intriguing; their choice of music.

Explain how a person's choice of artists can be read or interpreted much the same as a person's palms, to give a picture of their true personality. This is where a few Cold Reading phrases go a long way (many Cold Reading resources can be found online, both paid and free).

Turn the screen back towards yourself and flick through the list, giving a general reading of the spectator's character from the various artists. Of course, these short readings can be as sincere or humorous as you like; whatever fits your presentation style.

Now ask the spectator to take the face down iPhone and to flick up and down the list, sight unseen, to secretly choose an artist. When they have finished, tell them to press the screen lock button on the top of the device, locking their choice in place.

While the spectator is flicking through the list, explain that there is one particular artist on their iPhone who sums up their character perfectly. It isn't necessarily their favorite artist, but one to whom they have a deeper, subconscious connection. Which is why they are now scrolling through the list, sight unseen. You want them make their choice based only instinct.

When they have stopped scrolling and locked the iPhone, all that is left for you to do is give a summary of the character reading you made earlier and then reveal the artist you believe most closely matches their personality.

My Thoughts:

The 24 page PDF manual does a very good job providing the history and method of this effect. Also detailed is how to use the App iOS 7 as well as previous iOS versions. You will need to check with the developer if you are using a newer version of the Apple iOS. Also provided is a link to an Android version of InTunes.

It's a great piece of mentalism to do with a borrowed iPhone.

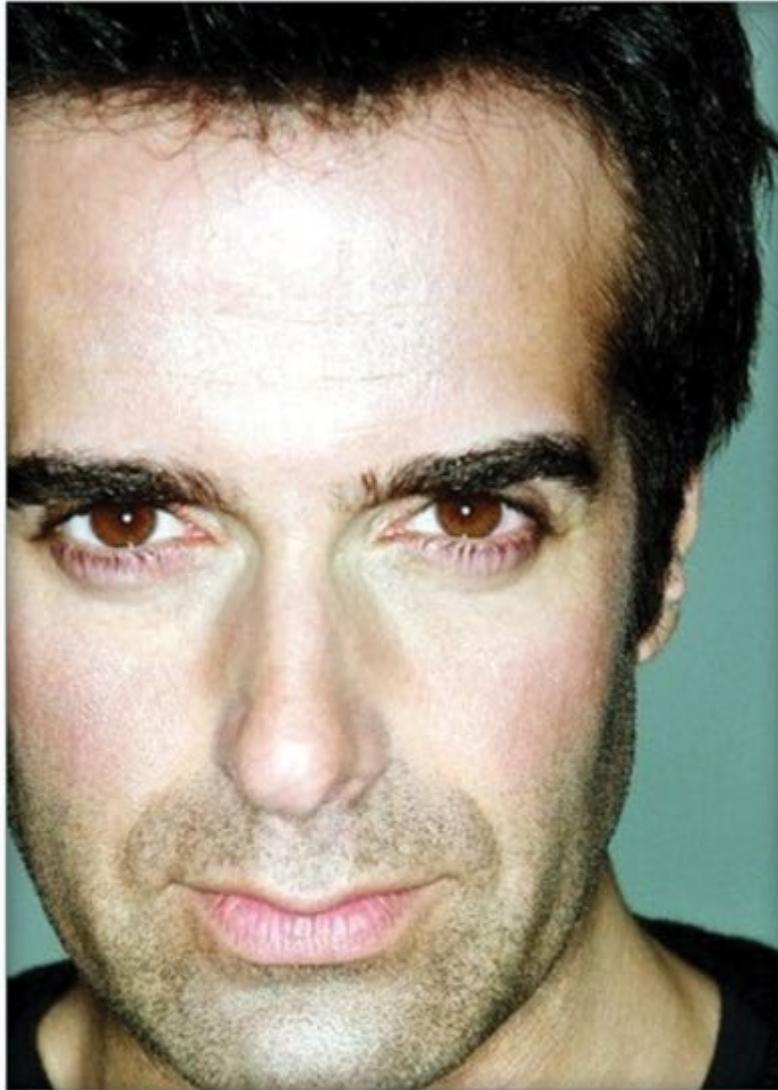
I have seen similar methods used but this is my favorite.

Recommended



*Carl Andrews has been performing professionally for over 34 years. He is also an iPhone developer of some very popular Apps including No Freakin' Way, Magic Draw, Magic Square Cheat and the best-selling Show Cues (sound control system) Check out Show Cues:
<https://itunes.apple.com/us/app/show-cues/id525349932?mt=8>*

NOW



He became the most influential magician
in our lifetimes – **David Copperfield.**



MERRY CHRISTMAS



Wish you a  Happy
New Year

